

# Sgoil Ghàidhlig Ghlaschu Higher Grade Music

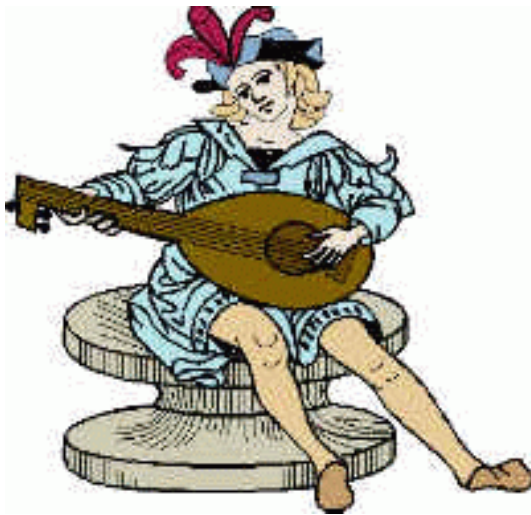
## Early and Renaissance Music

Ainm:

Clas:

Earrann:

Tidsear:



This unit of work involves studying the main musical forms, features and concepts associated with Early and **Renaissance** music.



This sign indicates a short excerpt of music to illustrate a particular musical feature or style.

Further information about listening to music can be found on the following websites:

Carolina Classical Connection: [www.carolinaclassical.com](http://www.carolinaclassical.com)

Listening Online: [www.ltscotland.org.uk/nq/resources/learnlisteningonline](http://www.ltscotland.org.uk/nq/resources/learnlisteningonline)

BBC: [www.bbc.co.uk/radio3](http://www.bbc.co.uk/radio3)

Classic FM: [www.classicfm.co.uk](http://www.classicfm.co.uk)

# History of Music

The History of Music can be broadly divided into separate periods of time, each with its own characteristics or musical styles. Musical style does not, of course, change overnight. It can often be a gradual process with styles overlapping, and newer styles emerging out of old. It is generally agreed, however, that the History of Music can be divided into the following six periods (approximate dates are given for each period):

## Medieval Music (up to about 1450)

This is the earliest music we know. An important feature of this period is **Plainchant**; an early form of church music with Latin words, based on **Modes**.

## Renaissance Music (1450-1600)

During this period, composers started to explore a variety of different textures (including **Homophonic** and **Polyphonic textures**) and forms, including: sacred music – **Mass** and **Motet**; secular music - **Madrigal** and **Ballet**; and dance music – **Pavan** and **Galliard**.

## Baroque Music (1600-1750)

The music of this period has a reputation for being highly ornamented. Important features include; **Ground Bass, Fugue, French and Italian Overtures, Concerto Grosso, Ripieno, Concertino, Basso Continuo, Ritornello, Opera, Chaconne** and **Passacaglia**.

## Classical Music (1750-1810)

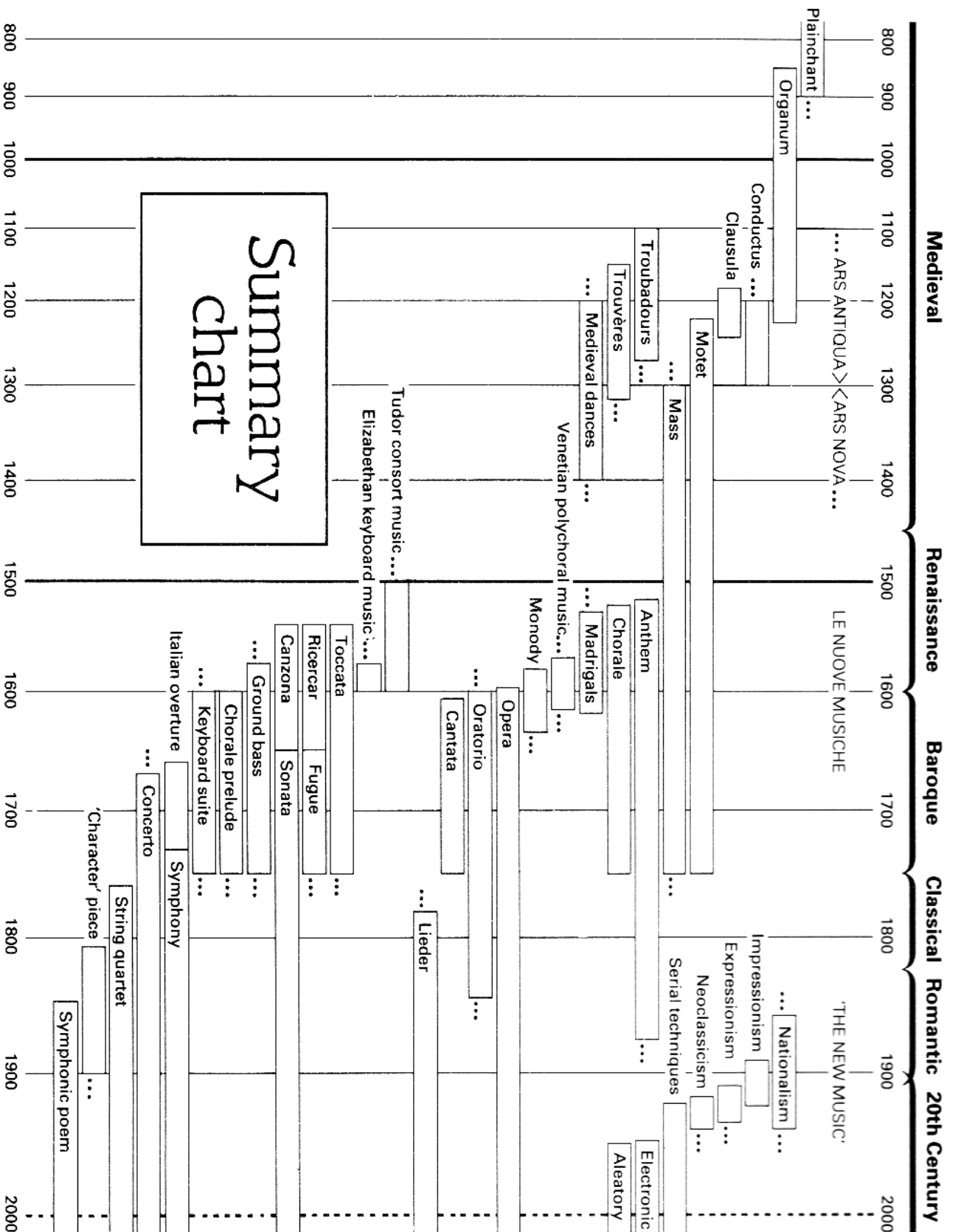
Composers of this period placed much importance on form and structure. Important features include; **Sonata, Sonata Form, Symphony, Concerto, Opera, Minuet and Trio, Rondo, Theme and Variations, Alberti Bass, Cadenza** and **Scherzo**.

## Romantic Music (1810-1900)

Music of the 19<sup>th</sup> century tended to be very expressive with many references to emotions, literature and the other arts. Important features include; **Nationalism, Lied, Song Cycle, Word Painting, Symphonic Poem, Tone Poem, Idee fixe, Leitmotiv** and **Opera**.

## 20<sup>th</sup> Century Music (1900 onwards)

The 20<sup>th</sup> century has produced a wide range of musical styles. While some composers have taken quite a traditional approach to music, others have been very experimental. Important features include: popular styles such as **Latin American, Blues, Ragtime, Swing, Samba, Salsa, Jazz, Boogie-woogie, Soul, Country and jazz-Funk**; and more experimental music such as **Impressionist, Serial, Minimalist, Aleatoric, Musique Concrete**, and **Neo-Classical**.



# Early Music

## Plainchant

The earliest music that we know, both sacred and secular, consists of a single line melody. This is a monophonic texture.

Examples of this can be found in early church music, in the form of **plainchant** (also known as **plainsong** or **Gregorian chant**). **Plainchant** melodies were generally flowing, often moving by **step** rather than by **leap**, and would be sung in an **a cappella** style (i.e. **unaccompanied**).

The rhythm would be irregular and very free, following the natural rhythms and stresses of the Latin words.

**Plainchant** melodies were based on special types of scaled called **modes**. **Modes** can be found by playing any notes within an octave, but keeping to the white notes only. Here is an example of a **mode**:



Here is an example of a simple **plainchant** melody, dating from about the year 800:



Listen to this excerpt while following the music. Complete the following table, identifying the concepts in the music.

Melodic	Harmonic	Rhythmic	Structural

# Sacred Music in the Renaissance period

Composers throughout history have written sacred music. In the Renaissance period sacred music was generally sung in Latin and performed **a cappella** (without instrumental accompaniment). It often contained some of the following features:

Melodic	Harmonic	Rhythmic	Structural
Imitation Melisma Mode Plainchant	Consonance Dissonance Modal Suspension Passing notes Plagal cadence	Simple time Rallentando	Contrary motion Pedal Inverted pedal Polyphony Homophony

The most important forms of sacred music in the **Renaissance** period were the **Mass**, **Motet** and **Anthem**.

## Mass

The **Mass** is the chief service of the Catholic Church. The Latin setting of the Mass divides into five main sections, or "items":

<b><i>Kyrie eleison, Christe eleison</i></b>	Lord have mercy, Christ Have mercy
<b><i>Gloria in excelsis Deo</i></b>	Glory to God in the highest
<b><i>Credo in unum deum</i></b>	I believe in one God
<b><i>Sanctus; Osanna; Benedictus</i></b>	Holy, holy, holy; Hosanna; Blessed is he....
<b><i>Agnus Dei</i></b>	Lamb of God

## Motet

The **Motet** is a short sacred choral work, usually contrapuntal in style, with a Latin text. Here are some examples of texts used for motets:

<b><i>Veni Sancte Spiritus</i></b>	Come, Holy Spirit
<b><i>Haec Dies</i></b>	This is the day
<b><i>Ave Maria</i></b>	Hail Mary
<b><i>Jubilate Deo</i></b>	Be Joyful in the Lord
<b><i>O quam gloriosam est regnum</i></b>	O How Glorious is the Kingdom
<b><i>Ave Verum Corpus</i></b>	Hail, True Body
<b><i>O Magnum Mysterium</i></b>	O Great and Mighty Wonder

## 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***

# Mass

Listen to the **Kyrie** from **Missa Brevis** by Palestrina



Musical score for the Kyrie from Missa Brevis by Palestrina. The score is for four vocal parts: Trebles, Altos, Tenors, and Basses. It includes a speaker icon on the left. The lyrics are: Ky - rie e - lei - son, Ky - rie e - lei - son, Ky - rie e - lei - son, Ky - rie e - lei - son, Ky - rie e - lei - son, Ky - rie e - lei - son.


# Motet

Listen to **O quam gloriosam est regnum** by Victoria



Musical score for the Motet O quam gloriosam est regnum by Victoria. The score is for four vocal parts: Soprano, Alto, Tenor, and Bass. It includes a speaker icon on the left. The lyrics are: O quam glo - ri - o - sum est reg - num in quo cum Chris - to, in quo cum Chris - to, in quo cum Chris - to, in quo cum Chris - to.

# Anthem

 Listen to **If Ye Love Me** by Tallis. Notice the **Homophonic** texture at the beginning.

SOPRANO  
If ye love me, keep my com -

ALTO  
If ye love me, keep my com -

TENOR  
If ye love me, keep my com -

BASS  
If ye love me, keep my com -

ORGAN

- mand - ments, and I will pray the Fa - ther,

- mand - ments, and I will

- mand - ments, and I will pray the Fa - ther,

- mand - ments, and

# Sacred Music – Revision of Concepts

(a) Tick **four** boxes to identify the titles of movements you would expect to find in a **Mass**.

- |  |  |
|--|--|
| <input type="checkbox"/> Kyrie eleison | <input type="checkbox"/> Veni Sancte Spiritus        |
| <input type="checkbox"/> Exsultate Deo | <input type="checkbox"/> Sanctus                     |
| <input type="checkbox"/> Credo         | <input type="checkbox"/> For unto us a child is born |
| <input type="checkbox"/> Ave Maria     | <input type="checkbox"/> Agnus Dei                   |

(b) Tick **four** features you would expect to find in a **Mass** from the **Renaissance** period.

- |                                       |   |
|---------------------------------------|---|
| <input type="checkbox"/> Pavan        | <input type="checkbox"/> Modal          |
| <input type="checkbox"/> A cappella   | <input type="checkbox"/> Basso continuo |
| <input type="checkbox"/> Suspensions  | <input type="checkbox"/> Polyphonic     |
| <input type="checkbox"/> Polytonality | <input type="checkbox"/> Passacaglia    |

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

<b>Plainchant</b>	<b>Motet</b>	<b>Mass</b>	<b>Anthem</b>
<b>Chorale prelude</b>	<b>Oratorio</b>	<b>Passion</b>	<b>Cantata</b>

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.	
The Easter story set to music. It may include recitatives, arias, duets and chorus.	
A small-scale oratorio for soloist, chorus and orchestra.	
An extended composition for organ based on a chorale melody.	
Unaccompanied modal melody set to the words of the Roman Catholic liturgy.	
A bible story set to music set for soloists, chorus and orchestra. It may include recitatives, arias, duets and chorus.	



## Listening Exercise

Listen carefully to the following excerpts of music.

For each excerpt of music you should identify the musical style.  
Write the correct style into the appropriate space.

Choose from:

**Mass      Motet      Anthem**

1. This is an example of \_\_\_\_\_.
2. This is an example of \_\_\_\_\_.
3. This is an example of \_\_\_\_\_.
4. This is an example of \_\_\_\_\_.
5. This is an example of \_\_\_\_\_.
6. This is an example of \_\_\_\_\_.
7. This is an example of \_\_\_\_\_.
8. This is an example of \_\_\_\_\_.
9. This is an example of \_\_\_\_\_.
10. This is an example of \_\_\_\_\_.

Total out of 10

# Comparison Question

You are asked to compare two excerpts of music. In the column on the left of the page musical concepts are listed. You should select from that column features which are present in the excerpts, and tick the appropriate columns (**Excerpt 1, Excerpt 2, Common to both Excerpts**).

The number of marks listed at the foot of each column indicates the maximum number of concepts to be written in that column; marks will be deducted if you exceed that number. Both excerpts will be played three times.

Grid 1 (Rough Work)

Concepts	Excerpt 1	Excerpt 2	Common to both excerpts
<b>Melodic</b>			
Syllabic			
Modal			
Imitation			
Melismatic			
<b>Harmonic</b>			
Perfect Cadence			
Tierce de picardie			
Suspensions			
Major			
<b>Rhythmic</b>			
Scotch Snap			
Anacrusis			
Triple time			
Duple time			
<b>Structural</b>			
Homophony			
Polyphony			
Ground Bass			
Pedal			
<b>Timbre</b>			
A cappella			
Pipe organ			
Accompanied			
Choral			
<b>Styles / Forms</b>			
Anthem			
Motet			
Mass			
Plainchant			

Grid 2 (Final Answer)

<b>Concepts</b>	<b>Excerpt 1</b>	<b>Excerpt 2</b>	<b>Common to both excerpts</b>
<b>Melodic</b>			
Syllabic			
Modal			
Imitation			
Melismatic			
<b>Harmonic</b>			
Perfect Cadence			
Tierce de picardie			
Suspensions			
Major			
<b>Rhythmic</b>			
Scotch Snap			
Anacrusis			
Triple time			
Duple time			
<b>Structural</b>			
Homophony			
Polyphony			
Ground Bass			
Pedal			
<b>Timbre</b>			
A cappella			
Pipe organ			
Accompanied			
Choral			
<b>Styles / Forms</b>			
Anthem			
Motet			
Mass			
Plainchant			
	<b>7 Marks</b>	<b>7 Marks</b>	<b>3 Marks</b>

Total out of 17

# Specimen Examination Question 1

This question is based on “*Benedictus*” by Palestrina.

## Intermediate 1

(a) Tick **one** box to identify the combination of performers.

- |  |   |
|--|---|
| <input type="checkbox"/> Choir and organ   | <input type="checkbox"/> Pipe organ and strings |
| <input type="checkbox"/> Choir and strings | <input type="checkbox"/> Unaccompanied choir    |

(b) Tick **one** to identify a musical feature present in the piece.

- |                                      |                                    |
|--------------------------------------|------------------------------------|
| <input type="checkbox"/> Scotch snap | <input type="checkbox"/> Imitation |
| <input type="checkbox"/> Ostinato    | <input type="checkbox"/> Anacrusis |

(c) Tick **one** feature to describe the overall performance.

- |                                 |                                   |
|---------------------------------|-----------------------------------|
| <input type="checkbox"/> Legato | <input type="checkbox"/> Staccato |
|---------------------------------|-----------------------------------|

## Intermediate 2

(a) Tick **one** feature to describe the word setting in the opening bars of this piece.

- |                                     |                                       |
|-------------------------------------|---------------------------------------|
| <input type="checkbox"/> Melismatic | <input type="checkbox"/> Scat singing |
| <input type="checkbox"/> Syllabic   | <input type="checkbox"/> Chromatic    |

(b) Tick **two** features to describe the texture of this music.

- |                                     |                                       |
|-------------------------------------|---------------------------------------|
| <input type="checkbox"/> Homophonic | <input type="checkbox"/> Contrapuntal |
| <input type="checkbox"/> Polyphonic | <input type="checkbox"/> Ground bass  |

(c) Tick **one** feature to describe the way in which this music is performed.

- |                                    |                                     |
|------------------------------------|-------------------------------------|
| <input type="checkbox"/> Pizzicato | <input type="checkbox"/> Glissando  |
| <input type="checkbox"/> Arco      | <input type="checkbox"/> A cappella |

## Higher Grade

- (a) Follow the opening melody (printed below) and insert the missing notes (bar 5). The rhythm has been given above the staff.

The musical notation consists of two staves in treble clef with a key signature of one sharp (F#).  
 Staff 1: Measure 1 (3/2 time) has a half note G4 (labeled 1) and a half note B4. Measure 2 (4/4 time) has a dotted quarter note G4 (labeled 2) and a dotted quarter note A4. Measure 3 (4/4 time) has an eighth note G4 (labeled 3), an eighth note A4, a quarter note B4, and a quarter note C5. A fermata is placed over the end of the staff.  
 Staff 2: Measure 4 (4/4 time) has a dotted quarter note G4 (labeled 4) and a dotted quarter note A4. Measure 5 (4/4 time) has a dotted quarter note G4 (labeled 5) and a dotted quarter note A4. Measure 6 (4/4 time) has a half note G4 (labeled 6) and a half note B4. Measure 7 (4/4 time) has a dotted quarter note G4 (labeled 7) and a dotted quarter note A4. A fermata is placed over the end of the staff.  
 Lyrics: 'Be- ne- dic' under the first staff, and 'tus.' under the second staff.

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

- |  |                                       |
|--|---------------------------------------|
| <input type="checkbox"/> Minimalist        | <input type="checkbox"/> Tritone      |
| <input type="checkbox"/> Mode              | <input type="checkbox"/> Turn         |
| <input type="checkbox"/> Three against two | <input type="checkbox"/> Suspensions  |
| <input type="checkbox"/> Time changes      | <input type="checkbox"/> Acciaccatura |
| <input type="checkbox"/> Serial            |                                       |

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

- |                                 |                                  |
|---------------------------------|----------------------------------|
| <input type="checkbox"/> Anthem | <input type="checkbox"/> Mass    |
| <input type="checkbox"/> Motet  | <input type="checkbox"/> Chorale |

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

- |                                      |   |
|--------------------------------------|---|
| <input type="checkbox"/> Renaissance | <input type="checkbox"/> Romantic                 |
| <input type="checkbox"/> Baroque     | <input type="checkbox"/> 20 <sup>th</sup> century |
| <input type="checkbox"/> Classical   |   |

## Specimen Examination Question 2

This question is based on “*O quam gloriosam est regnum*” by Victoria.

### Intermediate 1

(a) Tick **one** box to identify the combination of performers.

Choir and organ

Solo voice and organ

Choir and strings

Unaccompanied choir

(b) Tick **one** box to describe the voices.

The voices are singing in unison

The voices are singing in harmony

### Intermediate 2

(a) In the first phrase there are two contrasting textures used. Tick **one** box from **Column A** to identify the texture of the bars 1-4 and **one** box from **Column B** to identify the texture in bars 5-9.

#### Column A

Single line melody

Homophonic

Polyphonic

#### Column B

Single line melody

Homophonic

Polyphonic

(b) Tick **one** box to identify a feature of the performance.

Arco

Glissando

A cappella

Tremolando

(c) Tick **one** feature to describe the time signature of this piece.

Simple duple

Simple quadruple

Simple triple

Compound duple

## Higher Grade

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

1 2 3 4 5

O- quam glo-ri o

6 7 8 9 10

sum estreg- num

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

- |  |                                      |
|--|--------------------------------------|
| <input type="checkbox"/> Change to compound time | <input type="checkbox"/> Syncopation |
| <input type="checkbox"/> Whole-tone scale        | <input type="checkbox"/> Mordent     |
| <input type="checkbox"/> Hemiola                 | <input type="checkbox"/> Retrograde  |
| <input type="checkbox"/> Tierce de picardie      | <input type="checkbox"/> Imitation   |
| <input type="checkbox"/> Melisma                 |                                      |

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

- |                                 |                                  |
|---------------------------------|----------------------------------|
| <input type="checkbox"/> Anthem | <input type="checkbox"/> Mass    |
| <input type="checkbox"/> Motet  | <input type="checkbox"/> Chorale |

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

- |                                      |   |
|--------------------------------------|---|
| <input type="checkbox"/> Renaissance | <input type="checkbox"/> Romantic                 |
| <input type="checkbox"/> Baroque     | <input type="checkbox"/> 20 <sup>th</sup> century |
| <input type="checkbox"/> Classical   |   |

# 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
<i>running down amain</i>	Descending sequences
<i>First two by two</i>	Voices in pairs
<i>then three by three</i>	Voices in threes
<i>Together</i>	All voices singing
<i>all alone</i>	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.

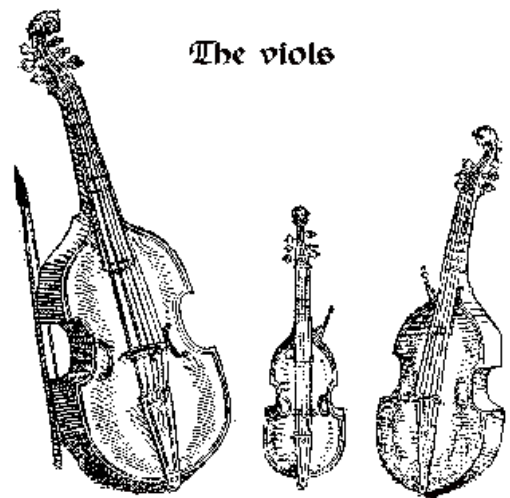


# Instrumental and Dance Music in the Renaissance period

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:

*Pavane*  
Slow

French, 16th century

*Galliard*  
Fairly quick

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.

# Pavan

William Byrd

Andante

1. What is the time signature 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 two melodic concepts in bars 5 – 7: \_\_\_\_\_
6. What concept can be used to describe the final chord? \_\_\_\_\_

# Galliard

William Byrd

Con moto

Musical score for Galliard, measures 1-4. The score is in 3/4 time, D major, and features a wavy line ornament above the first measure. Fingerings are indicated with numbers 1-5. Measure numbers 3, 5, 54, and 8 are present.

Musical score for Galliard, measures 5-8. The score continues with various rhythmic patterns and ornaments. Measure numbers 5, 48, 3, 4, 2, 1, 3, 1, 2 are present.

Musical score for Galliard, measures 9-12. The score continues with various rhythmic patterns and ornaments. Measure numbers 9, 3, 4, 4, 2, 1, 2 are present.

Musical score for Galliard, measures 13-16. The score concludes with a final cadence. Measure numbers 13, 4, 5, 8, 6, 1 are present.

1. What is the time signature of this piece? \_\_\_\_\_
2. What is the form / structure of the piece? \_\_\_\_\_
3. What is the key of the piece? \_\_\_\_\_
4. Name the ornament that is featured several times: \_\_\_\_\_
5. Identify the final cadence: \_\_\_\_\_
6. What concept can be used to describe the final chord? \_\_\_\_\_

# Secular Music in the Renaissance period - Revision

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

- |  |   |
|--|---|
| <input type="checkbox"/> Homophony     | <input type="checkbox"/> Pavan            |
| <input type="checkbox"/> Word-painting | <input type="checkbox"/> Strophic         |
| <input type="checkbox"/> Lute          | <input type="checkbox"/> Polyphonic       |
| <input type="checkbox"/> Imitation     | <input type="checkbox"/> Through composed |

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

- |  |   |
|--|---|
| <input type="checkbox"/> Word-painting           | <input type="checkbox"/> Consort            |
| <input type="checkbox"/> Slow stately rhythm     | <input type="checkbox"/> Lively rhythm      |
| <input type="checkbox"/> 2 or 4 beats in the bar | <input type="checkbox"/> 3 beats in the bar |

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

- |   |   |
|---|---|
| <input type="checkbox"/> Strophic form      | <input type="checkbox"/> Slow stately rhythm  |
| <input type="checkbox"/> Polyphonic texture | <input type="checkbox"/> Latin words          |
| <input type="checkbox"/> Homophonic texture | <input type="checkbox"/> A “fa-la-la” refrain |

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

<b>Madrigal</b>	<b>Ballett</b>	<b>Ayre</b>	<b>Strophic</b>
<b>Through- composed</b>	<b>Pavan</b>	<b>Galliard</b>	<b>Consort</b>

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.	

## Secular Music – Listening Exercise

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 *What if I never speed?* by John Dowland and tick **three** features which are present. You will hear the music **twice**.

Galliard

Consort

Ayre

Lute

Counter tenor

Solo contralto voice

Anthem

Polyphony

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 an excerpt from *The Earl of Salisbury* by William Byrd and tick **three** features which are present. You will hear the music **twice**.

Ballett

Pavan

Binary form

Word-painting

Galliard

Tierce de picardie

3 beats in the bar

Consort

# Specimen Examination Question 3

This question is based on “*La Mourisque*” by Susato

## Intermediate 1

(a) Tick **two** boxes to describe methods of producing sound in this excerpt.

Striking

Plucking

Strumming

Blowing

(b) Tick **one** feature to describe the tonality of the piece.

Major key

Minor key

(c) Tick **one** box that best describes the tempo towards the end.

Rallentando

Imitation

Change to compound time

Accelerando

(d) Tick **one** box to describe a feature of the melody.

Sequence

Variation

Imitation

Minor

## Intermediate 2

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



## Higher Grade

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

- |   |                                     |
|---|-------------------------------------|
| <input type="checkbox"/> String quartet         | <input type="checkbox"/> Brass band |
| <input type="checkbox"/> Ghanaian drum ensemble | <input type="checkbox"/> Consort    |

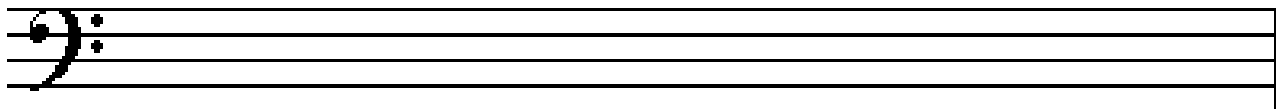
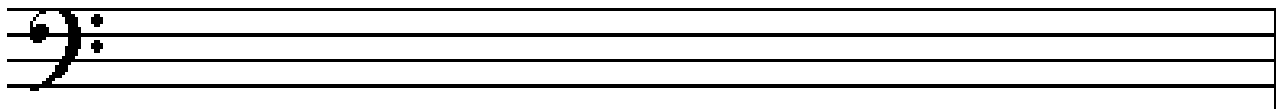
(b) Tick **three** features present in the music.

- |   |   |
|---|---|
| <input type="checkbox"/> Anacrusis          | <input type="checkbox"/> Tambourine playing on the beat |
| <input type="checkbox"/> Madrigal           | <input type="checkbox"/> Modal                          |
| <input type="checkbox"/> Homophonic texture | <input type="checkbox"/> Anthem                         |
| <input type="checkbox"/> Galliard           | <input type="checkbox"/> Simple duple time              |
| <input type="checkbox"/> Modulation         |   |

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

- |                                      |   |
|--------------------------------------|---|
| <input type="checkbox"/> Renaissance | <input type="checkbox"/> Romantic                 |
| <input type="checkbox"/> Baroque     | <input type="checkbox"/> 20 <sup>th</sup> century |
| <input type="checkbox"/> Classical   |   |

(d) Copy out the correct version of opening four bars of the melody in the **bass clef, transposing it down an octave.**



# Comparison Question

You are asked to compare two excerpts of music. In the column on the left of the page musical concepts are listed. You should select from that column features which are present in the excerpts, and tick the appropriate columns (**Excerpt 1, Excerpt 2, Common to both Excerpts**).

The number of marks listed at the foot of each column indicates the maximum number of concepts to be written in that column; marks will be deducted if you exceed that number. Both excerpts will be played three times.

Grid 1(Rough Work)

Concepts	Excerpt 1	Excerpt 2	Common to both excerpts
<b>Melodic</b>			
Mordent			
Repetition			
Melismatic			
Sequence			
<b>Harmonic</b>			
Perfect Cadence			
Tierce de Picardie			
Major			
Minor			
<b>Rhythmic</b>			
Down beat			
Anacrusis			
Triple Time			
Quadruple time			
<b>Structural</b>			
Homophony			
Polyphony			
Retrograde			
Inverted pedal			
<b>Timbre</b>			
Consort			
Recorders			
Strings only			
Pizzicato			
<b>Styles / Forms</b>			
Pavan			
Galliard			
Madrigal			
Anthem			



Grid 2 (Final Answer)

Concepts	Excerpt 1	Excerpt 2	Common to both excerpts
<b>Melodic</b>			
Mordent			
Repetition			
Melismatic			
Sequence			
<b>Harmonic</b>			
Perfect Cadence			
Tierce de Picardie			
Major			
Minor			
<b>Rhythmic</b>			
Down beat			
Anacrusis			
Triple Time			
Quadruple time			
<b>Structural</b>			
Homophony			
Polyphony			
Retrograde			
Inverted pedal			
<b>Timbre</b>			
Consort			
Recorders			
Strings only			
Pizzicato			
<b>Styles / Forms</b>			
Pavan			
Galliard			
Madrigal			
Anthem			
	<b>1 Mark</b>	<b>1 Mark</b>	<b>9 Marks</b>

Total out of 11

## Specimen Examination Question 4

This question is based on “*Quittez, Pasteurs*”

### Intermediate 1

(a) What type of voice is singing the melody? Tick one box.

Soprano

Alto

Tenor

Bass

(b) Tick **one** phrase, which best describes the backing of the music.

Accompanied

Unaccompanied

(c) Tick the best description of this excerpt.

Waulking song

Madrigal

Folk song

Plainsong

(d) Tick **one** phrase, which best describes the overall tonality of the music.

The music is in major key

The music is in a minor key

### Intermediate 2

(a) Tick the best description of the rhythmic feature at the beginning of the music:

The melody begins on the first beat of the bar.

The melody does not begin on the first beat of the bar.

(b) Tick **one** phrase, which best describes the final three bars of the melody.

Descending minor scale

Ascending minor scale

Ascending major scale

Descending major scale

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

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15

17 18 19

### Higher Grade

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

- |  |  |
|--|--|
| <input type="checkbox"/> Compound time         | <input type="checkbox"/> Hemiola           |
| <input type="checkbox"/> Leap of a perfect 4th | <input type="checkbox"/> Mordent           |
| <input type="checkbox"/> Turn                  | <input type="checkbox"/> Falling minor 3rd |
| <input type="checkbox"/> Anacrusis             | <input type="checkbox"/> Melisma           |
| <input type="checkbox"/> Octave leap           |  |

# Renaissance Music – Listening Test

1. Read through the list of features below before hearing the music. Tick **three** features which are present. You will hear the music **twice**.

Homophony

Pavan

Mass

A cappella

Madrigal

Motet

Anthem

Polyphony

2. Read through the list of features below before hearing the music. Tick **three** features which are present. You will hear the music **twice**.

Mass

Consort

Ayre

Harpsichord

Viols

Arco

Pizzicato

Word-painting

3. Read through the list of features below before hearing the music. Tick **three** features which are present. You will hear the music **twice**.

Pavan

Melisma

Madrigal

Mode

Galliard

Tierce de picardie

Binary form

Motet

4. Read through the list of features below before hearing the music. Tick **three** features which are present. You will hear the music **twice**.

Ballett

Pavan

Mass

Tierce de picardie

Strophic

A cappella

Motet

Consort