

## Continuity and Change in the setting of English words

	Weelkes: Sing We at Pleasure	Dowland: Flow My Tears	Purcell: Dido's Lament	Hadyn: My Mother Bids Me...	Gershwin: Summertime
Harmony	Mixolydian mode, with F#s – sounds like G major. Very cheerful.	Modal.	Recitative is chromatic with unpredictable modulations. Aria remains in Gm, emphasised through regular perfect cadences.	Diatonic, with conventional chord progressions.	Based on the 16-bar blues sequence in Bm. Use of jazz chords and blue notes.
Melody	Important words highlighted through melodic shaping (e.g Pleasure)	Falling tears represented by descent of perfect and diminished 4 <sup>th</sup> s. Syllabic word setting. Use of rests to suggest sighing	Often fragmented, with rests used to suggest sighing. Grief expressed through melodic shape (such as descending scales and drooping tritone intervals)	An elegant but superficial melody reflecting the vacuous text of the poem. Uses triadic and scalic figures, with delicate ornamentation. Falling chromatic scale used to suggest weeping.	Regular phrasing, though the melodic phrases are not in the same pattern as the rhyme scheme. Pentatonic melody.
Rhythm	Dance-like. Fast triple metre. Natural syncopation of English speech maintained.	Slow duple time. Some syncopation to reflect the emotional disturbance of the text.	Recitative is more flexible than Dowland's Ayre. Aria has slow, relentless ¾ pulse	Dance-like 6/8 time	Swung quavers and syncopation reflect the blues influence.
Form	Binary. AABB, but repeat of 2 <sup>nd</sup> verse has top 2 parts swapped.	Pavane form: ABC with each verse repeated	Aria is in ground bass form	Strophic setting, means the mood of the second verse cannot be expressed.	Strophic, though the melody is subtly altered for the 2 <sup>nd</sup> verse.
Texture	Fairly homophonic, with some imitative entries	More homophonic than madrigals or sacred music, with some interplay between voice and lute.	Mainly homophonic accompaniment that remains in the background.	Homophonic. Simple harmonic basis masked by surface busyness, e.g Alberti bass	Very lush texture created by orchestral accompaniment
Scoring	SSATB	Ayre: Voice and lute	Solo voice and continuo accompaniment	Solo voice and piano	Solo voice and orchestra
Context	Ballett – simple madrigal based upon this dance form.	Based upon the Pavane – a slow dance. Adaptation of the Lachrimae Pavane. Very melancholy.	From Dido and Aeneas, Purcell's opera. Influenced by French and Italian operatic styles.	A canzonetta – salon music to entertain the aristocracy.	Lullaby from Gershwin's folk-opera, Porgy and Bess. Draws on many influences: folk, jazz, blues, popular and film music.