# Topic Exploration Pack

# Area of study 4: Religious Music of the Baroque Period

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##

These instructions cover the student activity section which can be found on [page 12](#_Student_Activity). This Topic Exploration Pack supports OCR A Level Music.

**When distributing the activity section to the students either as a printed copy or as a Word file you will need to remove the teacher instructions section.**

### Mapping to specification level

From Page 2 of the A Level specification:

* engage actively in the process of music study
* develop performing skills to demonstrate an understanding of musical elements, style, sense of continuity, interpretation and expression
* broaden musical experience and interests, develop imagination and foster creativity
* develop as effective, independent learners and as critical and reflective thinkers with enquiring minds
* reflect critically and make personal judgements on their own and others’ music
* recognise the interdependence of musical knowledge, understanding and skills, and make links between the integrated activities of performing, composing and appraising underpinned by attentive listening
* appraise contrasting genres, styles and traditions of music, and develop understanding of musical contexts and a coherent awareness of musical chronology.

### Introduction

Before students start to study religious music, it is important that they understand the Baroque period was a time where composers began to explore ways in which they could become more expressive in music (and other arts). Composers were looking to express an emotion (not their own) and musicians looked to expand their musical vocabulary within a frame of older methods. Many composers began to move away from the old style (prima pratica/stile antico) of vocal polyphony towards a more adventurous and expressive setting of text (seconda pratica). Along with other developments in the Baroque period, this is illustrated perfectly by the styles which the OCR has selected to represent sacred music in the Baroque period.

Area of Study 4 provides learners with the opportunity to look more closely at the origins of the oratorio and cantata, explore lesser known works by composers including Carissimi, Pelham Humfrey and Alessandro Scarlatti, as well as get to know well known oratorios and anthems by Purcell, Handel and J.S. Bach.

When studying religious music of the Baroque period, learners should be aware of the overwhelming influence of Venetian music on the rest of Europe, taking into consideration the influence of the church in the countries being studied. The context of works in terms of their place in worship and the country of composition will be key to the students’ understanding. Teachers should tease out the differences between the Italian, French, English and German styles by examining the church at the time, as well as considering the forces available to the composers.

It is essential that where possible, the music is performed by the students. The quality of the performance is not the focus; singing through anything will help the internalisation of the work and make analysis more meaningful. If you have a large and able class, attempt a simple chorus number from an oratorio with some students playing while others sing. If you are able to, fill in all the gaps on the piano! Encourage your students to attend services as an observer so they can witness the role of music in everyday worship.

The church cantata allows for students to explore four-part harmony if they wish. Teachers could consider delivering ‘essential’ harmony through the study of the chorale; the activities in this pack are an opportunity to consolidate any basic knowledge the students may have learnt. This provides a useful link to the composition element of the specification.

The activities in this pack provide a snapshot of the Religious Music of the Baroque Period, with the practical activities focusing on the Lutheran cantata and general listening/aural skills. Teachers will be able to see how these activities can be adapted and transferred, ensuring that the area of study can be covered in a practical and integrated way. The essay preparation gives teachers and learners some kind of structure and foundation to underpin essays.

### Activities

Where possible, it is a good idea for students to sing and perform as much of this repertoire as they can. Even if you have small classes who may lack confidence, let them sing the same parts. Any singing is valuable and will help the students internalise what may be an unfamiliar style of music.

These activities are best used after some introduction to the relevant styles, where students have gained some basic understanding of the style.

### Activity 1: An exploration of the chorale and recitative

1. **Sing the final chorale from J.S. Bach’s *Wachet auf, ruft uns die Stimme*.** This Chorale can also be found in the Riemenschneider (no. 179).

The Riemenschnieder can be purchased here: <https://www.amazon.co.uk/Harmonized-Chorales-Johann-Sebastian-Bach/dp/0793525748> or accessed here for free: [http://imslp.org/wiki/Chorale\_Harmonisations,\_BWV\_1-438\_(Bach,\_Johann\_Sebastian](http://imslp.org/wiki/Chorale_Harmonisations%2C_BWV_1-438_%28Bach%2C_Johann_Sebastian)

This following activity allows students to explore the Bach Chorale in more detail, allowing for preparation for composing at either level. It gives an opportunity for students to learn about four-part harmony. Teachers can extract key features and ‘rules’ of the Bach Chorale from this activity, which may start or be part of the analysis and understanding of the language of harmony in the Baroque period.

Whatever the voice part and experiences, students should be led through a class performance of this chorale. It will be down to the teacher to decide how many parts students should sing at once. If students are lacking in confidence and there are very few of them, then you may find that they only attempt one voice at a time, or that it may be some time before they can build up to singing in more than one part. However long it takes, students need to be given time to sing and develop their reading and listening skills at the same time.

Teachers should highlight and draw attention to the following:

1. Overall key and modulations towards cadences.
2. Approaches to cadences (i.e. cadential progressions).
3. The consistent harmonic rhythm of a chord per crotchet.
4. Passing notes used and how they create a more fluid melody line (especially in the bass line).
5. Decorations, including the use of a suspension.
6. Part-writing conventions, particularly at cadences (leading note should fall a 3rd in inner parts, dominant 7ths must be prepare etc.).

Points 1) and 2) above are addressed by question 1 in Student Activity 1. Stock cadential progressions can be taught using these cadences, as well as the use (and preparation of) the dominant 7th.

Question 2 in Student Activity 1 allows for the exploration of passing notes and suspensions. Students can appreciate accented and unaccented passing notes, which conventionally rise and fall by step, and compare them to passing notes which leap within a chord (e.g. the opening bar in the bass line). There is also ample opportunity for you to explore the suspension, using cadences 2 and 5 as examples in the dominant and the tonic key.

After this activity, students should explore how Bach uses this chorale melody in the opening movement ‘Wachet Auf’, as well as ‘Zion hört die Wächter singen!’ The chorale melody acts as a cantus firmus in both these movements, something which is typical of Bach’s writing in his cantatas and oratorios. The rising arpeggio opening is a clear reflection of the text ‘Wachet Auf’.

1. **An exploration of the expressive nature of recitative, using the alto recitative ‘O Schmerz*’* from ‘Ich elender Mensch’, BWV. 48**

If possible, students should familiarise themselves with this recitative by singing and/or playing this through. The translation of this text is key; teachers and students can find a reliable one here: <http://www.bach-cantatas.com/Texts/BWV48-Eng3.htm> A score can be found on imslp – using the full score with instrumental accompaniment will lend itself well to an exploration of the realisation of figured bass, whereas the vocal score may be easier for students to identify chords and modulations. The vocal score for the whole cantata can be found here: <http://ks.imslp.info/files/imglnks/usimg/0/01/IMSLP24218-PMLP03748-bwv048.pdf>

Students’ attention should be drawn to the following:

1. The unsettled nature of the tonality and harmony throughout the movement, particularly in the second half of the movement, where the music moves through E major – as far from the tonic key of E flat major as you can get! An outline of the keys through which they music passes is below:

E flat major – C minor – A flat major – B flat major – E major – G minor – B flat major.

1. Dominant 7th chords do not resolve traditionally in this movement (either in part-writing or to a unexpected chord). Moments where this occur include:

Bar 1: The open E flat major chord, becomes a 7th chord at beat 3 of bar one. This would be expected to move to an A flat major chord, instead, the D flat is suspended over a C minor chord.

Bar 18: the D7 chord in its third inversion is expected to resolve to a G minor or G major chord in its first inversion, however no such resolution occurs, and the chord moves to a diminished chord.

1. The frequent and expressive use of diminished 7ths. These are often used as transition chords, enabling Bach to move to more distant keys than was conventional for the time.
2. All of the above are all means of expressing the meaning of the text, and word painting. Students should research the meaning of the following words and consider how it has been expressed through the music. This may be through choice of chord or by melodic shape (the descending minor 6th was often regarded as an interval which represented sorrow):

Schmerz

Elend

Gift (bar 3)

Plagen

Grabe

Gift (bar 10)

### Activity 2: ‘Whose harmony is it anyway?’ game.

This is the perfect activity for students to consolidate any kind of learning of four-part harmony they may have covered. As well as gaining an understanding of a horizontal approach to harmony, the students will also improve their aural and dictation skills.

**Before you start**

Choose a chorale. Let’s take chorale no. 41 from the Riemenschneider.

Divide your class into small groups or teams. Ideally, you need four people per team, but this will depend on the size of your class. It is ideal if you have a spread of SATB voices, otherwise reduce as you see fit.

Set up a keyboard with headphones (ideally the number of headphones should be the same as the number of teams). This should be placed some distance away from the teams so that they can’t overhear any melodies being played. From here one student from each team will come up and ‘collect’ a melody via the headphones. You will play a melody through this to each team member as they come up in turn.

Before the students come up, give them the key of the piece, the starting note of each ‘melody’ (voice part, though not necessarily at the same pitch), and indicate any other points of note (for example, crotchet anacrusis etc.).

**Step 1:** Give the students the key, starting note of each melodies 1-4 (not necessarily at the same pitch) and indicate any other points of note (for example, crotchet anacrusis etc.).

**Step 2:** One student from each groups comes up to the keyboard to ‘fetch’ a melody. They are not allowed anything to write on. You play them melody one (for example the bass line, but an octave above) twice. *Limit the length of the extract to the first phrase*.

**Step 3:** The student then dashes back to his/her group and sings as much of the melody as they can remember. The others try and write it down.

**Step 4:** This process is repeated by the next student in the group. You may need to play the same melody again, or if they are very quick, you can move on to the next melody. Again, play it twice only. Sometimes you can combine this with a member from another team coming up, sometimes not – you will have to play it by ear as every student is different. Don’t forget to start melodies an octave higher or lower so that the students don’t guess due to the register of the melody. Keep the melodic shape.

Repeat steps 3 and 4 as many times as it takes for the teams to get all the melodies. EVERYONE must go up and the must take turns.

Don’t allow groups to use any instruments during their notation. You could consider introducing the use of an instrument when you are getting a little desperate or when time is running out!

Once a group has worked out all of the four melodies (by then you will probably be playing them to the students on request!), they need to make a decision as to which lines are soprano, alto, tenor or bass. They need to justify these decisions, melodic shapes, stock progressions etc. The first group to write out the chorale and sing as many parts as they can (together) are the winners. The game can end there, or if you would like all the groups to finish, the extension task is to label the chords.

### Activity 3: An exploration of the elements of Bach’s ‘Wachet auf, ruft uns die Stimme’

Students preparing for this area of study will be focusing on general analysis of the repertoire, ready to write essays in the AS and A Level exams. Before embarking on any kind of essay, they students need to be confident in analysing the use of the following in Religious Baroque Music:

* Harmony and tonality.
* Structures, e.g. recitative, aria and chorus.
* Textures, e.g. chordal, fugal, imitative, solo and choral writing, instrumental.
* Word setting and interpretation of text.
* Resources, accompaniment, e.g. obbligato.
* Rhythm and metre, e.g. from dance patterns (more relevant to French Baroque Music).

Below is a summary of how each of the elements is used for the Cantata ‘Wachet auf’. This list is not exhaustive, but gives teachers a start in terms of analysis with students.

### Harmony and tonality

The overall tonality of the cantata is E flat major. Other movements are in related keys, including the relative minor and dominant keys. The student sheet will encourage them to be more detailed and ensure they know which movement is in which key.

As is conventional for the period, the harmony in is mainly diatonic (major and minor chords), with the occasional expressive use of diminished 7ths. The clearest example of this in the cantata is probably the final chorale. Chords are major and minor, in root and first inversion. The recitatives contain many first inversion chords, conventional of this type of writing.

The use of the diminished 7th in this work is reserved for the most expressive of moments. For example, in the bass recitative ‘So geh herein zu mir’, Bach takes his harmony in an extraordinary direction in bar ten. Under the text ‘und dein betrübtes Aug’ ergötzen’ (‘and I will cherish your sorrowful eyes’), Bach uses a diminished chord on the word ‘betrübtes’ which moves to a augmented German 6th chord, the enharmonic equivalent of E7.

### Structures e.g. recitative, aria and chorus

As is conventional for a Lutheran cantata, the work is divided into recitatives, arias and chorus. Teachers should explore the various structures and their roles in sacred music and opera alike.

### Recitative

Usually a narration by a solo voice. The setting is **syllabic** and singers are free to sing in more natural, speech-like rhythms, as opposed to a more measured approach. There are two types of recitative found in ‘Wachet auf’ – **recitativo secco** (dry) and **recitativo accompagnato** (accompanied). The tenor recitative is an example of recitativo secco, where the voice is accompanied by the continuo section. The bass recitative is an example of recitativo accompagnato, with the string section providing a chordal accompaniment as well as the continuo section. The use of the first inversion chord in a recitative should be noted and explored.

### Aria

The aria is an opportunity for the singer to explore a particular emotion, as well as allow for the singer to demonstrate his or her vocal ability. Arias usually adopted a musical structure conventional for the period, e.g. binary form or da capo aria. In the 6th movement of ‘Wachet auf’ (‘Mein Freund ist mein’), the duet between soprano and bass is an excellent example of how melodies are much more florid and decorative. As well as exploring their tessituras, there is a lot of **melismatic** wordsetting, expressing the joy of the text and allowing for **virtuosity**. The Baroque aria is often accompanied by the orchestra, with an **obbligato instrument** which would often open the aria and weave in and out of the soloist’s/soloists’ musical material.

### Chorus

The role of the chorus is an oratorio is often to provide commentary or in the case of some of Bach’s oratorios, take on the role of the crowd. In the case of ‘Wachet auf’, the choral tune is used as a **cantus firmus** in both the opening chorus and the famous ‘Zion hört die Wächter singen’. In fact, the latter originates as a chorale prelude for organ.

In Bach’s cantatas and his Passions, Bach also includes chorale movements, which are 4-part syllabic chordal pieces, providing a moment of contemplation. When performed in a service, the congregation would join in the chorale singing.

### Textures

The use of textures in the Baroque period was fascinating and should be explored in more detail beyond this resource.

The **chordal** texture is most evident in the four-part chorale which closes the movement. As well as SATB singers, the accompanying orchestra plays the same parts as the voice parts (details can be found in the full score [http://ks.imslp.info/files/imglnks/usimg/6/67/IMSLP01394-BWV0140.pdf)](http://ks.imslp.info/files/imglnks/usimg/6/67/IMSLP01394-BWV0140.pdf%29).

The other textures of the choruses vary to the listener’s delight. In the opening chorus, as well the cantus firmus sung by the sopranos, **imitative textures** can be seen from the outset. After the soprano entry, the altos enter with melodic material which is imitated by the tenors and basses. This kind of imitation continues through to the second phrase. As each phrase of the cantus firmus begins in the soprano line, the other three parts enter in imitation. Where the texture of the voices become more chordal (third phrase of the cantus firmus), you can hear the orchestral accompaniment becoming ‘busier’ with semiquaver passages being played in the violins.

In the ‘Alleluia’ of the first chorus, the texture is more **fugal.** The alto begins with the **subject**, and when the tenor enters, the alto continues with a **countersubject**. When the bass enters with the subject, the tenor takes on the countersubject while the alto has a new countersubject. Over the top of this glorious texture enters the cantus firmus, with the pulsating chords in the orchestral accompaniment continuing throughout.

In solo writing, textures vary, not only between recitative and aria, but ‘Wachet auf’ also has two duets for soprano and bass, in which Bach explores contrasting textures throughout. Alongside imitative writing between the voices, Bach uses an **obbligato instrument** which plays the main melodic idea at the beginning, and provides beautiful countermelodies to the soloists’, which weave in and out of their texture. You can hear this in both of the duets. In the first duet, the obbligato instrument is the violin and the second, it is an oboe.

### Word setting and interpretation of text

Syllabic and melismatic settings are found in the cantata. Recitatives and chorales are mainly syllabic, while the aria allows for singers to explore tessitura and sing with virtuosity. Students should explore how text can be reflected. This can be directly through word painting, e.g. the first soprano entry (‘Wachet auf’ phrase rises, reflecting the meaning ‘arise/awake’) or through the use of harmony, as mentioned in sections above.

As well as being able to describe how the elements are used in their prescribed works or suggested listening, it is essential that students have an in-depth understanding of the style, and weave this into their essay. At AS Level, students need to place the work in context alongside their analysis, and at A level, students will be required to compare works or chart the development of a genre within the given time period of the area of study. Teachers should mark essays using guidance in the specifications or consult the mark schemes available in the sample materials which can be found on the Music webpage at <http://www.ocr.org.uk/qualifications/as-a-level-gce-music-h143-h543-from-2016/> under “assessment materials”.

*“****Thorough*** *and* ***detailed*** *knowledge and understanding of the background, supported by close familiarity, with a* ***wide range of relevant examples of music*** *and a good ability to make evaluative and critical judgements.* ***Extensive understanding of context,*** *with a clear demonstration of the ability to analyse and appraise in relation to the question.”*

Students should use their activity sheet to gather their thoughts and plan an essay which attempts to address the answer and provide the context surrounding it.

### Activity 4: General essay preparation and setting of relevant questions

Consider setting your students essays in the following way:

* Take the AS prescribed work or a work from the suggested listening lists and choose two elements from the list above about which the students should write.
* Take two contrasting works from the suggested listening lists and ask the students to compare two elements across these works.
* Take an compositional style across the set works (e.g. oratorio) and ask the students to chart the developments in this area within the Baroque period.

A student template is provided for them to make notes.

### Books

Riemenschneider, A. *371 Harmonized Chorales And 69 Chorale Melodies With Figured Bass* G. Schirmer; 2., Erw. Aufl. edition (12 Dec. 1986) ISBN-13**:** 978-0793525744.

Burkholder, J.P., Grout, D. J., Palisca, C. V. *A History of Western Music.* W.W. Norton & Company ISBN 978-0393937114.

Palisca, C. (1990) *Baroque Music (Prentice Hall History of Music Series)*. Pearson; 3rd Ed. ISBN: 978-0130584960.

Heller, W. & Frisch, W. (2013). *Music in the Baroque (Western Music In Context)*. W. W. Norton & Company. ISBN: 978-0393929171.

Walter-Hill, J. (2005). *Baroque Music: Music in Western Europe, 1580-1750*. W. W. Norton & Company. ISBN: 978-0393929171.

Griffiths, P. (2009*). A Concise History of Western Music*. Cambridge University Press. ISBN: 978-0521133661.

Taruskin. R. (2009). *Oxford History of Western Music: Music in the Seventeenth and Eighteenth Centuries (5 volume set)* . OUP USA. ISBN: 978-0195386301.

### Online resources

<http://imslp.org> provides a huge free library of scores and recordings.

[www.spotify.com](http://www.spotify.com) a free listening sources, with many professional recordings available.

[www.youtube.com](http://www.youtube.com) watching live performances often brings the music to life the learner.

BBC FOUR’S Sacred Music series. No longer on iPlayer but a DVD is purchasable from here: <https://www.amazon.co.uk/Sacred-Music-BBCs-Groundbreaking-DVD/dp/B0033A9IPM>

Monteverdi in Mantua: [https://www.amazon.co.uk/Monteverdi-Mantua-Russell-Sixteen-Christophers/dp/B011K9WDR2/ref=pd\_cp\_74\_1?ie=UTF8&psc=1&refRID=G6HGCEN1YAMX8JQHQAK3](https://www.amazon.co.uk/Monteverdi-Mantua-Russell-Sixteen-Christophers/dp/B011K9WDR2/ref%3Dpd_cp_74_1?ie=UTF8&psc=1&refRID=G6HGCEN1YAMX8JQHQAK3) also free to watch for Amazon Prime customers.

BBC Radio 3’s Composers A-Z <http://www.bbc.co.uk/programmes/articles/3cjHdZlXwL7W41XGB77X3S0/composers-a-to-z>

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# Topic Exploration Pack

# Religious Music of the Baroque Period

## Student activity section

### Activity 1: An exploration of the chorale and recitative

Find chorale 179 in the Riemenschneider: <http://imslp.nl/imglnks/usimg/b/b7/IMSLP03821-4PC_2.PDF>

As a class, perform the following chorale, attempting as many parts as you can. Then answer the following questions:

1. Identify the key of this piece.

|  |
| --- |

1. Identify the keys and the cadences at the labelled cadences. Identify the final 3 chords in the new key, eg. Ic-V7-I in the key of B flat major.
2. Bar 2: beats 3, 4 and bar 3: beat 1.
3. Bar 5: beats 3, 4, and bar 5: beat 1.
4. Bar 8: beats 1, 2 and 3.
5. Bar 9: beats 3, 4 and bar 10: beat 1.
6. Bar 11: beats 3, 4 and bar 12: beat 1.
7. Bar 14: beats 1, 2 ad 3.
8. Bar 15: beats 1, 2 and 3.
9. Bar 17: beats 1, 2 and 3.
10. You can see that in nearly all the chorale, the harmonic rhythm is one chord per crotchet. Can you identify two ways in which Bach creates interest within this harmonic rhythm? Examples can be found in bar 1, beat 4 and bar 2, beats 1 and 2.

|  |
| --- |

1. At cadences ii, iii, v and vii, how does the leading note (in the alto part) move to the final chord? To what degree of the scale does it move?

|  |
| --- |

Now listen to the alto recitative ‘O Schmerz*’* from ‘Ich elender Mensch’, BWV. 48. The music for this can be found here: <http://ks.imslp.info/files/imglnks/usimg/0/01/IMSLP24218-PMLP03748-bwv048.pdf>

1. Comment on the use of tonality and harmony in this recitative. Include the keys through which Bach passes, and the kinds of chords which Bach uses.

|  |
| --- |

1. Find out the meaning of the following German words. How does Bach musically express them in this recitative?

| **Schmerz:** |  |
| --- | --- |
| **Elend:** |  |
| **Gift:** |  |
| **Plagen:** |  |
| **Grabe:**  |  |
| **Gift:** |  |

### Activity 1: An exploration of the chorale and recitative - Answers

As a class, perform the following chorale, attempting as many parts as you can. Then answer the following questions:

1. Identify the key of this piece.

| E flat major |
| --- |

1. Identify the keys and the cadences at the labelled cadences. Identify the final 3 chords in the new key, eg. Ic-V7-I in the key of B flat major.

ii7b – V – I in B flat major

1. Bar 2: beats 3, 4 and bar 3: beat 1.

I9-8 – V – I in B flat major

1. Bar 5: beats 3, 4, and bar 5: beat 1.

ii7 – V7 – I in E flat major

1. Bar 8: beats 1, 2 and 3.

Ib – V7 – I in E flat major

1. Bar 9: beats 3, 4 and bar 10: beat 1.

I – vi – IV – V – I in E flat major

1. Bar 11: beats 3, 4 and bar 12: beat 1.

IVb (major) – Vb – I in C minor

1. Bar 14: beats 1, 2 ad 3.

Ib – V7 - vi in E flat major

1. Bar 15: beats 1, 2 and 3.

ii7 – V7 – I in E flat major

1. Bar 17: beats 1, 2 and 3.
2. You can see that in nearly all the chorale, the harmonic rhythm is one chord per crotchet. Can you identify two ways in which Bach creates interest within this harmonic rhythm? Examples can be found in bar 1, beat 4 and bar 2, beats 1 and 2.

| Use of passing notes and suspensions. |
| --- |

1. At cadences ii, iii, v and vii, how does the leading note (in the alto part) move to the final chord? To what degree of the scale does it move?

| It falls a 3rd to the 5th of the tonic key. |
| --- |

Now listen to the alto recitative ‘O Schmerz*’* from ‘Ich elender Mensch’, BWV. 48. The music for this can be found here: <http://ks.imslp.info/files/imglnks/usimg/0/01/IMSLP24218-PMLP03748-bwv048.pdf>

1. Comment on the use of tonality and harmony in this recitative. Include the keys through which Bach passes, and the kinds of chords which Bach uses.

|  |
| --- |

1. Find out the meaning of the following German words. How does Bach musically express them in this recitative?

| **Schmerz:** | pain – falling 6th in the voice |
| --- | --- |
| **Elend:** | misery – falling diminished 7th in the voice |
| **Gift (bar 3):**  | poison – diminished chord |
| **Plagen:** | plague – use of diminished 7th chord |
| **Grabe:**  | grave – use of diminished 7th chord |
| **Gift (bar 10):** | poison – falling appoggiatura creating a dissonance which resolves. The music moves to a B major chord with a 7th in the bass. This chord is very distant from the home key of E flat major. |

### BachStudent Activity 2: Whose harmony is it anyway?

(Bach’s, always Bach’s!)

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### Hints

* Listen only; try not to sing along (in case you get it wrong!)
* If you can’t get all of it, get half of it.
* Consider typical shapes of the different voice parts.
* Try to **memorise** as opposed repeatedly listening.
* **Internalisation is the key.**

### Don’t forget to…

* Label your chords.
* Line your beats up.
* Make sure your accidentals (if there are any) are in the right place.
* Enjoy this amazing game.

### Student Activity 3: An exploration of the elements of Bach’s ‘Wachet auf, ruft uns die Stimme’

Having listened to Bach’s Cantata ‘Wachet auf’, complete the table of elements, giving examples where possible. For each box, try and distinguish your points by colour:

**Colour 1:** a general statement about the element in the work.

**Colour 2:** an example of your point from your chosen or specified work

**Colour 3:** place this point in context. Compare to other works - is this feature typical or not of the Baroque period?

This is not to say that you will only have three bullet points per box - you may have to write about more than one aspect of the cantata - but this gives you an overview of how to write a well-structured essay.

| **Harmony and tonality***Ensure you give details of the keys of each movement and how they relate to the tonic key of the work*. |
| --- |
| **Structures – chorus, recitative, aria etc.** |
| **Textures, e.g chordal, fugal imitative, solo and choral writing, instrumental.** |

| **Word setting and interpretation of text.** |
| --- |
| **Resources, accompaniment e.g. obbligato.** |
| **Rhythm and metre, e.g. from dance patterns (this may not be relevant to all works).** |

### Student Activity 4: General essay planning

| **­­­** |
| --- |
| **Title:** |
| **Work(s):­** |
| **Context:** |
| **Elements/features:**Piece 1:Piece 2 (if comparison): | Any other interesting points to go alongside?  |
| **Essay plan:** |