

the name was scratched out by an allegedly contemporary hand, therefore rendering the attribution invalid. The issue of how the piece became ‘dis-attributed’ has fundamental implications for the current understanding of Tarazona 2/3. The existence of the correction in itself implies a careful supervision of the copy, but, more crucially, it opens up questions about the scribe’s procedures: was the copyist rectifying his own error? If so, it entailed just a verification of the original. However, what if the exemplar from which the music was copied carried the mistaken name? Discarding the attribution in this case would have required a deep knowledge of Peñalosa’s music, which in turn raises an intriguing possibility: could Peñalosa himself have overseen the copy of the manuscript? If so, this would add another piece of evidence to the vexed question of the origins of Tarazona 2/3.

Pedro de Escobar, Polyphonic Liturgical Settings, and the Use of Imitative and Non-Imitative Textures

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The composer Pedro de Escobar can only be documented during the years that he served as Chapel Master in Seville, 1507–1513/4. His identity had been conflated by scholars with the composer Porto, an assumption that has been disproven by recent findings. Many of Escobar’s works are found in the Tarazona 2/3 choirbook, thought to be based on repertoire from Sevillian sources in the 1520s, though this manuscript may have been copied later. Several works are based on Sevillian pre-Tridentine liturgical chants, including hymns, Salve setting, and Requiem Mass. These pieces display specific choices, affected by genre expectations, about how contrapuntal textures were used, specifically the prevalence or near absence of imitative writing, as well as elaboration of certain passages of text. Escobar’s work in Seville makes him a crucial figure in understanding these expectations.

Villancicisms: word- and mood-painting in the Iberian song of the early 16th-century

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Early-sixteenth-century Iberian composers exploited techniques of word-painting to produce highly expressive devotional motets, but the application of this rhetorical device in secular compositions is not yet adequately understood. Robert Stevenson suggested there was a conscious will by some composers to reflect the mood of a poem by setting it to the appropriate mode, according to its associated ethos. However, it is uncertain how widespread this practice was, and whether it was articulated with more pictorial musical gestures. This paper will delve deeper into this subject by analysing the use and prevalence of ‘villancicisms’ – devices of word- and moodpainting in the early-sixteenth-century villancico – in order to ascertain how Iberian composers musically illustrated the ideas and contents of secular texts, before the establishment of an Italianizing style and its ‘madrigalisms’.

Literary Evidence for the Circulation of Spanish Songs in Portugal, c.1480-c.1530

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Portuguese literary sources abound with references to songs and dances. The genre of ‘citation poem’ included in Garcia de Resende’s poetic anthology, the *Cancioneiro Geral* (1516), is distinguished for citations of Spanish and other imported art songs, and songs are integral to the plays of Gil Vicente. Many of these correspond with settings in the famous Spanish Colombina and Palace Songbooks. The Portuguese tradition of ‘citation poem’ links closely with that in Spanish anthologies; it also resonates with poetic traditions at the Burgundian