

# ‘And the Glory of the Lord’

from the Oratorio *Messiah* by G F Handel

GCSE Set Work Analysis & Activities

UPDATE V1.2



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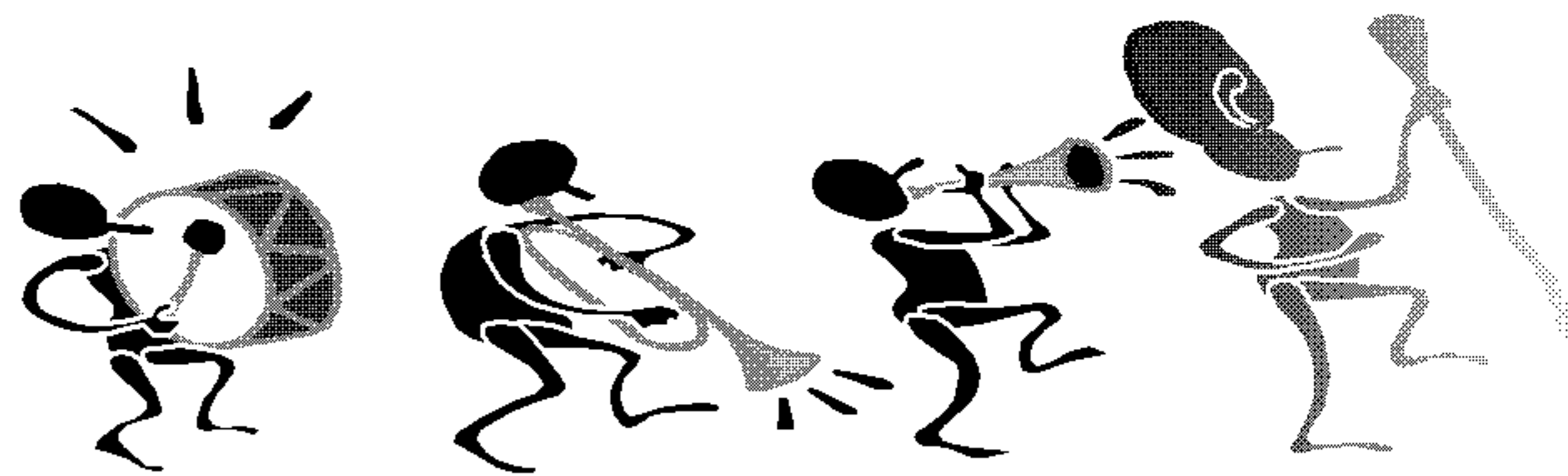
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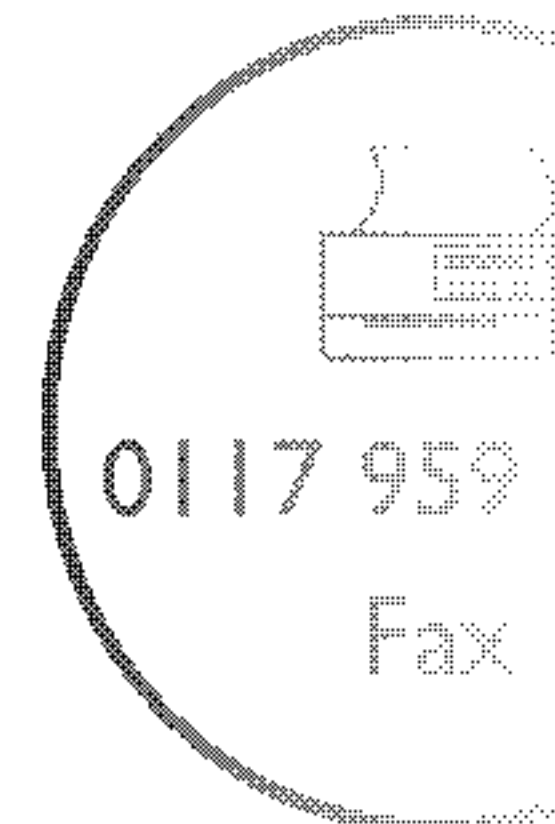
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- Cello front side (p. 21)
- Oboe (p. 21)
- Harpsichord (p. 21)
- Bassoon (p. 21)

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## Teacher's Introduction

This is an extremely valuable resource for candidates of all abilities. However, candidates in particular will find it very useful for raising their standards, as looking at notation, and find it difficult to understand and use music vocabulary. It tackles these common difficulties in its layout and approach. As this set was recommended that an annotated PDF copy of the score is shown on the screen, an annotated score as a handout so that they can go through the score and do a 1 analysis over two or three teaching hours spread over three weeks.

The composition task and the practice questions are aimed at all grades. The task that should be taught jointly as a performance piece and as a learning exercise is mentioned in it. Its overall structure and internal structure can be used as a template. Candidates should be encouraged by the teacher to analyse the music and to describe what they sound like, by doing the task.

The separate composition task will take the candidates through the steps of composition. 'And the Glory of the Lord' is analysed in detail in chronological order. It is then analysed again using the composition content guide and then for a detailed unit content of the listening paper. This is to make the resource more accessible to all types of learner and to make it adaptable to different teaching styles.

A worksheet is added after the Factual Information to support students' learning about chords and how this system works. It is made relevant to the set work.

There are mark schemes for the practice questions and a keywords table which is aimed at teachers that have little or no knowledge of Baroque-period sacred Western classical music tradition. Its sole aim is to provide quick and access to a teacher who does not need to be bombarded with even more paperwork. It is in line with the Edexcel Schemes of Work.

MA (IoE, London) PGCE (Cambridge), B.Mus Hons (C)

Sheila James is an experienced Head of Music in challenging London schools and GCE Music examiner.

### Update v1.2 October 2010

- Minor corrections on pages iv and 18

#### Note:

If you have purchased the editable Word version of this resource, you will need the Opus font. Some of the musical notation (flat, sharp and natural symbols) in the text of this resource (version 4.x or higher) installed on your computer, you will already have the font. It can be installed by installing the browser extension 'Scorch' from the Sibelius website ([www.sibelius.com/en](http://www.sibelius.com/en)). To find the font file (a .tff file) for download on our website, [zigzageducation.co.uk](http://zigzageducation.co.uk): click on 'Download Files' at the top of the page. To install this font onto a Windows computer, double-click the CD window, click the font file once to highlight it, then click on **File > Install** and follow the prompts.

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# Introduction to 'And the Glory of the Lord'

## The Overview

'And the Glory of the Lord' is a chorus from a much larger work called *Messiah*. This is a large scale choral (music written for voices) work with lyrics that are taken from the text of the Bible about the prophecy of the coming of, death of and resurrection of the Messiah – Jesus Christ.

The tonic (main) key is A major, however, the music modulates to E major and B major. The music was created by the different styles of vocal writing employed in this set work. The music is made up of a chorus consisting of soprano, alto, tenor and bass vocal parts. The singing was originally accompanied by strings, continuo, trumpets and timpani. However, oboe and bassoon were added in 1840.

There are four main musical ideas which are introduced at different stages of the piece. The first is a fugal tune by various forms of imitative counterpoint, in stretto and in different keys. The mood remains consistently in 3/4 time throughout and the mood is that of glorification and praise of the words of the text.

## Factual Information

Edexcel GCSE Music area of study: One

Title of set work: 'And the Glory of the Lord'

Title of Larger Work: *Messiah*

Musical Genre: Oratorio (A large sacred choral work)

Composer: George Frideric Handel (1685–1759)

Date of Composition: (22<sup>nd</sup> Aug–14<sup>th</sup> Sept) 1741

Duration: 2 minutes 51 seconds

Stockist: <http://www.amazon.co.uk>

Full score: PDF format available via Google search

Country of origin: England, United Kingdom (UK)

Geographical information: The UK is a European island in the North Sea

Official language: English

## Meaning – social, historical and cultural context

The set work *And the Glory of the Lord* is a chorus taken from the *Messiah* oratorio. The lyrics are taken from the biblical text taken from the book of Isaiah chapter 40, verse 5.

Handel's *Messiah* oratorio is equivalent to a religious opera without the acting. It was first performed in 1741, compiled by Charles Jennens and presented to Handel to set to music for Passion Week. It was performed for a charity concert in Dublin rather than in a church service.

Handel's *Messiah* was written during the baroque period of Western classical music. It was written for the employees of rich patrons. Handel's English employer was the Elector of Hanover, George I of England. Handel then became the Royal Composer and composed many other works.

The term 'baroque' means ornate and elaborate. This philosophy permeated the music – which was decorative and elaborate.

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## The Keys and Chords System in Relation to A Major

- A chord is three or more notes played at the same time
- A chord is built on each note of the scale
- Each note of the scale has a technical name and a number, and so do their corresponding chords
- There are two main types of chords: major and minor
- The chord names with an ‘m’ beside them are minor chords and the ones without are major chords

A major: scale and chord details						
Notes in the chord	A C#E	B D F#	C#E G#	D F# A	E G# B	F# A C#
Name of the chord	A	Bm	C#m	D	E	F#m
Notes in the scale	A	B	C#	D	E	F#
Technical chord terms	Tonic	Super-tonic	Mediant	Sub-dominant	Dominant	Super-dominant
Chord number	I	II	III	IV	V	VI

- As in art there are three primary colours – red, blue and yellow; in music there are three primary chords – I, IV and V. In the key of A major these chords are A, D and E major chords.
- The primary chords have substitute chords which may be used instead of them. These are called secondary chords. (There is only one note different between the primary and its substitute)

Primary Chord Details		Substitute/Secondary Chord
The tonic chord is <b>chord I</b> – the A major chord. This is <b>the most important chord</b> in the music.	A = A C#E	The sub-mediante chord is chord III – the C#m chord. F#m = F# A C#
The sub-dominant chord is <b>chord IV</b> – the D chord. This is <b>the third most important chord</b> in the music.	D = D F# A	The super-tonic chord is chord II – the Bm chord. Bm = B D F#
The dominant chord is <b>chord V</b> – <b>the second most important chord</b> in the music.	E = E G# B	The mediant chord is chord C#m – the C#m chord. C#m = C# E G#

### Chord Inversions

- The notes of any chord can be rotated so that they are not played in their original order. This is known as root position because the main note of the chord is the first one to be played. The root position chord is the one that the entire chord is named after.
- The first note of the chord is the root, the middle note is called the 3rd and the last note is the 5th.
- The inversion of a chord is decided by the note in the bass part.
- The first inversion – the lowest note is the 3rd of the chord and is written with a 1. In the key of A major Ib is C#E A
- The second inversion – the lowest note is the 5th of the chord and is written with a 2. In the key of A major Ic is E A C#
- The third inversion – the lowest note of a 4-note chord is the 7th of the chord. This is known as a 7th chord. In the key of A major Id is E7d = D E G# B. Chords IIb Ic V7 I is a typical chord progression used in Baroque cadences. It is also used when changing to a new key as part of a modulation.

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## STUDENT ACTIVITY

Complete the tables below by writing in the relevant scales and chord details. The keys and their chords are relevant to the set work. *Teachers should first illustrate the scales and chords constructed.*

E major: This is the dominant key of A major so it is one of the most common keys in the repertoire						
Notes in the chord						
Name of the chord						
Notes in the scale						
Technical chord terms	Tonic	Super-tonic	Mediant	Sub-dominant	Dominant	Sub-mediant
Chord number	I	II	III	IV	V	VI

D major: This is the sub-dominant key of A major so it is one of the most common keys in the repertoire						
Notes in the chord						
Name of the chord						
Notes in the scale						
Technical chord terms	Tonic	Super-tonic	Mediant	Sub-dominant	Dominant	Sub-mediant
Chord number	I	II	III	IV	V	VI

B major: This is the dominant key of E major so it is not related to the set work. However, it is used in this set work.						
Notes in the chord						
Name of the chord						
Notes in the scale						
Technical chord terms	Tonic	Super-tonic	Mediant	Sub-dominant	Dominant	Sub-mediant
Chord number	I	II	III	IV	V	VI

Now get your teacher to mark your work and then save it in your file to use as a reference.

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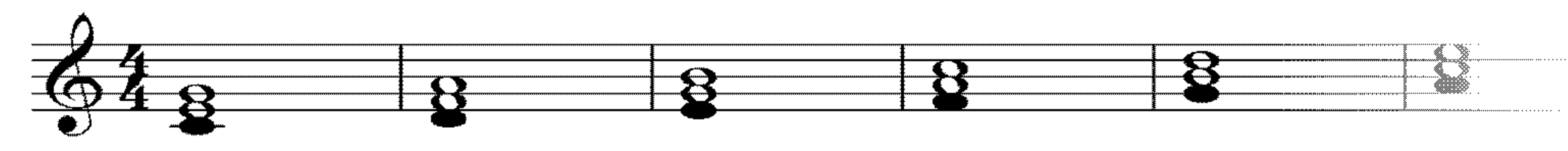




# Key and Chord Palette

The notes of the C major scale are drawn on a stave first. Chords are built on each notes are worked out and written down.

## C Major



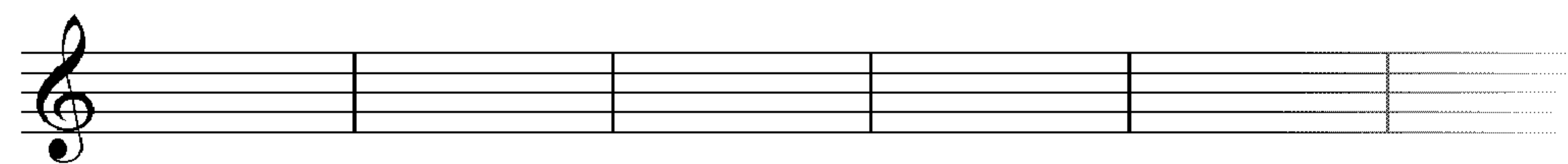
I II III IV V VI

CEG DFA EGB FAC GBD ACE

This information is used to complete the chart below. This chart is an overview of about the key of C major. Note that chords II, III and VI are always minor chords with major scales.

Chord Chart						
Notes in the Chord	C E G	D F A	E G B	F A C	G B D	A C E
Name of the Chord	C	Dm	Em	F	G	A
Notes in the Scale	C	D	E	F	G	A
Technical Chord Terms	Tonic	Super-tonic	Mediant	Sub-dominant	Dominant	Super-mediant
Chord Number	I	II	III	IV	V	VI

After studying the chart above to understand how scales and chords work, create your own composition that your composition is in by using the chart below. All major scales follow this pattern but are different. Don't forget your key signature on the stave below and accidentals when writing the notes.



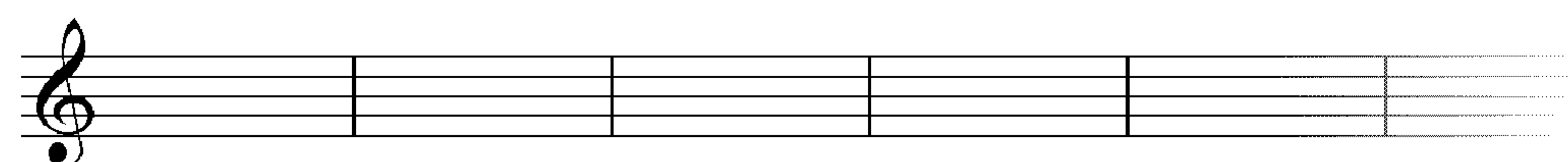
I II III IV V VI

Chord Chart Template						
Notes in the Chord						
Name of the Chord						
Notes in the Scale						
Technical Chord Terms	Tonic	Super-tonic	Mediant	Sub-dominant	Dominant	Super-mediant
Chord Number	I	II	III	IV	V	VI



Here are some spares chord chart templates for when you want to change key.

Don't forget to add the key signature to the stave and the accidentals to the note names out. Please note that when using minor keys, a separate chart needs to be used for natural, harmonic and ascending melodic minor scales. As a result of this you will



I

II

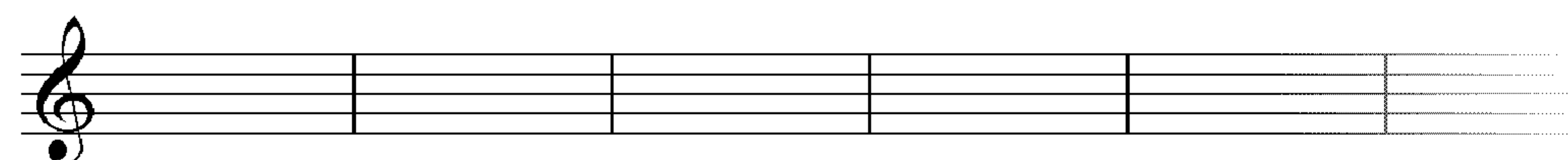
III

IV

V

VI

Chord Chart Template						
Notes in the chord						
Name of the chord						
Notes in the scale						
Technical chord terms	Tonic	Super-tonic	Mediant	Sub-dominant	Dominant	Sub-mediant
Chord number	I	II	III	IV	V	VI



I

II

III

IV

V

VI

Chord Chart Template						
Notes in the Chord						
Name of the Chord						
Notes in the Scale						
Technical Chord Terms	Tonic	Super-tonic	Mediant	Sub-dominant	Dominant	Sub-mediant
Chord Number	I	II	III	IV	V	VI

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# Different Types of Singing Voice Ranges

The main voice types are in bold.

Voice types	Description of voices with examples
<b>Soprano</b>	High pitched female voice – such as Beyoncé Knowles
Mezzo Soprano	Medium pitched female voice – such as Susan Boyle
<b>Contralto (alto)</b>	Low pitched female voice – such as Adele
Treble	High pitched boy’s voice – such as Aled Jones (singing ‘The Lord’s Prayer’ found in Anglican and Catholic male voice church choirs)
Falsetto	A false high male voice – such as Michael Jackson (singing ‘Smooth Criminal’)
Counter-tenor	A naturally very high pitched male voice – such as Jonny Lee Miller (singing ‘The Lord’s Prayer’)
<b>Tenor</b>	A high pitched male voice – such as Luciano Pavarotti
Baritone	A medium pitched male voice – such as Bing Crosby (singing ‘White Christmas’)
<b>Bass</b>	A low pitched male voice – such as Lee Marvin (singing ‘The Lord’s Prayer’)

Soprano, alto, tenor and bass are often abbreviated as SATB. These are the four voices used in SATB choir settings.

## Recommended Further Listening and Activities

Students could listen to some of the solo *Airs* for each voice type from Handel’s *Messiah* to identify themselves with the nature of each voice and the general tessitura used in this style.

Students could also listen to the examples of the voices and songs in the table above.

It is highly recommended that students learn the concepts of reading conventional soprano and bass clef staves before analysing the set work. This is best to be developed in homework tasks from theory books.

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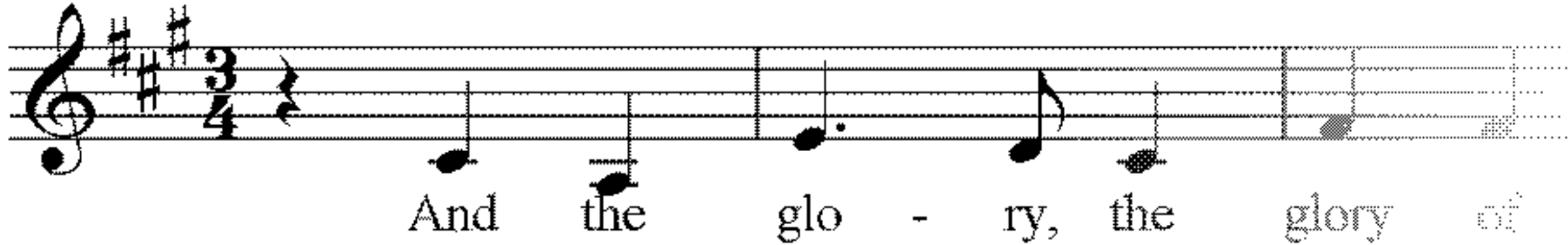

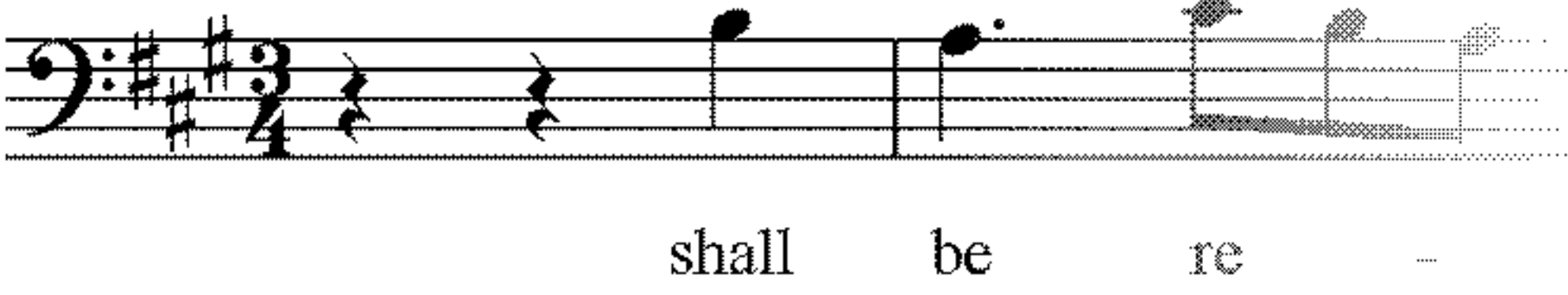




Unit 1: Performing Music


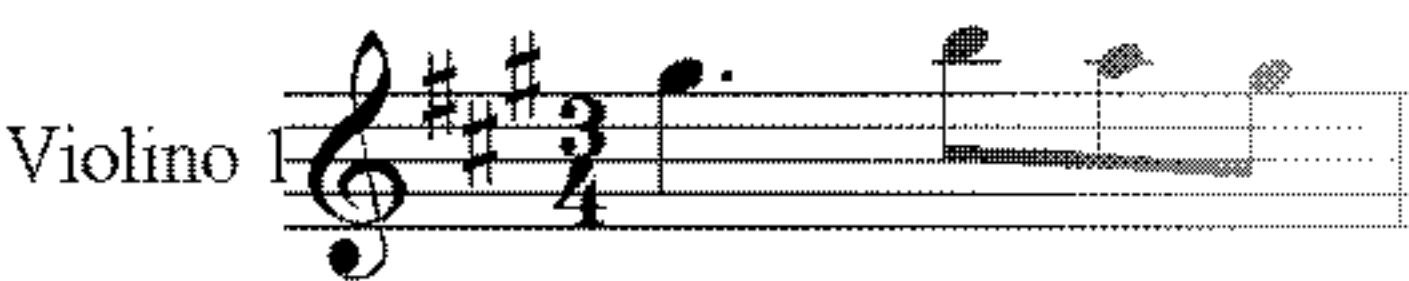
Analysis of 'And the Glory of the Lord'

This piece is scored for four-part mixed voice choir, string orchestra and continuo. It is based on four musical ideas which are treated in various forms of imitative counterpoint.

Section	Description
<b>Introduction</b> Bars 1–11	<i>A major – Bars 1–11</i> This is the instrumental introduction. The first and second ideas of the first idea are developed in a very brief descending scale in the violin at bars 6 and 7 while the first violins hemiola rhythms above the strings are prepared and then ends the section on the first beat of bar 11. All parts basically double the vocal parts. Counterpoint is used for this section.
<b>Section One</b>  The introduction and treatment of Ideas 1 and 2.  Bars 11–42	<b>Overview of Section One</b> This section introduces ideas 1 and 2 and their manipulation via imitative counterpoint. It begins in A major and ends in E major.  <i>A major – Bars 11–22</i>  <i>The first idea – bars 11–14</i> <ul style="list-style-type: none"><li>The <b>first idea</b> below makes a <b>monophonic</b> entry in the alto part.</li></ul> <div><p>Alto</p></div> <i>The use of homophony – bars 11–14</i> <ul style="list-style-type: none"><li>The other vocal parts answer in <i>homophony</i> to harmonize the first idea. The alto part is an octave lower. The altos join in the choir's homophony at bar 11.</li></ul> <i>The second idea at bars 17–20 with imitative treatment of ideas 1 and 2 in A major at bar 22</i> <ul style="list-style-type: none"><li>The <b>second idea</b> below is presented by the tenors from bars 17–20.</li></ul> <div><p>Tenor</p></div> <ul style="list-style-type: none"><li>The tenors' presentation of idea 2 is then imitated in stretto by the sopranos at bar 19. The basses overlap at bar 19 and begin their imitation of the first idea in bar 20 on a B; tenors enter with the first idea in bar 21. The first idea has been transposed to <b>E major</b>, and this overlaps the last two bars of the first idea. The bass part below is a repeat of a fragment of the second idea in the bass part below.</li></ul> <div><p>Bass</p></div>

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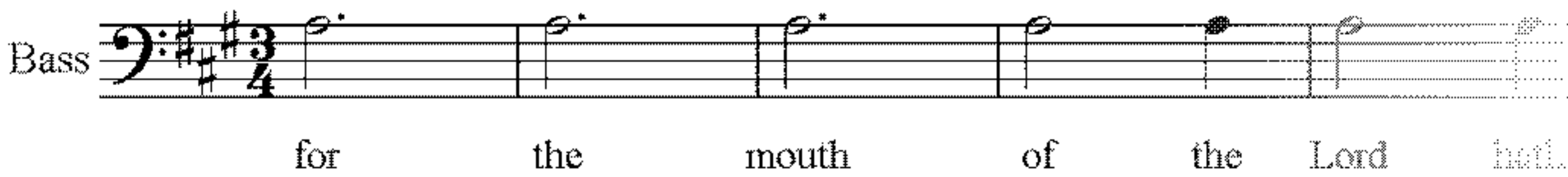
Section	Description
	<p><i>E major and imitative treatment of ideas 1 and 2 – bars 23–33</i></p> <ul style="list-style-type: none"><li>At bars 23–25 there is also interplay between the bass and tenors over on occasions.</li><li>The tenors' E major version of the first idea is immediately imitated higher from bars 25–28.</li></ul> <div><p>Soprano</p></div> <ul style="list-style-type: none"><li>The fragment of the second idea first presented in the bass part is treated in stretto. It is taken up at the end of bar 25 by the alto and repeats sequentially beginning on G# before going into hemiola in the alto phrase. The tenors overlap the altos' repeat of this fragment with the entire second idea transposed to E major. The sopranos enter at bar 31 beginning on a B to present what the basses did originally.</li></ul> <p><i>Bars 33–36 – homophonic E major version of idea 1 in 4-part harmony</i></p> <ul style="list-style-type: none"><li>This section is rounded off by the homophonic vocal and instrumental version of the first idea in E major in the bass part from bars 33–36. The word 'and' is used for the preparation to the perfect cadence which finally occurs at bar 36.</li></ul> <p><i>Bars 38–42 – instrumental link in E major</i></p> <ul style="list-style-type: none"><li>A short instrumental link rounds off this section in E major and <b>bars 39–42</b>. It uses a motif derived from the second idea,</li></ul> <div><p>Violino</p></div> <p>and treats it sequentially between the first and second violins. This motif is used here similar to what occurred in the introduction.</p>

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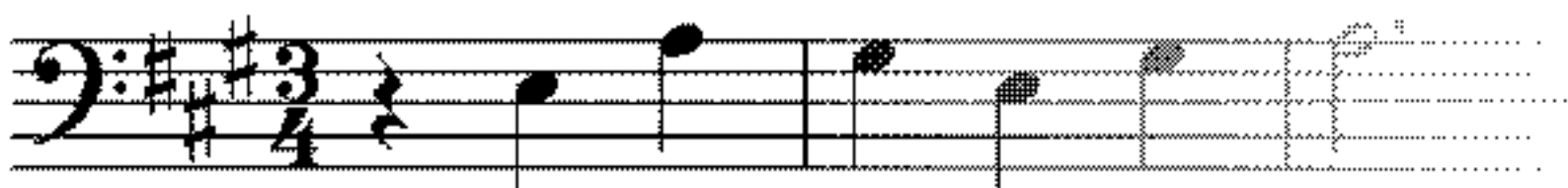
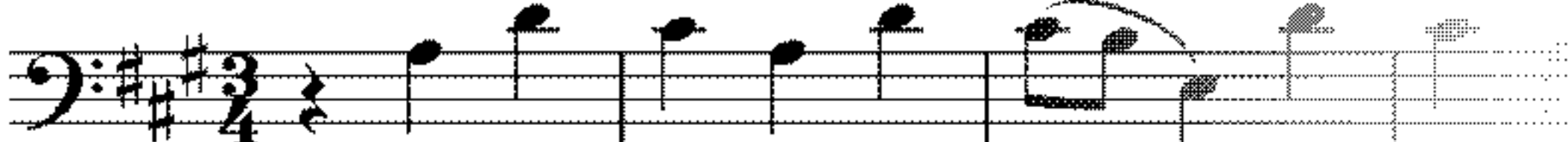
Section	Description
<p><b>Section Two</b></p> <p>The introduction and treatment of Ideas 3 and 4.</p> <p>Bars 43–73</p>	<p><b>Overview of Section Two</b></p> <p>This section introduces ideas 3 and 4 and their manipulation via homophonic writing, imitation and some stretto. It begins in the dominant key of E major, then returns to E major before ending in B major.</p> <p><i>The third idea – bars 43–46 and developed to bar 50</i></p> <ul style="list-style-type: none"> <li>This section begins with the third idea in the alto part beginning on an A using pivotal dominant (E major) tonality of A and E major chords.</li> </ul>  <ul style="list-style-type: none"> <li>The tenor part answers in imitation beginning on an A from bar 44 and the Ds return.</li> </ul> <p><i>The fourth idea in A major – bars 51–57</i></p> <ul style="list-style-type: none"> <li>The bass part presents the fourth idea from bars 51–57 which begins on an A.</li> </ul>  <p>Since in this instance it began and remained mainly on an A, this helps to establish the return to the tonic key, A major. The tenors double the bass line higher throughout the presentation of this idea and only change to the harmony of the music.</p> <ul style="list-style-type: none"> <li>Overlapping the initial statement of the fourth idea is the repetition of A in the soprano part with homophonic harmonization by the tenors.</li> </ul> <p><i>Development of ideas 3 and 4 – bars 58–73</i></p> <ul style="list-style-type: none"> <li>Bars 58–73 develop both ideas 3 and 4 simultaneously.</li> <li>The sopranos present idea 4 as an immediate imitation of the tenor part from bars 58–63. Meanwhile the bass part states idea 3 beginning with homophonic harmonization from the altos and tenors.</li> <li>A free imitation of idea 3 follows from bars 63–68 with a fragment in the alto part answered in stretto by the tenor part and then again in the alto part.</li> <li>The music goes briefly into <b>E major at bar 65</b> but ends up in B major.</li> <li>From bars 69–73 the sopranos imitate the tenor part an octave higher, presenting a version of the original third idea in B major. Homophonic harmonization in the tenor part and tonal imitation of the same idea in the alto part. Simultaneous homophonic harmonization in B major from bars 68–73 and is doubled an octave higher by the sopranos in the final few notes.</li> </ul>

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Section	Description
<b>Section Four</b>	<b>Overview of Section Four</b> This section begins and remains in the tonic key – A major. It is like the ideas are stated in order and in the tonic key.
Recapitulation of all ideas in the tonic key, plus the ending.	
Bars 107–138	<p><i>Recap of idea 1</i></p> <ul style="list-style-type: none"><li>The sopranos overlap the lower parts at bar 106 with the modification that was used by the tenors and basses a few bars before, and this is followed by the other parts to leave a monophonic soprano part ushering in the new section. It reaches a climax on a top A.</li><li>From bars 110–113 the basses sing idea 1 in the tonic beginning with a new harmonization from the tenors and altos in imitative response to the delivery of idea 1.</li></ul> <p><i>Recap of idea 2</i></p> <ul style="list-style-type: none"><li>The sopranos overlap the rest of the choir at bars 111–114 with a new melody. The tenors follow in that order in stretto. All but the altos began on a half note.</li></ul> <p><i>Recap of ideas 3 and 4</i></p> <ul style="list-style-type: none"><li>From bars 118–124 fragments of idea 3 are imitated in stretto by the other parts and then they meet to sing the end of it in homophony to paint a picture of the Lord. However, the bass part sings idea 4 against this on mainly a dotted half note.</li><li>Bars 124–138 are based entirely on the words of idea 4 but often with a modified tune of idea 3 and fragments of this modified version in a more complex choral writing styles. The sopranos sing two modified versions of idea 3. Underneath the first time, the lower harmonies sing the words of idea 4. A fragment of idea 3 from bars 125–127.</li></ul> <p>Bass </p> <p>for the mouth of the Lord</p> <ul style="list-style-type: none"><li>The sopranos and altos double parts from the end of bar 128 as they enter a new section. There is a pause at bar 134. Meanwhile the basses perform the whole rhythm of idea 4's words with homophonic harmony from the tenors and altos. The lyrics 'for the mouth of the Lord, the mouth of the Lord' are written below the notes.</li></ul> <p>Bass </p> <p>for the mouth of the Lord, the mouth of the Lord</p> <ul style="list-style-type: none"><li>All parts end on the word 'Lord' for the general pause which lasts for two bars to the second beat of bar 135.</li></ul> <p><i>Final cadence to end the piece</i></p> <ul style="list-style-type: none"><li>After the general pause, <i>adagio</i> is the new tempo marking for the final section. A choir homophonic writing style is used for the plagal cadence to end the piece.</li></ul>

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# Choral Writing Styles

Textures	Purpose or Devices	
Monophony – single line melody	This allows the clear presentation of an idea	Most new ideas are presented in this way.
Homophony – 4-part choir in harmony with the same rhythms in each part	Homophonic presentation of an idea adds emphasis to it	The main idea (Idea 1) is presented homophonically at the start of the piece. During the first section, it is often used for ideas 2 and 3 because the choir can easily sing in harmony.
Polyphony	Imitation – an idea is simply repeated in an different part	Altos in bars 43–46, then sopranos in bars 47–50.
	Stretto – an idea is presented by overlapping the imitative entries of it in the different vocal parts	Idea 2 in the tenors immediately followed by entries of the other parts: sopranos at bar 51, altos at bar 52, basses at bar 53.
	Many ideas together	Bars 84–90 show four different ideas. In bars 83–87, the altos sing Idea 1, in bars 84–89, the tenors sing Idea 2, in bars 89–94 and the basses sing Idea 3, and the sopranos sing Idea 4 with four-part harmony.
Two ideas together	Homophony against a separate idea	Bars 110–113, where the sopranos sing Idea 1 against the homophonic accompaniment of the other parts.
Two ideas together with doubled parts at octaves	Monophony in the tenors and basses against homophony in the sopranos and altos	Bars 51–55, where the tenors and basses sing Idea 2 monophonically against the same part but in homophony in the sopranos and altos.

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A choir and an orchestra performing a choral piece.





## Using the Class Activity Worksheet

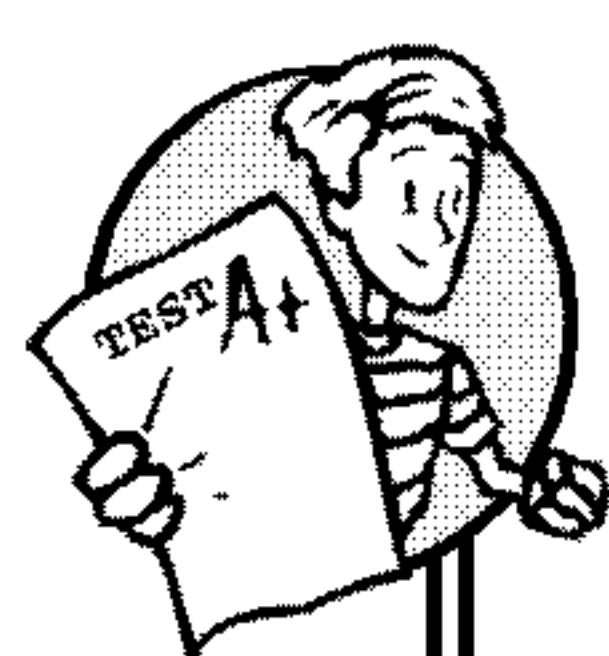
The class activity worksheet on page 7 is to be used primarily as a learning exercise.

### Knowledge

The following 'Class Activity Worksheet' sheet is primarily a learning resource. It is the musical devices involved. The activity features on illustrating imitation, sequence, most of these devices are used in the set work. Candidates learn about these devices, can hear them performed, learn to recognise these devices by ear and learn their function.

### Performing

This activity is not an ideal exam piece. However, D–E grade candidates may choose this piece if they are short of an ensemble piece and quite close to their coursework deadline. It is easier to learn a song than most last-minute instrumental pieces. This activity lends itself to the manipulation of ideas in order to extend the piece whilst demonstrating variety in texture.

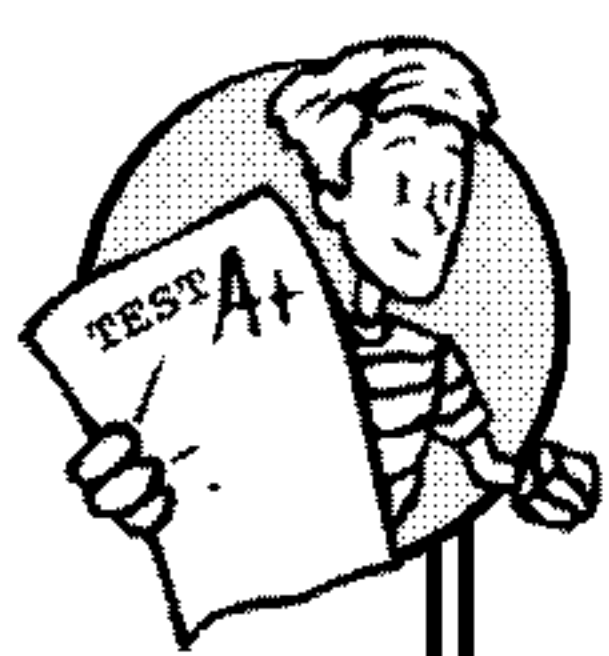


### Going for an A

Candidates who are going for an A grade would need to choose a hard piece. A candidate would either sing an inner harmony part or a fairly challenging melody line harmonized by at least one other vocal part. The extra marks are awarded for roles such as the ones which has a range of at least a 12th or is accompanied by chromatic harmony which makes the part challenging to sing in tune. Candidates must also avoid doubling parts to avoid incurring penalties. Candidates must also avoid doubling parts to avoid incurring penalties.

### Composing

Candidates may choose to use their own favourite song's structure as a template for their composition. They must not use the melody but they can use the words of their favourite song.

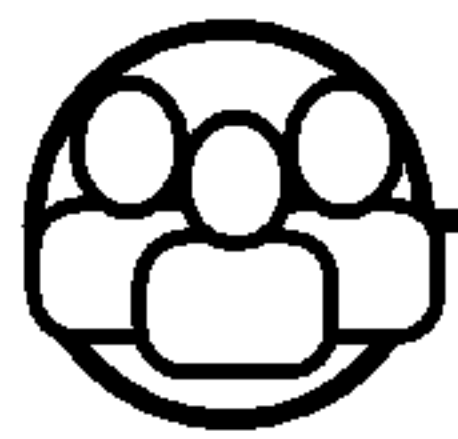


### Going for an A

Candidates going for an A grade would add vocal harmony to their song. They would also use the typical cadences of IIb – Ic – V – I wherever appropriate. They would have a good understanding of slightly more advanced harmony. The chorus would be repeated. The accompaniment would have a riff. There would be an element of repetition in the structure such as a chorus and a perhaps a bridge in a new key. The last line would change of a semitone higher to end the song on a climax.

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## Stretto and Sequences

Ascending sequence

Voice

Christ - mas time is com - ing, ex - cite - ment is

Continuo

Descending sequence

Voice

and snow - flakes are fall - ing, fall - ing.

Continuo

### Imitation and Antiphony

The best way to learn this short tune is by learning a bar at a time by rote. The teacher leads the class and the class sings it back in **imitation**. This is an antiphonal style of teaching and learning.

### Monophony and Unison

Once the four bars have been learnt, the class sings the whole tune together in unison, which is monophonic.

### Stretto and Canon

After singing the tune a few times until the class knows it with confidence, the class can be put in preparation to sing this tune as a **round/canon**. The first group should begin to sing and when they get to bar 2, the second group enters. When group 2 gets to bar 2 then group 3 enters. When they get to bar 2 then group 4 begins. Each group should sing the tune through for a total of four bars. The staggered entry of each group is a device called **stretto**. The singing of the same tune through is a structure called a **canon** or **round**.

### Sequence and Word Painting

The first half of this tune is a rising pattern of four quavers, and the second half of the tune is a falling pattern of four quavers. A repeating musical pattern which moves up or down a step in an octave is called a **sequence**. The falling sequence is used for the word 'falling'. When the musical device supports the meaning of the words, it is called 'word-painting'.

### Continuo

The teaching assistant can support any SEN students to perform this continuo part. A student can keep the singers in time by leading with the continuo on a bass instrument.

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## Unit 2: Composing Music

### Use and Development of Ideas

- Handel uses four main ideas throughout the entire composition. He plays about fuguing and imitative compositional devices such as imitation, stretto, rhythmic fragmentation and motivic development.

### Exploitation of the Medium

- There is undoubtedly some of the finest vocal writing in this oratorio. In 1791 the Royal family, Joseph Haydn, cried whilst watching a performance of *Messiah* at exclaimed, 'He [Handel] is the master of us all'. Haydn had taught music to both
- The sopranos use a vocal range from the middle E to top A but are often based
- The altos use a vocal range from bottom A to the B above middle C and move the lot.
- The tenors are scored quite high and use a vocal range from the E below middle C. This is quite a large range and perhaps the second most demanding part.
- The basses have the most demanding part because they use a vocal range from middle C to middle E (above middle C). They have many leaps and carry the tune on many occasions between the roles of bass harmony and main tune throughout the piece and often use different vocal registers.
- The backing instruments have straightforward and undemanding parts which

### Structure and form

- This piece is a chorus – a vocal song performed by the entire choir in a large vocal oratorio or musical, etc. This piece falls loosely into four sections: introduction and 1; introduction and development of ideas 3 and 4; development of all ideas in various combinations, and finally the recapitulation of all ideas in developmental fashion. This concludes with a slightly extended plagal cadence after a general pause.

### Accompaniment

- 'And the Glory of the Lord' is accompanied by strings (first violins, second violins, violas, cellos and double basses). The role of the accompaniment is to support the vocal parts. Therefore the vocal parts are often the instruments when main tunes are stated. Often the first violin part would double the vocal parts in the tessitura above the treble clef stave to give emphasis to tunes regardless of what the vocal parts are doing at that given point of the music. Typically this would happen during homophonic textures and not always.
- Sometimes only the continuo would accompany the singing. This was usually done during the thinly-textured vocal moments of the piece. The upper strings would take on a more active role during punctuation chords in antiphonal response to the singing in order not to drown out the singing.
- Sometimes there would be short instrumental links where the accompaniment would play to prepare and support the singers to find their first notes and tune in a new key.

### Texture

- The textural variety is part of the beauty of this piece. Handel uses monophony to introduce a new idea. He uses polyphony to develop an idea and he uses homophony to present an idea.
- The polyphonic texture would be presented in various ways: one idea that is developed in different homophonic textures presented simultaneously, consisting of one idea in the sopranos and tenors; one idea in the tenors and basses; three parts on one idea homophonic; one part on one idea homophonic; performs a different idea; more than two ideas being presented simultaneously.

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## Tempo and Rhythms

- The tempo marking is allegro – lively. The metre is 3/4 time – simple triple time continuo which is played throughout the entire piece. This is mostly three crotchets usually to double vocal parts or to support a cadence point that occurs in all or some parts.

## Dynamic Contrast

- It was conventional to use terrace dynamics during the Baroque era. These are sections rather than ones that get gradually louder and softer. This evolved as a result of pipe organ terraces (different keyboards on the pipe organ) which were present on each terrace. The loud terrace (keyboard) would be used for loud sections and quiet for softer sections of music without crescendos and decrescendos. The choir begins moderately loud and the part writing creates natural consequences of louder and softer music. However, modern interpretations have led to more dynamic contrast in this work.

## Instrumentation and Technique

- The original accompaniment for this oratorio was string orchestra, continuo, trumpet and organ. Handel later added oboe and bassoon parts which simply doubled other string parts. The instrumentation varies further, based on available resources and venue.

## Melodies and Tonality

- The tonic key of this piece is A major.
- Before and during the first part of the Baroque period, major and minor keys did not exist. Western (European) classical music was based on modes. However, the most prominent mode which is the C major scale, and the Aeolian mode which is the natural A minor scale, were transposed to make our 12 major and 12 minor scales in Baroque composer Johann Sebastian Bach's *Preludes and Fugues* keyboard pieces. This set of pieces by JS Bach established the modern scales. We still use them today.
- Three of the four main melodic ideas are first presented in the tonic. Idea 3 is the only one whose presentation is in the dominant key, i.e. E major.
- Handel (and commonly other composers of his day) would extend their compositional ideas in different keys that are related to the tonic key. Usually these keys were the dominant or subdominant key.
- Handel develops ideas in the dominant key, E major, and in the dominant key of the dominant key, B major. This meant that he was only changing D♭s to D♯s to be in E major instead of A major. He also changed A♭ notes to A♯ to move the music from E major to B major.

## Lyrics

*And the glory of the Lord shall be revealed*

*And all flesh shall see it together for the mouth of the Lord has spoken it*

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## COMPOSITION TASK: CREATING A WESTERN MUSIC BALLAD SONG

Compose your piece by following the instructions from 1 to 7 below.

*Alternative instruments, including music technology, may be used instead.*

*(Allow at least four lessons to complete this task. It could take half a term.)*

### 1. Preparation:

- Choose a major scale to create your tune from. Recommended scales are the key signature such as G, D, A, E, B or F# major (although F# major is not common).
- The song will be in 4/4 time and the tempo will be moderate.
- Use orchestral string sounds, a cello and a harpsichord sound to accompany.
- Use a strophic song structure of three verses which alternate with a chorus and a coda as the one used for the introduction.
- Open your score writing software program and create blank tracks for: voice and cello in that order.

### 2. Creating the chord pattern:

- Choose a chord pattern to work with which sounds nice and interesting. The I – IV – V – VI and II of the chosen scale. These chords will need to be written down so the candidate knows what notes are in each chord. The chord pattern needs to be written for the verse and a separate one for the chorus.

### 3. Developing lyrics and the melody:

- Decide on the mood that your chords convey.
- Next, choose a verse of text from a book or the Holy Bible which matches the mood you want to convey.
- Create a four-bar melody based around your first set of chords and fit some words to it by singing them. Edit the words and the melody until they fit together and blend.
- Write the four-bar melody down with the lyrics underneath the tune and split the syllables so that it is clear which note(s) are sung with each syllable of each word.
- Choose another four bars of chords, set words from the chosen text or create new words and a melody to go with these words.
- Write these new ideas down in the same way as before.
- Continue these procedures until a verse and a chorus is written.

### 4. Consolidating ideas:

It is better to do this stage on a different day so that you may come back to your work with fresh eyes.

- Begin by tweaking your verse and chorus to check that words rhyme in a scheme that suits the melody and blend with the chords.
- Use the same syllabic rhythms and rhyming scheme to create two new verses so that the song stays true to its message. Do not be afraid to repeat some of the words if it helps the message.
- Tweak the tune of the chorus to make it memorable and catchy in some way.
- Write down all your musical ideas in the same way as before.
- Work out your melody and score it by step writing it into Sibelius or a similar program. Add the text in split syllabic style beneath each note (see the Class Example for an example of notation to lyrics format).

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## 5. Arranging the accompaniment:

Now that you have consolidated your ideas and scored in your tune, you will be filling in the accompaniment. Basically the chorus will have a more homophonic texture to emphasise the words and the verse will have a more polyphonic and thinner texture to allow new words to be heard clearly. You have a variety of textures to choose from and will be applying them to the tracks in the following suggested ways:

- The chords will be arpeggio chords for the verse and block chords with a rhythmic pattern for the chorus in the orchestral strings track.
- The harpsichord track will always begin each bar with a block chord and also play a rhythmic pattern in the orchestral strings wherever possible.
- The cello takes on the role of the bass instrument and often plays the root of the chords. The notes are used to help the music flow. The rhythm is straight and simple throughout.
- Listen to the overall music and make changes to build climax and variety when appropriate.

## 6. Rehearsing your piece:

- **Ensemble** – If you are going to use real players, print off your composition as separate instrumental parts as well. Give these out to the instrumentalists and singers. Also export the midi file in MP3 format so that they may rehearse at home first and get a feel for the piece before the scheduled rehearsal. Then schedule several rehearsals to get the piece ready for the final recording.
- **Solo** – If you are going to sing to your midi backing track, add phrase marks and breath marks to the lyrics to humanise the midi sounds. Rehearse with your backing track to get it ready for the final recording.

## 7. Handing in your coursework:

- Record your composition.
- Export it as an audio mixdown track in WAV, WMA or MP3 format. Burn it to a CD or iTunes.
- Print off the score and hand it in with the CD recording to your Head of Music.

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## Unit 3: Listening and Appraising

### Musical Elements

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<b>Pitch</b>	The pitch ranges of the vocal parts are fairly wide, range of an octave plus an augmented 5th but the extreme pitch ranges.
<b>Duration</b>	This piece is in 3/4 time. It uses mainly crotchet rhythm. The vocal and instrumental parts do not use quaver or longer than a dotted minim. There is no complex rhythms or complexity.
<b>Dynamics</b>	The dynamics are terrace dynamics, i.e. one dynamic level of music. The music is generally moderately loud as a result of the texture and pitch range of the singing.
<b>Tempo</b>	The tempo of this music is allegro and does not change.
<b>Timbre</b>	The bel canto singing style and warm but non-vibrato produce a pure and clear aesthetical effect.
<b>Texture</b>	A monophonic texture is used to introduce a main idea. A homophonic texture is used to emphasise a main idea. A polyphonic texture is used when developing an idea or fragments of an idea.
<b>Structure</b>	The structure falls loosely into four parts with an extended codetta cadence. The first section is the introduction and 2. The second section is the introduction and development. The third section is the development of all four ideas. The fourth section is the recapitulation of all ideas with further development. The coda is simply a slightly extended plagal cadence statement and extension of idea 1 just to prepare for the end.
<b>Instrumentation</b>	The instrumentation is simply first violin, second violin, viola, cello, double bass, oboe, flute, and continuo. However, the oboe doubles some of the string parts and the continuo part.
<b>Key Musical Features</b>	The key musical features are the bel canto voice, the stretto and other imitative compositional techniques, and the predominantly crotchet rhythm in the composition. The use of ideas in dominant keys is a noteworthy feature.
<b>Musical and Melodic Devices</b>	Stretto, imitation, tonal variation, harmonic variation, and melodic variation are used throughout this piece.
<b>Rhythmic Devices</b>	There are no noteworthy rhythmic devices used in this piece.
<b>Tonality</b>	The piece is primarily in A major. However, it modulates to D major and a cadence in E. From E major, the music returns to the tonic key of A major. When returning to the tonic from B major, the music modulates to A major and then from E major back into the tonic key of A major. The use of around major chords and minor chords are seldom used.

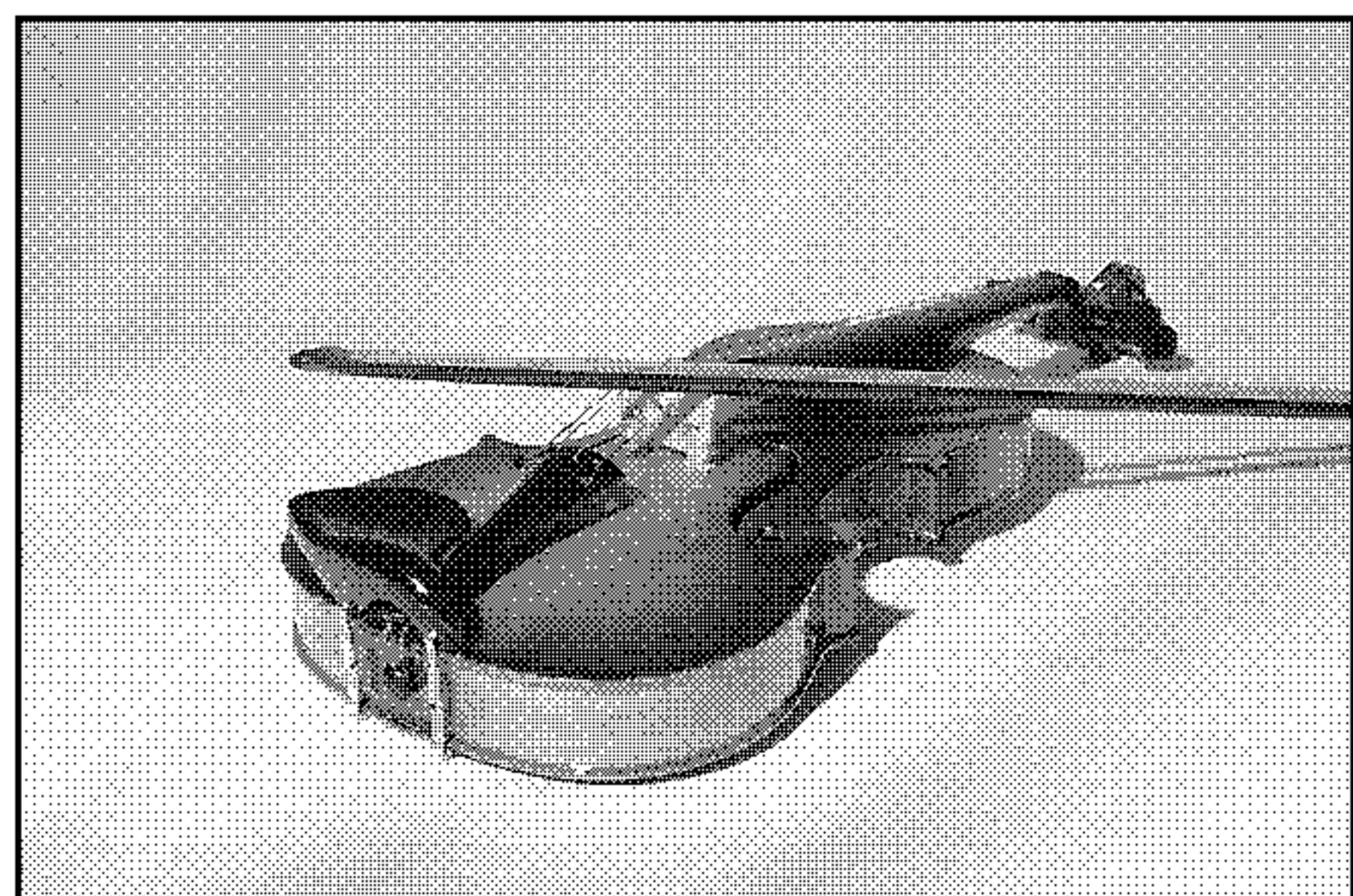
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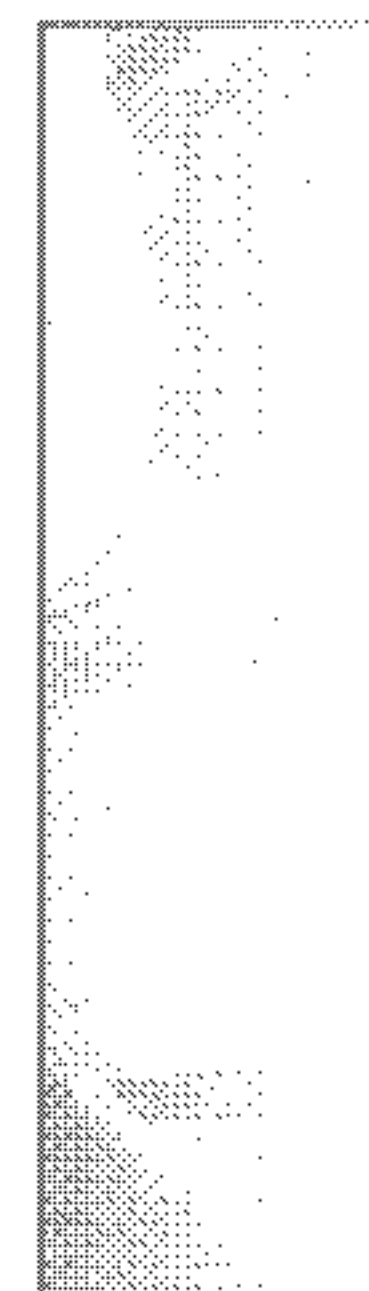




**Violin**



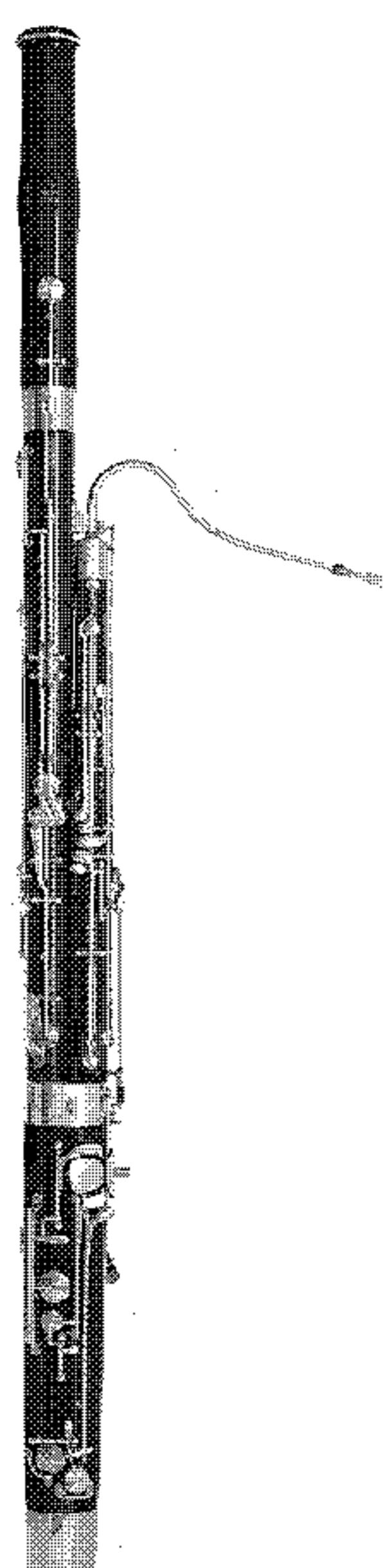
**Cello**



**Harpsichord**



**Bassoon**



## The Context of the *Messiah* Oratorio

*Messiah* was intended by the librettist Charles Jennens to be performed during Passion Week. It was first performed during this week in Dublin in 1742 for a charity concert. When it was first performed, it was performed in a theatre. This was criticised at first because it was for a sacred work. It was only after it was performed at two sacred venues that Lord's accepted its appearances at secular venues. Handel would then always perform the oratorio of performances and usually had it coincide with Passion Week. It was often performed in London. It was performed for 17 years due to its popularity and revised a few times to suit different audiences and different venues.

There was no acting or characterisation of biblical characters in the oratorio. It was not a play, though Jennens referred to *Messiah* as an entertainment.

*Messiah* was written after a few bad seasons of Italian operas. Its popularity created a new life where he decided not to write any more Italian operas and write oratorios and

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## Conventions of the Oratorio in the Baroque era

An oratorio is a sacred opera with solos and choruses accompanied by orchestra and choir. It is based on biblical text and some also had semi-dramatic, meditative and exhortation dialogues. Oratorios were written in Latin, Italian or another vernacular language. Catholic oratorios were generally in Latin, while Protestant oratorios were in various languages. They were never meant to be staged with costumes and scenery. The narrative would use arias, monodic recitative, duets and instrumental sections. Oratorios were performed at consecrated venues like other liturgical music, but were often performed in theatres. Therefore, they served as alternative entertainment when theatres were closed for religious reasons.

Oratorios in the Baroque era did not have unifying themes and motifs between sections. Each section was composed as an independent piece.

Handel felt the need to turn to the oratorio after the London audience gradually grew tired of Italian opera that was sung in Italian. Handel's opera company and that of his competitor Nicola Porpora both failed in the dwindling market and both ended up practically bankrupt. The oratorio with English lyrics was seen as an alternative that would also be more appealing to the English public. The middle-class audience of the time developed an affinity with the Old rather than the New Testament so Handel's *Messiah* was based more on Old Testament text. Biblical text was re-written in prose to fit the musical style. In the recitative sections, Handel would often use choral sections to dramatic effect, which he would otherwise have used an aria. The chorus would often be used to move the story of the oratorio forward. Handel used a choral writing style which fused the Italian opera, Lutheran choral style and English hymns together, which he had developed over many previous years. He would also borrow from other composers' earlier works to use in his oratorios. However, Handel would not be accused of plagiarism as he borrowed.

Handel's *Messiah* left a legacy. Joseph Haydn visited London and after hearing a performance of the 'Hallelujah' Chorus, leapt up and exclaimed 'He is the master of all of us'.

## Sharing Opinions (Religious Education cross-curricular material)

The word 'glory' means magnificence, honour, excellence, beauty, majesty and goodness. In the Bible, 'the glory of the Lord', it refers to the non-biblical Hebrew word '*Shekinah*'. *Shekinah* is the physical manifestation of the glory, presence and protection of God. The lyrics of the hymn in chapter 40 verse 5 state that '*And the glory of the Lord shall be revealed, and all flesh shall see that the mouth of the Lord has spoken it*'.

The oratorio shows Jesus Christ, the Messiah, as the physical manifestation of the glory of the Lord God Almighty.

- His physical conception and birth as a human being;
- His excellence, goodness, and perfect life and ministry on earth;
- His unconditional love by dying on the cross for our all our sins;
- His resurrection;
- His prophesied second coming which will be witnessed by "*all flesh* (that shall) see the resurrected and living tangible manifestation of the glory of the Lord God Almighty."

Charles Jennens compiled the scriptures and presented them to Handel to set to music (the oratorio was performed three days just before and just after the Crucifixion and Resurrection of Jesus Christ). Jennens wanted to show the whole glory of God by his scriptural compilations. To be clear about his objectives, in the preface to his libretto the scripture first Timothy chapter 2, verse 16:

*'And without Controversy, great is the Mystery of Godliness: God was manifested in the flesh, seen of Angels, preached unto the Gentiles, believed on in the World, glorified in the Glory.'*

Jennens provided a three-part narrative style libretto for the *Messiah* oratorio, which was based on the style used in Italian opera. The first part is about prophecies of the birth of Christ with texts from Isaiah 9:1-6 and Luke 1:26-38. Part two is about the Passion Week events, the Resurrection and second coming of Christ, with texts from various books of the Bible. Part three focuses on the Resurrection and how this relates to the final resurrection on the Day of Judgement, and also uses text from various books of the Bible.

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## The Use of Scriptural Text in Handel's *Messiah*

No.	Type of section	Main Performer(s)	Title
<b>Part One (The Nativity)</b>			
1.	Sinfony	Orchestra	Grave – allegro moderato
2.	Accompagnato	Tenor solo	Comfort ye my people
3.	Air	Tenor solo	Every valley shall be exalted
4.	Chorus	Full choir	And the glory of the Lord shall be revealed
5.	Accompagnato	Bass	Thus saith the Lord of Hosts
6.	Air	Alto	But who may abide the day of His coming
7.	Chorus	Choir	And He shall purify
8.	Recitative	Alto	Behold, a virgin shall conceive
9.	Air	Alto and choir	Oh thou that tellest good tidings
10.	Accompagnato	Bass	For behold, darkness shall cover
11.	Air	Bass	The people that walked in darkness
12.	Chorus	Choir	For unto us a Child is born
13.	Pifa	Orchestra	Pastoral Symphony
14.	Recitative Accompagnato	Soprano	There were shepherds abiding in the field And lo, the angel of the Lord
15.	Recitative	Soprano	And the angel said unto them
16.	Accompagnato	Soprano	And suddenly there was with the angel
17.	Chorus	Choir	Glory to God in the highest
18.	Air	Soprano	Rejoice greatly, O daughter of Zion
19.	Recitative	Alto	Then shall the eyes of the blind
20.	Air	Alto & Soprano	He shall feed His flock
21.	Chorus	Choir	His yoke is easy, His burden is light
<b>Part Two (The Passion)</b>			
22.	Chorus	Choir	Behold the Lamb of God
23.	Air	Alto	He was despised
24.	Chorus	Choir	Surely He hath borne our griefs
25.	Chorus	Choir	And with His stripes we are healed
26.	Chorus	Choir	All we like sheep have gone astray
27.	Accompagnato	Tenor	All they that see Him
28.	Chorus	Choir	He trusted in God
29.	Accompagnato	Tenor	Thy rebuke hath broken His heart
30.	Arioso	Tenor	Behold, and see if there be any sorrow
31.	Accompagnato	Soprano	He was cut off out of the land
32.	Air	Soprano	But thou didst not leave His soul
33.	Chorus	Choir	Lift up your heads, O ye gates
34.	Recitative	Tenor	Unto which of the angels
35.	Chorus	Choir	Let all the angels of God worship Him
36.	Air	Alto	Thou art gone up on high
37.	Chorus	Choir	The Lord gave the word
38.	Air	Soprano	How beautiful are the feet
39.	Chorus	Choir	Their sound is gone out
40.	Air	Bass	Why do the nations so furiously rage
41.	Chorus	Choir	Let us break their bonds asunder
42.	Recitative	Tenor	He that dwelleth in heaven
43.	Air	Tenor	Thou shall break them
44.	Chorus	Choir	Hallelujah
<b>Part Three (Post Resurrection and Hope)</b>			
45.	Air	Soprano	I know that my Redeemer liveth
46.	Chorus	Choir	Since by man came death
47.	Recitative	Bass	Behold I tell you a mystery
48.	Air	Bass	The trumpet shall sound
49.	Recitative	Alto	Then shall be brought to pass
50.	Duet	Alto & Tenor	O death, where is thy sting?
51.	Chorus	Choir	But thanks be to God
52.	Air	Alto	If God be for us
53.	Chorus	Choir	Worthy is the Lamb that was slain – Amen

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## Practice Questions: Area of Study

### Section A

#### 'And the Glory of the Lord' from Handel's *Messiah*

1) Listen to the introduction and the first idea (00:00–20:00) which will be played by the full orchestra.

a) Name the instrument which plays the continuo. \_\_\_\_\_

b) Name **two** other different stringed instruments used in the accompaniment.

(i) \_\_\_\_\_

(ii) \_\_\_\_\_

c) **Circle** the cadence which ends the full choir's repeat of 'And the glory, glory, all glory be to thee, O Lord, beginning section.

plagal

interrupted

imperfect

perfect

d) The first idea follows after the introduction. Briefly describe, using correct musical terminology, how the other instruments accompany the theme tune.

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e) Describe the final section of the piece in terms of tonality and development (from 02:52). Listen to the extract **three** times.

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## Section A

2) Listen to this extract (00:45–01:13) **four** times.

a) Name the country that this piece is from. \_\_\_\_\_

b) Name (i) the first vocal part to sing the third idea (*And all flesh shall see*)  
vocal part which immediately imitates it.

(i) \_\_\_\_\_

(ii) \_\_\_\_\_

c) **Circle** the musical term that best describes the last cadence of the extract.

**interrupted**

**imperfect**

**plagal**

d) Listen to the extract (01:26–01:50) **four** times. Briefly describe the musical vocabulary in relation to examples in this extract:

- Homophony
- Polyphony
- Stretto

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e) What key is the music in at this point of the extract? What key is the music in at the end of this extract and how is this being achieved?

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## Section B

Answer either Question 3 or Question 4

3) The following questions are about 'And the Glory of the Lord':

a) Give the year that this piece was written. \_\_\_\_\_

b) State what audience this music was originally written for.

\_\_\_\_\_

c) Describe the following styles of vocal writing used in 'And the Glory of

- Monophony
- Homophony
- Polyphony
- Imitative counterpoint

Use correct musical vocabulary throughout your answers.

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## Section B

4) The following questions are about 'And the Glory of the Lord':

a) Where was this piece first performed? \_\_\_\_\_

b) Who was George Frideric Handel's royal employer?

\_\_\_\_\_

c) Explain the following musical structures:

- Oratorio
- Aria
- Recitative
- Chorus

Use correct musical vocabulary throughout your answers.

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Mark Scheme for Practice Questions

SECTION A		
Question		Answer
1	a	Cello or bassoon
	b	(i) Violin (ii) Viola
	c	Perfect
	d	Only the continuo plays for the altos and then the other instruments join in. (Anything close to this description will do.)
	e	All the ideas are performed in the tonic key – A major. All the ideas are performed at the same time. (Anything close to this description will do.)
2	a	England / United Kingdom / UK / Britain / Great Britain / British Isles. (Any of these will be acceptable.)
	b	(i) Alto (ii) Tenor
	c	Plagal
	d	Homophony is when all the vocal parts sing together with the same rhythm but on different tunes. Polyphony is when all the vocal parts sing different tunes and different rhythms at the same time. Stretto is when different parts make overlapping entries in imitation of each other.
	e	The tonality of the music is B major at this point in the extract but begins to move towards D major near the end. This is achieved by introducing A's and doing away with B's.
SECTION B		
Question		Answer
3	a	1741
	b	A concert audience
	c	Monophony is the texture created by the presence of just one tune. Homophony is the texture created by the presence of different tunes but all parts moving in the same rhythms. Polyphony is the presence of different tunes and different rhythms that occur simultaneously. Imitative counterpoint is polyphony involving parts that imitate each other.
4	a	Dublin
	b	King George I of England
	c	Oratorio – This is a large scale sacred vocal work. It is a religious opera without a plot. The lyrics are based on biblical text. Aria – This is a solo song in a large scale vocal work such as an oratorio. Arias are often in ternary form – A B A – but not always. Recitative – This is when the singer sings in a more narrative and spoken style. Chorus – This is a song that the choir or main body of singers sing in a homophonic texture.

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## 🎵 Keywords 🎵

Keyword	Definition
<b>Affection</b>	The single mood portrayed in a song.
<b>Aria</b>	A solo song in a large scale vocal work such as an opera or oratorio with instruments.
<b>Antiphony</b>	A call and response device where an idea is answered with either a different idea.
<b>Baroque</b>	An ornamented and elaborate style found in the Arts of the 17th and 18th centuries.
<b>Bass</b>	The lowest vocal or instrumental part within a musical arrangement.
<b>Cadence</b>	The last two chords of a section of music.
<b>Canon</b>	Strict imitation of a tune or musical idea.
<b>Choir</b>	A group of eight or more singers.
<b>Chord</b>	Three or more different notes played together.
<b>Chord inversion</b>	A chord inversion is when a note from the chord other than the bass. $V^b$ , $V^7c$ are examples of chord inversions in this resource. In $V^b$ the second note of the chord is used in the bass. For chord $V^7c$ the third note of the chord is used in the bass.
<b>Chorus</b>	In a song the chorus is the part which repeats after each verse. In a church choir a chorus is a song which is sung by the entire choir. As a noun it refers to the singers.
<b>Continuo</b>	The acoustic stringed and keyboard part which fills in the missing parts of the music.
<b>Contralto</b>	A low pitched female voice
<b>Contrapuntal</b>	Vocal counterpoint. One or more tunes are played against each other.
<b>Counterpoint</b>	One or more tunes are played against each other in a polyphonic texture.
<b>Dominant</b>	The fifth degree of the scale.
<b>Diatonic</b>	A piece of music that sticks to just the notes of the scale of the key.
<b>Fugue</b>	A vocal musical form where a musical idea is answered in alternating entries by different vocal parts. The ideas are then developed and varied. Fugues can also be distinguished by the different forms of imitation involved. Some of the forms of imitation could be the interval, rhythm, direction or the number of parts.
<b>Genre</b>	A class or category within the Arts. Musical examples are symphony, concerto, opera, etc.
<b>Harmonic rhythm</b>	The frequency of chord changes per bar.
<b>Harmony</b>	The chords that are used to accompany the melodies. This would include the tunes that the choir parts sing simultaneously to accompany the solo parts.
<b>Hemiola</b>	When 3/4 time crotchets are grouped into minims (with tied crotchets) so that the music approaches a cadence.
<b>Homophony</b>	When the choir sings the different parts with the same rhythm.

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Keyword	Definition
<b>Imitation</b>	The same musical idea repeated by another instrumental or voice. The antecedent and the copied and slightly modified idea is the imitation. Free imitation is almost a strict counterpoint. Free counterpoint is when ideas are copied at different times in different parts.
<b>Imperfect cadence</b>	When the section of music ends on chord V.
<b>Interplay</b>	Melodic parts crossing above and then beneath each other.
<b>Interrupted cadence</b>	When the section of music ends on chord VI.
<b>Key</b>	The music that is based on a particular scale.
<b>Libretto</b>	The text that is used for large vocal works.
<b>Major</b>	Music or chords based on a major scale.
<b>Melodic</b>	A reference to the main melody at a given point in the music.
<b>Minor</b>	Music or chords based on a minor scale.
<b>Modulation</b>	A change of key.
<b>Monophony</b>	When parts play the same tune at the same time.
<b>Oratorio</b>	A large scale vocal work which uses biblical text.
<b>Pedal</b>	One note that is repeated or held over a few bars in the same part.
<b>Perfect cadence</b>	When the section of music ends on chords V–I.
<b>Plagal cadence</b>	When the section of music ends on chords VI–I.
<b>Polyphony</b>	When parts play different tunes with different rhythms at the same time.
<b>Recitative</b>	When lyrics are narrated with minimal use of accompaniment.
<b>Sacred</b>	Religious.
<b>Scale</b>	A row of notes.
<b>Soprano</b>	A high pitched female voice.
<b>Stretto</b>	An imitated vocal part beginning before the original idea has ended.
<b>Style (in music)</b>	A particular characteristic or distinctive feature which defines a genre, e.g. reggae, pop, hip hop, bhangra, etc, or content within a music, e.g. lyrics, writing, drumming style, etc.
<b>Sub-dominant</b>	The fourth degree of a scale.
<b>Tenor</b>	A high pitched male voice.
<b>Tonality</b>	The scale that the music is based on, hence key.
<b>Tonic</b>	The first or home note of a scale.
<b>Work</b>	A complete piece of music.

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# Match-Up Exercise

Match up the key words with the correct definitions

Keyword	Definition
Canon	A vocal musical form where a musical idea is dominant and tonic entries by different vocal developed in various ways. Fugues can also have different forms of imitation involved in them. Imitation could be the interval, rhythm, direction.
Contrapuntal	An imitated vocal part beginning before the original they overlap.
Counterpoint	One or more tunes are played against each other.
Fugue	Strict imitation of a tune or musical idea.
Imitation	The music that is based on a particular scale.
Key	The same musical idea repeated by another. The original idea is the antecedent and the copied the consequence. Strict imitation is said to be almost a strict imitation. Imitative counterpoint at different times in different parts in counterpoint.
Polyphony	The scale that the music is based on.
Stretto	Vocal counterpoint. One or more tunes are played in polyphonic way.
Tonality	When parts play different tunes with different

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# Key Words Exercise – Fill In the Definition

Read the key word and write its definition in the box to its right.

Keyword	Definition
Affection	
Aria	
Antiphony	
Baroque	
Chorus	
Genre	
Hemiola	
Interplay	
Libretto	
Melodic	
Monophony	
Oratorio	
Recitative	
Sacred	
Style (in music)	
Work	

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🎵 **Definitions Exercise – Fill In the Key**

Read the definition and write the key word that it defines in the

Keyword	Definition
	A change of key.
	A high pitched female voice.
	A high pitched male voice.
	A low pitched female voice
	A row of notes.
	One note that is repeated or held over a few for special effect.
	The lowest vocal or instrumental part within

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# 🎵 Dominoes Exercise 🎵

Cut out the dominoes and match up the key words to the correct definition.

<b>Minor</b>	<b>Sub-dominant</b>	<b>Tonic</b>
When the section of music ends on chord VI.	Three or more different notes played together.	Music or chords based on a minor scale.
<b>Choir</b>	<b>Plagal cadence</b>	<b>Harmony</b>
Music or chords based on a major scale.	When the section of music ends on chord V.	When the section of music ends on chords V–I.

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<b>Diatonic</b>	<b>Continuo</b>	<b>Interrupt cadence</b>
When the choir sings the different parts with the same rhythm.	The first or home note of a scale.	When the section of music ends on chord VI-I.
<b>Dominant</b>	<b>Chord inversion</b>	<b>Cadence</b>
The last two chords of a section of music.	The frequency of chord changes per bar.	The four degree of scale.
	<b>Imperfect cadence</b>	<b>Perfect cadence</b>
	When a note from the chord other than the root note is used in the bass*.	A group of four or more singers.

\*V<sub>b</sub>, V<sub>7c</sub> are examples of chord inversions in this resource. For V<sub>b</sub> the middle note, V<sub>7c</sub> the third note of the chord is used in the bass.