

The Creation of Josquin's Reputation and Legacy

Chengxuan Li

Quotation

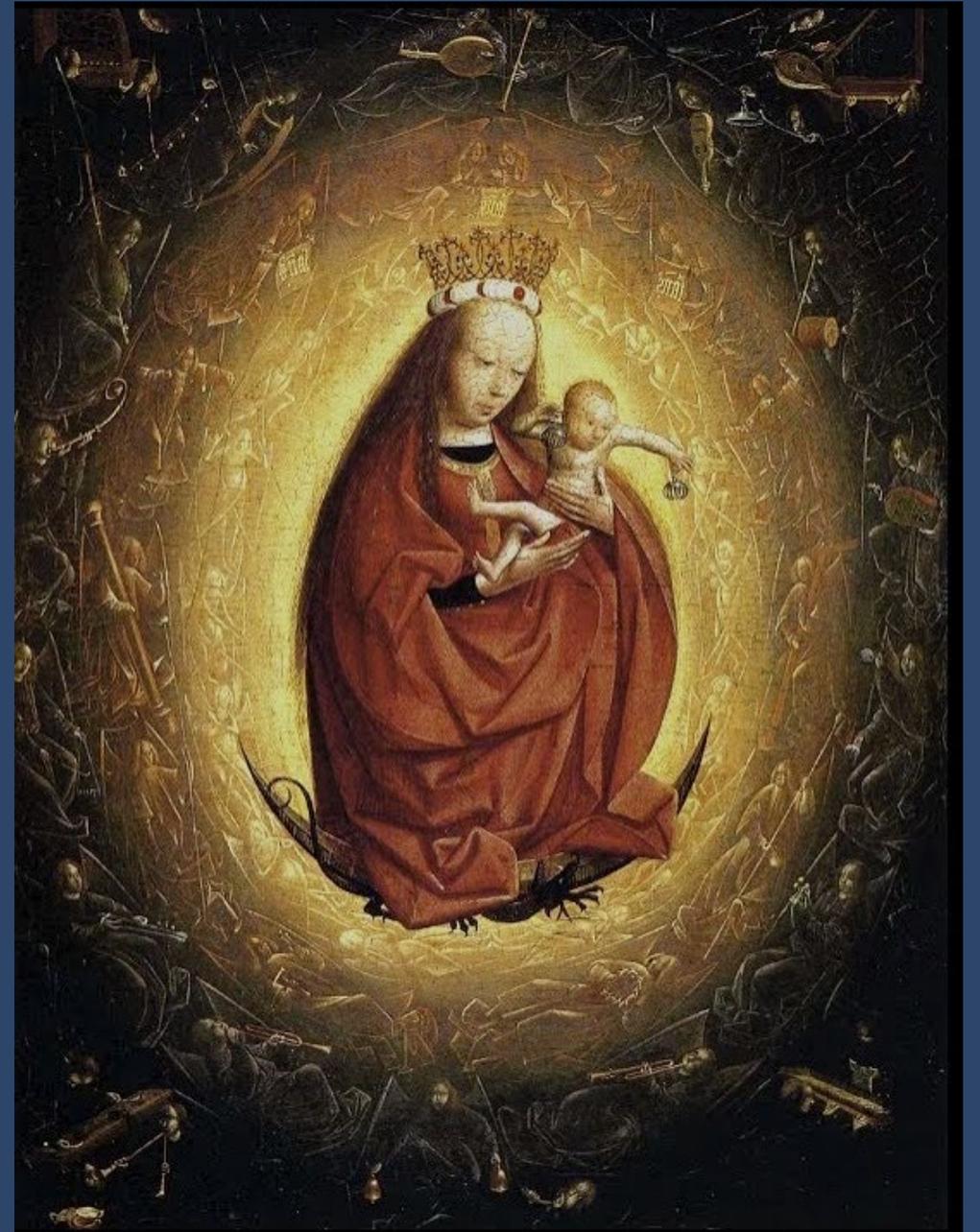
“Josquin’s influence on the music of the sixteenth century was so profound that it seems impossible to isolate a special ‘school of Josquin’. He has created the musical language of his age to an extent far exceeding that of any other composer. His music had the impact of an epochal event.”

Helmuth Osthoff (1958)

*This quotation shows that how Josquin’s reputation is widely spread,
even to the present day*

WHAT FACTORS CONTRIBUTE TO JOSQUIN'S FAME?

- ❖ Humanism affects his music style a lot, which is consisted of individual expression and delight senses
- ❖ Ave Maria is a prime example of how Josquin experimented with varied combinations of voices and textures to highlight different emotional aspects of the text
- ❖ The invention of printing was a way to preserve and transmit music. That's why his music could be published and well-known even NOW



Josquin and Authentication

David Mather

Issues with Attributing Pieces to Josquin

- ❖ Josquin is not only the most popular composer of his day, but is a talented singer; he travels all over Europe singing in the papal choir and studying composition
 - ❖ It becomes difficult to place Josquin securely in some periods; compositions from different locations leads to appearances of music attributed to Josquin in lone sources, questioning the credibility of the source and copyist
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- ❖ Josquin is not the only composer traveling during this period to study composition; music and notation is studied in church libraries, and composers would hear others' music when abroad

Issues with Attributing Pieces to Josquin

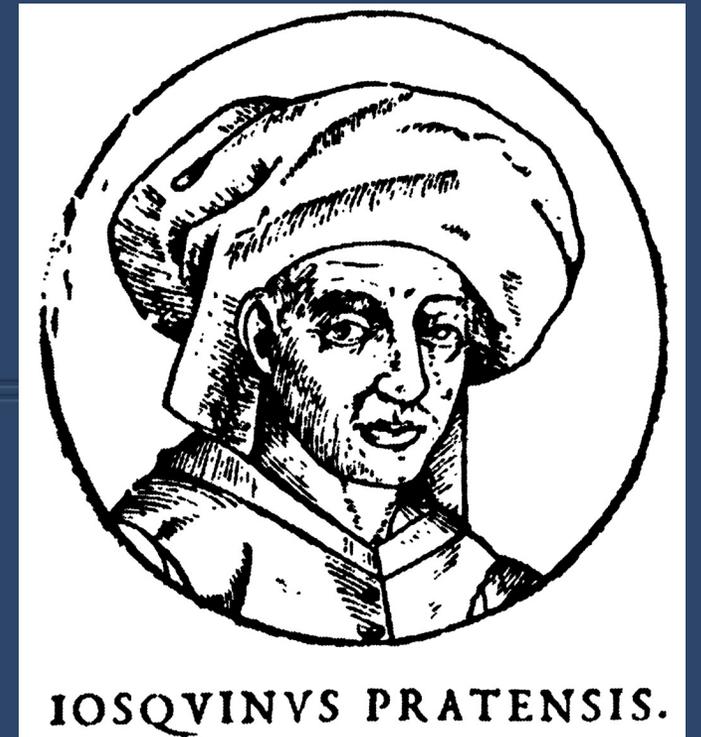
- ❖ Composers borrow ideas from contemporaries, even using the same cantus firmus chants; this leads to confusion in identifying composers with music that is similarly structured
- ❖ Josquin is the favored composer of Ottaviano Petrucci, who revolutionized music printing; he printed several masses and chansons by Josquin which get sold and spread quickly
- ❖ Petrucci is a businessman; Josquin's music takes off in popularity, selling many copies, and in order to make more sales Petrucci is thought to have sold some compositions under the guise of being written by Josquin



So how do we authenticate works ascribed to Josquin?

This must be the real Josquin!

- ❖ By comparing credible source materials and collections by date created, scribal hand, and frequency of appearance
- ❖ By comparing aspects of style from similar, undisputed pieces of his to more unstable ones, considering maturation of his compositional technique and his location during that time if possible
- ❖ By understanding that Josquin was the culmination of a century's worth of musical innovation; using elements like text painting and imitative structures as guideposts when analyzing works



Josquin and French chanson

Kody Goad

- ❖ Social and political conditions in France in the early 16th century were particularly favorable to the growth of secular music
- ❖ The 15th century had witnessed the rise of a new and wealthy bourgeoisie
- ❖ The Italian Renaissance was propagated in France at the royal court; this brought Italian art into France
- ❖ At court, music served as both an entertainment and an important political tool, consolidating the authority, prestige and status of the Monarchy
- ❖ The growing influence of popular art on cultivated art, ca. 1500, aided in the creation of increasingly free verse forms



- ❖ Josquin composed both religious and secular music
- ❖ He set French poetry that was popular among courtiers
- ❖ He arranged instrumental songs that proved extremely popular among elite listeners
- ❖ Josquin's 4-voice chansons are examples of this new style
- ❖ Abandoning the formes fixes, he uses strophic texts and simple poems
- ❖ the texture alternates between homophony and imitation in all the voices



Josquin and Margaret of Austria

Eva Skanske

MARGARET OF AUSTRIA (1480-1530)

a noblewoman of legendary intelligence, charisma,
strength, and wisdom

❖ A life full of adventure:

daughter of the Holy Roman Emperor
brought up as the future queen of France, abruptly dismissed
her near-death experience at sea
her final marriage to the extravagant Duke of Savoy
her stint as the Governess of the Netherlands
adviser to her nephew, the future Holy Roman Emperor

❖ Margaret's life was a very human one:

riddled despair and grief
She lost both of her beloved husbands within a few years
none of her children survived

❖ A strong patroness of the arts:

Possessed a vast library full of poetry, literary works, and musical
scores including one of the most impressive collections of Josquin
works



Josquin and Instrumental Music

Andrew Koutroubas

- ❖ The earliest printed source of un-texted music is Petrucci's 'Harmonice Musices Odhecaton' of 1501 - a collection of 96 Franco-Flemish chansons by some of the most well know composers of the period including Josquin, Okegehm, Agricola, Obrecht. An anonymous manuscript of 1517 also reveals an instrumental transcription of Josquin's 6-part mass, "L'homme arme".
- ❖ From the 1530's on, instrumental "un-texted" transcriptions of Josquin's works can be found throughout the low countries, France, Germany, Italy, Spain, and by the 1540's also Poland.
- ❖ Around 1480, Franco-Netherlandish composers began recycling some of their old works by republishing them as instrumental pieces. Another practice called the 'free instrumental chanson' emerged from this in which composers would use an old popular 'formes fix' melodies as "cantus firmi" and compose new polyphonic works around the old tune.



- ❖ Instrumental pieces not only have the typical characteristics of a 'formes-fixes' or 'Rondeau', a "contrapuntal structure, phraseology, and tonal structure" but also are developed in a way that is not dependent on a text. This typically includes extended sequential passages, and or the repetitive treatment of small motivic units.
- ❖ “Si Placet” or "If it pleases you" was a practice that begins around 1470's in which an extra voice or extra voices are added to a composition by the performer - usually an “altus” or “bassus”. This technique was likely a result of Josquin's pioneering practice of composing for higher and more voices and was meant to make compositions fuller or to update older 3 voice works to the new popular 4 voice style.
- ❖ Contemporary music theorists of the period, particularly Glareanus, Zarlino, and Aaro cast skepticism and even scorn on this practice and stipulate that, if at all, it should only be practiced by experts.



Intabulation of 15th and 16th century repertoire



Luping Xu

WHAT IS INTABULATION?

- ❖ The process of arranging some parts of music into different instruments through tablature

WHY DOES IT OCCUR IN THE 15th and 16th CENTURIES?

- ❖ To adapt polyphonic music that was originally intended to be performed by several singers or instrumentalists to a medium for a single keyboard performer

Hinno iste confessor. 63

The image shows a handwritten musical score for a piece titled "Hinno iste confessor" with the number 63 in the top right corner. The score is arranged in three systems, each with two staves. The first system is labeled "Primo Verso" and features a treble clef, a 3/8 time signature, and a key signature of one sharp (F#). The second system is labeled "Secondo Verso" and features a treble clef and a common time signature (C). The third system is labeled "Terzo Verso" and features a treble clef and a common time signature (C). The notation includes various rhythmic values, accidentals, and phrasing slurs, characteristic of 16th-century manuscript notation.

WHAT CAN WE DISCOVER FROM INTABULATED VERSIONS?

- ❖ Elements of performance practice not in the original notation, but were incorporated into performance, such as:
- ❖ Ornamentation can be codified in the tablature
- ❖ Musica Ficta (#/b) Applied to cadences, in order to avoid dissonant intervals, applied freely according to the taste of the performer



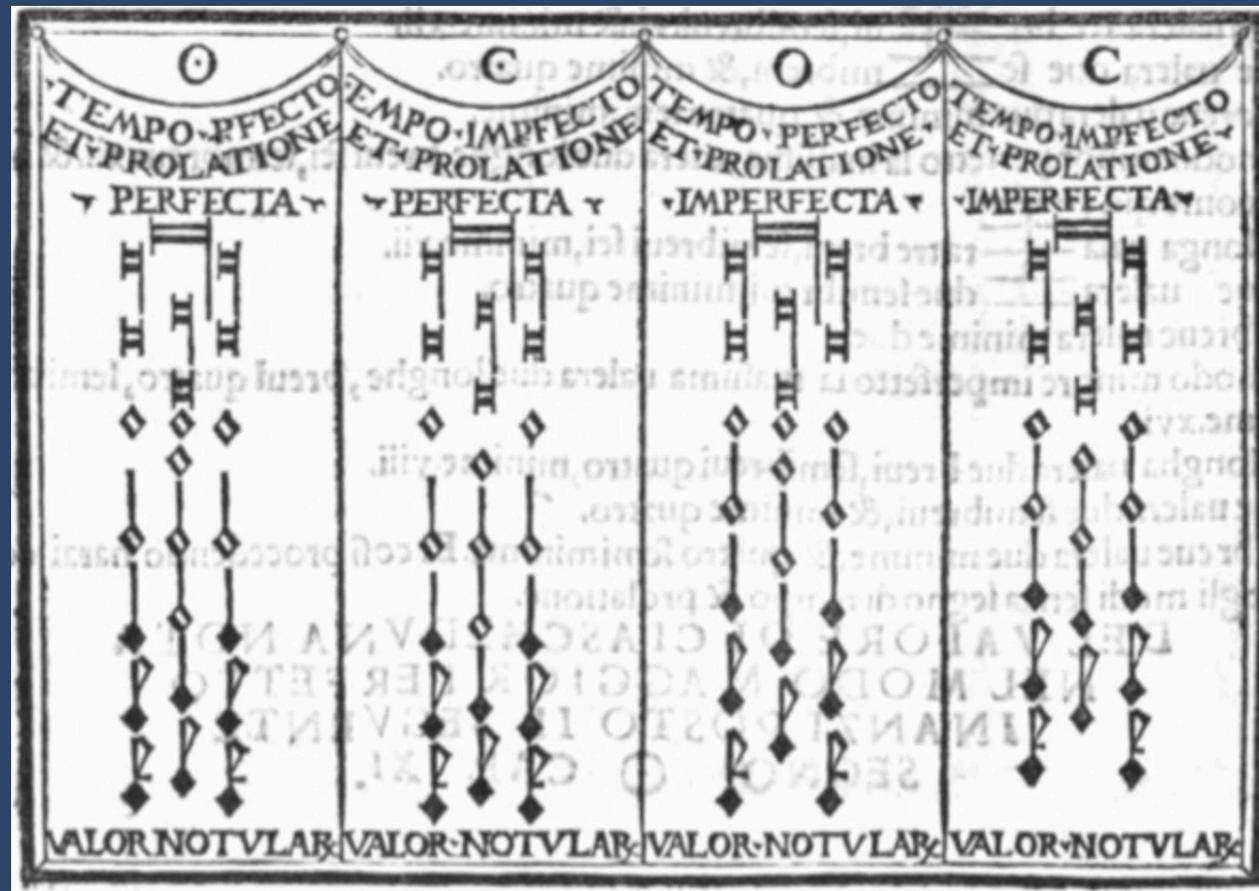
Mensural notation and modern transcription



Angie Tyler

Basics of Mensural Notation

- ❖ Different time signatures - called mensurations
- ❖ Note values roughly correspond to modern notation - but note values may change based on context
- ❖ Two types of dots - Dot of Perfection and Dot of Augmentation
- ❖ Dot of Perfection can make notes “perfect” i.e. worth three beats instead of two
- ❖ Rests also may be difficult to read and may change in value or meaning based on context



Different kinds of dots

- ❖ A dot could mean various things depending on the context
- ❖ Dot of Perfection vs. Dot of Augmentation
- ❖ Dot of Augmentation same as modern dot
- ❖ Breve may equal either two or three Semibreve - usually clear from context
- ❖ A dot of perfection may be used to indicate perfect breve if unclear from context

Bosquin sup voces musicales:

The image displays a page of musical notation from a manuscript, titled "Bosquin sup voces musicales:". The notation is arranged in ten staves, each with a corresponding line of lyrics. The lyrics include "yrie", "eley", "son", and "Lbriste". The notation features various note values, including minims, crotchets, quavers, and breves, many of which are dotted. A decorative initial "B" is visible at the top left. The word "Requies" is written vertically on the left side of the page.

Translating Josquin into modern notation

Nicole Schneckenberger

❖ The Missa Gaudemus was probably written in the 1480s. It is unknown what Josquin was doing at that time as there is contradictory evidence suggesting that he may have been in Italy under the employ of the Sforza family, or in France or Hungary.

❖ My experience with this notation? Not much

❖ I started with all the parts in the clefs they appear in the original so that I could enter them in directly without having to do the math.

❖ DID I GET IT RIGHT?
Honestly, I don't think so...



- ❖ I had a lot of trouble with getting the end to line up properly and had to experiment with putting rests into different parts to make it work, and the end of the section still feels a bit awkward.
- ❖ The tenor line? I could not figure out what the tenor line was supposed to be doing. I entered it in as it appears in the original, but creates dissonances that, while I like them, they aren't appropriate for the time period.. I am guessing that there was something in the part that I missed that people more practiced in reading this kind of music would have seen.
- ❖ Would I do this again? Yes—Because I like Josquin's music and would like to understand it better, and for me at least, doing something helps me to understand it better. But next time I probably wouldn't try to translate Josquin when I have a deadline for a composition project at the same time so that I could give Josquin the attention to detail and love that he deserves.

Score

Kyrie

From Missa Gaudemus Josquin des Prez

The image displays a musical score for a Kyrie from a Mass by Josquin des Prez. The score is arranged in four staves, labeled Soprano, Altus, Tenor, and Bass. The first system shows the beginning of the piece, with the Soprano and Altus parts starting with a whole note, followed by a half note and a quarter note. The Tenor and Bass parts are silent. The second system shows the continuation of the Soprano and Altus parts, with the Tenor and Bass parts still silent. The third system shows the Soprano and Altus parts continuing, with the Tenor and Bass parts still silent. The score is written in a style typical of the Renaissance, with a treble clef for the Soprano and Altus parts, and a bass clef for the Tenor and Bass parts. The time signature is 4/4.