Musical Life and Thought in Ancient Greece and Rome

Brief History of Ancient Greek

- Mycenaean Period (Bronze Age 1600-1200 B.C.)

The "Agamemnon" Mask Gold, from Tomb V at Mycenae
Sixteenth century BC

Doric Invasion 1200 B.C. – (Iron Age 1200-1000 B.C.)

Hellenes.
"This word had in Palestine three several meanings; Sometimes it designated the pagans; sometimes the Jews, speaking Greek, and dwelling among the pagans; and sometimes proselytes of the gate, that is, men of pagan origin converted to Judaism, but not circumcised" (John vii. 35, xii.20; Acts xiv. 1, xvii. 4, xviii. 4, xxi. 28). (Renan: Life of Jesus xiv.)

N.B. The present Greeks call themselves “Hellenes,” and the king is termed “King of the Hellenes.” The ancient Greeks called their country “Hellas;” it was the Romans who misnamed it “Græcia.”

“The first and truest Hellas, the mother-land of all Hellenes, was the land which we call Greece, with the islands round about it. There alone the whole land was Greek, and none but Hellenes lived in it.” —Freeman: General Sketch, chap. ii. p. 21.

Source: Dictionary of Phrase and Fable, E. Cobham Brewer, 1894

Trojan War 1180 B.C. (a little is known about 1100 B.C. and 800 B.C.)
• 800 B.C. Homeric Epics written down- At this period Greek Peoples in Greece were:
  o **Dorians** – inhabitants of the main land
  o **Ionians** – inhabitants of the easternmost of Greece including Athens, the Aegean islands and the west coast of Anatolia.
  o **Immigrants** headed east:
    - **Aeolis**: Aegean coast of Anatolia and Lesbos islands
    - **Ionia**: Aegean coast of Anatolia and Samos Chios
    - **Doris**: Aegean coast of Anatolia and Rhodos

Greek Colonies in some parts of Europe: Southern Italy, Sicily, France and Spain

**Hymnos**: Sacred poems that their performances are always accompanied by music

<table>
<thead>
<tr>
<th>Homeric Hymns (hōmer’ik) [key], name applied to a body of 34 hexameter poems falsely attributed to Homer by the ancients. Composed probably between 800 and 300 B.C., they are complimentary verses addressed to the various gods, such as Aphrodite, Apollo, Demeter, and Hermes. Although sometimes of great beauty, they are important mainly as prime sources for information about Greek religion and cults.</th>
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**In Homer’s writings:**

**Aoidos** - singer, bard, hymn performer. Homer notes aoidos in Odyssey as professional singer as a bard.

**Aoide** – (ode) - Song

**Instruments:**

**Aulos**: A very foreign instrument to the epical- heroic world.

**Lyre**: No other instrument is mentioned as much.

**Instrumental Music**: Not described as a wholly different genre

• **Persian Invasion (750-480 B.C.)**
  **Archaic Period (c.660–480 B.C.)**
  Sculpture emerged as a form of artistic expression

![Head of a Blond Youth Marble](image-url)
First philosophers - Pythagoras (d. 569 BC)

> c.1300, from O.Fr. *filosofie* (12c.), from L. *philosophia*, from Gk. *philosophia* "love of knowledge, wisdom," from *philo-* "loving" (see *philo-*) + *sophia* "knowledge, wisdom," from *sophis* "wise, learned;" " of unknown origin.


First prose texts

**Lyric poetry:**
- By solo performance – **Ode** - 7th century B.C. – Love, drinking, politics – accompanied by barbitos

| Greek instrument of the Lyre family (a Chordophone). In Greek literature and vase painting it is generally associated with the Eastern Greek poets (including Terpander, Sappho, Alcaeus and Anacreon) of the Archaic period (7th and 6th centuries BCE), and with drinking parties. The name of the instrument, probably of non-Greek derivation, occurs only once in the fragments of these early poets (in Alcaeus, ed. E.-M. Voigt, *Sappho et Alcaeus: Fragmenta*, 1971, frag.70.4, in the dialect form *barmos*), but it is frequently mentioned by later Greek writers, who attribute the instrument's 'invention' variously to Terpander or Anacreon. The arrival of Anacreon in Athens as a court poet in the late 6th century coincides with the sudden appearance of the barbitos in Athenian vase paintings, many of which show him as a player. As the chief string instrument used to accompany Dionysiac revelry, it is only occasionally depicted in the hands of Muses or of women entertaining themselves at home. |
| Jane McIntosh Snyder, Oxford Music Online |

- With choral accompaniment – Usually accompanied by lyre or aulos. The choruses were generally conducted by the poets. One of the most important sub genres is dithyrambs

| dithyramb (dith'irâm) [key], in ancient Greece, hymn to the god Dionysus, choral lyric with exchanges between the leader and the chorus. It arose, probably, in the extemporaneous songs of the Dionysiac festivals and was developed (according to tradition, by Arion) into the literary form to be found, for example, in the dithyrambs of Bacchylides. In its later development by such poets as Philoxenus and Timotheus it became freer in its meter and more musical. The tragedy seems to have come out of the dithyramb, but the dithyramb was also cultivated after tragedy was invented. See A. W. Pickard-Cambridge, *Dithyramb, Tragedy, and Comedy* (1927, repr. 1962). *The Columbia Electronic Encyclopedia*, 6th ed. Copyright © 2007, Columbia University Press. All rights reserved |
• **Classical Period (480-300 B.C.)**
  Revolt against the Persian invasion-Independent City States-Democracy in Athens

  
  Socrates (d. 399 BC)
  Plato (427-347 BC)
  Aristotle (384-322 BC)

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**Discobolos**

C. 450 BC Roman marble copy after the bronze original by Myron

Height 155 cm (61 in)

Museo Nazionale Romano, Rome

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**Suggested Reading:** Music in Western Civilization, Paul Henry Lang, Chapter 1

- The idea of universal - exalted cult of the “beautiful”.

**Theater in the Classical Age**

**Birth of Tragedy** - Started by adding a narrator first

**Apollon/Dionysus Controversy**
Thespis of Icaria in Attica. In Greek tradition, he was the inventor of tragedy. Almost nothing is known of his life or works. He is supposed to have modified the dithyramb (which had been, in effect, exchanges between the leader and the chorus) by introducing an actor separate from the chorus. This actor was called the hypocrite or “responder.” Thus there developed a spoken dialogue.

Aeschylus (525-456 B.C.), Sophocles (495-406 B.C.), Euripides (480-406 B.C.) presented characters that turns the poems into dialogues

Video: Theatre of Dionysus on encyclopedia Britannica:


Performance of tragedies, comedies and satyr plays were governed by conditions very different from dithyramb. No longer was the activity confined to the orchestra; for much of the time it was the actors who commanded a spectator’s attention.

Their ordinary dialogue had no accompaniment; but they might shift to a different meter for any three types of vocal delivery other than speaking: recitative, aria (lyric monody), and the interchange between the actor and chorus known as kommos

The recitatives of classical drama could not have required special instruments- shift between meters were too rapid for this

Aulos must have played during exchanges between the actor and the chorus (kommos)

Actors sang and danced. (Sophocles was a great master of singing and playing the lyre and dancing)

Music and Musicians in Ancient Greece- Warren D. Anderson
- Aulos being the exclusive instrument in the Greek theatre: “played during the action and lend the play a melodramatic touch”.
- “the artistic impression imparted to the audience in the Greek tragedy was a musical one.” (Lang, page 11)
- The chorus parts and the continuity of the drama – See Wagner’s Art and Revolution: http://users.belgacom.net/wagnerlibrary/prose/wagartrev.htm#about

Music in Ancient Greek Life and Thought

Music and its relation to religion- Music have magical powers
Instruments:

- Lyre-Kithara-Pluck string instruments (using plectrum)-5 to 7 strings

A string instrument whose strings are attached to a yoke which lies in the same plane as the soundtable (unlike a harp, whose strings lie on a plane at right angles to the soundtable) and consists of two arms and a crossbar. It is this characteristic by which Hornbostel and Sachs, in their classification system of 1914, distinguished lyres from other types of string instrument. Ancient lyres and modern African types, which are more-or-less ‘stuck together ’ from separate pieces, are stabilized through the tension of the taut strings. This is less true of medieval north European lyres, some of which have fingerboards, nor of the new types of lyre developed since 1926 (see below, §4): these types are built with a more rigid frame.

The earliest known examples of lyres date from the 3rd millennium BCE, and have been recovered from sites in Mesopotamia. Lyres appeared in several Mediterranean lands in antiquity and subsequently spread throughout medieval Europe. There is also evidence of lyres being played in the East African kingdoms of Kush (c650 BCE–325 CE) and Aksum (c100–350 CE). With a few exceptions this instrumental tradition has survived unbroken only in modern Ethiopia and neighbouring countries. From its Hellenic associations the lyre has often symbolized music in general (and lyric music in particular) in Western art and literature since the Renaissance. Most lyres are plucked; for medieval bowed lyres, see Rotte (ii). For further discussion of the lyres of the classical world see also Lyra (i) and related article. Bo Lawergren Oxford Music Online

- Aulos

A Greek reed instrument. It was the most important of the ancient Greek wind instruments. (The term has often been mistranslated ‘flute’ by modern scholars.) The Greek word aulos, even when used in the singular, usually denotes a wind instrument consisting of two pipes and two (probably double) reeds. However, since the word was also applied to any hollow, elongated tube, aulos may refer to any wind instrument consisting of a single pipe with or without a reed, including (occasionally) the trumpet. When qualified by the term polukalamos, the aulos is an instrument with several pipes of unequal length, otherwise called surinx, the ancient equivalent of modern pan-pipes (see Syrinx). The pipes of Greek auloi were always cylindrical. Instruments with a conical bore first appeared among the Etruscans and then in the Roman world. A very slightly flared bell at the end of the pipe
occurs in a few specimens from the end of the Hellenistic and imperial periods. To play the double aulos, instrumentalists placed the two double reeds between their lips. Their embouchure was sometimes sealed by a Phorbeia (mouthband) perforated by two small holes to take the reeds; the pipes could be held either close together or further apart. On many Attic vases the little fingers are placed under the pipes, probably to give a better grip when the instrument was made of a heavy material such as ivory or metal. The Greeks never regarded themselves as the inventors of the aulos: they saw it as an instrument of foreign origin (Aristoxenus classed it among the ekphula organa). Some writers considered it to have come from Libya, but most thought it was from Phrygia. If the lexicographers are to be believed, some of the instrument’s indigenous names passed into Greek (i.e. ἕθηντμ, ἐλυμός).

Examples:
http://www.youtube.com/watch?v=vt56nrKtzO0&list=PL3AE0CBAF46F85B7E&index=1&feature=plpp_video
http://www.youtube.com/watch?v=7KRnAKzMhk&list=PL3AE0CBAF46F85B7E&index=8&feature=plpp_video
http://www.youtube.com/watch?v=fdspeq8mGRQ&list=PL3AE0CBAF46F85B7E&index=6&feature=plpp_video
http://www.youtube.com/watch?v=LvgAHV4mzw&list=PL3AE0CBAF46F85B7E&index=7&feature=plpp_video

Aulos and Lyre controversy parallel to Apollon/Dionysus

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<tr>
<td>Monophony</td>
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<td>Heterophony</td>
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<td>Apollon /Dionysus Controversy</td>
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</table>
Greek Musical Thought

1- Doctrines on the nature of music and its effect on human and human society

Doctrine of Ethos
Theory of Imitation

Platonist view on music – Schopenhauer – Wagner – What is the influence or spirit of music? Schopenhauer’s “will” – eros a bridge between ideas and phenomena – nomos correct musical “harmony” and logic, and for the moral, social, and political laws of the state. (Lang, page 13)

Doctrine of ethos and neglecting the ritual aspect of music.

2- Materials and patterns of musical composition.

Pythagoras- Music and numbers-Musical sounds and rhythms are ordered by numbers, exemplified the cosmos.
Music and poetry- Two were synonymous- Melos (song) - A blend of speech, rhythm and “harmony”
According to Aristoxenus’ Harmonic Elements (ca. 330 B.C.)- human voice has two kinds of movement:
  a-) continuous
  b-) diastematic –intervals-scales-modes

Greek Music Theory

“The Theory of music as we know it today was definitely formulated in the 4th century B.C., in the great century which created Greek science” (Lang, Music in Western civilization, page 3)

Tetrachord
Tetrachord Genera: Diatonic, Chromatic and enharmonic
The Greater Perfect System- Octave Species (arrangement of intervals) – Modes (harmoniai by Aristotle and this term was used by Plato in a similar way)

Tones – Later writers; Aristoxenus (mostly referred as the founder of Ancient Greek music theory), Cleonides and Aristides Quintilianus used the word tonos as a scale or set of pitches within a specific range or the region of the voice.

Harmoniai and tonoi were associated with character and mood
The Roman Empire

508 BC - The establishment of Roman Republic
146 BC - Greek Islands become a Roman Province
46-44 BC – Julius Cesar – transition to Empire

19 BC - Augustus the Emperor of Rome

3rd and 4th centuries AD Economic decline of the Empire
312 CE Emperor Constantine converted to Christianity
390 The Hun invasion
395 Division of the Roman Empire
476 End of the Roman Empire

Early Christian Church

The Judaic heritage

- Abraham – lived about 1700 B.C.
  Abraham [according to the Book of Genesis, Heb.,=father of many nations] or Abram (ā'brum) [key][Heb.,=exalted father], in the Bible, progenitor of the Hebrews; in the Qur’an, ancestor of the Arabs. As the founder of Judaism, he is said to have instituted the rite of circumcision as a sign of the covenant between God and the Jews, who are descended from Isaac, son of Abraham’s old age. Abraham also received the promise of Canaan for his people. In response to divine command, Abraham left Haran, taking his wife Sara and his nephew Lot to Canaan, where God promised him many descendants who would become a great nation. His devotion and trust in God and his promises are exemplified pre-eminently in Abraham’s preparedness to sacrifice his son Isaac. The Book of Joshua confesses Abraham as a one-time worshiper of other gods before he entered Canaan.

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- Hebrew Moshe Hebrew prophet, teacher, and leader who, in the 13th century BCE (before the Common Era, or BC), delivered his people from Egyptian slavery.
  http://search.eb.com/eb/article-9108742

- Jews settle in Jerusalem. Saul is their first king

- King Solomon

  Hebrew Shlomo  son and successor of David and traditionally regarded as the greatest king of Israel. He maintained his dominions with military strength and established Israelite colonies outside his kingdom's borders. The crowning achievement of his vast building program was the famous temple at his capital, Jerusalem.
  http://search.eb.com/eb/article-9068613

- The Temple:
  -Temple of Solomon– 597 BC- destructed by Nebuchadrezzar II of Babylonia – The Exile
  -The Second Temple - Cyrus II, founder of the Achaemenian dynasty of Persia and conqueror of Babylonia, in 538 BC issued an order allowing exiled Jews to return to Jerusalem and rebuild the Temple. Work was completed in 515 BC.
    http://search.eb.com/eb/article-9043565

- Service: In the second temple of Jerusalem services open to public and mainly a sacrifice. An outdoor event.
  These sacrifices twice a day and there are additional services on Sabbaths and festivals

- On important festivals Psalms with Alleluia refrains were sung accompanied by aulos and string instruments

- Chanting of Scripture
  Singing of psalms (poems of praise from the Hebrew Book of Psalms)
Psalm: The Book of the Psalms is an important part of the Old Testament. Basically poems that praise God. In the book of the psalms there are 150 psalms.

Christian Mass takes the form of this Temple sacrifice

Synagogue- Center for readings of Hebrew Scriptures (Old Testament) and homilies

Spread of Christianity

- See the timeline in Chapter 2 in NHWM
- The diffusion of Christianity see figure 2.1 in NHWM
- From Jerusalem to Anatolia then to Africa and Europe. Syria had been an important center in the development of Psalm singing and the use of the hymns
- In 313 Emperor Constantine recognized Christians as a group entitled to equal rights and protection in the Empire
- Later in 4th century, the language of liturgy is replaced from Greek to Latin in Rome.
- During the decline of the Roman Empire, the prestige of the Roman bishop increased.

Byzantium:

Capital of the East Roman Empire from 395 to 1453. Center for the cultural blend of the Hellenistic and Oriental elements. Effected the western churches in the classification of the repertory into 8 modes.

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<th>References to Ancient Greece in Music History:</th>
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<tbody>
<tr>
<td>Medieval Period: Philosophically explicit. Musically very weak or none in performance and composition but very strong references in music theory.</td>
</tr>
<tr>
<td>Renaissance Period: Very explicit in philosophy, literature and arts. Implicit in music (in all fields theory, practice and composition). However, Doctrine of ethos is a strong reference for the philosophy of Renaissance polyphony.</td>
</tr>
<tr>
<td>Early Baroque Period: Implicit in philosophy but very explicit in music. Birth of Opera is a rebirth of Ancient Greek ideals. Also early operas use mythological subjects extensively.</td>
</tr>
<tr>
<td>Late Baroque Period: Loose connections in both Philosophy and music. Heroism and Historicism overwhelms mythological subjects in opera.</td>
</tr>
<tr>
<td>Classical Period: Even though the esthetical ideals correspond, Enlightenment intensively eliminated Platonic and religious perspectives from philosophy and politics. Humanism transformed into individualism. Heyday of comic opera which is completely foreign to mythological subjects. However, one should consider important exceptions like Gluck Operas.</td>
</tr>
<tr>
<td>Romantic Period: Platonic views come back with German idealism. Strong connections in music especially in Wagner’s works. Both Renaissance and Ancient Greek subjects and figures are important influences on composers; however the same situation is not valid for opera subjects.</td>
</tr>
</tbody>
</table>
Christian Chant and Secular Song in the Middle Ages

Medieval Period in General:

Suggested Reading: Jeremy Yudkin – Music in Medieval Europe (first 3 chapters)

Middle Ages: In between the birth and the revival of Classical Period

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<th>Dark Ages:</th>
<th>Transition towards Renaissance:</th>
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<tr>
<td>Feudalism</td>
<td>Universities established as independent</td>
</tr>
<tr>
<td>Corruption of the Church and its</td>
<td>institutions (mostly by church scholars)</td>
</tr>
<tr>
<td>relations with politics</td>
<td>Urbanization – guilds</td>
</tr>
<tr>
<td>Ignorance</td>
<td>Architecture</td>
</tr>
<tr>
<td>Low life standards: Famine, Diseases,</td>
<td>Magna Carta – Establishment of law.</td>
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<tr>
<td>War, Fire and flood</td>
<td></td>
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<tr>
<td>Discrimination – Woman and jews</td>
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<tr>
<td>Crusades</td>
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Divisions in the Church:

- The partition of Roman Empire in 395
  - The Western Church became the **Roman Catholic Church** – The bishop of Rome was known as the **pope**
  - The Byzantine Church is the ancestor of the present day Orthodox churches
- Early services followed patterns among Christian churches as a whole. As Christianity diversified each branch or region evolved its own rite:
  - Church calendar
  - Liturgy
  - Chant

Chant Dialects: 7th and 8th centuries control of Europe was distributed among:

British Isles: Celts, Angles ad Saxons – **Celtic Chant**
Franks: Gaul (approximately modern day France) – **Gallican Chant**
Visigoths: Spain – **Mozarabic Chant**
Ostragoths and Lombards: in Northern Italy – **Beneventan, Ambrosian, Roman**

Each political division had its own repertory for sacred texts. This can be seen as receiving Eastern heritage in a slightly different form. Especially Ambrosian chant (the church of Milan) is important, as it had close cultural ties to Byzantine and East, in order to introduce the **Responsorial Psalmody** to the West
Gregorian Chant:

Charlemagne- The Father of Europe


See figure 2-5. The old Roman chant that can be traced back to the 8th cent. includes influences and the repertory from spread across Europe but mainly the Northern, Frankish styles was reorganized under Papal direction. This is mainly the Pope Gregory II (715-731). After the Frankish King Charlemagne was crowned the head of the Holy Roman Empire, he surpassed the various chant dialects. See NHWM pages 32-33-34 in the 7th edition.
Transmission of the Greek Theory

- Martinaus Capella
- The Marriage of Mercury and Philology (5th cent.)
  - Seven Liberal Arts: Grammar, dialectic, rhetoric (Trivium)
  - Geometry, Arithmetic, Astronomy, Harmonics (Quadrivium)
- Boethius (480-526)
  - De institutione musica (The Fundamentals of Music)
  - Musica Mundana (cosmic music)
  - Musica Humana (music controls the body and soul)
  - Musica instrumentalis

Medieval Music Theory and Practice

- Church Modes:
  - Authentic Modes
  - Plagal Modes
  - Final
  - Repercussio-reciting tone-tenor
  - The range of the modes
  - Accidentals
- Solmization:
  - Guido of Arezzo (11th century) - See NHWM page 48 in the 7th edition.
  - Hymn: Ut queant laxis
  - The hexachord system- 7 hexachords: 20 notes (hexachords stard on G,C,F)
  - Gamma ut and the mutation
  - Guidonian hand
- See the explanations in NAWM page 8
The Function of Chant:

- Liturgy - The Judaic model and the Mass-Office

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<th>Time</th>
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<td>before day break</td>
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<tr>
<td>Lauds</td>
<td>sunrise</td>
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<tr>
<td>Prime</td>
<td>6 A.M.</td>
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<tr>
<td>Terce</td>
<td>9 A.M.</td>
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<tr>
<td>Sext</td>
<td>noon</td>
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<tr>
<td>Nones</td>
<td>3 P.M.</td>
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<tr>
<td>Vespers</td>
<td>sunset</td>
</tr>
<tr>
<td>Compline</td>
<td>right after vespers</td>
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</tbody>
</table>

Matins, Lauds and Vespers are musically most important offices.

- The Mass
- Eucharist: Give thanks and praise to God. Symbolic reenactment of the Last Supper *Ite, Missa est* – Go, the congregation is dismissed

- The **Proper** and the **Ordinary** Mass

**High Mass**

- **Introductory**
  - Introit-Proper
  - Kyrie-Ordinary
  - Gloria-Ordinary

- **Liturgy of the Word**
  - Collects- Proper
  - Epistle- Proper
  - Gradual- Proper
  - Alleluia- Proper
  - Sequence- Proper
  - Gospel- Proper
  - Credo- Ordinary

- **Liturgy of the Eucharist**
  - Offertory- Proper
  - Secret- Proper
  - Preface- Proper
  - *Sanctus*- Ordinary
  - Canon- Proper
  - Agnus Dei- Ordinary
  - Communion- Proper
  - Post-Communion, Proper
  - Ite, missa est-Ordinary
Chant Notation

- Four line staff
- Relative pitch indication
- The idea of clef
- Shapes, dots and rhythmic indications

Chant and Service Books

Graudale – Collection of the music of the mass
Antiphonale – Collection of the music of the office
Liber Usualis – A book of music contains both Graduale and Antiphonale
Missale – Text of the mass (mostly proper chants include psalms and the ordinary mass are non-biblical early Christian text)

Types of Chant

- According to Text
  - Biblical-Psalms/non-biblical (canticles, hymns, ordinary mass)
  - Prose (tropes)/Poetical (Psalms, canticles, hymns)
- According to Performance
  - Direct
  - Antiphonal
  - Responsorial
- According to the music-text relation
  - Sylabic
  - Neumatic
  - Melismatic
- According to form
  - Strophic structure- Hymns
  - Verse structure
    - Recitation Formulas- Sylabic structures centering around a reciting tone, brief motives marking the end of phrases
Psalm Tones: **Double verse scheme**

- Form:
  - **First half of the Verse:**
    - Initium (intonation): a rising motive. Used only for the first verse. For the second verses intonations are not used.
    - Recitation of the tenor
    - Mediatio: the cadence in the middle
    - In longer verses - flex
  - **Second half of the Verse:**
    - Tenor recitation
    - Terminatio: Final cadence for each verse

Last verse is followed by the Lesser Doxology

In terms of performance, antiphonal approach is used. First half of the verse is sung by the half choir then the second half answers in the second half of the verse.

**The Overall Form of the Psalm Tone**

Singing of the psalm (psalm tone) is not completed in its self. It is followed and proceeded by an antiphone. Antiphones and psalms are in the same tone usually the final of the mode is reached at the end of the antiphone.

- Antiphone- usually same melodic outline is used in many different antiphones. They are actually a part of the psalms that includes a single verse and the lesser doxology. They are mostly performed as cantor and the choir together.
- Psalm (either recitation formula or psalm tone). Lesser doxology
- Antiphone
Later Developments of Chant

- The official establishment of the Gregorian Chant during the Frankish Empire (9th cent.) until the end of the middle ages the developments took place in the Northern part of the Europe because of the Islamic invention in the South.

After the Muslim conquest, Andalusia became part of the independent Umayyad (Emevi) caliphate of Córdoba, which was founded by 'Abd al-Rahman III in 929. After the breakup of this unified Spanish Muslim state in the early 11th century, Andalusia was divided into a number of small kingdoms, or taifas, the largest of which were Málaga, Sevilla, and Córdoba. These principalities, which warred incessantly among themselves, had begun falling to Christian forces based in León and Castile in the 11th century when they were reinvigorated by a new Muslim invasion from North Africa, that of the Berber Almoravids, who were able to establish centralized rule over Muslim Spain from about 1086 to 1147. The Almoravids were in turn succeeded by another force of Muslim invaders from North Africa, the Almohads, who ruled over Andalusia from about 1147 to 1212.

Despite its political instability, scholars have seen the Moorish period as the golden age of Andalusia because of its economic prosperity and its brilliant cultural flowering. Agriculture, mining, and industry flourished as never before, and the region carried on a rich commerce with North Africa and the Levant. Some of the crops grown in Andalusia today, such as sugarcane, almonds, and apricots, were introduced by the Arabs, and much of the region’s elaborate irrigation system dates from the Muslim period. In the realm of culture, a vibrant civilization arose out of the intermingling of Spanish Christians, Berber and Arab Muslims, and Jews under the relatively tolerant rule of the Muslim emirs. The cities of Córdoba, Sevilla, and Granada became celebrated centres of Muslim architecture, science, and learning at a time when the rest of Europe was still emerging from the Dark Ages. The Mosque-Cathedral of Córdoba and the fortress-palace of the Alhambra in Granada were built during this period, and the great Spanish Muslim philosopher Averroës (Ibn Rüşd) was perhaps its leading intellectual figure.

The Almohads’ power in southern Spain disintegrated after their defeat by Christian armies led by King Alfonso VIII of Castile at the Battle of Las Navas de Tolosa in 1212. The petty Muslim states that reemerged in this power vacuum were unable to mount a unified resistance to Christian reconquest, and by 1251 Ferdinand III of Castile had reconquered all of Andalusia except the Muslim kingdom of Granada, which survived until its capture by the forces of Ferdinand and Isabella in 1492. All of Andalusia was incorporated into the Christian kingdom of Castile.

http://search.eb.com/eb/article-92367
• Tropes:
  Additions to plain chant (mostly to the introit NAMW 6: the expanding of the existing chant turns into a **liturgical drama**) and possibly turn into liturgical dramas in responsorial singing.
  There are three types of tropes:
  1- Adding words to the original chant: Adding words for a syllabic setting or adding words to melismas
  2- Adding music to the original chant: Extending melismas
  3- Adding both words and text

• Sequence: **Sequentia**, Lat.- Something that follows
  Originally a subclass of troping (started around 9th century) but around 11th century, they started to become a separate genre since they were independent compositions. During the 12th century sequence was a popular genre in Europe.
  They are syllabic and sung after the Alleluia of Mass.
  The origin of sequence was to add long melismas that replaces the jubilus at the end of Alleluia — **most melodies were newly composed**
  Later texts (**prosula-prose ad sequentiam**) were provided to these melismatic additions — Notker Balbulus, a Frankish monk (840-912)
  a bb cc dd ..........n pattern. A phrase of music set to a single text then same music set to a pair of text which has same number of syllables and pattern of accents. Like a poetic couplet.
  NAWN 5
• **Hildegard of Bingen (1098-1179)** and non-liturgical drama:
  o A priorress and abbess of her own convent (as women were excluded from the priesthood convents existed as separate communities of officiating at religious women)
  o Famous for her prophecies, she corresponded with emperors, kings, popes and bishops
  o Her woks vary from hymns to sequences

**Secular Music in the Early Medieval Period**

• **Goliard Songs**
  Named after a mythical patron Bishop Goliard
  11th and 12th centuries
  Carmina Burana, Burana Codex
  Subjects on wine, woman, satire by students who migrated from one school to other.

• **Conductus**
  11th-13th centuries
  A genre lies on the line between sacred and secular
  Performed while a cleric was conducted from one place to another
  Uses Latin language but the texts relation to religion is weak
  By 12th cent. used for any kind of serious non-liturgical Latin song
  Metrical text (like sequences)
  Newly composed
Songs of the Troubadours and Trouvers

Troubadours—South of France. Spoke Provençal (Occitan)

Trouvers—North of France.

Occitan (ôksêtäN’) [key] or Provençal (prôvâNsäl’) [key], member of the Romance group of the Italic subfamily of the Indo-European family of languages (see Romance languages). The language label Provençal is often restricted in its reference to the dialects of Provence, a region of SE France, but it can be extended to include other related dialects of S France. In its latter, broader sense, Occitan is spoken today, usually along with French, by as many as 5 million people in France; however, it has no official status in that country. Additional speakers are also found in Pyrenean Catalonia, Spain, and in parts of Italy (mainly in the northwest).

In the Middle Ages, Provençal, also called langue d’oc (see langue d’oc and langue d’oïl), became important as the medium of the great literature of the troubadours, who developed it into a standard local Romance language. After the Albigensian Crusade (see under Albigenses) weakened S France, Provençal culture declined and in time the Provençal language was wholly replaced by French as the standard language of France. In the 19th cent. an unsuccessful movement arose to bring back the former glory of Provençal by restoring it as the literary and regional tongue of S France.

See D. C. Haskell, Provençal Literature and Language (1925).

They flourished in aristocratic circles

These songs were collected in chansonniers

Subjects can be political or on moral issues but mostly on courtly love. These love songs are called as canso

courtly love, philosophy of love and code of lovemaking that flourished in France and England during the Middle Ages. Although its origins are obscure, it probably derived from the works of Ovid, various Middle Eastern ideas popular at the time, and the songs of the troubadours. According to the code, a man falls passionately in love with a married woman of equal or higher rank. Before his love can be declared, he must suffer long months of silence; before it can be consummated, he must prove his devotion by noble service and daring exploits. The lovers eventually pledge themselves to secrecy and to remain faithful despite all obstacles. In reality, courtly love was little more than a set of rules for committing adultery. It was more important as a literary invention, expressed in such works as Chrétien de Troyes’s Lancelot (12th cent.), Guillaume de Lorris's Roman de la Rose (13th cent.), and Chaucer’s Troilus and Criseyde (14th cent.). In these works it was the subjective presentation of the lovers' passion for each other and their consideration for other people that transformed the code of courtly love into one of the most important literary influences in Western culture. See chivalry.

The form of the songs can be strophic or using *forme fixies* (ballades, rondeaux) - The idea of the refrain
Adam de la Halle – Robin et de Marion
Songs have narrow range and usually use 1\textsuperscript{st} and the 7\textsuperscript{th} modes
Minnesinger
Meistersinger - the bar form: a- Stolen, b-absegang - the remainder - aab

**Early Polyphony**

**Important developments in Europe in the 11\textsuperscript{th} and 12\textsuperscript{th} century**

- The beginning of modern cities
- The crusade movement started
- Translations from Greek and Arabic
- First establishments of universities in Paris, Oxford and Bologna
  - 1150 University of Paris
  - 1167 Oxford University
  - 1099 Crusaders invade Jerusalem
- The crisis between Eastern and Western Churches in 1054 and the Catholic/Orthodox division start
- Beginnings of Romanesque (Roman like) art: merge of medieval art (Hiberno-Saxon art) and Roman (Byzantine and Islamic traditions) architectural style
  - Round arches
  - Stone vaults
  - Thick walls
  - Adequately illuminated
  - Decoration with narrative

France, Cluny Abbey, detail of Cluny III, view from the north-east, reconstruction; photo credit: Foto Marburg/Art Resource, NY
Early Organum

- *Musica enchiriadis* - 9th century anonymous treatise that describes “Singing together”-organum
- *Vox Principalis / Vox organalis*
- NAWM 14:
  - Parallel organum
  - The avoid of the triton - the organum with oblique motion: Idea of separate musical lines and he usage of the thirds
- Guido’s Micrologus (1025-1028): P4, P4 and P8 are consonances and thirds resolving to an octave at the end of the phrases.
- In eleventh century the organum was applied to the:
  - Troped sections of the ordinary mass
  - Mostly to the Graduals, Alleluias, Tracts of the proper mass
  - Responsories of the offices: **Only the soloist sections were applied to polyphony**
- NAWM 15:
  - An example from 1100
  - A responsorial alleluia section. Where the soloist parts are set to polyphony.
  - Mostly note to note organum except the end of the alleluia section a melisma is added in the vox organalis part.
  - Voice crossings exist
  - Only P4, P5, P8 and unions are used.
  - Phrases end on unison or octave.
Aquitanian Polyphony

- A new style of organum emerged in the 12th century originated in the southwestern of France, the Duchy of Aquitaine

- Two voice organum: NAWM 16
  - The lower voice called as the tenor, tenere, uses the plainchant melody in long held notes. These melodies are mostly a new versions of the original chants
  - The upper voice is a freer, florid part.
  - Same words are being sung in both voices simultaneously, except the upper parts have longer melismas.
  - Dissonances are used (2nd and 7th), also thirds are treated as dissonances
  - Octaves and unisons at the end of phrases
  - This style is also called as the organum purum or organum duplum

Notre Dame Organum

- Usage of the rhythmic modes that are influenced by the metrical structure of the latin or French verse.
- Around 1250 these modes are codified in six standard patterns
- Leonin (1163-1190)- Magnus Liber Organum – The great Book of Organum – The solo portions of the responsorial chant of the Mass or Office
- NAWM 17
  - Discant: Two parts move (the lower part, the tenor, carries on the plain chant), in close rhythms by using the rhythmic modes - easily understood phrases
  - Discant Clausula
  - The syllabic sections of the original plainchant are set to organum duplum, the melismatic sections of the original chant are set to discant style.
o **Substitute Clausula**: a passage (or several passages) composed as a replacement for a segment of Notre-Dame organum. Thus, it employs a short excerpt of plainchant in the tenor and new material in the organal voice(s). Such clausulas often employed rhythmic modes (using copula or discant). Since the tenor usually came from a melismatic portion of the plainchant, the clausula seemingly had no text (or only one or two syllables). The clausula could be plugged back into the original organum setting, but evidently may also have had an independent musical existence. **The clausula was the immediate forerunner of the early motet.**

http://people.vanderbilt.edu/~cynthia.cyrus/ORB/orbgloss.htm

Example: Richard H. Hoppin, Anthology of Medieval Music, 33 NAWM 18a, 18b.

**Pérotin Organum**

- The form of alternating unison chant with polyphonic sections remained
- The novelty is to combine long held notes with parts in measured rhythm
  - Increase the number of parts
  - Triplum, Quadruplum
  - All upper parts are in rhythmic mode

- Repetition of rhythmic patterns (usually two measure groups) in tenor part - A feature that foresees the isorhythm technique in Ars Nova – see page 88 in NAWM
- Viderunt Omnes NAWM 19
  - Same general structure with Leonin’s setting (NAWM 17)
  - Some additional discant passages (see page 93 in NAWM)
  - Organum Quadruplum
  - **Voice exchange** – Realization of motives in composition – two voices trade figures
  - Repetition of identical passages

**Some Important Events of 13th Century**

- 1265 Divine Comedy by Dante
- 1271 Marco Polo travels from Venice to China
- 1273 Thomas Aquinas writes Summa Theologiae
- 1280’s Rise of Florence as a leading commercial center
- 1291 Fall of Acre (A city in modern Israel). End of Christian rule in the East
- Gothic Art: Ribbed vaults, thinner and higher walls, lighter interiors through stained glass windows, **asymmetry**

![Chartres Cathedral France (1140-1150)](image)

**New Polyphonic Non-Liturgical Genres**

- **Polyphonic Conductus**
  - Two or more voices sing the same text in the same rhythm
  - Therefore homophonic texture
  - Usually written in 2, 3 or 4 voices
  - Mostly perfect consonances are used but thirds are also employed
  - Uses *metrical text* and the *music is syllabic*
  - An untexted (could be instrumental) passage occurs before or after important cadences called as *caudae*. Richard H. Hoppin, *Anthology of Medieval Music, 37.*
  - The tenor is an originally composed piece that does not use pre-existing material (plainchant)
  - Non-liturgical but sacred subjects – mostly about Virgin Mary
  - Dropped out of favor after 1250
**Motet**
- In the 13th century, words began to be fitted to discant clausulae (or substitute clausulae) sections
- In these substitute clausulae, tenors were usually laid in repetitive rhythmic patterns
- Later, light French words started to be used and newly composed melodies used at the top of favorite tenor melodies. In this method the tenor melodies lost their connection with the liturgy and became a raw material for composition
- This method ended up having different text for each part, mostly the tenor in Latin and the upper parts in French. By 1250 it was customary to use both languages simultaneously in the same motet.
- Usually had compound titles with the beginning words of each part
- Later on the Latin tenor part started to be instrumental
- All parts are independent from each other in terms of phrases
- After 1275, the rhythmic modes were started to be used in a more flexible way

**Franconian Motet:**

Layers of a cathedral (Winchester Cathedral – England) and layers of polyphony
Franco of Cologne, a composer and a theorist, active in about 1250-1280

NAWM 18 (from NAWM 4th edition) – Originally an clausula duplum. French words are added to the motetus. Later on the triplum is added.

The triplum has a longer text and faster moving music compared to the duplum (or motetus). The motetus uses faster rhythms compared to the tenor (Similar to the late Romanesque architecture in Cathedrals - ex. Winchester Cathedral)

Since triplum is added later, it is independent from the lower parts and has separate cadences and line endings where the tenor and duplum are mostly moving in 4 measure phrases.

There are voice exchange between parts.

Tenor is made up of repetition of certain motives and it’s carrying out the plainchant. Since originally the duplum and the tenor was a clausula tenor is repeated twice.

All voices use a certain rhythmic mode but in the upper parts it broken into smaller units – frantico modi

Franconian notation – Descriptions of note shapes with accurate durations that determines the control of the dissonances and consonances – Ars Cantus mensurabilis, 1280

Perfect consonances on strong beats. Thirds are treated as dissonances.

Petronian Motet: Only the plainchant has a uniform rhythmic pattern. The triplum is completely independent and has a free, speech like character in breathless continuity with fast moving rhythmic units. This style is often associated with Petrus de Cruce (active from about 1270-1300)

related to the Virgin Mary subject. Both parts use the same rhythmic mode but designed in order to avoid simultaneous rests.

See Richard Hoppin Anthology of Medieval Music, Example 54, page 112.
14th Century

- **Social and political changes:**
  - The supreme authority of the Pope in Rome started to be questioned
  - 1305-1378, Papal Seat in Avignon in France
  - 1378-1417 Papal Schism. Different Claimants to the papacy. The higher clergy attracted sharp criticism
  - Black death in Europe 1348
  - Decline of the old feudal aristocracy, increase of the political power to the middle class.
  - **Boccaccio** and Petrarch’s controversy to Dante
  - Human Concerns in arts
  - Novelties in painting that foreshadows Renaissance – Giotto (1266-1337)
  - Reliance of senses in science (eyeglasses, magnetic compass, mechanical clocks)
  - Interest in secularism (Papal church in Avignon – patron of secular music – Ars subtilior)

- **Ars Nova in France**
  - Philippe de Vitry (1291-1361), composer, poet and bishop Meaux
  - The Ars Antiqua and Ars Nova, The De Vitry treatise (1322):
    - Duple divisions of the note values can remain along with the triple divisions
    - The division of the breve into four or more semibreves (already begun in the Petronian motets)
  - Roman de Fauvel
    - A satirical poem that was interpolated with 167 pieces of music
    - Monophonic pieces: Rondeaux, ballades and plainsongs
    - Polyphonic motets with *isorhythms* technique mostly by Philippe de Vitry
  - Isorhythmic Motet, NAWM 24
    - *Talea*
    - *Color*

- **Guillaume Machaut (1300-1377)**
  - Educated as a cleric
  - Leading composer of Ars Nova. He's also a poet.
  - Patrons: John of Luxemburg (king of Bohemia), King Charles of Navarre, Jean Duke de Berry (member of the French royal family)
  - Mass:
    - *Messe de Notre Dame* was composed around 1360’s
    - One of the earliest polyphonic settings of the Ordinary Mass
    - It is not unified by a single cantus firmus. Each movement uses a different one
    - It is unified by the style: 4 part texture, Careful use of consonance and dissonance, the iso-rhythmic structure and the tonal approach: All movements center around D or F.
    - This is the first setting of the ordinary mass where all the five movements are considered as the part of a whole
    - NAWM 25

- **Chansons**
  - Continue the trouvere tradition – *Forme Fixes*: virelai, rondeau, ballade, etc.
  - Merged this tradition with novel polyphonic techniques
  - He wrote many monophonic songs along with polyphonic ones.
  - No borrowed plainchant is used
  - Cantilena style: The top part carries out the whole texture
  - Usage of duple note values
  - NAWM 26
    - Written about 1350
    - Monophonic song
    - A *virelai*- *forme fixe* – 3 stanzas – A (ref.) bba (stanza) Abba Abba A
    - Subject on *fine amour*
In Lydian mode using both B and Bb
The opening motive is used in both A and b sections

- **NAWM 27**
  - Rondeau: AB a A ab AB
    - Refrain couplet Refrain couplet Refrain
  - Rondeaux are love songs
  - **Cantilena style**
  - The main melody is cantus rather than tenor
  - Cantus is the only voice that has words. Although it is possible that all voices were being sung.
  - Four part structure. However, the top two lines are organized together supporting each other’s lines
  - Texture can be seen as two couplets: triplum and cantus / tenor and contratenor
  - Thirds and sixths are used but all the caesuras and line endings use perfect consonances (and also P4)
  - Careful use of harmonic rhythm concerning consonance (P5, P4, P8) and dissonances (3rds, 6ths and others)
  - Use of syncopation and vertical hemiola
  - Hemiola: 3/4 and 6/8 together, in other words the duple and triple note values are used side by side. An important feature of Ars Nova.
  - Long melismas are used, as a characteristic of 14th cent. French music. They do not fall on important words.
  - Musica ficta and double leading tone cadences.
  - A, a sections end on D. B b sections end on C. The song centers on C.

- **Motets:**
  - Longer, more secular and more rhythmically complex compared to the early motet
  - Traditional texture: liturgical tenor supports two upper voices with different text
  - Some motets are pan-iso rhythmic
  - Use of hocket technique
  - He also wrote an instrumental hocket
Italian Trecento

- The political conditions are less stable than France, each city-state has independent cultural and political environment. Polyphony in church music is largely improvised and secular music seen as an entertainment for refined elite circles.
- Florence was an important center for music and literature.
- Usually composers compose only secular music. Sacred music is usually improvised (organ or vocal music) over a plainchant.
- Secular music is related with courtly entertainment.
- Three main types of secular music:
  - Madrigal:
    - Structure: 2x3 line stanzas and 2 line *ritornello*
    - *Ritornello is distinct* (as opposed to the French refrain) by the rhythmical modulation to a slower tempo.
    - The stanzas employ small subdivisions of the breve andocket like structures.
    - NAWM 29 – Madrigal on a poem by Petrarch.
  - Caccia:
    - Parallel to the French chace, which means hunt or chase (Richard Hoppin. Anthology of Medieval Music. 60).
    - Two equal voices in canon at the unison accompanied by a untexted, freely composed, slowly moving tenor.
    - Not only the structure but also the text is about hunting or chase. Vivid details of spirit and humor often with the help of hocket and echo effects.
    - NAWM 30.
  - Ballata: Originally, a song that accompanies dance, can still be monophonic in the 14th century.
    - Francesco Landini (1325-1397) is the leading composer of ballata:
      - Blind from boyhood.
      - Virtuoso on many instruments especially on organetto, a small portative organ.
      - He wrote no sacred music. Besides ballatas, he composed caccias and madrigals.
      - Landini Cadence: NHWM page 140 example 6.6.
    - Ballata: NAWM 31.
      - Ripresa – Piedi – Volta – Ripresa.
      - Stanza.
      - The term balata and idea of stylization.
      - Performed for elite audiences.
      - At the end of the stanza there are open (verto) and closed (chiuso) endings.
      - Syncopations and hemiolas.
      - Thirds and sixths are used frequently.
Careful usage of Dissonance and consonance (where 3rds and 6ths are treated as dissonance)

More significant melodic lines compared to Machaut. The rhythms are more syncopated and vivid

Tenor is a slow moving part supported by the contratenor where the top part dominates the structure

There are melismatic sections. The melisma at the beginning and at the very end are conventional

England and the Burgundian Lands in the 15th Century

- Important events of the early 15th century
  - See the timeline NHWM page 150
  - Rise of Europe (a paradox with the fall of Constantinople?)
  - Discovery of the Cape of Good Hope, New World – Colonization – Establishment of capitalism
  - Economical growth – Rise of the independent middleclass entrepreneurs
  - New Patronage systems – Court Chapels – Musicians associated with a patron (a ruler) rather than a building (an institution)
    - New systems in education
    - Inclination towards humanism and secularism
  - Court chapels and musical training
    - Choir boys
    - Employment of instrumental musicians who came from minstrel families
  - Encounter with the wealth and luxury of the East – Rulers’ support for the best art – Cosmopolitan atmospheres.

- Few Notes on the English History

Magna Carta 1215:

> English Great Charter the charter of English liberties granted by King John in 1215 under threat of civil war and reissued with alterations in 1216, 1217, and 1225. The charter meant less to contemporaries than it has to subsequent generations. The solemn circumstances of its first granting have given to Magna Carta of 1215 a unique place in popular imagination; quite early in its history it became a symbol and a battle cry against oppression, each successive generation reading into it a protection of its own threatened liberties. In England the Petition of Right (1628) and the Habeas Corpus Act (1679) looked directly back to clause 39 of the charter of 1215, which stated that “no free man shall be...imprisoned or disseised [dispossessed]...except by the lawful judgment of his peers or by the law of the land.” In the United States both the national and the state constitutions show ideas and even phrases directly traceable to Magna Carta. http://search.eb.com/eb/article-9050003
Influence of English Music on Continental Style

- The English presence in France
  - Kings of England held territory in northwest and southwest France.
  - Hundred Years' War (1337-1453): England and France fighting for control of France.
  - English rulers brought musicians with them, especially to Belgium and Burgundy.

The Hundred Years War, 1337–1453, conflict between England and France. The Hundred Years War inflicted untold misery on France. Farmlands were laid waste, the population was decimated by war, famine, and the Black Death (see plague), and marauders terrorized the countryside. Civil wars (see Jacquerie; Cabochiens; Armagnacs and Burgundians) and local wars (see Breton Succession, War of the) increased the destruction and the social disintegration. Yet the successor of Charles VII, Louis XI, benefited from these evils. The virtual destruction of the feudal nobility enabled him to unite France more solidly under the royal authority and to promote and ally with the middle class. From the ruins of the war an entirely new France emerged. For England, the results of the war were equally decisive; it ceased to be a continental power and increasingly sought expansion as a naval power.

- Henry V’s victory at the Agincourt in 1415. English conquered much of France until 1451.

- Contenance angloise ("English guise" or "quality")
  - French poet Martin Le Franc used this phrase to describe the pleasing sound of English music in about 1440 (HWM Source Reading, page 168).
  - He praises Guillaume Du Fay and Binchois for creating beautiful music influenced by the English sound as heard in the music of John Dunstable.
  - Tinctoris, writing a generation later, also looked to these three composers as creators of a new art (HWM Source Reading, page 158)

- Characteristics of the English Polyphony
  - Close connection of art and folk music
  - Simple melodies
  - Syllabic text setting
  - Freer usage of thirds and sixths in both written and improvised music. Leaning towards tonality
  - Homophony texture with fuller sound where the thirds and sixths are used as consonances
  - Music based on chants
    - One common style has three voices with the chant in the middle.
    - The chants were sometimes lightly embellished.
    - The chants were most often from the Sarum rite, the distinctive chant dialect used in England.
- **Faburden**: Parallel sixths between the top part and the tenor. The middle part is performed a fourth below the top part. At the end of each line the sixth resolves to an octave. In other words parallel first inversion chords dominate the structure. Used for simpler Office chants: hymns and antiphons or psalm or psalm like texts. The homophonic and homorhythmic structure influenced all kinds of composition. There are a few notated examples. The word might derive from "burden" for the lowest voice and "fa" for the need to use B-flat, "fa," in the soft hexachord.

- **The Old Hall Manuscript**: The chief collection of early 15th century English Music. Most of this repertory is the rest is motets, hymns and sequences and Ordinary Mass:
  - Melodic activity in the top voice. The principal melody in the top part in cantilena style – freely composed pieces not based on chant, homorhythmic texture. Usage of sixths and thirds as consonances.
  - The plainchant melody in the “next to the lowest” part usually in a four part texture which creates harmonic freedom
  - Small portion of masses, the plainchant in tenor and isorhythmic
  - First half of the century, English Music became known in the continent through the large number of works copied from the Old Hall Manuscript

- The carol (**HWM Example 8.2** and **NAWM 32**)
  - Religious songs in Latin or English
  - Favorite topics were Christmas and the Blessed Virgin Mary.
  - Solo and choral sections alternate.
  - Stanzas were all to the same music.
  - Refrain was called the "burden."
  - **NAWM 32** has two burdens.

- **John Dunstable** (1390-1453)
  - Sometimes also spelled "Dunstable"
  - The most highly regarded English composer of the first half of the fifteenth century
  - Most of his career took place in France
  - Served many noble patrons, including the Duke of Bedford, who was Regent of France in 1422
  - He wrote: at least three polyphonic mass cycles, other Mass Ordinary movements, twelve isorhythmic motets, other Latin sacred works, and five secular songs
  - Most numerous and important of his output: **three part sacred works**: Settings of antiphons, hymns, mass sections and other biblical or non-biblical works:
    - Some have *cantus firmus* in tenor part and ornamented chant melody in the treble part
    - Others – paraphrase technique (as it’s called today): Chant is given to the top voice. The chant melody is given a rhythm and ornamented by adding notes around those of the chant.
- **New Definition of Motet by 1450:** any setting of a liturgical text, whether the original melody was used or not.

- **NAWM 33, Quam Pulcra es**
  - Texture - Equality of voices
  - Free structure not based on form, fixed or borrowed material
  - Sensitivity to text declamation and meaning
  - "sweet" consonances
  - Variety in texture
  - Implied tonal center

- **Music in the Burgundian Lands**
  - **Duchy of Burgundy**

The territory, conquered by Caesar in the **Gallic Wars**, was divided first into the Roman provinces of Lugudunensis and Belgic Gaul, then into Lugudunensis and Upper Germany (see Gaul). It prospered, and **Autun became a major intellectual center**. In the 4th cent. Roman power dissolved, and the country was invaded by Germanic tribes. **It was finally conquered (c.480) by the Burgundii, a tribe from Savoy. The Burgundii accepted Christianity, established their Lex Burgundionum, and formed the First Kingdom of Burgundy, which at its height covered SE France and reached as far south as Arles and W Switzerland.**

Conquered (534) by the **Franks**, it was throughout the Merovingian period subjected to numerous partitions. Burgundy nevertheless survived as a political concept, and after the partitions of the Carolingian empire two new Burgundian kingdoms were founded, Cisjurane Burgundy, or **Provence**, in the south (879) and Transjurane Burgundy in the north (888). These two were united (933) in the Second Kingdom of Burgundy (see Arles, kingdom of). A smaller area, corresponding roughly to present Burgundy, was created as the duchy of Burgundy by Emperor Charles II in 877. In 1002, King Robert II of France made good his claim to the duchy, but his son, Henry I, gave it in 1031 as a fief to his brother Robert, whose line died out in 1361.

**The golden age of Burgundy began (1364) when John II of France bestowed the fief on his son, Philip the Bold, thus founding the line of Valois-Bourgogne. Philip and his successors, John the Fearless, Philip the Good, and Charles the Bold, acquired—by conquest, treaty, and marriage—vast territories, including most of the present Netherlands and Belgium, the then extensive duchy of Luxembourg, Picardy, Artois, Lorraine, S Baden, Alsace, the Franche-Comté, Nivernais, and Charolais.**

In the early 15th cent. the dukes of Burgundy, through their partisans in France, dominated French politics (see Armagnacs and Burgundians). England, at first supported by Burgundy in the **Hundred Years War**, suffered a crucial setback when Philip the Good withdrew that support in the Treaty of Arras (1435). A great power, Burgundy at that time had the most important trade, industry, and agriculture of Europe. Its court, a center of the arts, was second to none.

The wars of ambitious Charles the Bold, however, proved ruinous. Charles, opposed by the determined and resourceful Louis XI of France, was defeated by the Swiss at Grandson, Morat (1476), and Nancy (1477), where he lost his life. His daughter, Mary of Burgundy, by marrying Emperor Maximilian I, brought most of the Burgundian possessions (but not the original French duchy) to the house of Hapsburg. The duchy itself was seized by Louis XI, who incorporated it into the French crownlands as a province, to which Gex, Bresse, and Charolais were added later by Henry IV and Louis XIV.
The court and the chapel of Philip the Good the duke of Burgundy from 1419 to 1467 were very important in Europe.

Cosmopolitan atmosphere.


Years of transition in the Western civilization

Coexistence of feudal and new tendencies towards modernism

*Chivalric humanism* (Walter H.Kemp) – dynastic power’s integration of the new state

Burgundy – “the root of the Renaissance aspiration to antiquarian splendor” (Walter H.Kemp, page 79)

Guillaume Du Fay (1397-1474)

He should be related with the Burgundian Style but not the court since he had no connection with them

Born in Cambrai, became a choir boy in 1409

1420-26 served for the Malesta family in Italy

1428-36 was a member of the papal chapel in Rome

After a two year service in the service of the duke of Savoy he rejoined the Papa’s church until 1450

1452-56 choirmaster at the Duke of Savoy

1456-1472 went back to Cambrai and died there in 1474

Genres:

- Mass
- Motets
- Chansons
- Magnificats

NAWM 35, Ballade *Resvelliesvous et faties chiere lyve*

- Written in 1423, while Dufay was serving for the Malesta family.
- Ballade AAB for each stanza, “Awake and be marry”, rapid, florid, angular passages (Italian tradition)
- Ballades were used for ceremonial occasions. This piece were written for the wedding of the niece of the Pope, 1423
- The ballade tradition, in which the vocal part is more florid than the rondeau, rapid, angular passages (Italian style) with a lot of syncopation and hemiola (between A and the beginning of the B sections, hemiola occurs)
- Accented syllables occurs at the beginning of a metric unit
- **Refrain** occurs at the end of each stanza: Chords under fermata (Charle Gentil), then a long melisma on the family’s name (*Malastesta*) with rapid triplets.
- 3 part texture: Superior (dominates the structure), contra-tenor and tenor
- Thirds are treated as consonances but still at the important cadences third degree of chords are not used. **Definite triadic thinking where the contratenor has the root or any other missing note of the triad in most of the time.**
- Emphasis on tonic-dominant and subdominant regions
- Cadences sometimes use the Landini formula, usually takes place at the end of each line.

**NAWM 34- De plus en plus** by Binchois (1400-1460)

- Composed around 1425. This piece appeared in a manuscript copied in Italy demonstrates that his music was widely known even though he spent most of his career in Burgundy.
- At this time Binchois was probably in the service of William Pole, earl (count) of Suffolk, an English nobleman assisting in the occupation of Northern France.
  - Form is a Rondeau similar to Machaut’s rondeau:

    \[
    \begin{array}{ccccccc}
    \text{Refrain} & a & \text{Refrain} & \text{couplet} & \text{Refrain} & \text{couplet} & \text{Refrain} \\
    \end{array}
    \]

- Quickly moving cantus, slower moving tenor; harmonizing cantus mostly in 3rds and 6ths, contra-tenor fills in the missing notes of the triads with lively rhythm.
- Music fits the shape of poem, mostly syllabic with melismas at cadences.
- Each line of poetry occupies 4 measures of music ends by a cadence. Mostly Landini cadences used.
- A surprise ending on D since the piece suggest C or G as a final – see the last line of the refrain (*I have to hear news of you*)
- Importance of proportions – \(A/B=3/2\) – melismas designed according to the proportions.

- **Burgundian Motets**: There are two different approaches,
  - Motets written in the manner of chansons, which has a free melodic top line supported by a tenor and a contratenor. This top melody can be newly composed but usually it is the embellished version of the plain chant. In the NAWM 37, the plain chant is used in the top part (the notes taken from the original chant is indicated with the * symbol) and the other parts are organized in the fauxbourdon style.
b- The second approach is to use the old isorhythmic tenor technique. Mostly for solemn public ceremonies.

- **Masses**
  - Composers used the cyclical method; each movement is based on a single melodic subject, in order to create a unified work. In this approach two main techniques are used:
    a- **Motto mass**
    b- **Cantus firmus mass**: New approaches in the texture; tenor bassus and tenor altus

In cantus firmus masses, if the borrowed melody is a plain chant, it is used in the tenor voice in long notes (the continuation of the medieval motet tradition) usually in isorhythmic structure. **If the source is secular than the ryhtmic pattern of the tenor could change, in term of speed, according to the other voices.**

- Usually the consonances are carefully handled and thirds and sixths are considered as consonances since triads occur on the strong beats.

- **Layering technique**: The separate parts of the texture are organized more independently. The superius and the contratenor have melodic contour and they exchange motives. The tenor bassus part is more angular since it controls the harmony.


  - The tenor melody is repeated three times. First in 3/2 meter (the tenor is used as x3 times slow). In the second section 3x2/4 duple meter (the tenor is used as x2 times slow). In the last section back to 3/2 (tenor as original) meter. The proportions of 3:2:1

  - Duet before the start of the tenor, another duet divides the tenor into 2 halves: 6 measure duet – 18 measures with the tenor – 3 measure duet – 12 measures of tenor. This is the same case for all three sections. This creates the proportions of 6:18:3:12 = 2:6:1:4 = 3:2:1. More over 2+6/1+4=8/5 approximates the golden ratio.

  - Hemiolas (both vertical and horizontal) and syncopations are used. Especially, in the third section tenor is very distinctive in its duple organization against the other voices triple note values.

  - Dufay is still a mediaval composer with the layering technique and the text usage being secondary in the structure. The cadences sometimes fall in the middle of the lines of the text. Not only musically but also the text usage is independent in every separate part. **As an example study the measures 65-70.**

  - Rather than canonic imitation, voice exchange is used.
Franco –Flemish Composers 1450-1520

- Political Change and Consolidation (see map, HWM Figure 9.1)

**France**

Defeated England in the Hundred Years War
The duchy of Burgundy came under control of the king of France.
By ca. 1525, France was a strong, centralized state.

**Italy**

Invaded by France in 1494
Continued to be composed of independent city-states and dominated by foreigners until the nineteenth century
Wealthy Italian courts continued to hire musicians trained in the north.

**Johannes Ockeghem (1420-1497)**

- 1450-1550, the dominance of Franco-Flemish and Netherlandish composers
- Importance of the education at the court chapels
- Most of them worked for the King of France, the Pope, Holy Roman Emperor
- And many worked in Italy in the courts or cities of Naples, Florence, Mantua, Milan, Venice, Ferrara, Modena
- Ockeghem’s Career:
  - Sang in the choir of the cathedral at Antwerp in 1443
  - Served for the duke of Bourbon in France 1452
  - He entered the royal chapel of the king in France in 1452, he retained in that position until he retired
  - He was a celebrated composer and teacher of many leading composers of his generation including Josquin
- Ockeghem’s Compositions
  - Relatively a small output that contains mostly sacred compositions: 13 masses, 10 motets, 20 chansons
  - Masses:
    - The overall structure is similar to Dufay’s
    - Four independent voices in a polyphonic texture
    - In Ockeghem’s masses the bass register is expanded to G or F (rather than the C). This expansion also affected the instrumental music
    - Darker, non-transparent texture that employs the bass part moving as an independent melodic line rather than a more angular melodic line that controls the harmony as Dufay’s masses.
    - In some of his masses cantus firmus is in the lowest voice
    - Non-imitative, non-repetitive structures with endless melodies.
    - All voices speed up towards the cadences
- **Missa De plus en plus**: Kyrie and Agnus Dei:
  - A tribute to Binchois who was probably his teacher
  - Rather than the attractive top part, Ockeghem preferred to use the tenor voice and use it as the tenor part of his mass
  - This piece is “cyclical mass” (or cantus firmus mass) since all movements are based on the same cantus firmus
  - The cantus firmus in the tenor is the foundation of the structure that the other three voices weave free counterpoint around the tenor.
  - There are extra notes added to the original melody that are interpolated in the tenor part
  - The cadences of the original chanson are preserved. After the 52 notes of the cantus firmus, the first eight notes are repeated to maintain an ending on the final of the mode G.
  - However, cadences never create a caesura in music. The continuity and dense texture is the main character of Ockeghem’s music.
  - The drive to the cadence technique.
  - Suspensions occur before cadences. Other than that dissonances only occur on semiminim (in this piece corresponds to quarter notes) level
  - Triads are used constantly except the main cadences
  - Imitation is almost never used except the duo sections between top two parts in the Agnus Dei.

- Canons: Imitation technique is used very little in his pieces. However, he wrote canons. Canons, during this period meant that a melodic line is repeated in other voices due to some instructions. The other parts repeated the main melody either on another interval, in inversion or sometimes retrograde (in this case it would be called as *cangrizans* (crab) canon. In this case, the canons are actually fugues at Ockeghem’s time. Some canons have very complex structures as mensuration canons or double canons.
  - Listening Example: Missa De Gratias – Canon for 36 voices: [http://www.youtube.com/watch?v=rzBhYMvnMKQ](http://www.youtube.com/watch?v=rzBhYMvnMKQ)

**Chansons**

- Chansons demonstrate his more traditional approach. Most of them are 3 voiced rondeaus that are treble dominated.
- They mostly employ duple time signatures
- Listening and analyzing the score of the rondeau: *D’ung aultre amer*
- NAWM 38 – Antoine Busnoys and the idea of point of imitation
- NAWM 40 - Heinrich Isaac – Innsburg, ich muss dich lassen – o Welt, ich muss dich lassen – Brahms op.122 Chorale prelude – idea of chorale
  - [http://www.youtube.com/watch?v=lpafJR0DjjY](http://www.youtube.com/watch?v=lpafJR0DjjY)
The Idea of Renaissance

- The meaning of Renaissance
- **Rebirth.** Ancient Greece as a model
- The importance of Italy:
  - Italy in the 15th century was a collection of city-states.
  - The growing economical power through commerce especially in Florance, Ferrara, Milan and Mantua.
  - The citizenry was no longer in feudal service and free of military duties.
  - The seat of papal church turned back from Avignon to Rome.
  - Popes and cardinals gave big importance to cultural activity.
  - The rulers of the city-states glorified their power through art and music.
  - Florence in Tuscany – intellectual and artistic center of Renaissance.

- Rise to power of the Medici in Florence.

  Medici (me’dichē, Ital. mā’dēchē) [key], Italian family that directed the destinies of Florence from the 15th cent. until 1737. **Of obscure origin, they rose to immense wealth as merchants and bankers, became affiliated through marriage with the major houses of Europe, and, besides acquiring (1569) the title grand duke of Tuscany, produced three popes (Leo X, Clement VII, and Leo XI), two queens of France (Catherine de’ Medici and Marie de’ Medici), and several cardinals of the Roman Catholic Church.** They also ruled for a brief period (1516–21) the duchy of Urbino. *The Columbia Electronic Encyclopedia, 6th ed. Copyright © 2007, Columbia University Press. All rights reserved.*

- The usage of cheques – Florentine merchants based in the Medici Bank opened offices throughout the east.

  [http://www.bbc.co.uk/history/british/tudors/renaissance_europe_01.shtml](http://www.bbc.co.uk/history/british/tudors/renaissance_europe_01.shtml)
Humanism
Leonardo Bruni – The idea of Florence being the new Athens -

**also called Leonardo Aretino** Italian humanist scholar of the Renaissance. Bruni was secretary to the papal chancery from 1405 and served as chancellor of Florence from 1427 until his death in 1444. His *Historiarum Florentini populi libri XII* (1610; “Twelve Books of Histories of the Florentine People”) is the first history of Florence based on a critical examination of the source material. An elegant Ciceronian stylist, he made Latin translations of many classical Greek works, including those of Plato, Aristotle, and Plutarch, that furthered the study of Greek literature in the West. His Italian-language biographies of Dante, Petrarch, and Giovanni Boccaccio aided humanism's growing appreciation for Italian poetry.

http://search.eb.com/eb/article-9016783

**Humanism, philosophical and literary movement in which man and his capabilities are the central concern.** The term was originally restricted to a point of view prevalent among thinkers in the Renaissance. The distinctive characteristics of Renaissance humanism were its emphasis on classical studies, or the humanities, and a conscious return to classical ideals and forms. The movement led to a restudy of the Scriptures and gave impetus to the Reformation. The term humanist is applied to such diverse men as Giovanni Boccaccio, Petrarch, Lorenzo Valla, Lorenzo de' Medici, Erasmus, and Thomas More. In the 20th cent., F. C. S. Schiller and Irving Babbitt applied the term to their own thought. Modern usage of the term has had diverse meanings, but some contemporary emphases are on lasting human values, cultivation of the classics, and respect for scientific knowledge.


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- A term defined in the 19th century like Renaissance
- Love affair with antiquity, grammar, rhetoric, poetry, history, moral philosophy
- The important of Italy. Besides political reasons that are mentioned above:
  - They could actually see the remains of the antiquity
  - The public gave more importance to worldly matters
  - The “ancient style” was imitated in villas, palaces, free standing nude statues
  - Humanism was also developing as an education system concentrated on liberal arts.
• Humanism and Aristo’s **mimeis** – the empiric experience
  o Photo like realism of an Northern artist Jan van Eyck (1380-1441)
    The Ghent altar piece (1432)

The Portrait of Giovanni Arnolfini and his wife (1434)
- Perspective
- Masaccio (1401-1428)
  - Trinity 1428

- From medieval objectivity to subjectivity
- Massaccio's Expulsion from the Garden of Eden (1426)
The change of the subjects of the motet texts: From the innocence of Virgin Mary to the suffering of Jesus Christ
The Doctrine of Ethos and the effect of the modes
The growing importance to the meaning of the words, syntax, imitation of the sound of the verses.

- Classicism
  - Subjectivity and the experimental surrealism of Heironymus Bosch (1450-1516)
- Objectivism and the ideal beauty: the balance and form of an artistic work

David 1504 by Michelangelo (1475-1564)

Pieta by Michelangelo 1499
Invention of Printing

Johannes Gutenberg is generally credited with the creation of movable type printing -- the process that made it possible to publish many copies of a single work at one time. Much of Gutenberg's life is shrouded in mystery, and his name does not appear in any of the printed works attributed to him. He was a goldsmith early in life, and that training apparently led him to the notion of forming molten metal into individual characters of the alphabet, which could then be inked and pressed on paper. His most famous work was the Gutenberg Bible, an elaborate two-volume Latin edition of the holy book which he published about 1455. [http://www.infoplease.com/biography/var/johannesgutenberg.html](http://www.infoplease.com/biography/var/johannesgutenberg.html)

Ottoviano Petrucci

Italian music printer whose collection of chansons, *Harmonice Musices Odhecaton A* (1501), was the first polyphonic music printed from movable type. Petrucci went to Venice in 1490, holding music printing monopolies there from 1498 to 1511 and later at Fossombrone. In 1536, at the request of the Venetian Senate, he returned to Venice. His 61 music publications contain masses, motets, chansons, and *frottole* by the foremost composers of the 15th and early 16th centuries, among them Josquin des Prez, Jean d'Okeghem, and Loysset Compère. He also published the first book of printed lute music, Francesco Spinaccino's *Intabolatura de Lauto* (1507). [http://search.eb.com/eb/article-9059522](http://search.eb.com/eb/article-9059522)
Josquin Des Prez
(1450-1521)

Career
- Born in France
- In 1477 he was in the chapel of Rene of Anjou in Aix en Provence
- In 1484 he sang in the ducal chapel of Milan
- Milanese Humanism – Vincenzo Foppa - Fopa’s influence on Da Vinci

Foppa, Vincenzo (vĕnchen'tsō fôp'pä) [key], c.1427–c.1515, Italian painter. Giving new life to
the art of the Lombard school, he exercised a great influence upon northern Italian art until
the advent of Leonardo da Vinci. He settled (c.1456) in Pavia. There and in Milan he executed
many important frescoes, most of which have been destroyed. He painted religious subjects
exclusively, ranging from powerful renditions of the Crucifixion (Bergamo) to poignant
depiction of the Madonna (Milan; Johnson Coll., Philadelphia; Davis Coll., Newport, R.I.;
National Gall. of Art, Washington, D.C.). His large altarpiece of the Madonna and Child with
Saints (Brera, Milan) is a notable example of his technical skill and variety of characterization.
All rights reserved.

- From 1489 to 1495 he was at the Sistine chapel in Rome
- From 1501-1503 he was in France at the court of Louis XII
- In 1503 he was appointed as the maestro di capella at the court of Ercole I d’Este
  Ferrara. He was appointed at the highest salary in the history of that chapel
  however, he had to escape from the plague, back to France
- Video Example: http://www.youtube.com/watch?v=UJTHUPQ6sqs

1490-1515 St. Francis of Assisi
1504-1521 resided in France as the provost at the church of Notre Dame

His compositional output is:

- 18 Masses
- 100 motets
- 70 secular works

**Motets**

Josquin- Professional singer unlike later composers – extended melodies for genuine vocal music – appropriate for solo or even virtuosos singers

Writing for voice – religious conviction

Extended melodic lines are found more in his masses than in motets seldom in chansons

His later style – reception of Italian influences – tonal order, smoother rhythm, rounded rather than angular, more serenely of melodic flow – the form of an arch of axial symmetry

*Falsebordone* – *Tu solus, qui facis miracula* - Use of root position chords

**Point of imitation**

Alternation of pairs of voices: Duets (fugal in itself) in cannon

**NAWM 41**: Change of texture from polyphony (point of imitation) to homophony according to the meaning and the structure of the text – Ave Maria ....Virgo Serena

Drive to the cadence – Ockeghem influence

Treatment of text-*De profundis clamavi ad te*

**Masses**

Cantus Firmus Mass

**NAWM 42**: Paraphrase Mass- *Missa Pange Lingua*

Parody /imitation Mass

Cycles of cannons- *Missa ad fugam*: (superious subject, answer in P5 below)

*Missa Sine Nomine*

*Missa L’hommé arme*

http://bilkent.naxosmusiclibrary.com/catalogue/item.asp?cid=CAL9305

(1495 when he was at the papal church) - The source

The structure:

- Duet-sequences-tutti (sequences)-HC-duet-second
- tutti (climax)-PAC

*Missa Hercules Dux Ferrarie*- The motive idea:

D (re) (Her) – C (ut)(cu) – D (les) – C (dux) – D (fer) – F (fa) (ra)- E (mi)(ri) – D (e)

• **Chansons**
  o Expansion of short Burgundian chanson to larger musical forms
  o Abandonment of treble-dominated style where each voice is important
  o The abandonment of *forme fixies*:
    ▪ Emphasis on imitation
    ▪ The idea of canon. Voices imitate each other at certain intervals
    ▪ Idea of a theme
    ▪ Use of pre-existing material: folk songs or popular melodies
      Listening example: Faute d’argent: *http://bilkent.naxosmusiclibrary.com/catalogue/item.asp?cid=SIGCD025*
  ▪ Popularity of frottola and its impact: El Grillo *http://www.youtube.com/watch?v=iGStZ-ftDEs*
  ▪ Later chansons, experimental texture, less organized imitation
    Listening example: Mille regretz: *http://www.youtube.com/watch?v=8WuQ0FFo8xA*
  o The instrumental music relation
    ▪ Arrangement of Mille Regretz for vihuela by Luis de Narvaez: *http://www.youtube.com/watch?v=dyg-iRFsZV4&feature=related*
  o Josquin’s instrumental works - a few pieces: *http://bilkent.naxosmusiclibrary.com/catalogue/item.asp?cid=SIGCD025*

• **Important Contemporaries**
  *Jacop Obrecht (1458-1505), Heinrich Isaac (1450-1517) Lied, Canti Carnascialeshi*

• **Post Josquin Generation:**
  o Clement Janequin (1485-1560)
  o John Taverner (1495-1545)
  o Adrian Willaert (1490-1562)
  o Claudin Sermisy (1490-1562)
  o Nicolas Gombert (1495-1556)
  o Christopher Tye (1505-1572)
  
  Listening and score analyses examples from Nicolas Gombert – unlike Josquin
  seamlessness, untransparent texture, no clear cut cadences.: *http://bilkent.naxosmusiclibrary.com/catalogue/item.asp?cid=8.557732*
  
Lutheran Church and Music:
- Reformation article on Britannica Online: http://search.eb.com/eb/article-9063023
- 1517, the beginning of reformation, Martin Luther (1483-1546)
- Rising middle class and the Lutheran church
- The sources of text of Lutheran church
  - *Deutsche Messe*, first published by Luther in 1526 (first used by smaller congregations)
  - Followed the main outlines of the Roman mass, but some details differ.
    - Gloria omitted
    - German hymns replaced the Proper and most of the ordinary.
    - Latin Masses and motets continued to be sung at some places well into the 18th century (for example in Leipzig during Bach’s time)
- Definition of the chorale – *German word for chant* - congregational hymns in the vernacular
- The sources of the chorale
  - Melodies adopted from the plain chant of the Roman liturgy: see NAWM 44a-b - J. S. Bach later used this chorale as the basis of two cantatas – NAWM 98
  - Newly composed melodies and words (by Luther): NAWM 44c – Influence of Hans Sachs (Luther’s younger contemporary 1494 – 1576) and bar form
    - *Contrafacta*: Heinrich Isaac’s “Innsbruck, ich muss dich lassen” – O Welt, ich muss dich lassen. e.g. Brahms chorale prelude op. 122
- Performance and the liturgical function of the chorale
- The functional similarity of the Catholic plainsong and the Lutheran chorale
- NAWM 44
- The polyphonic treatment:
  - Setting of four voices – Lied influence – Johann Walter
  - The Cantional Style: Hans Leo Hassler (1562-1612)
  - Chorale Motet: Orlando di Lasso (1532-1594), Hassler.
Reformation Church Music Outside of Germany:
- Calvinism, John Calvin (1509-1564)
- The Psalter
- The War of the Roses in England (1455-1485)

Roses, Wars of the, traditional name given to the intermittent struggle (1455–85) for the throne of England between the noble houses of York (whose badge was a white rose) and Lancaster (later associated with the red rose). In 1485, Henry landed from France, defeated and killed Richard at Bosworth Field, and ascended the throne as Henry VII.

Henry VII's marriage to Edward IV's daughter, Elizabeth, united the houses of Lancaster and York. Except for various efforts during Henry's reign to place Yorkist pretenders on the throne, the Wars of the Roses were ended. It is generally said that with them ended the era of feudalism in England, since the nobles who participated suffered heavy loss of life and property and were too weak, as a class, to contest the strong monarchy of the Tudors. The middle and lower classes were largely indifferent to the struggle and relatively untouched by it.

Eton Choir Book and the abandonment of the Sarum Rite (1547)

near Windsor, Berkshire, one of England's largest independent secondary schools and one of the highest in prestige. It was founded by Henry VI in 1440–41 for 70 highly qualified boys who received scholarships from a fund endowed by the king. Simultaneously, Henry founded King's College, Cambridge, to which scholars from Eton were to proceed. That connection is no longer in place.

Eton Choirbook

(Windsor, Eton College Library, 178). The most important surviving source of early Tudor church music, written down c.1500–5 for use at Eton College; the manuscript is large enough for about 20 choirboys to sing from. It contains about 50 complete works (a further 40 or so are fragmentary or have been lost altogether), most of them elaborate antiphons and settings of the Magnificat for four, five, six, or more voices. The composers represented include John Browne, William Cornysh, Richard Davy, Robert Fayrfax, and Walter Lambe. A modern edition by Frank LL Harrison has been published in the Musica Britannica series (1956–61, rev. 1969–73).

www.oxfordmusiconline.com
The break with the Roman papacy and the establishment of an independent Church of England came during the reign of Henry VIII (1509–47). When Pope Clement VII refused to approve the annulment of Henry's marriage to Catherine of Aragon, the English Parliament, at Henry's insistence, passed a series of acts that separated the English church from the Roman hierarchy and in 1534 made the English monarch the head of the English church. The monasteries were suppressed, but few other changes were immediately made, since Henry intended that the English church would remain Catholic, though separated from Rome.

After Henry's death, Protestant reforms of the church were introduced during the six-year reign of Edward VI. In 1553, however, when Edward's half-sister, Mary, a Roman Catholic, succeeded to the throne, her repression and persecution of Protestants aroused sympathy for their cause. When Elizabeth I became queen in 1558, the independent Church of England was reestablished. The Book of Common Prayer (q.v.; 1549, final revision 1662) and the Thirty-nine Articles (q.v.; 1571) became the standards for liturgy and doctrine. (In 2000 the church introduced Common Worship, a collection of services and prayers, as the official alternative to The Book of Common Prayer for congregations favoring a more “modern” liturgy.)

http://search.eb.com/eb/article-9032653

Anglican Church Music

The Service:
- **Morning and evening prayer**: corresponding to Catholic Matins and Vespers
- **Holy Communion**: corresponding to Roman Mass
- **Short Service**: Choral and syllabic
- **Great Service**: Polyphonic and melismatic

Anthem: corresponding to Latin Motet:
- **Full Anthem**: Contrapuntal style, unaccompanied chorus
- **Verse Anthem**: Developed from consort songs, one or more solo voices and viol or organ accompaniment.

Important Composers:
- Pre-Reformation Period: William Cornysh, Robert Fayrfax, Thomas Tallis
- Reformation composers: Christopher Tye, Thomas Tallis- Wrote mostly Latin Church compositions and some English works
- William Byrd- Roman Catholic Composer, mostly Latin works, also some works for Anglican Church (NAWM 50)
- Orlando Gibbons, Thomas Weelkes, mainly for Anglican Church.

English Choir Tradition --------Handel/Haydn Oratorios

Secular song after reformation
- Madrigalists- Thomas Weelkes
- Lute Songs-John Dowland
- Consort Songs- William Byrd
The Counter Reformation:

- **Council of Trent** (1545-1563)

  Council of Trent, 1545–47, 1551–52, 1562–63, 19th ecumenical council of the Roman Catholic Church, convoked to meet the crisis of the Protestant Reformation. Earlier efforts at reforming the church had already produced the Fifth Lateran Council (1512–17), but it had proved ineffectual. The rise of Lutheranism brought forth a church-wide reaction that was strongly anti-Lutheran. It hoped for a new council, and when Paul III was elected pope in 1534 such a council seemed assured (see Counter Reformation). The obstacles, however, took 10 years to overcome, for now that a known reformer was pope, those opposing reform were not eager for a meeting.

- Concerns and complaints about music
  - Masses that are using cantus firmus of secular sources
  - Complicated polyphony that is making the words impossible to understand
  - Musicians careless and disrespectful attitudes

- **Giovanni Palestrina** (1525-1594)
  Career: choirboy service and education in Rome
  Choir-master of the *Capella Giulia* at St. Peter’s
  Served as a singer at the *Capella Sistina* (Pope’s official chapel)
  Choirmaster at the important churches of Rome: St. John Lateran, Saint Maria Maggiore

- **Pope Marcellus Mass** legend: Palestrina demonstrates this mass to the Council of Trent to convey that it is possible to write polyphonic liturgical music:
  - The words are not obscured
  - Preserves the reverent spirit

  He saves polyphonic music from condemnation of the church.

- Palestrina style- *stile antico* or *stile grave*

- Control of dissonance: **Prima practica**

- **Prima practica-Seconda Pratica**: Giovanni Artusi (1540-1613), Claudio Monteverdi (1567-1643) discussion during the first decades of the 17th century

- **NAWM 47- Pope Marcellus Mass**
  - This piece is exceptional to sacred music conventions of the time since it does use any barrowed material


Credo

- Credo can be considered as the most important part of this piece because of the length of the text.
- Complex text- almost no imitation but homophony – for the sake for clear diction and brevity of the piece.
- Each phrase-(line of text)- Stepwise (prima practica), arch-like melody end with a half or full cadence (even sometimes arrive to tonic through no cadence, ex. V64-I)
- Cori Spezatti –homophony- Every line of text is sung by a different choir (cori spezatti) so that the timbral color change support the clarity of text in music.
- Mostly chromaticism is not used. Harmonic color change is not used as a contrasting or depictive tool.
- Avoid of rhythmic monody- accented beats can be on either strong or weak beat. First word of text starts on the weak beats.
- Tutti at important words (mm. 45-47, 59-62)
- Cadences
- Fauxbourdon usage- to depict trinity (mm.20-22)
- Polyphony when the clarity of the text is not an issue - amen (m.186-97)

Agnus Dei

- Because of the simplicity of the words, more polyphonic texture- point of imitation
- Second repetition of the same line is, non-fugal, even more complex
- The line endings are clear with cadences

Stile antico and its influence on later centuries – even on Bach, Stravinsky, etc. – Point of imitation organized in fourths.

Listening Example: Missa Aeterna Christi Munera
http://bilkent.naxosmusiclibrary.com/catalogue/item.asp?cid=TC521602

Tomas Luis de Victoria (1548-1611)

- Studied with Palestrina
- Composed no madrigals
- Almost never used a secular source for cantus firmus of a sacred work
- Like other late 16th century composers, homophony and polyphony are used side by side
- He uses the Palestrina style with small exceptions
- NAWM 48
- Motet
  - The fugal entrances (Josquin like paired imitation) and prima practica- in the Palestrina style
Continuation in the same direction after a PS leap is not in the Palestrina style. Victoria is using this technique to reflect the meaning of the word *Magnum mysterium*.

Usage of chromaticism for expressive reasons is also different than Palestrina. False relation in measure 20 on the word *animal*.

Change number of voices for the variety of sound.

**Missa O Magnum Mysterium: Imitation Mass**

- **Orlando di Lasso** (1532-1594): Motets and Word painting NAWM 49
  - Master of motets
  - Cosmopolitan figure – motets, lieder, madrigal, chanson, mass ordinary
  - Meaning of text determines the structure. Rhetoric of text is reflected alternating – imitative-non-imitative/homophonic-antiphonal textures
Madrigalism

Influences on Madrigalism

- Frottola:
  - Lira de braccio tradition. 7 strings, poet musicians, improvised romanescas, passamezzo chord patterns.

Giovanni Bellini (Venice ?1431–6 - 1516), San Zaccaria Altarpiece, detail of angel playing lira da braccio, 1505, oil on panel. [Link](http://berkshirereview.net/2011/03/eye-to-eye-european-portraits-clark-art-institute/#.TvBJczU2-S0)

- Hemiola
- Homophonic texture
- Syllabic music-text relation
- see NAWM 51
- Subjects – courtly love – also signs of the rising merchant class
- Songs written for aristocratic environment but in a popular manner
- Root position triads
- Barzaletta: Ripresa- refrain / Stanza (piedi-volta)-refrain- (remember the form of Landini balata).
- Other forms: terza rima, capitol
Laude
Middle Ages and Renaissance. In its monophonic form, the lauda also constitutes the primary Italian repertory of late medieval vernacular song, and is distinguished from most neighboring repertories in its strictly urban, non-courtly context. The religious lauda endured into the 19th century, and extant repertory remains an important source of popular Italian texts and music. Blake Wilson. www.oxfordmusiconline

The principal genre of non-liturgical religious song in Italy during the late Marco Cara – tradition in Mantua – Wert, Monteverdi

Cara wrote almost exclusively small secular works, the only exceptions being one three-voice Salve regina and seven laude. William F. Prizer. www.oxfordmusiconline

Similarities with villacico:
- Quasi popular aristocratic song – text about Spanish village life – tradition of aristocrats entertaining themselves by imitating lower class.
- Homophonic texture – simple root position harmonies – hemiola
- Formes fixes

The evolution: to villanesca (simpler and popular form) to madrigal (more complex form)

Monody (instrumental accompaniment indicated in score to solo vocal line) being established in Italy - roots of basso continued
**Mannerism:**

- See the timeline on page 243 NHWM.

Name given to the stylistic phase in the art of Europe between the High Renaissance (see Renaissance, §4) and the Baroque, covering the period from c. 1510–20 to 1600. It is also sometimes referred to as late Renaissance, and the move away from High Renaissance classicism is already evident in the late works of Leonardo da Vinci and Raphael, and in the art of Michelangelo from the middle of his creative career. Although 16th-century artists took the formal vocabulary of the High Renaissance as their point of departure, they used it in ways that were diametrically opposed to the harmonious ideal it originally served. There are thus good grounds for considering Mannerism as a valid and autonomous stylistic phase, a status first claimed for it by art historians of the early 20th century. The term is also applied to a style of painting and drawing practised by artists working in Antwerp slightly earlier, from c. 1500 to c. 1530 (see Antwerp mannerism).

Mannerist art can be understood only in the context of profound social, religious and scientific turmoil. The Reformation officially started when Martin Luther nailed up his theses in 1517; the Counter-Reformation opposition started from the time of the Council of Trent in 1545. The Protestant doctrine of justification by faith challenged fundamental Catholic dogmas, and the Church of Rome could no longer exert its spiritual authority effortlessly, even in areas where the Counter-Reformation prevailed. The Sack of Rome in 1527 was interpreted as a retribution for moral decline and the glorification of luxury and sensuality. North of the Alps the structure of society was destabilized by the Peasants’ Wars of 1524–5 in Germany. The discovery of the New World in the late 15th century and the early 16th must have had an equally momentous impact on the Christian West’s concept of itself. The Old World could no longer see itself as the centre of the earth, but was revealed as a relatively small area within an immeasurable and largely still unexplored whole with incalculable potential. On top of this came Copernicus’s recognition of the heliocentric planetary system (c. 1512). A completely new view of the world came into being. The varied forms of Mannerist art evolved against this background. The art of the 16th century as a whole reflects deep doubts over the classical principles, normative proportions and lucid space of the High Renaissance. Mannerism may be described as the most wilful and perverse of stylistic periods. Manfred Wundram. www.oxfordartonline.com

*Jacopo Carucci (1494-1557), A painting for the altarpiece in the church of St. Felicita, Florence*
Chromatic

1597 (of music), 1831 (of color), from Gk. khromatikos "suited for color," from khroma (gen. khromatos) "color, complexion, character," but also used of music, orig. "skin, surface."

• Petrarchan Movement:
  o Petrarch (1304-1374)
    Italian in full Francesco Petrarca. Italian scholar, poet, and humanist whose poems addressed to Laura, an idealized beloved, contributed to the Renaissance flowering of lyric poetry. Petrarch’s inquiring mind and love of Classical authors led him to travel, visiting men of learning and searching monastic libraries for Classical manuscripts. He was regarded as the greatest scholar of his age. (...)These experiences bring Petrarch’s mission as a stubborn advocate of the continuity between Classical culture and the Christian message more sharply into focus. By making a synthesis of the two seemingly conflicting ideals—regarding the one as the rich promise and the other as its divine fulfillment—he can claim to be the founder and great representative of the movement known as European humanism. He rejected the sterile argumentation and endless dialectical subtleties to which medieval Scholasticism had become prey and turned back for values and illumination to the moral weight of the Classical world. In 1337 he visited Rome for the first time, to be stirred among its ruins by the evident grandeur of its past. On returning to Avignon he sought a refuge from its corrupt life—the papacy at this time was wholly absorbed in secular matters—and a few miles to the east found his “fair transalpine solitude” of Vaucluse, which was afterward to become a much-loved place of retreat.
http://search.eb.com/eb/article-5636
  o Cardinal Pietri Bembo (1470-1547)
    Italian humanist, cardinal of the Roman Catholic Church. A favorite of the Medici, he was secretary to Pope Leo X and was made a cardinal by Paul III. Bembo was for many years the arbiter of Italian letters, insisting that classical traditions be preserved. He was responsible for editions of Petrarch and Dante and helped establish the language of Tuscany as the standard literary Italian. He wrote the History of Venice (1551); a disquisition on platonic love, Gli Asolani (1505, tr. 1954), inspired by Plato’s Symposium; a book of lyric verse (Rime, 1530) in Latin and Italian; and Prose della volgar lingua [prose in the vernacular] (1525).

Bembo edited Petrarch’s *Canzoniere*

He discovered a music of vowels, consonants and sounding syllables

Two opposing qualities – *piacevolezza* (pleasingness) and *gravita* (severity) – Foreshadows the Doctrine of Affections

Single stanza with a free rhyme scheme

The idea of through-composed

Oltremontani, The fusion of Petrarchan movement and Northern polyphony

Zarlino (1517-1590) and the harmony to the words – NHWM page 248.

Performance at aristocratic social gatherings – academies – societies to study and discuss literary, science, arts, etc.

One voice on each part – Upper class meetings – Man and woman mixed groups singing

1530 -1600 extremely popular genre – thousands of publications

At first performed mostly by amateur singers. After 1570 professional groups and virtuoso singers.

**Early Madrigal:**

- Philippe Verdelot (1480-1545)
- Jacob Arcadelt (1505-1568) – NAWM 52
- Death and sexual love – Wagner, Schopenhauer – Tristan und Isolde

**Madrigal and Venice**

*Suggested Reading:* Martha Feldman, *City Culture and the Madrigal at Venice*, University of California Press, 1995

- Changing political status of Venice in the 16th century
- Older patriciate (aristocracy) and becoming the province of citizen merchants, foreign businessman and a number of young upstart nobles
- Arts – the image and power of the city
- Contradictions and fusion between local and foreign (old and new)
- Leading foreign musicians – Willaert and Rore
- Fusion of the dense polyphony of Northern sacred music and Petrarchan Movement
- Establishment of secularism in arts

**Adrian Willaert (1490-1562):**

- Director of music at St. Mark’s church in 1527
- Venetian tradition: Willaert, Rore, Zarlino, Vincentino, Gabrieli’s
- Word painting
- Chromaticism, equal temperament, circle of fifths, continuity in texture and evading the cadence
- Motets, masses: paraphrase technique
- Instrumental music: ricercares, fantasies
- Madrigal: Aspro core e selvaggio by Petrarch - Examples on page 249 – harshness B natural major thirds and sixths, softness Bb- minor thirds and sixths.

- Cipriano de Rore (1516-1565):
  - It’s unclear if he was Willaert’s student but he’s described as his follower
  - NAWM 53

- Late Madrigalists:
  - Stretching the limits of Mannerism
  - Graphic reflection of text in music
  - Intended inconsistency – anti-classicism
  - Moments are more important than the whole
  - Sharp texture changes- Continuation of the Northern tradition of polyphony
  - Chromaticism- Continuation of the homophony of the frottola tradition
    - The revive of the chromatic and enharmonic genera of Greek Music
    - The rise of theoretical thought – Venice tradition- Adrian Willaert’s students-Experimental composers – Nicola Vincentino – Half step and microtonal progressions- L’antica musica ridotta alla moderna practica-Ancient Music adapted to modern Practice-1555
  - Chromatic thirds

- Luca Marenzio (1553-1599)

Luca Marenzio, (born 1553, Coccaglio, near Brescia, Republic of Venice [now Italy]—died Aug. 22, 1599, Rome), composer whose madrigals are considered to be among the finest examples of Italian madrigals of the late 16th century.

Marenzio published a large number of madrigals and villanelles and five books of motets. He developed an individual technique and was skilled in evoking moods and images suggested by the poetic texts of the madrigals. He exploited passages in a homophonic, or chordal, style in place of the polyphonic style characteristic of earlier madrigals. He was a daring harmonist: his chromaticism occasionally led to advanced enharmonic modulations, and he sometimes left dissonances unresolved for dramatic effect. He exerted a strong influence on Claudio Monteverdi, Don Carlo Gesualdo, and Hans Hassler and was much-admired in England, where his works were printed in N. Yonge’s Musica transalpina (1588), a collection that stimulated the composition of English madrigals.
Marenzio was probably trained as a choirboy in Brescia, and he was in service with Cardinal Luigi d’Este in Rome from 1578 to 1586. In 1588 he went to Florence, where he worked with the circle of musicians and poets associated with Count Giovanni Bardi. Later he was in the service of Cardinal Cinzio Aldobrandini in Rome. In 1594 he visited Sigismund III of Poland, returned to Rome in 1595, and went again to Poland in 1596. In 1598 he was in Venice and later was appointed musician at the papal court. [http://www.britannica.com/EBchecked/topic/364516/Luca-Marenzio].

- NAWM 54
  - Setting of a Petrarch sonnet (8+6 lines)
  - First line- depiction of pensive, deserted fields – chromatic scale around D.
  - Readiness to flee, looking for a place to hide from a place marked by human steps- change in texture, jagged melodic subject imitated in all voices
  - Feeling safe among mountains, beaches, rivers, woods-
  - Flowing rivers (93-100) eight note runs
  - Cupid (love of God) still follows me – measure 111-121-
    Chromaticism-third relations, suspensions
  - I cannot find – m.122- till end descending lines.

Carlo Gesualdo (1561-1613)

Don Carlo Gesualdo, principe di Venosa, (born March 8, 1566, Venosa [Italy]—died Sept. 8, 1613, Naples), Italian composer and lutenist whose fame rests on his highly individual madrigals. Born of a noble family from southern Italy, Gesualdo lived most of his life in Naples. After ordering the murder of his unfaithful first wife and her lover (in 1590), he married Donna Eleonora d’Este in 1594. His six books of madrigals were published between 1594 and 1611 in part-books and in 1613 in score—one of the first instances of vocal music printed in score. The madrigals in the first four books are conventional pieces of competent workmanship. Those in the last two books are unusual for their dramatic exclamations, linearly driven chromaticism, discontinuous texture, and harmonic license.

- NAWM 55
  - Chromaticism
  - m.8 on the word life- sudden texture change
  - m.20-23- “Hence, I remain in pain”-chromatic thirds
  - At the expected cadence points mm 7, 15, 25, 29 sudden shift of texture

  - Claudio Monteverdi (1567-1643)
    - Transition between renaissance and baroque
    - Rather than graphic depiction of the word painting, reflecting the meaning of the text through harmony
    - Seconda Practica – discussions with Giovanni Maria Artusi – Imperfections of Modern Music - 1600
      - Example Cruda Amarilli from Monteverdi’s 5th book of madrigals 1605 (We’ll study this piece in more detail next semester under the “Preparation of Baroque” title).

- Secular Song Outside Italy
  - France
    - Parisian Chanson
      - Frottola influence- homophonic, syllabic secular songs- Claudin de Sermisy (1485-1560)
      - Descriptive chanson – Clément Janequin (1485-1560)
    - Musique mesuree- Académie de Poésie et de Musique – Claude La Jeune (1528-1600)
  - Germany
    - The Lied – Ludwig Senfl (1486-1543), Orlando di Lasso (1532-1594), Hans Leo Hassler (1564-1612)
  - England
    - 1588, Nicolas Young published –Musica transalpina Italian madrigals translated to English
    - Leading composers Thomas Morley (1557-1602), Thomas Welkes (1575-1623)
    - Influence of the light madrigals –ballets and canzonets- Fa la la refrains – repeating formal patterns
    - Chromaticism- influence of late generation of Italian madrigalists
  - Lute Songs –John Dowland
    - NAWM 61
    - Harmonic language foreshadows tonality
    - Descending fourth used as a graphic word painting
    - Pavane used as a form in an expressive way but not as a stylized dance
    - Texture in the border line of monody and polyphony
    - The idea of solo voice
Instrumental Music of the Renaissance

- **Academia:**

  The idea of musical performance as an art in itself, and not as an element of liturgy or drama, a support for words, or an accompaniment to dancing, is one that has probably come and gone in different cultures at different times. In western Europe it was revived as a product of Renaissance humanism, within the ‘academies’ named after the garden where Plato taught (see *ACADEMY*). The earliest of these, the Accademia Platonica, appeared in Florence in 1470 and was devoted to speculative pursuits of all kinds: literary, dramatic, scientific, philosophical, musical. Similar institutions—clubs for artists, scholars, and connoisseurs—were founded in other Italian cities, and by the mid-16th century they had begun to sponsor musical performances. What they gave rise to, however, was not the *concert* but opera. In Paris the Académie de Poésie et de Musique was formed in 1570, though again its interests were more in music theory and music theatre than in concert-giving. At about the same time many of the princely courts of Germany and Austria gained musical establishments, but generally for service at table and in the chapel rather than to perform concerts.


- **Instruments:**

  - Definition of organology as a branch of ethnomusicology
  - *Syntagma musicum* (A Systematic Treatise of Music, 1618) by Michael Praetorius (1571-1621) - see page 265 NHWM - A modern view on the classification of instruments rather than the (high, low classification) medieval approach.
  - Wind Instruments:
    - Shawn (double reed)
    - Krummhorn, kornthalt, traverse flute (capped reed):
      http://www.youtube.com/watch?v=a1VQQiGXbsw
      
      From the late 15th cent. some woodwind instr. were made with a reed-cap which kept the reed from direct contact with the player's lips. The player blew through a slit in the top of the cap to activate the reed. Most reed-cap instr. cannot overblow and have a restricted compass.
      www.oxfordmusiconline.com

  - Trumpet and trombones
    - Viols:
      - Viola da Gamba (leg viol)
      - Viola da Braccio (arm viol)
        http://www.youtube.com/watch?v=2-wUGWvkXxg
    - Organs
    - Clavichord, harpsichord
    - Lute, tablature notation
    - Definition of consort
**Instrumental Music and Vocal Music Relation:**

**Arrangements of Vocal Compositions:**

<table>
<thead>
<tr>
<th>Pierre Attaingnant (ca. 1494-ca. 1551)</th>
<th>was a French music printer, publisher, and bookseller. Attaingnant published a good deal of new, original works of French composers. French composers in the 16th century began composing a new type of music, called the chanson. From 1528 ot 1552, Attaingnant published more than 50 collections of chansons. (Grout, 207) In addition, Attaingnant published several collections of dance music, some of which are listed below. In 1528, Attaingnant invented a new method for printing music where both the staff segments and the notes were combined so it could be printed with a single impression, in one step. As a result, he was able to produce more tablatures faster. This system did have it's drawbacks; there were frequently many errors in notes and note-values. The staves also had many gaps in it and no clear barlines. However, Attaingnant's system was the standard for printed music in the 16th century. (Reese, 91)</th>
</tr>
</thead>
<tbody>
<tr>
<td><a href="http://www.vanderbilt.edu/Blair/Courses/MUSL242/f98/pierre.htm">link</a></td>
<td>Example: “Pierre Attaingnant published two volumes of chansons in 1533 some of these pieces were marked as good for consorts of flutes and recorders” Howard Brown, <em>Music in the Renaissance</em>, Prentice Hal History of Music Series</td>
</tr>
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<thead>
<tr>
<th><strong>Polyphonic Elaborations of Chant and Secular Melodies:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Example 1:</strong></td>
</tr>
<tr>
<td>Jacob Obrect (1430-1505): Tsaat een meskin (based on a Dutch folk tune) (instrumental canzona), pg.82, Archibalt T.Davison, <em>Historical Anthology of Music, Harvard University Press</em></td>
</tr>
<tr>
<td><strong>Example 2:</strong></td>
</tr>
<tr>
<td>Arnol Schlick (1460-1521): Salve Regina, Organ Hymn (ca. 1510’s), pg.101 Archibalt T.Davison, <em>Historical Anthology of Music, Harvard University Press</em></td>
</tr>
<tr>
<td><strong>Example 3 - Listening</strong></td>
</tr>
<tr>
<td>Arnol Schlick (1460-1521): Maria zart von edler art, <em>Organ Hymn (Lutheran example)</em> based on a German devotional song derived from the Latin liturgy of the Roman church, ca. 1510’s),pg. 267, Allan Atlas, Anthology of Renaissance Music, W.W. Norton &amp; Company: <a href="http://www.youtube.com/watch?v=iY7mJeqjOf0">http://www.youtube.com/watch?v=iY7mJeqjOf0</a></td>
</tr>
<tr>
<td>o Definition of <strong>Organ Versets or Verses</strong>: short organ pieces performed in connection with the singing of the psalms. Example: Antonio de Cabezon (1510-1566), Versos del sexto tono, pg.144, Archibalt T.Davison, <em>Historical Anthology of Music, Harvard University Press</em></td>
</tr>
</tbody>
</table>
• **The Modeling of the Vocal Genres:**

  - **Ricercare**, meaning of the word is to seek out, to attempt, modeling motet: Point of imitation, fugal structure.
    
    **Example 1:**
    
    *Early Ricercare, Lute Ricercare:* Free improvisatory, introductory genre
    
    Joanambrosio Dalza, Tastar de corde con il ricercar dietro, pg.101, *T.Davison, Historical Anthology of Music, Harvard University Press*
    
    **Example 2:**
    
    Anonymous Ricercare for Lute (ca. 1517), pg.270, Allan Atlas, Anthology of Renaissance Music, W.W. Norton & Company
    
    **Example 3:**
    
    Julio Segni da Modena (1498-1561), Ricercare for ensemble imitating motet, pg.332, p, Allan Atlas, Anthology of Renaissance Music, W.W. Norton & Company
    
    **Listening Example:**
    
    Andrea Gabrieli (1510- 1586), Ricercare del Primo tono (No score):
    
    [http://www.youtube.com/watch?v=xemqj9zpAXc](http://www.youtube.com/watch?v=xemqj9zpAXc)

  - **Canzona**, modeling chanson, lively rhythms, contrapuntal texture (can be imitative), **distinct sections**
    
    **Canzona de Sonar** – chanson to be played or **Canzona alla francese**
    
    **Example 1 – Listening:** [http://www.youtube.com/watch?v=cA9teiZdcv4](http://www.youtube.com/watch?v=cA9teiZdcv4)
    
    Andrea Gabrieli (1510- 1586), Ricercare del 12 tono (Instrumental Canzona), (keyboard or ensemble) - pg.147, *T.Davison, Historical Anthology of Music, Harvard University Press*
    
    **Example 2:**
    
    Vincenzo Pellegrini, Canzon detta la Serpentina (1599), pg.337, Allan Atlas, Anthology of Renaissance Music, W.W. Norton & Company
    
  - **Sonata** (Venetian Sonata)
    
    - *idiomatic thinking*
    
    - The Venetian double chorus idea – that foreshadows *Grand Concerto*
    
    - Interest in contrast
    
    - Canzona features: Separate sections and meter changes – the genesis of the trio idea
Listening Example:

- Giovanni Gabrieli (1557-1612), Sonata pian e’forte, 1597, pg.198, 
  T.Davison, Historical Anthology of Music, Harvard University Press.
- http://www.youtube.com/watch?v=rQeikHMQGOM
- CSO Brass: Principal Trumpet Chris Martin on Giovanni Gabrieli: 
  http://www.youtube.com/watch?v=VPJXtPSHP_I&feature=youtube_gdata
- The Venetian tradition and Sonata: 
  http://www.youtube.com/watch?v=tHSpsHcpRp8
- NAWM 65
  - Not a sonata but an ensemble canzone because of the idiomatic thinking
  - Cori spezatti tradition
  - Ritornello idea
  - Idea of blocks
  - Relations with the Grand Concerto and Concerto Grosso

Introductory, Improvisatory Genres:

- Fantasia: sets up the mode of the villancico, romance, etc., as an introduction, free tempo.
  Example:
  Luis de Milan (1500-after 1561), Fantasia for Lute, pg.129, T.Davison, Historical Anthology of Music, Harvard University Press
  Louis de Narvaez: Spanish composer. Employed by the secretary of Emperor Charles V. After the death of his patron he entered the service of the royal family. He published, a collection of pieces for vihuela, The Six Books of the Dauphin, in Spain 1538 including fantasias, sets of variations, arrangements of vocal pieces, songs and a contrapuntal setting of a basse danse melody.

Tocatta: Claudio Merulo (1533-1604), Tocatta-Ricercare organization
Example:
  Claudio Merulo, Tocatta, 1604, pg.341, Allan Atlas, Anthology of Renaissance Music, W.W. Norton & Company
Listening Example:
Claudio Merulo, Tocatta primo del 5 tono (introduction for Missa in Dominicis Diebus)

- Dance Music:
  - Pair and single dances
  - Pairs:
    - Allemande-Courante
    - Pavane- Galliard
    - Passamezzo-Saltarello
      Example: Claude Gervaise, Pavane d’angleterre and Galliarde, 1555, pg.344,
      Allan Atlas, Anthology of Renaissance Music, W.W. Norton & Company
  - Single Dances: Basse Danse, Branle, Branle Gay
    - Basse Danse:
      - Low dance – performed low to the ground
      - Court dance for couples
      - In 16th cent. four measure phrases, either in duple or triple meter –
        Binary form
      - Da Capo and ABA
  - Tiemon Susato (1515-1570)
    - Composer and music publisher
    - He printed music by Josquin, Lassus, Clemens
    - In 1551 published a book of dances: “The third little book published in our Nether-Dutch language, wherein are included all types of dances, that is, basse dances, rounds, allemandes, pavanes and other, with also fifteen new galliards, very enjoyable and easy to play on all musical instruments.”
  - NAWM 62
• Variation:
  o Definition of variation
  o NAWM 63 b – sets of variations called differencias - The idea of creating different variations on the same chord (or bass) pattern.
  o Patterns: Romanesca, passamezzo, folia
  o Virginalists:
    o [http://www.youtube.com/watch?v=wrr8g3b-OzU](http://www.youtube.com/watch?v=wrr8g3b-OzU)

William Byrd (1543-1623)
John Bull (1562-1628)
Orlando Gibbons (1583-1625)

Example 1: NAWM 64 – pavane – AA’ BB’ CC’