



Upper Sixth Aural > Accompaniment

DEFINITIONS

Make sure you know the definitions of the following accompaniment related terms:

Instrumentation/Scoring, Texture, Homophonic, Contrapuntal, Timbre

EXERCISE 1

Listen a few times to *From far, from eve and morning* – the second movement of *On Wenlock Edge* – a setting of Housman poems for tenor, piano and string quartet written by Ralph Vaughan Williams in 1909:

<http://naxosmusiclibrary.com/catalogue/item.asp?cid=SIGCD112> / Track 2

Describe the accompaniment as precisely as you can. The text is as follows:

From far, from eve and morning
And yon twelve-winded sky,
The stuff of life to knit me
Blew hither: here am I.

Now - for a breath I tarry
Nor yet disperse apart -
Take my hand quick and tell me,
What have you in your heart.

Speak now, and I will answer;
How shall I help you, say;
Ere to the wind's twelve quarters
I take my endless way.

EXERCISE 2

Listen a few times to *Madrigal* – the third song in this cycle of eight, *Chansons Gaillardes* by Francis Poulenc in 1925-6:

<http://naxosmusiclibrary.com/catalogue/item.asp?cid=8.553642> / Track 20

What musical devices does Poulenc use in the accompaniment to convey both the 'tongue-in-cheek' reverence, and the downright bawdiness of this song? The text is below:

Vous êtes belle come un ange,	<i>You are as beautiful as an angel,</i>
Douce comme un petit mouton;	<i>Sweet as a little lamb;</i>
Il n'est point de coeur, Jeanneton,	<i>He has no heart, Jeanette,</i>
Qui sous votre loi ne se range.	<i>Who doesn't submit to your charms,</i>
Mais une fille sans têtions	<i>But a girl without tits</i>
Est une perdrix sans orange.	<i>Is a partridge without orange.</i>