

# Renaissance Notes

- Word Painting:** Musical depiction of words in text; using music to imitate the emotion, action, or natural sounds as described in the text. For example, if the text describes a sad event, the music might be in a minor key. Conversely, if the text is joyful, the music may be set in a major key.
- Imitation:** When a melody in a polyphonic texture is repeated shortly after its first appearance in a different voice, usually at a different pitch. The melody may vary through transposition, inversion, or other means, but retain its original character. The intervals and rhythms of an imitation may be exact or modified. Imitation may occur at varying distances relative to the first occurrence, and phrases may begin with voices in imitation before they freely go their own ways.
- Counterpoint:** (Contrapuntal) Counterpoint involves the writing of musical lines that sound very different and move independently from each other but sound harmonious when played simultaneously.
- Motet:** A polyphonic setting of a short sacred text.
- Madrigal:** A fourteenth-century Italian style where secular verse is set for two or three unaccompanied voices, in two sections, the first being repeated two or three times, the second performed only once, where the top line is generally more florid than the line(s) below. In the sixteenth- and seventeenth-century it grew into a contrapuntal setting of verse (usually secular) for several equally

important voice parts, usually unaccompanied  
and unrelated to the earlier form

**Composers:**

- Early
  - 1400-1467
  - Guillaume Dufay
  - Johannes Ockeghem
- Mid
  - 1467-1534
  - Josquin des Prez
  - Thomas Tallis
  - William Byrd
  - Tielman Susato
- Late
  - 1534-1600
  - Hieronymus Praetorius
  - Samuel Scheidt
  - Giovanni Gabrieli
  - Claudio Monteverdi
  - Giovanni Pierluigi da Palestrina