

T. Talys (Tallis)
c. 1505 - 1585
Kent - London

The nature of the eyght tunes.

1. The firft is méeke : deuout to fé,
2. The fecond íad : in maiefy.
3. The third doth rage : and roughly brayth.
4. The fourth doth fawne : and flattry playth,
5. The fyfth deligth : and laugheth the more,
6. The fixt bewayleth : it wéepeth full fore,
7. The feuenth tredeth ftoute : in froward race,
8. The eyghte goeth milde : in modeft pace.

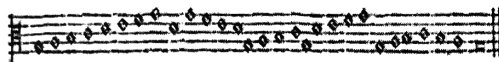
The Tenor of thefe partes be for the people when they will fyng alone, the other parts, put for greater queers, or to fuche as will fyng or play them priuateley.

MIXOLYDIAN

4th on top of the 5th = authentic

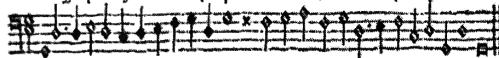
1. Melodic Structure

Effempio del settimo Modo, Diatonico semplice: da Greci detto Misfolidia.



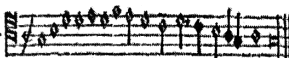
MIXOLYDIAN 1.1. Nicola Vicentino, *L'antica musica ridotta alla moderna prattica*, Rome, 1555, fol. 46.

Effempio del settimo Modo per li, incitato della Musica mista & partecipata.

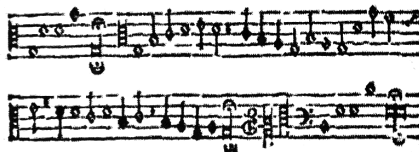


MIXOLYDIAN 1.2. Vicentino, *L'antica musica ridotta alla moderna prattica*, Rome, 1555, fol. 50^v.

Septiesime.



MIXOLYDIAN 1.3. Michel de Menhou, *Nouvelle instruction familiere*, Paris, 1558, sig. [Bi^v].



MIXOLYDIAN 1.4. Nucius, Johannes, *Musices Poeticae*, Neisse, 1613, sig. K2.

Effempio di molte Cadentie del settimo Modo della Musica partecipata, & mista, per li. quadro.

Anno Smith 2011

movements. Syllables were also used as puns in Josquin's *Vive le Roy*; the vowels u-i-u-e-e-o-i found in the title (the letters v and u, as well as i and y, were interchangeable in the Renaissance) were translated by Josquin into the hexachord syllables with those same vowels, and "ut-mi-ul-re-re-sol-mi" became the *cantus firmus*.

Composers often could not resist the temptation in texted music to set the syllables of text that sounded like hexachord syllables to their appropriate pitches. The Italian words "Mi fa . . ." ("it makes me . . .") appear in a number of madrigal texts, and, as might be expected, are usually set to a rising semitone. Josquin's *Missa La Sol Fa Re Mi*, it is said, got its *cantus firmus* from a clerical in-joke: apparently a powerful man of the church habitually put off his responsibilities with the phrase "Lascia fare mi" ("leave it to me"). His catchphrase became the basis of more than one musical pun.

Students in the Renaissance learned the names and sounds of the pitches of the hexachord first and then the intervallic relationships between them. Their sung exercises would have been familiar to all educated people. As noted above, several composers used these familiar exercises as thematic material or as the *cantus firmus* of a new composition. Singing these lines with their syllables can help a modern student to become familiar with the syllables and to get a sense of some of the teaching devices of the sixteenth century. I have found it useful to have students practice the hexachord and the basic intervals by singing the second *cantus firmus* of Senfl's setting of *Fortuna* described above, first alone and then in the context of the piece. A useful example for practicing solmization and mutation is Ferrabosco I's *Ut re mi fa sol la* (*Musica Britannica* XLIV, *Elizabethan Consort Music*, p. 2), which uses the six notes of the natural and soft hexachord as the basis of all three parts. Knowledge of the Gamut helps students to develop their skills in sight-reading through solmization and to hear more clearly the relationships between the voices. Familiarity with the Gamut also helps us to break away from our own tonal concepts of the scale and allows us to accept more easily the idea of the modes. An understanding of the hexachord can further help in making decisions about the use of *musica ficta*, which will be discussed in a later section.

The Modes and Modality in Polyphonic Music

Since the mid-seventeenth century the majority of Western music has been written in one of two modes: major or minor. Although in the past century many composers abandoned tonality altogether, our popular music continues to be based on these two modes. We associate particular moods with the two modes; American children will be quick to tell you that a minor piece is sad or frightening, no matter what the text, while the major mode connotes contentment, joy, or celebration.

Actually, despite the strong associations, the difference between any of the modes is quite small when analyzed. A mode is defined by the pattern of

whole steps and half steps that makes up the scale whose notes are used in a given composition. In the major mode the half steps occur between the 3rd and 4th and the 7th and 8th degrees of the scale, while in the minor they are found between the 2nd and 3rd and the 5th and 6th degrees. We thus distinguish the two modes by the inflection of the third and sixth above the tonic.

Prior to the late seventeenth century, many more modes were recognized by theorists and used in composition. The characteristics of eight modes had been set down in the Middle Ages to help codify chant melodies. Theorists found that the existing melodies could be categorized by the "final," or last note of the chant, by the "species" of fifth and fourth used in the melody (that is, the sequence of tones and semitones making up those intervals), the "ambitus," or range of the chant, and the types of leaps commonly used. Each of these modes was also associated with a particular repercussion or psalm-tone tenor, the pitch at which the psalm would be intoned.

The modes could be divided into four "authentic" and four related "plagal" modes (Example 29.5). Each of the four authentic modes was built from one of the four species of fifth, to which an ascending fourth (one of three species) was added to create the full octave. The bottom of the fifth served as the final. Their associated plagal modes were built by causing the same fourth to descend from the bottom of the fifth, thus making an ambitus one-fourth lower. The lowest note of the fifth remained the final. The plagal thus shared with its authentic the species of fourth and fifth, as well as the final, but had a different range and repercussion. The repercussion or reciting tone for the authentic falls one fifth above the final, except when this would be a B in which case it is raised to a C. The repercussion for the plagal falls one third below that of its related authentic, with the same exception. Thus, although we tend to view the eight modes today as scale patterns, they were seen at the time to be made up of smaller building blocks.

EX. 29.5 Modes, Species, Repercussions

The diagram illustrates the eight modes of the Renaissance, categorized into authentic and plagal groups. Each mode is represented by a musical staff showing the sequence of notes (species) and the final note (indicated by a square). The modes are labeled Mode I through Mode VIII. The authentic modes (I-IV) and plagal modes (V-VIII) are shown with their respective repercussions (authentic and plagal) indicated by arrows and labels. A legend indicates that a square symbol represents the final note.

Idem Iodocus treis uoces tribus diuersis signis præpositis ex una uoce
 eliciendas exemplo docuit ubi ualor notularum in Tenore, si Thema in
 spicias sit duplus ad notulas in Bassi. Baseos uero notulæ sesquialteræ ad
 Cantus notulas, Ita ut duplæ rationi sesquiplam mixtam intelligamus.
 Sed primum exemplum ponamus, ut ipse ex eodem Missa adposuit. Des
 inde Thematris resolutionem in treis uoces cum propria cuiusque uocis
 sede subiungamus.

Ex una uoce tres, ex eiusdē Io

docu Missa L'homme armé super uoces musicales.

A Gnus Dei qui tol
 lis pecca ta mun di mi misere re
 no stri.

Sequitur resolutio.

Cantus

Burgundy - Milan-Rome - Ferrara - Condé-sur-l'Escaut
c. 1450 - 1521

33. JOSQUIN DESPREZ *Doñan*

Agnus Dei II

from **Missa L'homme armé super voces musicales**

Superius *Triplo*

Altus *Slow Duplo*

Bassus *Duplo*

The musical score is written for three voices: Superius (Soprano), Altus (Alto), and Bassus (Bass). The Superius part is in G-clef, 2/4 time, and begins with a treble clef and a common time signature (C). The Altus part is in C-clef, 2/4 time, and begins with a C-clef and a common time signature (C). The Bassus part is in F-clef, 2/4 time, and begins with an F-clef and a common time signature (C). The lyrics are: "A - gnus de - i a - gnus de - i qui tol -". The Superius part has a fermata over the word "gnus" and a "5" above the final measure. The Altus part has a fermata over the word "gnus" and a "5" above the final measure. The Bassus part has a fermata over the word "gnus" and a "5" above the final measure.

10 15

lis qui tol - lis pec - ca - ta mun - di pec - ca - ta mun - di

a - gnus de - i

qui tol - lis pec - ca -

20 25

di mi - se - re mi - se - re - re no - stri

qui tol - lis

ta mun - di pec - ca - ta mun - di

For translation of No. 33, see No. 1k.

Composers of the later fifteenth century delighted in canons. Literally, in its musical application, a canon was a special rule for realizing a notated musical part. Because the most common rule produced two lines identical in rhythm and intervals (as in No. 35a, contratenor and *quinta pars*), the term *canon* has come to signify absolutely strict imitation between two or more parts. Josquin was a master of canonic art, incorporating canons and canonic imitations in a multitude of his compositions, both sacred and secular (see No. 32, mm. 94-106; No. 34b, part II; No. 35a). The second *Agnus Dei* of his *Missa l'homme armé super voces musicales* (that is, upon solmization syllables) is a famous instance of his craft and

exemplifies an especially challenging technical feat, the mensuration canon. Josquin wrote but one line (see Plate 4), which is to be sung simultaneously by three singers at three different pitch levels (D, a, and d), and in three different meters or mensurations: a very slow duple, a moderate duple, and a relatively animated triple (hence the name *mensuration canon*). The result is a complex, dense polyphonic fabric, rather similar in sound to Ockeghem's music. Ockeghem, whose death Josquin commemorated in a moving lament, is renowned for having written an entire *Mass* based on this principle, the *Missa Prolationum*.

Cheryl Stafford has worked 40+ years as a professional dancer, singer, director, and choreographer. Classically trained in Ballet, Modern Dance and Voice at the University of Cincinnati Conservatory, she also studied Historical Dance with many noted scholars and authors and founded her own company *The Cincinnati Court Dancers* in 1980. Ms. Stafford danced in the PBS/BBC Television Series "Dancing" and can be seen performing historical dance clips on the "American Memories" web pages of the Library of Congress. She has performed at Lincoln Center, Kennedy Center, Boston Early Music Festival and with numerous early music ensembles across the United States. Ms. Stafford has reconstructed/choreographed many historical Opera/Ballets, as well as presented over 350 historical dance performances. She has lectured and taught many workshops and led historical Balls in New York City, Boston, Chicago, Cincinnati, Baltimore, Cleveland, Lexington, Notre Dame, Bloomington, and Washington DC.