

1. Context and structure

1	J.S. Bach	One of the greatest Baroque composers, much music of sacred nature and produced for the churches where he held the position of director of music.
2	Movement one	A movement for chorus in nine phrases, based on the lines of the hymn.
3	Movement two	Starts and ends with a ritornello, with the nine phrases representing the lines in between.
4	Movement eight	In this movement the structure is reflecting the lines of the hymn, so it is in nine phrases.
5	Ritornello	Compositional technique used extensively in the Baroque period, where a musical passage is heard repeatedly (complete or partial), alternating with sections of contrasting material.

3. Sonority – How the instruments are used

1	Resources	Written for SATB soloists, SATB choir, 3 oboes, 2 violins, and both cello e cembalo and violone e organo – unusual.
2	1st mvmnt	SATB choir and tutti Orchestra. Vocals doubled by Orchetra.
3	2nd Mvmnt	Duet for Soprano and Bass with string accompaniment and solo Oboe.
4	8th mvmnt	4 part SATB choir with orchestra doubling vocals.

2. Melody

1	Angul ar	Movement by leaps. Bar 51-52, mvmnt two in the bass.
2	Chro matic	Movement by semitones. Bar 99 mvmnt one.
3	Conju nct	Movement by steps. E.g. first melody with only small leaps of 4 th and 5ths.
4	Count ersub ject	Subsidiary subject, accompanying the subject or its answer. Mvmnt one,
5	Melis matic	Several notes sung to the same syllable. E.g. bar 9-10 in bass.
6	Orna ment ation	Notes that decorate a melody. E.g. cantus firmus in mvmnt two.
7	Passi ng note	A note that connects two pitches a 3rd apart. E.g. cantus firmus in mvmnt one.
8	Seque nce	A motif or phrase which is repeated at a higher or lower pitch. E.g. ascending sequence in bar 11, vln 1.
9	Subje ct	A recognisable melody upon which a composition is based. Mvmnt one,
10	Syllab ic	One note per syllable. E.g. all of mvmnt 8.
11	Trill	Rapid alternation of two notes. Bar 26 mvmnt two.

4. Key vocabulary

1	Baroque Period	Era in Western music between 1600 and 1750. Composers included Bach, Vivaldi and Handel.
2	Cantata	A narrative piece for solos, chorus and orchestra.
3	Aria	A song for solo voice, typically in Classical music. Mvmnt 2.
4	Cantor	Sings solo passages to which the choir responds.
5	Chorale	A hymn tune sung in SATB format. The voices are usually chordal. Mvmnt 8.
6	Hymn	A religious composition based on a poem.
7	Sacred	Music for a religious occasion.
8	SATB	Choral scoring for soprano, alto, tenor and bass voices.
9	Cantus Firmus	A melody used as the basis for a polyphonic composition. Ours is based on a hymn by Luther from 1529..

5. Texture

1	Canon	Contrapuntal device where the melody is overlapped by the same melody in another part starting a few notes later. E.g. mvmnt one with unembellished cantus firmus between the oboes and second continuo part.
2	Contrapuntal	A polyphonic texture where the parts play against each other and interweave. E.g. Mvmnt one.
3	Fugal	Contrapuntal compositional technique built on a subject that is imitated between parts. Mvmnt one.
4	Layering	Arranging musical parts in layers. E.g. building up as mvmnt one starts.
5	Homophonic	Melody and accompaniment. E.g. mvmnt 8.
6	Polyphonic	When 2 or more different lines play simultaneously. E.g. four part texture mvmnt 1.
7	Heterophony	Parts based on the same musical idea, but in different rhythms. E.g. bass, soprano and oboe in movement two.

6. Tempo, metre and rhythm

1	Anacrusis	One or more notes that occur before the first strong beat of a phrase. E.g. mvmnt 8.
2	Dotted rhythms	A swung rhythm usually with the 1st longer than the 2nd. E.g. mvmnt 1.
3	Moto perpetuo	Constant rhythmic movement. E.g. mvmnt 2 semis.
4	Syncopation	Rhythmic device where a note is stressed on a weak beat or between beats. E.g. mvmnt 2.
5	Tied notes	A held note. E.g. mvmnt one.

7. Harmony and Tonality

1	D major	The home key of the piece – uses 2 sharps.
2	Modulations	Piece modulates to related keys such as A major (dominant), G major (subdominant), F# minor, B minor and A minor.
3	Imperfect cadence	Chord I,II or IV to V. Sounds unfinished. Bar 10 of mvmnt 8.
4	Inversion	When the bottom note of a chord is not the root.(Usually 3rd or 5th).
5	Pedal	A sustained or repeated note sounded against changing harmonies. Tonic pedal bar 27 and 57.
6	Perfect cadence	Chords V-I. A chord pattern that makes a phrase sound finished.
7	Secondary dominant	The dominant of the dominant in any key.
8	Suspension	Harmonic device where a note is held back. It creates a dissonance, which is resolved when the note is sounded. The note may be tied or repeated. Bar 16 of 1 st mvmnt.

8. Key vocabulary

1	Melody dominated homophony	A tune with an accompaniment, e.g. 2 nd movement.
2	Tutti	A passage where all instruments are playing.
3	4/2	Simple quadruple time.
4	4/4	Simple quadruple time.
5	Diatonic	Chords and melody belong to the key, not chromatic.
6	Functional	Music that uses traditional cadential progression.
7	Subject	The main musical idea used in a fugue.(tenor, bar 1-3 mvmnt one).
8	Answer	Another instrument repeating the subject but at a different pitch. (alto, bar 3, 1 st mvmnt)
9	Countersubject	A secondary tune played whilst others play the subject. Tenor, bar 4, 1 st mvmnt.