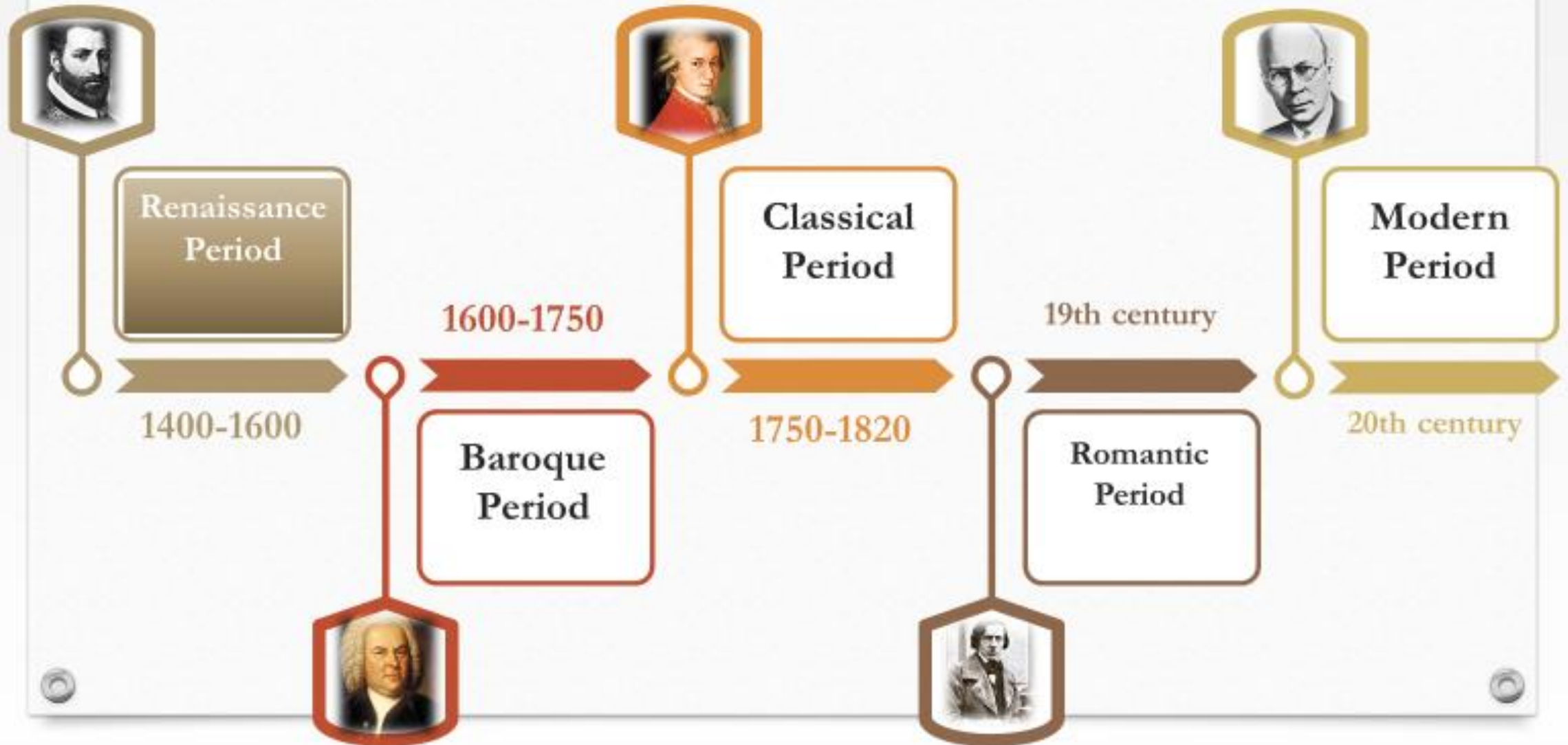


2. RENAISSANCE

1400 - 1600

TIMELINE



MUSICAL CONTEXTS

The **Renaissance** started in Italy and spread throughout Europe during the 15th and 16th centuries. It was characterised by a rediscovery of the culture of classical antiquity, and by a curiosity to explain the phenomena of nature and human life. The Christian Church began to divide into Catholics and Protestants.

THE FUNCTION OF MUSIC

Music was an integral part of both religious and civic life. It promoted the spread of different religious faiths (Lutheran, Anglican and Catholic); monarchies and the wealthy classes projected their power through music.

THE MUSICIAN'S ROLE

Professional musicians gained more Prestige due to increasing **patronage** by the powerful social classes. They worked in chapels and in the royal and noble courts.

How to recognise Renaissance music

- ❑ **Polyphonic** music predominates; mostly highly refined compositions for **four voices**.
- ❑ The **melody** is usually heard in the part with the highest pitch, or it intertwines with the other parts.
- ❑ **Musical rhythm** follows the accentuation of the text.
- ❑ Vocal and instrumental music are **not separated**: songs are accompanied by instruments, and vocal pieces are often played with instruments.

THE LANGUAGE OF MUSIC

TEXTURE

Texture is the way in which the Melody and the harmony of a composition are woven together. **Each historical period and each style of music is characterised by a different texture.**

Monophonic

This is a single melodic line.



Homophonic or homorhythmic

The different parts move together simultaneously, forming block chords.

A - down the west a gold-en glow sinks burn - ing in the sea,
A - down the west a gold-en glow sinks burn - ing in the sea,
A - down the west a gold-en glow sinks burn - ing in the sea,
A - down the west a gold-en glow sinks burn - ing in the sea,

The image displays a musical score for a four-part setting of the hymn 'A - down the west a gold-en glow sinks burn - ing in the sea,'. The score is presented on four staves, each with its own vocal line. The lyrics are identical for all parts, demonstrating a homophonic or homorhythmic texture. The music is written in a key with one flat (B-flat major or D minor) and a common time signature of 6/8. The score includes various musical notations such as treble and bass clefs, time signatures, and lyrics. The background of the slide features a blurred image of a book cover with the text 'Cor Tpt' and some musical notation.

Accompanied Melody

One part or voice carries the main melody, while it is accompanied by chords. It was developed during the Baroque period and is common in modern music.



A musical score in 2/4 time, consisting of two systems. The first system has a treble clef staff with a melody and a bass clef staff with chords. Chords are labeled C, F, C, G, C, F. The second system also has a treble clef staff with a melody and a bass clef staff with chords. Chords are labeled G, C, Am, Dm, G7, C. The melody in the second system includes fingerings: 1 3, 2 1 3, and 7.

No Melody

Music which does not follow pre-established rules.

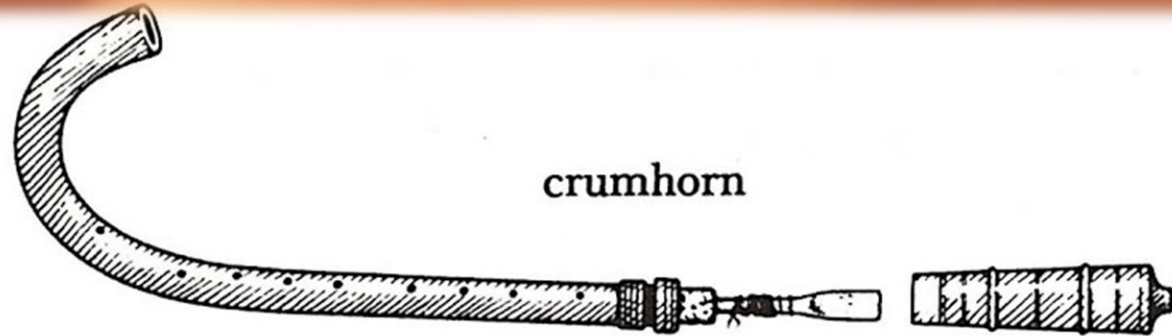
Religious vocal music

The religious changes influenced music profoundly, as each church adopted different musical styles and forms. The main religious musical forms were the **motet** and the **Mass**.

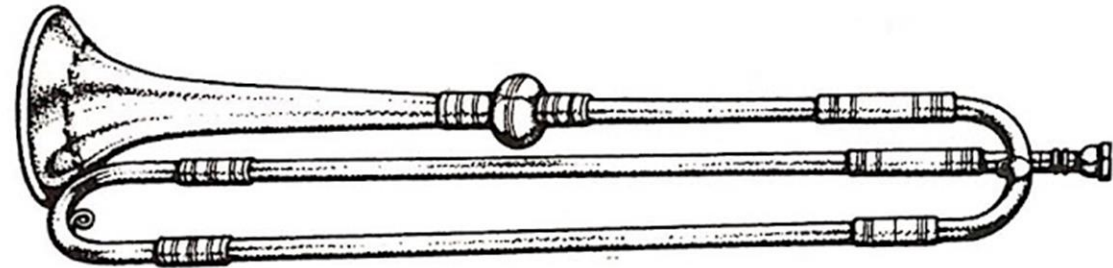
Secular vocal music

During the Renaissance, secular vocal music usually consisted of four voice parts, with songs expressing human feelings. The **madrigal** (the great Renaissance vocal form) is a composition for several voices in counterpoint and without instrumental accompaniment.

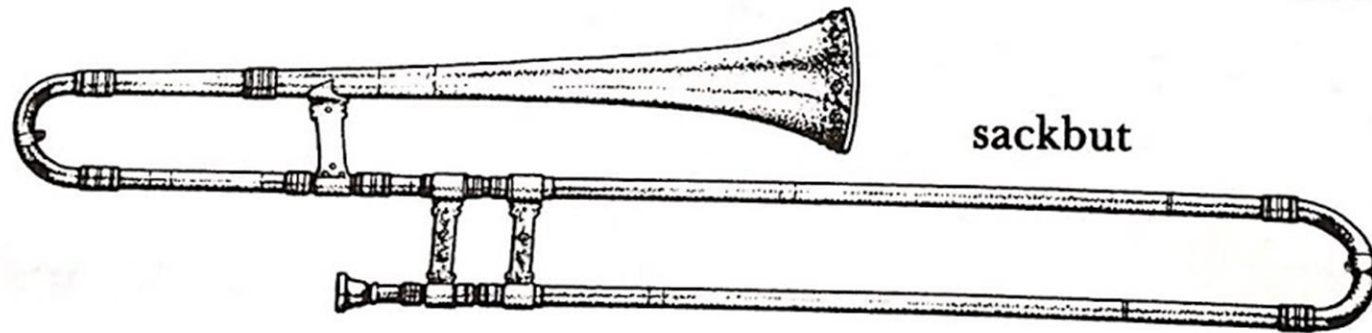
INSTRUMENTS



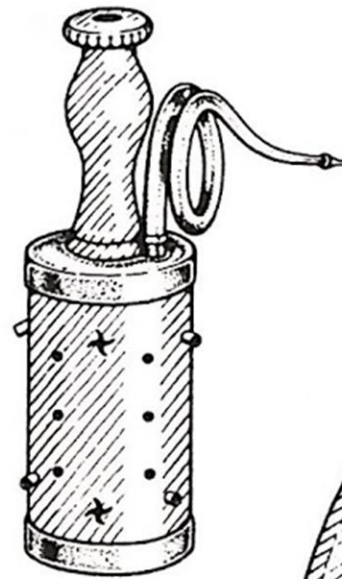
crumhorn



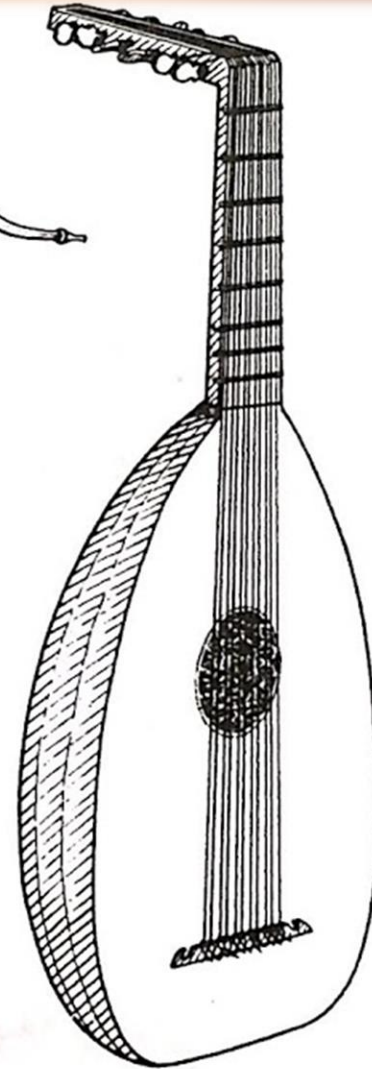
trumpet



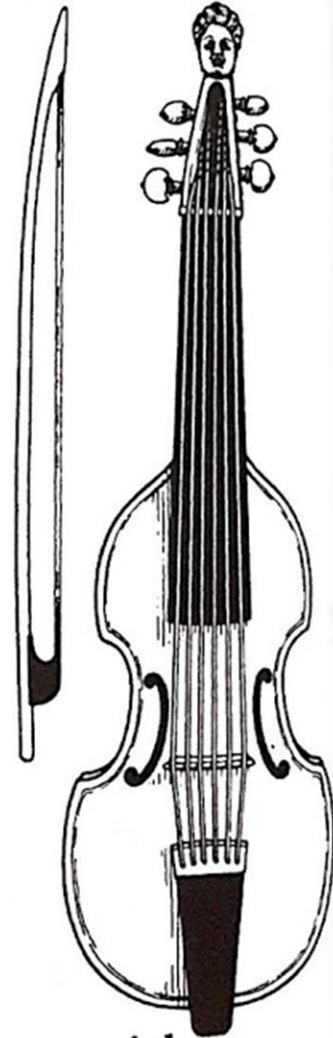
sackbut



rackett



lute



viol

Giovanni Pierluigi da Palestrina:

He was an Italian composer who wrote more music than any other Renaissance composer:

- Only wrote sacred music
- 104 masses and 450 sacred vocal songs





Tomás Luis de Victoria

Spanish composer and maximum representative of the Renaissance polyphony with **Cristóbal de Morales** and **Francisco Guerrero**. His innovative style, announced the imminent Baroque.

Cristóbal de Morales

He was born in Seville. Musician, composer and principal representative of the Andalusian polyphonic school.





Francisco Guerrero

He was born in Sevilla.
Tomás Luis de Victoria,
Cristóbal de Morales and
Francisco Guerrero form the
golden triad of Spanish
Renaissance music.



A. SAX.

Cors. / 1
Tpts. / 2