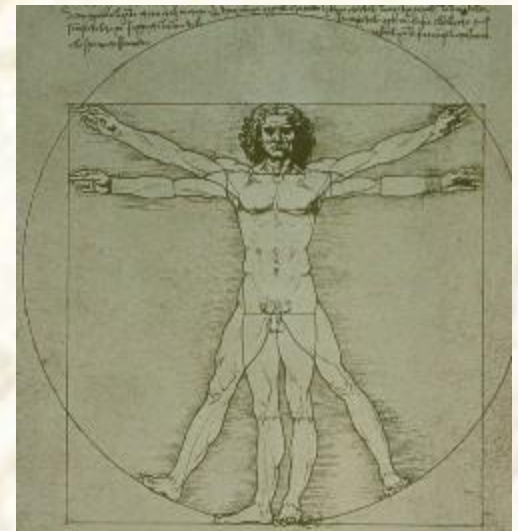


# The Renaissance Era



# The Renaissance Era



- The Renaissance Era pre-dates the four musical periods you studied in National 5: Baroque, Classical, Romantic and Modern.
- The Renaissance era is considered to be approximately **1450-1600**.

# The Renaissance Era

- The word Renaissance comes from the French word for **rebirth**, and during this era, music, art, science and literature all developed dramatically. These disciplines are characterised by graceful lines, rich colour, a big attention to detail and depth of thought.
- Church music was very important in this era. We can categorise Renaissance music as either **Sacred** or **Secular**. Learn these words!



# Tonality

- Up to now, you have only learned about **Major & Minor** tonalities, and **Atonality** from Modern era music.
- Major and Minor was only established at the beginning of the Baroque era. Before then, another system of tonality and scales were used. Music made using these early scales is said to be **Modal**.
- **Therefore all Renaissance is Modal in tonality.**
- On the next slide are the most common modes. Compare the pattern of semitones and tones to the Major and Minor scales.

# Modos

The image displays the eight modes of the diatonic scale in 4/4 time, each on a separate staff. The modes are listed on the left: Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Lochrian. Each staff begins with a treble clef and a 4/4 time signature. The notes are represented by quarter notes on a five-line staff, with their corresponding letter names (C, D, E, F, G, A, B) written below. The modes are arranged in ascending order of their starting note: Ionian (C), Dorian (D), Phrygian (E), Lydian (F), Mixolydian (G), Aeolian (A), and Lochrian (B). The notes for each mode are as follows:

Mode	Notes
Ionian	C, D, E, F, G, A, B, C
Dorian	D, E, F, G, A, B, C, D
Phrygian	E, F, G, A, B, C, D, E
Lydian	F, G, A, B, C, D, E, F
Mixolydian	G, A, B, C, D, E, F, G
Aeolian	A, B, C, D, E, F, G, A
Lochrian	B, C, D, E, F, G, A, B

# New Styles

- You only need to know two Renaissance styles at Higher and they are both **Sacred**. (The Secular ones come at Advanced Higher!)



*View of Florence, birthplace of the Renaissance*

# New Styles - Plainchant

- You only need to know two Renaissance styles at Higher and they are both **Sacred**. (The Secular ones come at Advanced Higher!)



## Plainchant

- Church music that consists of a single line of music – no harmony or accompaniment. There is no regular pulse - it follows the rhythm of the latin text. **A cappella. Modal.**

1. **A** Lle-lu-ia. \* ij. V. Lae-  
tá- tus sum in his quae dí- cta sunt mí- hi : in  
dó- mum Dó- mi- ni \* í- bi-  
mus.

# New Styles - Mass



## Mass

- A sacred choral work that sets the five main sections of the Roman Catholic church liturgy to music.

Listen out for...

- **Specific Latin text**, a **chorus** of several parts (often **SATB**), highly **polyphonic/contrapuntal** in texture with the use of **Imitation** between the voices. A Renaissance Era Mass would usually be A **Capella**.





# New Styles - Mass



## Parts of a Mass – Learn these words!

- These are the specific Latin words to listen out for and their translations:

- **Kyrie elison** ('Lord have Mercy')
- **Gloria** ('Glory to God in the Highest')
- **Credo Sanctus** ('I believe in one God')
- **Benedictus** ('Holy, holy' & 'Blessed is he')
- **Agnus Dei** ('Lamb of God')



- *While The Mass was an important Style in the Renaissance Era, composers would continue to write Masses up to and including the Modern Era.*

# Revision

- Before you are shown the definition of these concepts – please try to describe them in your own words – you should know them from N5!
- **A Capella**
- Unaccompanied Singing
- **Homophonic**
- One melody. All accompanying parts move together rhythmically and support the main melody.
- **Polyphonic/Contrapuntal**
- Two or more independent melodies played at the same time. The parts interact and weave in and out of each other.

# Knowledge Check - Renaissance

■ **Q1** – Listen to this excerpt and underline **two** features present.

- A Capella
- Flutter Tonguing
- Homophonic
- Organ
- Plainchant
- Mass



■ **Q2** Listen to the music and underline **three** features present.

- A Capella
- Tenor
- Modal
- Mass
- Polyphonic
- Plainchant



■ **Q3** Listen and underline a feature of the singing

- Melisma
- Polyphonic
- Homophonic
- Syllabic



■ **Q4** – Listen to this next piece and underline **three** features present.

- Imitation
- Sequence
- Rallentando
- Mass
- A Capella
- Ornaments



# The Baroque Era



# Baroque – Recap and Overview

- The Baroque era is considered to be approximately **1600-1750**.
- The term translates from the Portuguese term for a ‘Misshapen Pearl.’
- Music from the period is often **highly decorated** with extensive **ornamentation**. This is noticeable in other art forms at the time, such as painting and architecture.
- Melodies and phrases tend to be long with energetic rhythms.
- **Modal** tonality from the Renaissance era was replaced by **Major/Minor** key systems.
- The orchestra began to take shape, and many of the musical forms that would be used for centuries were popularised.

# New Styles Instrumental

- In N5 you learned about the **Concerto**. However, there was another type of Concerto that was only popular in the Baroque Era: **The Concerto Grosso**.
- First of all, let's revise **Concerto**: in your own words, define a concerto in your booklets.

## Concerto

- A large scale work for a solo instrument accompanied by orchestra.



# New Styles Instrumental



## Concerto Grosso

- A Baroque era work for a small group of soloists and orchestra.
- These separate groups have their own special names:
- Concertino: The soloists. Usually 2 or 3 instruments.
- Ripieno: The remainder of the orchestra, usually just strings and harpsichord.
- A concerto grosso tends to alternate between passages that focus on the **Concertino** and the **Ripieno**.

Handel, Allegro from Concerto  
Grosso in G Major op. 6 no. 1



# New Styles Instrumental

## Basso Continuo



- You know that the Baroque orchestra featured the harpsichord, and that almost all Concerti, Concerti Grossi and Orchestral Suites composed in the Baroque era feature this instrument.
- The role that the harpsichord plays has a special name: a **Basso Continuo**, or just Continuo.
- **Basso Continuo: The harmonic structure and support provided by a chordal instrument, usually a harpsichord or organ, along with bass instrument(s) such as cello.**
- In practice, if you can hear a Harpsichord or Organ **accompanying** other instruments in the Baroque era – you’re probably listening to a Basso Continuo.

# New Styles Instrumental

## Basso Continuo

- The Continuo player would **not** have their own separate part to read – they would read the part that the bass instrument was playing.
- Reading an old fashioned system of chord symbols called **figured bass** the player would double this bass line and add chords above it to support the harmony of the piece.
- You could say this was an early form of improvisation – albeit a very controlled one!
- As you read the music on the next slide, remember the continuo is only reading from the lower stave – the vocal line has been included to help you follow the music. Listen out for the **cello** too.

# DIDO

\* \*

\* \* \*

Thy hand, Bel-in - da! dark - - ness shades me, On thy

b b7 b

4

\* (\* \*) \*

bos - om let me rest, More I would, but death— in-

b98 7 6 b6 b67 7  
5 5 b3 5 b3

7

\* \* \* \*

vades me Death is now a wel come guest!

*pp*

b 6 56 7 6 #

# New Styles Instrumental

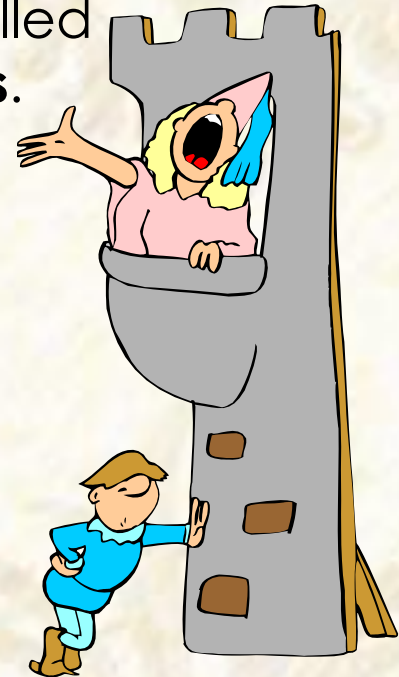
## Passacaglia

- The PASSACAGLIA is a style that uses two concepts you learned already at National 5.
- Revision: can you remember what **Theme and Variation** and **Ground Bass** are?
- **Theme and Variations: A clear and recognisable melody followed by a series of variations which alter the theme in various ways including rhythm, tonality, adding extra notes etc.**
- **Ground Bass: A theme in the bass which is repeated many times, while the upper parts develop.**



# New Styles Vocal

- You will know from N5 that an opera is a **large scale vocal work in which a drama is set to music**. It is performed by **soloists** and a **chorus**, usually accompanied by an **orchestra**. Solo songs are called **arias**, and full chorus numbers are called **choruses**.
- But what happens between the songs?
- The gaps between are filled with **Recitatives**.



# New Styles Vocal

- **Recitative: When words are sung, but to the natural rhythm of speech.**
- In an opera, this is used for the slightly less important/emotional bits – **it moves the story on**
- Features **very little accompaniment**, sometimes just some block harpsichord chords and maybe a cello bass line.
- Often the 'melody' is **centred around one or just a few notes**
- The **performer has freedom** to deliver the lines in whatever rhythm feels natural.



# New Styles Vocal

- Use these descriptions with caution—not every recitative will contain all of these features, and one recitative can sound extremely different to another. It is up to you to listen to as many recitatives as you can to train your ear to hear them.
- Now we know about Recitative, we can go into a bit more detail about **Aria**.
- **Aria:** A solo song from an Opera or Oratorio.
- Used in moments of great emotion or interest, compared to the more dry story-telling recitatives.
- Usually has full orchestral accompaniment and has a more precise rhythmic feel than Recitative.





# New Styles Vocal



## Oratorio

- Alongside Opera, another important vocal style that was popular in the Baroque Era was the Oratorio.
- Oratorio: A large scale vocal work with a narrative based on a religious text, e.g. a story from the Bible.
- Structurally, **Opera** and **Oratorio** have a lot in common; they both have **soloists** and **choruses**, usually accompanied by an **orchestra**, the full solo songs are known as **arias** which are broken up by **recitatives**, and they both have full **Chorus** pieces.



# New Styles Vocal

## Oratorio

- The two major differences are the theme and staging: Oratorios contain a Sacred narrative, usually taking inspiration from the Bible, and the work would be performed in a Concert setting, i.e. no costumes or scenery.
- While in theory, an Oratorio can be in any language, the most famous ones are in **English**.
- While Opera continued to be popular in later periods of music, Oratorio was at its most popular in the Baroque Era.



# Other Vocal Concepts

## Da Capo Aria



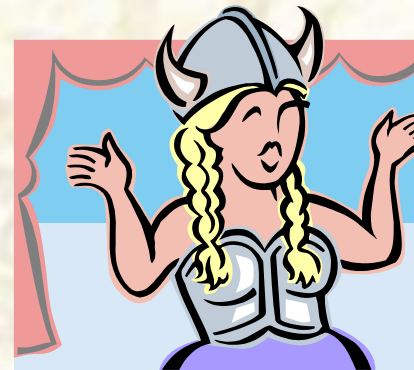
- On sheet music, Da Capo (or D.C.) is an instruction to **return to the start.**
- So a Da Capo Aria is simply **an Aria that is in Ternary/ABA form.** (the second A section is the Da Capo.)
- The repeat of the A section was usually performed with extra ornamentation (trills, scale passages etc).

# Other Vocal Concepts

## Coloratura




- **High, florid vocal singing that includes scales, runs and ornaments. Usually performed by a Soprano voice.**
- Sometimes these passages were written down, but often they were improvised by the performer.
- *Coloratura can occur in any period of music, not just Baroque*



# Other Vocal Concepts

## Mass

- You have already learned the Mass from The Renaissance Era. You were also told the Mass continued to be a work that was composed in all following eras.
- In the Baroque Era it became a more sophisticated work, **often featuring orchestral accompaniment.** 
- All other features that will help you identify the Mass are still present: Latin Text of the Roman Catholic Mass (Sanctus, Kyrie etc.), Polyphonic/Contrapuntal with often 4 or more parts.



# Structural

## Ritornello Form

## Autumn from the Four Seasons

- **A reoccurring theme in a Baroque era piece of music.** In between statements of the theme, there will be other contrasting music.
- The theme will often be slightly altered, often by playing it in a different key.
- In a Concerto Grosso, the **ritornello** is the main theme usually played by the Ripieno group and sometimes by the Concertino.
- *This structure only occurs in the Baroque era, as the Rondo and Sonata forms became more popular in the Classical era.*

# Ornaments

- As you know, Baroque Music (and art in general) tends to be very decorative and ornamented. You need to know these three specific ornaments at Higher level.

## Trill:

- The rapid alternation between two adjacent notes, usually a semitone or a tone apart



# Ornaments

## Mordent:

- Play the written note, the note above, and back to the main note as quickly as possible



The image shows a musical staff in treble clef with two measures. The first measure, labeled "Written", contains a single quarter note on the second line of the staff with a mordent symbol above it. The second measure, labeled "Played", shows the actual performance of the mordent: a quarter note on the second line, followed by a sixteenth note on the third line, and then a quarter note on the second line. The staff continues with a quarter rest and a bar line.



# Ornaments



## Acciaccatura

- A note crushed in very quickly, either on or just before the beat. The word means 'to crush.'

The image shows a musical staff in treble clef with a 2/4 time signature. The staff is divided into two measures. The first measure, labeled "Written", contains a quarter note on G4 with a small eighth note on A4 written above it, followed by a quarter rest. The second measure, labeled "Played", shows the same quarter note on G4, but the eighth note on A4 is written as a beamed eighth note with a downward-pointing stem, indicating it is to be played very quickly. This is followed by a quarter rest.

# Ornaments

- Ornaments can be found in any era or style of music, although they are very common in the Baroque Era.
- What ornaments can you hear in the 'Aria' from Bach's Goldberg Variations?



# Harmonic – Tierce de Picardie



- We know from our knowledge of **cadences** that a phrase finishing on **Chord I** makes the phrase sound resolved and settled. **Chord I** is the 'home chord' of a key.
- E.g. in the **key of G major** *chord I* is the **chord of G major**.  
in the **key of D minor** *chord I* is the **chord of D minor** etc...
- A tierce de Picardie occurs when a piece music is in a **minor** key but has a cadence that finishes on the **major version of chord I**.
- i.e. if a piece was in **C minor**, you would expect the final chord to be **C minor**, however with a Tierce de Picardie it would finish on the chord of **C major**.

# Harmonic – Tierce de Picardie




- This is usually used at the very end of a piece, but can occasionally be at the end of any musical phrase during the piece too.
- This was very common during the Renaissance and Baroque eras, but can be heard in any style or period.




- This musical phrase is in E minor but the G sharp in the last bar means it finishes on a chord of E major – a **Tierce de Picardie**.

# Higher Baroque Knowledge Check

**Q1.** Underline three of the following.

- |                  |              |
|------------------|--------------|
| a) Coloratura    | e) Flute     |
| b) Soprano       | f) Organ     |
| c) Oboe          | g) Anacrusis |
| d) Mezzo Soprano |              |
- 

**Q2.** Underline three of the following.


- |                    |                   |
|--------------------|-------------------|
| a) Concerto Grosso | e) Cadenza        |
| b) Repetition      | f) Con Sordino    |
| c) Descant         | g) Basso Continuo |
| d) Pizzicato       | h) Modal          |
- 

**Q3.** Write the style of vocal writing.

.....



**Q4.** Underline four of the following

- |                  |                    |
|------------------|--------------------|
| a) Anacrusis     | e) Canon           |
| b) Dotted Rhythm | f) Arpeggio        |
| c) Con Sordino   | g) Ascending Scale |
| d) Crescendo     | h) Strophic        |
- 

Q5

# Knowledge Check Cont...



The texture is

-----

The time  
signature is

1

The  
tonality is

-----

2

The  
cadence is

-----

3

The word  
setting is  
mainly

-----

4

# Knowledge Check Cont...

Q6

- The first instruments heard are the\_\_\_\_\_.
- The texture at this point is\_\_\_\_\_.
- The tempo is altered with a/an\_\_\_\_\_.
- The texture now becomes\_\_\_\_\_ with the use of \_\_\_\_\_ between the instruments.
- The tonality of the piece is \_\_\_\_\_.
- However at the final perfect .cadence is a/an\_\_\_\_\_.



# Knowledge Check Cont...



**Q7**

The melody is played by  
.....  
The melody moves by  
.....

**1**

The tonality changes from  
.....  
to  
.....

**2**

The time signature is

**3**

The form of the piece is  
.....

**4**



# Knowledge Check Cont...

**Q8.** Underline three of the following.



- a) Concertino
- b) Ritornello
- c) Major
- d) Organ
- e) Contrapuntal
- f) Canon
- g) Harpsichord

**Q9.** Underline three of the following.



- a) Major
- b) Contrapuntal
- c) Mass
- d) Organ
- e) A Capella
- f) Coloratura
- g) Tierce di picardie
- h) Plainchant

**Q10.** Underline one of the following and write in the time signature



- a) Contrapuntal
- b) Cadenza
- c) Ground Bass
- d) Coloratura

Time Signature \_\_\_\_\_