

## Mu21 – Week 3 Outline - The Renaissance

Machlis & Forney: Renaissance marks passing of European society from  
an exclusively religious orientation to a more secular one

Awakening of place in history; renewed interest in Greek, Roman culture

Realism

Rise of merchant class led to development of urban musicians

Holy Roman Empire & other political/ecclesiastical entities

Hundred Years War

Humanism

Martin le Franc, describing stylistic innovations of Guillaume Dufay c.

1440 - “countenance angloise”

Sound & sonority of new style

Rhythm

Melody

Harmony

Dufay: Burgundian (1397-1474)

Frequent employment of “cantus firmus”

Missa l’homme arme

Use of c.f.

Cyclic cantus-firmus mass

Other mov’ts of mass – similar treatment

Josquin, 1440-1521

Franco-Flemish

Career: Sforzas, Milan; d’Estes, Ferrara; papal choir, Rome

Large body of secular & sacred music

Masses, motets, chansons

Imitative counterpoint (point of imitation)

Word-painting

Reformation & Counter-Reformation

Luther & Protestantism

Council of Trent

Palestrina (1525-94)

Largely spent in Rome

Papal choir; Sistine Chapel

“a cappella” style – post Reformation style

serene, “perfect” polyphony

Chanson

Fixed forms: rondeau, ballade, virelai

Janequin: Le Chant des Oiseaux

Madrigal

Monteverdi: 1567-1643)

8 Books of Madrigals

First “important” opera composer

Madrigals in England

Musica Transalpina

Quality of texts in Italian, English madrigals

Dance & Instrumental music

Paired dances: pavanne/galliard

The Suite

Baroque: Allemande, Courante, Sarabande, Gigue)

Polychoral music, Venice, 16<sup>th</sup> – 17<sup>th</sup> centuries

Antiphonal

St. Mark’s Cathedral

Monteverdi; Gabrieli

Sonata pian’ e forte