Question 6 – Final Question

NB – For now, write in as many relevant concepts that you hear. Make sure you put them in the correct headings

ROUGH WORK

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

- Melody/harmony
- Rhythm/texture/structure/form/timbre

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

Rough work

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Question 6 (a) (continued)

FINAL ANSWER

(i) Excerpt 1 2

(ii) Excerpt 2 2

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Main features of Renaissance Music

Melodic	Harmonic	Rhythmic	Texture	Timbre
Melisma Syllabic Conjunct/stepwise Limited range Word painting	Modal/Mode Suspension Dissonance Passing notes Cadences (often plagal at end)	Time changes Free rhythm Pavan (duple) Galliard (Triple)	Polyphonic Homophonic Imitation Antiphonal	A cappella Consort Lute Viols Recorders

Musical characteristics of Baroque music

- the use of **harpsichord basso continuo** provides foundation, providing a strong, purposeful bass that causes the music to press forward throughout.
- Modes now replaced by **major-minor keys**
- **long flowing melodic lines** often using **ornamentation** (decorative notes such as trills and turns)
- Lots of **contrapuntal textures** contrasting with homophonic passages
- Contrast between loud and soft created by **contrasting solo and ensemble**
- **Terraced dynamics** - sudden changes in the volume level, sometimes creating an echo effect

Baroque orchestra instruments usually included:

- Mainly strings - violins, violas, cellos and double basses *(replaced the viols)*
- woodwind - recorders or wooden flutes, oboes and bassoon
- brass - sometimes trumpets and/or horns (without valves)
- timpani
- Basso continuo - harpsichord or organ

Musical characteristics of Classical music

- Lighter, clearer textures than Baroque – mainly homophonic (melody with accompaniment) but still polyphonic textures in places
- Clear cut, balanced phrases with shorter, elegant melodies and use of ornamentation (e.g. long trills)
- Harmonies are still diatonic with perfect and imperfect cadences and lots of tonic-dominant harmony. Increasing colourful chromatic chords as period progresses
- Use of alberti bass, broken chords
- More variety and contrast within a piece – frequent changes of mood and timbre
- Graded dynamics – use of crescendo and sforzando
- Harpsichord disappears and replaced by piano (solo and chamber music as well as piano concerto)
- Instrumental music becomes more dominant though still vocal music forms (e.g. Opera, Oratorio, Mass)
- Concerto grosso disappears – only solo concerti
- Rise of the symphony and string quartet

Classical Orchestra

•**strings** - violin, viola, cello, double bass, and sometimes guitar
•**woodwind** - recorder or wooden flute, oboe, bassoon and clarinet
•**brass** - trumpet, horns (with valves by the end of the period)
•**percussion** - timpani (kettledrums) and sometimes triangle, hand cymbals and bass drum
•**key** - fortepiano

Classical orchestras were bigger in size and as instrument building improved so did the range of dynamics in the performance. The harpsichord was replaced with the fortepiano, the precursor to the modern piano.

LIVEWORKSHEETS

Musical characteristics of Romantic music

- Large orchestras
- Use of rubato
- Adventurous harmonies and modulations, including intense chromaticism and discords
- Intense, lyrical and emotional melodies
- Rich variety of styles of piece, ranging from short solo piano pieces and songs to huge symphonies
- Use of idee fixe/ leitmotif to achieve unity within a piece
- Rise of Nationalistic music
- Development of Programme music
- Greater technical virtuosity – especially from pianists and violinists
- German lieder

Romantic Orchestra

During the romantic period, the orchestra had become a great force due to its increasing size including the following:
•**strings** - larger string section
•**woodwind** - flutes and piccolo, oboes and clarinets, bassoon and double bassoons
•**brass** - trumpets, trombones and French horns (tuba added later in the period)
•**percussion** - full percussion section
•**keyboard** - piano

•Some Romantic orchestra (e.g. Wagner, Mahler) were huge with hugely dominating brass sections, benefitting from the development of the valve system

Musical characteristics of 20th Century music

- Melodies are often **fragmented, dissonant and experimental**. Depending on the form or style used, melodies could be based on scales from non-Western countries, chromatic scales, twelve-tone rows, or microtonal scales. Wide leaps in melody, glissandi, angular melodies
- Harmony is often **experimental and dissonant**. Note **clusters.** Instead of all harmony being based on the interval of a third, harmony is sometimes based on seconds, fourths and fifths (respectively,. **Atonality**, meaning an absence of tonality, is present in music such as twelve-tone compositions. **Extended chords**
- Use of **bitonality** and **polytonality**
- Use of **whole tone scale** (Impressionist music)
- Complex, individual rhythms are used, and new rhythms and meters are common such as **polyrhythms. Irregular meters and time changes. Syncopation, ostinato**
- Performing groups during this era include chamber orchestras; instrumental ensembles; orchestras; choral groups; computer generated instruments (including synthesizers); and mixed media (taped sounds with traditional instruments).
- **Huge variety of timbres/ tone colours** – expansion of percussion section, instruments played at extremes of register, muted brass effects, new effects from strings (e.g., *tapping on body of instrument with heel of bow, col legno etc)*

LIVEWORKSHEETS

Question 6 (continued)

Make sure you give the type of work (style) in this section.

(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.

You will hear each excerpt two more times, with a pause of 15 seconds between playings, and a further 10 minutes to complete your answers for part (i) and part (ii).

Rough work will not be marked.

You should write your final answers on *pages 20* and *21*.

Styles

Pavan	Plainchant	Symphony	Baroque
Galliard	Oratorio	Gospel	Ragtime
Motet	Mass	Classical	Romantic
Ayre or air	Recitative	Pibroch	Swing
Ballett	Sonata	Celtic rock	Concerto
Madrigal	Chamber music	Bothy ballad	Opera
Anthem	String quartet	Waulking song	Scots ballad
Chorale	Lied	Gaelic psalm	Mouth music
Nationalist	Impressionist	Aria	Reggae
Neoclassical	Musique concrète	Chorus	African music
Serial	Jazz funk	Minimalist	Rapping
Contemporary jazz	Soul music	Indian	
Electronic dance music (EDM)			

LIVEWORKSHEETS

Question 6 (b) (continued)

ROUGH WORK

Rough work

LIVEWORKSHEETS

Question 6 (b) (continued)

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

LIVEWORKSHEETS

Question 6 (b) (continued)

(ii) Conclusion

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

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