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A FAMOUS UNKNOWN MOTET OF THE RENAISSANCE ERA

Interest in early music, the roots of which can be seen as early as the 19th century, intensified at the beginning of the 21st century and led to the emergence and formation of a separate, special direction of the culture of musical performance - "authenticism", with its ideology, scientific and theoretical foundations and scientific and methodological works, in which accumulated experience is systematized. And since the end of the 20th century, the first creative collectives of this direction appeared in Ukraine as well [2, 178].

A cappella vocal music of the Renaissance era is not supported by authentic instrumentation and, in addition, is distinguished by a special recording system, unconventional intonation structure, unusual pitch and metro-rhythmic systems, etc. All this requires special mastery and significantly complicates the contact of a modern performer with Renaissance musical masterpieces. The complex of performing means of performing a vocal piece of the described era is quite complex and closely related to a number of important issues of scientific and theoretical direction. In particular, such as: the question of the concept of the text of a musical work, "translation" from one stylistic language to another; issues of style and stylistics, composition techniques; the interaction of "words and music", pitch (modal, tonal) and metro-rhythmic organization of the musical fabric, the influence of the conditions of the genre of the work, etc. However, without reproducing a stylistically authentic artistic sound realization of Renaissance musical works, scientific and theoretical ideas about their stylistics may be inaccurate, even erroneous. All these factors determine the relevance of the article, which is dedicated to the not fully revealed and researched musical creation of the Renaissance era - the motet.

The purpose is to characterize the motet as a historical-stylistic phenomenon of the Renaissance era, which was revived in the sound form of historically-oriented performance of the second half of the 20th - beginning of the 21st centuries.

In history, it often happens that musical innovations start in one genre and then spread to others. This was the case with the motet during the Renaissance. For obvious reasons, composers were more willing to try out new compositional styles in the motet genre than in the mass. For example, the older technique of cantus firmus, which originated in the Middle Ages, was used in masses much longer than in motets. In motets, composers moved away from cantus forms in favor of freer, more expressive techniques (including imitative and homophonic textures) much earlier than in the mass. Over time, these new styles spread to other genres, including mainstream.

In classical music, a motet is a diverse choral (vocal) musical composition. The motet was one of the outstanding polyphonic forms of Renaissance music.

According to Margaret Bent, "a piece of music in several parts with words" is as accurate a definition of a motet as it would be from the 13th to the end of the 16th centuries and beyond. This is close to one of the earliest descriptions we have, by the late 13th-century theorist Johannes de Grocheo, who believed that the motet "should not be celebrated in the presence of the common people, because they do not notice its subtleties, they find it unpleasant to listen to it, but in the presence of the educated and those who are looking for subtleties in art" [5].

Let's consider the etymology of the motet. In the early 20th century, the name was thought to derive from the Latin *movere* ("to move"), although a derivation from the French *mot* ("word" or "phrase") has also been suggested. Medieval Latin means *motetum*, Italian *mottetto* was also used. If the word comes from Latin, the name describes the movement of different voices against each other. However, today's reference books prefer the French etymology, since the word "motet" in the French language of the 13th century had the meaning "little word" [4].

Medieval motets. The earliest motets arose in the 13th century from the organum tradition, exemplified by the Notre-Dame school of Léonin and Perotin. The motet probably arose from the addition of text to long melismatic passages of the organum. The motet took a specific rhythm from the words of the poem, and as such appeared as a short rhythmic interlude in the middle of a longer, more chant-like organum.

The practice of the treble over the cantus firmus marked the beginning of counterpoint in Western music. From these first motets arose the medieval tradition of secular motets. These were compositions in two or three parts, in which several different texts, sometimes in different vernaculars, were sung simultaneously to the Latin cantus firmus, which again was usually adapted from a passage of Gregorian chant. It is suspected that for clarity in the performance of the cantus firmus and one or another vocal line were performed on instruments. Among the *trouvères*, motets were created by Robert de Rhyne La Chièvre and Richard de Fournival [3].

Motets of the Renaissance. The motet survived the transition from the Middle Ages to Renaissance music, but the character of the work was completely changed. Although it grew out of the medieval motet, Renaissance composers abandoned the use of the repeated figure as a cantus firmus altogether. Instead, the motet of the given era is a polyphonic musical arrangement, sometimes in imitative counterpoint, for a choir, of a Latin text, usually sacred, not specifically related to the liturgy of a particular day and therefore suitable for use in any service. Antiphon texts were often used as motet texts. This is the type of composition best known by the term motet, and the Renaissance period marked the flowering of this form.

In essence, these motets were sacred madrigals. The connection between the two forms is most evident in composers who focused on sacred music, especially Giovanni Pierluigi da Palestrina, whose motets based on texts from the Canticum Canticorum, the biblical Song of Solomon, are among the most lush and madrigal. And similar to Palestrina's compositions, while his "madrigals", which contain Petrarch's poems in praise of the Blessed Virgin Mary, are not superfluous in the church. The language of the text was a decisive feature: if Latin, then a motet; if in the vernacular, then a

madrigal. Religious compositions in vernacular languages were often called madrigali spirituali "spiritual madrigals" [3].

In the second half of the 16th century, Giovanni Gabrieli and other composers developed a new style: the polychoral motet, in which two or more choirs, singers, or instruments alternated. This style of motet was sometimes called the Venetian motet to distinguish it from the Netherlandish or Flemish motet written elsewhere.

Renaissance motet. In this article, we try to focus on vocal music, in particular on spiritual music. We will say a few words about those who worked as musicians of this era, who have not yet been told. As before, musicians worked in churches, courtyards and cities. Church choirs grew: the Papal choir in Rome increased from ten singers in 1442 to twenty-four in 1483! The church remained an important patron of music, but musical activity gradually moved to the courts. Nation-states became more powerful during the Renaissance.

Kings, princes and princes competed for the best composers. In one yard there could be from ten to sixty musicians, including singers and instrumentalists. Women worked as virtuoso singers at several Italian courts during the late Renaissance. The court music director composed secular works for the entertainment of the nobility and spiritual works for the court chapel. The nobility often took their musicians with them, traveling from one castle to another [3].

The two main forms of sacred music of that era are the motet and the mass. They are similar in style, but the mass is a longer composition. The Renaissance mass is a polyphonic choral composition consisting of five sections: Kyrie, Gloria, Credo, Sanctus and Agnus Dei.

Motets first appeared in the late Middle Ages, but flourished mainly during the Renaissance. Unlike medieval motets, Renaissance motets have a smooth sound and imitative texture. Although a motet may sound like a mass, a mass is based on one of the five "ordinary" prayers (Kyrie eleison, Gloria, Credo, Sanctus, Agnus Dei), while a motet has a different type of religious text. The motet is usually sung a cappella (without instrumental accompaniment), although instruments may "double" the voices.

There were many Renaissance motet composers. Among the most famous are Josquin Desprez and Giovanni da Palestrina. Key motet composers of the Renaissance include Giovanni Pierluigi da Palestrina (Italian of the Roman school of composition), Josquin de Pr  (French of the Franco-Flemish school), Thomas Tallis (English) and Giovanni Gabrieli (Italian of the Venetian school).

Note that the motet was the most prominent polyphonic form of music during the Renaissance. However, this style of vocal composition did not emerge during the 1400s and 1600s. As mentioned above, it began in the Middle Ages. To be more precise, it originated in the 13th century. In this century, the theorist Johannes de Groqueio explained that the common people could not enjoy the motet because they could not understand its subtleties. Therefore, those who appreciated these vocal compositions were mostly representatives of the elite of society [1].

Therefore, the originality of the motet of the Renaissance era, the new quality of musical culture, consisted in the understanding of those tensions that were absorbed by the musical reality surrounding the people of that time. Such an awareness was

incredibly productive, because the diversity of musical phenomena, which hit over the edge, in the 14th century. still unknown, constantly demonstrated to hearing and sight all these distinctions. Differentiation of musical realities, in which different people of the same era lived, became one of the main signs of the New Age. The beginning of such differentiation was laid by the Renaissance era, with its inherent awareness of the generous, exciting wealth in music itself (it was on such wealth that Castiglione emphasized).

Thus, the nature of the relationship between man and music changed radically in the Renaissance era, under the decisive influence of the musical work. To describe it a bit more concretely, to characterize it from a cultural and historical point of view was the main task of this work. However, the focus on the motet genre should not exclude from the field of view everything else that a person produces in the field of music, all musical phenomena that surround him, everything that is accessible and meaningful to him in music, that affects him, leaves his mark or on the contrary, everything he rejects.

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