

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

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I. Europe from 1400 to 1600

- A. Renaissance (French for "rebirth")
 - 1. aim: revive learning, ideals, and values of ancient Greeks and Romans
 - 2. developments in music: new genres emerged, old genres transformed
 - a. international style emerges
 - b. new rules for counterpoint; strict control of dissonance
 - c. principal textures: imitative counterpoint, homophony
 - d. printing: notated music available to wider public
 - e. amateurs: bought music, encouraged popular music composition
 - f. Reformation: Protestant churches, new forms of religious music
- B. End of long-standing conflicts
 - 1. Great Schism: return to single pope in Rome, 1417
 - 2. Hundred Years' War: expulsion of English from France, 1453
 - 3. end of Byzantine Empire: Constantinople fell to Turks, 1453
- C. New conflicts emerged
 - 1. Turks conquered Balkans and Hungary
 - 2. Roman Church splintered by Reformation
- D. European expansion beyond Mediterranean and northern Atlantic
 - 1. larger ships, better navigational aids, powerful artillery
 - 2. trade routes extended: Africa to India and East Indies
 - 3. Columbus encountered New World, 1492: colonies in the Americas
 - 4. expansion of European culture; blending of musical genres
- E. European economy stabilized around 1400
 - 1. increased trade, towns and cities prosper
 - 2. middle class grew in numbers and influence
 - 3. rulers glorify themselves
 - a. impressive palaces
 - b. lavish entertainment
 - c. maintained ensembles of singers and instrumentalists

II. The Renaissance in Culture and Art

- A. Renaissance denotes period between 1400 and 1600
 - 1. conscious looking back to ancient Greece and Rome
 - 2. idea of "rebirth" problematic in music, no ancient classics to imitate
 - 3. rediscovery of ancient Greek writings about music
 - 4. musicians used ideas from ancient writers as inspiration; justification for new approaches
 - 5. spirit of discovery and invention in all aspects of life
- B. Humanism
 - 1. increasing availability of ancient writings
 - a. Ottoman attacks: Byzantines flee to Italy with manuscripts
 - b. Greek classics translated into Latin for the first time
 - 2. humanism: strongest intellectual movement of the Renaissance
 - a. from Latin phrase "studia humanitatis," things pertaining to human knowledge
 - 3. humanists revive ancient learning
 - a. grammar, rhetoric, poetry, history, moral philosophy
 - b. developed individual's mind, spirit, ethics; prepared for lives of virtue and service
 - c. humanistic studies replaced Scholasticism (emphasis on logic)
 - 4. the church borrowed from classical sources, sponsored classical studies
 - 5. synthesized ancient learning with Christian ideas from Middle Ages
 - 6. composers apply ideas from rhetoric in their music
- C. Sculpture, painting, and architecture
 - 1. revival of classical antiquity
 - a. naturalism and idealized beauty
 - b. nudity shows beauty of human figure
 - c. nakedness in Middle Ages used to showed shame
 - 2. natural and realistic effects in painting
 - a. perspective: method for representing 3-dimensional space on flat surface
 - b. chiaroscuro: naturalistic treatment of light and shade
 - 3. clarity and classical models in architecture
 - a. clean lines contrast markedly with Gothic decoration
 - b. Greek columns; Ionic and Corinthian capitals
 - 4. interest in individuals
 - a. lifelike portrayals
 - b. patrons memorialized in art
 - c. paintings convey a message
 - 5. musical parallels
 - a. expanded range: pitch, contrasts in register, fuller textures
 - b. clear musical structure, frequent cadences
 - c. focus on clear tonal center in polyphony
 - d. rising significance of composers as individual artists

III. Music in the Renaissance

A. Patronage and the training of musicians

1. music at court: chapel, chamber, public court
 - a. court chapels established
 - i. salaried musicians and clerics: associated with ruler
 - ii. served as performers, composers, scribes
 - iii. furnished music for church services and court entertainment
 - iv. accompanied ruler on long journeys
 - b. chamber music
 - i. instrumentalists who played *bas* (soft) instruments (lute, flute)
 - ii. music for relatively small ensembles and audiences
 - iii. highlight cultural refinement of the ruler
 - c. public court
 - i. instrumentalists played *haut* (loud) instruments (trumpet, shawm)
 - ii. public ceremonies, conveyed political and military power
2. musicians in cities
 - a. wider range of patrons
 - b. cathedrals, churches: clerics and singers
 - c. instrumentalists for public ceremonies
 - d. instrumentalists played at weddings, dances, other festivities
3. training: guilds
 - a. musicians trained through apprentice system through guilds
 - b. long-term positions or independent contractors
4. training: cathedral schools
 - a. composers were trained as choir boys
 - b. choir schools taught singing, music theory, basic theology, and other subjects
 - c. only male children allowed in choir
 - d. nuns received education in convents
 - e. cities with renowned music training: Cambrai, Bruges, Antwerp, Paris, and Lyons
 - f. 16th century: Rome and Venice centers for musical training
5. civil schools and private instruction outside the guild system and cathedral schools
 - a. provisions by cities to educate their citizens
6. patronage for music
 - a. rulers competed for best composers and performers; displayed wealth and power
 - b. notable patrons:
 - i. kings of France and England, dukes of Burgundy and Savoy
 - ii. Italian rulers brought musicians from France, Flanders, Netherlands
 - iii. Medici family (Florence), Sforza family (Milan), Este family (court of Ferrara), Gonzaga family (Mantua)
7. benefices
 - a. church appointment, stipend
 - b. Papal Chapel attracted best singers
 - c. most major Renaissance composers were benefices

B. Mobile musicians and the international style

1. presence at courts of musicians from many lands
 - a. composers, performers learn styles and genres from other regions
2. mobility among musicians: dissemination of new genres
3. development of international style: synthesis of English, French, and Italian traditions

C. The new counterpoint

1. based on preference for consonance: included 3rds, 6ths, P5ths, octaves
 - a. strict control of dissonance: avoidance of parallel 5ths and octaves
 - b. reflects value of beauty, order, pleasing the senses
2. distinction between new and older practice
3. Johannes Tinctoris (ca. 1435-1511): *Liber de arte contrapuncti* (A Book on the Art of Counterpoint, 1477)
 - a. leading counterpoint treatise of 15th century
 - b. describes strict rules for introducing dissonances
 - i. limited to passing and neighbor tones on unstressed beats and to syncopated passages at cadences
 - ii. parallel P5s, octaves now forbidden
4. Gioseffo Zarlino (1517-1590): *Le istitutioni harmoniche* (The Harmonic Foundations, 1558)
 - a. synthesized rules of Tinctoris and later Italian treatises

D. New compositional methods and textures

1. rules for consonance and dissonance consistent throughout 15th and 16th centuries
2. 4-voice replaces 3-voice texture; bass line added below tenor
 - a. 16th century composers: 5, 6, or more voices
3. equality of voices, second half of 15th century
 - a. mid-15th century: cantus firmus and tenor composed first
 - i. added voices around that framework
 - ii. hard to avoid dissonances, frequent awkward leaps
 - b. increasingly worked out all parts in relation to each other
4. imitation and homophony predominate during 16th century
 - a. imitative counterpoint: voices imitate, echo phrases in another voice
 - b. homophony: all voices move together
 - c. more freedom than older approach

E. Performance

1. ensembles of like instruments more common
2. secular music: choice of performing forces left to performers
3. pieces could be sung or played by instruments, or mix of singers and players
4. performance practice notation resembled 14th century practice
 - a. performers read from individual parts, not score
 - b. music ficta applied as needed

F. Tuning and temperament

1. Pythagorean intonation used throughout Middle Ages
 - a. medieval theorists: consonance defined by Pythagorean ratios
 - b. 4ths and 5ths perfectly tuned
 - c. 3rds and 6ths, complex ratios made them dissonant

2. just intonation
 - a. tuning system that produced perfectly tuned 3rds and 6ths
 - b. proposed by Bartolomé Ramis de Pareia, 1482
 - c. to tune 3rds, one 4th or 5th must be out of tune; unusable sonorities
 - d. composers used notes outside diatonic scale, enharmonic notes are separate pitches
3. temperaments
 - a. pitches adjusted, most or all intervals usable
 - b. mean-tone temperament: 5ths tuned small, M3rds sound pure
 - c. equal temperament: each semitone exactly the same, all intervals are usable
 - i. invented in late 16th century
 - ii. widespread use after mid-19th century
4. humanist approach: reliance on what pleased the ear rather than received theory

G. Words and music

1. emotion and expression
 - a. *formes fixes* fell out of fashion; texts became highly varied
 - b. increasing attention to rhythm of speech, natural accentuation of syllables
 - c. music as servant of the words and conveyor of feelings
 - i. specific intervals, sonorities, melodic contours, contrapuntal motions used
2. text declamation and text expression reinforced by ancient writings; Quintilian and Cicero

H. Reawakened interest in Greek theory

1. recovery of ancient music treatises, translated to Latin
 - a. Aristides Quintilianus, Claudius Ptolemy, and Cleonides
 - b. passages from Aristotle's *Politics*, Plato's *Republic* and *Laws*
2. Franchino Gaffurio (1451–1522): revived Greek ideas, stimulated new thoughts
2. Tinctoris: polyphonic music understood as modal
4. Swiss theorist Heinrich Glareanus (1488–1563): *Dodecachordon* (The Twelve-String Lyre, 1547)
 - a. added 4 new modes, used ancient Greek names
 - i. Aeolian and Hypoaeolian, Ionian and Hypoionian
 - b. reconciled theory of modes with current practice

I. New applications of Greek ideas

1. music as social accomplishment
 - a. from Plato to Quintilian: music part of citizen's education
 - b. echoed in Renaissance writings; form of entertainment
 - c. preference of instrument for the educated
 - i. ancient writers: lyre over aulos
 - ii. Renaissance courtiers plucked string instrument (lute) over bowed string or wind
2. power of the modes
 - a. Plato and Aristotle: each Greek *harmoniai* conveyed different ethos
 - b. Renaissance composers chose mode based on emotions associated with *harmonia* of same name
 - c. notion that scales reflect certain moods came to be widely accepted
3. chromaticism: 2 or more successive semitones moving in the same direction
 - a. medieval music: direct chromatic motion never used
 - b. chromatic genus of ancient Greek music offered model
 - c. mid-16th century: direct chromatic motion as expressive device

J. The musical work

1. music as a work of art
 - a. new aesthetic appreciation for variety
 - b. works valued in themselves
 - c. preserved, collected in books
 - d. musicians gained status as composers
 - e. works praised, studied, emulated

IV. New Currents in the Sixteenth Century

A. Music printing

1. movable type: in Europe, Johann Gutenberg around 1450 (known in other lands prior to this), first used for chant notation in 1470s
2. wider dissemination of written music
 - a. broader audience, growth of musical literacy
 - b. uniform accuracy
3. amateur music-making
 - a. marketed to amateurs
 - b. significant drive in the development of music
4. new outlet for composers
 - a. direct sale to publisher, or indirectly, making their name known; attract new patrons
5. existence of printed copies, preservation of music

B. New repertoires and genres

1. 16th century: proliferation of regional and national styles
 - a. especially secular vocal music
 - b. amateurs prefer to sing in their own language
 - c. new vocal genres: Spanish *villancico*, Italian *frottola* and madrigal, English lute song
 - d. paralleled in vernacular literature
2. notated instrumental music
 - a. works in improvisational style notated and published
 - b. profusion of new genres: variations, prelude, toccata, ricercare, canzona, and sonata

C. Reformation, 1517

1. humanistic principles applied to Bible
2. Martin Luther challenged church doctrines; Reformation
3. split from Roman Church: Lutheran, Calvinist, Anglican
4. each developed music for services, fostered new genres: chorale, metrical psalm, anthem
5. Catholic response: Counter-Reformation

V. The Legacy of the Renaissance

- A. Musical language forged lasted for generations
- B. 17th and 18th centuries
 1. 16th-century styles endured alongside newer ones
 2. training in 16th-century counterpoint
 3. Bach and Beethoven imitate polyphonic style in choral music and other works

C. Late 19th and early 20th centuries

1. 15th- and 16th-century music revived
2. transcribed into modern notation, edited, published
3. works become staples of the vocal repertoire

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