



Concise History of Western Music

5th edition

Barbara Russano Hanning

CONCISE HISTORY OF WESTERN MUSIC

BARBARA RUSSANO HANNING

FIFTH EDITION



CONCISE HISTORY OF WESTERN MUSIC

BARBARA RUSSANO HANNING

FIFTH EDITION

Chapter

7

Secular Song and National Styles in the Sixteenth Century



Prelude

- New flowering of national styles in secular vocal music
 - development of music printing, 1501
 - wider dissemination
 - vocal music: amateurs sing in vernacular
 - trend toward diverse national genres and styles
 - printing changed economics of music
 - music sold as a commodity
 - sixteenth century: first among upper classes
 - ability to read notation, perform from printed music: expected social grace
 - Baldassarre Castiglione's influential *Book of Courtier* (1528)



Prelude (cont'd)

- New flowering of national styles in secular vocal music (cont'd)
 - paintings show singers, instrumentalists, reading from published music
- Italian madrigal: poets and composers, interest in humanism
 - influence later French chansons, English madrigals, lute songs
- through madrigal, Italy became leader in European music



The Rise of National Styles: Italy and Spain

■ Frottola and lauda

- strophic, 4-part homophonic songs with refrains
- melody in upper voice
- simple diatonic harmonies
- syllabic setting to catchy rhythms
- frottole: entertainment in sophisticated Italian courts
- laude: semipublic religious gatherings
- Petrucci published eleven frottole and two laude collections



The Rise of National Styles: Italy and Spain (cont'd)

■ Frottola and lauda (cont'd)

- frottola example (NAWM 55)

■ Villanella, canzonetta, and balletto

- villanella
 - three voices, lively homophonic strophic piece
 - sometimes mocked more sophisticated madrigal
- canzonetta (little song) and balletto (little dance)
 - balletti: intended for dancing as well as singing or playing
 - “Fa-la-la” refrains



The Rise of National Styles: Italy and Spain (cont'd)

■ Villanella, canzonetta, and balletto (cont'd)

- both genres imitated by German and English composers

■ Villancico

- Ferdinand and other Spanish courts encouraged development of Spanish music
- especially cultivated the villancico
 - most important form of secular polyphonic song in Renaissance Spain
 - composed for aristocracy



The Rise of National Styles: Italy and Spain (cont'd)

■ Villancico (cont'd)

- texts usually rustic or popular subjects
- preference for simplicity: short, strophic, syllabic, mostly homophonic

■ Juan del Encina (1468–1529)

- leading composer of villancicos, first Spanish playwright
- *Oy comamos y bebamos* (Today let's eat and drink, NAWM 54)
 - melodically simple, dancelike rhythms, frequent metrical shifts



F07-01





The Italian Madrigal

- Italian song linked with currents in Italian poetry
 - renewed appreciation for Petrarch
 - Pietro Bembo praises Petrarch
 - *piacevolezza* (“pleasingness”) and *gravità* (“seriousness”)
 - remarkable ability to match sound qualities of verses with meanings
 - Petrarchan movement attracted composers
 - early madrigalists use Petrarch texts
 - elevated and serious tone



The Italian Madrigal (cont'd)

- Italian madrigal dominated secular music in the sixteenth century
 - Italy assumed leading role in European music for the first time
 - madrigal texts:
 - artful and elevated poetry
 - scenes and allusions borrowed from pastoral poetry
 - texts by major poets
 - heroic or sentimental, sensual as century progressed
 - composers dealt freely with poetry
 - through-composed settings
 - variety of homophonic and contrapuntal textures



The Italian Madrigal (cont'd)

- Italian madrigal dominated secular music in the sixteenth century (cont'd)
 - voices play equal roles
 - aimed to match artfulness of poetry; convey images and emotions
- social settings
 - written for enjoyment of singers
 - mixed groups of women and men
 - social gatherings, after meals, meetings of academies
 - great demand for madrigals
 - 2,000 collections published between 1530 and 1600



The Italian Madrigal (cont'd)

- Italian madrigal dominated secular music in the sixteenth century (cont'd)
 - *Concerto delle donne*, established by Alfonso d'Este duke of Ferrara, 1580
 - trio of trained singers, appointed as ladies in waiting
 - increasing separation between performer and audience
 - development of highly trained performers
 - composers address listening audience
 - increased dramatic and extrovert genre
 - Jacques Arcadelt (ca. 1507–1568)
 - Franco-Flemish composer, sang in pope's chapel



Ex07-01

to, di mil - le mort' il di sa - rei con - ten - to,

to, di mil - le mort' il di, di mil - le mort' il di. di mil - le mort' il di, di

to, di mil - le mort' il di, di mil - le mort' il di sa - rei con - ten - to, di mil - le mort' il

to, di mil - le mort' il di, sa - rei con - ten - to, di mil - le



The Italian Madrigal (cont'd)

- Italian madrigal dominated secular music in the sixteenth century (cont'd)
 - *Il bianco e dolce cigno* (The white and sweet swan, 1538; NAWM 56)
 - among most famous of early madrigals
 - text alludes to sexual climax, “a little death”
 - “death that in dying fills me full with joy and desire”
 - musical setting plays with poetic conceits
 - homophonic texture: contentment; imitative entrances: sexual connotations
- Cipriano de Rore (1516–1565)
 - leading midcentury madrigalist
 - Flemish by birth, worked in Italy



Ex07-02

28

dol - ce de - si - o, Te'n vai, hai -

8 dol - ce de - si - o, Te'n vai, hai-me, te'n

8 cor, dol - ce de - si - o, Te'n

8 cor, Te'n vai,

cor, dol - ce de - si - o, Te'n vai, hai-me,

32

me, so - la mi la - sci, a - di - o. Che sa - rà

8 vai, hai - me, a - di - o. Che sa -

8 vai, hai - me, a - di - o. Che sa - rà

8 hai - me, a - di - o. Che sa - rà

hai - me, a - di - o.



The Italian Madrigal (cont'd)

- Italian madrigal dominated secular music in the sixteenth century (cont'd)
 - succeeded Willaert as music director at St. Mark's in Venice
 - *Da le belle contrade d'oriente* (From the fair regions of the East, ca. 1560–65; NAWM 57)
 - sonnet modeled on Petrarch
 - expanded range of five voices; changing combination of voices
 - musical details match sense and feeling of poem
 - grief and sorrow: falling m3rds, semitones and m7th
- chromaticism
 - as part of humanist revival, mid-sixteenth century composers embraced chromaticism



The Italian Madrigal (cont'd)

- Italian madrigal dominated secular music in the sixteenth century (cont'd)
 - *Le istituzioni harmoniche* (Harmonic Foundations, 1558), Zarlino
 - instructed composers to set words with music
 - semitones effective for expressing sorrow
 - Rore introduces notes outside the mode
- Luca Marenzio (1553–1599)
 - leading late madrigalists were native Italians
 - Marenzio spent most of his career in Rome
 - most prolific: over 400 madrigals
 - favored pastoral poetry



F07-02





The Italian Madrigal (cont'd)

- Italian madrigal dominated secular music in the sixteenth century (cont'd)
 - *Solo e pensoso* (Alone and pensive, 1599; NAWM 58), setting of Petrarch sonnet
 - madrigalisms: striking musical images evoke text almost literally
 - “deliberate and slow”: long note values
 - “flee”: quickly moving figures in close imitation
- Nicola Vicentino (1511–ca. 1576)
 - proposed reviving chromatic and enharmonic genera of ancient Greeks
 - *L'antica musica ridotta alla moderna prattica* (Ancient Music Adapted to Modern Practice, 1555)



The Italian Madrigal (cont'd)

- Italian madrigal dominated secular music in the sixteenth century (cont'd)
 - designed harpsichord and organ divided into quarter tones
- Carlo Gesualdo, prince of Venosa (ca. 1561–1613)
 - aristocrat amateur, sought publication
 - murdered his wife and her lover
 - imaginative madrigals; themes of torment and death
 - sharp contrasts: diatonic and chromatic passages, dissonance and consonance, chordal and imitative textures, slow- and fast-moving rhythmic motives



F07-03





The Italian Madrigal (cont'd)

- Italian madrigal dominated secular music in the sixteenth century (cont'd)
 - *“lo parto” e non più dissi* (“I am leaving,” and I said no more, 1611; NAWM 59)
 - woman’s tearful pleas: slow, chromatic, mostly chordal
 - man’s return to life after symbolic, sexual death: faster, diatonic, imitative
 - continuity by avoiding conventional cadences, tonal coherence at important moments
- Claudio Monteverdi (1567–1643)
 - made crucial stylistic transition: polyphonic vocal ensemble to instrumentally accompanied song for duet or larger ensembles



Ex07-03

26

in do-lo-ro - si la - i." vi-vo son, vi-vo son, vi-vo

in do - lo - ro - si la - i." Mor - to fui, vi - vo son, vi - vo son, vi - vo

in do-lo-ro - si la - i." Mor-to fui, vi - vo son, vi - vo son, vi - vo

8 in do - lo - ro - si la - i." Mor - to fui, vi-vo son, vi - vo son,

in do-lo - ro - si la - i." Mor - to fui, vi - vo son, vi - vo son,



The Italian Madrigal (cont'd)

- Italian madrigal dominated secular music in the sixteenth century (cont'd)
 - published eight books of madrigals
 - expressive power
 - combination of homophonic and contrapuntal writing
 - sensitivity to sound and meaning of text
 - free use of chromaticism and dissonance
 - certain features move toward new idiom: declamatory motives
 - *Cruda Amarilli* (Cruel Amaryllis, NAWM 71)

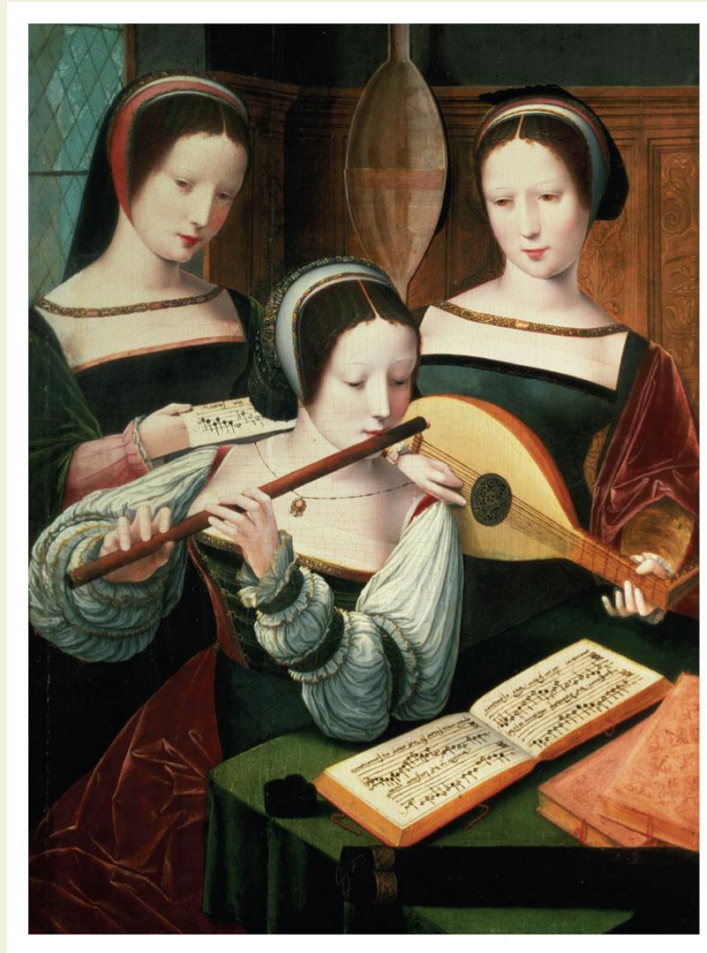


The Rise of National Styles: France and England

- New type of chansons developed during reign of Francis I (r. 1515–47)
 - four voices, light, fast, strongly rhythmic
 - playful, amorous situations allowed for double meanings
 - syllabic text setting, repeated notes, duple meter
 - principal melody in highest voice, homophonic, occasional points of imitation
 - short sections in simple patterns, e.g. aabc or abca
 - strophic repetitive forms, no word-painting



F07-04





The Rise of National Styles: France and England (cont'd)

- New type of chansons developed during reign of Francis I (r. 1515–47) (cont'd)
 - focus on tuneful melodies, pleasing rhythms
 - ideally suited for amateur performance
 - Pierre Attaingnant (ca. 1494–ca. 1551/2), first French music printer
 - more than fifty collections, 1,500 pieces
 - Claudin de Sermisy (ca. 1490–1562) and Clément Janequin (ca. 1485–ca. 1560)



Ex07-04

The musical score is presented on four staves, each with a treble or bass clef and a key signature of one flat (B-flat). The time signature is common time (C). The lyrics are in French and are repeated on each staff. The first staff has a fermata over the final note of the first phrase. The second staff has a fermata over the final note of the first phrase. The third staff has a fermata over the final note of the first phrase. The fourth staff has a fermata over the final note of the first phrase. The lyrics are: "Tant que vi - vray en aa - ge flo - ris - sant. Je ser - vi - ray d'a - mours le roy puis - sant".

Tant que vi - vray en aa - ge flo - ris - sant. Je ser - vi - ray d'a - mours le roy puis - sant

Tant que vi - vray en aa - ge flo - ris - sant. Je ser - vi - ray d'a - mours le roy puis - sant

Tant que vi - vray en aa - ge flo - ris - sant. Je ser - vi - ray d'a - mours le roy puis - sant

Tant que vi - vray en aa - ge flo - ris - sant. Je ser - vi - ray d'a - mours le roy puis - sant



The Rise of National Styles: France and England (cont'd)

- New type of chansons developed during reign of Francis I (r. 1515–47) (cont'd)
 - principal composers in Attaignant's early chanson collections
 - Sermisy's *Tant que vivray* (NAWM 60)
 - typical lighthearted text, optimistic love poem
 - melody in top voice, harmony of 3rds, 5ths, occasional 6th above the bass
 - accented dissonances rather than syncopated suspension before a cadence
 - opening long-short-short rhythm common



The Rise of National Styles: France and England (cont'd)

- New type of chansons developed during reign of Francis I (r. 1515–47) (cont'd)
 - Janequin
 - lyrical love songs, narrative songs, bawdy songs
 - imitations of birdsong, street cries, battle sounds
- Orlande de Lassus mixed traditions
 - some in new homophonic style
 - others show influence of Italian madrigal or Franco-Flemish tradition
 - wide range of subject matters
 - acutely attuned to text, music fit its rhythm
 - *La nuit froide et sombre* (NAWM 61)



The Rise of National Styles: France and England (cont'd)

- Late sixteenth century: Italian culture brought to England
 - 1560s, Italian madrigals circulated to England
 - *Musica transalpina* (Music from across the Alps), 1588
 - Italian madrigals translated into English
 - spurred native composers to write their own
 - leading English madrigalists: Thomas Morley (1557/8–1602) and Thomas Weelkes (ca. 1575–1623)
 - Thomas Morley



F07-05





The Rise of National Styles: France and England (cont'd)

- Late sixteenth century: Italian culture brought to England (cont'd)
 - earliest and most prolific
 - also wrote canzonets and balletts
 - *My bonny lass she smileth* (NAWM 63)
 - borrowed aspects of Gastoldi balletto
 - sections begin homophonically
 - contrapuntal “fa-la-la” refrain
 - *The Triumphes of Oriana* (1601)
 - collection of twenty-five madrigals by different composers
 - each madrigal ends with “Long live fair Oriana” referring to Queen Elizabeth



The Rise of National Styles: France and England (cont'd)

- Late sixteenth century: Italian culture brought to England (cont'd)
 - Weelke's *As Vesta was* (NAWM 64)
 - most famous from Morley's collection
 - poem by Weelkes, opportunities for musical depiction
 - “Long live fair Oriana” set to motive that enters almost fifty times
 - early 1600s, lute song (or air) became prominent
 - solo song with accompaniment
 - John Dowland (1563–1626) and Thomas Campion (1567–1620), leading composers



F07-06

IX. CANTVS.

What if I neuer speede, shall I straight yeeld to despai-
re, or shall I chage my loue, for I find power to depart,

and still on sorrow feede that can no losse repaire. But if she will pittie my desire, and my
and in my reason proue I can command my hart.

loue requite, then euer shall thee liue my deare delight. Come, while I haue a heart

to desire thee. Come, come, come, for either I will loue or admire thee.

Of haue I dream'd of ioy,
yet I neuer felt the sweete,
But tired with annoy,
my griefs each other greeke,
Of haue I felt my hope,
as a wretch by face forlorne,

But Loue aimes at one scope,
and lost wil stil returne:
He that once loues with a true desire
neuer can depart,
For *Cupid* is the king of euerie hart.
Come, come, &c.

For either I will loue or admire thee.

the liue my deare delight. Come, come, come, while I haue a heart to desire thee. Come
command my hart, But if she will pittie my desire, and my loue my loue requite, the euer
no losse repaire. But if she will pittie my desire, and my loue my loue requite, the euer
or that I chage my loue, for I find power to depart, and in my reason proue I can
What if I neuer speede, shall I straight yeeld to despai-
re, or shall I chage my loue, for I find power to depart,

SALVO

BASVS.

What if I neuer speede, shall I straight yeeld to despai-
re, or shall I chage my loue, for I find power to depart,

yeeld to despai-
re, or shall I chage my loue, for I find power to depart, and in my reason proue I can
power to depart, and in my reason proue I can
no losse repaire. But if she will pittie my desire,
command my hart
& my loue requite, then euer shall the liue my
deare delight. Come, while I haue a heart
no desire thee. Come, come, come, for either I will loue or
admire thee.

TENOR.

What if I neuer speede, shall I straight yeeld to despai-
re, or shall I chage my loue, for I find power to depart, and in my reason proue I

can no losse repaire. But if she will pittie my desire, and my loue my loue requite, the euer
can command my hart. But if she will pittie my desire, and my loue my loue requite, the euer
shall she liue my deare delight. Come, come, come, while I haue a heart to desire thee. Come
come, for either I will loue or admire thee.

F a



The Rise of National Styles: France and England (cont'd)

- Late sixteenth century: Italian culture brought to England (cont'd)
 - personal genre, no aura of social play, less word-painting
 - lute accompaniments: rhythmic and melodic independence
 - issued in partbooks
 - voice and lute parts vertically aligned; singers accompany themselves
 - lute part written in tablature
 - Dowland's *Flow, my tears* (NAWM 65), from *Second Book of Ayres* (1600)



The Rise of National Styles: France and England (cont'd)

- Late sixteenth century: Italian culture brought to England (cont'd)
 - best known to his contemporaries
 - spawned over 200 variations and arrangements
 - form of a pavane, aabbCC
 - minimal depiction of individual words; music matches dark mood of the poetry
- performance
 - written primarily for unaccompanied solo voices
 - instruments sometimes doubled or replaced voices



F07-07





TIMELINE

TIMELINE The Age of the Renaissance: Secular Song			
Musical Events	1496 Encina publishes <i>Cancionero</i> (NAWM 54)	1528 Attaignant publishes first collection of chansons	
	1501 Petrucci publishes <i>Odhecaton A</i>	1538 Arcadelt publishes <i>Il bianco e dolce cigno</i> (NAWM 56)	1580 <i>Concerto delle donne</i> established
	1504–1514 Petrucci issues thirteen frottola collections	1558 Zarlino, <i>Le istituzioni harmoniche</i>	1588 Yonge, <i>Musica transalpina</i>
	1521 Josquin dies	1566 Rore publishes <i>Da le belle contrade d'oriente</i> (NAWM 57)	1595 Morley publishes <i>My bonny lass she smileth</i> (NAWM 63)
			1597 Dowland publishes <i>First Booke of Songes or Ayres</i>
			1599 Marenzio publishes <i>Solo e pensoso</i> (NAWM 58)
			1601 Morley issues <i>Triumphes of Oriana</i>
			1605 Monteverdi publishes <i>Cruda Amarilli</i> (NAWM 71)
			1611 Gesualdo publishes <i>Io parto</i> (NAWM 59)
Historical Events	1500		1600
	1504 Michelangelo, <i>David</i>	1532 Henry VIII breaks with pope	1590 Spenser, <i>The Faerie Queene</i> , Books 1–3
	1519–1556 Charles V, Holy Roman emperor	1543 Copernicus, <i>On the Revolutions of the Heavenly Spheres</i>	1594 Shakespeare, <i>Romeo and Juliet</i>
	1528 Castiglione, <i>The Book of the Courtier</i>	1558 Elizabeth I becomes queen of England	ca. 1595 Caravaggio, <i>The Lute Player</i> (Figure 7.7)



Postlude

- Developments in sixteenth century included emergence of new secular genres
 - Franco-Flemish style encountered native traditions of Italy, France, and Spain
 - driven by spirit of humanism
 - sought close rapport between music and text
- Midcentury sought even closer bond
 - tilted balance toward expression of poem's contrasting feelings and images
 - madrigal became more extroverted and declamatory

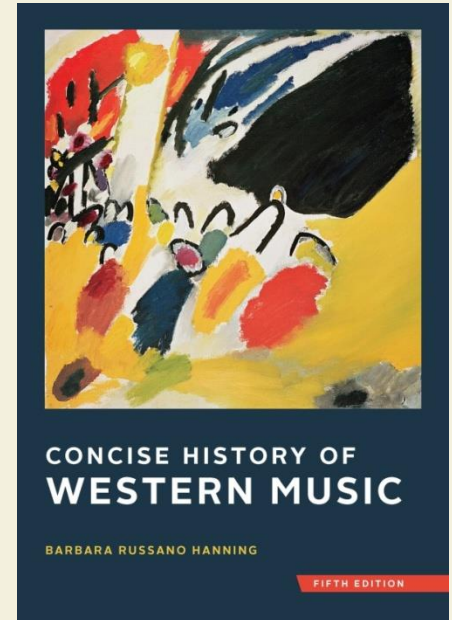


Postlude (cont'd)

- Midcentury sought even closer bond (cont'd)
 - composers explored chromaticism
 - Italian music dominated for the first time
- French and English composers took up Italian trends



Concise History of Western Music StudySpace



Visit StudySpace!

<http://www.wwnorton.com/college/music/conchis5/>

This site provides access to all music selections referenced in the textbook and *The Norton Anthology of Western Music*, 7th Edition. Each new copy of the textbook includes a registration code, valid for 2 years. Your Total Access registration code provides access to

- Chapter Playlists that organize each chapter's listening examples and selections, by NAWM identifier. Met Opera scenes are also available.
- An online EBook, identical to the print copy, with links to all referenced media.
- Review Materials, including chapter quizzes, listening quizzes, outlines, and flashcards



Concise History of Western Music, 5th edition

This concludes the Lecture Slide Set
for Chapter 7

by

Barbara Russano Hanning

© 2014 W. W. Norton & Company, Inc

Independent and Employee-Owned