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** (using music to illustrate the meaning of the words).

The **madrigal proper** was **through-composed** (i.e. new music for each verse) and usually very **polyphonic** (or **contrapuntal**). It often contained some of the following features:

Melodic	Harmonic	Rhythmic	Structural
Imitation Melisma Word-painting	Consonance Dissonance Suspension Passing notes	Simple time	Through-composed Polyphony

An example of a **madrigal proper** is *As Vesta was from Latmos Hill descending* by Thomas Weelkes. Written for six solo voices, this piece contains clear examples of word-painting in the following lines:

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 voices singing
all alone	A solo voice

The **ballett** 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. It often contains some of the following features:

Melodic	Harmonic	Rhythmic	Structural
Syllabic	Consonance Dissonance Passing notes	Simple time Dance-like	Strophic "fa-la-la" refrain Homophony

An example of a **ballett** is *Now is the month of Maying* by Thomas Morley.

The **ayre** (or song) was often performed by a solo voice, accompanied by either lute or viols. A very expressive and melancholy **ayre** is *Flow my teares* by John Dowland.

LIVEWORKSHEETS

Instrumental and Dance Music in the Renaissance period

Popular instruments of the Renaissance period included the **lute**, **viols** (stringed instruments), **sackbut** (an early kind of trombone) recorders, and **crumhorn** (a reed instrument). A group of similar instruments (e.g. viols or recorders) would be known as a **consort**, while a mixed group of instruments (e.g. viols and recorders) would be known as a **broken consort**. William *Byrd's In Nomine for Five Viols* is an example of a **consort**.

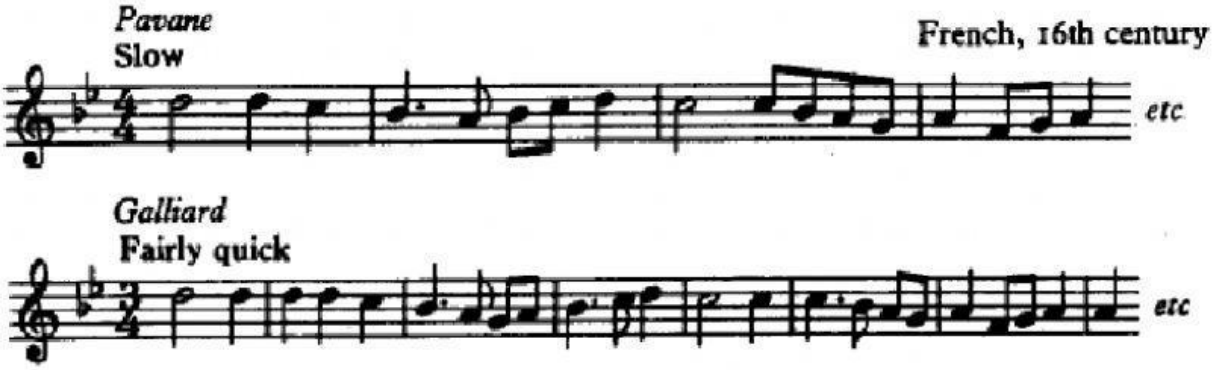
Pavan and Galliard

Instrumental dance music became very popular in the Renaissance period, two of the most common being the **Pavan** and **Galliard**.

The **Pavan** is a slow and dignified dance with a feeling of either 2 or 4 beats in a bar.

The **Galliard** is a slightly quicker dance with 3 beats in the bar.

The **Galliard** generally followed the **Pavan**, and was often based on a variant of the **Pavan** tune, as can be seen in the following examples:

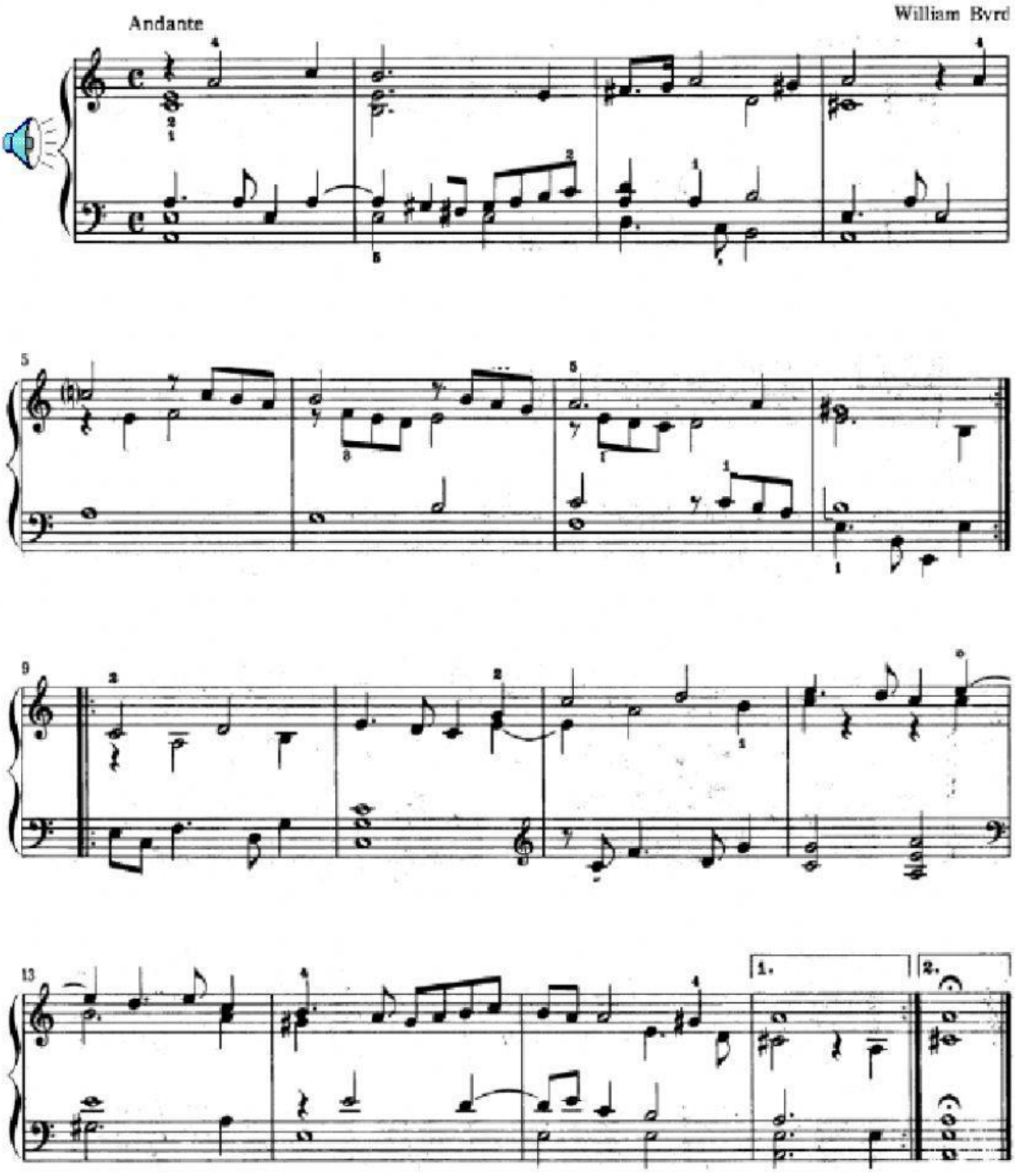


William Byrd wrote a very famous **Pavan** and **Galliard** called *The Earl of Salisbury*:

As you listen to these two dances, answer the questions at the bottom of the page.

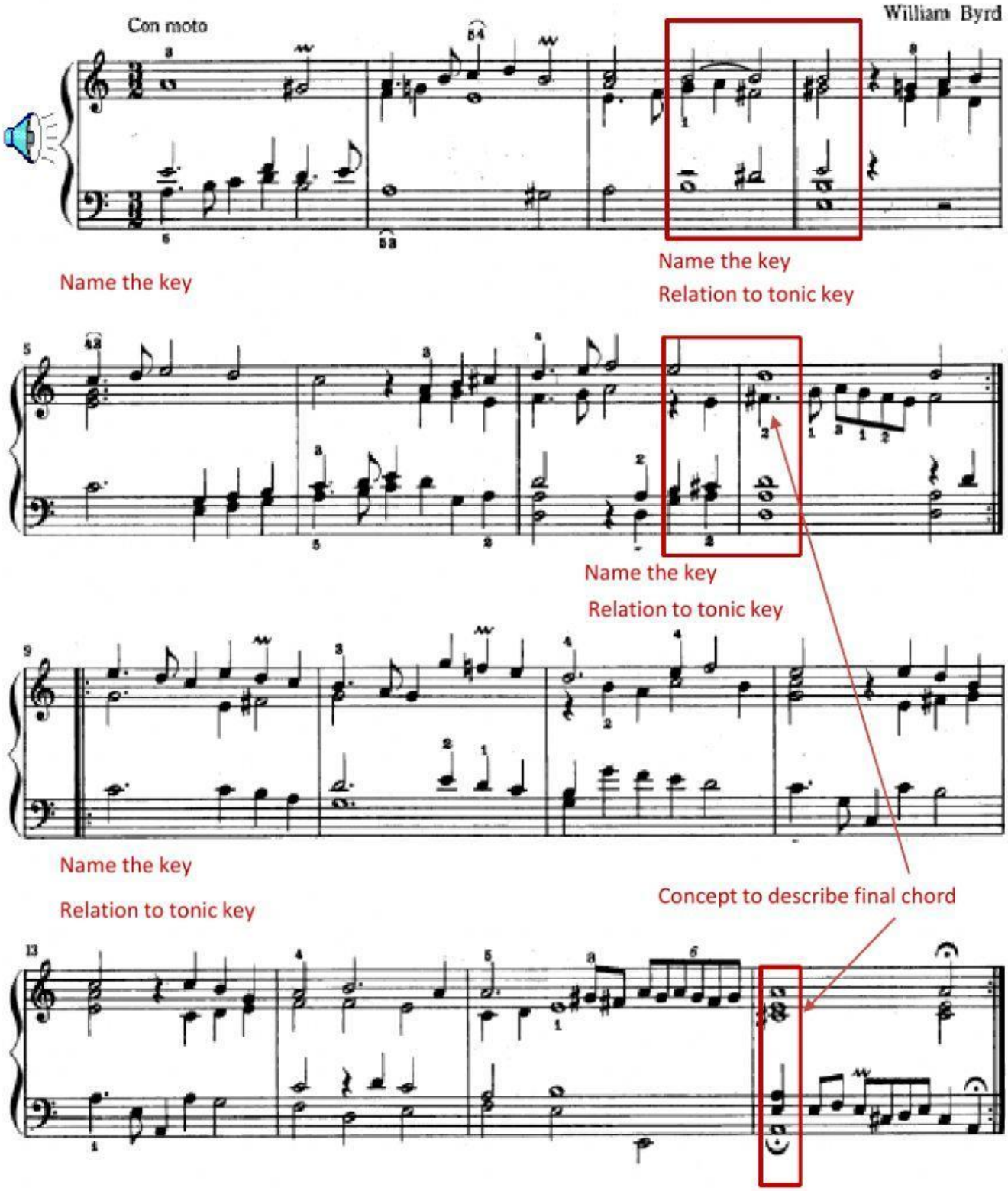
LIVEWORKSHEETS

Pavan



1. Name the key of this piece
2. What is the form /structure of the piece?
3. Name the cadence at bar 8:
4. Name the ornament that is featured several times:
5. Identify one melodic & one texture concept in bars 5-7
6. What concept can be used to describe the final chord?

LIVEWORKSHEETS



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

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Secular Music in the Renaissance period - Revision

(a) Tick **four** boxes to identify the features you might expect to find in a **Madrigal proper**.

Homophony	Pavan
Word-painting	Strophic
Lute	Polyphonic
Imitation	Through composed

(b) Tick **three** features you might expect to find in a **Pavan**.

Word-painting	Consort
Slow stately rhythm	Lively rhythm
2 or 4 beats in the bar	3 beats in the bar

(c) Tick **three** features you might expect to find in a **Ballett**.

Strophic form	Slow stately rhythm
Polyphonic texture	Latin words
Homophonic texture	A "fa-la-la" refrain

(d) Complete the table below by inserting in the correct concept alongside the brief description given. Choose from.

Madrigal	**Ballett**	**Ayre**	**Strophic**
Through- composed	**Pavan**	**Galliard**	**Consort**

Description	**Concept**
A song in which the same music is repeated for each verse.	
A vocal composition with a "fa-la-la" refrain.	
A quick dance with 3 beats in the bar.	
A solo voice with lute accompaniment.	
A song in which the music is different for each verse.	
A group of instruments playing a Renaissance dance.	
A slow stately dance with 4 beats in the bar.	
A contrapuntal vocal composition using word painting.	

LIVEWORKSHEETS

1. Listen to *Come away, sweet love, and play thee* by Thomas Greaves and tick **three** features which are present. You will hear the music **twice.**

Homophony	Ayre
Word-painting	A cappella
Ballett	Galliard
Ayre	Lute

2. Listen to this music and tick THREE features that are present

Ayre	Consort
Galliard	Mezzo soprano
Counter tenor	Polyphony
Anthem	Lute

3. Listen to *Sweet Suffolk owl* by Thomas Vautor and tick **three** features which are present. You will hear the music **twice.**

Madrigal	Melisma
Broken consort	Word-painting
Ballett	Viols
Harpsichord	Galliard

4. Listen to this music and tick THREE features that are present

Pavan	Triplets
Galliard	Hemiola
Consort	Minor key
Duple meter	Viol

LIVEWORKSHEETS