

Abstract

In its six chapters, this thesis discusses the relations between secular and sacral Renaissance music. It shows that the secular and sacral music of the Renaissance period were influencing each other and had many similarities, in form and attributes, and as such can appear next to each other on musical recordings, concerts, etc.

The art of the Renaissance constitutes a large and important chapter in the history of mankind. The first chapter of this thesis anchors the era of the Renaissance into its historical context, states definitions and characteristics. The second chapter focuses on Renaissance music, its historical background and the fundamentals of its style. The third chapter explains the concepts of sacral, liturgical and church music. The fourth chapter, the most comprehensive, discusses any actual reciprocal influence of secular and sacred Renaissance music in terms of their development in time ó the turn of the eras, Early Renaissance, High Renaissance, and the new currents and styles of 16th century. The matter under discussion is illustrated by the enclosed CD õRenaissance Tunesõ. The fifth chapter concentrates on an analysis of the sacral work *Missa l'homme armé* by G. Dufay (parts Kyrie and Agnus Dei). Dufay was one of the first composers to use a secular tune in their masses, specifically the French folk song *L'homme armé* which became one of the most popular themes in composition of masses during the Renaissance period. The analysis focuses mainly on the use of this theme in *cantus firmus*. The sixth chapter summarizes the overall effect of music on the mental and somatic realms of listeners and performers. This chapter has been included in the thesis in order to ascertain the other-than-musical aspects of music, where neither the analysis of composition nor the division between secular and sacral music have a significant meaning.

The thesis has two appendices. Appendix one contains the score of the *Missa l'homme armé* by G. Dufay, a recording of the mass, including the theme melody (recording courtesy of the Oxford Camerata choir, conducted by Jeremy Summerly, 1951), and a transcription of the *L'homme armée* folk song. Appendix two is a CD of the vocal group Exfanta and the Kaplice Choir, two amateur ensembles performing Renaissance music. The CD contains recordings of both sacral and secular origin, side by side. It advocates a blending, a proximity and a natural coexistence of the two genres, and defends their joint inclusion in musical recordings and concert performances. The author of this thesis is a member of both the ensembles, a soloist in the choir and the soprano in the vocal group.