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BUSTER**

Running Head: RENAISSANCE MUSIC Renaissance Music College There is so much information on medieval and Renaissance music in attempt to educate the singer more on the philosophical, theoretical and historical record of music as well as determine which music is secular and which one is sacred. Political, economic, and religious events as well as interchange of ideas in Europe led to major changes in styles of composing, disseminating music and the musical instruments used (Derrick, 1983).

Music of the early renaissance was composed mainly by Europeans for use by the church and court chapels before the patronage split into: the Catholic Church, Protestant churches and courts. At the beginning of the sixteenth century, music saw a number of significant changes with rising of polyphonic music and music printing in France, Germany, and England among others. Renaissance artists and philosophers were religious like those of the middle ages and their aim was to reconcile theological practice with the spirit of philosophy called Humanism. With the protestant reformation by Martin Luther through his inquiries against the teachings of the Catholic Church which resulted to the founding of the Lutheran denomination, this had a tremendous impact on Renaissance music posing a religious rebellion. This was a reform process which gave rise to new churches and new types of sacred music, the turmoil in the church scene made a path for secular music to rival its sacred counterpart through word painting, polyphonic imitation and music printing ((Derrick, 1983).

Renaissance is reflected musically through improved expression and more personal compositional styles which make it sound sweeter than medieval music. The sound of words does not make them unholy or holy and as such sounds can not describe a song as secular or holy. Whether music is sacred

or secular has no basis in Scripture and this in a way has led to use of the same motives and this profane the word of God. For instance Luthers music was just as scandalous, consider for instance his lyric " A Mighty Fortress", this was set in a beer-drinking tune. Many gospel writers have hijacked popular music some of which are too romantic. This has changed the church way of singing, kind of songs and not to any better. With todays technology you can program any beat or rhythm because its just numbers and it would be ridiculous to say that for some numbers would be holy than others.

Human body is made in a way the feeling of rhythm while from inside the heart beats in rhythm and outside the universe pulsates and moves in rhythm. Actually to not feel the rhythm is to be dead.

The aim of sacred music should be to address the human circumstance with hope, grace and reconciliation. This is very possible if good theology is put in place so that the music lifts the spirit and instigates faith and also the use instrumental beauty that resonates with the soul. If music would edify and inspire the spirit then such music is sacred, not forgetting that people are inspired by different things. Just as gospel unites people from diverse cultures such should be a good music also reflect. Different kind of music reflect God's variety and diversity and that's a good music is commonly full of surprises and humor. The gospel would be incarnational if music is truly sacred because it should speak to human emotion and yearning, music should therefore be vertical and horizontal in its scope for it to be truly sacred

We should not therefore be demanding that every sacred music must serve our own tastes, this is only unholy. It's fascinating to know how the human emotion is connected with the artistic expression. We no like what others

love to hear but its good to enlarge our understanding of others tastes. It's good to let seasons determine the right kind of music rather than looking at music as sacred or secular because music is broad and inclusive, (Henry, Derrick 1983). This opens up our mind to appreciate other cultural and artistic expression.

#### References

Derrick, H. (1983). *The Listeners Guide to Medieval and Renaissance Music*. New York: Facts on File.