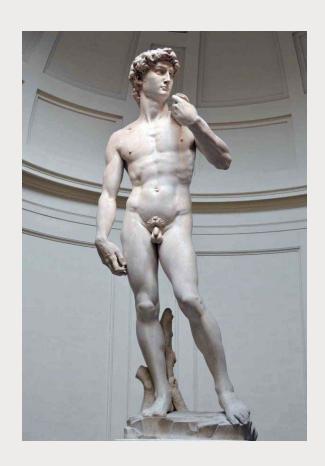
MUSIC IN THE RENAISSANCE (1450 - 1600)

THE RENAISSANCE





Characteristic

- Vocal music was more important than instrumental music
- Renaissance composers often used word painting, a musical depiction of specific words.
- The wide range of emotion in Renaissance music is usually expressed in a moderate, balanced way, with **NO** extreme contrasts of dynamics, tone color or rhythm.
- Texture is mainly Polyphonic

- Bass register was used for the first time
- No instrumental accompaniment
- Special occasions where instruments were combined with voices, instrument might duplicate the vocal lines to reinforce the sound, or take the part of a missing singer.
- Rhythm is a gentle flow rather than sharply defined beat.
- Each line of music has great rhythmic independence.

Sacred Music in the Renaissance

- Motet and Mass
- Both are **polyphonic** choral works
- Motet is set to a sacred Latin text other than ordinary mass
- Renaissance Mass is made up of FIVE sections: Kyrie, Gloria, Credo, Sanctus and Agnus Dei.

Josquin des Prez (1450 – 1521)



Ave Maria... virgo serena (Hail, Mary... serene virgin; c. 1475)

■ CD1, no.73

Giovanni Pierluigi da Palestrina (1525 – 1563)



Pope Marcellus Mass - Kyrie

Secular Music in Renaissance

- Every educated person was expected to play an instrument and read notation.
- The Renaissance Madrigal
 - Secular voice music, several solo voices set to a short poem, usually about love.
 - Combines homophonic and polyphonic textures
 - Uses word painting and unusual harmonies more often



Thomas Weelkes (1575 - 1623)

As Vesta was Descending

As Vesta was from Latmos hill Descending

She spied a maiden queen the same ascending,
Attended on by all the shepherds swain,
To whom Diana's darlings came running down amain.
First two by two,

Then three by three together,
Leaving their goddess all alone, hasted thither,
And mingling with the shepherds of their train
With mirthful tunes her presence entertain.
Then sang the shepherds and nymphs of Diana,
Long live fair Oriana!

- Comes from The Triumph of Oriana (1601)
- Disc 1 No.79

Renaissance Lute Song

- The *lute*, derives from the Arab instrument known as the 'ūd (literally, the *wood*)
- Plucked string instrument with a body shaped like half a pear
- Due to it's **versatility**, it is very popular in the Renaissance era.
- English lute songs widely cultivated from the late 1590s 1620s
- Lute songs are mostly homophonic in texture



John Dowland (1563 - 1626)



Instrumental Music in Renaissance

- Instrumental music are more intended for dancing
- Every cultivated person was expected to be skilled in dance, which was taught by professional dancing masters.
- Instruments produced a softer, less brilliant sounds.
- Important Renaissance instruments were recorders, shawm, cornets, sackbuts, viols, organs, regals and harpsichord.
- https://www.youtube.com/watch?v=vxPB76pmWss





Passsamezzo and Galliard

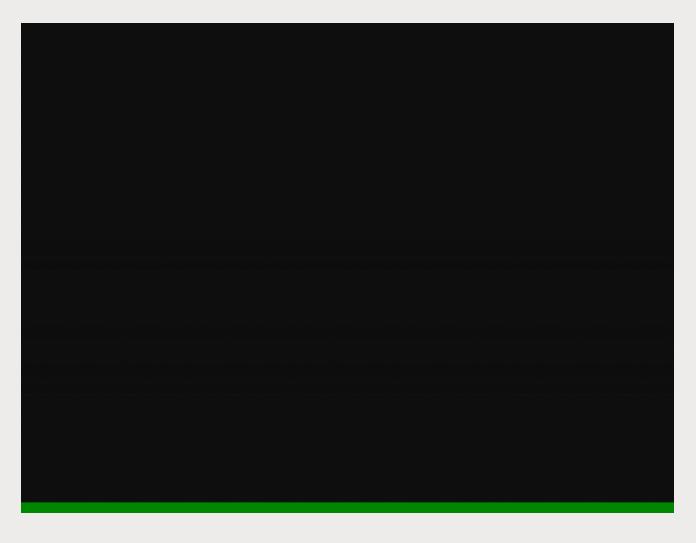
FORM

Passamezzo - AA BB CC ABC

Galliard - AA BB CC

- Passamezzo: stately dance in duple meter
- Galliard: quick dance in triple meter

Pavane and Galliard



Volta from Elizabeth

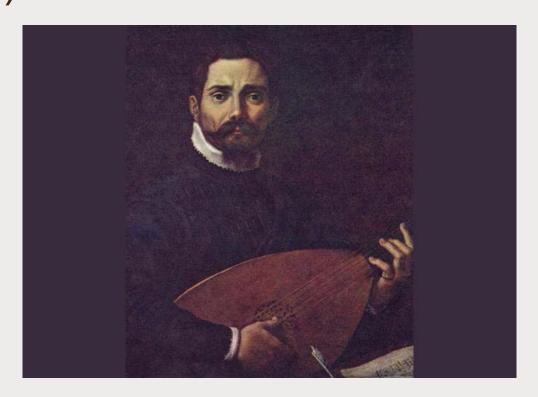


The Venetian School: From Renaissance to Baroque



- Venetian choral music of the late 16th century often contains parts that are written exclusively for instruments.
- Early Baroque tendency towards
 homophonic texture

Giovanni Gabrieli (1556 – 1612)



Plaudite (Clap your hands; 1597)

Thank you, have a great weekend!

Questions

- What are the main texture styles in Renaissance music?
 - Polyphonic, homophonic is also used, especially in light music, such as dances
- How does the Renaissance composers express emotions and imagery through music?
 - Word painting
- What register was used for the first time in Renaissance music?
 - Bass register
- What are the rhythmic styles of Renaissance choral and secular works?
 - Choral music has more of a gentle flow while secular music has a more clearly defined beat