

White Paper Report

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Final Performance Report

NEH Grant Number HD-50422-08

Project Title:

"The Chansonniers of Nicolas Du Chemin (1549-1551):
A Digital Forum for Renaissance Music Books"

Project Director:

Richard Freedman

Grantee Institution:

Haverford College

September 25, 2010

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I. Project Summary and Goals

The digital environment offers much that would advance the study, teaching, and performance of early music. Focusing on a neglected but important repertory of chansons published in Paris during the middle years of the sixteenth century by the master printer Nicolas Du Chemin, this unique project aimed to put old books before a diverse audience of modern scholars and musicians in ways that will prompt renewed understanding of these cultural artifacts and their meanings.

Du Chemin's books afford some excellent opportunities to engage modern readers in the challenges of working with early printed music books. Providing online access to digital facsimiles of rare books has its own merits in general. When it comes to early music, however, it represents a major step, since most sixteenth century vocal music was printed in sets of partbooks (with soprano, alto, tenor, bass in separate bindings) that were eventually scattered among many libraries. Gathering on one website the images of these complementary partbooks is simply the only means to give complete and convenient access to the works. But this project aimed to do more than just re-unite the components of these sets. It also planned a series of tools and resources that would allow users to study, perform, edit, and even restore the music found here, thus providing an innovative model for other musical repertories of the period. Our idea was to make a living archive that would put the new electronic medium in the service of old prints, prompting scholars, students, and musicians to reflect on the character of the texts they use, and how they interpret them.

Over the course of the grant period (September 2008 to June 2010) an international team (Freedman at Haverford College; Advisory Board members from other US institutions, scholars and information technology specialists from the Centre d'études supérieures de la renaissance [CESR] in Tours, France), set out to create and share a resource with several key features:

- 1) a searchable database and image archive of the works contained in the original albums;
- 2) an electronic interface for the display of the original books in ways not possible with microfilm copies or even in the various libraries that own the scattered volumes of the individual partbooks;
- 3) commentaries, illustrative examples, modern transcriptions, and tools for performers and scholars interested in this repertory;
- 4) links to related electronic resources for early music and the history of printing, to sound recordings available through commercial vendors such as iTunes; and
- 5) new forums for collaboration among scholars, students, and performers interested in printed repertories of the period (madrigals, motets, masses, etc.).

All of this work was sustained through the generous support of three institutions. Our NEH Digital Humanities Start-Up Grant (Level II: approximately \$23,000) supported editorial work, evaluative retreats and other planning sessions. The CESR in Tours provided approximately

14,000 Euros (roughly \$19,000 at various exchange rates), mainly to cover specialized editorial and programming work. Haverford College supported the project with approximately \$4000 (for a planning retreat), and with technical advice for web programming for our Advisory Board blog. The interface was successfully launched on May 31, 2010 (for a permanent link to the site, see below), complete with four books of facsimiles and one complete book of transcriptions. Three more books of transcriptions are in the final stages of preparation, and should be available this fall. CESR staff members are at work on the remaining sets of 12 facsimiles and transcriptions. The resource will figure prominently in two international scholarly forums in 2010 and 2011.

II. Activities

- Fall 2008: Initial Design and Specification. During the fall of 2008 Freedman and his French partners Philippe Vendrix (Director of the CESR) and Vincent Besson (Editor in Chief of the CESR Programme Ricercar publications series) exchanged ideas on specific technical and design elements for the electronic interface. These discussions yielded a working model in the new year, with a hierarchy of search tools, display options, standards for transcriptions, and contents of the commentaries.
- Winter/Spring 2009: An Advisory Board and First Feedback. During the fall of 2008 and winter of 2009 Freedman wrote to a long list of Renaissance musicologists here in the US in an effort to develop an extensive Advisory Board and community of potential users for the project. Several experts agreed to come to Haverford for two days in the spring to work with Freedman, Vendrix, and Besson to help us evaluate the prototype:

Honey Meconi (University of Rochester)
Patrick Macey (Eastman School of Music)
Jenni Bloxam (Williams College)
Jennifer Thomas (University of Florida)
Giuseppe Gerbino (Columbia University)
Stefano Mengozzi (University of Michigan)
Cynthia Cyrus (Vanderbilt University).

These scholars were joined by an array of librarians and information specialists from the Haverford-Bryn Mawr College Library System. We prepared for the retreat by discussing basic questions and problems via a WordPress blog we created for the project (<http://news.haverford.edu/blogs/digitalduchemin/>). While in Haverford we discussed useful improvements to the interface and (more importantly) considered possibilities for expanding the project beyond the initial set of books. We also came to the NEH headquarters in Washington, D.C. in March of 2009 to explain our work to staff there.

- Spring/Summer 2009: Revising the Model. On the basis of the feedback we had from the Haverford retreat Freedman spent part of the summer of 2009 editing chansons and commentaries, as well as detailing improvements for the project. Colleagues at the CESR worked on changes to the database and interface.

- Summer 2009: New Collaborators, New Tools, New Opportunities. With a working interface for the presentation of images, transcriptions and commentaries, we began conversations about how to link our work with a number of related initiatives, both within the CESR Programme Ricercar, and beyond.

During the summer of 2009 Freedman was invited to take part in a planning retreat for the MEI (Music Encoding Initiative), another NEH-funded project (also supported by the German DFG) to develop a text-encoding system for musical notation. This project is very wide-ranging in its applications, but there are several ways in which our interests overlap. Subsequently added as a musicological advisor to the MEI project, Freedman attended a meeting of the group in Detmold, Germany. Funds for this trip came from the MEI project budget. Erin Mayhood, Project Director for the NEH grant to support MEI, has now joined the Du Chemin Project Advisory Board.

During the summer we also began conversations with a group of scholars at work on a new electronic-critical edition of the music of Luca Marenzio, one of the most prolific (and widely published) composers of the later sixteenth century. The Marenzio Edition project (under the direction of Mauro Calcagno from SUNY Stonybrook) faces some challenges similar to those we are attempting to address, and we began to see many ways in which we might collaborate to solve them. Our Advisory Board member Gerbino is also part of this team. Laurent Pugin, who we came to know through MEI, is at work with the Marenzio team on a new digital system, Aruspix, that will assist in the transcription and collation of early music notation.

Over the summer David Fiala joined the CESR staff, bringing ideas for a related resource based on the literary texts of the chansons, as well as extensive experience as editor of the leading French journal, Revue de musicologie.

- Fall 2009: A Public Presentation, and Second Planning Retreat. At the suggestion of our Advisory Board, Freedman and Vendrix approached Carla Zecher, Director of the Center for Renaissance Studies at the Newberry Library in Chicago, with the idea that we might present the results of our project to interested scholars from the region (the Center has consortial relationships with a wide range of research universities and colleges). The Newberry has an extensive collection of Renaissance music books, volumes that could well serve as points of inquiry, digitization projects, and other innovative treatments through the array of initiatives we are assembling.

We also used the opportunity to push ahead on several fronts: Vendrix, Besson, Fiala, and Freedman would follow-up on revisions for the Du Chemin Project; we would begin talks in earnest with the Marenzio group, bringing Laurent Pugin from Geneva and Mauro Calcagno from New York. We brought our Advisory Board member Stefano Mengozzi from Michigan, since his interests overlap significantly with those of the Marenzio Project. The two groups offered a public panel (attended by two dozen scholars and Newberry staff). Carla Zecher subsequently joined our Advisory Board, and we look forward to working with the Newberry as host for study days, and source of books to digitize and edit.

- Spring 2010: Editorial Revisions, Public Launch. During March and April Freedman corresponded with Vincent Besson and CESR consultant James Chater as we finished work on our editions of pieces from the Du Chemin set. Freedman was invited to the CESR in Tours as Visiting Professor for the month of May, during which time he worked daily with Besson and other members of the CESR editorial team on various other features of the resource: details of a public forum for feedback and questions, instructions for use, improvements to the digital viewer, and critical reports for the transcriptions themselves.

All of this work culminated in a public launch of the project on May 31, 2010, timed to coincide with a week-long international gathering (the Séminaire de recherche en musicologique) of over three-dozen musicologists at the CESR. Freedman offered a demonstration of the project, along with a list of challenges for future work. As noted below, he will travel to Tours again in October 2010 to take part in a related initiative, the Atelier Virtuelle de Restitution Polyphonique, in which the Du Chemin project will have a central role.

III. Accomplishments

As noted in the narrative above, we have met the majority of our goals for the original Start-Up Grant, including:

- Searchable database of the full set of sixteen chansonniers issued by Du Chemin;
- Digital treatment of four complete books in facsimile form, all available for study and downloading via our web site;
- Critical modern editions of four complete books of chansons (in all, about 80 compositions); one of these has been on-line since May 31, 2010. The other three will be available shortly;
- Scholarly commentaries on Du Chemin's chansonniers, their cultural, literary, and musical context, along with instructions for use and guidelines for users who want to transcribe chansons themselves; In all: seven chapters totaling about 37,000 words;
- Two electronic forums: one for the editorial team and advisory board to discuss policies and technical problems, another as a public resource that will allow users to post questions, share information, and propose related work;
- Links to two related electronic projects underway at the CESR: a complete database of the chanson repertory of the 16th century, and a project on the literary texts of the Du Chemin chansonniers, with critical editions, analysis of poetic structure, and references to literary sources (under the direction of David Fiala at the CESR).

IV. Audiences

- Thanks to our presentations at Haverford, Chicago (Newberry Library), Charlottesville, VA (MEI), Detmold, Germany (MEI), and Tours, France (CESR), news of the Du Chemin Project has spread widely in the relatively small world of Renaissance musicology. Some 80 researchers (from graduate students to veteran scholars) and information technology specialists from North America, England, France, Germany, Italy, Poland, the Czech Republic, Israel, and Australia have seen our project during public presentations, and discussed possible uses or implications of our work.
- Editorial Board members have expressed interest in using the Du Chemin project as a pedagogical and research resource in classes with advanced undergraduates and graduate students.
- We have also announced news of our work via the American Musicological Society discussion board. Freedman will be meeting with a number of interested colleagues to explain more about the project during the annual conference of this organization in November 2010.
- Freedman will demonstrate the Du Chemin project and present a paper about our work at the Renaissance Society of America meeting to be held in Montreal in March 2011. This will raise visibility of the project among scholars in allied disciplines such literary studies and the history of printing.

V. Evaluation

Since this was a Start-Up Grant that aimed both to develop a new set of tools and edit an important body of texts, we decided that it was important to build in opportunities for feedback at all stages of the work. Our Editorial Blog was thus opened to the Advisory Board from the very start of the project, and we gathered suggestions on ways to improve and move forward with work (see the sample from the Editorial Blog below).

We also sought feedback from our colleagues in the Marenzio Project, and from those who gathered in Chicago in October 2009. These suggestions, too, were incorporated into the plans for the project.

Finally, we sought the views of scholars assembled at the CESR in Tours for the public launch. Inasmuch as each of these colleagues was also involved in electronic projects of various kinds (archival, editorial, collaborative), we came away with a number of key challenges for the next phase of our work:

Inter-Operability. How might our projects be better integrated or coordinated with each other? We are already building some connections among the chanson projects already in progress at the CESR (chanson database, Du Chemin editions-facsimiles, and Du Chemin literary texts). What sorts of standards will allow these projects to

work more smoothly with each other? Would further work with the Dublin-Core standard help us link these (and other) resources more effectively? Will the new MEI standard allow us to coordinate bibliographical information across projects, and with the CESR Bibliothèques virtuelles humanistes, which relies heavily on TEI standards? A project on late medieval French lyrics directly by Yolanda Plumley (je chante ung chant) is using TEI in ways that offer important models for what we would like to do with the literary texts of the Du Chemin chansonniers. We also look forward to working with colleagues who are creating digital archives and editing tools for fifteenth century music (and collections of manuscripts), Computerized Mensural Music Editing (CMME) and Digital Image Archive of Medieval Music (DIAMM) (see below for references).

Citation, Bookmark, Export. How will users save, bookmark, and export what they find in these resources? Will users be able to *cite* a particular page or transcription using a unique and stable URL? Will they be able to *save* the results of searches (or export them) in some way? Might tools like Collex serve as a way for users to assemble their own “bookshelves” of digital documents and references, citing our resources as part of their research and publication? See Nines.org for some sample projects of this type. How will they inform us of what they are doing with these resources?

Digital Critical Editions for Music. What digital tools might allow us to produce new kinds of editions and critical reports? The Text Encoding Initiative has in recent years emerged as a powerful standard for digital editions. Now a new initiative aims to produce the same kind of standard for music: Music Encoding Initiative (MEI). Might a tool like this be a way to create digital music editions? Digital critical reports of musical variants?

User's Blog. What might users want to know about the site? What kinds of projects or work might be suitable for them to share with still others? Classroom assignments? Transcriptions? Reconstructions? How should we manage this as part of the *public blog* for the project?

Project Management. Each file (image, transcription) now passes through several stages on its way to publication. We need a clear system for knowing what needs to be done next with each file. With so many ‘lieutenants’ in charge of the materials we need a place to keep a list of what has been validated, and what has not. This is especially tricky, since we mainly correspond by email, and have no single place to look at where things stand.

VI. Continuation and Long-Term Outlook

- As a permanent part of the Programme Ricercar, the Du Chemin Project will be sustained by the information technology and editorial team at the CESR, which sponsors an extensive array of print and electronic publication projects.

- Haverford College will continue to support Freedman's work on the Du Chemin Project through a research fund (\$5,000 per year) associated with his John S. Whitehead Professorship.
- The CESR has commissioned freelance music editor James Chater (an expert in 16th-century music and a skilled user of Sibelius notation software) to complete the basic transcription of the remaining twelve books of the Du Chemin chanson series. His work will subsequently be proofed and corrected by Freedman during the spring and summer of 2011, then prepared for final mounting on the website by CESR staff. Chater's work will include the four sets of books that survive incomplete, and will be a central part of the AVRP project.
- Colleagues at the CESR have obtained start-up funding for an independent digital program, the "Atelier Virtuel de Restitution Polyphonique," dedicated to many important collections of Renaissance music that survive with missing voice parts. The Du Chemin books will figure importantly in this new initiative (as noted above, James Chater will be preparing transcriptions of the four fragmentary sets in preparation for this project). The CESR plans on a systematic survey of such imprints and a public call for proposals from scholars and advanced students ready to undertake this work, perhaps in a collaborative enterprise. The AVRP will hold its first public working session during the last week of October 2010. Over twenty scholars from Europe and the USA have been invited to participate. Thanks to support from Haverford College, Freedman will take part as a lead investigator for the Du Chemin component of this project.
- The Newberry Library has agreed with the CESR to digitize an extraordinary manuscript of instrumental music, The Capriola Lute Manuscript, as part of the CESR project on lute music. The Newberry and its Center for Renaissance Studies are ready to work with the CESR and the Du Chemin Project on study days and work with related repertoires of French chansons from the period.
- Freedman has been invited to present the Du Chemin Project as part of a panel for the annual meeting of the Renaissance Society of America in March 2011 (in Montreal). The panel will be shared with members of a team from McGill University at work on the digital encoding of Renaissance music.
- The MEI project has recently been awarded two new large grants (from the NEH and from the DFG) that will sustain their work for the next two or three years. Freedman is a musicological advisor to this group, and is in discussions with them about ways to use the Du Chemin and AVRP projects to test out various aspects of the encoding system for the collation of critical reports and bibliographical information. The AVRP project would also benefit from the MEI system, since it would allow us to coordinate rival solutions to incomplete voice parts submitted by different users. Erin Mayhood, Project Director for the NEH MEI grant, is now a member of the Du Chemin Advisory Board.

- Freedman will be submitting two new grant proposals in the fall of 2010 in search of funds to support the completion of the Du Chemin project and the next stage of the AVRP.

VII. Products

Du Chemin Project

<http://ricercar.cesr.univ-tours.fr/3-programmes/EMN/duchemin/>

Du Chemin Literary Text Project:

<http://ricercar.cesr.univ-tours.fr/3-programmes/DuChemin/>

AVRP (reconstruction project) École thématique for October 2010:

http://193.52.215.195/Ecole_thematique_1/Accueil.html

VIII. Electronic Resources:

Other CESR Electronic Initiatives

CESR Programme Ricercar;	http://ricercar.cesr.univ-tours.fr/
CESR Chanson Database:	http://ricercar.cesr.univ-tours.fr/3-programmes/basechanson/index.htm
CESR Bibliothèques virtuelles humanistes	http://www.bvh.univ-tours.fr/

Projects on Related Repertories

Digital Image Archive of Medieval Music	http://www.diamm.ac.uk/index.html
Computerized Mensural Music Editing	http://www.cmme.org/
Je chante (Archive of Medieval French Lyrics)	http://www.diamm.ac.uk/index.html

Tools for Digital Text and Image Projects

Music Encoding Initiative	http://www.music-encoding.org/
Text Encoding Initiative	http://www.tei-c.org/index.xml
Aruspix Collation Software	http://www.aruspix.com
Dublin-Core Metadata:	http://dublincore.org/
Collex	http://www.collex.org/?page_id=2
Nines	http://www.nines.org/

Appendix

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CENTRE D'ÉTUDES SUPÉRIEURES DE LA RENAISSANCE
UNIVERSITÉ FRANÇOIS RABELAIS DE TOURS
HAVERFORD COLLEGE – USA



LES LIVRES DE CHANSONS NOUVELLES DE NICOLAS DUCHEMIN

1549–1568



Project directed by Richard Freedman

[enter >](#)



SEARCH

• SIMPLE SEARCH

Search

• ADVANCED SEARCH

> BOOK

All the books

> TITLE

> COMPOSER

> LITERARY SOURCE

Search

[Aims and approaches >](#)

[Instructions for use >](#)

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RESULTS OF SEARCH

Premier livre contenant XXV chansons nouvelles > Text
Maistre Ambrelin, confesseur de nonettes , Janequin

Premier livre contenant XXV chansons nouvelles > Text
Qu'est-ce que fait celui qui se marie , Janequin

[Aims and approaches >](#)

[Instructions for use >](#)

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◆ [Position dans la liste complète](#)

Titre : Maistre Ambrelin, confesseur de nonettes

Effectif : 4

Compositeur : Janequin

Sources imprimées : Du Chemin 1550/7

Sources manuscrites :

> [Accès au site : Les Chansonniers de Nicolas Duchemin](#)

Source littéraire : Martial Guyet, in Traductions Groulleau 1550 (voir ann FD)

Forme littéraire : - Rimes : ababbccdc

Remarques :

Texte :

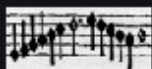
- 1 Maistre Ambrelin, confesseur de nonettes ,
- 2 Fin crocheteur de leurs pechez couvertz
- 3 Confessa tant l'une des plus jeunettes
- 4 Qu'a son plaisir la fait mettre a l'envers.
- 5 Leurs petis jeuz tant furent descouvertz
- 6 Qu'a leur abbesse on compta tout le fait.
- 7 Comment dit ell' meschant vilain infect
- 8 As tu osé luy faire un tel outrage ?

> Accueil

> Recherche

> Liste complète

> Mode d'emploi



Notice

New search

Back to results

Download

Editions

Superius.
M Maistre Ambrellin confesseur de nonettes q' y'en crocheteur q' de leurs pechez cour-
 uerrez. Confessa tant l'une des plus ieunettes, q' Qu'a son plaisir q' La feui mettre a l'envers.
 leurs petis ieux q' sai furent des courtois; Qu'a leurs b'besse on c'ipra tout le fait. C'el'it des ell' mesch'és n'lain infel' As tu osé q'
 lay faire un tel oultrage! Que pleust à dieu que tu le n'eusse fait, As qu'elle q' qu'elle n'eut point perdu q'
 son p'ceda ge. Que pleust à dieu que

Superius

Tenor

Contratenor

Bassus

Superius

Premier livre contenant XXV chansons nouvelles, *Maistre Ambrellin, confesseur de nonettes* - Janequin

Janequin

Maistre Ambrelin, confesseur de nonettes

Premier livre de Nicolas Duchemin
ed. by Richard Freedman



<http://ricercar.cesr.univ-tours.fr/3-programmes/EMN/Duchemin/pages/resultsearch.asp?book=0>

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[16] Maistre Ambrelin

Janequin

Superius

Contraténor

Ténor

Bassus

Mais - tre Am bre - lin con - fes seur de non - net - es, con -

Mais - tre Am - bre - lin, _____ Mais tre Am bre - lin con fes seur de non

Mais - tre Am - bre - lin, Mais - tre Am bre - lin con - fes seur de non net -

Mais - tre Am - bre - lin, Mais - stre Am - bre - lin con - fes seur de non net -

4

- fes - seur de non - net - tes, 'Fin cro - che - teur, 'Fin cro - che - teur de leur pe - chez cou - vertz, _____

- net - tes, Fin cro - che - teur, Fin cro - che - teur de leur pe - chez cou -

- tes, 'Fin cro - che - teur, Fin cro - che - teur de leur pe - chez cou -

- - tes, Fin cro - che - teur, Fin cro - che - teur de leur pe - chez cou -

8

_____ Con - fes - sa tant l'u - ne des plus jeu - net - tes, l'u - ne des plus jeu -

- vertz, Con - fes - sa tant, Con - fes - sa tant l'u - ne des plus jeu - net -

- vertz, Con - fes - sa tant, Con - fes - sa tant _____ l'u - ne des plus jeu - net - tes,

- vertz, Con - fes - sa tant, Con - fes - sa tant l'u - ne des plus jeu - net - - - -

Draft of Editorial Principles for Du Chemin Project. May 27, 2010. Freedman/Besson/Chater

The Chansons of Nicholas Du Chemin
Editorial Guidelines for Modern Editions
Editorial Committee: Vincent Besson, David Fiala, James, Chater, Richard Freedman

Last Updated: May 27 2010

In order of importance, our editions of the Du Chemin chansonniers follow three basic principles:

1. To follow the original source, in this case the base text given in the Chanson nouvelles;
2. To harmonize differences among the partbooks by majority rule, in places where the individual partbooks diverge from one another in the presentation of musical repeats and endings; or spelling, punctuation, and other aspects of the poetic texts;
3. When there is no clear majority reading among the parts, or some major error in the text or music, to apply editorial judgment of style or interpretation to resolve the conflict or problem.

A. Music

1. **Variants and Emendations.**
2. **Incipits**
3. **Mensuration**
4. **Clefs**
5. **Accidentals**
6. **Musica ficta**
7. **Ligatures**
8. **Repeat signs**

1. Variants and Emendations. The base text in all cases is taken from Du Chemin's Chansons nouvelles series. By far the majority of the works issued in this series were first editions; many appear uniquely in this set. Critical reports on variant readings for those pieces that appear in other 16th century sources are available on in electronic form via our project. Emendations and corrections suggested by modern editors appear in brackets, with explanation in the critical reports. In each case we retain the following convention of references: "S 14.4" designates "superius bar 14, fourth beat."

[Note: the Music Encoding Initiative (www.mei.org) will eventually make it possible to combine features of the single-text approach with those of a critical edition, at least for those compositions appearing in other sources of the sixteenth century.]

2. Incipits. These give the original clefs, background system, mensuration sign, and musical notation up to and including the first tone of each voice part. The original notation can in any case be seen via the links to the electronic facsimiles.

3. Mensuration. In the musical transcriptions we have retained the original note values, and of course both added bar lines and arranged the individual parts in score format. Tempus imperfectum diminutum ("cut C") is the prevailing mensuration throughout these compositions, and thus one tempus in the original notation normally corresponds to one measure in the modern transcription. In some transcriptions it has also been necessary to use isolated irregular bars of one semibreve duration, especially in conjunction with alternative endings or internal repeats. Since these are not distinguished in the original source, we have refrained from marking a temporary change in mensuration. Singers can simply follow these as an extra tactus (semibreve) within the phrase. Tempus perfectum in the original sources are indicated by "3". We have preserved both this sign and the "cut C" in the modern transcriptions.

Premier livre de chansons nouvelles: **Notes and Critical Commentary**

Note: Pitch designations follow *New Grove*, art. "Pitch nomenclature", ex. 1, top row.

Notes for the Transcriptions:

I, 11 L'autre jour jouer

1. Repeat of final phrases written out in Superius, Contratenor, and Bassus partbooks, but not in Tenor.

I, 12. Comme l'aymant

1. Repeat of final phrases written out in Contratenor and Bassus parts, but not in Superius and Tenor

I, 13. Helas mon oeil

1. Contratenor, 2.1: source has *b'*, an unprepared dissonance against Bassus

I, 14. Trop justement

1. Bassus 49, second ending: the last syllable of "ri-gueur" must start on *A* in 49.3. But it will already have been sung on *e* in 45.3, which is then tied to 49.1-2. It would seem reasonable to delay the syllable until the last note on the second statement of this phrase.

I, 16. Maistre Ambrelin

1. Superius 28: an extra "ij" appears in the literary text, but there are insufficient notes to permit further repetition of any text.

I, 18. Vrais amateurs

1. Superius 4-5: literary text includes erroneous repetition of "de".

I, 22. Amour et mort

1. Contratenor 38.2: *c'* minim in source appears to have been written in by hand.

I, 23. Puisque fortune

1. Bassus 9.4: extra semibreve rest in score.

I, 24. Je sens l'affection

1. Tenor 18.1-2: Source has *d'*, which creates an unprepared dissonance with the Contratenor part.

Critical Commentary of Related Sixteenth-Century Sources

I,10. Si la promesse

1.

Introduction

Between 1549 and 1567, the Parisian printer Nicholas Du Chemin issued a series of sixteen modest books of ‘new songs’, anthologies of French secular music for four voices. These books contain a repertory of nearly 400 songs by over 80 composers active during the middle years of the sixteenth century. Taken together, the chansons and the books that preserve them can reveal much about the changing stylistic profile of French secular music during this period and about the role of music printing in the formation of musical taste. These introductory essays will explore a number of themes fundamental to the study of these books and the musical repertory they preserve:

What general observations can we make about the repertory printed here? What musical or literary currents does it reflect, and how are the demands of tradition or the appeal of novelty represented in these books?

What composers are represented among the various books of the *chansons nouvelles* series? With what sorts of geographical centers or social worlds are they associated?

What editorial criteria are at work in the *chansons nouvelles* volumes, and what do we know about the circumstances of their production?

What practical problems are presented by the printed texts with respect to notation of rhythm and pitch? What traditions of written and unwritten accidentals do Du Chemin’s books imply, and how should modern singers attempt to accommodate them in their performances? Do the printed texts present any special problems of aligning words and music?

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Du Chemin and Music Printing

Prospective customers wandering into the Parisian printing workshop of Nicolas Du Chemin in the Rue St. Jean de Latran during the spring of 1549 would have good reason to be impressed by the small but neatly printed music volumes in production. For Du Chemin, such books represented something of an unlikely triumph of commercial audacity: Nicolas himself was a skilled typographer but no musician, and only a few years before the prospect of entering the tightly-controlled world of music printing would have seemed an improbable venture. During the early 1540’s, Du Chemin established himself in Paris as a printer of religious, medical, philosophical and historical texts. Among his publications, for instance, we know of an edition of the Latin Psalter with commentaries by the Italian theologian Marcantonio Flamino (*M. Antonii Flamini in Librum Psalmorum brevis explanatio*; 1546), François Chappuys’ treatise on cures for the plague (*Sommaire de certains et vrays remedes contre la peste*; 1545), Polydore Vergil’s Latin history of the world (*Polydore Vergil Historiographie*, a French translation

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Digital Du Chemin >



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Transcribe, Learn, Collaborate


- **Transcribe** (modern transcriptions of the approximately 300 chansons found in the 11 complete sets of Du Chemin's chansonniers, with the added ability to download these in various formats, including for use with the free Sibelius Scorch Player that will permit users to display, print, and hear the music without the purchase of additional software. We will also provide blank templates for use by students and others who would like to learn how to transcribe Renaissance notation themselves. We will post partial transcriptions of works that remain incomplete, inviting participants to try their hand at re-composing the remaining pair of voices based on aspects of musical style seen elsewhere in the volumes);
- **Learn** (with links to the commentaries on the music, to the biographical gazetteer of the composers represented, plus a bibliographical notice for each composition listing information on literary texts, rival settings, other modern editions, or secondary literature);
- **Collaborate** (electronic forums for exchange of questions, ideas, or information by scholars, students, and performers; links to related resources, announcements of concerts or scholarly conferences, sharing of transcriptions, etc). This will probably take the form of a moderated social media site, perhaps like this one.

This entry was posted on Sunday, January 25th, 2009 at 12:52 pm by rfreedman and is filed under [Uncategorized](#). You can follow any responses to this entry through the [RSS 2.0](#) feed. You can [leave a response](#), or [trackback](#) from your own site. [Edit this entry](#).

3 Responses to "Transcribe, Learn, Collaborate"

1.  *Jennifer Thomas* Says:
[February 5th, 2009 at 5:22 pm](#) [edit](#)
 This will be a wonderful pedagogical tool. I would certainly use it in masters seminars and my notation class.
2.  *cynthia.cyrus* Says:
[February 16th, 2009 at 9:34 am](#) [edit](#)
 Guess it's time for me to go learn Scorch.

 I like the "build outward" that you've got here — this does seem to be what scholarship is doing.

 There needs to be a "send us feedback" — some people (like me) are often hesitant to post, but willing to provide feedback; I often correspond with the host site if something isn't working right, but wouldn't want to blast them in a more public forum.
3.  *Jenny Bloxam* Says:
[March 14th, 2009 at 2:33 pm](#) [edit](#)
 One of the many potential benefits of making facsimiles and transcriptions so freely and easily available may well be that this repertory will be performed more frequently. It would be great to encourage those who do create performances from this online resource to upload sound files of their renditions, and link those files to the relevant transcription and facsimile. Much more satisfying and interesting than the electronic playback! And it would be an incentive to discussions of performance practice issues.

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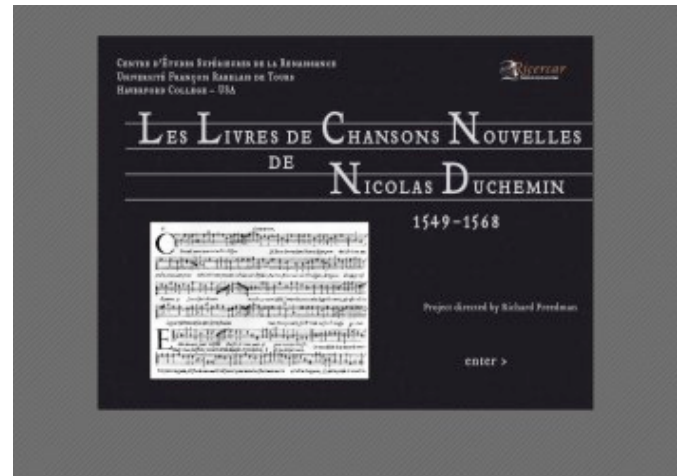


News Room

16th-Century Songs Presented in a 21st-Century Format

Professor of Music Richard Freedman has developed a website that provides access to music books published in the 1500s by Parisian printer Nicolas Du Chemin. The site, which is now live, was created with funds from a National Endowment for the Humanities "Digital Humanities" grant.

For nearly three years, Professor of Music Richard Freedman has been developing a website that would allow users to view and play Renaissance-era songs in their original format. Now, the site has finally gone live.



“Les Chansonniers de Nicolas Du Chemin.” a digital forum focused on 16 sets of music books published between 1549 and 1568 by Parisian printer Du Chemin, is the result of a collaboration between Freedman and France’s Centre d’Etudes Supérieures de la Renaissance (Center for Higher Renaissance Studies, CESR). The project is funded by a “Digital Humanities” grant awarded to Freedman by the National Endowment for the Humanities.

In addition to reading and playing the songs, visitors to the site can search a database and image archive, read commentaries and modern transcriptions, and reconstruct pieces with missing voice parts. A companion [blog](#) will also encourage conversation and scholarship on the music books, which provide a glimpse of changing tastes and show the impact of printing on musical culture of the time.

Freedman recently spent a month at the CESR as a visiting professor. In late May, he presented the site to 40 scholars from across Europe, Israel and Australia during a week-long “Seminaire musicologique” that brought together papers and reports on many

CESR digital projects. “Folks were quite enthusiastic about the tools we’ve developed for the Du Chemin project,” he says. “One of the recurring themes through the week was the challenge of finding ways to collaborate in humanistic work like this, especially across wide geographical divides.”

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