Instrumental and dance Music in the Renaissance

• The Consort

Popular instruments of the Renaissance period included the **lute, viols** (*stringed instruments*), **sackbut** (an early trombone), **recorders, crumhorn and shawm** (wind instruments).

- A **Consort** is simply the Renaissance version of a chamber group or small orchestra.
- **Whole Consort** – An ensemble where all the instruments belong to the **same family** (e.g., a *consort of viols* or a *consort of recorders*). It creates a highly blended, uniform sound.
- **Broken Consort** – An ensemble that mixes **different families** of instruments together (e.g., combining flutes, lutes, and viols). It creates a varied, contrasting texture. **Texture:**
- Consort music is almost always **polyphonic/contrapuntal**, with the instruments weaving independent lines around each other.



- Watch Byrd's *In nomine* for 4 viols (whole consort)
- Watch an example of a broken consort

• Watch Holborne's '*Muy Linda'*& note any concepts:

Pavan and Galliard

Instrumental dance music became highly popular during the **Renaissance period**. Two of the most common court dances were the **Pavan** and the **Galliard**.
They were traditionally paired together back-to-back. The **Galliard** generally followed the **Pavan** and was often built as a rhythmic variant using the exact same melodic tune.

The Pavan

- **Tempo:** Slow, dignified, and solemn processional dance.
- **Rhythm / Meter:** Written in **Simple Duple** or **Simple Quadruple time** (a clear feeling of either 2 or 4 beats in a bar).
- **Exam Tip:** Look out for a steady, walking, or marching bass line pulse.

The Galliard

- **Tempo:** Fairly quick, lively, and energetic dance featuring hops and leaps.
- **Rhythm / Meter:** Written in **Simple Triple time** (a clear feeling of 3 beats in a bar).
- Listen for accents on the syncopated beats, which dancers used to time their jumps.

LIVEWORKSHEETS

Listen to Pavan from 'The Earl of Salisbury and answer the questions below



Name the <u>key</u> of this piece	
What is the form/ structure of the music?	
Name the <u>cadences</u> in bar 8 and bar 15-16	Bar 8 – Bar 15-16 -
Name the <u>ornament</u> heard several times	
Identify one melodic & one texture concept in bars 5-7	Melodic – Texture -
What harmonic concept is heard at the end?	

LIVEWORKSHEETS

Listen to Galliard from 'The Earl of Salisbury and answer the questions below



Name the key _____

Name the key _____

Relation to tonic key _____



Name the key _____

Relation to tonic key _____



Name the key _____

Relation to tonic key _____



Concept to describe final chord _____

- Fill in the box below with as many concepts as you can. You can include concepts from the questions above. Make sure you put them in the correct categories

Melody	Harmony	Rhythm/Meter	Texture	Style/ Form

LIVEWORKSHEETS

This question is based on *La Mourisque* by Susato. Listen to the music 3 times and answer all questions a-c

(a) Tick the correct version of the main theme.

☐ 

☐ 

☐ 

☐ 

(a) Tick **one** feature that best describes the group of instruments playing.

☐ Orchestra ☐ Consort

☐ String Quartet ☐ Brass band

(b) Tick FOUR features present in the music

☐ Anacrusis ☐ Tambourine playing on the beat

☐ Madrigal ☐ Modal

☐ Homophonic texture ☐ Anthem

☐ Galliard ☐ Simple duple time

☐ Modulation

(c) Tick **one** box to identify the period or style of this music.

☐ Renaissance ☐ Romantic

☐ Baroque ☐ 20th century

☐ Classical

Give TWO reasons for your choice of musical period

LIVEWORKSHEETS

Tick three features present in the music

- [ ] madrigal
- [ ] ayre
- [ ] motet
- [ ] anthem
- [ ] melismatic
- [ ] chromatic notes
- [ ] lute
- [ ] ballet
- [ ] hemiola

- Tick three features present in the music

- [ ] mass
- [ ] air
- [ ] anthem
- [ ] madrigal
- [ ] motet
- [ ] polyphony
- [ ] melismatic
- [ ] anacrusis
- [ ] tierce de picardie

- Tick three features present in the music

- [ ] pizzicato
- [ ] pavan
- [ ] galliard
- [ ] minor
- [ ] consort
- [ ] major tonality
- [ ] accelerando
- [ ] imitation
- [ ] motet

- Tick three features present in the music

- [ ] rallentando
- [ ] syllabic
- [ ] triple metre
- [ ] variation
- [ ] syncopation
- [ ] modulation
- [ ] through composed
- [ ] ballet
- [ ] homophony

LIVEWORKSHEETS

- Tick three features present in the music

- [ ] staccato
- [ ] ballett
- [ ] consort
- [ ] mass
- [ ] plainchant
- [ ] melismatic
- [ ] plagal cadence
- [ ] accelerando
- [ ] polyphony

- Tick three features present in the music

- [ ] tierce de picardie
- [ ] triple metre
- [ ] accelerando
- [ ] galliard
- [ ] pizzicato
- [ ] consort
- [ ] quadruple metre
- [ ] glissando
- [ ] pavan

- Tick three features present in the music

- [ ] plainchant
- [ ] consort
- [ ] antiphonal
- [ ] mass
- [ ] motet
- [ ] anthem
- [ ] legato
- [ ] suspension
- [ ] mode
- [ ] ayre

- Tick FOUR features present in the music

- [ ] syncopation
- [ ] ballett
- [ ] trill
- [ ] plagal cadence
- [ ] hemiola
- [ ] motet
- [ ] polyphony
- [ ] syllabic
- [ ] rallentando
- [ ] consort



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

LIVEWORKSHEETS

The Baroque Period (c. 1600-1675)

Following the Renaissance, the Baroque Period completely transformed how music was written and performed, moving from smooth church vocal weaving to dramatic, structured instrumental music. Here are some of the features that changed:

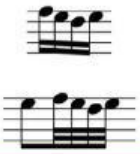
- **Major/Minor Keys** (Tonality): Baroque music completely abandoned old Renaissance modes. Music was now written in modern **major and minor keys,** allowing for clear chord progressions and strong **CADENCE** points. Baroque music in the minor key often finished on a **TIERCE DE PICARDIE.**
- **Basso Continuo**: Every piece of Baroque music features a mandatory driving foundation. This is always played by a chordal instrument (harpsichord or organ) and a low bass instrument (cello or bassoon).
- **Terraced Dynamics**: Volume shifts suddenly between loud (forte) and soft (piano) like a light switch, avoiding gradual crescendos or decrescendos.
- **Texture**: While textures remain mainly polyphonic (contrapuntal) with independent lines weaving together, the era introduced homophonic textures—such as a single solo singer backed strictly by orchestra chords.
- **Baroque Orchestra**: This era saw the birth of the orchestra. It was relatively small, dominated by a core string family (*violins, violas, cellos, double basses*), with **basso continuo** plus sometimes one or two flutes (or recorders), oboes, bassoons, natural horns, natural trumpets and timpani.

- **Ornamentation**:

Melodies became highly complex, packed with small decorative notes.



AH Ornamentation quiz

	Written	Played
Acciaccatura		
Turn		
Appoggiatura		
Mordent		
Trill		

1. Trill - a rapid shake between an added note and the main note
2. Mordent - a single movement from the main note then down or up then back to the main note
3. Acciaccatura (grace note) - a quick movement from an unaccented added note to the main note
4. Turn - a quick movement around a note, usually up, down and up again (the note, the note above, the note, the note below, and the note)
5. Appoggiatura - An ornament which sounds like a leaning note, takes half the value of the main note which follows it or two-thirds if the main note is dotted.

LIVEWORKSHEETS

Revision of Baroque Vocal Forms

Mass: A large-scale sacred work setting Latin texts. Unlike the Renaissance version, it features a full orchestra, a driving bassline and often distinct solo & choral movements.

Oratorio: A large-scale dramatic work for orchestra, choir, and soloists with a religious story. It is exactly like an opera, but performed **without** acting, costumes, or stage design.

Chorus: A chorus is also the name given to a specific movement or section of music within an Oratorio or Mass that is performed by this large choir, rather than by a soloist.

Recitative: A speech-like vocal style used to move the plot forward quickly. It features minimal, sparse chord backing from the basso continuo.

Aria: A formal, melodic solo song backed by the full orchestra, allowing a character to reflect on their emotions. A specific type of aria written in **Ternary form (ABA)** is called the **DA CAPO ARIA.** The singer performs the 'A' section, a contrasting 'B' section, and then returns to the beginning (*Da Capo*).

Obbligato: An obbligato is a prominent, essential instrumental solo line that accompanies a vocal singer. It weaves in and out of the vocal melody, creating an intricate duet between the singer and a solo instrument *(like a flute, violin, or oboe*)

Coloratura: High, acrobatic vocal singing featuring incredibly fast scales and trills. It is heavily used when the singer improvises decorations during the repeat section of a **Da Capo Aria**.

CHORALE: **A chorale** is a German hymn tune, written in four parts for soprano, alto, tenor and bass. **Homophonic in texture**. Listen to '*Jesu bleibet meine freude*

Listen to the following chorale and answer the questions in the table below.



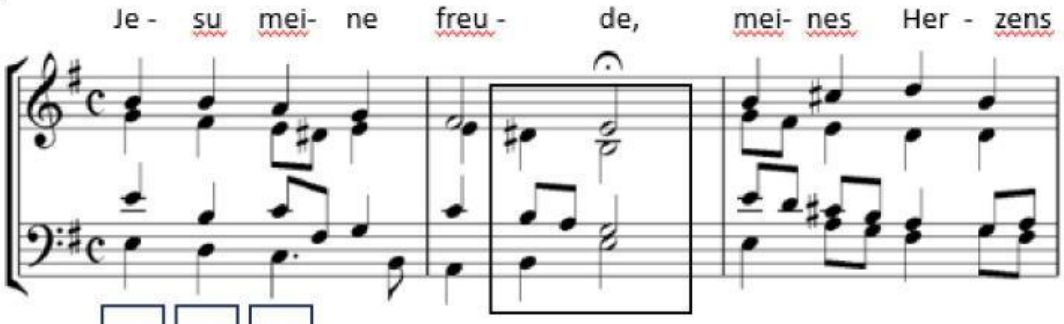
Related Keys for Modulation	
Dominant	V
Sub dominant	IV
Relative minor	Down 3 semitones
Relative major	*Up 3 semitones*

Name the key	
What is the DOMINANT and its key signature?	
What is the SUB DOMINANT and its key signature?	
What is the RELATIVE MINOR and its key signature?	
There are B naturals in the 3rd phrase. What key has it modulated to?	
What cadence is heard at the end of each phrase?	

LIVEWORKSHEETS

- Listen to the following chorale and answer the questions:

Key?
_____



Identify the chords using chord name or roman numeral and, where appropriate, 1st or 2nd inversion

Cadence?_____



Identify the chords using chord name or roman numeral and, where appropriate, 1st or 2nd inversion

Cadence?_____

Cadence?_____



Key? _____

Relation to tonic? _____



Key? _____

Relation to tonic? _____

Harmonic concept?

LIVEWORKSHEETS

Mass:

The Mass started in the Renaissance period, usually a cappella, but has continued throughout the musical periods from Baroque through to Twentieth Century, usually with orchestral accompaniment. Not all masses have been composed for church services-some were composed as concert pieces.

Now listen to 2 Glorias and complete a question 6 style comparison.

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

Rough work

FINAL ANSWER

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LIVEWORKSHEETS

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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

LIVEWORKSHEETS