

Grout, Chapter 6
The Age of the Renaissance:
Music of the Low Countries

1. (144) What is the situation at the beginning of this chapter?
2. Define *humanism*.
3. (145) What were Zarlino and Cirillo's thoughts concerning modern music?
4. Who was it that Zarlino thought was responsible for the "emotional expression in music" beginning in the 1540s?
5. (146) Who is the musician-scholar (theorist) mentioned? TQ: Is this a step forward or backward?
6. Review question: What's it called when the modes can influence a person?
7. What is the connection between the Greek and church modes according to musicians of that time?
8. Who's the Swiss theorist and what did he do?
9. (147) Who is the authority on 15th-century counterpoint? What was his main objective?
10. (148) Any questions about the chronology chart? TQ: Don't memorize a lot of details, but could you name two artists, two representative writers, two events, etc.?
11. Why wasn't Pythagorean tuning acceptable?
12. Who suggested the change? TQ: Why wasn't Gaffurio in favor of this?
13. "By the beginning of the sixteenth century, instruments were tuned to make the imperfect consonances sound quite acceptable." TQ: What specific instruments would that be?
14. (149) What's the next tuning system? Describe it briefly. Which theorists favored it?
15. What are the other two tunings? TQ: Do you have any ideas what the first one is about?
16. TQ: In what centuries would one find these various tuning systems in practice?
17. What is a "ficta scale"?
18. Who is the composer-theorist who invented a keyboard instrument that would account got the Greek genera?
19. TQ: What do you make of that first paragraph of "Words and Music"?
20. (150) What are the generic dates of the Renaissance? (Caution: These are not absolute dates; they serve as a guide.)
21. What is the characteristic style of Renaissance music?
22. What does *renaissance* mean? Who invented the word? When? TQ: ...

23. Name the important families (and their city and musicians) that sponsored artistic endeavors.

Florence

Ferrara

Milan

Mantua

Venice

24. (151) Italy was the center of the Renaissance, but where did musicians come from?

25. Who (when and where) published the first collection of polyphonic music?

26. What method was used? Could you describe it?

27. (152) Who are the single-impression printers?

28. What is a "part-book"?

29. (153) Describe the "old" method of composition for four voices or parts.

30. Who was the theorist that proposed simultaneous composition? When was that?

31. (154) What was the date of the earliest printed ensemble score?

32. What is the name of the great composer?

33. What is a *déploration*?

34. What is a Requiem Mass? TQ: How is it usually referred to?

35. (155) Make a list of Ockeghem's works.

36. How does the range of bass voice compare with earlier periods?

37. How does Ockeghem vary the sonority?

38. Review: What are the ways that a Mass can be named?

39. (158) What is a canon? Fuga? Cancrizans? Mensuration?

40. (159) What is the significance of Ockeghem's *Missa prolationum*?

41. (159) Do you understand the facsimile and its transcription? Any problems?
42. (160) Example 6.4. What does "Mode III (transposed)" mean?
43. TQ: What is a puzzle canon?
44. (161) What three composers succeed Ockeghem?
45. What are the traits of the north that will be combined with those of the south?
North
- South
46. (162) Make a list of Obrecht's works.
47. (163) What is the printed anthology of chansons representative of this period?
48. What are the characteristics of the newer (vs. Burgundian) chansons?
49. What was the structural foundation used for chansons? What about the fixed forms? TQ: What are the "fixed forms"?
50. What is a *quinta pars*?
51. Are you sensing that there's more imitation in this music than in earlier times?
52. (164) Who is the greatest composer active around 1500?
53. What is a *maestro di cappella*?
54. (165) Who are the two chanson composers? What forms do they employ? How do these chansons have multiple uses?
55. T/F It's common to put secular melodies into sacred works of this period.
56. What is *voces musicales*?
57. What is a *sogetto cavato dalle vocali*?
58. (166) What is an imitation Mass? What is its other name? When would one expect to find this technique?
59. What is *text underlay*?
60. (167) What is *musica reservata* and how was that represented in the music?
61. What is the other meaning of the term?
62. Why was the motet becoming preferable to the Mass?

63. TQ: Why illustrate these works in the text? Would you be able to do a similar narration? Why not?

64. (170) Make a list of Isaac's works.

65. What is a *canto carnascalesco*?

66. (171) Where is the melody in Isaac's settings of German popular songs? TQ: Anything unusual about that?

67. TQ: What kinds and how many pieces would be in these three volumes?

68. (172) Who are the other important composers?

69. Make a summary list of the international style circa 1500.