

Chapter 7 The Age of the Renaissance

1. (144) Who coined the term Renaissance? What does the word mean? Is it true?
Jules Michelet, *Histoire de France* (1855); rebirth; not really as starting over as much as moving forward
2. What are the developments in music?
International style; strict control of dissonance; 3ds and 6ths require new tuning systems; imitative counterpoint and homophony; interest in Greek theory; setting words with correct declamation while reflecting the meanings and emotions of the text; music printing; amateurs encourage composers; Protestants also need music
3. (145) What do you think are the years for the Renaissance? Read the section "The Renaissance in Culture and Art" on pp. 146-47.
1400-1600 (but don't put too much money on it)
4. What were the political events? But most significant was what?
End of the Great Schism (1417)
End of the Hundred Years' War (1453)
Fall of Constantinople (1453) to the Turks
Ottoman Turks will also take the Balkans and Hungary

Europe as a world power (larger ships, navigational aids, powerful artillery) leads to exploration of Africa, India, America
5. (145) What about the economy?
Good; agriculture and manufacturing allow for improved trade; better conditions for middle class; rulers build palaces, hire musicians
6. (147) What seems to be most characteristic of the period?
Discovery and invention
7. Humanism. How did Europe get Greek stuff?
Byzantine scholars flee to Italy beginning in 1396
8. What is humanism?
Human knowledge: revive ancient learning (grammar, rhetoric, poetry, history, philosophy) to develop a person; ability to improve one's condition by a person's own efforts.
9. (148) What is scholasticism?
Emphasis on logic, metaphysics, authority, university
10. Composers acted on ancient texts and incorporated those ideas (graceful style of writing and stories) in their music.
11. What are the important Renaissance traits in art? The sculpture of David was done by _____.
Human figure based on classical models; naturalism; ideal of beauty; Donatello (c. 1386-1466)
12. (149) What two techniques in art allow for more realism?
Perspective; chiaroscuro
13. Result: clarity and classical models in architecture and interest in individuals in Renaissance art.
14. (150) What does this have to do with music?
Wider range; contrast between high and low registers, thin and thick textures; clarity of line, cadences; individual styles
15. (151) What is a chapel?
Musicians and clerics attached to a ruler
16. (152) How did a person receive musical training? What about women? What about instrumentalists? What else did they do?
Choir boy (Do you know what that means?), hired as singer, but remembered for compositions; convent training; minstrels or from families of musicians and trained in the apprentice system; servants, administrators, clerics, or church officials
17. Name the centers most important in training musicians.
Cambrai, Bruges, Antwerp, Paris, Lyons; Rome, Venice, and other Italian cities
18. Who were the notable patrons?
Kings of France and England; dukes of Burgundy and Savoy; Medici family (in Florence – Isaac, Arcadelt, Donatello, Boticelli, Michelangelo); Sforza (Milan, 18 chamber singers, 22 chapel singers – Josquin des Prez, Leonardo da Vinci); Este (Ferrara – Josquin, Obrecht, Willaert, de Rore); Gonzaga (Mantua); popes and cardinals
19. In Performance. Who is the subject of this essay? Why was he prized? Why did he move? Would a benefice be of use to you? What is the point of this essay?
Jean Cordier (last 1430s–1501); voice and improvisation; what the market demanded; a lifetime salaried church appointment without duties; performers play an important role in the history of music.
20. (154) How did musicians find out about other's works? They moved from court to court, changing employers
21. This led to an ____ style in the 15th century, the core of which was _____.
International; counterpoint
22. What's the counterpoint treatise?
Johannes Tinctoris, *Liber de arte contrapuncti* (1477)

23. (155) SR: Who are the composers? Underline the ones you do not recognize.
Okeghem, Regis, Busnois, Caron, Faugues; teachers: Dunstable, Binchois, Dufay
24. What are the rules of Tinctoris' book?
Control of dissonances (PTs, NTs on unaccented beats).
Parallel fifths and octaves forbidden
25. Who's the next theorist?
Gioseffo Zarlino, *Le istituzioni harmoniche* (harmonic foundations), 1558
26. (156) SR: Who is the theorist and what is his work?
Summarize the excerpt.
Pietro Aaron, *Toscanello in musica* (1524). Instead of writing each voice separately compose all the voices at the same time
27. What was the new change in composition? Trace it.
Get away from melody in top voice, chant in tenor to equality between voices
11th and 12th c. – add organal voice to chant (organum)
13th c. – add voices above a tenor (motet)
14th c. – compose a melody and fit the tenor to it (chanson)
15th c. – compose melody and tenor and fit other voices, phrase by phrase
16th c. – work out all voices simultaneously
28. (157) What are the two types of texture?
Imitative counterpoint, homophony
29. Pythagorean tuning has perfect ____ and ____.
4ths and 5ths.
30. Proponents of the recognition of thirds are _____ and _____. What was the system called?
Walter Odington (c. 1300); Bartolomé Ramis de Pareia; just intonation
31. What's the problem with just intonation?
A couple of notes have to be out of tune; enharmonics are out of tune.
32. What are temperaments? What was the Renaissance tuning?
Adjustment; mean-tone tuning; fifths were made smaller so that major thirds sounded better
33. (158) What is our system? When was it described?
Under what circumstances is it ill-suited?
Equal temperament; 1500; vocal music
34. Composers were concerned about correct setting of the text.
35. Text _____ and text _____ were reinforced by _____ writers.
Declamation, expression, ancient or Greek
36. (159) What are some of Gaffurio's teachings?
Modes, consonance and dissonance; tonal system; tuning; relation of music and words; harmony of music, body/mind, and the cosmos
37. What did Glareanus do?
Heinrich Glareanus, *Dodekachordon* (1547); added Aeolian, Ionian and their plagals.
38. Fact: Music should be part of an educated person's experience.
39. Fact: Music serves the text.
40. Fact: "Word painting" is the term to describe using "specific intervals, sonorities, melodic contours, contrapuntal motions, and other devices to dramatize the content and convey the feelings of the text."
41. (160) Modes were chosen to represent a certain emotion or _____ (Greek term).
Ethos
42. There is more _____ in the late 16th century.
Chromaticism
43. What are three broad benefits of music printing?
Dissemination of music, amateur music making, new sources of supplemental income
44. What are the two new repertories?
New works in regional/national styles; instrumental music on the rise
45. What are the new genres? Vernacular literature?
Spanish villancico, Italian frottola and madrigal, English lute song
Niccolo Machiavelli, *Il principe* (The Prince, 1532), Ludovico Ariosto's *Orlando furioso* (1532), Francois Rabelais *Gargantua et Pantagruel* (1532-62); plays of Lope de Vega (Spain), Christopher Marlowe, Ben Jonson, William Shakespeare (England).
46. What are some of the new instrumental genres?
Variations, prelude, toccata, canzona, sonata
47. Humanism, printing, recognition of new repertories led to the _____ and the _____.
Reformation and Counter-Reformation
48. (162) Innovations. Write down the author of the madrigal book. Who perfected printing? What is "movable type"? Who is the Italian and his method? Who are the single impression printers?
Nicholas Yonge, *Musica transalpina* (1588); Johann Gutenberg; each letter is a separate piece of tile; Ottaviano Petrucci, *Harmonice musices odhecaton* (1501), *Canti B* (1502), *Canti C* (1504), by 1523 he had published 59 volumes, triple impression printing; John Rastell, London, 1520; Pierre Attaignant, Paris, 1528

49. (163) What is a partbook?

Individual parts each in its own book.

50. Where are the important centers for printing?

Rome, Nuremberg, Lyons, Louvain, Antwerp, London,
Venice, Paris

51. (164) The Church music style continued in the next centuries. Is that surprising?

Yes. The last chapter ended by saying 14th-century music was forgotten.

