Advanced Higher Music
Renaissance music



Reminder of the 2 Renaissance styles from Higher:

- **Plainsong**



Fill in any relevant concepts for 'plainsong'

- **Mass** - A typical mass has 5 main ('Ordinary') sections. Fill these in here:



Latin	English translation
	Lord have mercy, Christ have mercy
	Glory to God in the highest
	I believe in one God
	Holy, Hosanna, Blessed in he
	Lamb of God



Listen to part of this Renaissance mass and fill in any features you notice.

Style	Melody/ Harmony	Rhythm/Tempo	Texture/Structure	Timbre

Question 6 comparison of two extracts.

To secure maximum marks on **Question 6** of the Advanced Higher Music paper, you must methodically exploit its unique formatting. This final analysis question is worth a massive **10 marks—representing 25% of the total exam paper**.

Understand the Core Structure
The question requires you to listen to two different audio excerpts and identify prominent musical features across specific categories. The Categories change Yearly: You will be given two specific prompts. Usually, one category is Melody/Harmony, but the others change yearly so be careful only to put in concepts relevant to the category, (e.g. Texture/Structure/Form/Timbre).

LIVEWORKSHEETS

Question 6 (a)

In this example, the question asks you to comment on MELODY/HARMONY and TIMBRE/TEXTURE. **THESE HEADINGS CAN CHANGE.** The headings can be any of the following:

Contexts for learning

Knowledge and understanding of music will be developed by performing, listening to and composing music in this Course.

Styles	Melody/ harmony	Rhythm/ tempo	Texture/structure/ form	Timbre/ dynamics
Sonata	Mode/modal	3 against 2	Through-composed	Tremolando
Oratorio	Relative major/minor	Time changes	Da capo aria	Harmonica
Impressionist	Interval	Irregular time signatures	Lied	Coloratura
Musique concrete	Obbligato (instrumental)	Augmentation	Passacaglia	Ripieno
Plainchant	Acciaccatura	Diminution	Concerto grosso	Concertino
Mass	Mordent		Sonata form	String quartet
String quartets	Plagal cadence		Exposition	
Recitative	Interrupted cadence		Subject	
Chamber music	Tierce de Picardie		Basso continuo	
Jazz funk	Dominant 7th		Ritornello	
Soul music	Diminished 7th			
	Added 6th			
	Harmonic minor scale			
	Melodic minor scale			

For each excerpt identify at least two prominent concepts in each of the following categories:

- melody and harmony
- timbre and texture

Categories	Excerpt 1	Excerpt 2
Melody and harmony		
Timbre and texture		

Rough work

As the headings of this question can change, there is no "one response" to this question. Instead, focus on ONE box per listening. In this example, focus on the MELODY/HARMONY for the first listening of excerpt 1+2 and then TIMBRE/TEXTURE for the second listening.

Refer back to the table of possible answers. REMEMBER, this is an ADVANCED HIGHER PAPER so don't write every single basic concept like, STEP/LEAP, ASCENDING etc.

TONALITY	***Major, Minor, Pentatonic, Modal***
SCALE	***Major, Blues, Pentatonic, Whole-Tone, Chromatic, Harmonic Minor, Melodic Minor.***
TEXTURE	***Homophonic, Polyphonic, Contrapuntal,***
RHYTHMIC	***Dotted rhythms, Scotch Snap, Irregular Metre, Diminution, Augmentation, Syncopation, Accents, Ties, Hemiola***
MELODIC (con	***Sequence, Imitation, Glissando, Scale,***

Do not volunteer any extra concepts that are not asked. This question does not ask anything about the STYLE of the excerpts because this comes later on in the question.

LIVEWORKSHEETS

Part Bi): Similarities, Differences, and Type of Work (4 Marks)

This section requires you to compare the two excerpts.
For the *type of work* mark you should name the genre, form, or style of piece for both tracks (e.g., *symphony, oratorio, concerto grosso, mass, string quartet*).

SQA course reports state that the number of similarities and differences varies yearly; you do not need an even 50/50 split. However, aiming for 3 clear similarities and 3 clear differences is the safest path to guarantee the remaining marks.

Avoid listing traits for Excerpt 1 and then trailing off on Excerpt 2. Create direct, comparative sentences using linking words (*whereas, but, while, both*):

✗ *Bad (No comparison):* "Excerpt 1 has a harpsichord. Excerpt 2 has a piano."

✓ *Good (Direct comparison):* "Excerpt 1 uses a Baroque continuo featuring harpsichord, *whereas* Excerpt 2 uses a Classical orchestra with a piano soloist."

✓ *Good (Similarity):* "Both excerpts are written in a major key and feature a homophonic texture, although excerpt 2 has elements of polyphony in the chorus.

✓ *Good (Direct comparison):* Excerpt 1 maintains a steady tempo throughout, whereas Excerpt 2 uses noticeable rubato and ritardando.

Part Bii): Musical period and justification (2 Marks Total)

This final section awards 1 mark per excerpt, but you only get the mark if *both* the historical period and your reason are correct. If you get the period right but give a weak justification, you get 0 marks.

Identify the Period: State Renaissance, *Baroque, Classical, Romantic,* or *20th Century* clearly. Your justification should include musical trait(s) unique to that specific era. Do not say "uses violins" for Classical, because Baroque and Romantic music also use violins. e.g.:

Renaissance (c.1400–1600)

Typical ensemble: Small vocal ensemble or SATB a cappella, occasionally consort of viols, recorder or lute etc

Justification traits: *modal harmony, a cappella voices, suspensions, imitation, polyphonic texture, stepwise melody, melismatic vocal lines, little dynamic contrast, flowing rhythm, overlapping phrases.*

Baroque (c.1600–1750)

Typical orchestra: *Small orchestra strings dominate, basso continuo (harpsichord/organ and cello/bass), recorders, trumpets, oboes, bassoons, timpani.*

Justification traits: *basso continuo, harpsichord, organ, polyphonic texture, imitation, fugue, sequence, ornamentation, terraced dynamics, strong cadence points, ritornello form, binary form, dance rhythms, diatonic harmony, suspensions etc.*

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Classical (c.1750–1820)

Typical orchestra: *Medium-sized orchestra strings, pairs of woodwind, horns, trumpets, timpani.*

Justification traits: *melody-dominated homophony, balanced four-bar phrases, question-and-answer phrasing, Alberti bass, broken chord accompaniment, tonic-dominant (diatonic) harmony, clear cadences, diatonic harmony, regular phrase lengths, sonata form, rondo form, theme and variations, minuet and trio, gradual crescendos and diminuendos*

Romantic (c.1820–1910)

Typical orchestra: *Large orchestra , expanded brass and woodwind, harp, tuba, piccolo, cor anglais, rich string section.*

Justification traits: *expressive lyrical melody, colourful chromatic chords, wide melodic range, rubato, frequent modulation, dramatic dynamic contrasts, programme music, freer structures, emotional character*

Twentieth Century (c.1900 onwards)

Typical orchestra: *Highly variable, from chamber ensembles to very large orchestras; may include electronic instruments and expanded percussion.*

Justification traits: *atonality, serialism, dissonance, bitonality, tone rows, angular melody, wide leaps, irregular time signatures, time changes, syncopation, ostinato, polyrhythm, clusters, unusual instrumental techniques, electronic sounds, percussion emphasis, extreme dynamics.*

(Impressionism) - whole-tone scale, parallel chords, unresolved harmony, delicate orchestration, subtle dynamics, blurred tonality, layered textures, shimmering timbre, flexible rhythm, harp, flute, muted brass etc.

(Jazz/ swing) - swing rhythm, syncopation, improvisation, walking bass, blues scale, riffs, call and response, seventh chords, extended harmony (9ths, 11ths, 13ths), saxophone, muted trumpet, jazz combo/ swing band etc.

(Rock/ pop) - verse-chorus structure, repeated chorus, riffs, hooks, power chords, electric guitar, bass guitar, drum kit, synthesiser, melody-dominated homophony, backbeat, repetitive harmonic progressions, reverb, distortion etc.

A good rule is to include evidence from **at least four different musical elements** *(e.g. melody, harmony, texture and timbre)*, rather than giving all your evidence from one category. A strong justification doesn't just list random concepts—it selects features that are **characteristic of that period**.

e.g. Baroque: *basso continuo, terraced dynamics, contrapuntal texture, ornamentation such as trills and mordents, strong perfect / imperfect cadences.*

LIVEWORKSHEETS

- Question 6 – Compare the following two extracts

Categories	Excerpt 1	Excerpt 2
Melody/ harmony		
Rhythm/ texture/ structure/form/timbre		

Rough work

FINAL ANSWER

(i) Excerpt 1 2

(ii) Excerpt 2 2

LIVEWORKSHEETS

(b) This question has two parts.

(i) Analyse the two excerpts you have just heard.

In your extended answer you should refer to six similarities/ differences across the following categories

- Type of work
- Melody/harmony
- Rhythm/texture/structure/form/timbre

(ii) Conclude your analysis with a statement on the style/period of each excerpt and justify your answer.

ROUGH WORK

Rough work

LIVEWORKSHEETS

FINAL ANSWER

(i) Analysis

Comment on six similarities/differences you hear in the excerpts. Your final answer should be a written description of what you have heard and not simply a list of similarities/differences. 4

(ii) Conclusion

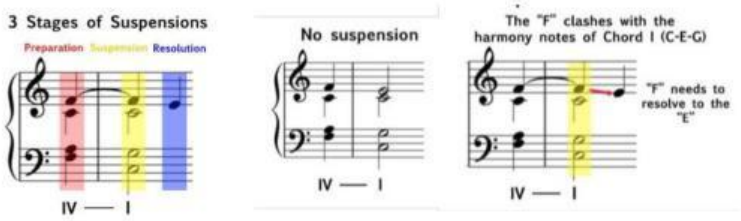
Write a statement on the style/ period of each excerpt and justify your answer 2

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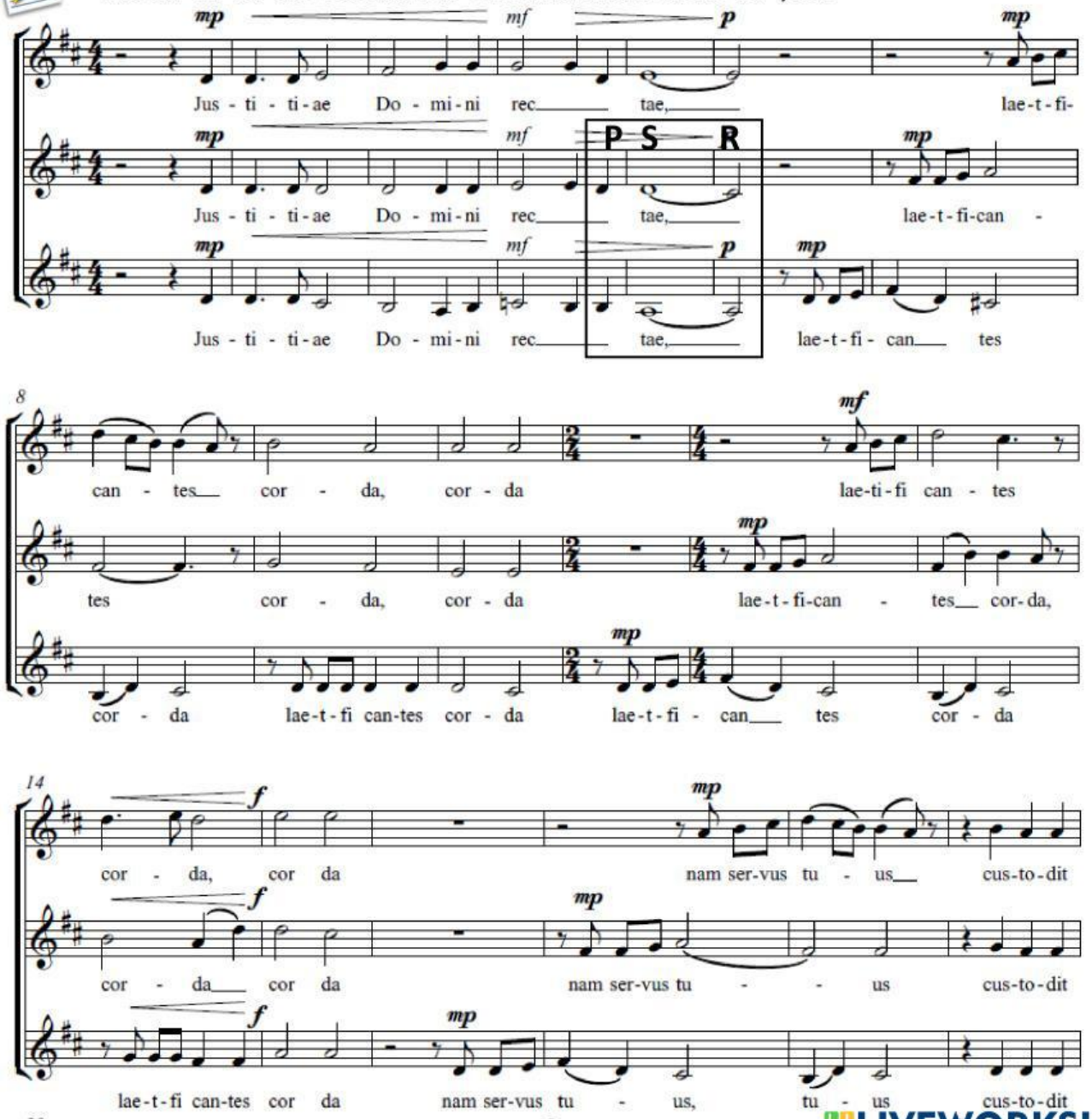
Suspension (harmony)

A **suspension** occurs when a note from one chord is held over into the next chord, creating a temporary clash before resolving downward by step. It is a vital **harmonic concept** used heavily in Renaissance and Baroque music to create tension and release.

- **Preparation:** A note is played cleanly as a consonant harmony note within the first chord.
- **Suspension:** That exact note is held over (or tied) while the underlying accompaniment changes to a new chord. This creates a **dissonance** (clash) against the new harmony.
- **Resolution:** The held note falls downward by **one step (degree)** to resolve into a consonant harmony note belonging to the new chord.



Listen to *Justitiae Domine* by the modern composer Michael John Trotta. Write an '**S**' everywhere you hear a suspension. Also add a '**P**' for the prepared note and an '**R**' for the resolution. The first one is done for you.



LIVEWORKSHEETS

Motet

A **Motet** is a **sacred choral work** featuring a **Latin text** and a **polyphonic (contrapuntal) texture**, usually performed **a cappella** *(though this was not always the case as it progressed).*

Renaissance *(Main period):* This is its *Golden Age.* Composers used overlapping **imitative polyphony** across standard **SATB** voice parts.

Baroque The genre evolved to include **basso continuo** or orchestral accompaniment, occasionally featuring German texts (such as Bach's motets).

Classical & Romantic Less common but still used (Mozart's *Ave verum corpus* and Bruckner's *Locus Iste*) blending traditional Latin texts with richer, dramatic, and expressive harmonies.
20th Century: e.g. Trotta *Jusitiae Domine* but modern composers use contemporary harmonic shifts and suspension filled cadences to create a haunting, elegant sound.

:

Veni Sancte Spiritus	Come, Holy Spirit
Ave Maria	Hail Mary
Jubilate Deo	Be joyful in the Lord
Ave Verum Corpus	Hail, True Body
Justitiae Domini	The Ordinances of the Lord
O Magnum Mysterium	O Great and Mighty Wonder
O quam gloriosam est regnum	O How Glorious is the Kingdom

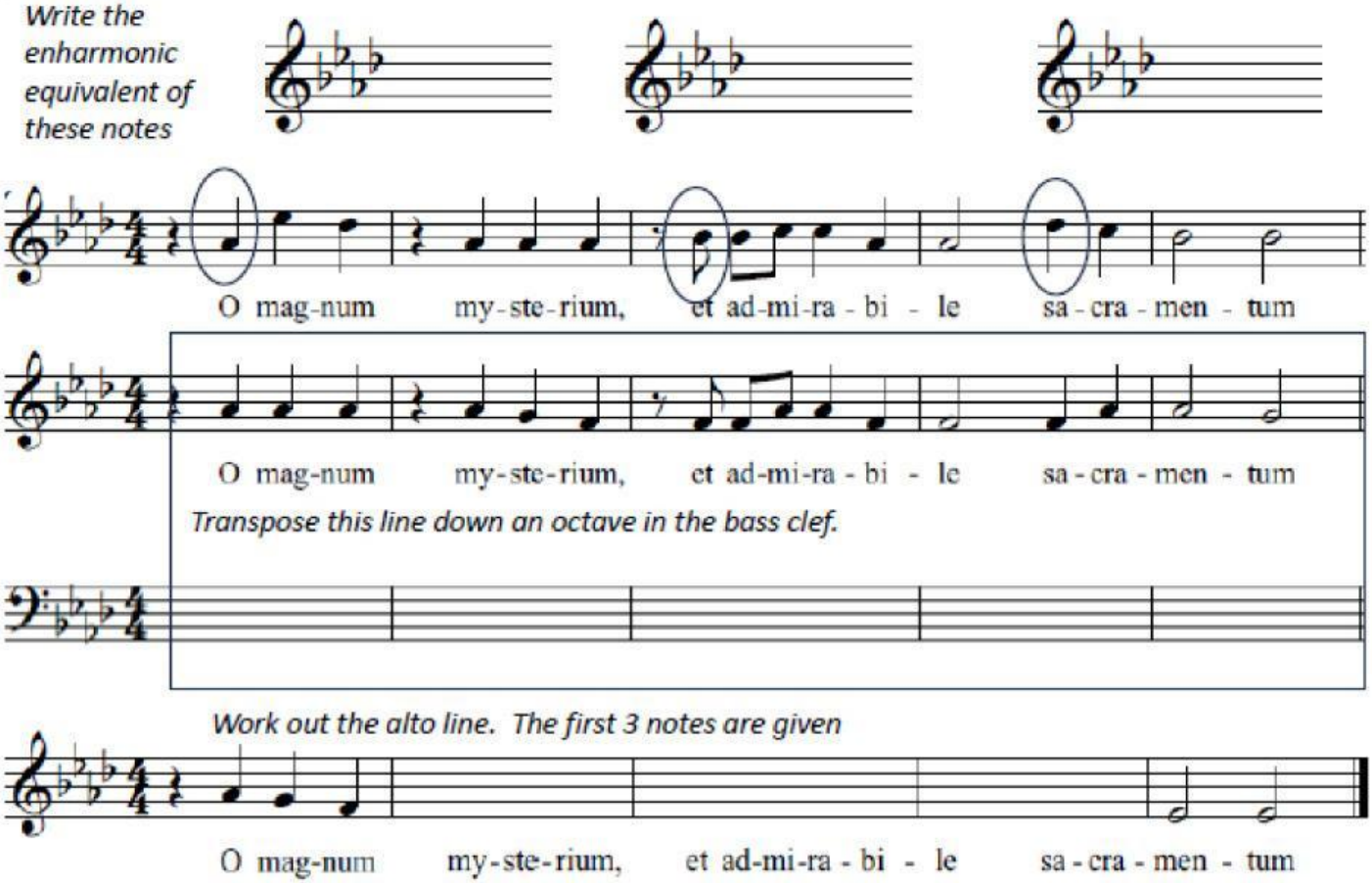
Listen to the Renaissance *O quam gloriosam est regnum* . Annotate any concepts.



LIVEWORKSHEETS

- Listen to Gabrieli's O Magnum Mysterium, written for antiphonal double choir
- Now listen to the 20th century *'O magnum mysterium'* by Evan Ramos
- Listen to this again and complete the literacy task below. The music is in Ab major.

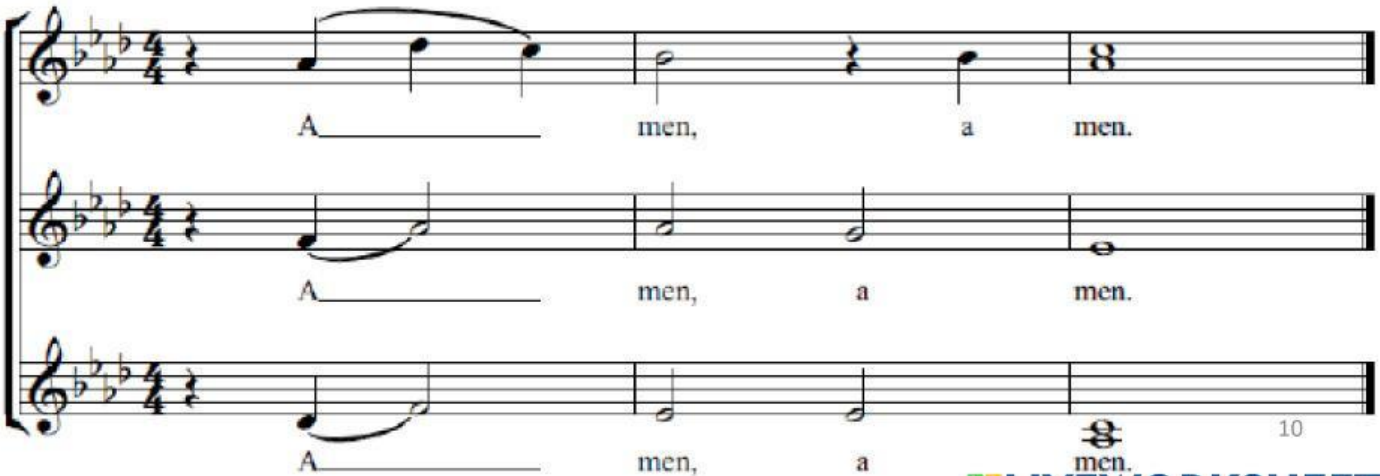
Write the enharmonic equivalent of these notes



Now look at the end of the piece.

- *Name the cadence at the end*
- *Circle notes which form a suspension*
- *Work out the chords – I, IV, V*





LIVEWORKSHEETS

Listen to Gabrieli's '(1554-1612) *In Ecclesis.* This is a motet written for 4 groups and continuo/organ.

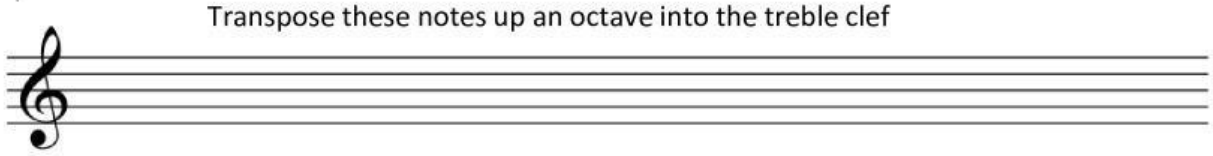
1. Group 1: Solo singers (SATB)with fluid and virtuosic part writing
2. Group 2: Mainly homophonic SATB chorus
3. Group 3 :Instruments (cornetts)
4. Group 4: Instruments (viols and sackbuts)

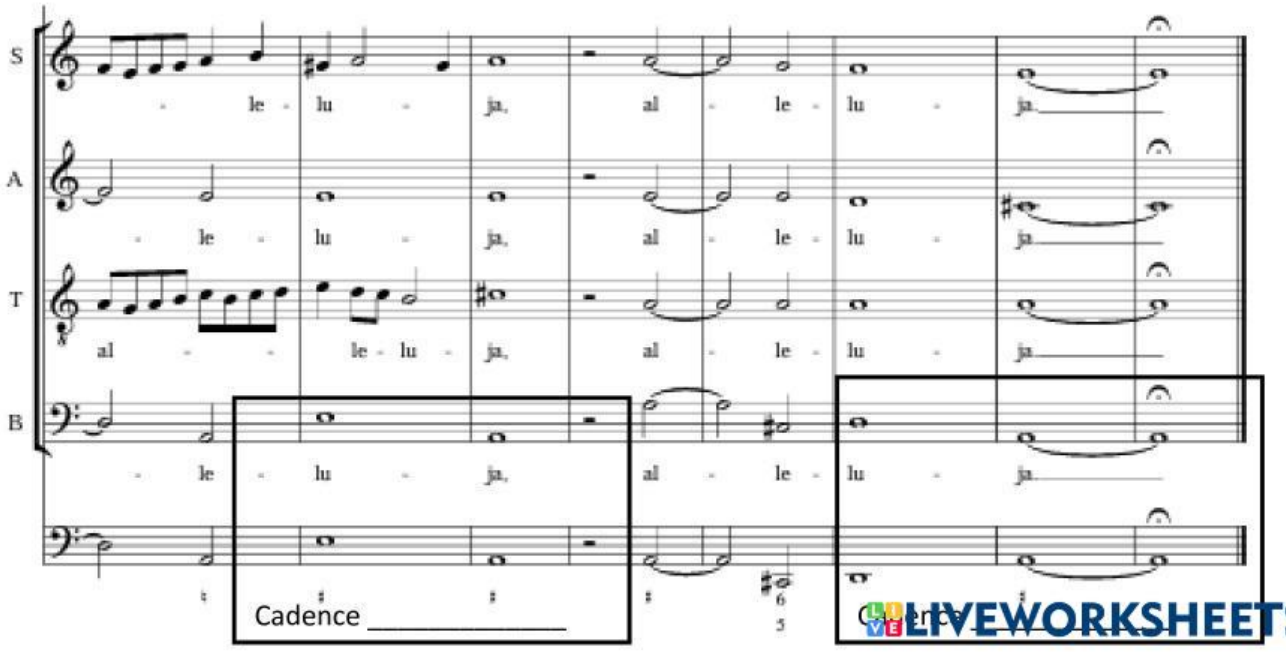
Style	Melody/ Harmony	Rhythm/Tempo	Texture/Structure	Timbre
Motet Renaissance	Modal – basically Am but no G#s make it Aeolian in tonality Suspensions – and other dissonances create tension Many phrases end on a tierce de Picardie Plagal cadences Sequence	Time changes Dotted rhythms	Antiphonal Homophonic Polyphonic Imitation Pedal point Rondo-like structure with Alleluia chorus acting like a rondo in between each section	Polychoral Cornett Sackbut Viol continuo

Listen to the end of *'In ecclesiis'* and identify the cadences marked & any other concepts. Complete the transposition of the bass line up an octave into the treble clef.



Transpose these notes up an octave into the treble clef





LIVEWORKSHEETS

Anthem

The **Anthem** is a short sacred choral piece sung in English. It may be sung a cappella or with organ accompaniment. Examples of Anthems include:

I Will Exalt Thee
Teach Me O Lord
Sing Joyfully Unto God

- Listen to 'If you love me by Thomas Tallis and write down any relevant concepts.

Melody/ Harmony	Rhythm/Tempo	Texture/Structure	Timbre

- Listen to ''Sing joyfully unto God' by Byrd and write down any relevant concepts.

Melody/ Harmony	Rhythm/Tempo	Texture/Structure	Timbre

- Complete the table below by inserting the correct concept to match the description:

Description	**Concept**
A large-scale choral work in five main sections, usually sung in Latin, being the chief service of the Roman catholic church.	
A short unaccompanied choral piece sung in Latin.	
A short sacred choral piece sung in English. It may be sung a cappella or with organ accompaniment.	
Unaccompanied modal melody set to the words of the Roman Catholic liturgy.	

LIVEWORKSHEETS

Secular Music in the Renaissance period

Alongside developments in Renaissance church music, there were also important developments in secular songs and dances. Elizabethan **Madrigals** were popular songs of the period while important dances were the **Pavan** and **Galliard**.

• The Madrigal

- ❑ **Madrigals** are varied in style and express all kinds of human emotion, with composers often making use of **word-painting** illustrate the meaning of the words.
- ❑ They are usually written **in English** and are <u>non religious.</u>
- ❑ The **madrigal** was **through-composed** (i.e. new music for each verse) and usually very **polyphonic** (or **contrapuntal**). It often contained some of the following features:

- **Secular** – Non-religious text written in the home language (e.g., English or Italian).
- **A Cappella** – Unaccompanied singing (voices only, no instruments).
- **Polyphonic / Contrapuntal** – Interweaving, independent vocal lines.
- **Imitation** – Musical ideas or phrases passed sequentially between voices.
- **Through-Composed** – No repeating verses; new music is written for every line of text.
- **Word-Painting** – The music directly mimics the meaning of the words (e.g., descending notes for "running down").
- **Melisma** – Multiple notes sung on a single syllable of text.
- **Modal** – Uses early Renaissance scales instead of modern major or minor keys.
- **Flexible Tempo / Time Changes** – The pulse and speed fluidly shift to follow the natural flow of the text.

Listen to *As Vesta was from Latmos Hill descending* by Thomas Weelkes. Written for six solo voices, this piece contains clear examples of word-painting:

To whom Diana's darlings came running down amain,
First two by two, then three by three together,
Leaving their goddess all alone, hasted thither.

Text	Word painting
running down amain	Descending sequences
First two by two	Voices in pairs
Then three by three	Voices in threes
together	All voice singing
All alone	Solo voice

Listen to 'Sweet Suffolk owl and notice how the voices sing the lyric *"Te whit, te whoo*" using short, hooting staccato rhythmic motifs passed sequentially between the parts. To reinforce the lyric *dirge for dying souls*, all 5 voices switch simultaneously into slow, block homophonic chords to mimic a solemn funeral march before returning to the light owl cries. There are also some discords and chains of suspensions to create a dark, melancholic tension. Fill in the grid below with relevant concepts:

Melody	Harmony	Rhythm/ Tempo	Structure/ Texture

LIVEWORKSHEETS

• The Ballett

The **ballett** also was written in English and non religious.

It was lighter in style with clear-cut dance-like rhythms. It tended to be **strophic** (i.e. the same music for each verse) and usually **homophonic** (chordal) in texture, with a **"fa-la-la" refrain**.

- **Secular** – Lighter, lighthearted non-religious songs in English.
- **"Fa-la-la" Refrain** – Highly prominent, cheerful chorus sections singing "fa-la-la".
- **Strophic** – Verse-repeating structure
- **Homophonic / Chordal** – Voices move together in block chords at the same time.
- **Dance-like Rhythm** – Features clear-cut, strong, and highly regular rhythmic beats.
- **Syllabic** – Primarily one note per syllable of text.
- **Simple Time** – Straightforward meter (usually 4/4 or 2/4).

Listen to *Now is the month of Maying* by Thomas Morley.
Listen to *Come away sweet love* by Thomas Greaves

• The Ayre

The **ayre** (or song) was often performed by a solo voice, accompanied by either lute or viols.

- **Solo Voice + Lute** – One singer backed strictly by a lute (sometimes viols)
- **Secular** – Non-religious; usually handles love, sadness, or grief.
- **Homophonic** – Clear melody on top with chordal backing underneath.
- **Syllabic** – One note per syllable of text.
- **Modal** – Uses antique Renaissance scales instead of modern keys.

A very expressive and melancholy **ayre** is *Flow my teares* by John Dowland**.** Dowland establishes a dark, melancholic mood using **dissonance** with deliberate clashing notes. He reinforces this grief through **word-painting**, inserting short rests to mimic sighing or weeping. This despair is captured instantly by the iconic descending **"tear" motif**, where the opening four notes step downwards to represent falling tears.



LIVEWORKSHEETS