

## A 'level Music

### Summer Task

The following composition works are the compulsory set works in the Vocal Music section. All students need to have a secure understanding for the Listening and Appraising component of the A 'level course.

1. **J. S. Bach, Cantata, Ein feste Burg, BWV 80:** Movements 1, 2, 8
2. **Mozart, The Magic Flute:** Excerpts from Act I no. 4 (Queen of the Night), 5 (Quintet)
3. **Vaughan Williams, On Wenlock Edge:** Nos. 1, 3 and 5 (On Wenlock Edge, Is my team ploughing? and Bredon Hill)

#### **J. S. Bach, Cantata, Ein feste Burg, BWV 80: Movements 1, 2, 8**

Bach's church cantata *Ein feste Burg ist unser Gott* ('A mighty fortress is our God') was written in Leipzig where Bach was employed as Cantor of St Thomas's Church - a kind of 'director of music' responsible for composing music for the services, training and teaching the choristers and directing the music in the church itself.

This particular cantata, based on the hymn of the same name by Martin Luther, was written for the Reformation Day service traditionally held on 31 October, but we do not know exactly when Bach composed it - probably either in 1723 or some time between 1728 and 1731.

**HISTORICAL CONTEXT** In order to appreciate the context of 'Ein feste Burg', it's essential that you develop a good knowledge and understanding of the religious landscape in Europe before and at the start of the 16th century, as well as understanding music's place in religion in the period immediately prior to the Reformation.

Listen to '*Music of the Middle Ages; Notre Dame School*' and '*Renaissance Music - Orlando de Lassus - Qui sequitur me*' to gain a greater understanding of how music of this period and context develop texturally.

**TASK 1:** Familiarise (aurally) yourself with each of these movements.

**TASK 2:** Create a presentation including information on;

1. Analyse the relationship music had with religion in Europe between 1500-1650. Consider how the music developed over this period of time, with clear links to texture.
2. What was the Reformation and how did this affect the music?
3. What is a Chorale?
4. What is a Cantata?
5. Describe the following elements as you listen to and appraise mvmts 1, 3 & 8;
  - a. Organisation of pitch (melodically and harmonically)
  - b. Tonality
  - c. Structure (or form)
  - d. Sonority (timbres and use of instruments)
  - e. Texture
  - f. Tempo, metre and rhythm
  - g. Dynamics

**Mozart, The Magic Flute: Excerpts from Act I no. 4 (Queen of the Night), and 5 (Quintet)**

Watch this video on the Magic Flute - Mozart's 'Magic Flute': an animated plot summary:

<https://www.youtube.com/watch?v=-laVXOOIYKY>

**HISTORICAL CONTEXT:**

The young Wolfgang loved the years of travelling, and was exposed to a huge range of music and styles in the main musical centres of Western Europe. He thrived abroad, with a tour of Italy in his teenage years inspiring a huge output of operas, symphonies and chamber music. His return to Salzburg was always disappointing, since commissions there were confined to masses and anthems. Mozart was desperate to leave Salzburg, and it was Vienna that had captured his imagination.

In the 1700s, Vienna was the heart of the Habsburg Empire and also the seat of the Holy Roman Emperor. The city was rich in culture, with opera, churches and plenty of potential patrons.

The Magic Flute's fairy-tale plot has no real locality or historical period, although there are links with the Enlightenment (an intellectual and philosophical movement in the 18th century, focused on reason) being the primary source of authority and Freemasonry. Mozart takes this fantasy tale and sets it to such moving music that the listener feels part of the characters' emotional turmoils and physical ordeals.

**TASK 1:** Familiarise (aurally) yourself with each of these movements.

**TASK 2:** Create a worksheet aimed at helping a Y11 student to understand the musical elements used in '*o zittre nicht, mein lieber sohn!*' (act 1, no. 4) AND '*HM! HM! HM! HM!*' (ACT 1, NO. 5)

You must include a breakdown of the musical elements as well as music vocabulary;

Recitative - aria di bravura - structure - phrase lengths - Melodic shape - coloratura - tessitura - syllabic - melismas - sequences - inverted Cadence - inverted chords - Neapolitan 6<sup>th</sup> - diminished 7<sup>th</sup> - German 6<sup>th</sup> - appoggiatura - vocal timbre - countermelody - syncopation - dynamics.

Try to include extracts of the score to make add clarity.

## Vaughan Williams, On Wenlock Edge: Nos. 1, 3 and 5 (On Wenlock Edge, Is my team ploughing? and Bredon Hill)

On Wenlock Edge is a song cycle by Ralph Vaughan Williams that sets some of *A E Housman's* poems from his collection 'A Shropshire Lad', reflecting on a variety of different themes.

Vaughan Williams set the following poems from the collection (the Roman numeral indicating the poem's place in *A Shropshire Lad*):

1. XXXI 'On Wenlock Edge'
2. XXXII 'From Far, from Eve and Morning'
3. XXVII 'Is My Team Ploughing'
4. XVIII 'Oh, When I Was in Love with You'
5. XXI 'Bredon Hill'
6. L 'Clun'

On Wenlock Edge is set for **tenor** and the unusual accompaniment of **string quartet** and **piano**

This composition followed a period in which Vaughan Williams was committed to folksong and ensuring its survival.

**TASK 1:** Familiarise (aurally) yourself with each of these compositions.

**TASK 2:** Create a detailed Mind map (*use Prezi if you can - although not compulsory*) showing how Vaughan Williams incorporated any of the following in these specific compositions;

- English Folk Song
- Use of modes (*link to Folk music AND early choral music, particularly that of Tallis and Byrd*).
- French influences: Vaughan Williams studied briefly with Ravel and Debussy
- Parallel movement between parts, especially 4ths and 5ths

# Transition Session

## Serialism

### TASK 1:

Here is a serialism composition with a twelve tone matrix. Can you work out which rows have been used. Label the row and the note numbers. The first row has been given.

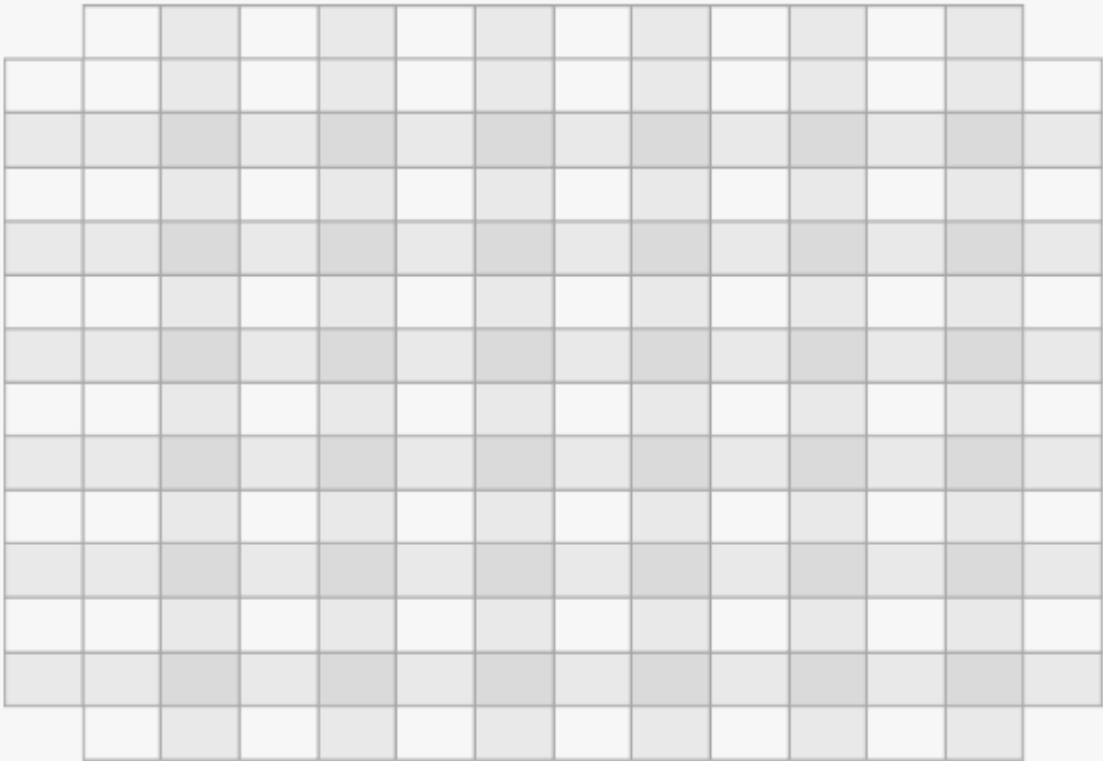
P →												← R	
I ↓	I <sub>0</sub>	I <sub>9</sub>	I <sub>8</sub>	I <sub>7</sub>	I <sub>1</sub>	I <sub>2</sub>	I <sub>10</sub>	I <sub>11</sub>	I <sub>5</sub>	I <sub>4</sub>	I <sub>3</sub>	I <sub>6</sub>	
P <sub>0</sub>	B	G <sup>#</sup>	G	F <sup>#</sup>	C	C <sup>#</sup>	A	B <sup>b</sup>	E	E <sup>b</sup>	D	F	R <sub>0</sub>
P <sub>3</sub>	D	B	B <sup>b</sup>	A	E <sup>b</sup>	E	C	C <sup>#</sup>	G	F <sup>#</sup>	F	G <sup>#</sup>	R <sub>3</sub>
P <sub>4</sub>	E <sup>b</sup>	C	B	B <sup>b</sup>	E	F	C <sup>#</sup>	D	G <sup>#</sup>	G	F <sup>#</sup>	A	R <sub>4</sub>
P <sub>5</sub>	E	C <sup>#</sup>	C	B	F	F <sup>#</sup>	D	E <sup>b</sup>	A	G <sup>#</sup>	G	B <sup>b</sup>	R <sub>5</sub>
P <sub>11</sub>	B <sup>b</sup>	G	F <sup>#</sup>	F	B	C	G <sup>#</sup>	A	E <sup>b</sup>	D	C <sup>#</sup>	E	R <sub>11</sub>
P <sub>10</sub>	A	F <sup>#</sup>	F	E	B <sup>b</sup>	B	G	G <sup>#</sup>	D	C <sup>#</sup>	C	E <sup>b</sup>	R <sub>10</sub>
P <sub>2</sub>	C <sup>#</sup>	B <sup>b</sup>	A	G <sup>#</sup>	D	E <sup>b</sup>	B	C	F <sup>#</sup>	F	E	G	R <sub>2</sub>
P <sub>1</sub>	C	A	G <sup>#</sup>	G	C <sup>#</sup>	D	B <sup>b</sup>	B	F	E	E <sup>b</sup>	F <sup>#</sup>	R <sub>1</sub>
P <sub>7</sub>	F <sup>#</sup>	E <sup>b</sup>	D	C <sup>#</sup>	G	G <sup>#</sup>	E	F	B	B <sup>b</sup>	A	C	R <sub>7</sub>
P <sub>8</sub>	G	E	E <sup>b</sup>	D	G <sup>#</sup>	A	F	F <sup>#</sup>	C	B	B <sup>b</sup>	C <sup>#</sup>	R <sub>8</sub>
P <sub>9</sub>	G <sup>#</sup>	F	E	E <sup>b</sup>	A	B <sup>b</sup>	F <sup>#</sup>	G	C <sup>#</sup>	C	B	D	R <sub>9</sub>
P <sub>6</sub>	F	D	C <sup>#</sup>	C	F <sup>#</sup>	G	E <sup>b</sup>	E	B <sup>b</sup>	A	G <sup>#</sup>	B	R <sub>6</sub>
RI ↑	RI <sub>0</sub>	RI <sub>9</sub>	RI <sub>8</sub>	RI <sub>7</sub>	RI <sub>1</sub>	RI <sub>2</sub>	RI <sub>10</sub>	RI <sub>11</sub>	RI <sub>5</sub>	RI <sub>4</sub>	RI <sub>3</sub>	RI <sub>6</sub>	

### TASK 2:

Log on to <https://www.musictheory.net/calculators/matrix> to create your own 12 tone matrix.

Compose your own duet, trio or quartet Serialism composition using the rules we have studied today. **Suggestion: Start C as 0**

Matrix Calculator



D $\flat$

E $\flat$

G $\flat$

A $\flat$

B $\flat$

C

D

E

F

G

A

B

D $\flat$

E $\flat$

C $\sharp$

D $\sharp$

G $\flat$

A $\flat$

B $\flat$

F $\sharp$

G $\sharp$

A $\sharp$

D $\flat$

E $\flat$

C $\sharp$

D $\sharp$

G $\flat$

A $\flat$

B $\flat$

F $\sharp$

G $\sharp$

A $\sharp$

D $\flat$

E $\flat$

C $\sharp$

D $\sharp$

G $\flat$

A $\flat$

B $\flat$

F $\sharp$

G $\sharp$

A $\sharp$

C

D

E

F

G

A

B

C

D

E

F

G

A

B

C

D

E

F

G

A

B

C	C $\sharp$ / D $\flat$	D	D $\sharp$ / E $\flat$	E	F	F $\sharp$ / G $\flat$	G	G $\sharp$ / A $\flat$	A	A $\sharp$ / B $\flat$	B
0	1	2	3	4	5	6	7	8	9	10	11

OR be brave and work it out yourself!

- 1) Once you have chosen your twelve tone row, translate each note to Numbers (C=0, C#=1, D=2, D#=3, etc.)

C	A	B	G#	A#	D	F	E	D#	F#	G	C#
0	9	11	8	10	2	5	4	3	6	7	1

- 2) Write the Prime Row in the first row of the matrix

	I <sub>0</sub>	I <sub>9</sub>	I <sub>11</sub>	I <sub>8</sub>	I <sub>10</sub>	I <sub>2</sub>	I <sub>5</sub>	I <sub>4</sub>	I <sub>3</sub>	I <sub>6</sub>	I <sub>7</sub>	I <sub>1</sub>	
P <sub>0</sub>	0	9	11	8	10	2	5	4	3	6	7	1	R
P	3												R
P	1												R
P	4												R
P	2												R
P	10												R
P	7												R
P	8												R
P	9												R
P	6												R
P	5												R
P	11												R
	RI	RI	RI	RI	RI	RI	RI	RI	RI	RI	RI	RI	

- 3) To find the first Inverted row (left - diagonal to the prime row), invert the interval to the prime row. E.g. C up to A (0 – 9 ) becomes C down to A (0 – 3).
- 4) Make the 0 Diagonal.
- 5) Continue to create the inverted rows by adding on the number in the prime row.  
E.g. to get “9” (the second number in the prime row), from the “0” (the first number of the prime row), we add 9 – continuing the downward inversion of nine chromatic steps.

	I <sub>0</sub>	I <sub>9</sub>	I <sub>11</sub>	I <sub>8</sub>	I <sub>10</sub>	I <sub>2</sub>	I <sub>5</sub>	I <sub>4</sub>	I <sub>3</sub>	I <sub>6</sub>	I <sub>7</sub>	I <sub>1</sub>	
P <sub>0</sub>	0	9	11	8	10	2	5	4	3	6	7	1	R <sub>0</sub>
P <sub>3</sub>	3	0											R <sub>3</sub>
P <sub>1</sub>	1	10	0										R <sub>1</sub>
P <sub>4</sub>	4	1		0									R <sub>4</sub>
P <sub>2</sub>	2	11			0								R <sub>2</sub>
P <sub>10</sub>	10	7				0							R <sub>10</sub>
P <sub>7</sub>	7	4					0						R <sub>7</sub>
P <sub>8</sub>	8	5						0					R <sub>8</sub>
P <sub>9</sub>	9	6							0				R <sub>9</sub>
P <sub>6</sub>	6	3								0			R <sub>6</sub>
P <sub>5</sub>	5	2									0		R <sub>5</sub>
P <sub>11</sub>	11	8										0	R <sub>11</sub>
	RI <sub>0</sub>	RI <sub>9</sub>	RI <sub>11</sub>	RI <sub>8</sub>	RI <sub>10</sub>	RI <sub>2</sub>	RI <sub>5</sub>	RI <sub>4</sub>	RI <sub>3</sub>	RI <sub>6</sub>	RI <sub>7</sub>	RI <sub>1</sub>	

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