

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

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I. Instruments and Ensembles

- A. Books on instruments and instruction written in the vernacular
 - 1. *Musica getutscht* (Music Explained, 1511), by Sebastian Virdung
 - 2. *Syntagma musicum* (Systematic Treatise of Music, 1618–20), by Michael Praetorius
 - 3. professional musicians adept at several instruments
 - 4. *haut* and *bas* (high and low) designate loud and soft instruments
- B. Instrumental families and consorts
 - 1. uniform timbre in one instrumental family, soprano to bass
 - 2. consort: instrumental ensemble, 4 to 7 instruments
 - 3. mixed ensembles were common
 - 4. composers did not specify instruments
- C. Wind instruments and ensembles
 - 1. instruments from Middle Ages: recorders, transverse flute, shawms, cornetts, and trumpets
 - 2. new instruments: sackbut (early form of trombone), crumhorn (enclosed double reed)
 - 3. *alta*, or *alta cappella*
 - a. played for dances, celebrations
 - b. 2 shawms, and sackbut or slide trumpet
 - c. instrumentation grew after 1450
 - 4. wind ensembles employed by courts and cities
 - a. *waits* of England, *Stadtpeifer* of Germany, and independent groups
- D. Percussion
 - 1. refined: tabor, side drum, kettledrums, cymbals, triangles, and bells
 - 2. parts never written; improvised or played memorized rhythmic patterns
- E. Plucked strings
 - 1. lute, most popular household instrument
 - a. introduced by Arabs into Spain 500 years earlier
 - b. pear-shaped, rounded back, flat fingerboard, fretted, gut or leather strings
 - c. lutenists performed solos, accompanied singing, played in ensembles
 - d. Spanish vihuela, closely related to lute
 - 2. viol or viola da gamba
 - a. leading bowed string instrument of 16th century
 - b. held between the legs, bowed underhand
 - c. more delicate tone than modern instruments, played without vibrato
 - 3. violin
 - a. distant cousin of the viol
 - b. bowed, fretless instrument tuned in 5ths
 - c. used primarily to accompany dancing
 - d. 17th century gradually displaced viols
- F. Keyboard instruments
 - 1. organ
 - a. added stops (ranks of pipes), distinctive timbres
 - b. pedal keyboard employed in Germany and the Low Countries
 - c. portative out of fashion; positive organs common
 - 2. clavichord
 - a. solo instrument suitable for small rooms
 - b. brass blade strikes string, tone sustains
 - c. very soft tone, performer controls volume, vibrato
 - 3. harpsichord
 - a. solo and ensemble use, moderate-size spaces
 - b. quill plucks strings
 - c. different sizes, various names; England: virginal, France: clavecin, Italy: clavicembalo
 - d. more robust tone than clavichord
 - e. could not sustain or shade
 - f. timbres and degrees of loudness by second keyboard or stop mechanism

II. Types of Instrumental Music

- A. Music printing fostered composition, dissemination of instrumental dance music
 - 1. amateurs and professionals
- B. Dance music
 - 1. social dancing: cultured people expected to be expert dancers
 - 2. improvisation and composition
 - a. performers improvised or played from memory
 - b. 15th-century manuscripts contain dances
 - i. tenor lines, treble instruments improvised
 - c. 16th century, dance pieces printed in collections for ensemble, lute, or keyboard
 - i. melodic lines ornamented
 - ii. one or more contrapuntal parts added to melody or bass line
 - 3. functional and stylized dance music
 - a. functional: most dances for ensemble accompanied dancers
 - i. principal melody in uppermost part

- ii. often left plain for performer to add embellishments
 - iii. other parts mostly homophonic, little or no contrapuntal interplay
 - b. stylized: dance pieces for solo lute or keyboard
 - i. intended for enjoyment of players or listeners
 - ii. more elaborate counterpoint; written-out decoration
 - iii. feature syncopation, metric ambiguity, irregular phrase lengths
- 4. meter and form
 - a. each dance follows particular meter, tempo, rhythmic pattern, and form
 - b. distinct sections, usually repeated
 - c. clear and predictable phrase structure; 4-measure groups
- 5. *basse danse* (low dance)
 - a. favorite courtly dance, 15th and early 16th centuries
 - b. couple dance, gracefully raising and lowering the body
 - c. 5 different steps in various combinations
 - d. triple or duple meter, 4-measure phrases
 - e. several published collections begin with basse dances; Susato's *Danserye*, (pub. Antwerp, 1551)
- 6. dance pairs
 - a. dances often grouped in pairs or threes
 - b. favorite combination: slow duple meter; fast triple meter on same tune
 - c. pavane and galliard: favorite of 16th century
 - i. pavane: stately dance; galliard: lively
 - ii. style example: Pavane and Galliard *La dona* (NAWM 66a and 66b), Susato's *Danserye*
 - d. *passamezzo* and *saltarello*, popular in Italy
 - i. *passamezzo*: slow duple meter; *saltarello*: fast triple meter
- 7. Moresca
 - a. lively, named for Moors of Spain and northern Africa
 - b. performed by men only, small bells on their leggings
 - c. style example: *La morisque* (NAWM 66c), Susato's *Danserye*
- 8. Anthony Holborne's *The Night Watch* and *The Faire-round*
 - a. late 16th century, dances core part of instrumental repertoire
 - b. abstract dances composed for amateurs
 - c. *The Night Watch*: almain (English for allemande); *The Faire-round*: galliard
 - d. arranged for 5-instrument consort (NAWM 67a and 67b), (pub. 1599)
 - i. *Pavans, Galliards, Almains and Other Short Aeirs*, largest surviving collection of English consort music
- C. Arrangements of polyphonic vocal music
 - 1. instruments frequently doubled or replaced voices
 - a. printed polyphonic vocal music in great quantities, "for singing and playing"
 - 2. intabulations
 - a. arrangements of vocal pieces by lutenists and keyboard players
 - b. written in tablature; pieces known as intabulations
 - c. closer to inventive variations than simple transcriptions
 - d. style example: Luys de Narváez (fl. 1526–49) Spanish composer
 - i. intabulation of Josquin's *Mille regretz* (1538) (NAWM 68a)
 - ii. introduces runs, turns, "divisions," "diminutions"
- D. Settings of existing melodies
 - 1. many settings for instrumental ensembles of chanson melodies
 - 2. chant settings and organ masses
 - a. organ verse or versets: short segments of chant for organists to alternate with choir
 - b. organ mass: compilation for organ of all the sections of the Mass
 - 3. organ chorales, Lutheran churches
 - a. polyphonic settings for choir or organ alternated with congregation
 - b. 1570s on, collections appeared
 - 4. *In Nomines*
 - a. over 200 pieces for consort or keyboard titled *In Nomine*
 - b. tradition derived from the Sanctus of John Taverner's (ca. 1490–1545) *Missa Gloria tibi trinitas*
 - c. Taverner transcribed for instruments; others wrote settings of same melody
 - d. *In Nomines* one of the most popular genres of English music for viol consort
- E. Variations or variation form
 - 1. 16th-century invention, independent instrumental pieces
 - 2. combines change with repetition
 - a. theme (existing or newly composed tune), uninterrupted series of variants on that theme
 - b. variety, embellishing of basic idea
 - c. entertained; demonstrated skill of performer and composer
 - 3. 1508: first written variations on pavane tunes, lute tablatures
 - 4. improvised variations on ostinatos; short bass lines repeated
 - 5. Spanish *Guárdame las vacas*, Italian *romanesca* and *Ruggiero*
 - a. spare melodic outline over standard bass progression
 - 6. *Los seys libros del Delphín* (The Six Books of the Dauphin)
 - a. contain first published sets of variations, 1538 collection for vihuela
 - b. *Guárdame las vacas* by Narváez (NAWM 68b)
 - i. one of first examples of the genre
 - ii. phrase structure, harmonic plan, cadences of theme preserved
 - iii. melody recast with new figuration
 - 7. English virginalists
 - a. *Parthenia* (1613): first published collection of music for virginal
 - i. William Byrd, John Bull (ca. 1562–1628) and Orlando Gibbons (1583–1625)
 - ii. variations, dances, preludes, fantasias, other genres
 - b. dances or familiar tunes used as themes; interest in varying melodies
 - i. short, simple, regular in phrasing
 - ii. each variation uses one type of figuration
 - c. Byrd's variations on *John come kiss me now* (NAWM 69)
 - i. popular song of the time
 - ii. melody present in every variation, most often in the treble
 - iii. tune occasionally embellished

- iv. new motivic idea or rhythmic figure in each variation
- v. gradual quickening of the pace; final two relax

F. Abstract instrumental works

1. instrumental music independent of dance or song
 - a. developed from improvisation on polyphonic instruments
 - b. used as interludes in church or background music
 - c. also played for their own sake
 - d. highly expressive effects
2. ensemble works
 - a. first body of written instrumental music independent of dances or song melodies
 - b. based on imitation mixed with free counterpoint
 - c. *La Martinella*, by Johannes Martini (ca. 1440–1497), widely distributed
3. introductory and improvisatory pieces for keyboard and lute
 - a. introduce a song, fill time during church service, establish mode for chant, test tuning of lute
 - b. appeared early 16th century, Spain and Italy
 - c. prelude, fantasia, ricercare
 - d. not based on pre-existing melody
 - e. function as introduction, establish pitch center and mode
 - f. *El Maestro* (Valencia, 1536) by Luis Milán (ca. 1500–ca. 1561)
4. toccata
 - a. chief form improvisatory keyboard music, second half of 16th century
 - b. toccatas by Claudio Merulo (1533–1604) exemplify genre
 - c. variety of textures and figuration
 - d. embellishments of active tones, scale passages in freely varied rhythms
 - e. sometimes labeled fanatasia, prelude, intonazione
5. ricercare, type of prelude
 - a. motet-like succession of imitative sections
 - b. earliest ricercari for lute: brief and improvisatory
 - c. transferred to the keyboard: occasional passages of imitation
 - d. by 1540, successive themes, developed in imitation
 - e. ensembles as well as keyboard or lute music
6. Italian canzona
 - a. earliest were intabulations of French chansons
 - b. midcentury, thoroughly reworked chansons
 - c. 1580, newly composed canzonas, ensemble then organ
 - d. light, fast moving, strongly rhythmic; long-short-short
 - e. series of contrasting sections

III. Music in Venice

A. Venice

1. second most important Italian city after Rome
 - a. independent state with its own empire, oligarchy
 - b. elected leader, doge
 - c. city of traders, chief port for European trade with the Near East and Asia
 - d. enormous wealth, power, splendor
2. patronage of the arts
 - a. government spent lavishly on public spectacle, music, art
 - b. arts projected glory of Venice; intimidate potential enemies

B. Church of St. Mark (Basilica San Marco)

1. center of Venetian musical culture
2. private chapel of the doge; not controlled by church hierarchy
 - a. civic and religious ceremonies each month
 - b. music supervised by officials of the state
3. chapelmaster: most coveted musical post in Italy
 - a. held by Willaert, Rore, Zarlino, Monteverdi
4. renowned artists served as organists
 - a. Claudio Merulo, Andrea Gabrieli (ca. 1532–1585), nephew Giovanni Gabrieli
5. 1568, permanent ensemble of instrumentalists assembled

C. Giovanni Gabrieli (ca. 1555–1612)

1. organist, composer, supervisor of instrumentalists at St. Mark's, nearly three decades
 - a. little known of his early life and training
 - b. teens and twenties, Munich, studied with Orlande de Lassus
 - c. 1585, appointed second organist at St. Mark's
 - d. also organist to Scuola Grande di San Rocco
 - e. major works: 100 motets, 30 madrigals, 37 ensemble canzonas, 7 sonatas, 35 organ works
2. polychoral motets
 - a. works for 2 or more choirs
 - b. divided choirs, *cori spezzati*
 - c. Willaert: published psalms for double choir, 1550
 - d. Palestrina, Victoria, and Lassus wrote polychoral motets
 - e. Alessandro Striggio (ca. 1536–1592), mass for 40 voices, 8 choirs (1567)
 - f. Andrea Gabrieli: numerous polychoral works
 - g. new heights in works by Giovanni Gabrieli
 - i. 2 to 5 choruses
 - ii. mingled with instruments of diverse timbres
 - iii. antiphonal, separated spatially
3. ensemble canzonas
 - a. divided choirs applied to instruments
 - b. *Canzon septimi toni a 8* (Canzona in Mode 7 in Eight Parts, NAWM 70) from Gabrieli's *Sacrae symphoniae* (Sacred Symphonies, 1597)
 - i. resembles double-chorus motet
 - ii. 2 groups of 4 instruments, organ accompaniment
 - iii. series of contrasting sections, imitative, homophonic
 - iv. alternating long passages, rapid dialogue
 - v. refrain, partly in triple meter, appears 3 times
4. sonatas

- a. close relative of the canzona
- b. series of sections, each with different subject or variants of single subject
- c. used at Mass or Vespers, introductions or postludes
- d. *Sonata pian' e forte* from Gabrieli's *Sacrae symphoniae*
 - i. among first to designate specific instruments in printed parts
 - ii. earliest instances of dynamic markings in music

IV. Instrumental Music Gains Independence

- A. Instrumental works published in great numbers in 16th century
 - 1. played for a generation or more, replaced by newer styles
 - 2. Gabrieli's canzonas and sonatas rediscovered in 19th century
 - a. part of standard brass repertoire
 - 3. 20th century: revival of other Renaissance instrumental music
 - a. instruments reconstructed from pictures
 - b. music transcribed

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