

*B: Syllabus and lecture materials
for Novack class*

- I. The historical boundaries of the Renaissance in cultural history and its relationship to music. The broad area of the fifteenth and sixteenth centuries. The background of the fourteenth century. The late Renaissance and the transition to the Baroque.

A survey of the course of the development of music in the Renaissance; the sacred and secular institutions that made music, and their related types of music; the areas of activity with particular attention to the northern and southern centers and differences; the roles of vocal and instrumental music and their social backgrounds.

- II. The significance of form and structure in Renaissance music. Emancipation from the rigidities of the Medieval concepts. The significance of the Ordinary of the Mass and the role it played in the development of musical thought. The nature of the motet and its importance in structure concepts of musical unity. Imitation, repetition and fugal procedures. The development of tonality. The change in the church modes. Musica ficta and its role in musical structure. Comparison with the additive compositional techniques of pre-Renaissance. The role of counterpoint and harmony. "Familiar" style. The evolution of the score. The new unity and its historical significance.

- III. Expression in Renaissance Music. The significance of the text. Comparison with text treatment in the 13th and 14th centuries. Word painting in the Mass. The rise of the motet. Textual reflections of Renaissance life and thought from Josquin to the end of the 16th century. Poetry written to be set to music (poesia per musica). The rise of the madrigal as an expressive genre. Word painting and feeling intensification. Attitudes of theorists to relationship of music and words. The roles of dissonance, chromaticism, and musica ficta in text expression. Musica ficta, symbolism and "double meaning".

- IV. Humanism and individuality in Renaissance Music. The attitude to classical antiquity. Greek music, its investigation and meaning. Settings to texts by Horace and Virgil. The Platonic Academies; Plato and the concept of ethos. Declamation of text; Italian and French developments. Criticism of Gregorian Chant. The rejection of rigid forms of the Ars Nova. The rejection of the cantus firmus and isorhythm. Freedom from the domination of vocal music. The break from the authority of the church modes. Rejection of Pythagorean tuning. Rhythmic freedom.

- V. The new world of sound in Renaissance music. Tone painting; the descriptive chanson. The awareness of vertical sonorities; fauxbourdon, familiar style. New dimensions: The increase in range, upper and lower expansions; the development of large vocal choirs, and the increase in linear "voices", paired voices and the development of "cori spezzati" before Willaert and after; historical consequences. The world of chromaticism and its meaning; new vistas. The further development of new instrumental colors and possibilities.

- VI. Universality and fusions in Renaissance music. The mixture of the wordly and the religious. Secular sources for religious compositions. The parody mass and its meaning. Double meaning. Recognition of the secular power of music. Fusion of the popular and the art spheres: macaronic texts, the carols, laudesi, and the villancico. The role of town musicians. The popular dance and its development in art music. The frottola and its fusion with the disciplined contrapuntal art of the Flemings. Aesthetic fusions: Italian expressivity and Flemish structured linearity.
- VII. Instrumental music in the Renaissance. Social functions of instruments. Comparison with the Middle Ages. "Suonare e cantare". The influence of musical structure and unity on instrumental music. Ornamentation and the development of virtuosity. The emergence of new genres; such as, the ricercar, fantasia, canzona. The variation technique. The influence of the dance. New concepts and historical significances.
- VIII. Summary: Historical review. Concepts of "schools" and styles. Re-evaluation of the term, "Renaissance" as applied to music, literature and the arts. The doctrine of "ethos-pathos" as applied to 1400-1600. The pivotal role of "Renaissance" music in the history of the music of Western Civilization.

GENERAL BIBLIOGRAPHY

- | | |
|---|--|
| Reese, G. | Music in the Renaissance |
| Bessler, H. | Musik des Mittelalters and der Renaissance |
| Bukofzer, M. | Studies in Medieval and Renaissance Music |
| Davison and Apel | Harvard Historical Anthology of Music, Vol. I |
| Einstein, Alfred | The Italian Madrigal |
| Fellowes, E.H. | The English Madrigal Composers |
| Lang, P.H. | Music in Western Civilization |
| La Musique Instrumentale de la Renaissance (collection) | |
| Musique et Poésie de la XVI ^e siècle. (collection) | |
| Lowinsky, E. | The Secret Chromatic Art of the Netherlands Motet |
| Lowinsky, E. | Music in the Renaissance |
| Lowinsky, E. | Tonality and Atonality in the Sixteenth Century |
| | Oxford History of Music Vo. III |
| Pirro, André | La Musique de la fin de XIV ^e siècle a la fin de XVI ^e |
| Sachs, C. | History of Musical Instruments |
| Strunk, O. | Source Readings in Music History |
| Woodfill, W.L. | Musicians in English Society |

Also consult:

1. Reference books (Harvard Dictionary of Music, Baker's Encyclopedia of Musicians, Musik in Geschichte und Gegenwart, Groves Dictionary of Music and Musicians, etc.);
2. Monographs on individual composers, e.g., Palestrina, or Lasso;
3. Books on specific forms or genres, e.g. Nelson-History of the Variation;
4. Numerous articles in Musical Quarterly, Journal of the American Musicological Society, etc.

A Partial List of Selected Recommended Readings in Art, Literature & Cultural History

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| * Berenson, B. | Aesthetics and History |
| * Berenson, B. | Italian Painters of the Renaissance |
| * Castiglione, B. | The Courtier |
| Cazamian, L. | A History of French Literature |
| Ferguson W. | The Renaissance in Historical Thought; Five Centuries of Interpretation |
| Friedlander, Max | From Van Eyck to Breugel |
| * Hauser, Arnold | A Social History of Art, Vol. 2 |
| * Holt, Elizabeth | A Documentary History of Art |
| Panofsky, E. | Albrecht Durer |
| * Panofsky, E. | Meaning in the Visual Arts |
| * Pater, Walter | The Renaissance |
| * Penguin | Book of French Verse |
| * Penguin | Book of Italian Verse |
| Sachs, C. | The Commonwealth of Art |
| * Scott, Geoffrey | The Architecture of Humanism |
| Sixteenth Century English Poetry (Edit. McClure) | |
| Sixteenth Century English Prose (Edit. Holzschnecht) | |
| * The Age of Adventure: The Renaissance Philosophers (De Santillana, Ed.) | |
| * The Renaissance Philosophy of Man (Cassirer, Kristeller, Randall Jr., Eds.) | |
| * Vasari | Lives of the Artists |
| Wilkins, Ernest | A History of Italian Literature |
| Wofflin, H. | Classic Art |
| Sypher W. | Four Stages of Renaissance Style |

* Available in paperback editions.

The Motets of Josquin

A basic framework for the development of a topical outline for critical analysis.

Cantus-Firmus

Design repetition, to include:

- canon
- imitation
- ostinato
- sequence
- variation

Sonority: voices, range, and voice groupings

Texture

Rhythmic factors

Word and music relationships

Mode

Contrapuntal and harmonic principles

Tonality and structure

Spatial organization, continuity and integration

Reese, G. Music in the Renaissance: Categorizations implied in the discussion of the motets of Josquin.

page

- 246 Psalms:
 - the psalm
- 247 psalm-tone paraphrase
- 248 psalm cantus firmus combined with ostinato
stationary ostinato; long organ-point
- 249 low register, non-transposable
pervading imitation
points of imitation
- 250 imitation, general
- 251 Sequences:
 - plainsong paraphrase
 - variation-chain
- 253 free composition
c.f. symbolism (macaronic c.f., ed.)
metrical text
- Paraphrase technique
- 254 Cantus-firmus technique
 - tenor cantus-firmus with different text
 - triple-motet (three texts)
- 256 C.F. in canon
double canon
- Contrafacta
- 257 Contrapuntal-harmonic (ed.) factors: descending 5ths,
dissonant treatments
- 258 Form factors:
 - Partes -exact musical endings
 - multi-partes
 - paired imitation; free imitation
- Chordal writing
- Accentuation conflicts (rhythmic variants [ed.])
sectional contrasts via "meter" (ed.)
- 259 Melodic factors: intervallic leaps that are unusual
- Mode
- Final chord