

What is covered: Part Two Introduction. Chapters 5 8

Put Kyrie and Credos side by side be able to tell them apart.

Note which ones are for keyboards.

Find a way to Identify Masses apart. Listen to similar ones find differences.

Madrigals: Separate into three classes. Early, Middle(txt painting) and Late(chromatic).

What to study:

- Your notes on the lecture from the classes
- Notes you took on the textbook reading
- Timelines
- Outlines on Study Space website (www.wwnorton.com/musichistory)
- Listening Selections. Chapter Quizzes and Flashcards on Study Space

LISTENING

- ***Sumer is icumen in (a medieval rota) Singing Cu cu. Rota(latin for Wheel) goes round. Cannon.***
- *Quam pulchra es* (motet) by John Dunstable
- *De plus en plus* (chanson-rondeau) by Binchois
- *Se la face ay pale* (chanson-ballade) by Guillaume Du Fay
- *Christe, redemptor omnium* (hymn *fauxbourdon* style) by Du Fay
- Kyrie from *Missa prolationum* (canon mass) by Jean de Ockeghem (early 15th cent)
- Kyrie and Credo excerpt from *Missa pangelingua* (paraphrase mass) by Josquin des Prez(clear)
- *Mille regretz;* (chanson) by Josquin des Prez
- *Mille regretz;* (lute intabulation Ch. 7) by Luys de Naravaez
- *Ave Maria ... virgo serena* (motet) by Josquin des Prez
- *Lo non compro piu speranza* (frottola) by Marco Cara
- *Da Ie belle contrade d'oritente* (madrigal) Cipriano de Rore
- *Solo e pensoso* (madrigal) Luca Marenzio
- *"lo parto" e non pui dissi* (madrigal) Carlo Gesualdo
- *Cruda Amarilli* (madrigal) Claudio Monteverdi
- *Tant que vivray* (chanson) Claudin de Sermisy
- *My bonny lass she smileth* (madrigal ballet) Thomas Morley (fa lala refrain.)
- *As Vesta Was* (madrigal from *The Triumphs of Oriana*) Thomas Weelkes
- *Flow My Tears* (air / lute song) John Dowland (Lute Accompaniment.)
- *Pavana Lachrymae* (stylized dance for keyboard. variation of a lute song) William Byrd.
- *Oy comamos y bebamos* (villancico) Juan del Encina. (Spanish.)
- *Canzon septimi toni a 8* from *Symphonyinae ,sacrae* (instrumental canzon) Giovanni Gabrieli (st marks in Venice)
- *Ein feste Burg* (chorale) Martin Luther (in German)
- *Or sus, serviteurs du Seigneur.* Psalm 134 (metrical psalm) Loys Bourgeois(Calvinist) Psalter
- Credo and Agnus Dei from *Pope Marcelus Mass* (free mass) Giovanni Pierluigi da Palestrina
- *O magnum mysterium* (motet) Tomas Luis de Victoria
- Kyrie from *Missa O magnum mysterium* (parody mass) Tomas Luis de Victoria
- *Cum essem parvulus* (motet) Orlande de Lassus
- *Sing joyfully unto God* (full anthem) William Byrd

Guide to studying the listening selections:

- 1 Read the passage in the textbook where the selection is discussed.
- 2 Listen to the selection to aurally connect the explanation with the actual music.
- 3 Identify the genre (type of composition), the approximate date of composition and the composer, if known.
- 4 Identify the text source(s) and general meaning.
- 5 Determine if the work is sacred or secular.
- 6 Identify the typical situation when the work would have been performed. (When, where, who, how)
- 7 Identify and understand significant characteristics and compositional techniques employed.
- 8 Listen for the particular performing forces. such as number of singers, gender of singers, types of instruments used. etc.
- 9 Listen for particular characteristics and snippets of texts that give clue for identification.
- 10 Compare similar selections. such as all madrigals, all motets, etc. to identify unique element of each.

TERMS TO KNOW Terms and Names Related to Historical Background

Renaissance

(French, "rebirth") PERIOD of art, cultural, and music history between the Middle Ages and the BAROQUE PERIOD, marked by HUMANISM, a revival of ancient culture and ideas, and a new focus on the individual, the world, and the senses. Renaissance

humanism

Movement in the RENAISSANCE to revive ancient Greek and Roman culture and to study things pertaining to human knowledge and experience.

Donatello

(circa 1386 – December 13, 1466), was an early Renaissance Italian painter and sculptor from Florence. He is, in part, known for his work in bas-relief, a form of shallow relief sculpture that, in Donatello's case, incorporated significant 15th-century developments in perspectival illusionism.

Michelangelo

(6 March 1475 – 18 February 1564), (Italian pronunciation: [mikeˈlandʒelo]), was an Italian Renaissance sculptor, painter, architect, poet, and engineer who exerted an unparalleled influence on the development of Western art.^[1] Despite making few forays beyond the arts, his versatility in the disciplines he took up was of such a high order that he is often considered a contender for the title of the archetypal Renaissance man, along with fellow Italian Leonardo da Vinci.

Botticelli

better known as **Sandro Botticelli** (Italian pronunciation: [ˈsandro bottiˈtʃɛlli]; c. 1445^[1] – May 17, 1510) was an Italian painter of the Early Renaissance. He belonged to the Florentine school under the patronage of Lorenzo de' Medici, a movement that Giorgio Vasari would characterize less than a hundred years later as a "golden age", a thought, suitably enough, he expressed at the head of his *Vita* of Botticelli. Botticelli's posthumous reputation suffered until the late 19th century; since then his work has been seen to represent the linear grace of Early Renaissance painting. Among his best known works are *The Birth of Venus* and *Primavera*.

Leonardo da Vinci

Leonardo di ser Piero da Vinci (Italian pronunciation (April 15, 1452 – May 2, 1519, Old Style) was an Italian Renaissance polymath: painter, sculptor, architect, musician, scientist, mathematician, engineer, inventor, anatomist, geologist, cartographer, botanist, and writer. His genius, perhaps more than that of any other figure, epitomized the Renaissance humanist ideal. Leonardo has often been described as the archetype of the Renaissance Man, a man of "unquenchable curiosity" and "feverishly inventive imagination".^[1] He is widely considered to be one of the greatest painters of all time and perhaps the most diversely talented person ever to have lived.^[2] According to art historian Helen Gardner, the scope and depth of his interests were without precedent and "his mind and personality seem to us superhuman, the man himself mysterious and remote".^[1] Marco Rosci states that while there is much speculation about Leonardo, his vision of the world is essentially logical rather than mysterious, and that the empirical methods he employed were unusual for his time.^[3]

Copernicus

Nicolaus Copernicus (German: *Nikolaus Kopernikus*; Italian: *Nicolò Copernico*; Polish: ☉ *Mikołaj Kopernik* (*help·info*); in his youth, *Niclas Koppernigk*;^[1] 19 February 1473 – 24 May 1543) was a Renaissance astronomer and the first person to formulate a comprehensive heliocentric cosmology which displaced the Earth from the center of the universe.^[2] Copernicus' epochal book, *De revolutionibus orbium coelestium* (*On the Revolutions of the Celestial Spheres*), published just before his death in 1543, is often regarded as the starting point of modern astronomy and the defining epiphany that began the scientific revolution.

The Medici Family

The **House of Medici** or **Famiglia de' Medici** (/ˈmɛˌdiˈtʃi/ ***MED**-i-chee*; Italian pronunciation: [deˈmɛː ˈdiːtʃi]) was a political dynasty, banking family and later royal house that first began to gather prominence under Cosimo de' Medici in the Republic of Florence during the late 14th century. The family originated in the Mugello region of the Tuscan countryside, gradually rising until they were able to found the Medici Bank. The bank was the largest in Europe during the 15th century, seeing the Medici gain political power in Florence — though officially they remained simply citizens rather than monarchs.

Chapter 5 Terms

Countenance angoise

(French, "English guise") The characteristic quality of early-fifteenth-century English music, marked by pervasive consonance with frequent use of harmonic thirds and sixths, often in parallel motion.

Hundred Years War

The **Hundred Years' War** was a series of conflicts waged from 1337 to 1453 between the Kingdom of England and the Kingdom of France and their various allies for control of the French throne. It was the result of a dynastic disagreement dating back to William the Conqueror who became King of England in 1066, while remaining Duke of Normandy. As dukes of Normandy, the English kings owed homage to the King of France. In 1337 Edward III of England refused to pay homage to Philip VI of France, which resulted in the French king confiscating Edward's lands in Aquitaine.

Burgundy

(French: *Bourgogne*, IPA: [buʁˈɡɔ̃ ɔ̃ ʁ̥] ( listen)) is one of the 27 regions of France. Rota Motet (changing definitions)

chanson

(French, "song"; pronounced shanh-SONH) Secular song with French words; used especially for POLYPHONIC songs of the fourteenth through sixteenth centuries.

Burgundian style

Burgundian Romanesque style, architectural and sculptural style (c. 1075–c. 1125) that emerged in the duchy of Burgundy in eastern France and marked some of the highest achievements of Romanesque art. The architecture of the Burgundian school arose from the great abbey church at Cluny (the third abbey church built on that site), which was constructed from 1088 to about 1130 and was the largest church built during the European Middle Ages.

Fauxbourdon

(pronounced FOH-boor-donh) A continental style of polyphony in the early Renaissance in which two written voices move mostly in parallel sixths and end each phrase on an octave while a third unwritten voice sings parallel perfect fourths below the upper voice.

Cyclic masses

In Renaissance music, the **cyclic mass** was a setting of the Ordinary of the Roman Catholic Mass, in which each of the movements – Kyrie, Gloria, Credo, Sanctus, and Agnus Dei – shared a common musical theme, commonly a cantus firmus, thus making it a unified whole. The cyclic mass was the first multi-movement form in western music to be subject to a single organizing principle. The period of composition of cyclic masses was from about 1430 until around 1600, although some composers, especially in conservative musical centers, wrote them after that date. Types of cyclic masses include the "motto" mass (or "head-motif" mass), cantus-firmus mass, paraphrase mass, parody mass, as well as masses based on combinations of these techniques.

motto mass

A polyphonic mass in which the movements are linked primarily by sharing an opening motive or phrase.

Cantus firmus

A polyphonic mass in which the same cantus firmus is used in each movement, normally in the tenor.

voice part names

In the beginning... there was polyphony, and it was, like Gaul, divided in three parts: *superius* or *discantus*, *tenor*, and *contratenor*. What do these terms mean? Before polyphony, sacred music consisted of plainchant. When another voice was added to the monophony in the 13th c., the part which "held" (Latin *tenere*) the cantus (chant) line was called tenor, while the voice added above it was called *superius* (Latin *super*=above). Then another part was added in the 14th c., written in counterpoint against the tenor line and in the same range, hence its name *contratenor*. The tenor and *contratenor* are both more active, though not as florid, as the cantus part (which is higher), and the tenor is written first. Then, about 1450, the *contratenor* split in two parts: the *contratenor altus* and *contratenor bassus* (Latin for "high" and "low" respectively) and the simple term "contratenor" dropped out of use, at least on the continent, in the 16th c. The *contratenor altus* was usually a little above the tenor, and overlapped in range with it, while the *superius* remained above and the *contratenor bassus* was below. In the 16th and 17th centuries the ranges

of voices became more stratified, and the range of the contratenor altus, or *altus*, moved higher. At the same time, the vocabulary changed, and was adapted from Latin to the local language. In Italy, contratenor altus became *contralto* or (more often) *alto*. In France, the term *haute-contre* was adopted. In England, the word became *countertenor*. They all meant the same thing, that is, a line of polyphony between cantus (canto, soprano) and tenor (teneur or taille in French), usually written in a clef a 3d apart from the tenor. Over time, as I said, the range of the alto moved up, to f-c'' sometimes, from c-g' where the tenor was.

L'Homme armé'

L'homme armé was a French secular song from the time of the Renaissance. It was the most popular tune used for musical settings of the Ordinary of the Mass: over 40 separate compositions entitled Missa L'homme armé survive from the period. The composer Johannes Regis (c.1425 – c.1496) seems to have intended that allusion in his *Dum sacrum mysterium/Missa l'homme armé* based upon the melody, which incorporates various additional trope texts and cantus firmus plainchants in honour of St Michael the Archangel

Missa L'homme armé

Over 40 settings of the Ordinary of the Mass using the tune L'homme armé survive from the period between 1450 and the end of the 17th century, making the tune the most popular single source from the period on which to base an imitation mass.

isorhythm

isorhythm (from Greek iso-, "equal," and *rhythm*) Repetition in a voice part (usually the TENOR) of an extended pattern of durations throughout a section or an entire COMPOSITION.

jazz A type of music developed mostly by African Americans in the early part of the twentieth century that combined elements of African, popular, and European music, and that has evolved into a broad tradition encompassing many styles.

Names to Know Chapter 5

Dukes of Burgundy (Philip III, Charles (the bold))

Duke of Burgundy (Fr.: duc de Bourgogne) was a title borne by the rulers of the Duchy of Burgundy, a small portion of traditional lands of Burgundians west of river Saône which in 843 was allotted to Charles the Bald's kingdom of West Franks. Under the Ancien Regime, the Duke of Burgundy was the premier lay peer of the kingdom of France.

Philip the Good KG (French: *Philippe le Bon*, Dutch: *Filips de Goede*), also **Philip III, Duke of Burgundy** (July 31, 1396 – June 15, 1467) was Duke of Burgundy from 1419 until his death. He was a member of a cadet line of the Valois dynasty (the then Royal family of France). During his reign Burgundy reached the height of its prosperity and prestige and became a leading center of the arts. Philip is known in history for his administrative reforms, patronage of Flemish artists such as Jan van Eyck, and the capture of Joan of Arc. During his reign he alternated between English and French alliances in an attempt to improve his dynasty's position. As ruler of Flanders, Brabant, Namur and Limburg, he has played an important role in the history of the Netherlands.

Charles the Bold (or **Charles the Rash**) (French: *Charles le Téméraire* or *Charles le Hardi*, Dutch: *Karel de Stoute*)^[1] (10 November 1433 – 5 January 1477), baptised **Charles Martin**, was Duke of Burgundy from 1467 to 1477. Known as *Charles the Terrible* to his enemies,^[2] he was the last Valois Duke of Burgundy and his early death was a pivotal, if under-recognised, moment in European history. After his death, his domains began an inevitable slide towards division between France and the Habsburgs (who through marriage to his heiress Mary became his heirs). Neither side was satisfied with the results and the disintegration of the Burgundian state was a factor in most major wars in Western Europe for more than two centuries.

John Dunstable

John Dunstable (or **Dunstable**) (c. 1390 – 24 December 1453) was an English composer of polyphonic music of the late medieval era and early Renaissance. He was one of the most famous composers active in the early 15th century, a near-contemporary of Leonel Power, and was widely influential, not only in England but on the continent, especially in the developing style of the Burgundian School. The spelling "**Dunstable**" is preferred by Margaret Bent, since it occurs in more than twice as many musical attributions as that of "Dunstable". The few English musical sources are equally divided between "b" and "p"; however, the contemporary non-musical sources, including those with a claim to a direct association with the composer, spell his name with a "p." Both spellings remain in common usage.

Binchois (Gilles de Bins)

Gilles de Binche (called Binchois), also known as Gilles de Bins (ca. 1400 – 20 September 1460), was a Franco-Flemish composer, one of the earliest members of the Burgundian School, and one of the three most famous composers of the early 15th century. While often ranked behind his contemporaries Guillaume Dufay and John Dunstaple, at least by contemporary scholars, his influence was arguably greater than either, since his works were cited, borrowed and used as source material more often than those by any other composer of the time.

Guillaume Du Fay

Guillaume Dufay (Du Fay, Du Fayt) (August 5, 1397?^[1] – November 27, 1474) was a Franco-Flemish composer of the early Renaissance. As the central figure in the Burgundian School, he was the most famous and influential composer in Europe in the mid-15th century

Chapter 6 Terms

Musical Humanism

Many prominent Renaissance composers, who held important posts all over Europe, came from Flanders. Due to the loss of power of the church and the new humanistic ideas, musical activity gradually shifted from the church to the court. Education was considered a status symbol by aristocrats and the upper middle class. Also, every educated person was expected to be trained in music. Musically, the Renaissance period is sometimes called the golden age of *a capella* choral music because the music did not need instrumental accompaniment. The texture of the Renaissance music is chiefly polyphonic. Renaissance composers often used *word painting*, a musical representation of specific poetic images.

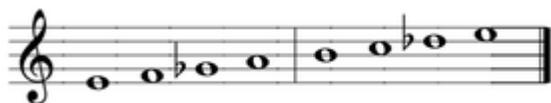
Ancient modes

Greek scales

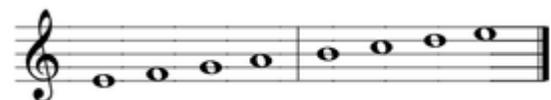


Greek Dorian octave species in the enharmonic genus, showing the two component tetrachords

▶ Play (help:info)



Greek Dorian octave species in the chromatic genus ▶ Play (help:info)



Greek Dorian octave species in the diatonic genus ▶ Play (help:info)

The Greek scales in the Aristoxenian tradition were (Barbera 1984, 240; Mathiesen 2001a, 6(iii)(d)):

Mixolydian: *hypate hypaton–paramese* (b–b')

Lydian: *parhypate hypaton–trite diezeugmenon* (c'–c'')

Phrygian: *lichanos hypaton–paranete diezeugmenon* (d'–d'')

Dorian: *hypate meson–nete diezeugmenon* (e'–e'')

Hypolydian: *parhypate meson–trite hyperbolaion* (f'–f'')

Hypophrygian: *lichanos meson–paranete hyperbolaion* (g'–g'')

Common, Locrian, or Hypodorian: *mese–nete hyperbolaion* or *proslambnomenos–mese* (a'–a'' or a–a')

These names are derived from Ancient Greek subgroups (Dorians), one small region in central Greece (Locris), and certain neighboring (non-Greek) peoples from Asia Minor (Lydia, Phrygia). The association of these ethnic names with the octave species appears to precede Aristoxenus, who criticized their application to the *tonoi* by the earlier theorists whom he called the Harmonicists (Mathiesen 2001a, 6(iii)(d)).

Depending on the positioning (spacing) of the interposed tones in the tetrachords, three *genera* of the seven octave species can be recognized. The diatonic genus (composed of tones and semitones), the

chromatic genus (semitones and a minor third), and the enharmonic genus (with a major third and two quarter tones or *dieses*) (Cleonides 1965, 35–36). The framing interval of the perfect fourth is fixed, while the two internal pitches are movable. Within the basic forms, the intervals of the chromatic and diatonic genera were varied further by three and two "shades" (*chroai*), respectively (Cleonides 1965, 39–40; Mathiesen 2001a, 6(iii)(c)).

Tenor Mass

tenor mass CANTUS-FIRMUS MASS

cantus-firmus mass

POLYPHONIC MASS in which the same CANTUS FIRMUS is used in each MOVEMENT, normally in the TENOR.

cantus-firmus/imitation mass

POLYPHONIC MASS in which each MOVEMENT is based on the same polyphonic work, using that work's TENOR (sometimes the SUPERIUS) as a CANTUS FIRMUS, normally in the tenor, and borrowing some elements from the other voices of the model to use in the other voices of the mass.

cantus-firmus variations

Instrumental GENRE of the late 1500s and early 1600s, comprising a set of VARIATIONS in which the MELODY repeats with little change but is surrounded by different CONTRAPUNTAL material in each variation.

paraphrase mass

A polyphonic mass in which each movement is based on the same monophonic melody, normally a chant, which is paraphrased in most or all voices rather than being used as a cantus firmus in one voice.

Parody mass

parody mass IMITATION MASS

Imitation mass

(or parody mass) A polyphonic mass in which each movement is based on the same polyphonic model, normally a chanson or motet, and all voices of the model are used in the mass, but none is used as a cantus firmus.

point of imitation

A passage in a polyphonic work in which two or more parts enter in imitation.

Canon

(Latin, "rule") (1) A rule for performing music, particularly for deriving more than one voice from a single line of notated music, as when several voices sing the same melody, entering at certain intervals of time or singing at different speeds simultaneously. (2) A composition in which the voices enter successively at determined pitch and time intervals, all performing the same melody.

retrograde, inversion & mensuration canons

A canon in which voices move at different rates of speed by using different mensuration signs.

Partbooks

partbook A manuscript or printed book containing the music for one voice or instrumental part of a POLYPHONIC COMPOSITION (most often, an anthology of pieces); to perform any piece, a complete set of partbooks is needed, so that all the parts are represented.

Missa sine nomine

A Missa sine nomine, literally a "Mass without a name", is a musical setting of the Ordinary of the Mass, usually from the Renaissance, which uses no pre-existing musical source material, as was normally the case in mass composition. Not all masses based on freely composed material were so named, but many were, particularly from the late 15th century through the 16th century.

One of the earliest examples of a Missa sine nomine is by Guillaume Dufay, (Bologna, International museum and library of music, Ms Q15) whose Missa Resvelliés vous (formerly known as a Missa sine nomine) dates from before 1430, and possibly as early as 1420.[1] It may have been written for the wedding of Carlo Malatesta and Vittoria di Lorenzo in Rimini.[2]

Many other composers wrote Missae sine nomine, including Walter Frye, Barbingant, Alexander Agricola, Johannes Tinctoris, Mattheus Pipelare, Heinrich Isaac, Pierre de La Rue, Josquin des Prez, Jean Mouton, Vincenzo Ruffo, and others.

chansons(changing features)

A chanson (French pronunciation: [ʃɑ̃sɔ̃], "song", from Latin *cantio*) is in general any lyric-driven French song, usually polyphonic and secular. A singer specialising in chansons is known as a "chanteur" (male) or "chanteuse" (female); a collection of chansons, especially from the late Middle Ages and Renaissance, is also known as a *chansonniere*.

Chanson de geste

The earliest chansons were the epic poems performed to simple monophonic melodies by a professional class of jongleurs or ménestrels. These usually recounted the famous deeds (geste) of past heroes, legendary and semi-historical. The Song of Roland is the most famous of these, but in general the chansons de geste are studied as literature since very little of their music survives.

Chanson courtoise

The chanson courtoise or grand chant was an early form of monophonic chanson, the chief lyric poetic genre of the trouvères. It was an adaptation to Old French of the Occitan canso. It was practised in the twelfth and thirteenth centuries. Thematically, as its name implies, it was a song of courtly love, written usually by a man to his noble lover. Some later chansons were polyphonic and some had refrains and were called chansons avec des refrains. A Crusade song was known as a chanson de croisade.

Burgundian chanson See also: Motet-chanson

In its typical specialised usage, the word chanson refers to a polyphonic French song of the late Middle Ages and Renaissance. Early chansons tended to be in one of the formes fixes—ballade, rondeau or virelai (formerly the chanson baladée)—though some composers later set popular poetry in a variety of forms. The earliest chansons were for two, three or four voices, with first three becoming the norm, expanding to four voices by the sixteenth century. Sometimes, the singers were accompanied by instruments.

The first important composer of chansons was Guillaume de Machaut, who composed three-voice works in the formes fixes during the 14th century. Guillaume Dufay and Gilles Binchois, who wrote so-called Burgundian chansons (because they were from the area known as Burgundy), were the most important chanson composers of the next generation (c. 1420-1470). Their chansons, while somewhat simple in style, are also generally in three voices with a structural tenor.

Parisian chanson

Later 15th- and early 16th-century figures in the genre included Johannes Ockeghem and Josquin des Prez, whose works cease to be constrained by formes fixes and begin to feature a similar pervading imitation to that found in contemporary motets and liturgical music. At mid-century, Claudin de Sermisy and Clément Janequin were composers of so-called Parisian chansons, which also abandoned the formes fixes and were in a simpler, more homophonic style, sometimes featuring music that was meant to be evocative of certain imagery. Many of these Parisian works were published by Pierre Attaingnant. Composers of their generation, as well as later composers, such as Orlando de Lasso, were influenced by the Italian madrigal. Many early instrumental works were ornamented variations (diminutions) on chansons, with this genre becoming the canzone, a progenitor of the sonata.

The first book of sheet music printed from movable type was Harmonice Musices Odhecaton, a collection of ninety-six chansons by many composers, published in Venice in 1501 by Ottaviano Petrucci.

Modern chanson

French solo song developed in the late 16th century, probably from the aforementioned Parisian works. During the 17th century, the air de cour, chanson pour boire and other like genres, generally accompanied by lute or keyboard, flourished, with contributions by such composers as Antoine Boesset, Denis Gaultier, Michel Lambert and Michel-Richard de Lalande.

During the 18th century, vocal music in France was dominated by Opera, but solo song underwent a renaissance in the 19th century, first with salon melodies, but by mid-century with highly sophisticated works influenced by the German Lieder which had been introduced into the country. Louis Niedermeyer, under the particular spell of Schubert, was a pivotal figure in this movement, followed by Édouard Lalo, Felicien David and many others.

Another offshoot of chanson called chanson réaliste (realist song), was a popular musical genre in France, primarily from the 1880s until the end of World War II.[1][2] Born of the cafés-concerts and cabarets of the Montmartre district of Paris and influenced by literary realism and the naturalist movements in literature and theatre, chanson réaliste was a musical style which was mainly performed by women and dealt with the lives of Paris's poor and working class.[1][3][4] Some of the more well-known performers of the genre include Damia, Fréhel and Édith Piaf.

Later 19th-century composers of French song, called either mélodie or chanson, included Ernest Chausson, Emmanuel Chabrier, Gabriel Fauré and Claude Debussy, while many 20th-century French composers have continued this strong tradition.

Chanson today

In France today "chanson" typically refers to the music of singers such as Charles Trenet, Jacques Brel, Jean Ferrat, Georges Brassens, Édith Piaf, Charles Aznavour, Barbara, Dalida, Serge Reggiani, Léo Ferré, Mireille Mathieu and Serge Gainsbourg and more recently Mano Solo, Matthieu Chedid, Benjamin Biolay, Jean-Louis Murat, Miossec, Mathieu Boogaerts, Daniel Darc, Vincent Delerm, Maurane, Zaz, Bénabar, Christina Goh, Renan Luce, Olivia Ruiz. Chanson can be distinguished from the rest of French "pop" music by following the rhythms of French language, rather than those of English and a higher standard for lyrics.

Names to Know Chapter 6

Heinrich Glarean

Heinrich Glarean (also **Glareanus**) (June 1488 – 28 March 1563) was a Swiss music theorist, poet and humanist. He was born in Mollis (in the canton of Glarus, hence his name) and died in Freiburg. After a thorough early training in music, he enrolled in the University of Cologne, where he studied theology, philosophy, and mathematics as well as music. It was there that he wrote a famous poem as a tribute to Emperor Maximilian I. Shortly afterwards, in Basle, he met Erasmus and the two humanists became lifelong friends.^[1]

Glarean's first publication on music, a modest volume entitled *Isogoge in musicen*, was in 1516. In it he discusses the basic elements of music; probably it was used for teaching. But his most famous book, and one of the most famous and influential works on music theory written during the Renaissance, was the ***Dodecachordon***, which he published in Basle in 1547. This massive work includes writings on philosophy and biography in addition to music theory, and includes no less than 120 complete compositions by composers of the preceding generation (including Josquin, Ockeghem, Obrecht, Isaac and many others). In three parts, it begins with a study of Boethius, who wrote extensively on music in the sixth century; it traces the use of the musical modes in plainsong (e.g. Gregorian chant) and monophony; and it closes with an extended study of the use of modes in polyphony.^[2]

Johannes Tinctoris

Johannes Tinctoris (c. 1435 – 1511) was a Flemish composer and music theorist of the Renaissance. He is known to have studied in Orléans, and to have been master of the choir there; he also may have been director of choirboys at Chartres. Because he was paid through the office of petites vicars at Cambrai Cathedral for four months in 1460, it has been speculated that he studied with Dufay, who spent the last part of his life there; certainly Tinctoris must at least have known the elder Burgundian there. Tinctoris went to Naples in c. 1472 and spent most of the rest of his life in Italy. Tinctoris published many volumes of writings on music. While they are not particularly original, borrowing heavily from ancient writers (including Boethius, Isidore of Seville, and others) they give an impressively detailed record of the technical practices and procedures used by composers of the day. He wrote the first dictionary of musical terms (the *Diffinitorium musices*); a book on the characteristics of the musical modes; a treatise on proportions; and three books on counterpoint, which is particularly useful in charting the development of voice-leading and harmony in the transitional period between Dufay and Josquin. The writings by Tinctoris were influential on composers and other music theorists for the remainder of the Renaissance. While not much of the music of Tinctoris has survived, that which has shows a love for complex, smoothly flowing polyphony, as well as a liking for unusually low tessituras, occasionally descending in the bass voice to the C two octaves below middle C (showing an interesting similarity to Ockeghem in this regard). He wrote masses, motets and a few chansons. Tinctoris was also known as a cleric, a poet, a mathematician, and a lawyer; there is even one reference to him as an accomplished painter.

Liber de arte contrapuncti

Liber de arte contrapuncti – his main exposition of intervals, consonance and dissonance, and their usage. He devised strict rules for introducing dissonances, limiting them to unstressed beats and syncopations (suspensions) and at cadences.

Gioseffo Zarlino

Gioseffo Zarlino (31 January or 22 March 1517 – 4 February 1590) was an Italian music theorist and composer of the Renaissance. He was possibly the most famous music theorist between Aristoxenus and Rameau, and made a large contribution to the theory of counterpoint as well as to musical tuning. Zarlino was born in Chioggia, near Venice. His early education was with the Franciscans, and he later joined the order himself. In 1536 he was a singer at Chioggia Cathedral, and by 1539 he not only became a deacon, but also principal organist. In 1540 he was ordained, and in 1541 went to Venice to study with the famous contrapuntist and maestro di cappella of Saint Mark's, Adrian Willaert.

In 1565, on the resignation of Cipriano de Rore, Zarlino took over the post of maestro di cappella of St. Mark's, one of the most prestigious musical positions in Italy, and held it until his death. While maestro di cappella he taught some of the principal figures of the Venetian school of composers, including Claudio Merulo, Girolamo Diruta, and Giovanni Croce, as well as Vincenzo Galilei, the father of the astronomer, and the famous reactionary polemicist Giovanni Artusi. While he was a moderately prolific composer, and his motets are polished and display a mastery of canonic counterpoint, his principal claim to fame was his work as a theorist. While Pietro Aaron may have been the first theorist to describe a version of meantone, Zarlino seems to have been the first to do so with exactitude, describing 2/7-comma meantone in his

Le istituzioni armoniche in 1558. Zarlino also described the 1/4-comma meantone and 1/3-comma meantone, considering all three temperaments to be usable. These are the precursors to the 50- 31- and 19-tone equal temperaments, respectively. In his *Dimonstrazioni armoniche* of 1571, he revised the numbering of modes to emphasize C and the Ionian mode, thereby drawing closer to the harmonic and melodic system basing itself on tonality and the major and minor scales.

Jean de Ockeghem

Johannes Ockeghem (also Jean de, Jan; surname Okeghem, Ogkegum, Okchem, Hocquegam, Ockegham; other variant spellings are also encountered) (1410/1425 – February 6,[2] 1497) was the most famous composer of the Franco-Flemish School in the last half of the 15th century, and is often considered the most influential composer between Dufay and Josquin des Prez. In addition to being a renowned composer, he was also an honored singer, choirmaster, and teacher.

Missa prolationum is a musical setting of the Ordinary of the Mass, by Johannes Ockeghem, dating from the second half of the 15th century. Based on freely written material probably composed by Ockeghem himself, and consisting entirely of mensuration canons^[1], it has been called "perhaps the most extraordinary contrapuntal achievement of the fifteenth century", and was possibly the first multi-part work to be written which used a unifying canonic principle for all its movements.^{[2][3]}

Ottaviano Petrucci

Ottaviano Petrucci (18 June 1466 – 7 May 1539) was an Italian printer. His ***Harmonice Musices Odhecaton***, a collection of chansons printed in 1501, is commonly misidentified as the first book of sheet music printed from movable type. Actually that distinction belongs to the Roman printer Ulrich Han's *Missale Romanum* of 1476.[1] Nevertheless, Petrucci's later work was extraordinary for the complexity of his white mensural notation and the smallness of his font, and he did in fact print the first book of polyphony using movable type.[2] He also published numerous works by the most highly regarded composers of the Renaissance, including Josquin des Prez and Antoine Brumel.

Harmonice Musices Odhecaton (also known simply as the ***Odhecaton***) was an anthology of secular songs published by Ottaviano Petrucci in 1501 in Venice. It was the first book of music ever to be printed using movable type, and was hugely influential both in publishing in general, and in dissemination of the Franco-Flemish musical style.

Josquin des Prez

[Josquin Lebloitte dit Desprez] (French pronunciation: [ʒɔ̃ skɛ̃ˈdepʁɛ]; c. 1450/1455 – 27 August 1521), often referred to simply as Josquin, was a Franco-Flemish composer of the Renaissance. He is also known as Josquin Desprez and Latinized as Josquinus Pratensis, alternatively Jodocus Pratensis, although he himself expressed his preferred spelling of his name, Josquin des Prez, in an acrostic in his motet *Illibata Dei virgo nutrix*.^{[2][3]} He was the most famous European composer between Guillaume Dufay and Palestrina, and is usually considered to be the central figure of the Franco-Flemish School. Josquin is widely considered by music scholars to be the first master of the high Renaissance style of polyphonic vocal music that was emerging during his lifetime. During the 16th century, Josquin gradually acquired the reputation as the greatest composer of the age, his mastery of technique and expression universally imitated and admired.

Chapter 7 Terms

Frottola (pl. frottole)

(pl. frottole) A sixteenth-century genre of Italian polyphonic song in a mock-popular style, typically syllabic, homophonic, and diatonic, with the melody in the upper voice and marked rhythmic patterns.

lauda (pl. laude)

The lauda (Italian pl. laude) or lauda spirituale was the most important form of vernacular sacred song in Italy in the late medieval era and Renaissance. Laude remained popular into the nineteenth century. The lauda was often associated with Christmas, and so is in part equivalent to the English carol, French noel, Spanish villancico,^{[1][2][3][4]} and like these genres occupies a middle ground between folk and learned

lyrics.[5] Originally, the lauda was a monophonic (single-voice) form, but a polyphonic type developed in the early fifteenth century. The early lauda was probably influenced by the music of the troubadours, since it shows similarities in rhythm, melodic style, and especially notation. Many troubadours had fled their original homelands, such as Provence, during the Albigensian Crusade in the early 13th century, and settled in northern Italy where their music was influential in the development of the Italian secular style.

A monophonic form of the lauda spread widely throughout Europe during the 13th and 14th centuries as the music of the flagellants; this form was known as the Geisslerlied, and picked up the vernacular language in each country it affected, including Germany, Poland, England and Scandinavia.

Canzonetta

(Italian, "little song") A sixteenth-century Italian (and later English) song genre in a simple, mostly homophonic style. Canzonetta is the diminutive of canzona.

balletto, ballet

(Italian, "little dance") Sixteenth-century Italian (and later English) song GENRE in a simple, dancelike, HOMOPHONIC style with repeated sections and "fa-la-la" refrains.

"Fa-la-la" refrains

fa-la [fah-lah] Show IPA noun 1. a text or refrain in old songs. 2. a type of part song or madrigal popular in the 16th and 17th centuries. A refrain (from Vulgar Latin *refringere*, "to repeat", and later from Old French *refraindre*) is the line or lines that are repeated in music or in verse; the "chorus" of a song. Poetic fixed forms that feature refrains include the villanelle, the virelay, and the sestina.

Sonnet

A sonnet is a form of a poem that originated in Europe, mainly Italy: the Sicilian poet Giacomo da Lentini is credited with its invention.[1] They commonly contain 14 lines. The term sonnet derives from the Italian word *sonetto*, meaning "little sound". By the thirteenth century, it signified a poem of fourteen lines that follows a strict rhyme scheme and specific structure. Conventions associated with the sonnet have evolved over its history. Writers of sonnets are sometimes called

sonata

(Italian, "sounded") (1) A piece to be played on one or more instruments. (2) BAROQUE instrumental piece with contrasting sections or MOVEMENTS, often with IMITATIVE COUNTERPOINT. (3) GENRE in several movements for one or two solo instruments.

Madrigal

(Italian *madrigale*, "song in the mother tongue") (1) A sixteenth-century Italian poem having any number of lines, each of seven or eleven syllables. (2) A polyphonic or concertato setting of such a poem or of a sonnet or other nonrepetitive verse form. (3) An English polyphonic work imitating the Italian genre.

madrigalism.

A particularly evocative or, if used in a disparaging sense, thoroughly conventional instance of text depiction or word-painting; so called because of the prominent role of word-painting in madrigals.

Lute song (air)

An English genre of solo song with lute accompaniment.

through-composed

Composed throughout, as when each stanza or other unit of a poem is set to new music rather than in a STROPHIC manner to a single MELODY.

Tablature

A system of notation used for lute and other plucked string instruments that tells the player which strings to pluck and where to place the fingers on the strings, rather than indicating which notes will result. Tablature was also used for keyboard instruments until the seventeenth century.

Villancico

(from Spanish *villano*, "peasant"; pronounced veeyan-THEE-co) Type of polyphonic song in Spanish with several stanzas framed by a refrain; originally secular, the form was later used for sacred works, especially works associated with Christmas or other important holy days.

Chromaticism

Chromaticism is a compositional technique interspersing the primary diatonic pitches and chords with other pitches of the chromatic scale. Chromaticism is in contrast or addition to tonality or diatonicism (the major and minor scales). Chromatic elements are considered, "elaborations of or substitutions for diatonic scale members." [1] Chromaticism is almost by definition an alteration of, an interpolation in or deviation from this basic diatonic organization.

word or text painting

The use of text depiction and text expression in music.

text depiction Using musical gestures to reinforce or suggest images in a text, such as rising on the word "ascend."

text expression Conveying or suggesting through musical means the emotions expressed in a text.

Chansons(16th cent.) see above

chanson (French, "song"; pronounced shanh-SONH) Secular song with French words; used especially for POLYPHONIC songs of the fourteenth through sixteenth centuries.

Consort

(song)A Renaissance English genre of song for voice accompanied by a consort of viols. (title)1. Queen consort, wife of a reigning king 2. Prince consort, husband of a reigning queen. 3. King consort, rarely used alternative title for husband of a reigning queen. 4. Princess consort, rarely used alternative title for wife of a reigning king 5. Viceregal consort of Canada, spouse of the Governor General of Canada.

Functional dance

The traditional dance music of the time, written and performed to dance to.

stylized dance

Dance Stylization started in the late Renaissance. The dance was made more elaborate so that musical elements were more important. Elements such as irregular cadences, subtle phrase lengths, unusual harmonies, and even counterpoint are common. People were not expected to actually dance to stylized dance music but was made for the listening enjoyment.

Intabulation

An arrangement, typically written in tablature, of a vocal piece for lute or keyboard.

Vihuela

Spanish relative of the LUTE with a flat back and guitar-shaped body.

Virginal

(1) English name used for all types of harpsichords until the seventeenth century. (2) Type of harpsichord, small enough to place on a table, with a single keyboard and strings running at right angles to the keys, rather than parallel with them as in larger harpsichords.

Pavane

A sixteenth-century dance in slow duple meter with three repeated sections (AABBCC). A pavane is often followed by a galliard.

Prelude, fantasia ricercare

ricercare, (Italian: "to seek out") plural ricercari, also spelled ricercar, musical composition for instruments in which one or more themes are developed through melodic imitation; it was prominent in the 16th and 17th centuries. The earliest ricercari, which were for the lute, appeared in late 15th-century manuscripts and in a publication dated 1507. Soon thereafter the style was adopted in keyboard music. Well-suited to the technical capabilities of the lute, they mixed passages in chordal style, running scale passages, and alternation of high and low phrases that suggested the many-voiced texture of polyphonic music. In succeeding decades a second style arose, characterized by melodic imitation reminiscent of the motet (a sacred vocal composition). Andrea Gabrieli and other Venetian composers often wrote ricercari based only on one theme treated extensively in the manner of the later fugue—e.g., by stretto (playing the theme against itself with repeated, closely spaced entrances) and augmentation and diminution (playing the theme in longer or shorter note values). Johann Sebastian Bach, master of the fugue, used the term ricercar for two pieces in The Musical Offering (1747).

variations or variation form

Form that presents an uninterrupted series of variants (each called a variation) on a theme; the theme may be a melody, a bass line, a harmonic plan, or another musical subject.

Canzona or canzon

(Italian, "song") A sixteenth-century Italian genre consisting of instrumental works adapted from chansons or composed in a similar style. (2) In the late-sixteenth and early-seventeenth centuries, an instrumental work in several contrasting sections, of which the first and some of the others are in imitative counterpoint.

cori spezzati

The Venetian polychoral style was a type of music of the late Renaissance and early Baroque eras which involved spatially separate choirs singing in alternation. It represented a major stylistic shift from the prevailing polyphonic writing of the middle Renaissance, and was one of the major stylistic developments which led directly to the formation of what we now know as the Baroque style. A commonly encountered term for the separated choirs is **cori spezzati**—literally, separated choirs.

Names to Know Chapter 7

Petrarch

Francesco Petrarca (20 July 1304 – 19 July 1374), known in English as Petrarch, was an Italian scholar and poet, and one of the earliest humanists. Petrarch is often called the "Father of Humanism".[1] In the 16th century, Pietro Bembo created the model for the modern Italian language based on Petrarch's works, as well as those of Giovanni Boccaccio, and, to a lesser extent, Dante Alighieri.[2] Petrarch would be later endorsed as a model for Italian style by the Accademia della Crusca. Petrarch's sonnets were admired and imitated throughout Europe during the Renaissance and became a model for lyrical poetry. He is also known for being the first to develop the concept of the "Dark Ages".[3] Many of His sonnets were later put to music and even turned into sacred music.

Torquato Tasso

orquato Tasso (11 March 1544 – 25 April 1595) was an Italian poet of the 16th century, best known for his poem *La Gerusalemme liberata* (Jerusalem Delivered, 1580), in which he depicts a highly imaginative version of the combats between Christians and Muslims at the end of the First Crusade, during the siege of Jerusalem. He suffered from mental illness and died a few days before he was due to be crowned as the king of poets by the Pope. Until the beginning of the 19th century, Tasso remained one of the most widely read poets in Europe.

Giovanni Battista Guarini

Giovanni Battista Guarini (10 December 1538 – 7 October 1612) was an Italian poet, dramatist, and diplomat. Guarini was born in Ferrara. On the termination of his studies at the universities of Pisa, Padua, and Ferrara, he was appointed professor of literature at Ferrara. Soon after his appointment, he published some sonnets which obtained for him great popularity as a poet. In 1567. He was the father of Anna Guarini, one of the famous virtuose singers of the Ferrara court, the three women of the concerto di donne. She was murdered by her husband in 1598, with the assistance of her brother Girolamo.

concerto delle donne

The concerto delle donne (lit. consort of ladies) was a group of professional female singers in the late Renaissance court of Ferrara, Italy, renowned for their technical and artistic virtuosity. The ensemble was founded by Alfonso II, Duke of Ferrara, in 1580 and was active until the court was dissolved in 1597. Giacomo Vincenti, a music publisher, praised the women as "virtuose giovani" (young virtuosas), echoing the sentiments of contemporaneous diarists and commentators.[1]

Jacques Arcadelt

Jacques Arcadelt (also Jacob Arcadelt) (c. 1507 – 14 October 1568) was a Franco-Flemish composer of the Renaissance, active in both Italy and France, and principally known as a composer of secular vocal music. Although he also wrote sacred vocal music, he was one of the most famous of the early composers of madrigals; his first book of madrigals, published within a decade of the appearance of the earliest examples of the form, was the most widely printed collection of madrigals of the entire era.[1] In addition to his work as a madrigalist, and distinguishing him from the other prominent early composers of madrigals – Philippe Verdelot and Costanzo Festa – he was equally prolific and adept at composing chansons, particularly late in his career when he lived in Paris.[2] Arcadelt was the most influential member of the early phase of madrigal composition, the "classic" phase; it was through Arcadelt's publications, more than those of any other composer, that the madrigal became known outside of Italy. Later composers considered Arcadelt's style to represent an ideal; later reprints of his first madrigal book were often used for teaching, with reprints appearing more than a century after its original publication

Cipriano de Rore

Cipriano de Rore (occasionally Cypriano) (1515 or 1516 – between 11 and 20 September 1565) was a Franco-Flemish composer of the Renaissance, active in Italy. Not only was he central representative of the generation of Franco-Flemish composers after Josquin des Prez who went to live and work in Italy, but he was one of the most prominent composers of madrigals in the middle of the 16th century. His experimental, chromatic, and highly expressive style had a decisive influence on the subsequent development of that secular music form.[1]

Luca Marenzio

Luca Marenzio (also Marentio) (October 18? 1553? – August 22, 1599) was an Italian composer and singer of the late Renaissance. He was one of the most renowned composers of madrigals, and wrote some of the most famous examples of the form in its late stage of development, prior to its early Baroque transformation by Monteverdi. In all, Marenzio wrote around 500 madrigals, ranging from the lightest to the most serious styles, packed with word-painting, chromaticism, and other characteristics of the late madrigal style. Marenzio was influential as far away as England, where his earlier, lighter work appeared in 1588 in

the Musica Transalpina, the collection that initiated the madrigal craze in that country. Marenzio worked in the service of several aristocratic Italian families, including the Gonzaga, Este, and Medici, and spent most of his career in Rome.

Nicola Vicentino

Nicola Vicentino (1511 – 1575 or 1576) was an Italian music theorist and composer of the Renaissance. He was one of the most visionary musicians of the age, inventing, among other things, a microtonal keyboard, and devising a practical system of chromatic writing two hundred years before the rise of equal temperament.

Carlo Gesualdo

Carlo Gesualdo, also known as Gesualdo da Venosa (Venosa, 8 March 1566 – Gesualdo, 8 September 1613), Prince of Venosa and Count of Conza, was an Italian nobleman, lutenist, composer, and murderer. As a composer of the late Renaissance, he is remembered for writing intensely expressive madrigals and sacred music that use a chromatic language not heard again until the late 19th century. In 1586 Gesualdo married his first cousin, Donna Maria d'Avalos, the daughter of the Marquis of Pescara. Two years later she began a love affair with Fabrizio Carafa, the Duke of Andria. Evidently, she was able to keep it secret from her husband for almost two years, even though the existence of the affair was well-known elsewhere. Finally, on October 16, 1590, at the Palazzo San Severo in Naples, when Gesualdo had allegedly gone away on a hunting trip, the two lovers took insufficient precaution at last (Gesualdo had arranged with his servants to have keys to the locks of his palace copied in wood so that he could gain entrance if it were locked). Gesualdo returned to the palace, caught them in flagrante delicto and murdered them both in their bed. Afterward, he left their mutilated bodies in front of the palace for all to see. Being a nobleman he was immune to prosecution, but not to revenge, so he fled to his castle at Venosa where he would be safe from any of the relatives of either his wife or her lover.

Claudio Monteverdi

Claudio Giovanni Antonio Monteverdi (Italian pronunciation: [ˈklaudjo monteˈverdi]; 15 May 1567 (baptized) – 29 November 1643) was an Italian composer, gambist, and singer. Monteverdi's work, often regarded as revolutionary, marked the transition from the Renaissance style of music to that of the Baroque period.^[1] He developed two individual styles of composition – the heritage of Renaissance polyphony and the new basso continuo technique of the Baroque.^[2] Monteverdi wrote one of the earliest operas, *L'Orfeo*, an innovative work that is still regularly performed. He was recognized as an innovative composer and enjoyed considerable fame in his lifetime. He was the oldest of five children.^[4] During his childhood, he was taught by Marc'Antonio Ingegneri,^[5] the *maestro di cappella* at the Cathedral of Cremona.^[6] The Maestro's job was to conduct important worship services in accordance with the liturgy of the Catholic Church.^[7] Monteverdi learned about music by being part of the cathedral choir.^[8] He also studied at the University of Cremona.^[8] His first music was written for publication, including some motets and sacred madrigals, in 1582 and 1583

Claudin de Sermisy

Claudin de Sermisy (c. 1490 – 13 October 1562) was a French composer of the Renaissance.^[1] Along with Clément Janequin he was one of the most renowned composers of French chansons in the early 16th century; in addition he was a significant composer of sacred music. His music was both influential on, and influenced by, contemporary Italian styles. Sometime in his early life he may have studied with Josquin des Prez, if Pierre Ronsard is to be believed, but many musicologists consider the claim unreliable; at any rate he absorbed some of the older composer's musical ideas either early, or later, as he became acquainted with his music. Josquin was possibly at the French court between 1501 and about 1503, though this has never been definitely established, so a master-pupil relationship would have been possible then; Sermisy's whereabouts before 1508 are not known, but presence at the Royal Chapel was certainly possible.

Clement Janequin

Clément Janequin (c. 1485 – 1558) was a French composer of the Renaissance. He was one of the most famous composers of popular chansons of the entire Renaissance, and along with Claudin de Sermisy, was hugely influential in the development of the Parisian chanson, especially the programmatic type. The wide spread of his fame was made possible by the concurrent development of music printing. Few composers of the Renaissance were more popular in their lifetimes than Janequin. His chansons were well-loved and widely sung. The Paris printer Pierre Attaignant printed five volumes with his chansons. *La bataille*, which vividly depicts the sounds and activity of a battle, is a perennial favorite of a cappella singing groups even in the present day. Janequin wrote very little liturgical music: only two masses and a single motet are attributed to him, though more may have been lost. His 250 secular chansons and his (over 80) psalm settings and chansons spirituelles — the French equivalent of the Italian madrigale spirituale — were his primary legacy.

Orlande de Lassus

Orlande de Lassus (also Orlandus Lassus, Orlando di Lasso, Roland de Lassus, or Roland Delattre) (1532 (possibly 1530) – 14 June 1594) was a Franco-Flemish composer of the late Renaissance. He is today considered to be the chief representative of the mature polyphonic style of the Franco-Flemish school, and one of the three most famous and influential musicians in Europe at the end of the 16th century (the other two being Palestrina and Victoria).

Thomas Morley

Thomas Morley (1557 or 1558 – October 1602) was an English composer, theorist, editor and organist of the Renaissance, and the foremost member of the English Madrigal School. He was the most famous composer of secular music in Elizabethan England and an organist at St Paul's Cathedral. He and Robert Johnson are the composers of the only surviving contemporary settings of verse by Shakespeare. However, Morley obviously spent some time away from East England, for he later referred to the great Elizabethan composer of sacred music, William Byrd, as his teacher; while the dates he studied with Byrd are not known, they were most likely in the early 1570s. In 1588 he received his bachelor's degree from Oxford. In 1588 Nicholas Yonge published his *Musica transalpina*, the collection of Italian madrigals fitted with English texts, which touched off the explosive and colorful vogue for madrigal composition in England. Morley obviously found his compositional direction at this time, and shortly afterwards began publishing his own collections of madrigals (11 in all).

Musica transalpina

Musica Transalpina. First printed coll. of It. (i.e. transalpine) madrigals with Eng. words, compiled and pubd. in London by Nicholas Yonge in 2 vols., 1588 and 1597 (both It. and Eng. words were given). Had great influence on Eng. composers. Vol.I contained 57 pieces, incl. examples by Marenzio, Palestrina, Byrd, de Lassus, and others; 2nd vol. of 24 pieces incl. Ferrabosco, Marenzio, Venturi, etc.

The Triumphes of Oriana

the Triumphs of Oriana is a book of English madrigals, compiled and published in 1601 by Thomas Morley, which first edition^[1] has 25 pieces by 23 composers (Thomas Morley and Ellis Gibbons have two madrigals). It was said to have been made in the honour of Queen Elizabeth I. Every madrigal in the collection contains the following couplet at the end: "Thus sang the shepherds and nymphs of Diana: long live fair Oriana" (the word "Oriana" often being used to refer to Queen Elizabeth).

Thomas Weelkes

Thomas Weelkes (baptised 25 October 1576 – 30 November 1623^[1]) was an English composer and organist. He became organist of Winchester College in 1598, moving to Chichester Cathedral. His works are chiefly vocal, and include madrigals, anthems and services. In 1597 his first volume of madrigals was published, the preface noting that he was a very young man when they were written; this helps to fix the date of his birth to somewhere in the middle of the 1570s. Early in his life he was in service at the house of the courtier Edward Darcy. At the end of 1598, at the probable age of 22, Weelkes was appointed organist at Winchester College, where he remained for two or three years, receiving the salary of 13s 4d per quarter (£2 for three quarters). His remuneration included board and lodging.

John Dowland

John Dowland^[1] (1563 – buried 20 February 1626) was an English Renaissance composer, singer, and lutenist. He is best known today for his melancholy songs such as "Come, heavy sleep" (the basis for Benjamin Britten's *Nocturnal*), "Come again", "Flow my tears", "I saw my Lady weepe" and "In darkness let me dwell", but his instrumental music has undergone a major revival, and has been a source of repertoire for lutenists and classical guitarists during the twentieth century. Two major influences on Dowland's music were the popular consort songs, and the dance music of the day.^[13] Most of Dowland's music is for his own instrument, the lute.^[14] It includes several books of solo lute works, lute songs (for one voice and lute), part-songs with lute accompaniment, and several pieces for viol consort with lute.^[15] The poet Richard Barnfield wrote that Dowland's "heavenly touch upon the lute doth ravish human sense."

Juan del Encina

Juan del Encina – the spelling he used – or Juan del Encina – modern Spanish spelling – (born July 12, 1468 – died late 1529 or early 1530)^[1] was a composer, poet and playwright,^{[2]:535} often called the founder of Spanish drama.^[1] His name at birth was Juan de Feroselle.^[1] In 1492 the poet entertained his patron with a dramatic piece, the *Triunfo de la fama*, written to commemorate the fall of Granada.^[3] In 1496 he published his *Cancionero*,^[3] a collection of dramatic and lyrical poems. He then applied for the cantor post at Salamanca Cathedral, but the position was divided among three singers, including his rival Lucas Fernandez.^[3]

Luys de Narvazaz

Luis de Narváez (fl. 1526–49) was a Spanish composer and vihuelist. Highly regarded during his lifetime, Narváez is known today for *Los seys libros del delphín*, a collection of polyphonic music for the vihuela which includes the earliest known variation sets. He is also notable for being the earliest composer for vihuela to adapt the contemporary Italian style of lute music. Narváez was very highly regarded during his lifetime, particularly for his vihuela playing; he was reported to be able to improvise four parts over another four at sight. His son Andrés also became an accomplished vihuelist. Narváez's most important surviving music is contained in *Los seys libros del delphín* (Valladolid, 1538), a six-volume collection of music for vihuela. The first two volumes contain fourteen polyphonic fantasias, modelled after Italian pieces of the same kind. They are characterized by smooth, competent imitative writing in two and three voices

William Byrd

William Byrd (/bɜːrd/; 1540 or late 1539 – 4 July 1623, by the Julian calendar, 14 July 1623, by the Gregorian calendar) was an English composer of the Renaissance. He wrote in many of the forms current in England at the time, including various types of sacred and secular polyphony, keyboard (the so-called Virginalist school) and consort music. Byrd was 'bred up to musick under Tho. Tallis', and a reference in the prefatory material to the *Cantiones sacrae* published by Tallis and Byrd in 1575 tends to confirm that Byrd was a pupil of Thomas Tallis of the Chapel Royal.[3]

Giovanni Gabrieli

Giovanni Gabrieli (c. 1554/1557 – 12 August 1612) was an Italian composer and organist. He was one of the most influential musicians of his time, and represents the culmination of the style of the Venetian School, at the time of the shift from Renaissance to Baroque idioms. Though Gabrieli composed in many of the forms current at the time, he preferred sacred vocal and instrumental music. All of his secular vocal music is relatively early; he never wrote lighter forms, such as dances; and late in his career he concentrated on sacred vocal and instrumental music that exploited sonority for maximum effect.[3] Among the innovations credited to him – and while he was not always the first, he was the most famous to do these things – were the use of dynamics; the use of specifically notated instrumentation (as in the famous *Sonata pian' e forte*); and the use of massive forces arrayed in multiple, spatially separated groups, an idea which was to be the genesis of the Baroque concertato style, and which spread quickly to northern Europe, both by the report of visitors to Venice and by Gabrieli's students, which included Hans Leo Hassler and Heinrich Schütz.[

St. Mark's Church in Venice

St Mark's Basilica (**Basilica di San Marco** in Italian) is the most famous of the many churches of Venice and one of the finest examples of Byzantine architecture in the world. Located just off the Grand Canal, the gleaming basilica overlooks the Piazza San Marco (St. Mark's Square) and adjoins the Doge's Palace. San Marco is a cathedral, but has not always been so: it was the Doge's chapel until it became the seat of the Archbishop of Venice in 1807.

Chapter 8 Terms

Reformation

The Protestant Reformation was the 16th-century schism within Western Christianity initiated by Martin Luther, John Calvin and other early Protestants. It was sparked by the 1517 posting of Luther's Ninety-Five Theses. The efforts of the self-described "reformers", who objected to ("protested") the doctrines, rituals, and ecclesiastical structure of the Roman Catholic Church, led to the creation of new national Protestant churches. The Reformation was precipitated by earlier events within Europe, such as the Black Death and the Western Schism, which eroded people's faith in the Catholic Church and the Papacy that governed it. This, as well as many other factors, such as the mid 15th-century invention of the printing press, and the fall of the Eastern Roman Empire, contributed to the creation of Protestantism.[1]

Chorale

(pronounced ko-RAL) A strophic hymn in the Lutheran tradition intended to be sung by the congregation.

Deutsche Messe

Deutsche Messe, or The German Mass, (*Deutsche Messe und Ordnung des Gottesdiensts*) was published by Martin Luther in 1526. It followed his Latin mass, *Formula missae* (1523). Both of these masses were meant only as a suggestion made on request and were not expected to be used exactly as they were, but could be altered. The function of the mass, according to Luther, is to make people hear the word.

The German Mass was completely chanted, except for the sermon.

Psalter

A published collection of metrical psalms.

Old Hundredth

"Old 100th" or "Old Hundredth" is a hymn tune in Long Metre from Pseaumes Octante Trois de David (1551) (the second edition of the Genevan Psalter) and is one of the best known melodies in all Christian musical traditions. The tune is usually attributed to the French composer Loys Bourgeois (c.1510 – c.1560). Although the tune was first associated with Psalm 134 in the Genevan Psalter, the melody receives its current name from an association with the 100th Psalm, in a paraphrase by William Kethe entitled All People that on Earth do Dwell. The melody is commonly sung with diverse other lyrics as well.

Calvinism

Calvinism (also called Reformed tradition, or the Reformed faith, and sometimes Reformed theology) is a type of Protestant theological system and an alternative approach to the Christian life.[1] This Reformed tradition was developed by several theologians such as Martin Bucer, Heinrich Bullinger, Peter Martyr Vermigli, and Huldrych Zwingli. This branch of Christianity bears the name of the French reformer John Calvin (also known as Jean Cauvin in Middle French), because of his noticeable influence and because of his role in the confessional and ecclesiastical debates that happened throughout the 16th century. Today, this term also refers to the doctrines and practices from the Reformed churches, where Calvin was an early leader. Although not often, it may refer to the individual, biblical teachings that Calvin made himself.[2] The system is often summarized in the Five Points of Calvinism and is best known for its doctrines of predestination and total depravity, stressing the total contingency of man's salvation upon the absolute sovereignty of God.

Church of England(Anglican Church)

The Church of England is the officially established Christian church[2][not in citation given] in England and the Mother Church of the worldwide Anglican Communion. The church considers itself within the tradition of Western Christianity and dates its formal establishment principally to the mission to England by St Augustine of Canterbury in AD 597. As a result of Augustine's mission, the church in England came under the authority of the Pope. Initially prompted by a dispute over the annulment of the marriage of Henry VIII to Catherine of Aragon, the Church of England separated from the Roman Catholic Church in 1534 and became the established church by an Act of Parliament in the Act of Supremacy, beginning a series of events known as the English Reformation.[3] During the reign of Queen Mary I, the Church was fully restored under Rome in 1555. Papal authority was again explicitly rejected after the accession of Queen Elizabeth I when the Act of Supremacy of 1558 was passed. Catholic and Reformed factions vied for determining the doctrines and worship of the church. This ended with the 1558 Elizabethan settlement, which developed the understanding that the church was to be both Catholic and Reformed:[4]

Service(Anglican Music form)

Service A setting of Anglican service music, encompassing specific portions of Matins, Holy Communion, and Evensong. A Great Service is a MELISMATIC, CONTRAPUNTAL setting of these texts; a Short Service sets the same text in SYLLABIC, CHORDAL style.

Great Service Music forms of larger and ornate types. With counter point and the such.

Short Service for smaller churches and services music of a simple and short type.

Full Anthem

An anthem for unaccompanied choir in contrapuntal style.

Verse Anthem

An anthem in which passages for solo voice(s) with accompaniment alternate with passages for full choir doubled by instruments.

Counter-Reformation

The Counter-Reformation (also the Catholic Revival[1] or Catholic Reformation) was the period of Catholic revival beginning with the Council of Trent (1545–1563) and ending at the close of the Thirty Years' War (1648), which is sometimes considered a response to the Protestant Reformation. The Counter-Reformation was a comprehensive effort composed of four major elements:

1. Ecclesiastical or structural reconfiguration
2. Religious orders
3. Spiritual movements
4. Political dimensions

Such reforms included the foundation of seminaries for the proper training of priests in the spiritual life and the theological traditions of the Church, the reform of religious life by returning orders to their spiritual foundations, and new spiritual movements focusing on the devotional life and a personal relationship with Christ, including the Spanish mystics and the French school of spirituality. It also involved political activities that included the Roman Inquisition.

Council of Trent

The Council of Trent (Latin: Concilium Tridentinum) was an Ecumenical Council of the Roman Catholic Church. It is considered to be one of the Church's most important[1] councils. It convened in Trent (the capital of the Prince-Bishopric of Trent of the Holy Roman Empire, in Italy) between December 13, 1545, and December 4, 1563 in twenty-five sessions for three periods. During the pontificate of Pope Paul III the Council fathers met for the first through eighth sessions in Trent (1545–7), and for the ninth through eleventh sessions in Bologna (1547).[2] Under Pope Julius III, the Council met in Trent (1551–52) for the twelfth through sixteenth sessions, and under Pope Pius IV, the seventeenth through twenty-fifth sessions took place in Trent (1559–63).

The Council issued condemnations on what it defined as Protestant heresies and defined Church teachings in the areas of Scripture and Tradition, Original Sin, Justification, Sacraments, the Eucharist in Holy Mass and the veneration of saints. It issued numerous reform decrees.[3] By specifying Catholic doctrine on salvation, the sacraments, and the Biblical canon, the Council was answering Protestant disputes.[1] The Council entrusted to the Pope the implementation of its work; as a result, Pope Pius IV issued the Tridentine Creed in 1565; and Pope Pius V issued in 1566 the Roman Catechism, in 1568 a revised Roman Breviary, and in 1570 a revised Roman Missal, thus standardizing what since the 20th century has been called the Tridentine Mass (from the city's Latin name Tridentum), and Pope Clement VIII issued in 1592 a revised edition of the Vulgate.[4]

Names to Know Chapter 8

Martin Luther

Martin Luther (German pronunciation: [ˈmɑɐ̯ˌtɪn ˈlʊtɐ] (listen); 10 November 1483 – 18 February 1546) was a German monk, priest, professor of theology and iconic figure of the Protestant Reformation.[1] He strongly disputed the claim that freedom from God's punishment for sin could be purchased with money. He confronted indulgence salesman Johann Tetzel with his Ninety-Five Theses in 1517. His refusal to retract all of his writings at the demand of Pope Leo X in 1520 and the Holy Roman Emperor Charles V at the Diet of Worms in 1521 resulted in his excommunication by the pope and condemnation as an outlaw by the Emperor.

Luther taught that salvation is not earned by good deeds but received only as a free gift of God's grace through faith in Jesus Christ as redeemer from sin. His theology challenged the authority of the Pope of the Roman Catholic Church by teaching that the Bible is the only source of divinely revealed knowledge[2] and opposed sacerdotalism by considering all baptized Christians to be a holy priesthood.[3] Those who identify with Luther's teachings are called Lutherans.

Jean Calvin

John Calvin (French: Jean Calvin, born Jehan Cauvin: 10 July 1509 – 27 May 1564) was an influential French theologian and pastor during the Protestant Reformation. He was a principal figure in the development of the system of Christian theology later called Calvinism. Originally trained as a humanist lawyer, he broke from the Roman Catholic Church around 1530. After religious tensions provoked a violent uprising against Protestants in France, Calvin fled to Basel, Switzerland, where he published the first edition of his seminal work *The Institutes of the Christian Religion* in 1536.

In that year, Calvin was recruited by William Farel to help reform the church in Geneva. The city council resisted the implementation of Calvin's and Farel's ideas, and both men were expelled. At the invitation of Martin Bucer, Calvin proceeded to Strasbourg, where he became the minister of a church of French refugees. He continued to support the reform movement in Geneva, and was eventually invited back to lead its church.

Henry VIII

Henry VIII (28 June 1491 – 28 January 1547) was King of England from 21 April 1509 until his death. He was Lord, and later King, of Ireland, as well as continuing the nominal claim by the English monarchs to the Kingdom of France. Henry was the second monarch of the House of Tudor, succeeding his father, Henry VII. Besides his six marriages, Henry VIII is known for his role in the separation of the Church of England from the Roman Catholic Church. Henry's struggles with Rome led to the separation of the Church of England from papal authority, the Dissolution of the Monasteries, and establishing himself as the Supreme Head of the Church of England. Yet he remained a believer in core Catholic theological teachings, even after his excommunication from the Catholic Church.[1] Henry oversaw the legal union of England and Wales with the Laws in Wales Acts 1535–1542.

Johann Walter

Johann Walter (original name: Johann Blankenmüller; also known as Johannes Walter) (1496 – 25 March 1570) was a Lutheran composer and poet during the Reformation period. Walter edited the first Protestant hymnal, *Geystliches gesangk buchleyen*, published in 1524, with a foreword by Martin Luther himself^{[1][2]} and for the German-language *Deutsche Messe* produced in 1527.

Thomas Tallis

Thomas Tallis (c. 1505 – 23 November 1585 [by the Julian calendar; 3 December 1585, by the Gregorian calendar]) was an English composer who occupies a primary place in anthologies of English church music, and is considered one of England's greatest early composers. He is honoured for his original voice in English musicianship.^[1] No contemporary portrait of Tallis survives: the earliest, painted by *Gerard van der Gucht*, dates from 150 years after Tallis died, and there is no certainty that it is a likeness. (In a rare copy of his signature that exists [in block letters], the composer spelled his last name "Tallys.")^[2]

William Byrd

William Byrd (/bɜːrd/; 1540 or late 1539 – 4 July 1623, by the Julian calendar, 14 July 1623, by the Gregorian calendar) was an English composer of the Renaissance. He wrote in many of the forms current in England at the time, including various types of sacred and secular polyphony, keyboard (the so-called Virginalist school) and consort music.

Giovanni Pierluigi da Palestrina

Giovanni Pierluigi da Palestrina (3 February 1525 or 2 February 1526 – 2 February 1594)^[1] was an Italian Renaissance composer of sacred music and the best-known 16th-century representative of the Roman School of musical composition.^[2] He has had a lasting influence on the development of church music, and his work has often been seen as the culmination of Renaissance polyphony.^[2] he became maestro di cappella at the Cappella Giulia, the papal choir at St Peter's. His first published compositions, a book of Masses, had made so favorable an impression with Pope Julius III (previously the Bishop of Palestrina) that he appointed Palestrina musical director of the Julian Chapel. This was the first book of Masses by a native composer: in the Italian states of his day, most composers of sacred music were from the Low Countries, France, Portugal,^[3] or Spain. In fact the book was modeled on one by Cristóbal de Morales: the woodcut in the front is almost an exact copy of the one from the book by the Spanish composer.

Adrian Willaert

Adrian Willaert (c. 1490 – 7 December 1562) was a Flemish composer of the Renaissance and founder of the Venetian School. ^[1] He was one of the most representative members of the generation of northern composers who moved to Italy and transplanted the polyphonic Franco-Flemish style there.^[2] According to his student, the renowned late 16th century music theorist Gioseffo Zarlino, Willaert went to Paris first to study law, but instead decided to study music. In Paris he met Jean Mouton, the principal composer of the French royal chapel and stylistic compatriot of Josquin des Prez, and studied with him. Sometime around 1515 Willaert first went to Rome. An anecdote survives that indicates the musical ability of the young composer: Willaert was surprised to discover the choir of the papal chapel singing one of his own compositions, most likely the six-part motet *Verbum bonum et suave*, and even more surprised to learn that they thought it had been written by the much more famous composer Josquin. When he informed the singers of their error – that he was in fact the composer – they refused to sing it again

Tomas Luis de Victoria

Tomás Luis de Victoria, sometimes Italianised as da Vittoria (1548 – 20 August 1611), was the most famous composer of the 16th century in Spain, and one of the most important composers of the Counter-Reformation, along with Giovanni da Palestrina and Orlando di Lasso. Victoria was not only a composer, but also an accomplished organist and singer. However, he preferred the life of a composer to that of a performer.^[1] He is sometimes known as the "Spanish Palestrina" because he may have been taught by Palestrina.^[2]

Orlande de Lassus

Orlande de Lassus (also Orlandus Lassus, Orlando di Lasso, Roland de Lassus, or Roland Delattre) (1532 (possibly 1530) – 14 June 1594) was a Franco-Flemish composer of the late Renaissance. He is today considered to be the chief representative of the mature polyphonic style of the Franco-Flemish school, and one of the three most famous and influential musicians in Europe at the end of the 16th century (the other two being Palestrina and Victoria).