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TIMELINE	
ca. 1400	European economy begins to grow
1417	End of papal schism
ca. 1425-28	Masaccio, <i>Holy Trinity with the Virgin, St. John, and Donors</i>
ca. 1440s	Donatello, <i>David</i>
ca. 1450	Johann Gutenberg develops printing from movable type
1453	Turks conquer Constantinople, ending Byzantine Empire
1453	End of Hundred Years' War
1477	Johannes Tinctoris, <i>Liber de arte contrapuncti</i>
1487	Portuguese explorers round southern tip of Africa
1492	Christopher Columbus reaches West Indies
1492	Franchino Gaffurio, <i>Theorica musica</i>
1495	Leonardo da Vinci, <i>The Last Supper</i>
1501	Ottaviano Petrucci publishes <i>Odhecaton</i>
1517	Protestant Reformation begins
1523	Pietro Aaron, <i>Toscanello in musica</i>
1532	Niccolò Machiavelli's <i>The Prince</i> published
1535	Sylvester Ganassi, <i>Fontegara</i>
1538	First variation sets
1547	Heinrich Glareanus, <i>Dodecachordon</i>
1558	Giuseppe Zarlino, <i>Le istituzioni harmoniche</i>
1594	William Shakespeare, <i>Romeo and Juliet</i>

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**FIGURE 7.1** David (ca. 1440s), by Donatello. David, clad in helmet and leggings but otherwise nude, stands astride the head of the slain Goliath. This bronze statue was commissioned in the mid-fifteenth century by Cosimo de' Medici, the most powerful citizen and de facto ruler of Florence, for the Palazzo Medici.

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**FIGURE 7.2** A panel from *The Effects of Good and Bad Government in the Town and in the Country* (1337–39), a fresco by Ambrogio Lorenzetti painted in the Palazzo Pubblico (public palace) in Siena, a city in Tuscany in northern Italy. The subject of the painting illustrates the new humanist concern with government and civic virtues. Yet the technique is still medieval in many respects. While objects farther away are depicted as behind and somewhat smaller than those closer to the viewer, there is no true perspective.

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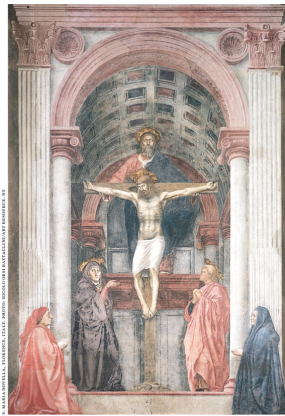


**FIGURE 7.3** Idealized View of the City (ca. 1480) by a painter from the school of Piero della Francesca, in the ducal palace in Urbino, northern Italy. The scene looks realistic because of the use of perspective and attention to lighting. All the lines that in three-dimensional reality would be parallel to each other, like the lines in the pavement or on the sides of buildings, converge toward a single vanishing point, just under the top of the doorway of the central building. The sun's light is coming from the left and somewhat behind the viewer, since left-facing surfaces are brightest, surfaces facing the viewer somewhat darker, and right-facing surfaces darker still.

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**FIGURE 7.4** Masaccio, Holy Trinity with the Virgin, St. John, and Donors (ca. 1425–26), fresco in the church of Santa Maria Novella in Florence. The artist used perspective to create a sense of depth and of height, placing the vanishing point at eye level as one faces the painting, below the foot of the cross. The three members of the Trinity are shown: Jesus the Son on the cross in the center, God the Father above him, and the Holy Spirit as a dove flying between them. The colors create a subtle, almost symmetrical pattern of red, gray, and cream, leading the eye from one figure to the next.

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**FIGURE 7.5** Philip the Good, duke of Burgundy, at Mass. Philip is in the center of the picture. The celebrant (the priest officiating at Mass) and deacon are at lower left, the singers in the chapel at lower right, and members of the court at the rear. Miniature by Jean le Tavernier (ca. 1457–67).

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**FIGURE 7.6** Major centers for training musicians or for musical patronage in the Renaissance.

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**FIGURE 7.7** Loyset Compère's chanson *Royne de ciel*, from *Harmonice musices odhecaton A*, published by Ottaviano Petrucci in 1501. The incipit of the text appears under the cantus part. The music uses the "white notation" of the Renaissance. The notes that look like diamond-shaped whole notes are semibreves; open notes with stems (akin to half notes) are minims; black notes with stems (like quarter notes) are semiminims; and flags are added to the semiminim to indicate shorter durations. The resemblance to common-practice notation is clear, except that no barlines or ties are used.

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**FIGURE 7.8** First portion of the superius part for the motet *Laudate Dominum* by Pierre de Manchicourt, as printed in Pierre Attaingnant's *Liber decimus quartus XIX musicus cantiones* (Paris, 1539). Attaingnant printed in a single impression, using type in which each note, rest, clef, or other sign includes the portion of the staff on which it sits.

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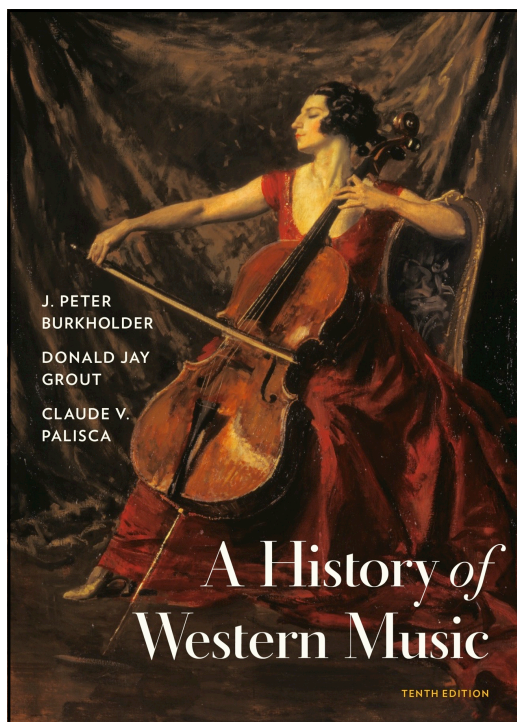


**FIGURE 7.9** Title page of Sylvestro Canassi's instruction book on recorder playing, *Opera intitulata Fontegara* (1535). A recorder consort and two singers perform from printed partbooks. In the foreground are two cornetti, and on the wall are three viols and a lute.

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Tenth Edition

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