CHAPTER7

CHAPTER 7: SECULAR SONG, NATIONAL STYLES, AND INSTRUMENTAL MUSIC IN THE SIXTEENTH CENTURY

Chapter Outline

Prelude. (CHWM 125–26)

Sixteenth-century composers cultivated national genres and styles, especially in secular vocal music. As the ability to read and perform from musical notation became an expected social grace among the upper and literate middle classes, music became a commodity. Some national genres include the Spanish villancico, the Italian frottola and madrigal, a new kind of French chanson, and the English madrigal and lute song. Published Music made it possible for amateurs to sing at their own pleasure. Instrumental music begins to rise.

I. The Rise of National Styles: Italy (CHWM 126–27, NAWM 51)

1. Frottola and lauda –Composed and sung for entertainment in the sophisticated Italian courts.  
   The Italian *frottola*(pl. *frottole*) and *lauda*(pl. *laude*) were strophic, four-part homophonic songs with the melody in the upper voice. Frottole were highbrow versions of popular songs written for the aristocracy, and laude were devotional songs.(Petrucci printed 13 volumes of these) **Music: NAWM 51**
2. Villanella –(Villanesa) Basically considered a peasant song.   
   The *villanella*was a light, secular, strophic, homophonic song for three voices. Peasant songs that mimicked the madrigal.
3. Balletto –Conzetto (Little song)   
   The *balletto*was used for dancing and singing and had a "Fa-la-la" refrain. This refrain made it into English songs. German and English both imitated these songs.
4. Petrarchan movement –the movement of people studying Petrarch. Using his poems and sonnets form Madrigal compositions. The rise of the madrigal was closely connected to renewed interest in the poetry and ideals of the fourteenth-century Italian poet *Petrarch*, whose poems reflect their mood or imagery of the words in the [**sound**](http://www.wwnorton.com/college/music/concise-history-western-music4/ch/07/outline.aspx) of their language. Petrarch was praised for his combination of pleasantness and severity. Gruff content was spoken gruffly, nice content was spoken nicely. Sort of like text painting.

II. The Italian Madrigal (CHWM 127–34, NAWM 52–55 and 66)

Unlike the frottola or the fourteenth-century madrigal, the *sixteenth-century madrigal*was a ***through-composed***work that sought to capture the rhythm and sense of its words through a variety of changing musical textures and images. Madrigal poetry was artful and elevated in tone and was often by a major poet.

Pastoral Genre??

1. Social settings   
   Madrigals were performed chiefly for the enjoyment of the singers themselves. These became the social norm. 2000 editorum printed. They were the rage. Even princes studied hiring professional singers to perform them .
2. *Concerto delle donne*  
   The most famous of the professional madrigal ensembles was the *concerto delle donne*(ensemble of ladies) at Ferrara. Madrigals composed for these women were concert pieces performed for the pleasure of an audience. They were ladies in waiting. Servant girls to the upper class women. As a result composers started writing more for listeners than performers.
3. Arcadelt   
   *Jacques Arcadelt*(ca. 1505–1568), a northerner skilled in composing church music, blended homophony with occasional imitation and witty effects. **Music: NAWM 52** White and Sweet swan is the most famous madrigal... Contrasted a swans death with sexual climax which he called little death.
4. Rore  --madrigal is said to have reached maturity in His works. Mid century Flemish but worked in Italy.   
   *Cipriano de Rore*(1516–1565), a student of Willaert’s, was the leading madrigalist of his generation. He sought to imbue every detail of his music with the sense of its poetry. **Music: NAWM 53** Rore made many madrigals from sonnets. Montiverdi boasted that he followed in Rore’s footsteps.
5. Chromaticism  --pointing to the chromatic and enharmonic tetracords. (movements in semitones).  
   Rore and other mid-sixteenth century composers used *chromaticism*for expressive purposes, and most theorists approved of it, citing the ancient Greeks. Sometimes considered a word painting device that progresses in half steps. This became fashionable because of the study of the Greeks. You loose the sense of root. Very good for ambiguity.
6. Other northerners   
   Among the most important madrigalists of the later sixteenth century were Orlande de Lassus (1532–1594, see Chapter 8), Philippe de Monte (1521– 1603), and Giaches de Wert (1535–1596).
7. Marenzio   
   Late in the century, the leading madrigalists were native Italians. *Luca Marenzio*(1553–1599) was the most prolific, renowned for depicting contrasting feelings and visual details. Striking musical images that almost literally evoke the text were later called ***madrigalisms****.***Music: NAWM 54**
8. Vicentino   
   *Nicola Vicentino*(1511–ca. 1576) was inspired by the **chromatic and enharmonic** Greek tetrachords and explored chromaticism in his writings and music. Invented a special harpsichord to experiment with chromatics and enharmonics.
9. Luzzaschi  
   *Luzzasco Luzzaschi*(ca. 1545–1607) continued Vicentino’s interest in **chromaticism** and in turn influenced Carlo Gesualdo (ca. 1561–1613). Became a master of improve on vicentino’s keyboard.
10. Gesualdo  --Heavily influenced by Luzzaschi; he was more chromatic then most. (he also refered to sexual climax as death in his works.   
    Unlike other madrigalists, *Carlo Gesualdo*was an aristocrat. He intensified the antitheses in poetry through sharp contrasts in harmony, texture, and rhythm and is known for his use of chromaticism. **Music: NAWM 55** He as an aristocrat and amateur composer still sought publication for his works which was uncommon of aristocrats amateur. Also He killed His wife and her lover when he caught them in the act. But make it throught the scandal to marry again.
11. Monteverdi – First book was madrigals.   
    *Claudio Monteverdi*(1567–1643) was an important Italian composer of the madrigal in the late sixteenth and early seventeenth centuries. His madrigals show a variety of expressive techniques, including smoothly changing textures, a sensitivity to the sound and meaning of text, and a free use of chromaticism and dissonances. **Music: NAWM 66** Musical motives are not melodic but declamatory later know as recitative. In some parts he goes from 5 voices to a duet.

III. The Rise of National Styles: Secular Song outside Italy (CHWM 134–38, NAWM 56–57, 59–61, and 50)

1. French chansons – they did not allow word painting. They were lighter faster and whimsical.   
   During the first half of the sixteenth century, composers in France cultivated a **new chanson for amateur** singers that was syllabic, mostly homophonic, usually strophic, and generally lighthearted and in 4 parts.
2. Attaingnant –said to be the first music printer. –Atlen yon.   
   Pierre Attaingnant published about 1,500 of these popular chansons.
3. Sermisy   
   One of the two principal composers of this type of chanson was *Claudin de Sermisy*(ca. 1490–1562). Some of his chansons were popular for decades. **Music: NAWM 56** the second is clememnt jonequin. New text were light hearted and optimistic love, departed far from the courtly love of the past.
4. Janequin –especially whimsical.   
   *Clément Janequin* (ca. 1485–ca. 1560) wrote many kinds of chansons but was known especially for his descriptive chansons. (included sounds of live. Such as bird calls and hunting calls in his music.
5. Lassus chansons (Orlando de lassus. More important than the others his music is still being played.   
   *Orlande de Lassus* was always acutely attuned to the text and made sure that the music fit its rhythm, reflected its imagery, and conveyed the appropriate feelings. **Music: NAWM 57** Chansons/motets/madrigals.. was very prolific(wrote a lot of music).
6. England –copied the Italians.   
   Italian culture became fashionable in England during the late sixteenth century, and Italian madrigals, such as those in **Nicholas Yonge’s *Musica transalpina* (Music from across the Alps, 1588), were translated into English.** Many native composers wrote new madrigals as well.
7. Thomas Morley   
   *Thomas Morley*(1557/8–1602) wrote English madrigals, canzonets, and balletts. Like most balletts, Morley’s *My bonny lass she smileth*is strophic and mostly homophonic with some imitation in the "Fa-la-la" refrain. **Music: NAWM 59**
8. ***The Triumphes of Oriana***  
   Morley published a madrigal collection called *The Triumphes of Oriana*(1601), possibly in honor of Queen Elizabeth I. Each song ended with long live fair Oriana, name for queen Elizabeth.
9. Weelkes   
   Among the best known madrigals in *The Triumphes of Oriana*is *As Vesta was*by*Thomas Weelkes*(ca. 1573–1623), famed for its *word painting*. **Music: NAWM 60** has a long ending as the phrase is repeated over 50 times ( long live fair Oriana. )
10. Lute songs   
    The *lute song*(or *air*), a solo song with lute accompaniment, became more prominent in the early seventeenth century. *John Dowland*(1563–1626) was one of the leading composers of lute songs. Singers accompanied themselves when performing lute songs. The lute part was notated in *tablature. Thomas campion was the other leading composer of lute songs.*
11. *Flow, my tears*  
    In his lute song *Flow, my tears,*Dowland used the form of the *pavane*and matched the music to the dark mood of the poetry. **Music: NAWM 61**
12. The Spanish villancico   
    The *villancico*was the most important form of secular polyphonic song in Renaissance Spain. Cultivated by the aristocracy, villancicos were strophic, syllabic, and mostly homophonic. ***Juan del Encina(first Spanish play write)***(1468–1529) was the leading composer of villancicos. **Music: NAWM 50** a song about eating and drinking today because tomorrow may not come.

IV. The Rise of Instrumental Music (CHWM 138–40)

1. The period 1450–1550 saw an increase in distinct styles, genres, and forms of instrumental music. It was written down more often, reflecting an increase in status and musical literacy of instrumentalists. Instrumental music tended to be either (1) idiomatic to instruments and independent of vocal music or (2) adapted from vocal music or inspired by vocal genres. However, instruments were being used from the middle ages on it just we have little on record.

**In Performance: Vocal Chamber Music or Accompanied Song?**  
Frottole, French chansons, and madrigals from about 1520 to 1550 were intended for singing, but throughout the sixteenth century, instruments sometimes doubled or even substituted for voices. Many popular vocal works were transcribed for instruments. In the last quarter of the sixteenth century, a new style of self-accompanied singing appeared, intended for private performance. In the 1590s, when polyphonic madrigals may have been performed as solo songs with instrumental accompaniment, Giulio Caccini was writing a new kind of madrigal for solo voice and instruments (see Chapter 9).

V. Types of Instrumental Music (CHWM 140–51, NAWM 62–65)

There were five main categories of instrumental music in the Renaissance: (1) dance music, (2) arrangements of vocal music, (3) settings of existing melodies, (4) variations, and (5) abstract works.

1. ***Dance Music:*** composer start to write music for the listening as well as dance music for dance, need more than one instrument to produce the volume that was needed.   
   Dancing was a central part of social life.

**In Context: Social Dance**  
The best-known dance treatise from the Renaissance is *Orchésographie*by dancing master Thoinot Arbeau. Social dance was considered a pleasant and profitable activity. Not only did it help one stay physically fit, it also allowed men and women to mingle in arranged configurations and observe one another. Dancing was considered a kind of rhetoric by which people, through movement, could make themselves understood and persuade others that they had certain desirable personality traits.

* 1. Functional and stylized dance music   
     Published *dances*for ensemble performance were functional, but most dances for solo lute or keyboard were stylized. Each dance type has a characteristic rhythm, meter, tempo, and form. *Instrument families*consisted of instruments with a uniform timbre throughout their entire range from soprano to bass. In England, a group of instruments from a single family was called a *consort.***Music: NAWM 62a**
  2. Dance pairs   
     Renaissance dances were often grouped in contrasting pairs, such as the pavane and galliard. **Music: NAWM 62b and c**

1. ***Arrangements of Vocal Music***
   1. Sources for instrumental music   
      Another major source for instrumental music was vocal music, which was often played by instrumentalists.
   2. Intabulations   
      Lutenists and keyboard players made *intabulations*of vocal pieces, arrangements that were written in tablature and were idiomatic for an instrument. **Music: NAWM 63a**
2. ***Settings of Existing Melodies***  
   Some instrumental pieces incorporated existing melodies.
   1. Chant settings and organ masses   
      In Catholic churches, antiphonal chants could be performed in alternation between the choir, singing chant, and the organ, playing a cantus firmus setting or paraphrase. A compilation of the organ verses for a complete mass is an *organ mass*.
3. ***Variations***  
   *Variations*were a sixteenth-century invention in which a given *theme*was followed by a series of variations on that theme.
   1. Lute music   
      Many sets of variations were published for the *lute*, the most popular household instrument in the sixteenth century.
   2. Vihuela   
      Closely related to the lute was the Spanish *vihuela*. *Luys de Narváez*(fl. 1526–1549) wrote a set of variations for vihuela on *Guárdame las vacas*, a standard air for singing verses. **Music: NAWM 63b**
   3. English virginalists   
      English *virginalists*of the late sixteenth and early seventeenth centuries, such as William Byrd, cultivated the variation, primarily using dances and familiar songs as their themes. **Music: NAWM 64**
4. ***Abstract Instrumental Works***  
   Other instrumental music was truly independent of dance rhythms and borrowed tunes.

**In Context: Venice and St. Mark’s Church**  
Venice, a wealthy city of traders, was the second most important Italian city after Rome. The Venetian government used lavish spectacles, music, and art as cultural propaganda. The center of musical culture was the Church of St. Mark, and its choirmaster position was the most coveted musical post in all of Italy. A permanent instrumental ensemble was established in 1568.

* 1. Introductory and improvisatory pieces   
     Improvisatory pieces like the *prelude*, *fantasia*, and *ricercare*were used to introduce a song, fill time during church services, establish the mode of a subsequent song, test tuning, and entertain.
  2. Canzona   
     The *canzona*or *canzon*originated as a work in the style of a French chanson, with a typical opening figure (long-short-short), but by the late sixteenth century, it became a light, fast-moving, and strongly rhythmic genre of instrumental music that featured several themes, most treated in imitation, resulting in a series of contrasting sections.
  3. Ensemble canzonas   
     *Giovanni Gabrieli*(ca. 1555–1612) served at St. Mark’s for almost thirty years, and his compositions used all of the musical resources available to him. Gabrieli, the most celebrated composer of ensemble canzonas, applied the idea of divided choirs to his instrumental works. **Music: NAWM 65**