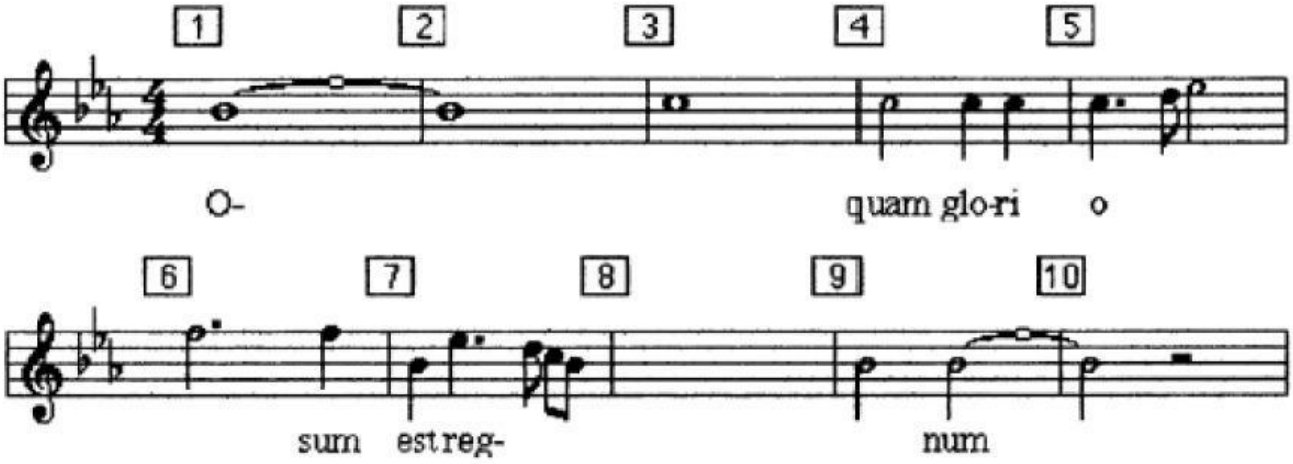
Advanced Higher Music –Renaissance 3

(a) Follow the opening melody (printed below) and insert the missing notes (bar 8). The rhythm has been given above the stave.



(b) Tick **three** features present in the music.

- ☐ Change to compound time
- ☐ Whole-tone scale
- ☐ Hemiola
- ☐ Tierce de picardie
- ☐ Melisma
- ☐ Syncopation
- ☐ Mordent
- ☐ Retrograde
- ☐ Imitation

(c) Tick **one** box to identify the type of work this music is from.

- ☐ Anthem
- ☐ Motet
- ☐ Mass
- ☐ Chorale

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

- ☐ Renaissance
- ☐ Baroque
- ☐ Classical
- ☐ Romantic
- ☐ 20th century

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** (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 trombone), **recorders, crumhorn and shawm** (wind instruments). A group of similar instruments (e.g. viols or recorders) were known as a **CONSORT**, while a mixed group (e.g. viols and recorders) were known as a **BROKEN CONSORT**

- Watch Byrd's *In nomine* for 4 viols
https://www.youtube.com/watch?v=MwLz43-oPf0

- Watch Holborne's '*Muy Linda*'& note any concepts:
https://www.youtube.com/watch?v=1rPdW4_P21E



- Watch an example of a broken consort
https://www.youtube.com/watch?v=Z1DozHqd4CE
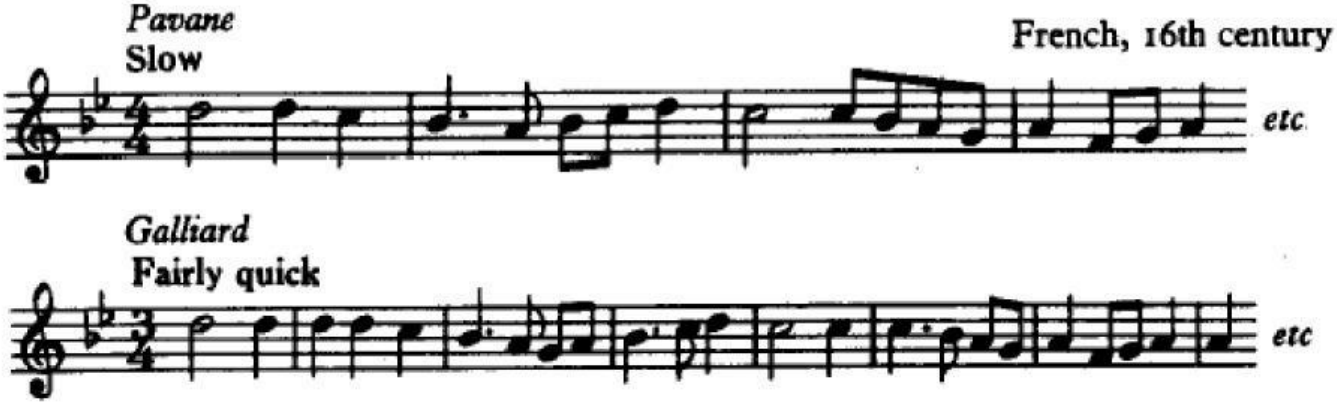
Pavan and Galliard

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:
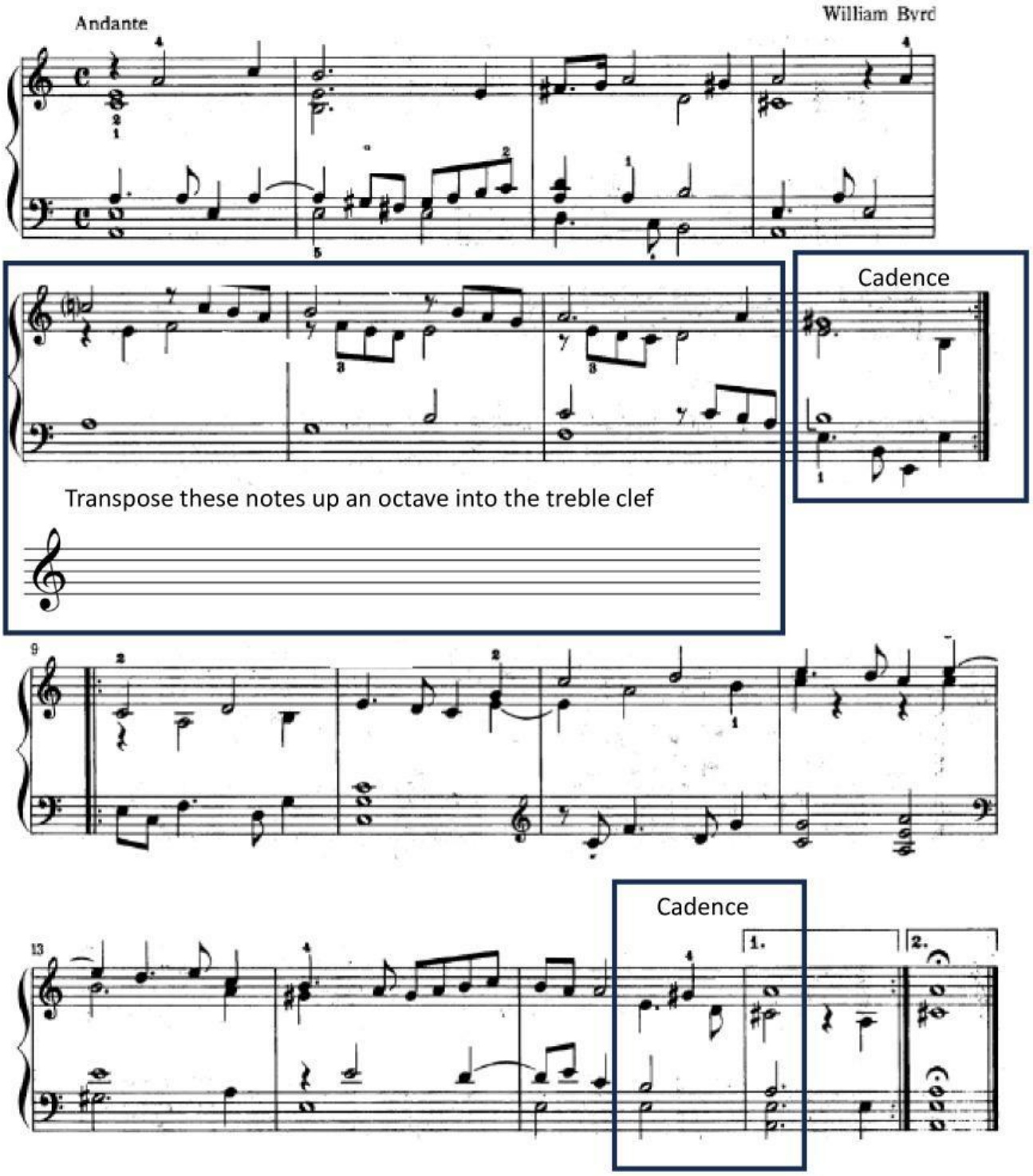


William Byrd wrote a very famous **Pavan** and **Galliard** called *The Earl of Salisbury*:

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

LIVEWORKSHEETS
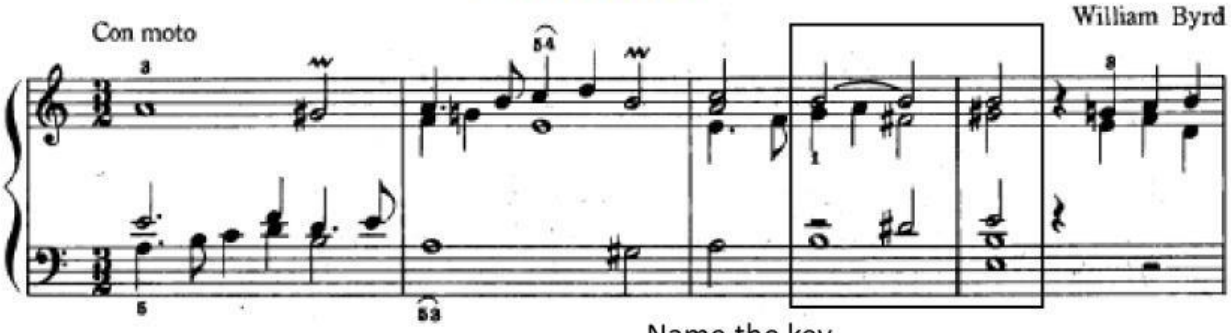
Pavan



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
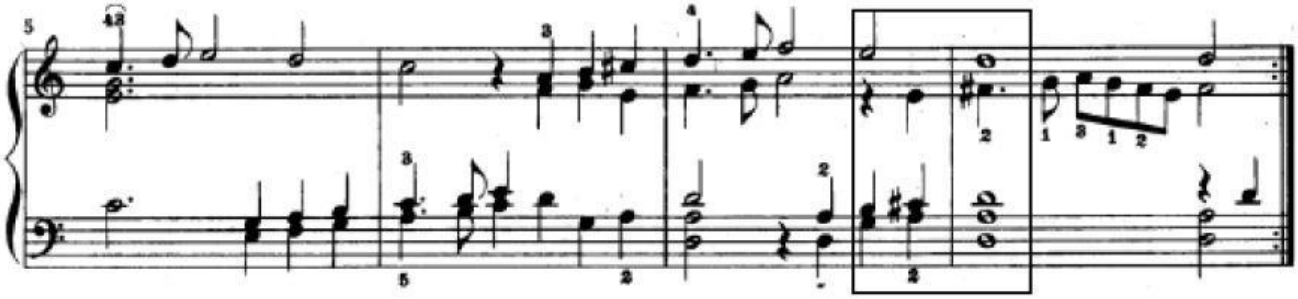
Galliard



Name the key _____
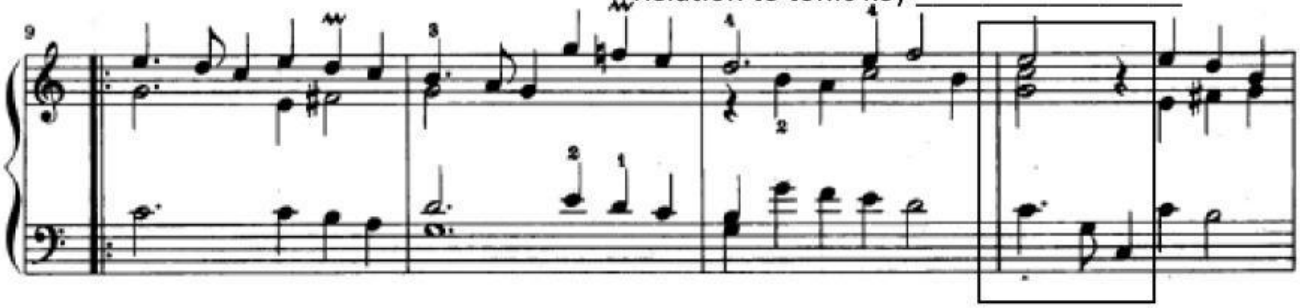
Name the key _____

Relation to tonic key _____
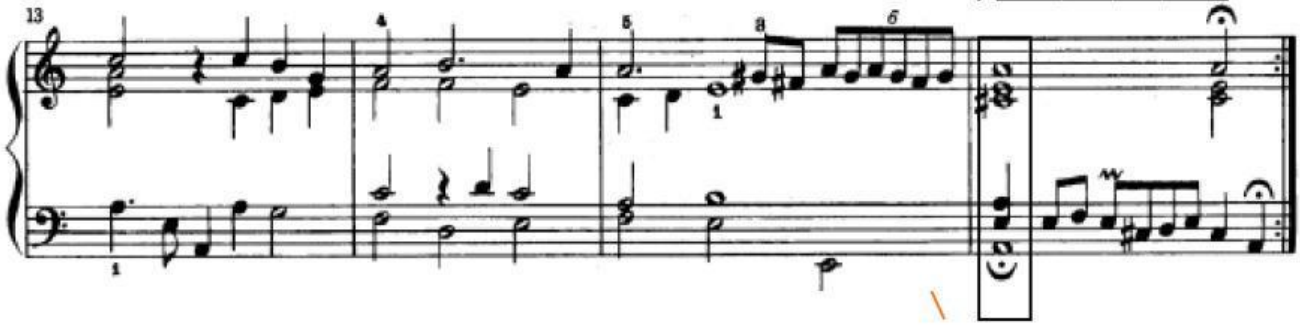


Name the key _____

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

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
- ☐ Word-painting
- ☐ Lute
- ☐ Imitation
- ☐ Pavan
- ☐ Strophic
- ☐ Polyphonic
- ☐ Through composed

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

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

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

- ☐ Strophic form
- ☐ Polyphonic texture
- ☐ Homophonic texture
- ☐ Slow stately rhythm
- ☐ Latin words
- ☐ 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
- ☐ Word-painting
- ☐ Ballett
- ☐ Ayre
- ☐ Ayre
- ☐ A cappella
- ☐ Galliard
- ☐ Lute

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

- ☐ Ayre
- ☐ Galliard
- ☐ Counter tenor
- ☐ Anthem
- ☐ Consort
- ☐ Mezzo soprano
- ☐ Polyphony
- ☐ Lute

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

- ☐ Madrigal
- ☐ Broken consort
- ☐ Ballett
- ☐ Harpsichord
- ☐ Melisma
- ☐ Word-painting
- ☐ Viols
- ☐ Galliard
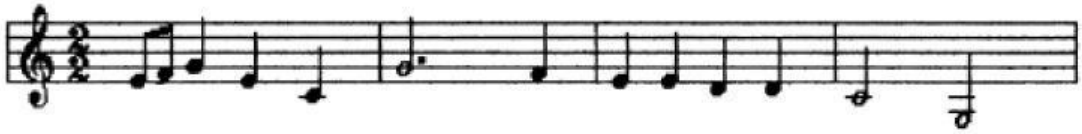
4. Listen to this music and tick THREE features that are present
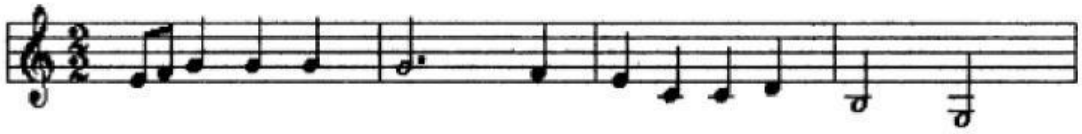
- ☐ Pavan
- ☐ Galliard
- ☐ Consort
- ☐ Duple meter
- ☐ Triplets
- ☐ Hemiola
- ☐ Minor key
- ☐ Viol
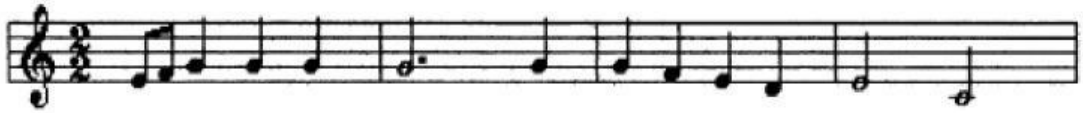
LIVEWORKSHEETS

1. 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
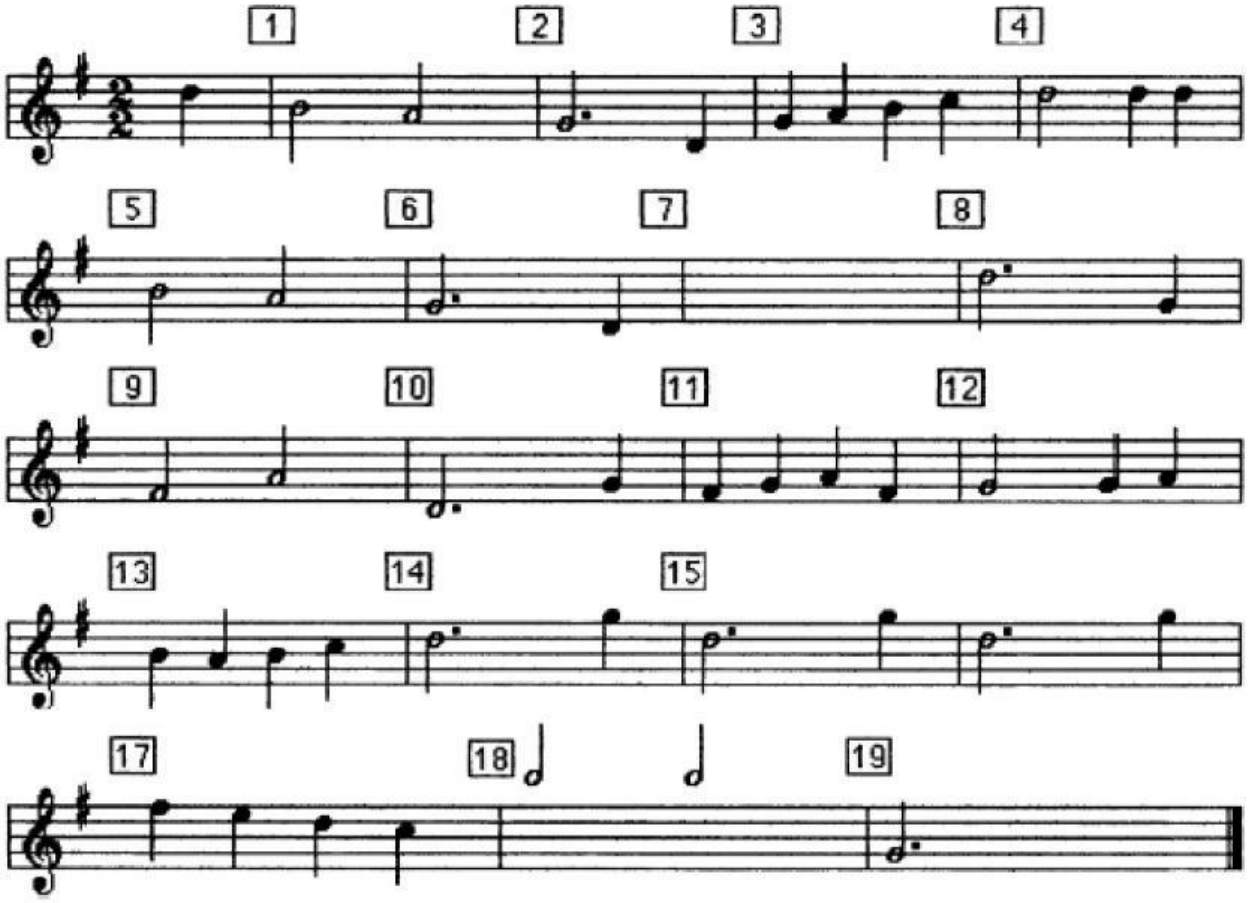
☐ Baroque ☐ 20th century

☐ Classical

Give TWO reasons for your choice of musical period

LIVEWORKSHEETS

2. Follow the melody that is printed below and insert the missing notes (bars 7 and 18). The rhythm has been given above the stave.



(a) Tick **three** features present in the music.

- ☐ Compound time
- ☐ Hemiola
- ☐ Leap of a perfect 4th
- ☐ Mordent
- ☐ Turn
- ☐ Falling minor 3rd
- ☐ Anacrusis
- ☐ Melisma
- ☐ Octave leap

LIVEWORKSHEETS