

State of things in High Renaissance polyphony

I. Form(s) of text

formally, motets mainly through-composed, sometimes having separate sections marked by a change in meter; increasingly duple meter favored

Careful attention to form and content of text determines music—often very individual words, with gestures that become codified as rhetorical figures, conventions

also careful to follow the phrase structure of the poetry
to observe where each clause begins and ends,
to observe the accentuation patterns and rhythm of the poetry (as it would be spoken)

II. Texture

Vocal polyphony: 3-6 voices or more, roughly equal in importance
Voice types defined by range and not distinguished by form or function
usually features a combination of

1. counterpoint, particularly imitative
2. homophony, with everyone achieving a blended sound, moving more or less together with similar rhythm and top voice predominating
3. antiphonal writing in which whole group divided into smaller groups

one on a part
subsidiary cadences using overlapping voices
on important cadences all voices coming together

III. Modality

System of modes (see chart on reverse)

In Renaissance theory, the church modes were sometimes referred to by names derived from Greek theory (although these were not historically accurately).

1.	Dorian	<i>d</i>	e	f	g	a	b	c'	d'
2.	Hypodorian	A	B	c	<i>d</i>	e	f	g	a
3.	Phrygian	<i>e</i>	f	g	a	b	c'	d'	e'
4.	Hypophrygian	B	c	d	<i>e</i>	f	g	a	b
5.	Lydian	<i>f</i>	g	a	b	c'	d'	e'	f'
6.	Hypolydian	c	d	e	<i>f</i>	g	a	b	c'
7.	Mixolydian	<i>g</i>	a	b	c'	d'	e'	f'	g'
8.	Hypomixolydian	d	e	f	<i>g</i>	a	b	c'	d'

In the 16th century **Zarlino** and other theorists introduced four new modes with finals on A and C, to complete the hexachord of the standard solmization system

9.	Aeolian	<i>a</i>	b	c'	d'	e'	f'	g'	a'
10.	Hypoaolian	e	f	g	<i>a</i>	b	c'	d'	e'
11.	Ionian	<i>c'</i>	d'	e'	f'	g'	a'	b'	c'
12.	Hypoionian	g	a	b	<i>c'</i>	d'	e'	f'	g'

IV. Melodies (in cantus) generally move by step; any leaps are generally followed by stepwise motion in the opposite direction

V. Use of Dissonance

Dissonances generally unacceptable on beats, except for suspensions (approached by same note and then resolved downward by step)

Passing and neighbor tones (both approached and resolved by step) allowable on weaker parts of the beat

By Palestrina's time, the *cambiata* is used more frequently: a voice moves down by leap from a dissonance to a consonance, then resolves by step in the opposite direction

VI. Meter and Rhythm

By the mid to late 16th century duple meters overwhelmingly predominate
There is a great deal of rhythmic variety: no two successive measures have the same rhythm, and the voices have a great deal of rhythmic independence; however, the restrained use of dissonance tends to mute this variety