

2. Polyphony comes into fashion

The Renaissance



BLOCK 1 CULTURAL CONTEXT

1. Choose the right answer corresponding to the beginning statement from the ones given.

► Chronology of the Renaissance.

- ☐ The Renaissance corresponds to the 20th and 21st centuries.
- ☐ The Renaissance is a historical period comprising the 15th and 16th centuries.
- ☒ The Renaissance is a historical period comprising the 14th to the 16th centuries.

► Most important milestones in this period.

- ☐ Among the most important milestones of this period were the invention of books, the discovery of Asia and the configuration of villages.
- ☒ Among the most important milestones of this period were the invention of the printing press, the discovery of America, and the configuration of the Nation-States.
- ☐ Among the most important milestones of this period were the invention of books and the discovery of America.

► A new concept of society and religion.

- ☒ The Medieval Christian concept of God as centre of the universe (theocentrism) was replaced by a new concept in which man was the centre of the universe (anthropocentrism).
- ☐ The Medieval Christian concept of God as centre of the universe (anthropocentrism) was replaced by a new concept in which man was the centre of the universe (theocentrism).
- ☐ The Medieval Christian concept of man as the centre of the universe (anthropocentrism) was replaced by a new concept in which God was the centre of the universe (theocentrism).

► The distribution of music and art in the Renaissance.

- ☐ In this period "patrons of the arts" were born, meaning people of humble birth with little economic means, who gather together to sponsor and protect the arts.
- ☒ In this period "patrons of the arts" were born, meaning noblemen and members of the clergy from rich and powerful families who began sponsoring and stimulating the arts.
- ☐ In this period "patrons of the arts" were born, meaning skilled craftsmen involved in making musical instruments.



BLOCK 2 MUSICAL CONTEXT. LISTENING

2.1. RELIGIOUS MUSIC IN THE RENAISSANCE

Listening 17

Ave María Tomás Luis de Victoria

This *motet* is one of the most important examples of this period basically used in the Catholic liturgy. The author of this work was one of the leading composers of the day.



Ave Maria	Hail Mary
Ave Maria	Hail Mary, full of grace,
Gratia plena, gratia plena.	Our Lord is with thee.
Dominus tecum, dominus tecum	Blessed art thou among women,
Benedictatu, in mulieribus,	And blessed is the fruit of thy womb,
et benedictus fructus ventris tui	Jesus.
Jesus Christus	Holy Mary, Mother of God,
Sancta Maria Mater Dei	Holy Mary, Mother of God,
Sancta Maria Mater Dei	Pray for us sinners,
Ora pro nobis, ora pro nobis	Now and at the hour of our death.
Peccatoribus	Amen.
nunc et in hora mortis nostrae	
Amen, amen	

1. CHARACTER

Although this music is still related to religious worship, it acquires more expressiveness than in Gregorian chants.

- a) From the following statements, mark the ones you think are most suitable to the piece you have listened to.
- ☐ This music was probably only composed for a dance.
 - ☒ It has a deep, mystical character.
 - ☒ It produces a sensation of dramatic expressiveness.
 - ☐ This is music used in this period for fun and entertainment.

2. GENRE

This is music of a functional genre (made on request), as composers are usually at the service of a patron: nobles and clerics from rich and powerful families, who become patrons of the arts, and musicians are usually in their service.

Why? Because the composer was at the service of a patron (a noble from a rich and powerful family, who became patrons of the arts).

Why was this language used and not another? _____

Because it was the official language of the Catholic Church.

Tu pauperum refugium

Score for Soprano, High, Tenor, and Bass. The lyrics are: Tu pau - pe - rum re - fu - gi - um, tu lan - guo -



- a. Remember that in the Middle Ages music was written on a tetragram. Do you think this custom still exists in the Renaissance? **No.** Explain why or why not. **Because scores in this period were written using the pentagram, or five-line staff, as we can see in the picture above.**
- b. In the Middle Ages notes hardly had any stems, but in the Renaissance most do have stems. But what different can you see in the noteheads? **Square-headed notes were still being used.**
- c. In relation to the bar-lines, compare them to present-day bar-lines. **Originally scores had no bar-lines, and rhythm was given by the tactus. Today we have bar-lines and various kinds of time signatures.**
- d. How do composers indicate rhythm and beat with regularity and order? **Musical accents are provided by the text, although they have metric accents provided provided by the tactus.**

4. DYNAMICS AND DYNAMIC MARKINGS

Although dynamic markings are not yet used on scores, when interpreted, there are changes in intensity for more expressiveness in certain passages.

- a. Do you think this score has dynamic markings (*p*-*m*-*f*-*ff*...)? **No.**
- b. In the listening exercise, there are changes in intensity. How do you think these are produced? **Although dynamic markings are not yet used on scores, when interpreted, there are changes in intensity for more expressiveness in certain passages.**

5. INSTRUMENTATION

Choirs were made up of men only, as female voices were forbidden in the church. Men singing higher notes used the technique known as *falsestto*. Some perfected this technique to such an extent that listeners might think that they were really women's voices. Towards the end of the Renaissance, married men singers were also forbidden in the Sistine Chapel, so falsestto singers began to be replaced by *castrati*.

The use of instruments was also frowned on by the Church, as they thought this would detract attention from the main purpose, which was giving full attention to worshipping God.

- a. In this recording, since it is quite recent, the higher voices are sung by women. Do you think the same would have happened in the Renaissance period? No. Explain.
The Church still prohibited female voices in choirs.
- b. In addition to the voices, can you hear anything else? No.
- c. What kind of singing is this known as? A cappella.
- d. Why did they only use this type of music? Because the Church prohibited the use of any kind of instrument, except the organ.

6. MELODY

In this type of work, the intention was not to highlight or offset one of more voices, but to fuse everything together into one whole. One single melody line would lose its meaning if it were sung alone.

- a. Do you think any of the voices stands out above the others? No, none stands out above the others.
- b. Why do you think this is so? In this type of work, the intention was not to highlight or offset one of more voices, but to fuse everything together into one whole.

7. TEXTURE

The *polyphonic texture* is now highly developed, with various melodies occurring at the same time. In the same work, some parts may be in *counterpoint polyphony* (where the same words were repeated by different voices in a series of loops) and others in *homophonic style* (where the voices chanted the same text at the same time).

Listening 18

The texture used is counterpoint polyphony

Listening 19

The texture used is homophonic polyphony

8. FORM

The Catholic Church developed two fundamental musical forms: the Mass and the motet.

- a. Look at the text in the following scores (transcribed) and say which is a Mass and which is a motet and explain why.

Score 1 shows the text "Kyrie Elison", indicating that it is part of a Mass to be sung.

Score 2 is a motet, because it is a polyphonic piece with 4 voices in a dramatic tone.

Score 1

INTROITUS

Sopran Ky - ri - e

Alti Ky - ri - e e - lei - son, Ky - ri - e e - lei -

Tenor Ky - ri - e

Bass Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e -

Score 2

Cantus Ve - re lan - guo - res no - stros i - pse tu -

Altus Ve - re lan - guo - res no - stros i - pse tu -

Tenor Ve - re lan - guo - res no - stros, i - pse tu - (en 1572 hay una variante)

Bassus Ve - re lan - guo - res no - stros, i - pse tu - lit

2.2. PROFANE MUSIC IN THE RENAISSANCE

Listening 20



Ay, triste que vengo Juan del Encina

This is a *pavana*, a Renaissance dance, interpreted by two female voices and one male voice, with an instrumental accompaniment. But originally it was a *villancico* adapted for dancing. The lyrics are taken from a poem about courtly love, from the *Cancionero de Palacio*.



¡Ay, triste que vengo,
vencido d'amor,
magüera pastor!

Más sano me fuera
no ir al mercado,
que no que viniera
tan aquerenciado;
que vengo cuitado,
vencido d'amor,
magüera pastor.

Di jueves en villa
viera una doñata;
quise requerilla,
y aballó la pata:
aquella me mata
vencido d'amor,
magüera pastor.

How sad, O, am I,
In love with a sigh...
Sad shepherd am I.

T'were better I know it,
To shun going to market,
So lovelorn and hopeless,
With heart in distress.
I come in great sorrow,
In love with a sigh...
Sad shepherd am I.

On Thursday at market
A lass I did see.
I wanted to court her,
From me she did flee.
I felt such great sorrow,
In love with a sigh...
Sad shepherd am I.

This original translation into English follows a poetic *singable* form (syllabically coinciding with the melody).

- a. Profane singing in the Renaissance reflects the concerns and emotions of people, with a civic and entertainment function. Read the text and explain briefly what it is about.

This song relates the feelings of a lover who has been rejected by a girl.

- b. The language used is the vernacular (vulgar) of the area, as composers of this music wanted it to spread and be understood. What language is used? _____

- c. This music is influenced by the rhythm of the pavana. Do you know what a pavana is?

- ☐ A bird like a peacock
- ☐ A type of religious music
- ☒ A Renaissance dance
- ☐ A weapon used in war

- d. Remember that dynamic markings like those of today do not yet exist, but in the example you have just listened to you can appreciate changes in intensity, which gave greater expressiveness to the work. Compare the dynamics of Santa María and indicate which has more dynamic changes and explain why.

In "Santa María" there are more dynamic changes, to express the drama of the text, but in the pavana, the theme does not require such a high level of expression.

- e. As for instrumentation, there are notable differences if we compare it to religious music.

e.1. Explain the difference you can find with respect to the voices used. _____

This piece uses both male and female (or children's) voices.

e.2. As for instrumentation, there are also many visible changes. What are they? _____

In the pavana there are different instrument types (wind, string...), where as in religious music these are not used.

e.3. Did this happen in the Middle Ages? *Yes. In profane or secular music, various instruments were used.*

- f. Since most songs are for dancing, they have rich melodies. Despite this, these songs do not require skilled vocal techniques. Look at the descriptions of melody lines below and choose the best one.

☐ Zigzag melody (high waves)

☐ Non-melodic type

☒ Melody line with gentle waves

☐ Flat melody line

- g. The favourite texture in this period is polyphony, although profane music is simpler than religious music. What kind of polyphony is used in this piece? _____

Homophonic polyphony, because there are various different melodies played simultaneously, all with the same rhythm.

- h. Music is frequently used for dances. This song is an example of a dance called a pavana. Write the names of other Renaissance dances. _____

Allemande, galliard, courante...

2.3. DISCOVER INSTRUMENTS OF THE RENAISSANCE

- a. Connect the following instruments with their correct family.

String

Timbale

Clavichord

Wind

Fife

Psalter

Percussion

Naqqara

Bombard



Listening 21

Guárdame las vacas L. de Narváez

- b. The instrument you can hear in this piece was highly appreciated in Spain, and sounded very much like the lute.

Listen carefully and write its name and the family it belongs to. _____

Vielle. Bowed string family.

Listening 22

Recercada D. Ortiz

- c.1. In this piece you can hear the sound of two Renaissance instruments. By listening to the kind of sound they produce, what family do they belong to? *Bowed strings and mixed winds.*
- c.2. If you have guessed their family correctly, perhaps you want to venture a guess as to the names of the specific instruments you can hear. *Viola de gamba and positive organ.*



Listening 23

Canario C. Negri

- d. Two wind instruments can be heard in this listening exercise. What instruments are they? *Fife and oboe.*

2.4. ORDERING CONCEPTS

- a. Use the right works in the statements below and you'll get a summary of the essential features of religious music (R. M.) and profane music (P. M.) in the Renaissance.

tactus, expressiveness, Latin, female, male, homophonic, fuse, emotions, vulgar, chorale, flat, dances, motets, *villancicos*, intensity, *cappella*, chanson, polyphonic, simpler, rich, patron

Character

R. M. Music acquires more *expressiveness* than in Gregorian chants.

P. M. Profane music in the Renaissance reflects the concerns and *emotions* of people, with a civic and entertainment function.

Genre

R. M. This is music of a functional genre, as the composer is usually in the service of a *patron*. The language used is *Latin*.

P. M. The languages used are *vulgar* languages (in each area), as composers of this music wanted it to spread and be understood.

Tempo and beat

- R. M.** The musical accents are provided by the text, although they are more regular and ordered now (so that the voices can be written one under the other). This type of metric order is known as tactus.
- P. M.** Uniform pulse due to the influence of dance.

Dynamics and dynamic markings

- R. M.** Although dynamic markings are not yet used on scores, when interpreted, there are changes in intensity for more expressiveness in certain passages.
- P. M.** Not much change in intensity, using mostly flat.

Instrumentation

- R. M.** These are chants sung only by men's, voices, with no accompaniment by instruments, in other words, a cappella.
- P. M.** These songs have both male and women's voices, and all the instruments of the period as well.

Melody

- R. M.** In this type of work, the intention was not to highlight or offset one of more voices, but to fusion use everything together into one whole. One single melody line would lose its meaning if it were sung alone.
- P. M.** Since most songs are for dancing, they have rich melodies.

Texture

- R. M.** There is a great development of the polyphonic texture. In the same work, some parts are in counterpoint polyphony, with other parts in homophonic polyphony.
- P. M.** In profane music, the polyphonic texture is also dominant, although in a simple way.

Form

- R. M.** Catholic Church: Mass and motet Protestant Church: Lutheran chorale Anglican hymn and Laudi spirituali.
- P. M.** Dances, villancicos, madrigals and chanson

BLOCK 3 OTHER USEFUL DATA

3.1. PROTESTANT RELIGIOUS MUSIC IN THIS PERIOD

In this period, the Christian Church split up, giving rise to the Protestant Church in addition to the Catholic Church. Each church developed its own style of chants.

1. Of the different musical styles shown below, indicate the country and the language used.

1 Lutheran chorale

2 Anglican hymn

3 Laudi spirituali

3 Italy

1 Germany

2 England

3.2. PROFANE MUSIC IN THIS PERIOD

Profane music also grew in importance in this period, with certain forms standing out in different countries.

2. In this activity, connect each style with its corresponding country of origin and theme.

1 Madrigal

2 Chanson

3 Villancico

3 Spain

1 Italy

2 France

3 Not a Christmas carol

1 Reflects human sentiments

2 Reflects knightly virtues

3.3. WHAT WAS HAPPENING IN SPAIN?

3.4. RENAISSANCE COMPOSERS

This period was known as the Golden Age (Siglo de Oro) of Spanish music, giving rise to leading composers, even on the international level, and various “schools” became popular.

3. Relate each of the composers shown below with their corresponding “school”.

2 Cristóbal de Morales

3 Tomás Luis de Victoria

1 Joan Pujol

2 Francisco Guerrero

1 Mateo Fletxa

3 Juan del Enzina

1 Catalan school

2 Andalusian school

3 Castilian school



4. In this letter soup there are 2 religious forms, 2 profane forms and 2 surnames of Spanish composers.



Letter soup grid:

S	I	E	N	I	S	P	I	T	R	I	T	R	E	
O	I	T	E	M	O	W	T	R	L	N	S	I	S	
M	O	U	A	M	E	S	R	L	I	V	O	P	T	
E	P	S	P	L	S	I	E	I	P	R	N	E	M	
R	E	N	O	S	T	C	M	N	L	O	I	S	A	
S	T	R	A	N	A	T	S	C	S	R	S	A	D	
T	O	P	S	N	N	L	I	N	I	E	T	K	R	
R	A	W	I	R	G	O	A	A	S	R	S	W	I	
M	O	D	A	P	L	H	T	I	A	R	O	O	G	
S	E	T	I	M	C	L	S	C	N	E	K	T	A	
M	I	S	K	M	I	L	E	R	P	U	J	O	L	
O	W	S	T	O	X	A	T	O	O	G	L	S	I	

3.5. ASSIMILATING CONCEPTS

In this section you are going to do various activities on the subjects dealt with in this unit so that you can assimilate and consolidate the knowledge you have gained.

5. Answer true (T) or false (F) to the chronology of the Renaissance:

☐ 9th to 16th C ☐ 1300 to 1600 ☒ 15th and 16th C ☐ 900 to 1500

6. Put the following words in the right place in the paragraph below and you will understand why this period in history is called the Renaissance.

Greece, beauty, sculpture, balance, reason

"...in this period there was an interest in the culture of classical
Greece _____ and Rome, to recover the ideals of
 harmony, **beauty** _____ and proportion. This is reflected in all
 the arts: painting, **sculpture** _____ and architecture, where
 overriding importance was given to **balance** _____, values and
reason _____."

7. If you answer these questions correctly, you will assimilate various basic concepts in relation to this period in history. To help you, we will give you the first letter of each term.

1. **With a G:** In the Medieval world, who was considered to be at the centre of the universe?

God

2. **With an M:** In the Renaissance, who symbolised the centre of the universe and the measure of all things? Man

3. **With a P (two words):** What technical invention was introduced in this period to enable the fast transmission and spread of knowledge in a way that was unknown until then?

Printing press

4. **With a P:** What was the name given to members of powerful and wealthy families such as the Medicis or the Sforzas who sponsored artists in this period? Patrons

5. **With a P:** In this period there is an event that marks the development of the church and results in a division of Christians into two factions: the Catholic church and the Protestant church.

6. **With an H:** What is the name given to the cultural movement that considered man to be the centre of the universe and the measure of all things? Humanism

Now that you know the answers, try and find them in this letter soup.



8. Now you are going to listen to three different compositions from this period. State their genre (religious or profane) and explain your choice.



Listening 24

STYLE: *Profane (Secular)*

REASON: *Title: Pavana de tres semibreves compases by Luis de Milán.*

The pavana is a dance for courtly settings (courts and palaces), with a civic and entertainment function, reflecting human sentiments, in which low or male voices were used, and also female or children's voices, accompanied by all types of instruments.



Listening 25

STYLE: *Religious - liturgical*

REASON: *Title: Misa del Papa Marcello by Pierluigi da Palestrina.*

This is music with a deep, mystical character, in which it was prohibited to use female or children's voices and instruments, with the exception of the organ. It is interpreted in Latin a cappella (voices only), and therefore it is counterpoint polyphony.

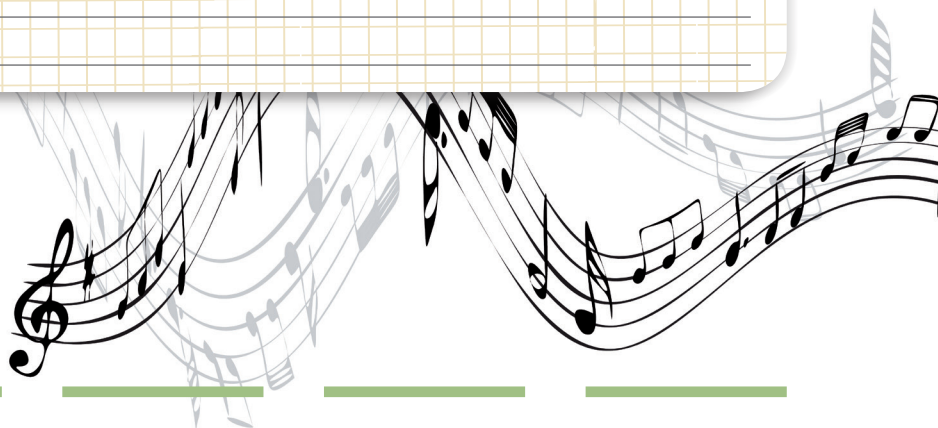


Listening 26

STYLE: *Profane, popular, folklore.*

REASON: *Title: Riu, riu, chiu from the Cancionero de Upsala.*

This is a song with both male and female voices, popular in character, sung in Castilian, and with a pastoral theme.



BLOCK 4 CURRENT MUSIC



1. Write the number of each musical style next to each musician or group.

- | | | | |
|----------------------|-------------|--------------------|----------------|
| 1 Disco music | 2 Hard rock | 3 Alternative rock | 4 Black gospel |
| 5 Traditional gospel | 6 Glam | 7 Surf | 8 Jazz |
| 9 Lyrical | | | |
-
- | | | | |
|----------------------|------------------|----------------|-------------|
| 5 Edwin Hawkins | 6 Sweet | 4 Fred Hammond | 1 Bee Gees |
| 8 Manhattan Transfer | 7 The Beach Boys | 9 Il Divo | 2 Van Halen |
| | | | 3 Muse |

2. Using the clues below, find the name of the group and complete the crossword.

a. **With a G:** Style of the English band Sweet, characterised by choral voices, especially high pitched voices.

Glam

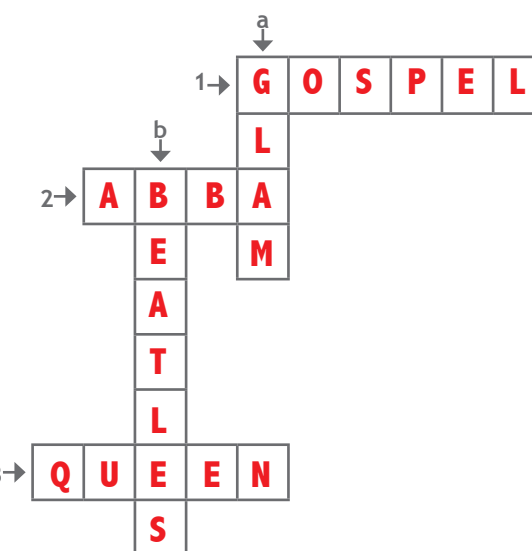
b. **With a B:** Pop group formed by four geniuses from Liverpool and using choral vocal arrangements in their songs.

Beatles

1. **With a G:** Musical style meaning "the word of God", reflecting Christian values and bringing people closer to the Lord.

Gospel

2. **With an A:** Swedish pop group from the 70s adding lots of male and female voices to their songs to create rich harmonies. Hit song *Mamma Mia*.



3. **With a Q:** English band led by Freddie Mercury, who mixed operatic choirs with intense rock, with some parts of great sensitivity.

Queen






3. Join each song to the right group or singer.






- | | |
|----------------------------|------------------|
| 1 <i>Bohemian Rhapsody</i> | 6 Edwin Hawkins |
| 2 <i>Twist and Shout</i> | 5 Sweet |
| 3 <i>Hysteria</i> | 2 Beatles |
| 4 <i>Good Vibrations</i> | 3 Def Leppard |
| 5 <i>Fox on the Run</i> | 1 Queen |
| 6 <i>Oh happy day</i> | 4 The Beach Boys |

BLOCK 5 MUSICAL CREATION**5.1. TIME SIGNATURES****1. Complete.**




- The upper number indicates the number of beats to a bar.
- The lower number gives the type of what kind of note the beat is.

2. Define the time signature for each of the following:

Example: $\frac{2}{4} =$  $\frac{6}{8} =$  $\frac{9}{8} =$  $\frac{3}{4} =$  $\frac{2}{2} =$ 

$\frac{3}{2} =$  $\frac{3}{16} =$  $\frac{12}{8} =$  $\frac{4}{4} =$  $\frac{6}{16} =$ 

3. Answer the questions below in relation to the examples above.

- How many crotchets are there in a time signature of $\frac{2}{4}$? 1
- How many quavers are there in a time signature of $\frac{6}{8}$? 6
- How many quavers are there in a time signature of $\frac{9}{8}$? 9
- What note type fills a whole bar in $\frac{3}{4}$ time? 
- What note type fills a whole bar in $\frac{2}{2}$ time? 
- How many minims fit in a bar in $\frac{3}{2}$ time? 3
- How many semiquavers fit in a bar in $\frac{3}{16}$ time? 3
- How many quavers fit in a bar in $\frac{12}{8}$ time? 12
- What note type fills a whole bar in $\frac{4}{4}$ time? 
- How many quavers fit in a bar in $\frac{6}{16}$ time? 3

4. Complete.

- The upper number, in addition to indicating the number of beats to a bar, can also indicate to which of the two divisions number a time signature belongs.

5. In the following examples, say whether they are simple (S) or compound (C) time signatures.

$\frac{3}{4}$	$\frac{6}{8}$	$\frac{2}{2}$	$\frac{6}{16}$	$\frac{4}{4}$
<u>S</u>	<u>C</u>	<u>S</u>	<u>C</u>	<u>S</u>

6. Write the number of beats the following time signatures have.

$\frac{2}{4}$	$\frac{9}{8}$	$\frac{3}{2}$	$\frac{4}{16}$	$\frac{12}{8}$	$\frac{6}{4}$
<u>2</u>	<u>3</u>	<u>3</u>	<u>4</u>	<u>4</u>	<u>2</u>

7. In the following staff lines, the notes are not grouped correctly into bars. Copy them into the empty staff below in the right way.

a)



b)



Bar-lines



8. Draw in bar-lines.

a) 

b) 

c) 

d) 

9. Complete with the notes you think are appropriate.



10. Write in the time signature for each fragment, after the double bar-line.



MUSIC AND TECHNOLOGIES

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