

A History of Western Music, 10th Edition, Grout, et al.

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/ [CHAPTER 10. MADRIGAL AND SECULAR SONG IN THE SIXTEENTH CENTURY](#) / [CH 10 OUTLINE](#)

I. The First Market for Music

- A. Development of music printing, 1501
 - 1. wider dissemination
 - 2. changed economics of music, music sold as a commodity
- B. Amateur music-making and musical literacy
 - 1. amateurs: growing demand for notated music
 - 2. 16th century: reading notation first at courts then among middle classes
 - a. ability to read notation, perform from printed music: expected social grace
 - b. Baldassare Castiglione's influential *Book of the Courtier* (1528)
 - c. paintings show singers, instrumentalists, reading from published music
- C. Printing and demand creates market for music
 - 1. elite to more popular genres, styles, and forms
 - 2. professional musicians for own use
 - 3. music for amateur performance sold well
 - a. vocal music: amateurs sing in vernacular
 - b. trend toward diverse national genres and styles

II. Spain

- A. The villancico
 - 1. late 15th century, Ferdinand and other Spanish courts encouraged development of Spanish music
 - 2. especially cultivated the villancico
 - a. most important form of secular polyphonic song in Renaissance Spain
 - b. texts usually rustic or popular subjects; villano (peasant)
 - c. preference for simplicity: short, strophic, syllabic, mostly homophonic
 - d. composed for aristocracy
 - 3. villancico form
 - a. always includes refrain (*estribillo*) and one or more stanzas (*coplas*)
 - i. stanzas begin with new section (*mudanza*, "change"), 2 statements
 - ii. concludes with return to music of the refrain (*vuelta*)
 - iii. stanzas follow AAB structure
 - b. principal melody always in top voice
 - c. other voices sung or performed on instruments
 - d. 16th-century publications of arrangements, solo voice with lute
- B. Juan del Encina (1468–1529)
 - 1. leading composer of villancicos, first Spanish playwright
 - 2. pastoral themes borrowed from ancient Greek and Roman literature
 - a. depicts idealized world of shepherds, other rustic figures, beautiful rural landscapes
 - 3. eclogues: one-act pastoral plays
 - a. beginning of Spanish secular drama
 - b. villancicos at midpoint and end
 - c. *Oy comamos y bebamos* (NAWM 46), concludes play performed before Lent

III. Italy

- A. The frottola (pl. frottole)
 - 1. Italian counterpart to the villancico
 - a. 4-part strophic song
 - b. syllabic, homophonic, melody in upper voice
 - c. marked rhythmic patterns, simple diatonic harmonies, root-position triads
 - d. featured simple music; earthy and satirical texts
 - e. top-voice sung, other parts sung or played on instruments
 - 2. mock-popular songs, for amusement of courtly elite
 - a. Isabella d'Este: especially important patron
 - i. encouraged development of frottola
 - ii. corresponded with Italian poets, spurred musicians at her court
 - b. composed exclusively by Italian composers
 - i. Marchetto Cara (ca. 1465–1525) and Bartolomeo Tromboncino (ca. 1470–after 1534), active at Mantuan court
 - c. Petrucci published 13 collections between 1504 and 1514
 - 3. 1509: Francisco Bossinensis, published frottola collections for voice and lute by various composers

IV. The Italian Madrigal

- A. Madrigal: most important secular genre of the 16th century
 - 1. emphasis on enriching meaning and impact of text through musical setting
 - a. new effects of declamation, imagery, expressivity, characterization
 - 2. through madrigal, Italy became leader in European music, first time in history
 - 3. definition and form
 - a. 1500 on, musical settings of Italian poetry, various types
 - b. single stanza, 7 or 11 syllables, free rhyme scheme
 - c. no refrains or repeated lines
 - d. typically through-composed
 - 4. poetry
 - a. texts by major poets
 - b. scenes and allusions borrowed from pastoral poetry

- c. form of social play; vivid imagery interwoven with themes of love and sex
 - 5. composers dealt freely with the poetry
 - a. variety of homophonic and contrapuntal textures, overlapping sections
 - b. typically through-composed
 - c. aimed to match artfulness of poetry; convey images and emotions
 - 6. voices
 - a. early madrigals 1520–1540, 4 voices
 - b. midcentury, 5 voices; added voices labeled by number in Latin
 - c. vocal chamber music, one singer to a part
 - i. instruments often doubled voices, or took their place
 - 7. written for enjoyment of singers
 - a. mixed groups of women and men
 - b. social gatherings, after meals, meetings of academies
 - c. great demand for madrigals; 2,000 collections published between 1530 and 1600
- B. Early madrigal composers
1. Philippe Verdelot (ca. 1480/85–?1530), most important early madrigalist
 - a. French composer active in Rome and Florence
 - b. 4-voice madrigals, mostly homophonic
 - c. 5-6 voice madrigals more motet-like: frequent imitation, varying voice groupings
 2. Jacques Arcadelt (ca. 1507–1568)
 - a. Franco-Flemish composer, worked in Rome and Florence
 - b. style example: *Il bianco e dolce cigno* (1538) (NAWM 47)
 - i. among most famous of early madrigals
 - ii. text alludes to sexual climax, “a little death”
 - iii. death depicted with plaintive rising and falling half-step
- C. The Petrarchan movement
1. development of madrigal linked to currents in Italian poetry
 2. movement influential in Venice, mid-16th century
 3. led by Cardinal Pietro Bembo (1470–1547), poet and scholar
 - a. 1501, edited Petrarch’s *Canzoniere*
 - b. identified opposing qualities: *piacevolezza* (pleasingness) and *gravità* (severity)
 4. Adrian Willaert (ca. 1490–1562)
 - a. born in Flanders, career spent in Italy
 - i. trained Cipriano de Rore, Nicola Vicentino, Andrea Gabrieli
 - b. *Aspro core e selvaggio*, Petrarch sonnet
 - c. “harsh and savage heart”
 - i. Petrarch: severe line, double consonants
 - ii. Willaert: harsh intervals in melody and harmony, major 3rds and 6ths
 - d. “sweet, humble, angelic face”
 - i. Petrarch: pleasing line, liquid, resonant, sweet sounds
 - ii. Willaert: semitones and minor 3rds in melody, minor 3rds and 6ths in harmonies
- D. Midcentury madrigalists
1. by midcentury, most madrigals were 5 voices, frequent change of texture
 2. Cipriano de Rore (1516–1565)
 - a. leading midcentury madrigalist
 - b. Flemish by birth, worked in Italy
 - c. succeeded Willaert as music director at St. Mark’s in Venice
 - d. style example: *Da le belle contrade d’orient* (NAWM 48), (pub. 1566)
 - i. musical details match rhythm, sense, and feeling of poem
 - ii. accented syllables, longer notes; syncopations “dolce,” “lasci”
 - iii. grief and sorrow: changing combination of voices, semitones and m3rds
 3. chromaticism
 - a. direct chromatic motion not possible in Guidonian system
 - b. forbidden in polyphony before Rore’s generation
 - c. transgression against norms: powerful means for expressing grief
 - d. Zarlino approved chromatic motion to express sorrow
 - e. usage provided link to ancient Greeks
 4. Nicola Vicentino (1511–ca. 1576)
 - a. *L’antica musica ridotta alla moderna pratica* (Ancient Music Adapted to Modern Practice, 1555), proposed reviving chromatic and enharmonic genera of ancient Greeks
 - b. *L’aura che ’l verde lauro*, madrigal on a Petrarch sonnet (pub. 1572)
 - i. incorporated Greek chromatic tetrachord
 - ii. chromatic motion evokes classical antiquity, idyllic pastoral scene
- E. Women as composers and performers
1. poets and composers were mostly male
 2. professional opportunities closed to most women
 3. Maddalena Casulana (ca. 1544–ca. 1590s)
 - a. first woman whose music was published, regarded herself as professional composer
 - b. *First Book of Madrigals* (1568), inventive use of midcentury devices
 4. women’s vocal ensembles
 - a. daughters, wives of nobility: sang in private concerts, some professionals
 - b. *concerto delle donne*, established by Duke Alfonso d’Este
 - i. group of trained singers
 - ii. performed at court, alone or with male singers
 - iii. attracted attention and praise
 - iv. rival ensembles established at other courts
 5. madrigal transformed from social to concert music
- F. Later madrigalists
1. Orlando de Lassus and Philippe de Monte (1521–1603), northerners
 - a. both wrote madrigals while in Italy
 - b. continued to write madrigals at northern courts
 - c. Lassus’s madrigal collections published in Antwerp, Nuremberg, Munich, Rome, and Venice
 2. leading madrigalists were native Italians
 3. Luca Marenzio (1553–1599)

- b. depicted contrasting feelings and visual details
 - c. *Solo e pensoso* (1599) (NAWM 49), based on Petrarch sonnet
 - i. image of pensive poet walking alone: top voice, slow chromatic ascent
 - ii. "flee and escape": quickly moving figures, close imitation
 - d. madrigalisms: striking musical images evoke text almost literally
4. Carlo Gesualdo, prince of Venosa (ca. 1566–1613)
- a. aristocrat and murderer
 - b. preferred modern poems, strong images
 - c. sharp contrasts: diatonic and chromatic passages, dissonance and consonance, chordal and imitative textures, slow-moving and active rhythms
 - d. breaks up poetic lines to isolate striking words
 - e. style example: "*Io parto*" e non più dissì (pub. 1611) (NAWM 50)
 - i. slow, chromatic, mostly chordal
 - ii. dissonance portrays laments
- G. Villanella, canzonetta, and balletto
- 1. villanella
 - a. first appeared in the 1540s, flourished in Naples
 - b. lively strophic piece, homophonic style, usually 3 voices
 - c. parallel 5ths suggest rustic character
 - d. mocked more sophisticated madrigals
 - 2. canzonetta (little song) and balletto (little dance)
 - a. end of 16th century, light genres
 - b. vivacious, homophonic style, simple harmonies
 - c. balletti: dancing as well as singing or playing
 - i. dancelike rhythms, "fa-la-la" refrains
 - d. both genres imitated by German and English composers
- H. The legacy of the madrigal
- 1. lighter genres continued tradition of social singing
 - 2. purposes widened over the century
 - a. private concerts or theatrical productions
 - b. increasing virtuosity and dramatization
 - 3. techniques developed by madrigal composers led directly to opera
- V. France**
- A. Reign of Francis I (r. 1515–47), new type of chansons developed
- 1. lighter, more popular style
 - a. stimulated by new French poetry, Clément Marot (ca. 1496–1544)
 - i. simple language, direct expression, brevity, spontaneous rhyme schemes and forms
 - b. easy to sing, suited for amateurs, published in numerous collections
 - i. Pierre Attaingnant (ca. 1494–ca. 1552), first French music printer, more than 50 collections, 1,500 pieces
 - 2. Claudio de Sermisy (ca. 1490–1562) and Clément Janequin (ca. 1485–1558)
 - a. principal composers of new style, reprinted for decades
 - 3. lyric chansons
 - a. first person, describe an emotion
 - b. amorous situations to more serious statements
 - c. set syllabically, duple meter, clear balanced phrases
 - d. principal melody in highest voice, homophonic texture
 - e. style example: Sermisy's *Tant que vivray* (NAWM 51)
 - i. typical lighthearted text, optimistic love poem
 - ii. melody in top voice, harmony of 3rds, 5ths, occasional 6th above the bass
 - iii. accented dissonances rather than syncopated suspension before a cadence
 - iv. opening long-short-short rhythm common
 - 4. narrative chansons
 - a. tell a story, often in dialogue
 - b. characters from lower social classes, rustic or urban
 - c. bawdy, humorous situations
 - d. poetry treated line by line in points of imitation, homophony at cadence
 - e. rhythms match accentuation of the words
 - f. style example: Janequin's *Martin menoit son pourceau* (NAWM 52)
 - 5. descriptive chansons
 - a. longer than lyric or narrative chansons
 - b. textures vary, homophony to contrapuntal combinations or multiple texts and figurations
 - c. Janequin: celebrated for descriptive chansons
 - i. imitations of bird calls, hunting calls, street cries, sounds of war
 - ii. *La guerre* (War) his most famous chanson, *Le chant des oiseaux* (The Song of the Birds)
- B. The later Franco-Flemish chanson
- 1. contrapuntal chanson of Franco-Flemish tradition maintained
 - 2. Orlando de Lassus [Orlando di Lasso] (ca. 1532–1594)
 - a. one of the most cosmopolitan figures in the history of music
 - b. born in Hainaut, same region as Du Fay, Binchois, Ockeghem, and Josquin
 - c. young age, Italian patrons, familiar with Italian style
 - d. age 24, published books of madrigals, chansons, and motets
 - e. 1556, service of Duke Albrecht V of Bavaria
 - f. 1563, maestro di cappella ducal chapel in Munich
 - g. four decades in one post, traveled frequently, known all over Europe
 - h. major works: 57 masses, over 700 motets, 101 Magnificats, hundreds of other liturgical compositions, 150 French chansons, 200 Italian madrigals, 90 German Lieder
 - 3. Lassus mixed traditions
 - a. some in new homophonic style
 - b. others show influence of Italian madrigal or Franco-Flemish tradition
 - c. wide range of subject matter
 - d. acutely attuned to text, music fit its rhythm
 - e. *La nuict froide et sombre* (NAWM 53) blends madrigal and chanson traditions
- C. Musique mesurée
- 1. *musique mesurée* (measured music): imitates rhythm of Greek poetry

- a. Académie de Poésie et de Musique (Academy of Poetry and Music), 1570
- b. sought to unite poetry and music, revive ethical effects of ancient Greek music
- c. hoped to improve society, reminiscent of Plato
- 2. Jean-Antoine de Baïf, cofounder of the Académie
 - a. wrote strophic French verses in ancient Greek and Latin meters: *vers mesurés à l'antique*
 - b. assigned French vowels durations, roughly equating stress accent with length
- 3. Claude Le Jeune (ca. 1528–1600), leading exponent
 - a. verse patterns correspond with musical rhythms
 - b. duple and triple groupings alternate freely
 - c. style example: *Revecy venir du printans* (NAWM 54)
- 4. *musique mesurée* too artificial to become popular
 - a. introduced irregular rhythms into *air de cour* (court air), dominant genre after ca. 1580

VI. Germany

- A. Meistersingers preserved tradition of unaccompanied solo song derived from Minnesingers
 - 1. urban merchants and artisans, music as avocation
 - 2. formed guilds; composed according to strict rules, sung in public concerts and competitions
 - 3. began in 14th century, peaked in the 16th century, last guild dissolved in the 19th century
 - 4. poems written to existing *Ton* (pl. *Töne*)
 - a. metric and rhyme scheme with its own melody; *Töne* use bar form
 - 5. Hans Sachs (1494–1576), best-known Meistersinger
- B. German polyphonic Lied
 - 1. popular song or leading melody in tenor or cantus, free counterpoint in other voices
 - 2. many collections published in first half of the century
 - 3. after 1550, Lied declined in importance
 - 4. Lassus: leading figure, composed 7 collections of German Lieder

VII. England

- A. Henry VIII and Anne Boleyn: musicians and composers
 - 1. manuscripts from his reign (1509–47)
 - a. variety of songs, instrumental pieces
 - b. reflect facets of court life
 - 2. consort song: distinctively English genre
 - a. voice accompanied by consort of viols (string ensemble)
 - b. William Byrd: master of the consort song
 - i. *Psalmes, Sonets and Songs* (1588), reprinted 4 times
 - ii. *Lulla lullabye* remained his most famous piece for over a century
 - c. consort songs written into the 17th century
- B. English Madrigals
 - 1. late 16th century: Italian culture brought to England
 - 2. 1560s, Italian madrigals circulated in England
 - 3. 1588, Italian madrigals translated into English; *Musica transalpina*
 - a. spurred English to write their own
 - b. leading English madrigalists:
 - i. Thomas Morley (1557/8–1602)
 - ii. Thomas Weelkes (ca. 1575–1623)
 - iii. John Wilbye (1574–1638)
 - 4. Thomas Morley
 - a. earliest and most prolific
 - b. also wrote canzonets and ballets, borrowed from lighter Italian canzonetta and balletto
 - c. *Sing we and chant it* (NAWM 55b)
 - i. borrowed aspects of Gastoldi balletto (NAWM 55a)
 - ii. both are strophic, each verse in two sections (AABB)
 - iii. sections begin homophonically
 - iv. contrapuntal “fa-la-la” refrain
 - d. *A Plaine and Easie Introduction to Practicall Musicke* (1597), Morley
 - i. treatise aimed at broader public
 - ii. topics: singing from notation, adding a descant, composing in 3 or more voices
 - e. *The Triumphes of Oriana* (1601)
 - i. collection of 25 madrigals by 23 composers
 - ii. each madrigal ends with “Long live fair Oriana”
 - 5. Weelke's *As Vesta was* (NAWM 56)
 - a. most famous from Morley's collection
 - b. poem by Weelkes, opportunities for musical depiction
 - c. “ascending” rising scales; “descending” falling scales
 - d. “Long live fair Oriana” set to motive that enters almost 50 times
 - 6. performance: madrigals, ballets, canzonets
 - a. written primarily for unaccompanied solo voices
 - b. printed collections indicate “apt for voices and viols”
 - c. ideal for informal gatherings, suited for amateurs
 - d. ability to read a vocal or instrument part expected of educated persons
- C. Lute Songs
 - 1. early 1600s, lute song (or air) became prominent
 - a. solo song with accompaniment
 - b. John Dowland (1563–1626) and Thomas Campion (1567–1620), leading composers
 - c. personal genre, more serious literary texts, less word-painting
 - d. lute accompaniments: rhythmic and melodic independence
 - 2. alternate formats
 - a. appeared in books rather than partbooks
 - b. voice and lute parts vertically aligned; singers accompany themselves
 - c. lute part written in tablature
 - 3. Dowland's *Flow, my tears* (NAWM 57), from *Second Book of Songs or Ayres* (1600)
 - a. best known to his contemporaries
 - b. spawned series of variations and arrangements
 - c. form of a pavane, aabbCC
 - d. minimal depiction of individual words; music matches dark mood of the poetry

4. madrigals and lute songs lasted into the 1620s

VIII. The Madrigal and Its Impact

- A. Madrigal and its offshoots reflect growing influence of humanism on music
 - 1. text and its dramatic expression through music led directly to opera, 1600
 - 2. madrigals introduced idea of music as a dramatic art
 - 3. over next two centuries, concept broadened to include instrumental music
 - 4. led to dominance of Italian music throughout the Baroque era
- B. Vogue for social singing declined after 1600
 - 1. 19th century, growth of amateur choral societies helped revival of madrigal singing

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