

OTHER INNOVATIONS IN CONTINENTAL MUSIC, 1460–1550

1. Sext – Maudy Thursday
2. Later Sacred Music in the same traditions as before:
 - a. Giovanni Palestrina (1525/6–1594)
 - b. Composed 104 Masses!
 - c. Clear declamation, especially in the *Missa Papa Marcelli* (1567)
 - d. Palestrina as Savior of music (?)
 - e. Points of imitation
 - f. Style of music would later be called *prima pratica* (first practice) and is the basis for teaching of counterpoint today.
 - g. *Tu es Petrus* and “Kyrie” from *Missa Tu es Petrus*
3. Vocal music in (Protestant) Germany
 - a. Heinrich Isaac (c. 1450–1517), *Innsbruck, ich muss dich lassen*.
 - b. Tenorlied – song with a preexisting or important tune in the tenor.
 - c. Martin Luther’s Reformation of 1517.
 - d. Chorales – hymns that common people could sing.
 - e. Transformation of certain chants to chorales (“Victimae Pascali laudes” → “Christ lag in Todesbanden”)
 - f. “Why should the Devil have all the good tunes?”
 - g. *Ein feste Burg*: text and probably melody by Luther; 4 part setting by Johann Walter.
4. Instruments and Instrumental forms:
 - a. The *basse danse*
 - i. c. 1500
 - ii. Dance tenors which were improvised on top of.
 - iii. Preserved in the book of Margaret of Austria (not really Austrian...northern European)
 - iv. Widowed state accounts for the unusual colors of the book.
 - v. Four types of steps indicated by letters under notes (s = single step; d = double; r = retrograde, i.e., backwards; b = bransle: a sideways step or shake).
 - b. *hauts* and *bas instruments*
 - i. hauts: trumpets, shawms, bagpipes, drums
 - ii. bas: strings, small organs, harpsichord, recorders
 - iii. never played together.
 - iv. Quick listen: Claudio Merulo’s Canzona 5; (more in the Venice section)
5. Song and instruments: Claudin de Sermisy, *Tant que vivray*
 - a. French Tenorlied or melody in top voice?

- b. Performance by wind or string instruments possible
- c. Arrangements for keyboard
- d. Successful form: Voice and lute.

Assignment: Comment via email on the first page of the paper you're exchanging; exchanges are grouped below; If you didn't bring the first page today, please email ASAP after class. The sooner you can give comments, the more they'll be helpful (reminder: Revisions due next Thursday)

Amick, Charles	camick
Camargo, Christian	ccamargo

(three way swap: C→K→R→C)

Chow, Albert	albertjr
Krsulich, Kevin	kdk323
Roitstein, Matthew	mroit

Hua, Serenus	shua
Lamb, Peter	plamb

Lo, Justin	jhlo
Matlack, Katie	kmatt

McCurry, Catherine	cmccurry
Pacella, James	jpacella

Pruttivarasin, Thaned (Hong)	thanedp
Wolcott, Jane	zano

Reading: **Wright**, "The Early Madrigal in Florence" from chp. 20, pp. 155–58. Chapters 26 and 27, "Music in Elizabethan England," pp. 210–222.

Listening: **Anthology**, #56 Arcadelt, madrigal "Il bianco e dolce cigno" (c. 1538); "skim" #57, Orazio Vecchi, same text, 1589. "skim" #71 King Henry VIII, "Pastyme with Good Companye" (c. 1520), #75 Weelkes, "As Vesta was from Latmos hill descending"