



Concise History of Western Music

5th edition

Barbara Russano Hanning

CONCISE HISTORY OF WESTERN MUSIC

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Chapter

8

The Rise of Instrumental Music



Prelude

- 1450 to 1550, instrumental music emerged
 - publications of music proliferate after 1550
 - composers trained as singers
 - contributions to vocal repertoire
 - chapelmaster: most prestigious positions
- Middle Ages: class and educational differences separate singers and instrumentalists
 - instrumentalists less apt to be literate
 - improvisation was the norm



Prelude (cont'd)

- Renaissance: two types of instrumental music
 - composed independently of vocal music
 - reliance on vocal genres



F08-01





F08-02





Dance Music

- Social dancing: well-bred people expected to be accomplished dancers
 - musicians improvised or played from memory
 - advent of music printing, pieces published in collections
 - ensemble, lute, or keyboard
- Functionalized and stylized dance music
 - functional music: accompanied dancers
 - principal melody in uppermost part
 - often left plain for performer to add embellishments
 - other parts mostly homophonic



F08-03





Dance Music (cont'd)

- Functionalized and stylized dance music (cont'd)
 - dance pieces for solo lute or keyboard
 - stylized or abstracted
 - intended for enjoyment of players or listeners
 - more elaborate counterpoint; written-out decoration
- Rhythm and form
 - each dance follows particular meter, tempo, rhythmic pattern, and form
 - distinct sections, usually repeated



F08-04





Dance Music (cont'd)

■ Rhythm and form (cont'd)

- clear and predictable phrase structure; four measure groups
- *basse danse* (“low dance”)
 - *La morisque* (The Moor, NAWM 66a), by Tielman Susato from *Danserye*
 - couple dance, gracefully raising and lowering the body
 - two sections repeated (binary); standard in seventeenth and eighteenth centuries

■ Instrumentation not specified

- wind and string instruments built in families
 - entire range from soprano to bass



F08-05





Dance Music (cont'd)

■ Instrumentation not specified (cont'd)

- any of *Danserye* could be played on various instruments
- consort: ensemble comprised of one instrument family
- “broken” consorts: mixed ensembles

■ Dance pairs

- dances often grouped in pairs or threes



Dance Music (cont'd)

■ Dance pairs (cont'd)

- favorite combination: slow duple meter; fast triple meter on same tune
 - Susato's *Danserye* (NAWM 66b and c), pavane and galliard
 - pavane: stately dance; galliard: lively
 - popular in France and England
 - passamezzo and saltarello; popular in Italy



F08-06





F08-07





Arrangements of Vocal Music

- Instruments frequently doubled or replaced voices in polyphonic compositions
 - read from vocal parts, adding embellishments
 - printed vocal music labeled “for singing and playing”
- Intabulations
 - arrangements of vocal pieces by lutenists and keyboard players
 - written in tablature; pieces known as intabulations



Arrangements of Vocal Music (cont'd)

■ Intabulations (cont'd)

- Luys de Narváez (fl. 1526–49) Spanish composer
 - intabulation of Josquin's *Mille regretz* (1538) (NAWM 68a)
 - introduces runs, other figures that enliven the rhythm



Settings of Existing Melodies

- Instrumental music sometimes incorporated existing melodies
 - instrumental settings of chansons melodies
 - background music, or played by amateurs for their own pleasure
 - improvisations on chant melodies by church organists
- Chant settings and organ masses
 - organ verses or versets: short segments of chant for organists to alternate with choir



Ex08-01

A musical score for a piece titled "Ky - ri - e". The score is written for a vocal line and a piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is common time (C). The vocal line begins with a fermata over the first note, followed by a series of eighth notes. The piano accompaniment features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes. The lyrics "Ky - ri - e" are written below the vocal line.

8 Ky - ri - e



Settings of Existing Melodies (cont'd)

- Chant settings and organ masses (cont'd)
 - organ mass: compilation for organ of all the sections of the Mass
- Lutheran churches
 - improvised verse settings by organists
 - 1570s on, collections appeared



Variations

- Variation form: sixteenth century invention, independent instrumental pieces
 - variations combine change with repetition
 - theme, uninterrupted series of variants on that theme
 - variety, embellishing of basic idea
 - technical challenges, increasingly complex
- Lute music
 - earliest printed music: variations for lute on dance tunes

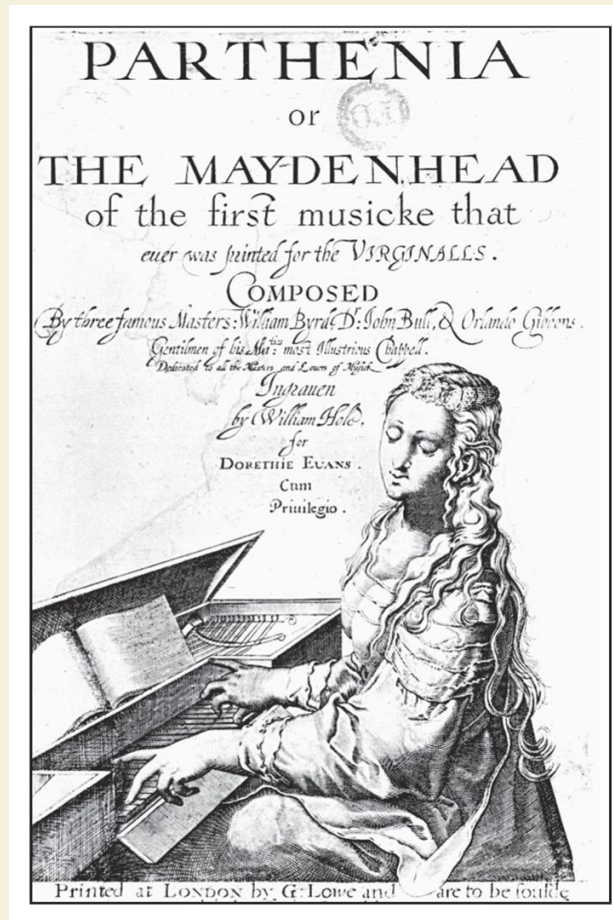


Ex08-02





F08-08





Variations (cont'd)

■ Lute music (cont'd)

- lute, most popular household instrument in sixteenth century
 - lutenists performed solos, accompanied singing, played in ensembles
 - introduced by Arabs into Spain 500 years earlier
 - Spanish vihuela, closely related to lute
- Spanish *Guárdame las vacas* Italian *romanesca* and *ruggiero*
 - spare melodic outline over standard bass progression



F08-09





Variations (cont'd)

■ Lute music (cont'd)

- *Los seys libros del Delphin* (The Six Books of the Dauphin)
 - contain first published sets of variations
 - *Guárdame las vacas* by Narváez (NAWM 68b)
 - first example of the genre
 - phrase structure, harmonic plan, cadences of theme preserved
 - melody with new figuration

■ English virginalists

- English keyboard composers named after their instrument
 - virginal: member of harpsichord family



Variations (cont'd)

■ English virginalists (cont'd)

- more robust sound, quill plucks strings
- dances or familiar tunes used as themes; interest in melodic variation
- *Parthenia* (1613): first published collection of music for virginal
- William Byrd (ca. 1540–1623)
 - most important keyboard composer in late sixteenth, early seventeenth centuries
 - choirboy in royal chapel in London
 - organist and choirmaster, Lincoln Cathedral 1563



F08-10





Variations (cont'd)

■ English virginalists (cont'd)

- remained Catholic during Protestant reign of Elizabeth I
- wrote Anglican and Catholic service music
- granted monopoly with Tallis for printing of music in England
- major works: pavaues, galliards, variations for keyboard, fantasias, and other works for instrumental consort, Anglican church music, three Latin masses, 109 settings of items from mass Proper, madrigals, and other secular and sacred works



Variations (cont'd)

■ English virginalists (cont'd)

- Byrd's variations on *John come kiss me now* (NAWM 69)
 - melody intact in every variation
 - tune occasionally embellished
 - new motivic idea or rhythmic figure in each variation
 - gradual quickening of the pace; slower final variation



Abstract Instrumental Works

- Instrumental music independent of dance
 - most developed from improvisation
 - polyphonic instruments: keyboard, lute
 - played or listened to for their own sake
 - highly expressive effects
- Introductory and improvisatory pieces
 - introduce a song, fill time during church service, establish mode for chant, tune lute
 - earliest examples of solo instrumental music
 - variety of names: toccata, prelude, fantasia, ricercare



Abstract Instrumental Works (cont'd)

- Introductory and improvisatory pieces (cont'd)
 - not based on existing melody
 - unfold freely, variety of textures and musical ideas
 - function as introduction, establish tonality
- Canzona
 - Italian genre
 - earliest were transcriptions of French chansons
 - midcentury, thoroughly reworked chansons



Abstract Instrumental Works (cont'd)

■ Canzona (cont'd)

- 1580, newly composed canzonas, ensemble then organ
- light, fast-moving, strongly rhythmic; long-short-short
- series of contrasting sections

■ Ensemble canzonas

- idea of divided choirs applied to instrumental works



F08-11





Abstract Instrumental Works (cont'd)

- Ensemble canzonas (cont'd)
 - *Canzon septimi toni a 8* (Canzona in Mode 7 in Eight Parts, NAWM 70) from *Sacrae symphoniae* (Sacred Symphonies, 1597), by Giovanni Gabrieli (ca. 1555–1612)
 - resembles double-chorus motet
 - two groups of four instruments, organ accompaniment
 - series of contrasting sections, imitative, homophonic
 - groups alternate long passages, engage in rapid dialogue



TIMELINE

TIMELINE The Renaissance: The Rise of Instrumental Music		
Musical Events	<p>1501 Petrucci, <i>Odhecaton A</i></p> <p>ca. 1538 Luys de Narváez, <i>Los seys Libros del Delphin</i> (NAWM 68)</p> <p>ca. 1551 Tielman Susato, <i>Danserye</i> (NAWM 66)</p>	<p>1558 Zarlino, <i>Le institutioni harmoniche</i></p> <p>1585–1612 Giovanni Gabrieli at Saint Mark's, Venice</p> <p>1589 Thoinot Arbeau, <i>Orchésographie</i></p>
	<p>1597 Gabrieli, <i>Sacrae symphoniae</i> (NAWM 70)</p> <p>1613 William Byrd, <i>John come kiss me now</i> (NAWM 69)</p>	
Historical Events	<p>1500</p>	<p>1600</p>
	<p>1504 Michelangelo, David</p> <p>1528 Castiglione, <i>The Book of the Courtier</i></p> <p>1532 Henry VIII breaks with pope</p> <p>1543 Copernicus, <i>On the Revolution of the Heavenly Spheres</i></p>	<p>1553–58 Reign of Mary I of England restores Catholicism</p> <p>1558 Elizabeth I becomes queen of England</p> <p>1594 Shakespeare, <i>Romeo and Juliet</i></p> <p>ca. 1595 Caravaggio, <i>The Lute Player</i> (Figure 7.6)</p>



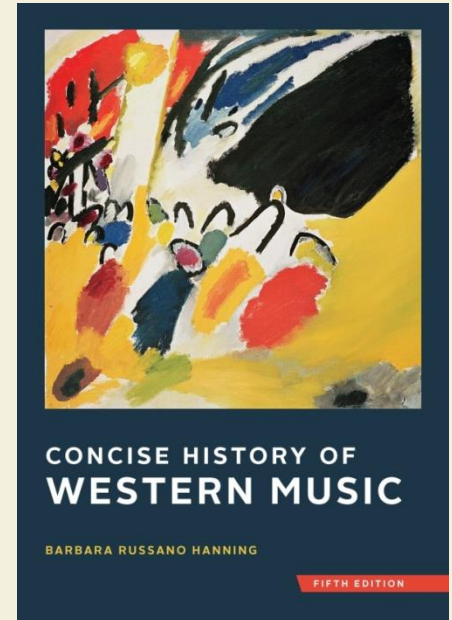
Postlude

- Instrumental came into its own during the Renaissance
 - mid-sixteenth century, independent genres
 - composers specialized in writing instrumental music
 - 1600, English lute and keyboard composers take lead in instrumental composition



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This concludes the Lecture Slide Set
for Chapter 8

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