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| **WJEC** |
| AS Level Resources |
| **Set Work: Mozart Requiem** |

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| *Jan Richards* |

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| **Mozart Requiem**: Requiem Aeternam (+Kyrie); Dies Irae; Tuba Mirum; Rex Tremendae |

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| Activity A –  Background Information | Activity B –  Structure |
| Activity C –  Tonality | Activity D –  Texture |
| Activity E –  Structure / Themes | Activity F –  Thematic development |
| Activity G –  Harmony | Activity H –  Chords |
| Activity I – Instrumentation | |

**Activity A – Background Information**

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| This Requiem Mass in D minor (K.626) was composed in Vienna in 1791 and left unfinished when the composer died. It is one of the most famous works in the classical choral repertoire. |

Complete the following paragraph by inserting the correct information from the given list.

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
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| Mozart (1756–1791) was a composer from the era in music who was regarded as one of the most remarkable and naturally gifted musicians in musical history. He was a child , already composing and playing the violin and   |  | | --- | | ***Answers*** | | tonic | | musicologists | | Eybler | | imperfect | | Lacrimosa | | Classical | | D minor | | Clavier | | Three | | Complex | | double fugue | | Bb major | | Day of Wrath | | requiem | | Baroque | | European | | 1791 | | Introitus | | Vienna | | Constanze | | Franz | | organ | | prodigy | | soprano | | G minor | | Walsegg |   from the age of 5, performing in front of royalty. As an adult, he lived in poverty as he had achieved fame but little financial security. He spent his final years in .  In , as the story goes, a certain Count anonymously commissioned Mozart to write a , apparently intending to pass it off as his own work. All his life, Mozart had wanted to compose such a work. However, suffering from ill-health, he never delivered the work, as he died before he had finished composing it, only finishing as far as the first few bars of the . The opening movement, the Requiem aeternam, was the only section to be fully completed with all the orchestral and vocal parts. Mozart had received only part payment for this work in advance, so his wife  Mozart) needed to find someone to complete the work, so that she would receive the full payment.  Joseph von was one of the first composers to be asked to complete the score, but the task was later given to Süssmayer, a pupil and associate of Mozart who had previously orchestrated some work for the composer. Rumours surrounding the exact details of composition have eluded and entertained musicologists for many years – even since the 1970s, several other have attempted alternative completions of the Requiem.  All the movements are quite short, the scoring is somewhat modest and the choral writing not . The piece is popular with professional musicians and amateurs alike. The original content is an example of Mozart’s developed musical style, as he blended the textures and ideas of the with the new ways of the Classical era as exemplified in his instrumental works and operas. Certainly, this work must be perceived as a kind of tragic drama.    The opens in D minor, and finishes on an cadence which prepares us for the opening of the Kyrie, which is a . The next movement, the Dies Irae, is also in and written for the chorus; it is heard *allegro assai*, *forte* and in a fiery manner as the music represents the . The Tuba Mirum opens with a trombone solo accompanying the bass soloist, before the other soloists – the alto, tenor and then the soprano each sing their solo lines, before joining together at the end of the section which finishes in . The Rex Tremendae is a short but powerful choral section which starts in , but ends back in the  key of D minor.  The Requiem is scored for two basset horns in F, two bassoons, two trumpets in D, trombones, timpani, strings and continuo (cello, double bass and ). Vocally, the work is written for four soloists: , alto, tenor and bass, and a SATB mixed choir. |

**For further consideration:**

♫ Explain the difference between the accompanying orchestra for the Requiem and the standard classical orchestra used by Mozart in his symphonic works.

♫ Find out about the following religious works written by Mozart: the *C minor Mass* and the *Exsultate, jubilate*. Write a paragraph on each, and listen to the works; following the scores, if possible. (Scores are available on IMSLP). Working in pairs, note down any features of particular interest.

♫ Listen to the Requiem Mass for mixed chorus written by Luigi Cherubini in 1815. Write a short paragraph on the order of sections, and note what vocal forces and accompanying instruments were used.

**Activity B – Structure**

**Task**: Rearrange the section headings in the correct order, then match the sections with the correct bar numbers. [Bar numbers correlate to the Eulenberg edition]



|  |  |
| --- | --- |
| **REQUIEM AETERNAM** | |
| **Section** | **Bar numbers** |
| Closing choral section | 8–20 |
| Middle section | 32–48 |
| Orchestral introduction | 21–32 |
| First choral section | 1–8 |

The correct order would be:

|  |  |  |
| --- | --- | --- |
| **Section** | **Bar numbers** | **The function of the section is . . .** |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |

|  |  |  |
| --- | --- | --- |
| **KYRIE**  **The structure of the Kyrie is:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** | | |
| **Section** | **Bar numbers** | **The function of the section is . . .** |
| Exposition |  |  |
| Middle section |  |  |
| Final Section |  |  |
|  |  |  |

|  |  |  |
| --- | --- | --- |
| **DIES IRAE** | | |
| **Section** | **Bar numbers** | **The function of the section is . . .** |
| Exposition |  |  |
| Middle section |  |  |
| Final Section |  |  |
|  |  |  |

For further consideration:

♫ How does Mozart achieve variety in the *Dies Irae*?

♫ What do you think is the main consideration for the organisation of ideas and structure in the movements of the Requiem set for study? Discuss.

**Activity C – Tonality**

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| Complete the following paragraph about the key changes in the Requiem by inserting the correct information from the given list. |

|  |
| --- |
| ***Answers*** |
| Key |
| Sequenz |
| bar 19 |
| tonicisations |
| Baroque |
| G minor |
| soprano |
| F major |
| bar 7 |
| original |
| A minor |
| C major |
| bar 24 |
| 42 |
| Dorian |
| G minor |
| modulation |
| Tuba Mirum |
| opening section |
| medieval |

Musicologists have explained on many occasions how Mozart’s Requiem took inspiration from the past masters and the style. In terms of the harmony, his writing in this work is the musical element that appears to be more  than anything else in the work.

Mozart’s Requiem is written in the of D minor. His starting point for choosing this key was probably the  mode of the Dies Irae from the Sequence; this seems to influence the entire Requiem, though the  melody associated with the mode is never actually included in the work. The fact that D minor is the main key is probably less important than the ways that the keys related to D minor are used in the work.

The Requiem aeternae / Kyrie begins and ends in the home key of D minor. These sections remain in fairly close harmonic bounds, with the  to B flat major being the main shift in each. But, there are related keys briefly tonicised in the working. For example, in the opening section, the first main key change to B flat major is encountered in , ready for the short  solo. In terms of the passing modulations, or , it is possible to note a move to  as early as bar 5, and then A major in . In bar 22,  is tonicised, followed by F major in  , and  in bar 25.

In terms of the tonality, there is also an interesting passage from bars 34–42, which passes through the following keys: D minor in bars 34–35,  in bars 36–37, G minor in bars 38–39,  in bars 40–41 , and Bb major in bar . The music arrives back in D minor for the end of the  in bar 48.

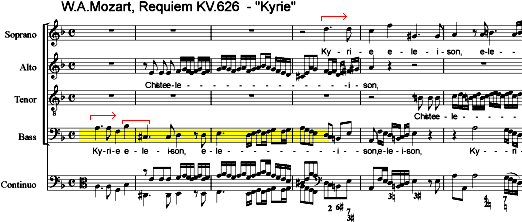
The Dies Irae is in D minor, and the is in Bb major. The Rex Tremendae begins in G minor, and ends back in the home key of D minor. All these sections contain moves to other tonalities which will be encountered during more detailed analytical study.

For further consideration:

♫ Working in pairs, discuss and note all the key changes seen in the *Dies Irae*section of the Requiem.

♫ How do the key changes / modulations relate to the home key? Are there any features of particular interest?

**Activity D – Texture**



*What does the word* ***texture***

*actually mean?*

**Task**: Working in pairs, discuss the meaning of the musical terms listed below:

Imitation

Counterpoint

Monophonic

Antiphony

Heterophonic

Unison

Homophonic

Fugal

Stretto

|  |
| --- |
| Now, identify and describe the types of texture found in the sections as indicated by the bar numbers below. |

|  |  |
| --- | --- |
| **Bar numbers** | **Identification / description of the texture** |
| Introitus: 8–13 |  |
| Introitus: 43–44 |  |
| Kyrie: 13–20 |  |
| Dies Irae: 41, 45, 49 |  |
| Dies Irae: 57–65 |  |
| Tuba Mirum: 1–7 |  |
| Tuba Mirum: 51–62 |  |
| Rex Tremendae: 7–12 |  |
| Rex Tremendae: 20–22 |  |

**For further consideration:**

♫ Listen to the Kyrie from Mozart’s Mass in C minor, K.427, and note the different types of texture used. Refer to the score on IMSLP – you can follow this while you listen.

♫ Write a short essay on Mozart’s use of texture in the Kyrie of the Requiem. Pay special attention to the writing for voices and instruments.

♫ The following terms are sometimes used when describing the texture of a section of music. Give the precise meaning of these terms: **spacing of parts**, **contrapuntal**, **countermelody**, **chordal**, **double fugue**.

♫ Musicologists agreed that Mozart’s style in this work has been influenced by Handel and Bach. How does his music in the Requiem reflect the ‘Baroque’ style?

**Activity E – Structure / Themes**

* a theme is the melodic material upon which part (or all) of a composition is based
* a theme is usually a complete phrase

Each of the sections presents its own themes / subjects. The words and music are inseparable, but they are treated in different ways. There is a readiness for Mozart to be guided by the text, one stage at a time. This affects the formal framework of the individual movements.

Identify the following themes, and state where they may be found (section / bars), which part sings these particular lines, and what key the music is in at that point.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **SECTION** | **BARS** | **KEY** | **PART** |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |

**Tasks:**

* Describe the overall structure of the first section, the *Introitus*. Comment on features of particular interest.
* Comment on the treatment of the thematic /subject material in the *Kyrie*, also explaining the word-setting.

**Activity F – Thematic development**

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| **Task 1**.Describe the musical features of both the thematic subjects in the *Kyrie*, and then discuss and note down how the material has been treated and developed in subsequent passages, as indicated. |

|  |  |
| --- | --- |
| **Musical features of the ‘Christe eleison’ subject :** | **Treatment / development from bars 2–12:** |
| **Musical features of the ‘Kyrie eleison’ subject:** | **Treatment / development from bars 20–30:** |

|  |
| --- |
| **Task 2**: Identify and explain two ways in which contrast has been achieved in the last five bars of the *Kyrie* section. |

|  |
| --- |
| **(i)** |
| **(ii)** |

♫ Explain the devices heard in the following bars:

|  |  |
| --- | --- |
| **Bars** | **Devices** |
| Upper strings, *Introitus*, bars 1–4 |  |
| Strings, *Introitus*, bars 26–30 |  |
| Bass of chorus, *Dies Irae*, bars 10–15 |  |
| Vocal parts, *Kyrie*, bars 33–36 |  |

♫ Working in pairs, identify the ways in which Mozart develops the thematic material in the

*Dies Irae* section.

**Activity G – Harmony**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **What is a cadence?**   1. Consider the following definitions and decide which is the correct one:  * – *the final chord of a piece of music* * – *the opening progression of chords in a phrase* * – *a progression of (at least) two chords that concludes a*   *phrase, or a piece of music*   1. There are four main types of cadence. What are they made up of?  |  |  | | --- | --- | | Type of Cadence | Consisting of: | | 1) |  | | 2) |  | | 3) |  | | 4) |  | |

**Task 1**. Referring to your score of the Mozart Requiem, note the section and bar numbers where the following cadences may be located:

|  |  |  |
| --- | --- | --- |
| **Cadences** | **Section** | **Bar numbers** |
| Perfect cadence in G minor |  |  |
| Imperfect cadence in D minor |  |  |
| Perfect cadence in C minor |  |  |
| Imperfect cadence in Bb major |  |  |
| Perfect cadence in A minor |  |  |

**Task 2.** Identify the **keys**, **chords**, and **cadences** in the following bars of the *Dies Irae*:

|  |  |  |  |
| --- | --- | --- | --- |
| **Bars** | **Key** | **Chords** | **Cadence** |
| 94–101 |  |  |  |
| 674–68 |  |  |  |
| 401–402 |  |  |  |
| 53–54 |  |  |  |
| 15–16 |  |  |  |
| 30–31 |  |  |  |

ADDITIONAL TASKS

♫ Working in pairs, map out the entire harmonic structure of the *Tuba Mirum*, and list as many cadences as you can. For further understanding, the process could be repeated with all the remaining sections.

♫ Write a variety of cadences (for four parts, e.g. S.A.T.B.) in D minor, contrasting both the arrangement and the positioning of the chords.

**Activity H – Harmony: Chords**

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| When studying the music of the Western Classical Tradition, you must learn and understand about the different types of chords and the way that they are used in a piece of music. |

**Task 1**.Many Western harmonic styles are based on the triads built on each degree of the scale. Using Roman numerals, identify the primary triads and the secondary triads, and state their technical name. (The first one has been done for you.)

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Type of triad** | **Identification of triad (Roman numerals)** | **Technical name**   |  | | --- | | C major:  http://www.musiclearningworkshop.com/wp-content/uploads/chord-c-scale-7-label2-num.gif | | D minor  http://www.guitarcommand.com/wp-content/uploads/2014/11/Chords-In-D-Minor-Diatonic.gif  i iio III iv v V7 VI VII | |
| **PRIMARY TRIADS:** | **I** | **Tonic** |
|  |  |  |
|  |  |
|  |  |
| **SECONDARY TRIADS** |  |  |
|  |  |  |
|  |  |
|  |  |
|  |  |

**Task 2**.Complete the following table, identifying the **position** of the chord (e.g**.** **2nd inversion**) and noting the accepted figuring (e.g. **6/4**)

|  |  |  |  |
| --- | --- | --- | --- |
|  | **Position** | **Figuring** |  |
| A chord with the root in the bass is known as a |  | ( ) | chord. |
| A chord with the 3rd in the bass is known as a |  | ( ) | chord. |
| A chord with the 5th in the bass is known as a |  | ( ) | chord. |
| A chord with the 7th in the bass is known as a |  | ( ) | chord. |

**Task 3**.Complete the following sentences by identifying the chords in the Introitus section of the Requiem.

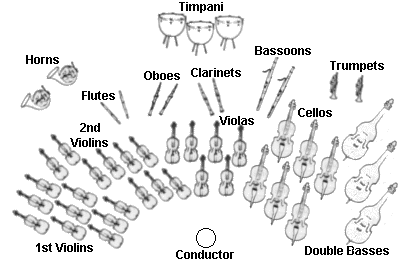
1. The first chord in bar 3 is . . .
2. The last chord in bar 1 is . . .
3. The first chord in bar 7 is . . .
4. The last chord in bar 22 is . . .
5. The first chord in bar 45 is . . .
6. The last chord in bar 32 is . . .
7. The chords in bar 30 are . . .
8. The chords in bar 26 are . . .

Using the A major triad as a starting point, follow the instructions to create a different chord each time.

* Add a fourth note to create the dominant 7th of D minor
* Add an accidental to change this to the tonic minor in A minor
* Add an accidental to create an augmented chord
* Add a 4th note and an additional accidental to create a diminished chord
* Take away a note to leave a perfect 5th
* Rearrange the notes to write a tonic first inversion chord
* Take away a note to leave a minor 3rd



**Activity I – Instrumentation**



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| --- | --- |
| 1. | This is a relatively small Classical orchestra, using \_\_\_\_\_\_\_\_\_\_\_, some \_\_\_\_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_\_\_\_\_\_ and timpani. |
| 2. | In this orchestra, the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and \_\_\_\_\_\_\_\_\_\_ are the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ instruments. This means that their music appears to be in a different \_\_\_\_\_\_. |
| 3. | Throughout the work, the \_\_\_\_\_\_\_\_\_\_\_\_\_\_ are pitched in D. This means that they sound \_\_\_\_\_\_\_\_\_\_\_\_\_ higher than written on the score. The basset horns are pitched\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. This means that they sound \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ than concert pitch. |
| 4. | There is one string instrument that regularly uses a different \_\_\_\_\_\_\_\_ than the rest of the strings. This instrument is the \_\_\_\_\_\_\_\_\_\_\_. It uses an\_\_\_\_\_\_\_\_\_\_\_ clef, sometimes referred to as a \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, because the centre point indicates the position of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. |
| 5. | In addition to the above named instruments, there is also a line of music for the\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. The instruments used in this are the  \_\_\_\_\_\_\_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_\_\_\_\_\_\_ and \_\_\_\_\_\_\_\_\_\_\_\_\_. |
| 6. | Mozart uses three \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ in the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  orchestra for the Requiem – the alto, \_\_\_\_\_\_\_\_\_\_, and bass. |
| 7. | It is noteworthy that Mozart has not used any of the higher \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, i.e. no \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_\_\_\_\_, or  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. |
| 8. | The drums used in this symphony are called \_\_\_\_\_\_\_\_\_\_\_\_\_. At this time, they would have been tuned to the notes of\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. |
| 9. | The largest family of instruments in the orchestra is the \_\_\_\_\_\_\_\_\_\_\_\_\_\_ family. This actually consists of two lines for the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. The second part is usually lower in \_\_\_\_\_\_\_\_\_\_. |
| 10. | Mozart has used two\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ in the orchestra. These are the  \_\_\_\_\_\_\_\_\_\_\_\_\_\_ instruments in the woodwind family. They are non-transposing instruments in the\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. |

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| ***Answers:*** |
| tenor |
| bassoons |
| organ |
| trumpets |
| woodwind |
| dominant |
| a 5th lower |
| Tuba mirum |
| brass |
| basset horns |
| darker |
| clef |
| strings |
| middle C |
| D and A |
| a tone |
| in F |
| violins |
| timpani |
| transposing |
| Introitus |
| viola |
| string |
| tonic |
| trumpets |
| cello |
| woodwind |
| movable C clef |
| oboes |
| pitch |
| basso continuo |
| clarinets |
| trombones |
| double bass |
| flutes |
| key |
| alto |
| lowest |
| key of C |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| ***ff*** | Fagotti | TUTTI | ***fz*** | *Soli.* |
| Allegro assai | *Pizz.* | Fg. | *[zu 2]* |  |

For further consideration:

♫ Explain the difference between the first subject and the second subject theme, relating you observation to the first movement of the Drum Roll symphony.

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In pairs, discuss the meanings of the following symbols and directions as seen on the score:

**The following notes relate to the student worksheets.**

**Activities**

**A**

This first section is designed to provide the students with some basic factual details. They will benefit tremendously from considering the additional tasks as suggested – perhaps working in pairs, or groups, if preferred. Encouraging them to prepare their research and findings in the form of PowerPoint presentations to the rest of class will provide them with additional notes and enhanced contextual knowledge.

[Note: In worksheets such as these, students are advised to cross off the words from the given list as they are included in the paragraph.]

**B**

It is very important that students realise that they will only understand the structures through careful appreciation of the musical material, and how it is organised. Constant reference to the score, the bar numbers and continuous identification of significant themes, as well as the way in which they are presented and developed within the structure, will reinforce their understanding. Discussion about the basic function of each section will also assist in clarifying the outline.

The extension tasks suggested for further consideration provide opportunity for more detailed written responses which demand in-depth understanding of the musical elements, context and language.

**C**

Knowledge of the overall key structures is crucial. This activity is designed to encourage thoughtful understanding of some general aspects of the tonality as regards the various sections. Students must always be encouraged to work closely with the score, locating the keys and any changes for themselves, and listening to the music as often as possible.

**D**

The aim here is to clarify some terminology, and to identify what types of textures are used in the sections of the Requiem set for study. The suggested research intended for further consideration will assist in broadening their understanding. Students should also be encouraged to present some of their composing ideas using differing textures.

**E**

This activity confirms part of the overall structures, identifying some themes and placing them correctly within the work. Students must grasp the concept of thematic identification and the significance of motifs, repetition and balance.

**F**

Students would be well advised to track the presentation and development of all the thematic / subject material, noting similarities, differences and elaboration in the use of the musical elements and the way the material is presented.

Furthermore, with reference to the developmental devices evident in the movement, it would be good practice to identify as many as possible on their personal score. Clear understanding in this aspect will encourage similar inclusion and detail in their personal compositions.

**G**

The recognition of various cadences (in different keys) is essential to the understanding of the overall structure. Appreciation of the main cadences assists recognition of their inclusion and function. Individual / pair work in mapping out cadential progressions would be beneficial, along with suggested implementation of similar practice in their compositions reflecting the Western Classical Tradition.

**H**

This covers some basic theoretical information about chords. As with cadences, students must be able to recognise and use a variety of chords in different positions, both in written and aural work. This encourages students to ‘spot identify’ chords within the score, and appreciate the make-up of a chord.

**I**

This task offers opportunity to consider some details of the instruments and their particular features in the work, with some reference to performance signs and symbols. Their knowledge must include details of transposing instruments, different clefs, the limitations of some of the instruments, balance within the score, etc.