

Advanced Higher Music – Medieval and Renaissance

Plainchant

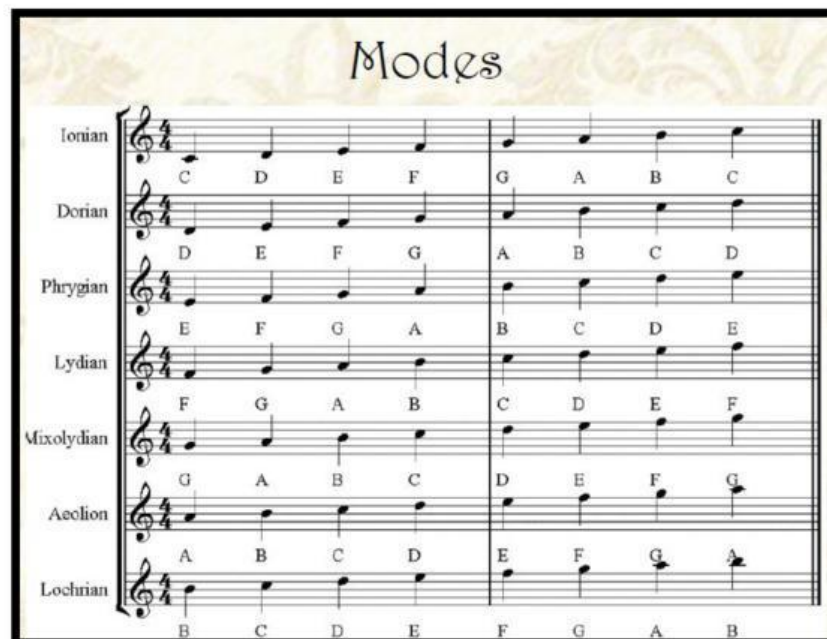
The earliest music that we know, both sacred and secular, consists of a single line melody. This is a monophonic texture.

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 scaled called **modes**. **Modes** can be found by playing any notes within an octave, but keeping to the white notes only. Here is an example of a **mode**:

I
Don't
Particularly
Like
Modes
A
Lot



Listen to this excerpt while following the music. Complete the following table, identifying the concepts in the music.

Melodic	Harmonic	Rhythmic	Structural

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	Style
Melisma Syllabic Stepwise Limited range	Modal/Mode Suspension Dissonance Passing notes Cadences (sometimes <u>plagal</u> at end)	Time changes Free rhythm	Polyphonic Homophonic Imitation Antiphonal	A cappella	Plainchant Mass Motet Anthem

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 some of Palestrina's ***Missa Papae Marcelli***

This is essentially in C major (Ionian mode) but starts centred round G with a lowered 7th, making it G Mixolydian mode

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.

- Perfect Interrupted
- Imperfect Plagal

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:

http://www.kitbraz.com/tchr/hist/med/mass_ordinary_text.html

Fill in any features that you notice.

Style	Melody/ Harmony	Rhythm/Tempo	Texture/Structure	Timbre

WHAT IS A SUSPENSION IN MUSIC?

<https://www.youtube.com/watch?v=zM1LV2JZgk4>

A suspension in music is where **a note from a chord is held whilst the other notes of the chord change to a new harmony**.

The held note is **discordant** and clashes with the new chord and this tension is only **resolved when the note moves down a degree** to a note belonging to the new chord.

Suspensions feature heavily in Renaissance music, creating tension and release between the vocal lines

There are 3 stages involved in a musical suspension:

- 1.Preparation
- 2.Suspension
- 3.Resolution

In the **preparation**, the note played is a harmony note and can be found in any part.

In our example above, the F in the soprano part is the note selected.

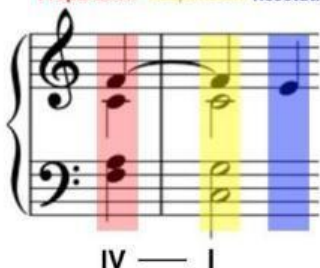
In the **suspension**, the prepared note is held as the other parts change chord.

This creates a **dissonance between the held note and the new chord**.

The **resolution** is the point at which the **suspended note falls by a degree** to a harmony note in the new chord.

3 Stages of Suspensions

Preparation Suspension Resolution



No suspension



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



"F" needs to resolve to the "E"

Identifying suspensions

- Listen to *Justitiae Domine* by the modern composer Michael John Trotta.
- Write an 'S' everywhere you hear a suspension. Also add a 'P' for the prepared note and an 'R' for the resolution. The first one is done for you.
- Name the key _____

Jus - ti - ti - ae Do - mi - ni rec. tae, lae - t - fi - can - tes

P S R

can - tes cor - da, cor - da lae - ti - fi can - tes

tes cor - da, cor - da lae - t - fi can - tes cor - da

cor - da lae - t - fi can - tes cor - da lae - t - fi - can - tes cor - da

cor - da, cor da nam ser - vus tu - us cus - to - dit

cor - da cor da nam ser - vus tu - us cus - to - dit

lae - t - fi can - tes cor da nam ser - vus tu - us, tu - us cus - to - dit

e - a nam ser - vus tu - us cus - to e - a

e - a nam ser - vus tu - us cus - to e - a

e - a nam ser - vus tu - us, tu - us

Key signatures

In Advanced Higher, you are required to know key signatures with up to two accidentals, major and minor.



C Major
A Minor



G Major
E Minor



F Major
D Minor



Bb Major

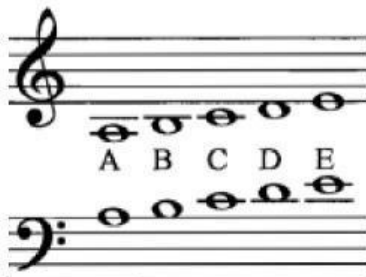


D Major

Transposition

You need to be able to transpose up or down an octave in the same clef.
Transpose bass clef into treble clef and treble clef in bass clef.

The relationship between the treble and bass clefs can be seen in the following:



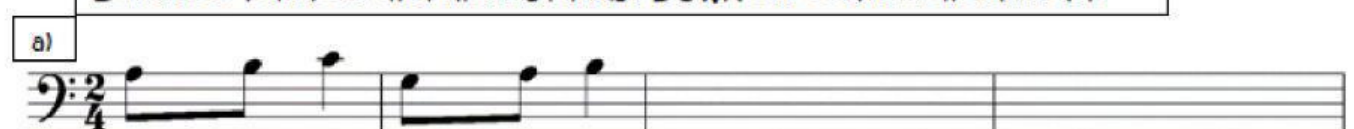
From this, it can be seen the note middle C in the treble clef, is written like this in the bass clef. They are the same pitch.



Exercise 4: Transpose the following passage UP one octave in the same clef.



Exercise 5: Transpose the following passage DOWN one octave in the same clef.

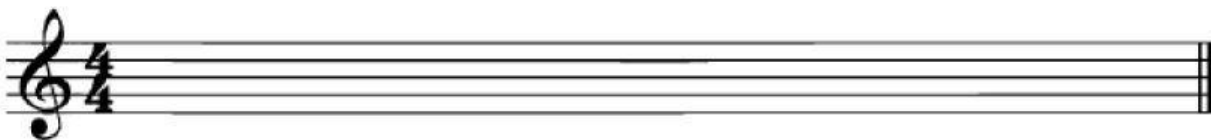


Exercise 6: Transpose the following treble clef phrases into the bass clef as the same pitch.

a)

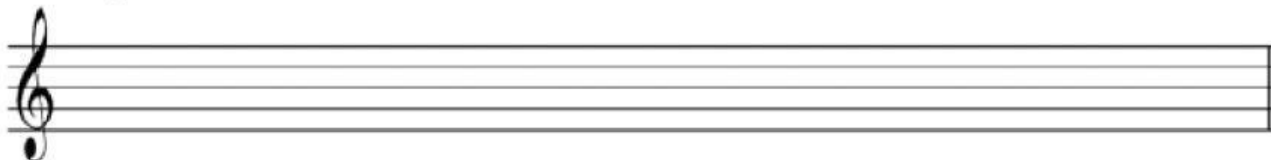


b)



Exercise 7: Transpose the following passage up one octave into the treble clef.

a)



b)



Motet

The **Motet** is a short sacred choral work, usually contrapuntal in style, with a Latin text. Here are some examples of texts used for motets:

<i>Veni Sancte Spiritus</i>	Come, Holy Spirit
<i>Haec Dies</i>	This is the day
<i>Ave Maria</i>	Hail Mary
<i>Jubilate Deo</i>	Be Joyful in the Lord
<i>O quam gloriosam est regnum</i>	O How Glorious is the Kingdom
<i>Ave Verum Corpus</i>	Hail, True Body
<i>O Magnum Mysterium</i>	O Great and Mighty Wonder

Listen to **O quam gloriosam est regnum** by Victoria

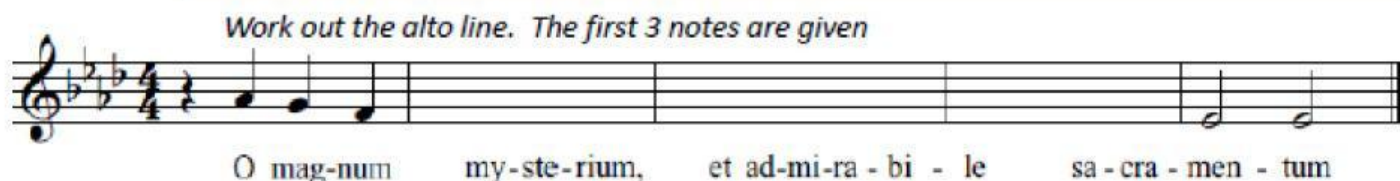
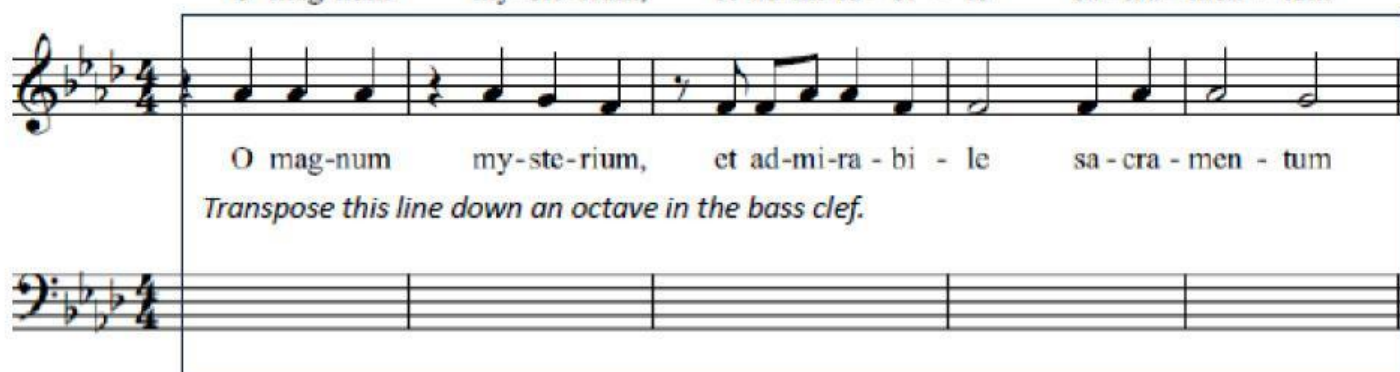
The image displays a musical score for the motet "O quam gloriosam est regnum" by Thomas Victoria. The score is written for four voices (Soprano, Alto, Tenor, and Bass) and is set in the key of D major (indicated by two sharps) and 4/4 time. The lyrics are in Latin. The score is organized into three systems, each containing four staves. The lyrics for the first system are: "O quam glo - ri - o-". The lyrics for the second system are: "sum est re gnum,". The lyrics for the third system are: "in quo cum Chris to, in quo, in". The lyrics for the fourth system are: "in quo cum Chris to, in quo cum Chris to in quo". The lyrics for the fifth system are: "Chris to, in quo cum Chris to in quo". The lyrics for the sixth system are: "Chris to, in quo cum Chris to in quo".

- Listen to Gabrieli's O Magnum Mysterium, written for antiphonal double choir

The 'O magnum mysterium' we sang in choir is a motet composed in the 20th century but using the words of the original Renaissance motets.

- Listen to this again and complete the literacy task below. The music is in Ab major.

Write the
enharmonic
equivalent of
these notes



Now look at the end of the piece.

- Name the cadence at the end
- Circle notes which form a suspension
- Work out the chords – I, IV, V

