

Early and Renaissance Music

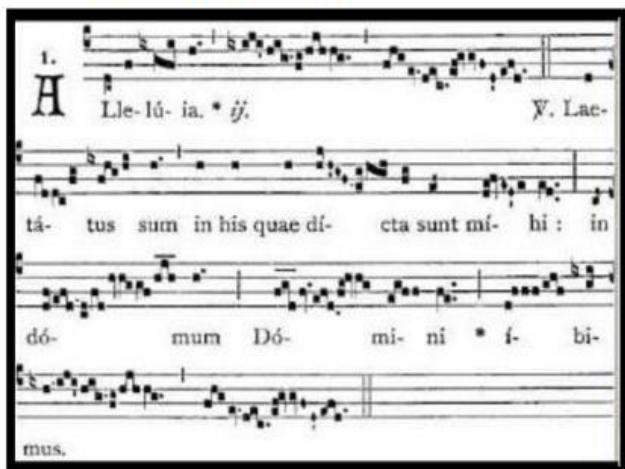
Plainchant

The earliest music that we know, both sacred and secular, consists of a single line melody. This is a monophonic texture.

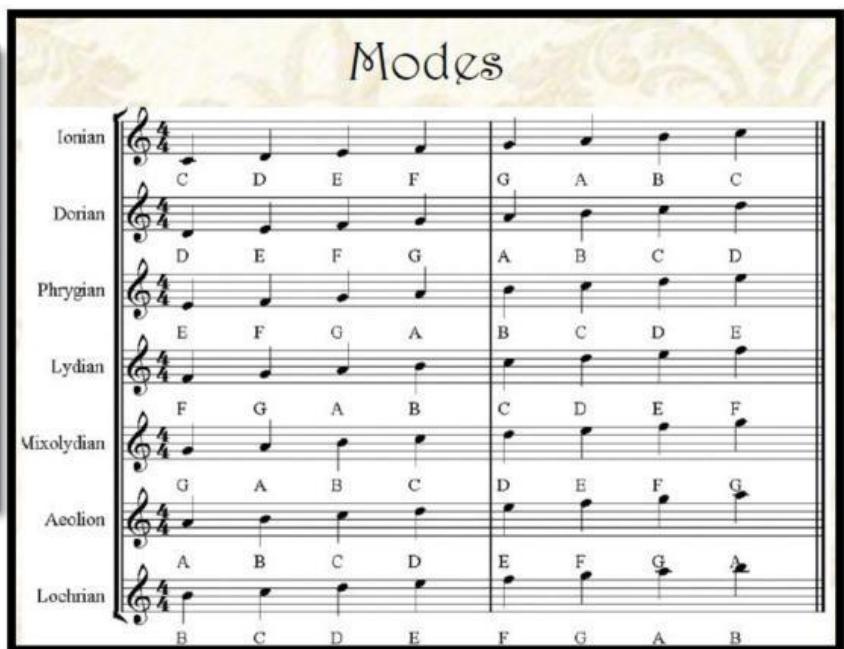
Examples of this can be found in early church music, in the form of **plainchant** (also known as **plainsong** or **Gregorian chant**). **Plainchant** melodies were generally flowing, often moving by **step** rather than by **leap**, and would be sung in an **a cappella** style (i.e. **unaccompanied**).

The rhythm would be irregular and very free, following the natural rhythms and stresses of the Latin words.

Plainchant melodies were based on special types of scales called **modes**. **Modes** can be found by playing any notes within an octave, but keeping to the white notes only



Listen to an example of plainchant:



Mainly Syllabic	Major	Modal	A cappella
Mainly melismatic	Polyphonic	Triplets	Unison

- Choose 4 relevant concepts from the box above and write them in the correct categories on the table below.

Melody	Harmony	Texture	Timbre

Sacred Music in the Renaissance period

Composers throughout history have written sacred music. In the Renaissance period sacred music was generally sung in Latin and performed **a cappella** (without instrumental accompaniment). It often contained some of the following features:

Melodic	Harmonic	Rhythmic	Texture	Timbre
<i>Melisma</i>	<i>Modal/Mode</i>	<i>Time changes</i>	<i>Polyphonic</i>	<i>A cappella</i>
<i>Syllabic</i>	<i>Suspension</i>	<i>Free rhythm</i>	<i>Homophonic</i>	
<i>Stepwise</i>	<i>Passing notes</i>		<i>Imitation</i>	
<i>Limited range</i>	<i>Cadences (often <u>plagal</u> at end)</i>			

For Higher, the only Renaissance **style** you need to know is the **Mass**. Other sacred styles were the Anthem and the Motet. While the Mass was the main style of the Renaissance era, composers would continue to write Masses up to the 20th century.

Mass

The **Mass** is the chief service of the Catholic Church. The Latin setting of the Mass divides into five main sections, or "items":

<i>Kyrie eleison, Christe eleison</i>	Lord have mercy, Christ Have mercy
<i>Gloria in excelsis Deo</i>	Glory to God in the highest
<i>Credo in unum deum</i>	I believe in one God
<i>Sanctus; Osanna; Benedictus</i>	Holy, holy, holy; Hosanna; Blessed is he....
<i>Agnus Dei</i>	Lamb of God

- Listen to *Sanctus* and *Benedictus* from Byrd *Mass for 5 Voices*:
- Now listen to some of Palestrina's *Missa Papae Marcelli*

The Kyrie is in 3 distinct sections – *Kyrie eleison-Christe eleison-Kyrie eleison*. See if you can spot all 4 cadences in the first Kyrie eleison section.

*NB Gloria and Credo start on the second line of the text (ie Et in terra pax and Patrem omnipotentem)
To see the full text for each of the sections of the Mass, see here:*

- Fill in any features that you notice.

Style	Melody/ Harmony	Rhythm/Tempo	Texture/Structure	Timbre



a) Tick FOUR boxes to identify the titles of movements you would expect to find in an ordinary mass.

Kyrie eleison

Veni sancte spiritus

Exsultate Deo

Sanctus

Credo in unum

Agnus Dei

Ave Maria

Jubilate Deo

b) Tick FOUR features you would expect to find in a mass from the Renaissance period

Obbligato

Basso continuo

A cappella

Passacaglia

Suspensions

Ground bass

Mode

Ritornello

c) Tick three features present in the music

staccato

melismatic

plainchant

plagal cadence

triplets

accelerando

mass

polyphony

d) Tick three features present in the music

plainchant

oratorio

turn

legato

mordent

acciaccatura

mass

mode

2.a) Follow the melody below and tick the correct box to fill the missing notes in bar 5

The musical score consists of two staves. The top staff shows a melody with four empty boxes for note heads. The bottom staff shows the lyrics "Benedic dominus" with numbered boxes (1-7) above the notes. The melody starts in 2/4 time, changes to 3/4 time, then to 4/4 time, and ends in 2/4 time.

b) Tick THREE features present in the music.

<input type="checkbox"/>	Plagal cadence	<input type="checkbox"/>	Turn
<input type="checkbox"/>	Mode	<input type="checkbox"/>	Acciaccatura
<input type="checkbox"/>	Three against two	<input type="checkbox"/>	Suspension
<input type="checkbox"/>	Time changes	<input type="checkbox"/>	Irregular time signatures

3 Stages of Suspensions

Preparation Suspension Resolution

No suspension

IV — I

The "F" clashes with the
harmony notes of Chord I (C-E-G)

IV — I

"F" needs to resolve to the "E"

Prepared
dissonance

Dissonance

Resolution

The musical score shows the lyrics "Benedic dominus" with annotations for the three stages of suspensions. The first measure (G (I)) shows "Prepared dissonance" (F#) and "Dissonance" (F#). The second measure (Am (ii)) shows "Resolution" (E). The third measure (G (Ib)) shows "Prepared dissonance" (F#) and "Dissonance" (F#). The fourth measure (G (I)) shows "Resolution" (E).