

LEARNING RESOURCE

SPA - MUSIC



MUSIC OF THE MEDIEVAL AND RENAISSANCE PERIODS Grade 9 – Quarter 1

LEARNING RESOURCE for MUSIC

MUSIC OF THE MEDIEVAL AND RENAISSANCE PERIODS GRADE 9- QUARTER 1

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FOREWORD

Welcome to this Learning Resource for MUSIC

This Learning Resource was developed by experts from the National Commission for Culture and the Arts as a reference to aid you in developing rich, meaningful, and empowering learning in the creative fields. Every effort has been exerted to produce a Self-Learning Learning Resource that incorporates the most fundamental elements and principles of each discipline, while providing a spiraled, scaffolded, and multi-sensory approach to allow you to explore your innate creativity while building discipline and rigor in your chosen discipline.

Each lecture, activity, or reflection here is designed to be meaningful. Each one designed to build from the previous one, and each one with the objective of building up for the next skill or competence. We hope that you will find these activities challenging but empowering, and that your potential as a Filipino artist and Creative is further enhanced and inspired.

These Learning Resources take into consideration the various limitations and challenges brought about by the current situation and provides you with the flexibility to manage content and pace to your individual needs while maintaining standards for creativity, embodying 21st Century skills, and aspiring towards artistic excellence. Beyond compilations of dry information, these Learning Resources seek to develop *Higher Order Thinking Skills* of Analysis, Evaluation, and Creation.

If you are planning to use this Resource as a facilitator or teacher, you are expected to guide and orient your learners in the proper and efficient use of this Learning Resource. Most, if not all activities, will entail exploration, investigation, and experimentation, as such it is imperative that you, as the facilitator, establish the guidelines which will allow your students to be creative but within responsible, safe, and academically-sound limits. Your guidance and mentorship is expected and encouraged throughout the learning process.

We look forward to your journey as an artist, MABUHAY!

INTRODUCTION AND OBJECTIVES

If you have gone through the study of Medieval and Renaissance Music in the European and Philippine settings, you will probably wonder what more is there to learn. There is in fact more to learn and so much more to discover.

In this Learning Resource, we will continue to explore Medieval and Renaissance Music. We will look back at the factors that contributed to the growth of the Renaissance. We will become more familiar with the music style by listening, analyzing, and performing chosen musical pieces from Europe as well as the Philippines. We will study the music of the Cordillera and Mindanao as unique representatives of Philippine indigenous music.

At the end of this Learning Resource, you will be able to:

1. explain how sociocultural functions and historical events affect musical forms across Philippine and Western society.
2. identify commonalities and differences between Philippine and Western music during the Medieval and Renaissance periods
3. demonstrate skills in singing, playing actual or simulated indigenous and western instruments.

This Learning Resource may be used for, and is applicable to the following DepEd Codes:

SPA_MF9-Ia-1

SPA_MF9-Ib-2

SPA_MF9-Ic-3

SPA_MF9-Id-4

SPA_MF9-Ie-5

SPA_MIM9-If-6

MEDIEVAL MUSIC

The Medieval period is the beginning of the development of Western music as we know it. This was when we learned how to notate our music and establish rules around creating music; mostly documented and influenced by the Church. Looking into history we know that music had not begun during the Medieval period as there is evidence to prove that music has been around for much longer—as early as 2500 B.C.E. In Mesopotamia, Sumerians, and Akkadians already had terminology for music as well as systems of tuning and even genres. Songs to their deities are written on cuneiform tablets, and instruments such as the Sumerian bull lyre and harps recovered from the royal tombs of Ur survive as proof of this (Burkholder, Grout, & Palisca, 2006).



Title: Detail of the "Peace" panel of the Standard of Ur showing lyrist, excavated from the same site as the Lyres of Ur.

Collection: British Museum

Public Domain Art

Link:

https://en.wikipedia.org/wiki/Lyres_of_Ur#/media/File:Ur_lyre.jpg

Before the tradition of writing down what people knew, people used the oral tradition of handing information around 1800 B.C.E. The Babylonian musicians were already using seven diatonic scales and understood the concept of tuning instruments. These scales may have influenced the music of the Ancient Greeks, who follow very similar scales. The Babylonians are known to have created the earliest form of musical notation evidenced by a clay tablet from Ugarit around 1400-1250 B.C.E. (Burkholder, Grout, & Palisca, 2006) As the Ancient Greeks believed that music was not only for worshiping the gods but also important in understanding the cosmos and one's ethos--how one behaves based on one's beliefs. Music was essential to one's person that both Plato and Aristotle believed in the application of gymnastics to discipline the body was music for the mind. It was through these civilizations that were influential in the development of Western music.

The beginning of western music history began during the Medieval period. It was marked by the fall of the Roman empire. The Medieval period for music, spans from 450 to 1450. Many musically related documents and artifacts have been lost or destroyed, or perhaps were handed down through oral history, eventually lost and those which survived offer us only a glimpse of what once was. As music archeologists and historians continue to piece-together the history of this forgotten time, we are certain of one thing: where there are humans, there is music.

After the fall of the Roman civilization, Medieval Europe found itself tied to the Roman Catholic church. As an institution, the power of the Church was unprecedented and nearly absolute in the areas where Christianity was practiced. The Church was the establishment for education during this time, only those noble-born or a part of the church knew to read and write, and so it became the music that survived the test of time. The Church was so powerful and influential that it played a significant role in shaping the western music we learn about today.

Between the influences of classical Rome, Greece, Jewish music (through Christianity) and more recently found the music of Mesopotamia, the music of the Medieval period was centuries in the making. The Medieval period was also known as the Dark Ages. It saw many upheavals and wars. Europe had to deal with the spread of a fast and lethal plague known as the Black Death. It was also during this time that the Crusades happened, when European Christians sought to recover the holy city of Jerusalem from the Muslims from 1096 to 1291. The Hundred Years' War also occurred during this time, and the Church was in the middle of it all. In fact, the Church built monasteries, Gothic cathedrals, and even universities during this time.

During the Medieval period, the social class had three main divisions: nobility, peasantry, and the clergy. The nobility was composed of those that follow the rank below royalty. The nobility lived in castles made of stone. They often owned large areas of land and depended on the peasantry to serve them. Peasants—the largest of the population lived in humble accommodations and were often serfs, those who till the land of the nobility in exchange for protection. The clergy served the Church and the people.



Sample of Early Neumes

Link:

https://upload.wikimedia.org/wikipedia/commons/a/af/Troparium_et_prosarium_Sancti_Ma

As Medieval music was tied to the Church, we begin our journey with sacred Latin texts that were sung by monks for religious worship (Everist & Kelly, 2018). Without any musical accompaniment, music was sung in unison by a group of monks. This single melodic line, unaccompanied by any musical instrument, sung in Latin in sacred worship was called “**plainchant**” a direct translation of the Latin *cantus planus*. These were sung prayers. Many composers of plainchant are anonymous as it was considered an act of devotion to the church. There were varying characteristics to this, and it was not until **Pope Gregory** sought to collect and standardize plainchant that we see a unified liturgical practice. There were various melodies to the same prayers depending on the liturgical calendar. In collecting these sacred works, a system of notation called “**neumes**” were used. The neumes were made of a single line written above the words to give the singer an idea of its melodic direction.

Later, lines were added to indicate pitch, showing how high or low one should sing. Gregorian chant began with 4 lines and was read from left to right. The shape of the notes were blocked, which adhered to the shape of their writing instrument, the quill. Influences of Ancient Greek music surface as plain chant follows a modal system of seven-note octaves made up of five notes and two semi-tones. Gregorian Chant in particular adhered to scales similar to the major and minor scales heard in today’s music but were used mostly by the Church—these scales were called church modes, a set of seven different notes and an eighth that is an octave higher of the first note. Earlier chants were melodically simple and balanced as the Church did not want to emphasize one word over another word through large leaps in melodic interval. As time passed, the music of Gregorian Chant evolved into



Sample of Gregorian chant

https://en.wikipedia.org/wiki/Gregorian_chant#/media/File:Graduale_Aboense_2.jpg

Graduale Aboense, hymn book of Turku, Finland. 14th-15th century.

Source: Helsinki University Library,

having elaborate melodies, composers exercising the use of melisma, attaching 5 or more pitches to a syllable (Taruskin, 2010).



Pope Gregory I

Link:

https://en.wikipedia.org/wiki/Pope_Gregory_I#/media/File:Pope_Gregory_I_illustration.jpg

Plainchant would later become known as Gregorian Chant, thanks to the efforts of Pope Gregory in consolidating these works. Today, we define **Gregorian Chant** as unaccompanied song set to sacred Latin text. Other characteristics of Gregorian Chant include a free-flowing rhythm, its melody similar to other Medieval works moved stepwise. Handed down through oral tradition, notating Gregorian Chant was important as there were thousands of works written between A.D. 600 to 1300 and needed a sense of uniformity. It has been the official music of the Roman Catholic church for over a thousand years. Gregorian chant is often sung in cathedrals with high ceilings that

echoed and is said to convey a calm, otherworldly quality (Kamien, 2011).

As time passed, Gregorian chant became the official music of the Roman Catholic Church. The mass which was based on the Last Supper shared by Jesus Christ and his disciples, was standardized into the Ordinary of the Mass celebrated to this day. The Ordinary of the Mass is divided into five parts: *Kyrie Eleison* ("Lord, have mercy"), *Gloria in excelsis Deo* ("Glory to God in the highest"), the *Credo* ("I believe"), the *Sanctus* ("Holy"), and the *Agnus Dei* ("The Lamb of God"). These prayers were often sung and would vary in melody according to different times of day or season of the Church year.

As church music began to grow, so did its system of notation. An Italian monk and music theorist named **Guido d'Arezzo** is credited for drawing four lines across the page, giving a better idea of where the melody is precisely going. Guidonian notation would also use colors as references—yellow to show the note Do and red for the note Fa. The **Guidonian hand** is his most notable contribution; by using the hand as a singing aid in visualizing melody.

In modern notation, the names of the notes are known as the so-fa syllables: do, re, mi, fa, sol, la, and ti. The origin of the names of the notes were derived from the first syllable of each line of *Ut Queant Laxis*, a hymn to Saint John the Baptist said to have been written by Guido of Arezzo. Thus the first set of musical names were ut, re, mi, fa, sol, and la. “Ut” would later on be replaced with “do”, and so would the addition of the note “ti”. Nowadays, “ti” can also be replaced with “si”.



Guido of Arezzo
 Description: Guido van Arezzo. Bron onbekend, maar kennelijk Middeleeuws. The original uploader was Robbot at Dutch Wikipedia. - Transferred from nl.wikipedia to Commons.
 Link: https://en.wikipedia.org/wiki/Guido_of_Arezzo

Ut Queant Laxis (Hymn to St. John the Baptist)

Guido of Arezzo
 (circa 991-1033)

Ut que - ant la - xis, Re - so - na - re fi - bris, Mi - ra
 ges - to - rum, Fa - mu - li tu - o - rum, Sol - ve pol -
 lu - ti, La - bi - i re - a - tum, Sanc - te Jo - han - nes.

Translation:

So that your servants may, with loosened voices, resound the wonders
 of your deeds, clean the guilt from our stained lips, O Saint John.

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 version by Matthew D. Thibeault, October 31, 2008

Link: https://en.wikipedia.org/wiki/Ut_queant_laxis#/media/File:Ut_Queueant_Laxis_MT.png
 Copyright Creative Commons public Domain Declaration version by Matthew. D. Thibeault, October 31, 2008

Western music acquired its theoretical basis from early church music in Byzantium, Greece, and Syria. The various melodies of plainchant and later, Gregorian Chant were based on what we call Church modes. Modes are similar to the major and minor scales in that each mode consists of a group of seven notes, with an eighth an octave of the first note. Modes don't sound completely unfamiliar, in fact, modes can be played by the white keys on a piano. Some examples of church modes are the Ionian mode (C major scale), Dorian mode (D), Phrygian (E), Lydian (F), Mixolydian (G), Aeolian (A), and lastly the Locrian mode (B) which was hardly ever

The image displays seven musical staves, each representing a different church mode. Each staff begins with a treble clef and contains a sequence of seven notes, with the eighth note being an octave higher than the first. The modes are labeled as follows:

- Ionian:** C, D, E, F, G, A, B, C
- Dorian:** D, E, F, G, A, B, C, D
- Phrygian:** E, F, G, A, B, C, D, E
- Lydian:** F, G, A, B, C, D, E, F
- Mixolydian:** G, A, B, C, D, E, F, G
- Aeolian:** A, B, C, D, E, F, G, A
- Locrian:** B, C, D, E, F, G, A, B

used because it was deemed too dissonant. These modes were used for centuries until the 18th-Century when Baroque composers changed tonal harmony into the major and minor scales we use today. It was also during this time when instead of a mode, a particular “key” was assigned to a piece of music.

The Medieval period was a time of men. It was men who saw the rise and fall of empires and cities, and men who made all the important decisions. But during this time of men, a woman

stood out. One of the earliest composers was a woman, a female cleric by the name of **Hildegard of Bingen**, Germany. As a member of the clergy, Hildegard of Bingen was educated and it was her musical works that remains to be one of the largest collections of a single composer that survived to this day. Her musical collection entitled *Symphonia armonie celestium revelationum* (“The symphony of the harmony of celestial revelation”) included more than seventy plainchant compositions. Her most well-known work, *Ordo Virtutum* (“The Play of Virtues”) was a musical drama with more than eighty melodies and was probably intended to be performed by the nuns of Hildegard’s order and was in fact the earliest known play about morality. Hildegard of Bingen was many things—a visionary, a mystic, a frequent migraine-sufferer and all this we know because she documented everything that happened to her and as luck would have it, would survive.



Hildegard of Bingen

Link: <https://upload.wikimedia.org/wikipedia/commons/9/98>

Hildegard_of_Bingen.png

In listening to some of Hildegard of Bingen's works, a single sustained note is played or sung to accompany the melody. The single note that sits on top of the melody is called a musical **drone**. It can consist of one or more long, continuous notes. These drones can be sung or played on a fiddle, a medieval bowed-string instrument. Prior to this, antiphonal singing was a means to add to monophonic singing. Antiphonal singing involves two choirs or singers alternating with one another. An example of antiphonal singing occurs in responsorial singing (also known as call-and-response) where a leader take turns singing.

The drone would eventually extend to more sustained notes above the melody, later on, transforming into harmony and later, polyphonic music. This development would appear sometime between 700 and 900, when monks decided to add a second line to Gregorian Chant. What began as an improvised melody, would conform to a fourth or fifth interval above the melodic note. It was later between 900 and 1200 that Gregorian chant would add one or more melodic lines above the original melody, which we call **organum**. At one point, what was meant as an accompaniment to the melody became more independent, losing the melody in the cacophony of various lines; and became a separate melody in itself.

It took centuries for music in the Catholic Church to progress. The year 1150 would see Paris,

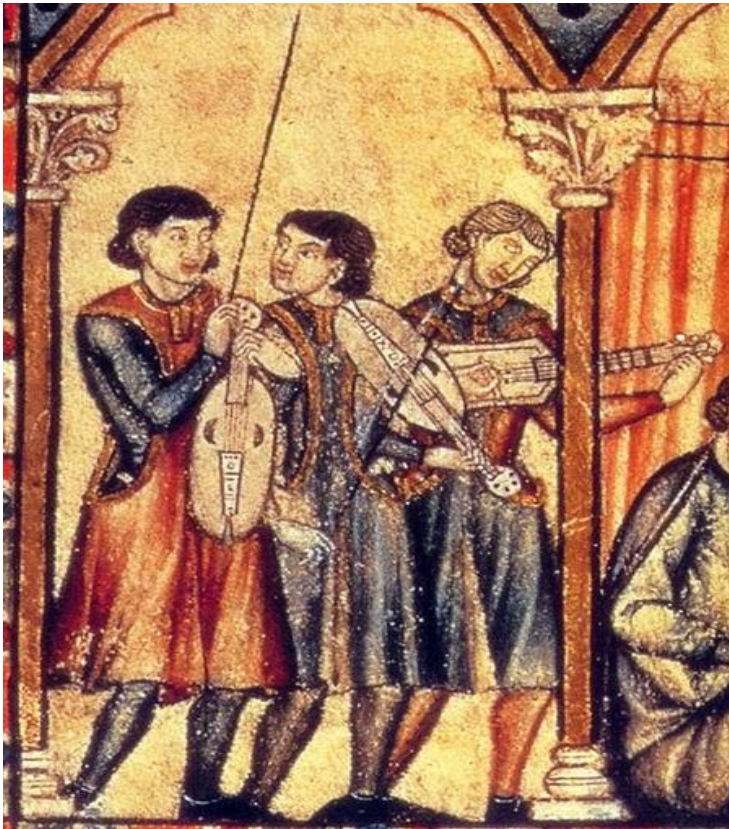


Notre Dame
<https://www.publicdomainpictures.net/pictures/120000/velka/notre-dame->

France as the intellectual and artistic capital of Europe. Leading scholars flocked to the Cathedral of Notre Dame and two of its choirmasters, **Leonin** and **Perotin**, established the **school of Notre Dame**. It was in that gothic cathedral that Leonin and Perotin along with their followers would set music into measured time and notate rhythm, enabling polyphonic Church music to once again evolve. From being limited to

playing a set of specific rhythmic patterns and subdividing the beat into three (the Symbol of the Holy Trinity), to the gradual use of triads and thirds to allow polyphonic to sound “complete” as earlier music sounded “hollow”.

As Gregorian Chant thrived within the Church, music played outside the confines of the Church was led by French nobles called **troubadours** and **trouvères**. They were poet-musicians of the



[https://commons.wikimedia.org/wiki/File:Vielles_and_Citole,_Manuscript_T_\(El_Escorial,_Biblioteca_del_Real_Monasterio,_MS_T_I_1\),_fol._5r,_detail.jpg](https://commons.wikimedia.org/wiki/File:Vielles_and_Citole,_Manuscript_T_(El_Escorial,_Biblioteca_del_Real_Monasterio,_MS_T_I_1),_fol._5r,_detail.jpg)

twelfth and thirteenth century, they sang about love, the Crusades, and played dance songs and spinning songs. Their music was the largest body of secular songs next to those by the Church. Most of their songs were preserved thanks to the clerics who wrote them down, over 1,650 melodies survive to this day. Some notable figures among the troubadour were **Guillame IX, duke of Aquitaine** from the south of France and the **trouvere Chastelain de Couci**, from Northern France. There was **King Richard I** (the Lionheart, 1157-1199) who was also a **trouvere**, writing songs in French (which was the language of the English kings and nobility). Surprisingly, there were a few female troubadours

recorded who sang songs addressed to men, most notably **Beatriz de Dia**.

Prior to the existence of troubadours and trouveres were the wandering minstrels of the Middle Ages. These minstrels were known to perform music and acrobatics and were also known as **jongleurs**—or juggler. Unlike the noble troubadour or trouvere, **minstrels** were from the lowest social level—with the slaves and prostitutes. They often performed in courts and would play a Medieval dance called an **estampie**. According to surviving works, an estampie was made of a single melodic line, following a triple meter, and often played by a **rebec** (a bowed instrument),

a *pipe* (a tube-like wind instrument), or a *psaltery* (a triangular or trapezoidal shaped string instrument played by plucking or striking).

The troubadours and trouveres not the only secular group to perform music. The **minnesinger** were the German counterparts of the troubadours, singing *minnelieder* (translated: love songs) during the twelfth and fourteenth centuries. These strophic formed songs were geared towards love for their obligation towards the Church. In Italy, the **laude** (singular: lauda) were sacred Italian monophonic songs, gathering people in prayer and support. Spain too had its own sacred music, notably called the **cantiga**. These were songs often honoring the Virgin Mary and were monophonic in texture. The most famous is the Cantigas de Santa Maria, compiled by King Alfonso X the Wise (el sabio) of Castile and Leon.

Instruments that were played during the Medieval period were composed of wind, string, and percussion instruments. These accompanied sacred and secular music. Instruments such as the bagpipes, the pipe, the transverse flute, the shawm, the organ, recorder, and shawm are some examples of the many wind instruments played during the Medieval period. Stringed instruments such as the fiddle (also known as the vielle), hurdy-gurdy, gittern, the dulcimer, guitarra Latina (latin Guitar), the Harp, the Lute, the Rebab, and the Viol are made of wood and animal gut strings. Depending on the stringed instrument, these we played either by plucking and strumming (gittern, guitarra Latina, the Harp, the Lute, or bowing (fiddle, rebab, hurdy-gurdy, and viol), or even striking the strings with tiny hammers to sound. Percussive instruments of the Medieval period were the cymbals, tabor, tamborine, and skin drums.

During the fourteen century, secular music grew in popularity over sacred music, ushering a **new art** or **ars nova** (in Latin) According to Kamien, composers wrote polyphonic music which included drinking songs and pieces that imitated birdcalls, dog's barks, and hunters' shouts— there was also a new system of music notation that included rhythm. Syncopation, where one places an emphasis on the weaker beat over the stronger, became common practice. A notable French composer by the name of Guillame de Machaut travelled from one court to another and wrote music and poetry. He studied theology and spent most of his live serving various royal families until his later years where he served as a church official. Guillame de Machaut's works are one of those which survive up to this day and his collection of courtly love songs mark the beginning of the decline of the church. He is best-known for his work *Puis qu'en oubli sui de vous* (translation: Since I am forgotten by you) written around 1363 and his Notre Dame Mass

written around the early 1360s. It is with this new art that signals the end of the Medieval period and the rebirth of culture in the Western World.

SUGGESTED ACTIVITY:

1. 1. Create your own Gregorian chant-inspired music. Select a church mode and a sacred latin text and remember the characteristics of Medieval sacred music. Notate your work then record it.
- 2.
3. 2. Gregorian Chant of the 21st Century. After listening to several examples of Gregorian Chant, select a modern song and create a cover of it.

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RENAISSANCE MUSIC

This was an age of 'rebirth' throughout Europe with discoveries and advances in medicine and science (Copernicus, Fallopius, Leonardo da Vinci), architecture and art (Botticelli, Brueghel, Michelangelo, Titian), literature (Caxton, Dante, Shakespeare), and exploration (Columbus, Drake, Magellan, Vasco da Gama).

In Italy, composers of religious music were exploiting the resonant acoustics of the great churches that include St. Peter's in Rome and St. Mark's in Venice. Religious music was often very elaborate. Many voices sang overlapping melodies, creating a seamless blend of ethereal sounds, which almost rendered the words indistinguishable. This technique of writing many overlapping parts is called polyphony, (many sounding).



In contrast, the technique of antiphony (sounding against) produced a different texture by bouncing single words or phrases from one part of the choir to another. Both techniques of writing were wonderfully effective in resonant churches. Music flourished outside the church too. Town and city corporations set up bands to play at civic functions, and in the countryside, villagers had their own songs and dances. The first printed music appeared in the 2nd half of the 15th century.



In England in early Tudor times, the hall was the setting for banquets and dancing in wealthy households with the musicians playing in the minstrels' gallery. Dancing was an important part of this upper-class social life and many styles, emerging in different countries, became popular throughout Europe. The estampie had set the pattern for partner dances, and now most dances were variations of the same basic steps.

During the Tudor period these 'court' dances had divided into two types- elegant, walking dances for the older guests, and lively energetic dances for the younger.

By the time of Henry VII in later Tudor times, visitors were often received in the comfort of the privy chamber and the musicians adapted to this more intimate arrangement accordingly. They tended to play in adjoining rooms with open doors and often scaled down the number of players necessary. The gradual disuse of the halls in favor of this type of smaller-scale entertainment spread across Europe.

There was a great increase in the composition and publication of instrumental music, particularly for the middle classes to play in their own homes. Instruments were often played together in families of the same type, known as consorts.

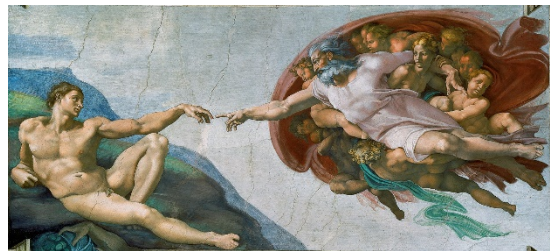


Several homes would have a chest of viols (string instruments which predate the modern string family stored in a chest), or recorders, which they would play, sitting around a table, from specially printed music which allowed all players to read the music at once.

THE AGE OF RENAISSANCE:

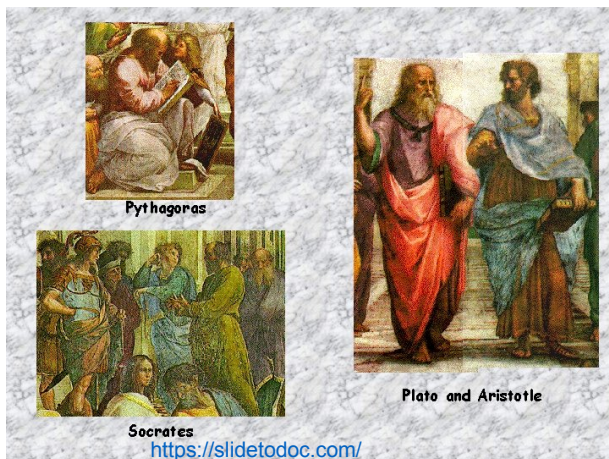
Revival of Ancient Ideas

In the fifteenth and sixteenth centuries, the great renewal of European interest in ancient Greek and Roman Culture deeply affected how people thought about music. They experienced architectural monuments, sculptures, they could read the writings of classical philosophers, poets, essayist, and music theorist that were being newly translated, but not ancient music itself. Expressed his disappointment with the learned music of his time, the renowned Roman Catholic Archbishop of Loreto, Italy Bernardino Cirillo (1500-1575) advocated a return to the simplicity and harmony of the earlier forms of Church music rather than elaborate forms of organ music. He encouraged musicians to follow the example of the scholars who had restored Greek and Roman literature, sculptors, painters, and architects who had rediscovered ancient art, and to retrieve the power of the classical styles and modes. Archbishop Bernardino Cirillo participated in the Council of Trent and was interested in improving Church music, he also published litanies to the Virgin Mary.



Humanism

The age of Humanism developed ancient learning particularly in poetry, rhetoric, history, and moral philosophy were common among people during the time. But defenders and critics of music were countering to this belief. Thinking people were called upon to allow their lives, artworks, customs, and social and political structures by the standards of antiquity. Musicians and writers like Zarlino and Cirillo lamented to the decline of music after the classical age and wanted to get the ancient heights to scale again. Believed that modern music had reached a height the same as antiquity however, admitted that in the intervening ages music had died of neglect.



Humanism was the most characteristic intellectual movement of the Renaissance Era. It touched music later rather than poetry and literary but the writers have claimed that the break was disagreeable. Vittorino da Feltre's school for novel and talented youth, founded in 1424, in the count of Mantua, educated the students to read Boethius' music treatise as a classical text instead of a basis for professional training. This significant shift marked a rebirth of interest in past Greek's music theory. Over the next half of the century the principal Greek music treatises brought to the west from

Byzantium by Italian manuscripts hunters. Among the musical treatises were translated into Latin by the end of the fifteenth century, some of the translations were commissioned for the private use of scholars and were not included in the general circulation.



<https://www.italyonthisday.com/>

Franchino Gaffurio (1451-1522) Gaffurio's treatises were the most influential of the late fifteenth and early sixteenth centuries. He incorporated much Greek learning and theory into his major writings. Along with published translations and commentaries in some of his works, his writings stimulated a new idea on matters such as the word-music relations, tuning, modes, consonance and dissonance, the elements and scope of tonal system, and the harmony of music, of the human mind and body, and of the cosmos.

Composers could tap the listener's emotions by their choice of mode, according to the ancient philosophers. Theorist and composers assumed that these Greek modes were identical to the church modes and that the emotional powers attributed to the emotions.

Consonance and Dissonance:



<https://en.wikipedia.org/>

The *Liber de arte contrapuncti* (A book on the Art of Counterpoint, 1477) was the outstanding instruction book on counterpoint in the fifteenth century by Johannes Tinctoris (1453-1511), a Flemish composer who settled in Naples at the court of King Ferrante I in the early 1420s. As thirds and sixths came to be accepted theoretically, a sharper distinction was drawn between consonance and dissonance. Counterpoint masters devised new rules for controlling dissonance. He disagreed with the works of the older composers in which there were more dissonances than consonances. He devised strict guidelines for introducing

dissonances with limiting unstressed beats and syncopated passages or suspension at cadences. These rules were further refined in later treatises by Italian authors and finally synthesized in Zarlino's great work.

Tuning System: Pythagorean Tuning

Pythagorean Tuning, which prevailed in the mid-fifteenth century, made the intervals of thirds and sixths sound rough. These intervals were constantly used during the time. This tuning resulted from dividing the monochord according to the instructions of Boethius, Guido, and others writing throughout the Middle Ages. In 1482, Bartolome Ramos de Pareja a Spanish mathematician and music theorist residing in Italy, propose that this division be modified to produce more pleasing thirds and sixths. The idea was slowly accepted both in theory and practice, though not without opposition from purists like Gaffurio. By the beginning of the sixteenth century, instruments were tuned to make the imperfect consonances (fourths, fifths, and octaves), which in the Pythagorean system were in their purest intonation, were allowed on the final beat of a cadence.

Musica Ficta

Musicians experimented with new tuning systems called *musica ficta*. They wanted consonances to sound sweeter and expanding the tonal vocabulary to improvise it. This called for a limitation of accidentals- mainly F#, C#, G#, B and E but as they wanted to attain new expressive effects, they began exploring cycles of fifths that led them to recognize notes as remote from the diatonic scales as C and B. "Ficta" scales patterned to the conventional range were designed to adjust these notes. In the Pythagorean tuning systems used in the fifteenth century, however, a shaped note and its corresponding flatted note, such as G# and A, were different pitches. This led to the development of organs and harpsichords with separate keys for such pairs of tones. The composer Nicola Vicentino (1511-1576) gained notoriety for inventing a harpsichord with three keyboards that could play in the chromatic and enharmonic genera as well as the diatonic. He claimed thereby to have recaptured the powers of the ancient Greek scales.

Words and Music

Humanism succeeded in bringing music into closer relationship with the literary arts. The image of the ancient poet and musician unified in a single person which inspired both poets and composers to seek a common expressive goal. Authors became more concerned with the sound of their verses and so as composers imitating that sound. The punctuation and text of the composition guided the composer in shaping the structure of the musical setting and in marking pauses in the text with cadences of different degrees of finality. The poet's message and images influenced the composer's melodies, rhythms, and textures, as well as the mixture of consonances and dissonances. Composers sought new ways to dramatize the content of the text. It became the rule to follow the rhythm of speech and not to disregard the natural accentuation of syllables, whether in Latin or the vernacular.

Music made more directly appealing and meaningful to listeners over the entire period of the Renaissance. Because of the rapid changes that music underwent during this century and a half—at different rates in different countries, it is not possible then to define a Renaissance musical style. The Renaissance was more general and cultural movement and state of mind than a specific set of musical techniques.

Prelates as Patrons of Music:

The rise of wealthy and powerful aristocratic patrons in the ruling courts of Burgundy and the Holy Roman Empire and the princely courts from the Medici family in Florence, the Estes in Ferrera, the Sforzas in Milan, and the Gonzagas in Mantua were the powerful influences in music. These influential rulers became the patron of some of the best musicians for their religious and secular compositions.

Music Printing

Printing of manuscripts formed a demand for music to play and sing. Manuscripts were compiled to suit the local repertory. Decorated manuscripts were also copied as gifts presented at weddings, anniversaries, and other occasions. This process, though slow and expensive, did not always transmit the composer's music accurately. With the growth of printing, much wider dissemination of written music became possible.

Most ensemble music published in the sixteenth century was printed in the form of oblong part-books—one small volume for each voice. A complete set was needed to perform a piece and intended to be used at home or in social gatherings. Most church choirs continued to use the large handwritten choir books, and new ones were still being hand-copied in the sixteenth century, even as printed versions began appearing.



Effects of music printing

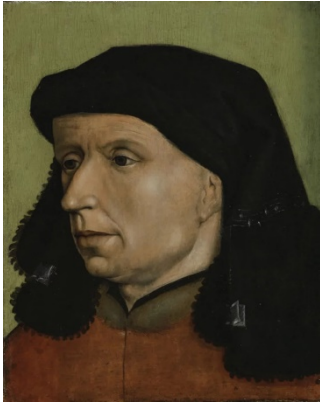
The effect of the movable type in writing music had its extensive effects, that is, precious manuscripts which copied with difficulty by hand could be liable to all kinds of errors and modifications, however the invention of printing led to mechanical means of printing music. A plentiful supply of new music is still less costly than equivalent manuscripts. Moreover, the existence of printed copies expected to preserve many more work for performance and study by later generations.

Read on New Ways of Spreading Information in the Renaissance at the link below:

<https://study.com/academy/lesson/new-ways-of-spreading-information-in-the-renaissance.html>

Northern Composers and Their Music

Johannes Ockeghem (1420—1497)

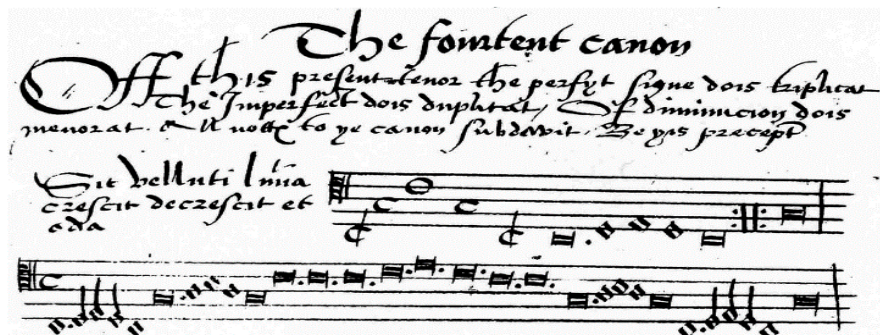


Ockeghem's output was relatively small for a composer of his renown: thirteen Masses, ten motets, and some twenty chansons. Most of his Masses resembles Dufay's in their general sonority. Four voices of essentially like character interact in a contrapuntal texture of independent melodic lines. The bass, which before 1450 was rarely notated below *c*, is now extended downward to *G* or *F*, and sometimes as much as a fourth lower in special combinations of low voices. Otherwise the ranges are about the same as they had been in the early part of the century. In compass, the superius corresponds to the modern alto, and the tenor and contra-tenor (the "tenor altus") are nearly equal and frequently cross each other. Ockeghem achieved a

<https://www.last.fm/> fuller, thicker texture, a sonority that is both darker and more homogenous than we find earlier.

Canon

The canon is a conspicuous exception to Ockeghem's sparing use of imitation. The prevailing method was to write out a single voice part and to give instructions to the singers to derive the additional voices from it. The instruction or rule by which these further parts were derived was called a *canon*, which means "rule" or "law". (What we now call canon was then called *fuga*, the strict form of which was a species of canon.) For example, the second voice might be instructed to sing the same melody starting a certain number of beats or measures after the original; the second voice might be an inversion of the first—that is, move by the same intervals but in opposite direction—or it might be the original voice in reverse, a type called a *retrograde* or *cancrizans* (crab) canon



<https://www.cambridge.org/>

Mensurium Canon

Another possibility was to make the two voices move at different rates of speed. Canons of this sort, sometimes called *mensuration* canons, could be notated by prefixing two or more different mensuration signs to a single written melody. In a mensuration canon the ratio between the time values of two voices might be simple augmentation or diminution (the second voice moving in note values twice or half as long as the first), or some more complex ratio.

Ockeghem's *missa prolationum* is a technical tour de force in which every movement is a double mensuration canon.

Missa cuiusvis toni

Ockeghem's Mass - *Missa cuiusvis toni*, is another display of compositional skill and challenge to singers that can be sung "in any mode: by reading the music according to one or another of four different clef combinations and making the necessary adjustments to avoid the interval *F-B* either melodically or harmonically with the bass. The resulting music can be heard in any of four different modes.



Jacob Obrecht

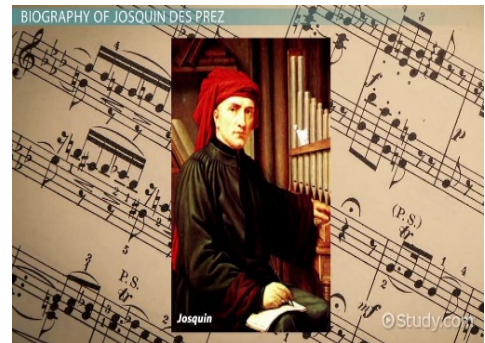
Obrecht's surviving works include twenty-nine Masses, twenty-eight mostets, and a number of chansons, songs in Dutch, and instrumental pieces. Most of his Masses are built on *cantus firmi*—either secular songs or Gregorian melodies, but there are many varieties in the way these borrowed themes are treated. In some Masses the entire melody is used in the Kyrie, the second in the Gloria, and so on. Still others have two or more *cantus firmi* in combination: the *Missa carminum* introduces about twenty different secular tunes.

The Chanson

Secular composition did not lag far behind Mass composition in prestige and craft. Composers expanded the miniature proportions typical of the early Burgundian chanson into larger musical forms. Chansons of 1460-80 show more use of imitative counterpoint, between the superius and tenor voices, later among all three parts. Ockeghem's chansons, as well as his equally famous contemporary, *Antoine Busnois* (1492), made use of the traditional forms' *fixes* of courtly poetry. Chansons were freely altered, rearranged, and transcribed for instruments. They provided an inexhaustible supply of *cantus firmi* for Masses, which might be based on the superius or tenor of the chanson.

Josquin de Prez (1440-1521)

Contemporaries regarded him as “father of the musicians”. To Martin Luther, he is the “master of the notes”. Born in France, he was a singer at Milan Cathedral from 1459 to 1472 and then joined the ducal chapel of Galeazzo Maria Sforza. He was appointed *maestro di cappella* at the court of Ferrara in 1503, at the highest salary in the history of that chapel, but left Italy for France the following year, escaping the plague that was to take Obrecht’s life. From 1504 until his death in 1521, Josquin resided at Condé-sur-l’Escaut, where he was provost of Notre dame. A large number of sixteenth century printed and manuscript anthologies contain <https://study.com/> his compositions, which include some eighteen Masses, one hundred motets, and seventy secular vocal works



Motets

The high quantity of Josquin’s motets yielded significant results. In this day the Mass was still the traditional means by which composers demonstrated mastery of their craft. But the Mass’s liturgical formality with unvarying text left little room for experimentation. Motets could be written on a wide range of unfamiliar texts that offered interesting new possibilities for word-music relationships. That now made the motet the most inviting genre for sacred compositions.

Masses

Josquin’s work links the Middle Ages and the modern world. Conservative features are most evident in the Masses, which abound in technical ingenuity. Most use a secular tune as a *cantus firmus*. In the *Missa L’homme arme super voces musicales*, Josquin transposed the familiar fifteenth century tune to successive degrees (or syllables—*voces musicales*) of the hexachord, beginning on C for the Kyrie, D for the Gloria, and so on. This Mass also includes a mensuration canon. Josquin’s Masses employ many of the techniques commonly used in the sixteenth century. The theme of the *Missa Hercules dux Ferrariae* offers an example of a *soggetto cabato dale vocali*, a theme drawn from the vowels of a word or sentence by letting each vowel indicate a corresponding syllable of the hexachord.

Imitation Masses

The imitation Mass began to replace the *cantus firmus* Mass and became more common later in the sixteenth century. Instead of basing the Mass on a single voice of a chanson, the composer subjects all its voices to free fantasy and expansion. Imitation Mass can take over many attributes of the pre-existing work, including its characteristic motives, fugal statements, and answers, and even its general structure. The resulting composition is best termed *imitation Mass*, though it has also been called *parody Mass*.

Text Setting

In keeping with humanist ideals, Josquin and his colleagues struggled to make the music better communicate the texts that has been set. They took greater care to fit the musical stress to the accentuation of the words whether Latin or vernacular and to permit the words to be heard and understood. This meant that the task of matching the words to the music could no longer be left to the singers during a performance and parts had to have the text positioned under the music clearly and completely. Ockeghem and other Franco-Flemish composers gave way to more direct syllabic settings in which a phrase of text could be understood as an uninterrupted thought. Composers turned to the chanson and the Italian popular genres as models for their vocal writing.

Musica Reservata

The term came into use shortly after the middle of the sixteenth century to denote the “new” style of those composers who introduced chromaticism, modal variety, ornaments, and extreme contrasts of rhythm and texture in their music to project the words convincingly. It may also be that music was preserved for a particular patron’s chambers. His primary purpose in writing the treatise was “to restore to light that music which is commonly called *reservata*.”

Other Musicians of the Period:

Read more information about **Henrich Isaac (1450-1517)**, **Pierre de La Rue (1460-1518)**, and **Jean Mouton (1459-1522)** at the link below:

<https://www.liveabout.com/top-renaissance-period-composers-724387>

The Franco-Flemish Generation

Between 1520 and 1550 new types and forms of vocal music that modified the dominant Franco-Flemish style appeared all over Europe. The change came about partly because northerners who worked in Italy and southern Germany were influenced by the musical idioms of their adopted homes. Instrumental music increased in both importance and production, and was affected by musicians’ migrations and by the changing character of vocal music.

<https://www.pinterest.ph/dagarve3787/> saved/



Church music remained intact through transpiring changes. Some composers returned to the continuous contrapuntal style of Ockeghem, though reacting against the highly personal and adventurous experiments of Obrecht and Josquin. Traditional composers almost abandoned the canons and similar devices of the older school. The imitation Mass gradually replaced the older technique of basing Mass on a single cantus firmus. Chant melodies were more freely treated and still functioned for Masses and motets, both of which were now being written for five or six voices rather than four.

Adrian Willaert (1490-1562)



Initiated in bringing text and music into closer rapport. His experiments in chromaticism and rhythm were on the leading edge of new developments. A leading character in Venetian musical life, composed both sacred and secular music of the Franco-Flemish composers of his generation, he was most deeply affected by the humanist movement and Italian musical practices. He trained many eminent musicians, who spread his fame and influence all over Italy.

The text of his sacred compositions, which contain the bulk of his work, determines every dimension of the musical form. He was one of the first composers to insist that syllables be printed under their notes and that careful attention be paid to the stresses of Latin pronunciation.

The key to this design is evading the cadence, voices are turning in a different direction instead of leading to a perfect cadence. Such a pattern of preparation, almost always taking the form of a suspension followed by evasion, contributes to the clarity of the counterpoint while maintaining continuity. The evaded cadence also permits other voices to continue an imitative texture after one or two voices come to a close, so that each voice can give a long arching line with beginning, middle, and end.

Use of Chant

Although *O crux* is based throughout on the plainchant antiphon, no one voice monopolizes the borrowed melody (as in the older cantus-firmus procedures); the melody is not treated in canon in two voices and it is not tied to formal fugal procedures rather, the chant fragments serve as subject matter for an extremely free imitative development.

Modality

How to preserve modality, which was being undermined by *musica ficta*, was a problem faced by early Renaissance composers, who saw the modes as a link to the Christian tradition and as a path to reproducing the emotional effects attributed to the music of antiquity.

Other Composers of the Period:

Read more information about **Nicola Gombert (1495-1556)**, **Jacobus Clemens (1510-1566)** known as “Clemens non Papa”) and **Ludwig Senfl (1486-1542 or 43)** at the links below:

<https://www.britannica.com/art/Franco-Netherlandish-school>

<https://www.britannica.com/art/Western-music/New-religious-musical-forms#ref363028>

The Rise of National Styles

Italy

Franco-Flemish composers settled all over western Europe in the early sixteenth century taking with them their international musical idiom. Each country also had its own distinctive music that was surely popular locally than the learned art of the northerners. These national idioms would gradually rise to fame and transform the international style. This process appeared distinctly in Italy, where the remarkable influence of native music is richly illustrated in the careers of Willaert and his contemporaries.



In fact, Italy had by then ousted France and the Low Countries as the center of European musical life that endured for two hundred long years. Europeans who had spent the 1500s looking to Flanders and the Netherlands for musical leadership now turned toward Italy, but each country had also developed a national style of its own.

The Frottola

Petrucchi's earliest music collections, printed in Venice beginning in 1501, comprised chansons, Masses, and motets. He published more or less eleven collections of Italian strophic songs called *frottola* (singular, *frottola*). These were set syllabically and homophonically in four parts, with the melody in the upper voice, marked rhythmic patterns, and simple diatonic harmonies. Usually the top voice was sung, while the other parts were played. The *frottola* flourished in the late fifteenth and early sixteenth centuries. Beginning in 1509, Francisco Bossinensin published a large number of *frottola* by various composers in arrangements for lute and voice.

The Lauda

The religious counterpart of the *frottola* was the polyphonic *lauda*, a popular non-liturgical devotional song. The text is in Italian or Latin. The melodies often taken from secular songs and

were set in four parts. Petrucci published two books of laude in 1507-1508. Laude were commonly sung in semi-public devotional gatherings, either acapella or with instruments playing the three lower voices. Like frottola, laude have regular rhythm and with the melody in the highest voice and typically syllabic and homophonic. In their simple harmonic setting they were often remarkably expressive. Although related in mood and showed little resemblance to the Franco-Flemish church idiom.

The Italian Madrigal

Madrigal texts

In contrast with the frottola, madrigal composers chose poetry that was more elevated and serious. Many of the texts were written by major poets, including **Francesco Petrarca**, **Pietro Bembo**, **Jacopo Sannazaro (1457-1530)**, **Ludovico Ariosto (1474-1533)**, **Torquato Tasso (1544-1595)** and **Giovanni Battista Guarini (1538-1612)**. The music of the frottola was essentially a tune for singing the poetry, marking the end of each line with a cadence and usually two long notes, with the lower parts of harmonic foundation. The madrigal dealt much more freely with the verses using a variety of homophonic and contrapuntal textures in a series of overlapping sections, each based on a single phrase of the text. Most important, madrigal composers aimed to match the seriousness, nobility, and artfulness of the poetry and to convey its ideas and passions to their performers and audience.

Text forms and subjects

Madrigal, like *frottola*, was a generic term that comprised a variety of poetic types: sonnet, ballata, canzone, ottava rima, and poems written expressly to be set as madrigals. Most madrigal texts consisted of a single stanza with a free rhyme scheme and a moderate number of seven- and eleven-syllable (Endeca-syllabic) lines. The subject matter was sentimental or erotic, with scenes and allusions borrowed from pastoral poetry. The text usually ended with an epigrammatic climax in the last line or two.

Social Setting

Madrigals were sung in all sorts of aristocratic social gatherings. In Italy, they were often heard at meetings of academe organized to study and discuss literary, scientific, or artistic matters. Madrigals also appeared in plays and other theatrical productions. However, the performers were mainly amateurs on these circles. The demand for music was great that some two thousand collections were published between 1530-1600, and its popularity continued into the seventeenth century.

Voices

Most of the early madrigals were intended for four voices; five voices became the rule after the mid-century and settings for six or more parts were not unusual. The word "voices" was taken literally, the madrigal was a piece of vocal chamber music intended for performance with one singer to a part. However, instruments often doubled the voices or took their places.

Chromaticism

Composers began exploring the chromatic scale both through half-step motion and moves out of the mode to revive the chromatic and enharmonic genera of Greek music, the most influential theorist, **Nicola Vicentino** (1511-1575) published a treatise, *L'antica musica ridotta moderna pratica* (Ancient Music Adapted to the Modern Practice, 1555), proposing a revival. He designed an *arcicembalo* and *arciorgano* to perform music containing half-step and microtonal progressions that were impossible to play on normal keyboards. Many of his contemporaries ridiculed at his ideas and his music, but then, a number of his madrigals reach a high level of artistry.

Early Italian Madrigal Composers:

The leading Italian madrigal composers in the early period were **Franco-Fleming Philippe Verdelot** (1480-1545), **Bernardo Pisano** (1490-1548) and **Francesco de Layolle** (1492-1540), all active in Florence, and **Verdelot Pisano**, and **Costanzo Festa** (1490-1545) in Rome, **Jacquez Arcadelt** (1505-1568) in Venice.

Later Madrigalist

Claudio Monteverdi (1567-1643)

The madrigal had a special place in the career of Claudio Monteverdi; it is the genre through which he made the critical transition from writing the polyphonic vocal ensemble to the instrumentally accompanied solo and duet. Monteverdi's first five books of madrigals, published between 1587 and 1605, are monuments in the history of the polyphonic madrigal. Without going to such extremes as Gesualdo, Monteverdi demonstrated remarkable expressive power through his smooth combination of homophonic and contrapuntal part writing, his faithful reflection



of the text, and his free use of chromaticism and dissonances. But certain features—hinted at in music of his contemporaries—indicate that Monteverdi was moving swiftly and with remarkable assurance toward the new seventeenth-century style. *Cruda Amarilli*, illustrates the flexible, suggestive style of Monteverdi's polyphonic madrigals. It is rich in musical invention, humorous yet sensitive, audacious yet logical in its harmonic progress. Monteverdi's dissonances may be rationalized as embellishments and his real motivation in writing them was to convey through harmony the meaning and feeling of the poet's message.

Secular Vocal Genres

Lighter kinds of part-song were also cultivated in Italy in the sixteenth century. The most important was the *canzon villanesca* (peasant song), or *villanella*, which first appeared in the 1540's and flourished chiefly in the Neapolitan area. The three-voice villanella was a lively little strophic piece in homophonic style, in which composers often deliberately used parallel fifths. Such harmonic crudities emphasized its rustic character and were sometimes used to mock the correct, more sophisticated madrigals.

Canzonetta and Balletto

Two other light genres gain prominence: the *canzonetta* (little song) and the *balletto*. They were written in a neat, vivacious, homophonic style, with clear and distinct harmonies and evenly phrased sections that were often repeated. Balletti, as the name suggests, were intended for dancing as well as singing or playing and are identifiable by their "fa-la-la" refrains. The leading composer of canzonetta and balletti was Giacomo Gastoldi (1622). Both genres and even individual works were imitated by German and English composers.

The Later Franco-Flemish Chanson

Their chansons were more contrapuntal than those from Paris, with fuller texture, more melismatic lines, and a less marked rhythmic beat. While these composers were influenced by the French trend toward homophony, they were, in fact, maintaining the older chanson tradition

A different type of chanson, called a *vaudeville*, appeared in France about 1550. It was a short, strictly homophonic, strophic song, often with a refrain, solo with a lute accompaniment, it came to be known as *an air* or *air de cour* (court tune).

German Lied

With the rise of a prosperous merchant class in the cities came a distinctive type of German polyphonic *Lied* (song). One of the earliest collections of German polyphonic songs, contains both monophonic melodies and three-part settings in which the tenor has the leading melody. Similar three-part settings appear in the *Glogauer Liederbuch* (Glogau [now Glogoe] Songbook) from around 1480, but with the melody in the highest voice. Lied composers, were Isaac and his contemporaries **Heinrich Finck** (1445-1527) and **Paul Hofhaimer** (1459-1537) skillfully combined German melodic material with an old-fashioned style and a contrapuntal technique derived from the Franco-Flemish tradition.

Collections of German lieder continued to be published during the first half of the sixteenth century, chiefly at Nuremberg, a leading center of German culture during the time. After 1550, when German style deviated to Italian madrigals and villanelle, the lied took on Italianate characteristics. Until then, however, it had provided a musical model and a great deal of musical material for Lutheran church chorales.

The Quodlibet

Literally known as “whatever you like” written in Germany, was made up of different songs or song fragments thrown together as a deliberately incongruous mixture of texts. Many quodlibets, however, made good musical sense. In these pieces, which were in strict declamatory style, the rhythm was determined by the long and short note values that corresponded exactly with the long and short syllables of the poetry according to the rules of classical metrics. These works were sometimes designed as instructional aids in classical literature courses.

Spanish Villancico

The principal genre of secular polyphony, the *villancico*, may be regarded as the Spanish equivalent of the Italian frottola. A short strophic song with a refrain, typically in the pattern a B c c a B, the villancico had the principal melody in the top voice and was probably performed by a soloist accompanied by two or three instruments. Villancicos were collected in *cancioneros* (songbooks) and many were also published for solo voice with lute. The principal poet and composer of the early sixteenth century was Juan del Encina (1469-1592), whose pastoral plays usually ended with a villancico.

English Madrigal- Musical Transalpina

In 1588, Nicholas Yonge published *Musica transalpina*, a collection of Italian madrigals translated into English. Many of these books had been circulating in manuscript for several years before Yonge’s book, which he characterized as music sung daily by a group of gentlemen and merchants who met at his home.

Madrigals, ballets, and canzonets were all written primarily for ensembles of unaccompanied solo voices, though many of the printed collections indicate that the music is appropriate for voices and viols. This flexibility made these publications ideal for amateurs, that is, the ability to read a vocal or instrumental part in pieces was expected of educated persons during the time.

English Lute Songs

The solo song with lute and viol accompaniment, which had flourished on the continent for nearly a century, became popular in England with the decline of the madrigal in the early 1600s. The leading composers of lute songs were **John Dowland** (1562-1626) and **Thomas Campion** (1567- 1620). The poetry of the English airs is substantially better than that of the madrigals. Dowland’s melodies are remarkable for their subtlety and sensitive text declamation. The lute accompaniment which is always secondary to the voice have certain rhythmic and melodic independence.

The Canzona

Canzone da sonar (chansons to be played), also called *canzone alla francese* (chansons in the French manner), were written in Italy for both ensembles and solo instruments. The canzona began as an instrumental composition in the manner of a French chanson: it was light, fast-moving, strongly rhythmic, and it had a simple contrapuntal texture. Composers of instrumental canzonas took over these characteristics from the chanson. They adapted the typical opening rhythmic figure as well that occurs in nearly all canzona, consisting of a single note followed by two notes with half the value of the first (such as a half note followed by the two quarters). More lively and entertaining than the sober and somewhat abstruse *ricercare*, the canzona became the leading genre of contrapuntal instrumental music in the late sixteenth century.

Instrumental Music

During the hundred years between 1450 and 1550, distinct styles, genres, and forms of instrumental music emerged. Independent instrumental music existed in the form of dances, fanfares, and the like, but since it was played from memory or improvised, it has not survived. Much of the early written instrumental music that is extant consists of transcriptions for keyboard. Medieval manuscripts which include keyboard arrangements and elaborations of cantilenas and motets, represent only a tiny proportion of the music that was transcribed in this way. Moreover, a great deal of music written for voices was often performed instrumentally, and instruments had participated with voices in the performance of polyphonic music since the Middle Ages.

Musical Instruments



Viol - The viols differed in many details of construction from the present-day violin family of bowed instruments: the neck was fretted, there were six strings tuned a fourth apart with a major third in the middle (as A-d-g-b-e-a-), and the tone, played without vibrato, was more delicate, finer, and less taut.

<http://www.violadagamba.it/>

Organ

The organ had the advantage of a full-bodied sound that covered a broad range by itself with a uniform sonority. The tone of the organ was gradually varied by the addition of solo and other stops that could be combined with the principals and mixtures of the medieval instruments.



<http://www.renaissance-spell.com/>

Clavichord and Harpsichord



<https://www.metmuseum.org/>

Two types of stringed keyboard instruments during the time were the clavichord and the harpsichord. In a clavichord, a metal tangent struck the string and remained in contact with it; its tone was very soft, but within narrow limits the performer could control the volume and could even effect a vibrato. The instruments of the harpsichord type used a quill to pluck the string. They were built in different shapes and sizes and were known under various names—virginal, spinet, clavecin, and clavicembalo, among others. The tone was more robust than the clavichord but not be shaded by varying the pressure on the key. Different timbres and degrees of loudness were achieved by adding a second manual or a stop mechanism, which allowed coupling with another string, usually tuned an octave higher. The clavichord was essentially a solo and ensemble playing in spaces of moderate size.



The Lute

The most popular household solo instrument of the Renaissance was the lute. Lutes had been known in Europe for more than five hundred years. They were built in various sizes, usually made of costly materials and with exquisite workmanship. The standard instrument was in pear-shaped; not like the *vihuela de mano*, a Spanish type of lute with a guitarlike body. The lute had one single and five double strings, tuned G-c-f-a-d'-g' and plucked with fingers. The neck was fretted and the pegbox turned back at a right angle, chords, melodies, runs and ornaments of all kinds, eventually even contrapuntal pieces, could be performed on the lute, a skilled player could produce a great variety of

<https://caslabs.case.edu/> effects. Lutenists performed solos, accompanied singing, and played in ensembles. *Tablature*, a special kind of notation developed for the lute, showed the fret at which the finger stopped the string to produce the required pitch not the pitch of each sound. Tablatures were also devised for viols and keyboard instruments.

Dance Music

Social dancing

Social dancing was widespread and highly regarded in the Renaissance, and people of breeding were expected to be expert dancers. A considerable portion of sixteenth-century instrumental music consisted of dances pieces for lute, keyboard. Or ensembles. Much of it was still improvised, as it had been in the late Middle Ages, but many pieces were written out in tablatures or partbooks and appeared in printed collections issued by Petrucci, Attaignant, and other publishers.

Ballet

In the late 1500s, publishers issued more collections of dance music for lute, keyboard instruments, and ensembles. Some of the dances simple arrangements of tunes for popular use, but the majority seem to have been written for social occasions at the homes of the bourgeoisie or the courts of the aristocracy. The ballet, which had flourished earlier in the Burgundian and the Italian courts, was now imported into France, the earliest French ballet music extant was written for the *Ballet comique de la reine* (The Queen's Dramatic Ballet), which was performed in Paris in 1581.

The *allemande* or *alman*, a dance in moderate duple meter, came into favor about the middle of the sixteenth century; it was retained in stylized form as a regular component of the dance suites of later times, the *courante*, another regular constituent of the later suites, also made its appearance in the sixteenth century. The English excelled in writing artful pavanes and galliards no intended for dancing.

Improvisatory Genres

Compositions that resemble improvisations but were not meant for dancing are among the earliest specimens of music for solo players. They appeared under various names: *prelude* or *preambulum*, *fantasia*, or *ricercare*. Not based on any preexisting melody, they unfold freely, often in a somewhat rambling fashion., with varying textures and without adherence to a definite meter or form. The fantasias of Luis Milan (1500- 1561), recorded in his *Libro de musica de vihuela de mano intitulado El Maestro* (Valencia, 1561) give us an idea of the improvisations that lutenist played before accompanying themselves or a singer in a lute song, such as a *villancico*, *soneto*, or *romance*. Each of the fantasias is in a given mode. Fantasia XI, for example, sets the tonality of Modes I and II for the vocal piece that would follow by moving repeatedly toward a cadence on the final. Brilliant rapid scale passages add tension and suspense before the final chord.

The *toccata* was the chief form of keyboard music in improvisatory style during the second half of the century. This name, from the Italian verb *toccare* (to touch), carries the suggestion of a

lutenist exercising on the fingerboard. The toccatas by the Venetian organist Claudio Merulo (1533-1604) exemplify the transfer of the genre to the keyboard.

The Ricercare

One type of prelude, the *ricercare* or *ricercar*, evolved into a motet-like succession of fugal sections. The term *ricercare*—an Italian verb meaning both “to seek out” and “to attempt”—probably comes from lutenists’ jargon for picking out (*ricercare*) notes in the instrument and testing the tuning. The earliest *ricercari*, for lute, were brief and improvisatory; when transferred to the keyboard, the genre acquired occasional bits of imitation. Later its form became clearer as composers introduced repeated phrases and passages of paired imitation.

Sonata

The term *sonata* was used to describe a variety of pieces for instrumental ensembles or solos. The Venetian *sonata* of the late 1500s—the sacred version of the *canzona*—consisted of a series of sections each based on a different subject or on variants of a single subject. This sectional character is its link to the later *sonata da chiesa*, which in the seventeenth century consisted of movements in different tempos, meters, and moods.

Ostinato

Composers and performers wrote and improvised variations on *ostinato* patterns—short bass lines repeated over and over—such as the *passamezzo antico* and *moderno*, both deriving from the pavane. (These were prototypes of the later chaconne and passacaglia.) They also created sets of variations on standard treble airs for singing verses.

Themes

The melodies used as a basis for the variations were generally short, simple, songlike, and regular in their phrasing with a clear binary or ternary pattern marked by distinct cadences. A set consisted of an uninterrupted sequence of variations, numbering from a half dozen to more than twenty. Each variation preserves the phrase structure, harmonic plan, and cadences of the theme. The melody may be presented intact throughout an entire set of variations, passing occasionally from one voice to another; more often, it is broken up by decorative figuration, so that its original profile is only suggested.

Church Music of the Late Renaissance and Reformation

Reformation Church Music



<https://www.history.com/>

Lutheran Liturgy

Martin Luther had no intention of initiating a movement toward a Protestant church completely separate from Rome. Even after the break, the Lutheran Church retained much of the traditional Catholic liturgy, along with a considerable use of Latin in the services. Similarly, it continued to employ a good deal of Catholic music, both plainsong and polyphony. In some cases, the original Latin text was retained, in others it was translated into German, and in still others new German texts were fitted to the old melodies.

The central position of music in the Lutheran Church, especially in the sixteenth century, reflected Luther's own convictions. He was a singer, composer of some skill, and a great admirer of Franco-Flemish polyphony, especially the works of Josquin des Prez. He believed strongly in the educational and ethical power of music and wanted the entire congregation to take part in the music of the services. Although he altered the words of the liturgy to conform to his own views on certain theological points, Luther also wished to retain Latin in the service, partly because he thought it had value for educating the young.

The French Psalter

Compared to its effects in Germany, the Reformation influenced musical developments in France, the Low Countries, and Switzerland quite differently. John Calvin (1509-1564) and other leaders of the Protestant sects opposed certain elements of Catholic liturgy and ceremonial much more strongly than Luther had. They distrusted the charm of art in worship services and prohibited singing of texts not found in the Bible. Consequently, the only notable contributions to music that emerged from the Calvinist churches were their Psalters—rhymed metrical translations of the Book of Psalms that were set to newly composed melodies or, in many cases, to tunes that were of popular origin or adapted from plainchant.

Anglican Church Music

The Church in England was formally separated from the Roman Catholic communion in 1534 under Henry VIII. Since the grounds for this action were political rather than doctrinal, no immediate changes in liturgy or music were involved. However, English gradually replaced Latin in the church service, and in 1549 the Act of Uniformity made the English Book of Common Prayer the only prayerbook permitted for public use. There was a brief return of Roman Catholicism under Queen Mary (reigned 1553-58), but Elizabeth I (reigned 1558-1603) restored the English rites, and the Church of England was established essentially in its present-day form.

The Service and the Anthem are the principal forms of Anglican music. A complete Service consists of the music for fixed portions of Morning and Evening Prayer (corresponding to the Catholic Matins and Vespers) and of that for Holy Communion (which corresponds to the Roman Mass). Often only the Kyrie and the Creed were composed, for Communion held a less important place in the Anglican musical scheme than it did in the Roman. A Great Service is one whose music is contrapuntal and melismatic; a Short Service has music that is chordal and syllabic – there is no difference in content between the two. One of the finest specimens of Anglican church music is the Great Service of Byrd.

The Counter-Reformation

The Catholic Church met the defection of its northern brethren by starting a program of internal reform known as the *Counter-Reformation*. The loss or threatened loss of England, the Netherlands, Germany, Austria, Bohemia, Poland, and Hungary made this campaign urgent. The capture and sack of Rome in 1527 by Spanish and German mercenaries of Charles V had already dealt a blow to the secularized high living of the prelates in that city. It was in this climate that advocates of reform, led by Pope Paul III (Alessandro Farnese, 1534-49), came to power in the church.

The Council of Trent

From 1545 to 1563, a special Council, meet occasionally in Trent in Northern Italy, worked to formulate, and pass measures aimed at eliminating the church of abuse and laxities. It was the subject of serious complaints, but the Church music took up only a small part of the Council's time. The Mass was violated, some contended, when its music was based on secular cantus firmi or chansons. Complicated polyphony made it impossible to understand the words, even if they were pronounced correctly but often, they were not. Musicians were charged with inappropriate use of instruments, carelessness, and an irreverent attitude, and the pope even delivered a memorable reprimand on this subject to the choir of St. Peter's. Nevertheless, the Council of Trent's final pronouncement on church music was extremely general. Neither polyphony nor the imitation of secular models was specifically forbidden. The council stated that everything impure must be avoided so that the House of God may rightly be called a house of prayer.

Music of Many Melodies

Up to this time in the story of music, the words of songs had the important place, and the music followed the words. Now we are coming to a time when music began to be important for itself. Composers were no longer satisfied to write only a single melody for all the voices of a choir to sing in octaves or even in intervals of fifths and fourths, in the kind of music called *organum*. The composers began to write a different melody for each group of voices and to put together the different melodies. This music of several melodies together is called *counterpoint*, a word which means “note against note.”

Some of the early composers, writing for large Church choirs, became very skillful at counterpoint, merging the melodies together into interesting and beautiful sounds. But some of this music became complicated that the heads of the church began to complain. The people of the congregation could not hear the words of the service because of so many voices singing different notes and different words at the same moment and even in different languages.

A choirmaster of the Pope’s palace in Rome, named Palestrina, undertook to write Church music in counterpoint that did *not* confuse the words of the service. His music for the great choirs, which sang without any instrument to accompany them in the huge Cathedrals of those days, is some of our most beautiful and stirring music. Palestrina lived a long and busy life in Rome, leading choirs in the Churches of that city, until he died.

When Everybody Made Music



Palestrina and other composers of that time also wrote music of many melodies—music in counterpoint—for everybody to sing. These songs were called *madrigals*. The madrigals had parts for two, three, four, five or even more voices. In the madrigals, as in the big Churches choruses the composer showed his skill in the way he wove his melodies from one voice to another, and in the way he made music express the feelings of the words which were often lovely poems. Madrigals were written about the pleasures of the country about the beauties of nature, and about love.

<https://www.slideshare.net/> Madrigal singing became a most popular pastime, all over Europe and especially in England. People would gather in each other’s homes in the evening, just to sing madrigals. Queen Elizabeth I, who was Queen of England at that time, was very fond of these songs, and her court organist, William Byrd, wrote some of the loveliest madrigals of all. Writing Church music was still the main task of composers at that time, as it had been through the centuries of the Dark Ages, and so Byrd and the other composers wrote many beautiful Masses and other works for Church services, when madrigals became so popular, they also wrote *motets*, which were songs like madrigals only with hymn words suitable for singing in Church. That was a time when everybody made music. In the same way that

mothers today put recipes for a new cake or a new soup in their recipe books, so ladies in those days copied madrigals, rounds, and other songs into their music books.

Musical Instruments of Shakespeare's Time

Besides singing madrigals, many people of those days liked to play them together on the favorite instruments of the time. Just as today we have a piano, a radio, a phonograph, or a television set in our homes, a family living in the sixteenth or seventeenth century had a *chest of viols* or a set of *recorders*, for members of the family and friends to play together. The *viol* is a kind of grandfather of the violin. In playing, the viol is held downward, resting on the knee of the player and against his shoulder, and it is played with a curve bow. In those days there were usually six viols in a set, ranging from high to low like a group of voices. The largest were the bass viols, and they rested on the floor like a modern 'cello. A set of viols was called a chest of viols because the instruments were kept in a chest of cupboard especially designed to hold them.

The *recorder* is a wooden flute, with the mouthpiece at one end instead of at the side as it is in a modern flute. Recorders, too, used to come in sets, usually four: the small high soprano recorder, the alto, the tenor, and the bass. Queen Elizabeth's father, King Henry VIII, loved to play the recorder and had seventy-six of them in his collection. (He liked flutes, too, and had seventy-eight of those.) Recorders are mentioned by Shakespeare in his plays and by other writers of the time.

Nowadays many people have become interested in the music people sang and played in their homes in the sixteenth and seventeenth centuries, and many of them get together in madrigal groups and recorder groups. In some music schools, children learn to play the recorder before they learn any other instrument, because it is simple to learn and makes a gentle sweet tone, like the human voice. Naturally the songs of that time sound best when they are played on the instruments of the time, and it is fun to play them on those instruments, too.

Activity:

1. Listen to Renaissance *PUERI CONCINITE* (Jacob Handl, 11550-1591)

Feature of the music:

It is for four unaccompanied male voices: two trebles (high), one alto (upper middle) and one tenor (lower middle). The Latin text celebrates the birth of Christ. The composer incorporates the 15th century German carol melody on the words "*quod divina voluit clementia*". He uses contrasting texture like homophony, polyphony and antiphony to provide color and interest and to reinforce the meaning of the words. These three textures were given simpler names for the purpose of the activity

1. blocks (homophony) – voices singing the same words together, used to emphasize unity
2. relays (polyphony) – moving separately overlapping voices to give a joyful impression of many voices raised in individual phase.
3. ping-pong (antiphony) – different voices bounce words back and forth to show excitement.

Do this:

1. Listen to Renaissance *PUERI CONCINITE St. Michael's/ Choir School Senior Choir. (2020 March 13) YouTube. <https://www.youtube.com/watch?v=d37CmwGZM-k>*

Sheet Music Guide https://www.youtube.com/watch?v=qcCr5E_CW-c

A. Vocal: Organize a group to sing using three vocal textures.

- Focus on the voices and how they combine
- Try to sing a simple melody using three textures.
- Sing to celebrate performance.

B. Instrumental: Structuring and performing instrumental texture

- Listen and recognize the order of three textures
 - Instrumental blocks - homophony
 - Instrumental relays - polyphony
 - Instrumental ping-pong – antiphony

2. You may make use of any percussion instrument available at home.

3. Use sheet music guide for performance practices provided as link

4. Practice to achieve confidence

5. Video tape for documentation

Give It Some Thought:

1. What are the main characteristics of music of the Renaissance Period?

2. How does music evolve during the Renaissance Period?

3. What is the impact of Renaissance music to the music we have today? Why?

3. How do you compare and contrast salient musical features of Medieval and Renaissance period. Explain your answer.

RENAISSANCE MUSIC

Historical Setting & Context

Edward Gibbon, English historian, described the Medieval Period as the age of barbarism and religion. Many others call it the Dark Ages, perhaps due to the clashes between religions as illustrated by the crusades as well as the bubonic plague that killed thousands in Europe in the 1300s. It was also called the Middle Ages as if it was of lesser importance between what preceded and what came after that were more worthy of note.

Far from this description, the Medieval Period, while characterized by strife in many parts of Europe and Mideast Asia, was a time of great developments. The rise of Islam and its spread in Europe and the Middle East opened the doors for cultural exchange.

Under the caliphs, great cities such as Cairo, Baghdad and Damascus fostered a vibrant intellectual and cultural life. Poets, scientists and philosophers wrote thousands of books (on paper, a Chinese invention that had made its way into the Islamic world by the 8th century). Scholars translated Greek, Iranian and Indian texts into Arabic. Inventors devised technologies like the pinhole camera, soap, windmills, surgical instruments, an early flying machine and the system of numerals that we use today. And religious scholars and mystics translated, interpreted and taught the Quran and other scriptural texts to people across the Middle East.

In 1095, Pope Urban called for crusades to regain control of the holy sites of Christianity in Islamic-controlled territories. These crusades would last for over 200 years with zealous young men taking on what they believe was a just and holy cause. When it ended, there were no real winners. Lives, time, and property were lost on both sides to no conclusive gain on either side. However, it exposed Crusaders to Islamic literature, science and technology—exposure that would have a lasting effect on European intellectual life.

By the time the Medieval Period ended, its contribution to the world was undeniably tremendous. Romanesque and Gothic architecture abounded in church buildings and monasteries. Also, before the invention of the printing press in the 15th century, even books were works of art. Craftsmen in monasteries (and later in universities) created illuminated manuscripts: handmade sacred and secular books with colored illustrations, gold and silver lettering and other adornments. In convents nuns wrote, translated, and illuminated manuscripts as well.

During the 11th century, agricultural innovations such as the heavy plow and three-field crop rotation made farming more efficient and productive, so fewer farm workers were needed—but thanks to the expanded and improved food supply, the population grew. As a result, more and more people were drawn to towns and cities. Meanwhile, the Crusades had expanded trade routes to the East and given Europeans a taste for imported goods such as wine, olive oil and luxurious textiles. As the commercial economy developed, port cities started to grow. By 1300, there were some 15 cities in Europe with a population of more than 50,000.

In these cities, a new era was born: the Renaissance. The Renaissance was a time of great intellectual and economic change, but it was not a complete “rebirth”: It had its roots in the world of the Middle Ages.

Some of the notable events of the Renaissance include:

1. The invention of the Gutenberg printing press in 1450
2. The growth and propagation of humanistic ideas through the printing of earlier texts by Francesco Petrarch and Giovanni Boccaccio
3. The rise of the Medici family in Florence that supported new ideas and art

The Renaissance movement began in Italy and spread throughout Europe. Some of the greatest figures of the Renaissance were:

1. philosophers Rene Descartes, Thomas Hobbes, Dante, Erasmus, and Machiavelli
2. scientist Galileo and mathematician Copernicus
3. sculptor Donatello, painters Sandro Boticelli, Raphael, and Titian
4. Master artist Michelangelo and Renaissance Man Leonardo da Vinci
5. poet John Milton and poet and playwright William Shakespeare
6. composers William Byrd, Josquin de Pres, Orlando di Lasso, Giovanni Pierluigi Palestrina, Johannes Ockeghem
7. explorers Ferdinand Magellan, Christopher Columbus, Amerigo Vespucci, and Marco Polo

As the Renaissance translated to new wealth, more families were able to afford to pursue the arts and music for leisure and entertainment but also as a serious area of study for the more gifted. The invention of the Gutenberg press made distribution of music and musical theory possible on a wide scale. By this time, the cacophony of the polyphony of earlier times has subsided and a more unified polyphonic practice has emerged in the styles of Giovanni Pierluigi Palestrina, Orlando di Lassus, and William Byrd. Churches and cathedrals were at the forefront of music education due to the need for musically literate choir members and church musicians. The latter also became highly in-demand throughout Europe as composers, organists, and teachers.

The Renaissance was also a time of great development in musical instruments. The violin, the guitar, the lute, and keyboard instruments continued their evolution. Other instruments were created including the trombone and the bassoon, creating more timbre options for composers and musicians. Slowly, the church modes that were the basis of Medieval music began to give way to diatonic scales that are begin used even up to today. Functional harmony that gave importance to the progression of chords gradually took over rigid rules of intervals between voices and melodic movement.

Side by side, sacred and secular music blossomed at times even borrowing or lending themselves to each other's influence. Many vocal music forms flourished such as the masses, motets, madrigals, and songs. Dances such as saltarello, bourree, allemande, and courante, played to accompany movement became music forms by themselves. Instrumental pieces like the toccata, prelude, and ricercare were written, printed, and played by accomplished

instrumentalists who go around giving concerts or playing for private gatherings. Towards the end of the Renaissance, the beginnings of modern opera were already at hand.

Benedictus

Orlando di Lasso
(1532-1594)

The image displays a musical score for the 'Benedictus' by Orlando di Lasso. It features two staves: Soprano and Alto. The Soprano part begins with a blue box highlighting the first phrase: 'Be - ne - - di - ctus qui'. The Alto part begins with a red box highlighting the first phrase: 'Be - ne - di - ctus qui'. Below the Alto part, a second system of music is shown, with a blue box highlighting the start of a phrase: 've - nit in no - mi - ne Do - - - mi - ni,'. A purple arrow points from the end of this phrase in the Alto part to the start of a similar phrase in the Soprano part, indicating an octave change. Green circles highlight specific notes in both parts, and a pink arrow points from the Soprano part to the Alto part, indicating a melodic relationship.

Let us look at an example of a sacred song written by Orlando di Lasso, Benedictus. The song begins with the altos singing the first melodic idea (in red). The sopranos follow after one and a half measures singing the same melody but one octave higher (in blue).

When the sopranos sing their next phrase, the same melody is begun an octave lower (purple arrow) by the altos after two measures albeit with a different ending.

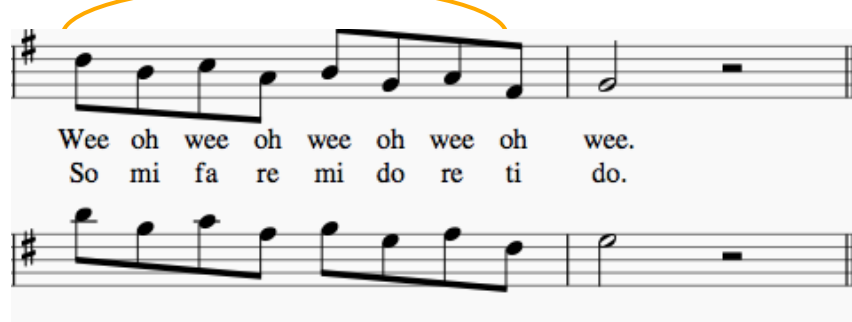
Notice also that instead of sing F natural as is normally done in modal music, the accidental F# is used giving a sense of dominant-tonic movement.

As the soprano line continues, the melody moves in series going up and down but following the same rhythmic pattern and interval pattern.

TRY THIS

Study Benedictus (see whole piece at the bottom). Before you even sing the notes, try the following warm-up exercises. Sing it with F#. Then substitute F natural for every F#.

Exercise #1



Exercise #1 is a musical exercise on a single staff in G major (one sharp). It consists of two lines of notes. The first line has a yellow arc above it spanning from the first note to the eighth note. The lyrics are: Wee oh wee oh wee oh wee oh wee. So mi fa re mi do re ti do.

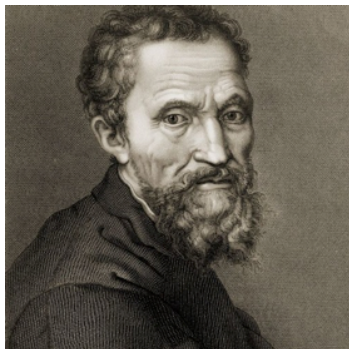
Exercise #2



Exercise #2 is a musical exercise on a single staff in G major. It consists of a single line of notes. The lyrics are: Loo - - - - -

Observe the F naturals and resist the urge to sing F# when it is not indicated.

When singing this song, balance of voices is very important. The alto part must not be overcome by the soprano part and vice versa. Instead, each line is renewed with every restatement of the melodic lines that keep being re-echoed by each voice.



Benedictus by Orlando di Lasso is written for soprano and alto. It can be sung by tenor and bass voices but may necessitate the bass singing an octave higher when the notes dip too low.

From Sound Cloud

Benedictus

Orlando di Lasso
(1532-1594)

1

Soprano

Be - ne - - - di - ctus qui

Alto

Be - ne - di - ctus qui ve - nit in

5

ve - nit in no - mi - ne Do - - - - mi - ni,

no - mi - ne Do - - - - mi - ni, in no - mi - ne Do -

10

in no - mi - ne in no - mi - ne in

mi - ni, in no - - mi - ne Do - mi - ni, in no - mi -

15

no - mi - ne in no - - - mi - ne Do - - - - mi - ni.

ne in no - mi - ne Do - - - - mi - ni.

The image shows a musical score for the Benedictus by Orlando di Lasso. It consists of four systems of music, each with a Soprano and Alto part. The lyrics are in Latin and are written below the notes. The first system starts with a measure number '1'. The second system starts with a measure number '5'. The third system starts with a measure number '10'. The fourth system starts with a measure number '15'. The Soprano part is written on a treble clef staff, and the Alto part is written on a treble clef staff. The lyrics are: 'Be - ne - - - di - ctus qui ve - nit in no - mi - ne Do - - - - mi - ni, no - mi - ne Do - - - - mi - ni, in no - mi - ne Do - in no - mi - ne in no - mi - ne in mi - ni, in no - - mi - ne Do - mi - ni, in no - mi - no - mi - ne in no - - - mi - ne Do - - - - mi - ni. ne in no - mi - ne Do - - - - mi - ni.'

THINK ABOUT IT

What is the effect of the economy on the arts? How was this seen during the Renaissance?

How can we compare the dark ages to the COVID19 pandemic in terms of the effect on music and the arts?

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