

# MUSC360 Music in Western Culture Before 1900: Music as a Public Art

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# 1 Christmas in Paris, ca. 1280

During this time, Paris was one of Europe's largest cities and was a cultural and educational center.

- University of Paris (provided liberal arts education for white collar jobs)
- Cathedral of Notre Dame

The university and cathedral grew together with the literature culture, promoting poetry and debate. In particular, music was everywhere in Paris, especially amongst the aristocrats and church.

## 1.1 Church Music

Church music was performed in 2 main settings

- **The Office**: set of services in church conducted by and for the clergy (no laymen allowed).
- **The Mass**: daily service in church performed by professionals for laymen. Works were performed in Latin and included
  - Spoken texts (e.g. readings and sermons)
  - Sung texts (e.g. prayers and psalmody) set to **Gregorian chant**

Chants in particular can be broken down into 2 types:

- **Action chants** that accompany actions and rituals
- **Lesson chants** performed after readings to foster reflection of learned material.

Mass texts can be broken down into 2 types:

- **Mass Ordinary**: texts performed every day
- **Mass Proper**: texts chosen according to the day of the liturgical calendar, usually from the **Book of Psalms** which has proper chants called **psalmody**.

Gregorian chants today are compiled in **Liber Usualis** and are notated using **square notation**.

## 1.2 Puer natus est nobis (“A child is born to us”)

First chant of Christmas Day Mass. It is an **Introit**, which is an action chant

It is proper and corresponding texts from Psalm 97 line 1 and the Book of Isaiah

Performed as an **Antiphonal psalmody** (performed by 2 halves of the choir in alternation)

- **monophonic** in texture (only 1 line sung in unison)
- Pitch organization: **mode 7** (final - G, reciting tone - D). Reciting tone is the note that is repeated a lot.
- Melody is constructed from
  - Chanting on reciting tone
  - **Melodic formulas** (melodic material shaped around punctuation and the grammar of the text).
- Rhythmic organization is unknown.

Structure consists of

- Antiphon (opening segment that is based on **neumatic** text and multiple notes are sung on 1 syllable)

- Verse (marked Ps. and based on **syllabic** text where multiple syllables are sung on one note)
- Lesser Doxology (short repeated text that is required in every chant that they do, in the same tune as the verse and is **syllabic**)
- Repeat of Antiphon (2nd choir marked by \*)

### 1.3 Viderunt omnes (“All the ends of the earth have seen the salvation of our God”)

**Gradual** (lesson chant performed after first reading)

It is proper and corresponding text from text from Psalm 97, lines 2-4 (continues from the Introit)

**Responsorial psalmody**: performed by a soloist alternating with a choir

- **monophonic** in texture.
- Pitch organization: **mode 5** (final - F, reciting tone - C)
- Melody constructed from
  - multiple long **melismas**
  - melodic formulas
- Structure:
  - Response (opening by soloist and rest by choir). Material is **melismatic** (ornate and dozens of notes per syllable)
  - Verse (marked V.) mostly soloist and choir enters at the end (entrance marked by \*). Material is **melismatic**
- Usually played as a musical highpoint of mass

## 1.4 Types of Church Music

### 1.4.1 Chants

**non-literate/unwritten** traditions where singers reconstruct melodies in performance using melodic formulas, performance conventions, and rules of Latin grammar.

Important to note that this is neither memorized nor improvised.

Music notation was used for newly composed chant repertoire

- Sequences
- **Tropes**: textual or musical insertions into the body of the original chant and are usually sung by a solo voice. Used to elaborate on the theme of the day or explain something. Important to note that because this is adding to the original chant, tropes make the chant **proper**

### 1.4.2 Organum

Earliest type of **polyphony** that consists of a 2-part texture

- lower voice chant (**tenor**) sung by choir
- newly composed upper voice (**duplum**) sung by soloist

Typical organum practice during this time was **melismatic**

- slow, drone-like tenor

- fast, melismatic duplum

**Magnus Liber Organi** (“The Great Book of Organum”): collection of organum composed by **Master Leonin** and later revised by **Master Perotin**

- Above names were cited by **Anonymous IV**, a student (studied at **The School of Notre Dame**) from that era that named the composers and the works.

School of Notre-Dame brought a major innovation to music: **Rhythmic modes** system of rhythmic organization for organum for both composition and notation.

- notes are notated as either **long** or **breve**
- Rhythmic patterns are grouped into **perfections** (units of 3)

Leonin’s style, called **organum purum** (“pure organum”) comprised of

- slow tenor, in free rhythm
- fast duplum in rhythmic modes

Perotin’s style used **discants** (long melismas). In particular, when Perotin revised Magnus Liber, he replaced the organum purum with discants and composed new **discant clausulae** (“clauses”): long sections of discants that singers could substitute at will.

- fast tenor, in rhythmic modes
- fast duplum in rhythmic modes

## 1.5 Leonin’s and Perotin’s setting of *Viderunt omnes*

### 1.5.1 Leonin’s *Viderunt omnes*

Polyphony only seen in solo sections, choral sections are monophonic.

The polyphonic portions can be split into 2 voices (tenor and duplum) and use organum purum style

### 1.5.2 Perotin’s *Viderunt omnes*

Consists of 4 voices that layer on top of each other, starting with the tenor (lowest)

- tenor
- duplum
- triplum
- quadruplum

Sections alternate between organum purum and discant clausulae.

Upper voices share the same range and melodic ideas (**voice exchange**)

Vertical texture is a coincidence is a by product of the horizontal lines. Echo effect comes from the perfect consonances (4ths, 5ths, 8ves)

During this time, 3rds and 6ths were seen as dissonant and thus were more hidden in the texture. Instead, 2nds and 7ths were more consonant and more prevalent in them music.

## 1.6 Secular Music and Types of Secular Music

Secular music was mostly seen in royal courts, festivals, parties.

### 1.6.1 Estampie

Popular dance at the time.

- primary purpose of the music was to support the dancing so percussion instruments in particular were useful for counting steps.
- Monophonic tune was performed by an ensemble of loud instruments so that the music could be heard across the royal hall
- Structure consists of series of strains capped with open and then closed cadences

### 1.6.2 Trouvère song

Monophonic secular song. Historically:

- Before ca. 1250: was used exclusively as courtly love poetry and songs for royalty and aristocracy
- ca. 1250-1300: primary urban tradition of love poetry and songs where the royalty and **Puys** (brotherhood) sponsored performances

Genres include

- Chanson de geste – a narrative epic
- Chanson courtoise – a song of courtly love
- Chanson de toile – a “woman’s song” (aka “spinning song”)
- Pastourelle – a pastoral
- Jeu-parti – a “mock debate”

### 1.6.3 Motet

Most sophisticated “learned” secular genre that consists of 3 voices that are layered (tenor on bottom)

- Triplum (newly composed and based on French secular text)
- Duplum (newly composed and based on French secular text)
- Tenor (pre-existing untexted chant melisma)

**Adam de la Halle (d. ca. 1307)**: notable poet and composer who represented the last generation of trouvères. Was famous for both the poetic and musical aspects of trouvères (also famous for his motets). Normally only the poet is recognized and composer is not recognized.

## 1.7 Jeu de Robin et Marion (“play with songs”)

Trouvère song written by Adam de la Halle with a plot focuses on love story between Robin Hood and Maid Marion in a poetic/musical style. Song is organized into **refrains** (repeated with modifications) that make up a **rondeau** (round dance song). In particular, the structure is ABaabAB where lower cases are the refrains.

## 1.8 De ma dame vient/Dieus, comment porroie/Omnes

3-voice **Franconian motet** written by Adam de la Halle:

- 4 types of note durations that are grouped into perfections
- **polytextual**: duplum and triplum are set to different poems (representing the female lover and male lover that perform simultaneously but out of sync). Setting to different poems were used for comical effects.

Tenor part, which serves as a **cantus firmus** in particular is the opening melisma omnes from Gradual Viderunt omnes

- untexted and usually performed by an instrument, rather than voice
- slower than the upper 2 voices

Music style feature linear polyphony and the upper voices share the same range, with an emphasis on perfect consonances and accidental instances of dissonance.

## 1.9 Emergence of Polyphony

Hard to trace exact origins of polyphony but evidence suggests that early polyphonic music focused on amplifying monophonic chant, rather than serve as individual compositions.

Earliest recount of simultaneous sounding consonances are found in writings of **Hucbald** and **Regino** in the 9th century. The first writing of unambiguous polyphonic singing is in **Musica enchiradis** from the early 10th century.

Examples of polyphonic execution

- Wales: instrument execution was fast and lively
- Britain: 2 part singing, 1 in a low register and the other singing something soothing to the ear at a higher range

Earliest polyphonic schools were centered around monasteries in France, England, Spain. It reached the School of Notre-Dame in the 12th/13th centuries and musicians from Paris were the first to notate both pitch and rhythm. **Anonymus IV** in his notes recounts several important figures during this time period. Most notable were

- **Master Leonius** known as best composer of organum
- **Master Perotin** best of composer of discant and introduced form of 4 voice writing (explained in previous section)

## 2 At the Court of Philip the Good of Burgundy, ca. 1450

### 2.1 The Duchy of Burgundy

One of the most important political, intellectual, and cultural centers of 15th century Europe.

- United large territories in France and the Low Countries
- played a key role in issues between European countries (100 year war, influence on several countries)
- Nominal capital was Dijon, but capital also moved between Brussels, Bruges, Lille, and Ghent

- **Phillip III (Philip the Good)** ruled between 1419-1467 and had an immense influence on Europe and expanded Dutch power. Philip the Good also supported scholars, writers, artists, musicians.
  - **Philip’s court chapel:** one of Europe’s largest musical establishment that performed both secular and church music. Musicians at the chapel were well compensated.
  - **Burgundian cathedral schools:** had the best musical and general education in Europe that basically guaranteed jobs for graduates. Musicians were so good that they were known as **Franco-Flemish** and were fought over by other European courts.
  - **Philip’s library:** one of Europe largest libraries that had manuscripts and musical manuscripts.
  - **Feast of the Pheasant:** grand banquet hosted by Philip the Good where him and his knights publicly took the "Oath of the Pheasant"; a vow to launch a crusade to free Constantinople from the Turks.
    - \* **L’homme arme (The Armed Man):** monophonic chanson performed at the feast. Featured militant text with a melodic trumpet call to encourage Christians to arm themselves for battle. The tune ended up being a popular Mass cantus-firmus.
- **Guillaume de Machaut:** celebrated French poet and composer
  - served variety of noble patrons across Europe
  - associated with Cathedral of Notre-Dame of Rheims
  - works were primarily composed in form fixes
    - \* **Ballade** - aabC
    - \* **Rondeau** - ABaAabAB
    - \* **Virelai** - AbbaA

These works typically consisted of 3 voices using the **ballade/cantilena** style

  - \* Lively melody in the **cantus** (dominant voice, written first)
  - \* **Tenor:** supports/cadences with the **cantus**
  - \* **Contratenor:** middle voice (usually written last for textural filler)

## 2.2 Rose liz printemps verdure

Written by Guillaume de Machaut in a 4-voice rondeau (ABaAabAB) where the tune is shared by the cantus and triplum.

- **Cantilena style:** only cantus is texted, all other voices are instrumental
- style is expanded in size (long refrain)
- Uses rhythmic and notational innovations of **Ars Nova** (duple and triple meter, syncopation, hemiola)
- Decorative melismas start each poetic line

The Rondeau’s structure is also emphasized poetically by rhymes and musically by

- Hierarchy of cadences: strong at the end of the refrain (**double-leading-tone**) and weaker at half-points (**Phrygian**)
- **Musical rhyme:** same music ends both halves of the refrain (with different cadences)

## 2.3 Gilles Binchois (Gilles de Bins)

Composer, singer, and organist trained at a cathedral school. Worked in Philip the Good’s court chapels until retirement and primarily composed 3-voice chansons (rondeaux and ballades)



### 2.3.1 Deuil angoisseux (ceremonial ballade (aa'bC))

- Setting of the famous poetic lament by Christine de Pisane.
- Music is written in Cantilena style (tune in the cantus and supported by tenor/contratenor).
- Also uses musical rhyme (a' and C end with the same melisma; b and C start the same)
- Music is notably bright, major-ish harmonies

## 2.4 The English Guise

Sweeter, more consonant music style preferred in English that traveled to Burgundy with the English armies during the 100-Year War. Burgundian musicians also it learned while working at English continental courts and by interacting with English composers in Burgundy. Characteristics include

- Strong preference for imperfect consonances (full triad, parallel 3rds/6ths, chains of 6/3 chords)
- Careful control of dissonance (prepare/resolve chords, but never on strong beats/important words)
- Syllabic text settings in a homophonic texture
- Burgundian composers merged guises with their own compositional material, resulting in a new international musical style: **Franco-Flemish polyphony**.

### 2.4.1 John Dunstable

Known for his English guise

- Primarily sacred genres (Mass movements, motets)
- Preference for consonant 3 voice setting
- Strongly consonant, triad-dominated textures (e.g. **Quam pulchra es**)

### 2.4.2 Quam pulchra es

3-voice motet (short setting of Latin sacred text)

- Freely composed setting (no borrowed chant)
- Text from **The Song of Songs** is set syllabically (musical structural, rhythmic patterns, cadence placement guided by the poetry)
- Homophonic texture filled with triads and 6/3 chords

### 2.4.3 Johannes Tinctoris

Burgundian theorist and composer who claimed in his treatise **Liber de arte contrapuncti** that Franco-Flemish music has reached a state of perfection and that everything written before it was not worth listening to.

### 2.4.4 Martin le Franc

Burgundian court poet who also claimed that early French composers' music pales to that of Burgundian composers who have learned to use pleasant consonant sound.

#### 2.4.5 Guillaume Du Fay

Had an illustrious international career and was known to be the greatest Burgundian composer of his generation.

- Honorary member of Philip of Burgundy's court chapel
- Had many European noble patrons
- **Nuper rosarum flores**: Du Fay's grant motet for the dedication ceremony (dedication of Cathedral of Santa Maria del Fiore)
- Standardized the first type of polyphonic Mass Ordinary (**cyclical cantus-firmus Mass**)
  - Signature genre of Franco-Flemish composers
  - consists of 5 movements
  - Same borrowed melody in the tenor for all movements (**cantus-firmus**). This can be from a chant or from a secular song.

#### 2.4.6 Nuper rosarum flores

Consists of 4 voices

- 2 tenors
- motetus
- triplum

Borrows the chant **Terribilis est locus iste**, an introit of the Mass for the dedication of the church

Some important number symbolism to note

- 7 ("Virgin Mary"): lines per stanza, syllables per line
- 4 ("temple"): number of poetic stanzas, voices, sections
- 14 ("days of Temple dedication feast"): number of pitches in chant fragment
- 28 ( $7 * 4$ ,  $14 * 2$ ): total number of poetic lines; total number of pitches in 2 tenors of each section; total number of **tempora** (time units) in each section

Chant fragment is written out once and is completed by a **canon** (instructions on how to perform it).

Is an **isorhythmic** motet that features repeated **colors** (repeated pitch pattern) and **Talea** (repeated rhythmic pattern)

#### 2.4.7 Missa L'homme arme

Cantus-firmus Mass by Guillaume Du Fay (first known example of L'homme armee Mass)

- Borrowed melody appears at least once in the tenor of all 5 movements
- Consists of 4 voices (SATB quartet) that do not share range
- Reduced textures, with sections beginning with a **duet**
- **Motto technique**: all movements begin with a variant of the same duet
- Melodic/rhythmic gestures of L'homme arme appear in the other voices

**Gloria** cantus-firmus appears once per section. Each section starts with a duet then continues in a 4-part texture

- 1st statement of cantus-firmus in long notes
- 2nd statement is 1/3 faster; creating a hemiola

**Agnus Del:** 3 distinct sections, each treats the cantus-firmus differently

- Agnus-I: starts with a duet, then 1 complete statement in the tenor
- Agnus-II: faster, 3-voice section (no tenor); opening cantus-altus duet in imitation, then a variant of the L'homme arme tune fast in the bassus
- Agnus-III: returns to slower pace, 4 voices. 2 statements of cantus firmus: slow in retrograde, then in its original form but melodically ornamented and twice as fast.

## 2.5 Messe de Nostre-Dame

Written by Guillaume de Machaut and was the first known polyphonic setting of the Mass Ordinary.

- 4 voices sing continuously (no monophonic sections)
- Characteristic descending motif in all movements (a unifying device)
- **Gloria, Credo:** freely composed (no chant)
- **Kyrie, Sanctus, Agnus Del, Ite Missa Est, Amen of Credo:** (texts based on local Rheims-area chants that are used in **isorhythmic procedure** in the tenor)

## 3 In the Printshops of Ottaviano Petrucci and Pierre Attaingnant ca. 1500-1550

**Economic changes with the printing press:**

Invention of printing made access to music easier, making it as a possible business endeavor since people could afford to purchase music. Furthermore, music could travel faster across territories since the composer didn't need to be present to deliver the music.

**Changes to musicians**

Composers could sell music to publishers and thus could support themselves rather than relying on patronage. Furthermore, musicians could gain access to a broader range of up-to-date music.

### 3.1 Ottaviano Petrucci

First publisher to print polyphonic music that used **triple-impressions** a slow process but produced precise and visually pleasing scores. He ended up creating a monopoly of music publishing in Venice ca. 1500-1520, creating 67 volumes of polyphonic music from both Franco-Flemish and Italian pieces. The volumes were very popular and were constantly reprinted.

**Harmonice Musices Odhecaton** (100 Polyphonic Songs") was his first publication, a collection of Franco-Flemish chansons. It was so popular that Petrucci printed 2 more volumes (**Canti B** and **Canti C**)

Next set of publication was Masses written by **Josquin des Prez**

## 3.2 Josquin des Prez (ca. 1450-1521)

Franco-Flemish known as the best composer of his time. He trained at the Cambrai cathedral school and was well versed in the material from his predecessors (had small tributes to other composers in his music). Because of Josquin's notoriety, other composers would often put his name on their music to ensure that it sold. Josquin eventually ended up signing his music to prevent copyright.

His Masses consist both of traditional Franco-Flemish and new types:

- Cantus-firmus Mass
- Plainsong Mass: each movement's cantus-firmus is a separate chant
- Paraphrase Mass: variant of borrowed tune is in all voices via **imitation**
- Imitation or parody Mass: multiply voices of a polyphonic model are used.

### 3.2.1 Missa L'homme arme super voces musicales

First published Mass Ordinary in print. Opens Petrucci's first volume of Josquin Masses. It is set to the traditional L'homme arme tune using

- voces musicales: solmization syllables: ut, re, mi, fa, sol, la
- cantus-firmus transposed a step upward in each movement
- contains several sophisticated craftsmanship (references to predecessors) that only clever audiences would understand
- features multiple **mensuration canons** in each movement (multiples singers the same melody at different speeds in different meters (mensurations)). However, the singers are given a set of difficult instructions (canons) from the same line of music
- **Kyrie** movement: L'homme arme tune is divided into 3 parts. In each section, the tune is set in a 2-voice mensuration canon where the cantus-firmus in the tenor is the slower the answering voice.

### 3.2.2 Missa Pange Lingua

Possibly Josquin's last Mass and is a paraphrase Mass based on **Pange lingua gloriosi** that consists of 4 voices that are consonant and more textually fluid

**Paraphrase Mass:** borrowed melody that is melodically varied in all 5 movements and is shared between all 4 voices using **imitation**.

In the **Kyrie** movement:

- Each phrase of the hymn is a subject for a **point of imitation**, followed by a drive to the cadence, which ends a section
- each section uses **paired imitation** (pair of voices in imitation is imitated by another pair of voices)

### 3.2.3 Ave Maria... virgo serena

Josquin's earliest motet and opens Petrucci's first volume of Josquin motets. Was reprinted multiple times (very popular).

- Text is a conflation of 3 popular Marian prayers and hymns

- Music was a chant that set the opening sequence text of the Feast of Annunciation (variant from Milan)
- Known for its transparent and sensitive text setting (each line of text is set to an individual phrase).
- Also features cadences denoted ends of sections that align with the poetry syntactic imitation
- The chant melody is paraphrased throughout the motet but is NOT a cantus firmus (focused on all 4 voices rather than single voice)

### 3.3 Rise of Native Italian Music

Although Oltremontani composers dominated the music markets, Italian secular began to rise in popularity in the early 1500. In particular, Petrucci printed 11 collections of **frottola**, an Italian strophic dance-like song with chordal accompaniment

- Court entertainment: semi-popular texts are set in a popular style written and composed by professionals.
- Developed from a unique Italian tradition of improvising lyric poetry sung to a strumming accompaniment.
- Genre was cultivated at the Gonzaga court, duchy of Mantua
- Isabella Gonzaga: musician and patron of the arts and employed **Marchetto cara**, a frottola composer.
- Marchetto cara's compositions had an impact on Frottola music - Petrucci printed a set of rules for frottola compositions.

#### 3.3.1 lo non compro piu speranza

Popular frottola written by Marchetto Cara. Only had a Cantus and Tenor; performer can play the bass line as written or using improvised root-position triads.

- Duple and triple rhythms alternate, creating a hemiola effect
- Syllabic text setting with melisma on the penultimate syllable
- Poetic/musical structure audible with repetitions and clear cadences
- Although it competed with the Franco-Flemish chanson, frottola eventually died out in popularity.

### 3.4 Pierre Attaignant (1494-1552)

The next big Parisian publisher who had a monopoly on printing polyphonic music during his time.

Printed music that consisted of a staff, notes, and text. Alignment was very difficult to produce, so the music was less visually pleasing. However, it was cheap and fast to produce.

Core repertoire he printed was **chansons nouvelle** (**Parisian chansons**), a new French genre distinct from the Franco-Flemish chanson.

- Secular song based on humorous courtly love poetry.
- Prominent melody: polyphonically animated homophonic texture.

Pierre Attaignant also published his own song arrangements and collections of instrumental music in **tablature** (instrument-specific notation that sometimes accompanied texts (frotolla))

People often bought partbooks of (untexted) vocal polyphony and **intabulations** (instrumental arrangements of vocal music) to play on their own instruments. Dance music was also popular and were printed in partbooks with instrumentation.

Pierre Attaignant's dance music came in **danseries**: multiple volumes of dance suits, usually sets of 2 that consisted of

- slower duple-time dance
- faster one in triple-time

### 3.4.1 Tant que vivray

Chanson nouvelle by Claudin de Sermisy

- Music set to a poem by Clement Marot
- Syllabic text setting: attention to **prosody** (accents on strong beats; long notes on mid-line caesuras; cadences on punctuation marks)
- Musical structure: 2 sections:
  - A (repeated): slow, longer phrases in homo-rhythm
  - B: fast, repetitive shorter phrases on an animated texture
- uses **musical rhyme**: both A and B end on the same cadence

## 4 The Year 1600: Medici's Florence and Elizabeth's London

### 4.1 Polyphonic Madrigal

Leading genre of secular music during late Renaissance that was a consequence of the **Petrarchan movement**: led by **Pietro Bambo** who aimed at raising the Tuscan dialect of Florence.

- Poetic style: borrowed from **trecento madrigal** (forme fixe)
- Musical style: fusion of frottola and Franco-Flemish motet with high-quality Italian poetry and homophonic and imitative textures. Furthermore, each poetic line receives individual treatment.
- Singers were each assigned one part (motet style)

Early madrigals were composed by Franco-Flemish composers (e.g. Philippe Verdelot and Jacques Arcadelt) but were eventually composed by Italian composers ca. 1600 (e.g. Carlo Gesualdo and Claudio Monteverdi)

### 4.2 Luca Marenzello

One of the greatest Italian born madrigalists who had international popularity. His music was particularly difficult to perform and was intended for trained professionals.

#### 4.2.1 Solo e pensoso

From Marenzello's 9th book of madrigals

- 5-voice polyphonic madrigal set to a sonnet by Petrarch
- Sonnet is split into 2 sections
- Each poetic line receives individual musical treatment/phrase
- Uses **Chromaticism**: pitches/chords outside the mode, resulting in a chromatic line
- Uses **word painting** (madrigalism): imitating meaning of a word with a musical equivalent (e.g. melodic contour)

#### 4.2.2 Concerti delle donne

Professional female vocal ensembles of late Renaissance Italy that performed the madrigals. First established ca. 1580.

### 4.3 Monody

New and improved type of solo madrigal (based on ancient Greek dramas). Solo vocal line (or multiple lines in unison) was set to a text with virtuosic embellishments and was accompanied by **basso continuo** (notated in **figured bass**).

Was argued by **Girolamo Mei (1519-1594)** who claimed that they should return to Ancient Greek musical practices. Theorized that

- Music should move people by imitating speech through pitch and rhythm (single line)
- Part singing is never mentioned in ancient Greek description, hence it doesn't exist
- Modern polyphony fails to moving people.

In practice, monody was

- Created by singers who composed, rather than composed by professional composers
- Concentrated on melody highlights of singer's virtuosity and text

#### 4.3.1 The Florentine Camerata

A group of intellectuals who gathered informally to discuss the latest theories on Ancient Greek Music and its use.

### 4.4 Giulio Caccini

Composer and singer at the Medici court.

#### 4.4.1 Le Nuove Muisiche

Collection of solo madrigals by Caccini. All pieces are monodies printed with figured bass. Includes a lengthy preface that sets rules for the text setting and performance practice.

**Amarilli, mia bella** one of the most famous solo madrigal set to Alessandro Guarini. Syllabic text setting with ornaments on accented syllables.

## 4.5 Staged Music in Medici Florence

Lavish court entertainment, e.g. **intermedi**, for the elite and invited audience.

- Staged musical entertainment between acts of spoken play
- Plots are unrelated to the play and emphasize of spectacle or is tied to the social occasion for which they are staged.

Most famous Intermedi: **La pellegrina**: a set of 6 intermedi created for a Medici wedding based on 6 different plots:

- Harmony of the Spheres: power of music
- Singing Contest between Pierides and Muses: power of music
- Apollo Slays the Monster at Delphi: power of music
- The Golden Age is Foretold: glorification of the royal couple
- Arion Saved by the Dolphin: power of music
- Jove's Gift to mortals of Rhythm and Harmony: power of music, glorification of the royal couple

### 4.5.1 Peri, Euridice (1600)

First surviving opera; a play (**libretto**) full set to music.

**Scene with the Messenger (Act 2)**: a pivotal dramatic moment in the story. Is set in **recitative**: declamatory vocal lines over sustained continuo chords.

- Voices move freely between dissonance and consonances, imitating speech
- Basso continuo chords change at the main accent of each poetic line.

## 4.6 Elizabethan England

Madrigals were introduced to England in the book **Musica Transalpina**, an anthology of popular Italian polyphonic madrigals. This book ended up being very popular and was republished several times and started an interest for English madrigals at Elizabeth courts.

Genres of secular songs at the time

- **English madrigal**: Italian style polyphonic madrigal in English
- **Consort song**: solo song accompanied by a consort of viols
- **Lute ayre**: solo song with lute accompaniment

### 4.6.1 John Dowland (1562-1626)

Elizabethan lutenist and composer who composed multiple vocal and instrumental genres for court chamber

### 4.6.2 Flow my tears

Lute ayre written by Dowland set to his own text in repeated melodic strains (AABBCC). Structure of a **pravane** (originated as a dance style in Italy). Mournful text reflected by descending melodic contour.



#### 4.6.3 The virginal

Popular keyboard instrument during Elizabeth's court. Was compact and used to accompany vocal music and specific keyboard repertoire. **Fitzwilliam Virginal Book**: collection of Elizabethan music for the virginal

#### 4.6.4 Pavana Lacrimae

Written by William byrd and is a variation of Dowland's Flow my tears. Consists of sections variations (first introduced as an intabulation then as a variation).

#### 4.6.5 Consort music

Music arranged for a consort of viols, including transcriptions and intabulations of vocal music or variations on pre-existing melodies:

### 4.7 Elizabethan Theater Music

Cross-pollination of court and town music, even in Shakespeare plays, designed for the common people:

- Opening and closing music: fanfares
- Embedded songs: popular tunes of diverse origins borrowed from texts performed by main characters or musicians of the play.
- Music is based on what is popular at the time, is not written for the play usually
- Sacred
- Secular

## 5 Carnival and Lent in Venice, ca. 1650

Ideal place to develop opera as a public genre. Opera became a business: something that individuals (who could afford tickets) could buy tickets for. The audiences in particular liked the **spectacles** (sets, costumes, special effects).

Opera were based on mythological or psuedo-historical plots and was a mix of comedy and tragedy with many secondary characters. The music was tuneful and supported the singers (more melodious).

Young castrati usually sung the soprano parts (the part was a symbol of youth and virility).

Ideal sound was the **trio texture**: 2 high voices in 3rds with a continuo

### 5.1 Claudio Monteverdi (1567-1643)

Started by composing operas but moved on to publishing sacred music and madrigals (polyphonic/solo). At the end of his life, he went back to operas and wrote **L'incoronazione di Poppea (1642)**

#### 5.1.1 L'incoronazione di Poppea (1642)

Plot focused on mythologized history of ancient Rome interpreted by a Venetian libertine: victory of lust and ambition over virtue and morality. The opera was tailored for commercial production:

- budget-conscious: no large choruses or dance
- spectacle-conscious: lots of high voices and lots of stage machinery

It is also a **Libretto**: mixture of tragedy and farce with several secondary characters.

Leading characters are portrayed as ambiguous (not heroes or villains) with strong passions (illustrated by dissonance and chromaticism). Different styles present:

- **recitative**: duple-meter sections
- **arioso**: duple-meter sections or musical and textual repetition
- **aria**: triple-meter sections or musical repetition

Seneca: a wise old man from the opera who was a bass.

We know that the opera was successful, despite its old-fashioned score since it had 2 revivals in the late 1640s where the score was updated with new music.

One of the revivals updated Act 3 Scene 8: **Pur ti miro**: a famous duet where the two high voices intertwine, moving in 3rds and 6ths. This is written in ABA form; **basso ostinato**: descending major tetrachord (symbol of erotic love)

Casting options for castrato roles in modern Venetian opera revivals:

- transposing a part down into male range
- casting a female singer in a male dress
- casting a countertenor

## 5.2 Francesco Cavalli

Organist and specialist opera composer. Composed **Giasone**: the most popular opera during this time with numerous revivals. For the musical setting:

- **Recitatives**: used to comment on the story
- **Arias**: moments of reflection/strong emotions

Common scene types in Venetian opera

- **Sleep scene**: sings while falling asleep or while dreaming
- **Lament scene**: character expresses grief in an aria
- **Invocation scene**: calling on spirits (set 6 syllable lines accented on the 4th beat set to a **sdrucchiolo rhythmic pattern**)

## 5.3 Chamber music in Venice ca 1650

Common genres:

- Strophic aria and madrigal for solo voice and continuo
- Strophic variations (vocal/instrumental), set over a conventional repeated harmonic pattern
- Chamber cantata: multi-sectional work for solo continuo in a similar style to opera and set to a love poetry.

## 5.4 Barbara Strozzi (1619-1677)

Venetian singer and composer known for her chamber music and Cantatas

#### 5.4.1 Lagrime mie (1659)

Cantata for voice and continuo set to monologue of a distraught lover. Multi-sectional work alternates recitative, arioso, and aria sections used by a textual/musical refrain. Examples of word painting

- The word "respiro" (takes my breath away) is interrupted by a rest
- Chromatic slide in melody and bass line on "tormenti" (torments)

Lamento refrains and lament aria sections are separated with narrative sections in arioso style with long melismas and **virtuoso passaggi**

### 5.5 Public Music/Life

Secular and sacred music and culture are not separate spheres

- Public ceremonial city events always include a Mass service
- composers write both sacred and secular genres using shared musical style and compositional techniques

**St. Marks' Basilica:** main church of Venice that was architecturally constructed to support polychoral: ensemble is split into 2 choirs that perform antiphonally. This resulted in **Cori spezzati**: compositional technique to create polychoral texture.

### 5.6 Giovanni Gabrieli (1553-1612)

Venetian composer of polychoral music.

#### 5.6.1 Canzon septimi toni a 8 no. 2 (1597)

Instrumental ensemble **canzona** (intabulation of chanson: a multi-sectional instrumental work)

- Instruments are unspecified
- Two 4-part choirs that perform antiphonally (cori spezzati)
- Sections organized in arch-like structure (e.g. ABCBA)
- Opening A (duple): fanfare-like material echoes between choirs
- Contrasting B (triple): style similar to instrumental dance music
- C (duple): longest, series of short diverse segments (imitation)

## 6 I give up. This class is stupid.