

EXPLANATION 2.5: THE SPANISH MUSIC DURING THE 15th AND 16th CENTURIES.**The 15th century: Music in the time of the Catholic Kings**

It is a time of great musical boom. Real or noble music chapels were created, like those of the Dukes of Alba and that of the Catholic Kings. The court of the Catholic Kings (1475-1504) was one of the greatest courts for its scientific, artistic and humanist renown. In it the Golden Age of Spanish music begins and the foundations are laid for what will be the Golden Age of Spanish art. The main composers were:

1. Juan de Anchieta. Chaplain and singer of the Catholic Kings. Only 16 songs are preserved, including a Mass of L'homme armé. He died in 1523.
2. Francisco de Peñalosa. He worked as a singer and chaplain for Ferdinand the Catholic. Composer of religious music and the most similar to the Franco-Flemish style. A Mass of L'homme armé is preserved among them. He died in 1528.
3. Juan del Encina. He worked for the Duke of Alba, for the Popes Alejandro VI and Julio II. Its production is known in 61 works, to entertain courtly environments. Most of his works are profane. He died in 1529.

The 16th century: The reign of King Charles I and of Phillip II

Since the death of queen Isabel the Catholic and the coming to the throne, Charles I spent twelve years in which the flowering court music decayed. When he ascended the throne Charles I returned the splendor of Dutch music to the Spanish court. Gombert and Créquillon are notorious composers of this period.

With Philip II polyphony continued to develop in Spain, although the musical life was mainly in the church. Cathedrals abounded with their musical chapels, competing for the best teachers. Famous polyphonists were Mateo Flecha "The Elder", Diego Ortiz and Cristóbal de Morales. Subsequently, Mateo Flecha "The Younger" (nephew of "The Elder"), the brothers Pedro Guerrero and Francisco Guerrero, and finally, the most important of all, Tomás Luis de Victoria, who worked also in Rome.

The music chapels

The music chapel was a space of the temple in which musical rehearsals were made. It consisted of a group of children and adults (about 20 or 30) with musical knowledge under the direction of a chapel master. They sang vocal polyphonic music. They also had instruments and organs. All the royalty, the courts, the churches and cathedrals had chapels. Cathedrals were very important in Spain and they had their own internal laws to teach and educate children (called "seises"). They produced great musical works. On the other hand, by being self-sufficient, they were isolated from foreign influences or from other chapels.

Musical forms: The Villancico, the Romance and the Ensalada**Villancico**

The villancico is a polyphonic composition similar to the Italian frottola, that is to say, with the main melody in the upper voice. The main formal characteristics are: composed in stanzas with a refrain with structure that usually is aBccaB. They are technically simple and tend to syllabism so that the text is well understood. They are vertical, that is to say with the use of homophony (same rhythm in the voices). They are grouped in songbooks called "cancioneros" such as the Cancionero de Palacio and the Cancionero de la Colombina.

The main composer of villancicos is Juan del Encina. If we observe the villancicos of Juan del Encina, according to his argument they are classified as:

- Secular or of misfortunes, like: Mas vale trocar (It's better to change); Pues amas triste amador (So you love sad lover); Pues que mi triste penar (So it is, my sad sorrow).
- Humorous profane: Hoy comamos y bebamos (Today let's eat and drink); Cu cu (Cu cu)
- Sacred: Oh Reyes Magos benditos (Oh blessed Magi Kings); Ya no quiero tener fe (I do not want to have faith anymore)

The Romance

They are of narrative nature, with secular theme. They consist of a single musical section. They tend to be sad and restful, based on ancient poetic romances of popular origin. The Cancionero de Palacio contains 40 romances, some about the Reconquest of Granada.

The Ensalada (“salad”)

The ensalada “salad” consist of a series of different genres together in one piece of music. In them the religious aspect is combined with the secular one. Also melodies alone with imitative sections are sung. Mateo Flecha el Viejo (The Elder) was one of the main composers of famous ensaladas.

PREGUNTAS DE COMPRENSIÓN DEL TEXTO

1. **What music institutions were created in the 15th century?**
2. **Where does the Golden Age of Spanish music start, and what composers do make it up?**
3. **How many songs are preserved and what mass composed Juan de Anchieta?**
4. **What is the style of Peñalosa similar to?**
5. **Who reigns in Spain in the 16th century and what music style did he bring?**
6. **What music genre predominates during the reign of Philip II?**
7. **Name one composer of each of the three generation of polyphonists during Philip II reign.**
8. **How many members had a musical chapel and who were they?**
9. **Name three musical characteristics of a villancico.**
10. **What three types of villancicos are found in Juan del Encina, and to which one the Cu-cu belongs?**
11. **What genre is of narrative nature and what mood they tend to have?**
12. **What is an “ensalada” and who stands out as its main composer?**