

## Renaissance (1400–1600)

### I. Style and forms

#### *A. Development of unaccompanied polyphonic vocal style, international in scope*

1. Based on a pre-existing modal melody, or *cantus firmus*
2. Cantus firmus, often plainchant, buried in vocal texture (tenor)
3. Imitative counterpoint developed, with strict rules governing dissonance

#### *B. Vocal music forms predominant*

1. Sacred vocal forms: masses and motets, both set to Latin texts
2. Secular vocal forms: madrigals and songs, set to vernacular texts
3. Moderation and balance valued; word painting used to express text

#### *C. Emergence of solo instrumental music as separate genre (lute music, early keyboard suites)*

1. Adaptations of polyphonic vocal music
2. Independent instrumental forms: theme and variations, dances (pavane, galliard)
3. Instrumentation not standardized: harpsichord, virginal, lute, organ, trumpet, shawm, recorders, cornett, regal, sackbut, viols
4. Representative keyboard works: *Fitzwilliam Virginal Book* (England, early 1600s)

## II. Representative composers and works

### *A. Franco-Flemish (the Netherlands, Belgium, northern France): development of early polyphonic style*

1. Guillaume Dufay (ca. 1400–1474): Mass *L'homme armé* (early 1400s)
2. Johannes Ockeghem (c.1425–c.1495)
3. Jakob Obrecht (c. 1450–1505)
4. Josquin des Prez (c. 1440–1521): Mass *Pange lingua*, Motet *Ave Maria, Virgo Serena*

### *B. Italy: polyphonic vocal style achieves peak of discipline, smoothness*

1. Rome—Giovanni Pierluigi da Palestrina (c. 1525–1594): 105 masses, representative example: *Missa Papae Marcelli* (c. 1562), over 500 motets, over 100 madrigals
2. Venice—development of polychoral style (more homophonic textures, choirs alternate, pre-figures Baroque)
  - a) Adrian Willaert (c.1490–1562): *Psalms for Vespers* (1550)
  - b) Giovanni Gabrieli (1555–1612): *Sacrae Symphoniae* (1597)

### *C. Spain: follows tradition of Roman school*

1. Cristóbal Morales (ca. 1500–1553)
2. Tomás Luis de Victoria (c. 1548–1611)

*D. England: Elizabethan school, overlaps in dates with early Baroque*

1. William Byrd (c. 1542–1623): sacred works, madrigals, keyboard works
2. Orlando Gibbons (1583–1625): *The Silver Swan* (madrigal)
3. Thomas Weelkes (1570–1580): *As Vesta Was Descending* (madrigal)

III. Historical references:

*A. Age of exploration—sea navigation vastly improved: Magellan, Columbus, Vasco da Gama explore the world*

*B. Protestant reformation early 1500s*

*C. Catholic counter-reformation mid-1500s*

*D. Music centered around church and court life*

*E. Printing developed, making it easier to disseminate musical scores*

*F. Famous artists and writers: Leonardo da Vinci, Michelangelo, Sandro Botticelli, William Shakespeare*