Teachers Resource Kit

SYDNEY SYMPHONY ORCHESTRA

JS BACH
Magnificat in D

Learning & Engagement
Stages 5 & 6

Magnificat in D major BWV 243.2 (1733) by Johann Sebastian Bach
Stage 5 & 6 Teaching Resource

Sydney Symphony Orchestra

Acknowledgements

Contact

For information concerning the Sydney Symphony Orchestra's Learning & Engagement program, contact:

Email: education@sydneysymphony.com

Online: www.sydneysymphony.com

"Your life can be changed and enriched through all sorts of music; music from now, music from the past, music from the very distant past and music from as recently as yesterday.

Through intensive listening students become involved in one of the highest orders of thinking.

As a teacher, by bringing students to a concert and studying music in the classroom, you are providing your students with a special pathway to musical knowledge through direct experience of and contact with live music."

Richard Gill AO
(1941 – 2018)

Conductor, notable educator and advocate. Richard was the founding Artistic Director of Education at Sydney Symphony. He has inspired generations of musicians through his work and continues to inspire new generations through his legacy.

Syllabus links

NSW Curriculum

Magnificat in D major BWV 243.2 by Johann Sebastian Bach covers a range of topics from the NSW syllabus:

Years 7-10 Mandatory

Art Music of the Baroque Period
Music of a culture

Years 7-10 Elective

Baroque Music
Music of a Culture
Music for Large Ensembles

Music 1 Preliminary and HSC

Baroque Music
Music and Religion
Music for Large Ensembles
Music of a Culture
Music of the 18th century

Music 2 Preliminary

Mandatory Topic: Music 1600-1900
Additional Topic: Music of a Culture

Music 2 HSC

Additional Topics: Music of a Culture
                   Baroque Music

Syllabus Outcomes

The activities included in this kit cover a range of outcomes across the NSW Music Syllabus stages, as mapped below:

Stage 5 Elective Music

Activities	Syllabus Outcomes	Ideas for Assessment
Activity 1: Aural/Performance Movement I: *Magnificat*	5.2, 5.3, 5.9, 5.12	Group performance of *Mag-Max Sampler* (classroom arrangement) with student markings for expression
Activity 2: Aural/Composition Movement II: *Et Exultavit*	5.7, 5.4, 5.8	1. Student response to analysis of the excerpt 2. Composition utilising musical concepts studied
Activity 3: Score Reading/Musicology Movement IV: *Omnes Generationes*	5.8, 5.9, 5.11	Summary of student discussion on how Bach used instruments and voice to express written text
Activity 4: Musicology/Improvisation/ Performance Movement X: *Suscepit Israel*	5.4, 5.7, 5.9. 5.12	Performance of improvisation using the *Peregrinus* mode as a *cantus firmus*
Activity 5: Aural/Musicology, Composition, Creative IT Movement XII: *Gloria*	5.2, 5.4, 5.7, 5.10	1. Analysis of excerpt involving the musical concepts. 2. Composition using musical concepts as Bach did to express text **or** 3. Create a lyric video for the *Gloria* excerpt with consideration of musical concepts identified.

Stage 6 Music 1

Activities	Syllabus Outcomes	Ideas for Assessment
Activity 1: Aural/Performance Movement I: *Magnificat*	P1, P2, P4, P5, P10 H1, H2, H4, H5, H10	1. Ideas for expressing text with instrumental and vocal ensembles 2. Performance and self-evaluation of the classroom arrangement *Mag-Max Sampler*
Activity 2: Aural/Composition Movement II: *Et Exultavit*	P2, P3, P4, P6, P10 H2, H3, H4, H6, H10	Composition using musical concepts studied to express text in instrumental and/or vocal ensembles
Activity 3: Score Reading/Musicology Movement IV: *Omnes Generationes*	P2, P4, P6 H2, H4, H6	1. Responses to questions analysing the score. 2. Discussion summary list: Music and Text as Bach treated it
Activity 4: Musicology/Improvisation/ Performance Movement X: *Suscepit Israel*	P3, P4, P6, P9, P11 H3, H4, H6, H9, H11	Student preparation, performance and evaluation of an improvisation utilising the *peregrinus* mode as a *cantus firmus*
Activity 5: Aural/Musicology, Composition, Creative IT Movement XII: *Gloria*	P2, P3, P4, P7, P10 H2, H3, H4, H7, H10	1. Analysis of *Gloria* with respect to musical concepts. 2. Own *Gloria* composition demonstrating understanding of Bach's use of musical concepts **or** 3. Lyric Video for the *Gloria* segment, demonstrating understanding of Bach's use of musical concepts.

Stage 6 Music 2

Activities	Syllabus Outcomes	Ideas for Assessment
Activity 1: Aural/Performance Movement I: *Magnificat*	P1, P2, P5, P6, P11, P12 H1, H2, H5, H6, H11, H12	1. Responses to Activity 1 questions 1, 2, 3 2. Performance and evaluation of *Mag-Max Sampler* using markings to enhance expression of text
Activity 2: Aural/Composition Movement II: *Et Exultavit*	P2, P3, P4, P5 H2, H3, H4, H5	1. Students response to Aural questions 1, 2, 7 2. Composition using musical concepts studied to express text
Activity 3: Score Reading/Musicology Movement IV: *Omnes Generationes*	P2, P5, P6, P7 H2, H5, H6, H7	1. Responses to questions 1(a) – 1(h) analysing the score. 2. Essay: "Bach's genius in his expression of text with voice and instruments"
Activity 4: Musicology/Improvisation Performance Movement X: *Suscepit Israel*	P3, P5, P7, P10, P11, P12 H3, H5, H7, H10, H11, H12	1. Responses to Activity questions 1, 2, 3 2, Student preparation, performance, evaluation of improvisation utilising *peregrinus* mode as the *cantus firmus*
Activity 5: Aural/Musicology, Composition, Creative IT Movement XII: *Gloria*	P2, P3, P8, P9, P10 H2, H3, H8, H9, H10, H11	1. Responses to Activity questions 2(a) – 2(i) 2. Original composition of a *Gloria* utilising musical concepts used by Bach

Work: *Magnificat in D major BWV 243.2 (1733) by Johann Sebastian Bach*

Composer Background

Johann Sebastian Bach (1685-1750)

'I have had to work hard; anyone who works just as hard will get just as far' – J.S. Bach

At the age of ten, both of Johann Sebastian Bach's parents died. His father had been a string player employed by local officials in Eisenach. His older brother, Johann Christoph, took care of him. He had been a pupil of the famed Johann Pachelbel and gave Bach his first formal keyboard lessons.

By 15 years of age, Bach was an accomplished singer in a choir, and by 17 years of age a proficient organist. At 20 years of age, Bach went to Lübeck to get acquainted with the organ technique and compositions of the influential Dietrich Buxtehude. He was becoming steeped in the culture of northern Germany, its traditional musical forms: hymns, chorales, the traditional Lutheran church service, as well as keyboard music.

At age 22, Bach married his first wife, Maria Barbara. He began writing church cantatas, works for organ and became a proficient organ builder. So began his lifelong employment in a string of Lutheran churches. At first, he was influenced only by traditional styles and conventions. But by 1714 nearing 30 years of age, Bach began to be influenced by new Italian styles and forms, especially from Italian opera. Antonio Vivaldi had a particularly strong influence on his compositions.

Many instrumental works followed, including: chamber and orchestral music, sonatas for strings and keyboards, the *Brandenburg Concertos*, *French Suites*, Inventions and the *Well-Tempered Clavier, Book 1.*

Bach incorporated motives from dances and operatic arias in his original fugue technique.

At age 35, Maria Barbara died and the next year, Bach married Anna Magdalena, an accomplished musician and composer. They moved to Leipzig in 1722 and so began his most prolific period of composition, in the employ of the Nickolaikirche and Thomaskirche. In the next 28 years he would write numerous cantatas (famously at the rate of one a week some years), the *Magnificat, St John Passion, St Matthew Passion*, the *Christmas Oratorios* and *Ascension Oratorio*. Instrumental works at this time included Clavier *Partitas*, Concertos in the Italian style, the first ever keyboard and orchestra compositions as well as Book 2 of the *48 Preludes and Fugues*.

This staggering rate of composition, by necessity of his employment, meant little time for waiting around for inspiration, and maximum "working hard" (in his own words).

One word for viola players: Bach's string instrument of choice was the viola! He liked being "in the middle of the harmony"!

Work Background: *Magnificat in D major BWV 234.2 (1733)*

(a revision of the 1723 Magnificat in Eb major BWV 234.1)

> *'By 1733, Bach had gained much practice in composition and had experienced profound joy and also profound tragedy. He was now able to wield his supreme knowledge and skill of counterpoint, access his deep well of human experience, and pour it into every note.'*
>
> *Madeleine Easton on the Magnificat*[1]

The *Magnificat* is the song of praise sung by Mary when she visited her cousin Elizabeth, both of them miraculously pregnant. This is recorded in the book of Luke in the Bible, chapter 1, verses 46-55.

A number of factors determined Bach's treatment of the *Magnificat* when he first penned it in 1723:

- the ancient tradition of the Latin liturgy in the 9th and 10th centuries that employed the *tonus peregrinus*, the pilgrim's tone, the ninth tone associated with the *Aeolian mode*
- the musical and liturgical traditions of Lutheran Leipzig
- the text, the actual words and phrases from the Bible, each verse traditionally a separate movement
- the duration: this was only one part of the Lutheran Vespers service and needed to be no longer than 30 minutes
- the season: Christmas, for which the 1723 version was written; the Feast of Annunciation (probably) for the 1733 version
- the need to impress his new employers at the Thomaskirche where he was newly employed six months earlier
- instrument changes from 1723 t0 1733

With respect to these considerations, Bach's *Magnificat* has these features:

- a reference to the *tonus peregrinus* plainsong in *Suscepit Israel*
- contemporary convention in Lutheran liturgy required a separate movement for each verse of the text, so he wrote a 12-movement work (twice as long as his usual cantatas)
- the text is totally regarded in the music: duration, pitch, tone, sequences, alternation of chorus and soloists, texture and ensemble composition are all determined by the text.
- no single movement is more than 100 bars; the entire work is less than 600 bars (most atypical for Bach in such a composition)
- the 1723 version was written for Christmas and required 4 hymns, a tradition set up by his predecessor, Kuhnau; these were dropped from the 1733 version which was written for a Marian feast.
- he probably was aiming at a work traditional enough to be acceptable, but innovative enough to impress his new employers; hence, for example, the systematic tonal structure of the movements
- he changed the key from E flat (1723) to D major (1733) in order to use trumpets (Baroque trumpets that played in D) and the timpani (two drums, one tuned to the tonic, the other to the dominant).

As with all Baroque composers, Bach studied the works of his contemporaries and forebears. For instance, his treatment of *Omnes Generationes* originates with Albinoni and the first chorus has more than a nod to Monteverdi. He embraced "the rich artistic tradition which he had inherited and to which of course, he himself belonged"[2]

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[1] Easton, Madeleine (2021) Bach Akademie program notes
[2] Marshall, Robert L. (1986) 'The Music of Johann Sebastian Bach'. Shirmer, NY

Instrumentation of work

Woodwind	Brass	Percussion	Strings	Continuo
2 Flutes	3 Trumpets	Timpani	Violins I	Organ
2 Oboes		(tonic and dominant)	Violins II	Cello
2 Oboes D'Amore			Viola	

Voice

Solo	Ensemble
Soprano I, II	Soprano I, II
Alto	Alto
Tenor	Tenor
Bass	Bass

Listening Guide

Overview

Duration: 28 minutes

(n.b. Bach did not number the movements)

1.   *Magnificat* (Magnifies/gives praise …)
2.   *Et Exultavit Spiritus* (My spirit rejoices….)
3.   *Quia Respexit* (Because He has looked upon …)
4.   *Omnes Generationes* (all generations)
5.   *Quia Fecit* (Because He did great things …)
6.   *Et Misericordia* (and mercy …)
7.   *Fecit Potentiam* (He shows strength …)
8.   *Deposuit Potentes* (He has put down the mighty …)
9.   *Esurientes* (The hungry …)
10.   *Suscepit Israel* (He helps His servant Israel …)
11.   *Sicut Locutus Est* (As He spoke …)
12.   *Gloria Patri* (Glory to the Father…)

Audio Excerpts

Audio Excepts are from Youtube: [Bach Magnificat BWV 243 – Van Veldhoven/Netherlands Bach Society 2020 (28.29min)](#)

Excerpt No.	Movement	Bars	Time	Activity	Page
1	*Magnificat*	1 - 90	0.08 – 2.25	1	21
2	*Ex Exultavit*	1 - 12	3.04 – 3.30	2	25
3	*Omnes Generationes*	1 - 27	8.14 – 9.30	3	27
4	*Suscepit Israel*	1 - 37	22.26 – 24.28	4	29
5	*Gloria Patri*	1 - 42	26.13 – 28.30	5	32

Score Extracts

Score Extracts are taken from [www.free-scores.com](#), [Magnificat in D major BWV 243 (BC.E14) Johann Sebastian Bach Full Score](#)

Extract No.	Movement	Bars	Activity	Page
1	*Magnificat*	1 - 90	1	21
2	*Ex Exultavit*	1 - 12	2	25
3	*Omnes Generationes*	1 - 27	3	27
4	*Suscepit Israel*	1 - 37	4	29
5	*Gloria Patri*	1 - 42	5	32

Listening Guide

The recording used for timing is: [Bach-Magnificat BWV 243 – Van Veldhoven/Netherlands Bach Society – youtube](...)
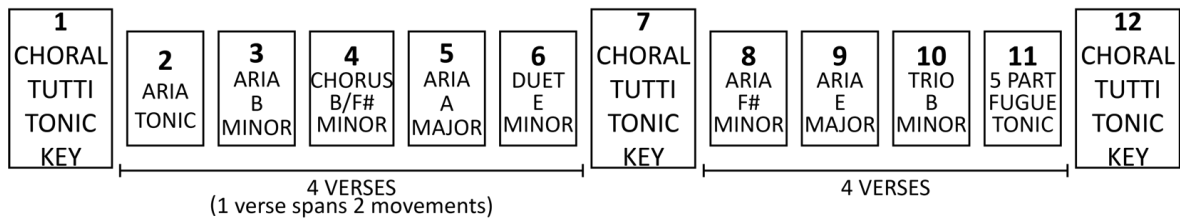
Overall Structure

Movt	Text from Luke 1 Latin/English	Key/Relation	Instruments	Voice	Form/Style
1 0.08-2.56	Verse 46: *"Magnificat anima mea Dominum"* *"My spirit proclaims the greatness of the Lord"*	Tonic D major	Tutti	SSATB Choir	Ternary Italian aria, concerto style
2 3.06-5.21	v.47: *"Est exsultavit spiritus meus in Deo salutari meo"* *"And my spirit has rejoiced in God my Saviour"*	Tonic D major	Strings and Continuo	Soprano II solo	Ternary Aria as minuet
3 5.26-8.14	v.48a: *"Quia respexit humilitatem ancillae suae ecce enim ex hoc beatam me dicent"* *"Because He has looked upon the humility of His maid servant who shall be called blessed"*	Relative minor B minor	Oboe d'amore I and Continuo	Soprano I Solo	Binary Aria with obbligato
4 8.14-9.30	v.48b; *"Omnes generationes"* *"(to) all generations"*	Starts in Rel minor, B minor, finishes in F# minor	Tutti (minus trumpets) and timpani	SSATB choir	Fugal Turba/ Crowd chorus
5 9.37-11.45	v.49: *"Quia fecit mihi magna qui potens est, et sanctum nomen eius"* *"because He did great things for me and holy is His name."*	Dominant Major A Major	Continuo only	Bass solo	Melody and variations above a ground bass
6 11.50-15.23	v.50 *"Et misericordia a progenie in progenies timentibus eum"* *"And His mercy is on those who fear Him generation to generation"*	Super-tonic minor E Minor	Flutes I, II doubling with Violins I, II Viola Continuo	Alto Tenor	Ternary Aria
7 15.27-17:21	c.51 *"Fecit potentiam in brachio suo, dispersit superbos mente cordis sui"* *"He shows strength with His arm; He has scattered the proud in the imagination of their hearts"*	Tonic Major D major	Tutti	SSATB	Hymn-like chorale
8 17.27-19.28	v.52 *"Deposuit potentes, de sede, et exaltavit humiles"* *"He has put down the mighty and exalted the humble"*	Relative minor of the dominant F# minor	Violins in unison and Continuo	Tenor	Ritornello Aria
9	v.53 *Esurientes implevit bonis et divites dimisit inanes"*	Dominant of the Dominant E major	Flutes I, II and	Alto	Ritornello Aria

Movt	Text from Luke 1 Latin/English	Key/Relation	Instruments	Voice	Form/Style
19.34-22.23	*"He has filled the hungry with good things and the rich He has sent empty away"*		Continuo		
10 22.26-24.28	v.54 *"Suscepit Israel puerum suum, recordatus misericordiae suae"* *"He has helped His servant Israel, In remembrance of His mercy"*	Relative minor B minor	Oboes in unison and Continuo	Soprano I Soprano II Alto	Fugal 'cantus firmus'
11 24.30-26.13	v.55 *"Sicut locotus est ad Patres nostros, Abraham et semini eius in saecula"* *"In accordance with what He said to our fathers, to Abraham and to His seed forever."*	Tonic Major D major	Continuo only	SSATB	Fugal chorale
12	(Not from Luke; a traditional benediction) Gloria Patria, gloria Filio, gloria et Spiritui Sancto! Sicut erat in principio et nunc et semper et in saecula saeculorum. Amen" *"Glory to the Father, glory to the Son, glory also to the Holy Spirit! As it was in the beginning, now and always throughout the ages."*	Tonic Major D major	Tutti	SSATB	Fugal Chorus

Important Features of the Overall Structure[3]

- Bach chose a *concertato* sectional construction: several movements involving chorus, orchestra and vocal soloists.
- The text is treated in a "non-linear" way i.e. parts of the text are repeated numerous times by the singers.
- He set out the movements with a balance and symmetry that give the full work its uplifting and exultant character.
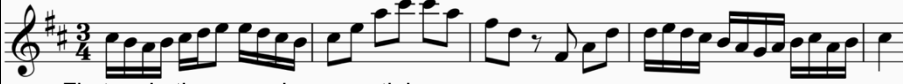
| 1 CHORAL TUTTI TONIC KEY | 2 ARIA TONIC | 3 ARIA B MINOR | 4 CHORUS B/F# MINOR | 5 ARIA A MAJOR | 6 DUET E MINOR | 7 CHORAL TUTTI TONIC KEY | 8 ARIA F# MINOR | 9 ARIA E MAJOR | 10 TRIO B MINOR | 11 5 PART FUGUE TONIC | 12 CHORAL TUTTI TONIC KEY |

4 VERSES
(1 verse spans 2 movements)

4 VERSES

- The whole work is built symmetrically around the Movement VII
- Three main pillars: Mvts I, VII and XII. All full choral, full orchestra, tonic key
- 2 solo Arias follow the main Mvts I and VII
- Small ensembles, Mvts V and VI and Mvts X and XI, proceed the main Mvts VII and XII
- Movements III and X are both relative minor

No written account by Bach has been found for this thoroughly thought-out symmetrical pattern. However, there is no doubt it is a deliberate plan.
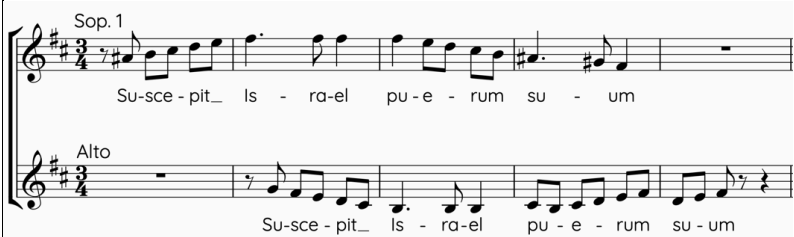
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[3] Easton, Madeleine op.cit.

Important Themes and Movement Structure

Movement	Bar	Main Themes/Structure
1	1-15	• A *concerto tutti* but in the form of an *Italian Aria* • Tutti orchestral ensemble announces first main motive • First main theme (bars 1-4), oboe 1, tonic Oboe 1
	16-30	• Second main theme (bars 16-19), violin 1, dominant (at start) Violin 1
	23-24	• First main theme makes a partial reappearance.
	31-75	• Chorus with only continuo enters like a concerto soloist imitating the first main theme, proceeding with tutti ensemble. Soprano I (31-32) mag - - ni - fi-cat • Altos and tenors follow this with the altered Second main theme. Alto (35 - 36) mag - ni - fi-cat • Polyphonic and homophonic passages follow creating a "bright regal mood that never vanishes"[4]
	76 -90	• Final tutti ensemble with material condensed from the opening tutti.
2	1-12 13-15	• An Aria for soprano (2) in the style of a stately minuet • The main theme announced by the strings continues the jubilation of the first movement, then sung with little variation by the soloist Soprano 2 (bars 13-15) Et ex-ul - ta - vit spi-ri - tus me-us • The statement of ensemble echoed by the soloist features throughout.
3	1-5	• An *Aria* for soprano 1 accompanied by a complementing *obbligato* for oboe

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[4] Wikipedia: Magnificat, Bach

Movement	Bar	Main Themes/Structure
	6-9	d'amore throughout. • This is the only movement for which Bach designated a tempo: *Adagio* • The minor melody and graciously descending phrasing of the soprano melody and instrumental *obbligato* effectively convey humility. Soprano 1 (6,7) Qui- a_re-spe - xit hu-mi - li - ta- tem.
4	1-23	• Extreme polyphony right from the start to depict all generations (*Omnes Generationes*) throughout history, throughout the world calling Mary "blessed". This has been called a *turba* chorus, or crowd chorus, similar to those used by Bach in his *Passions* for the crowds shouting "Crucify". • Both instrumental and vocal lines can be heard with this theme for 23 bars with the exception of bars 9 and 23. • The instruments double with vocal lines up to bar 21. Bass (bars 1-3) • The second two bars may vary from voice to voice, but except for pitch the first bar never varies. The entry may be every bar or half bar, never following a pattern for the order of voice entry. It starts bass, soprano 1, soprano 2, alto, tenor, bass.
	21-23	• A final *canon* on this theme starting on C sharp commences a concluding homophonic, hymn-like 4 bars. n.b. The key signature is B minor, so it is continuous with movement 3, but it is actually in F sharp minor throughout. • This final 4 bars represents all the different generations in coming together.
5	1-4	• The theme of the whole movement is announced by the *continuo*. Continuo (bars 1-5)
	5-34	• The continuo continues this theme throughout the 34 bars of the movement, varying only in tonality: to E major, bar 13; to F sharp minor, bar 18; to C sharp minor, bar 22; back to A major, bar 30. • Above this constant repetition the bass weaves a melody based on the theme. A typical *Ground Bass*.
6	1-4	• The gentle flowing theme of the movement is played by violin I and flute I in harmony with violin II and flute II. • Viola plays counter-melody and continuo the bass. Violin 1

Movement	Bar	Main Themes/Structure
	4-8	• The alto and tenor voices repeat the theme accompanied by the continuo.
	9-35	• Instruments and voice alternate with the theme in similar guise throughout.
7	1-16	• The main theme "made known the power" appears throughout in homophonic ensemble of 2-5 voices accompanied by a vocal semiquaver line. The instrumental ensemble answers the vocal ensemble for these bars. Fe-cit po-ten-ti-am fe-cit po-ten-ti-am
	17-26	In this section there is always an instrument or ensemble of instruments doubling the "fecit potentiam" motive from the singers.
	27-28	• "dispersed", "scattered" is heard one voice after the other in obvious expression of the lyric
	29-35	• Marked *Adagio*. A slow, homophonic, hymn-like, conclusion for the sombre lyric "the thoughts of their heart'.
8	1-14	• The introductory *ritornello* repeated in part halfway and in full at the conclusion combined with the minor key and semiquaver scale runs make for a dramatic setting. The first half "put down the mighty" has many descending scales. The second half "exalted the humble" has many ascending scales. • The first tenor entry repeats the *ritornello* theme almost note for note. Opening ritornello (bars 1-14)
	15-28	• Tenor solo sings the *ritornello* theme
	28-34	• Short *half-ritornello*
	33-54	• Tenor solo with phrases derived from the *ritornello*
	54-68	• *Ritornello* in full
9		• As in so many of the preceding arias, this aria for alto, flutes, and continuo commences with a subdued *ritornello*. This is then sung by the soloist with flutes providing a two-part counterpoint. • Modulations from the tonic to the subdominant relative minor (F sharp minor) is most effective throughout.

Movement	Bar	Main Themes/Structure
	1-7	Flute I *Ritornello* Theme (bars 1-4)
	8-17	• Alto soloist sings the *ritornello* theme, mostly unvaried with counterpoint from the flutes.
	17-20	• *Ritornello* theme in part.
	21-35	• Soloist with passages based on the *ritornello*, accompanied by flutes in two-part counterpoint.
	36-43	• The *ritornello* concludes the movement.
10		• When Martin Luther translated the Latin Magnificat into German, he based it on a *tonus peregrinus*, the pilgrims tone associated with the aeolian mode: • Composers such as Heinrich Schutz, Johann Pachelbel and Dietrich Buxtehude based their Magnificats on this mode. Bach uses it in this movement as a *cantus firmus*, a melody used for the basis of the polyphonic weavings of soprano I and II and the alto. The *cantus firmus* is played solely by the oboe:
	5-13	*Cantus firmus*: Oboes (bars 5-13)
		• The opening melody of the soprano and inverse melody in the alto become the basis for a movement which sounds like it is almost *a cappella* at the start. The *cantus firmus* commences in bar 5 and inspired *polyphonic* texture continues throughout.
	1-5	Subject, Answer: soprano/alto (bars 1-5)

Movement	Bar	Main Themes/Structure
11	1-37	• A simple *fugal* (or *canonical*) structure which begins with the main theme stated in order upwards from bass to soprano I (bars 1-25) and then from soprano I downwards to the bass voice (bars 21-37) Main Theme, bass (bars 1-5) Si - eut lo - cu - tus est ad pat-res no - strous
	37-53	• A more *homophonic* section concludes the movement. • The bass throughout is mostly doubled with *continuo*. • Soprano I has an 8 bar *cantus firmus* like descending scale. • This is even closer to *a cappella* than the previous movement.
12	1-19	• Rhythmic variation characterises this movement. • One heraldic bar with all voices, strings and winds introduces the movement. This is in (simple) 4/4 time. SSATB, bar 1 • This alternates with bars of voice in canon with a triplet (effectively compound) rhythm. The harmonic changes enhance the rhythmic changes (e.g. A major to E major bars 2-6) Bass, bars 2-4 glo - - - - - - ri-a
	20-42	• The first main theme from Movement I returns in triple time, shortened to two bars, with the voices proceeding with melody based on the second main theme of the first movement. Tenor, bars 22 and 23

Movement	Bar	Main Themes/Structure

Si-cut e - rat in__ prin - ci - pi-o

- Polyphony gives way to homophony, hymn-like bars (bars 29-32) then back to polyphony (bars 33-35) and concluding with solid hymn-like harmony.
- The glory and the grandeur ever changes and ever rises using these techniques. |

Learning Activities

Activity 1: Aural and Performance

Movement I: *Magnificat*

By the end of this activity students will be able to:

- Identify specific musical devices that are used to express text/lyric through both listening and performance
- Improve performance through understanding the interaction of text, instruments, singing

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1. Consider the text used by J.S. Bach for the opening movement of *Magnificat*:

   "Magnificat anima mea Dominum"
   "My soul proclaims the greatness of the Lord"   Luke 1:46

   If you were considering a setting of these words using an instrumental ensemble and choral ensemble:

   (a) List at least 5 ideas you could use to express the lyrics with the **instrumental ensemble**.
   (b) List at least 5 ideas you could use to express the lyrics with the **vocal ensemble.**

2. Now listen to the opening movement of *Magnificat* without a score and listen to how Bach expressed the text. (**Audio excerpt 1**)
   (a) List 5 ways the instrumental ensemble expresses the text.
   (b) List 5 ways the vocal ensemble expresses the text.

3. Analyse the alignment of your ideas in 1 with what you actually heard in Bach's *Magnificat*.
   (a) List ideas you had which were similar to what you heard.
   (b) List ideas you had which were different to what you heard.

4. The classroom arrangement *Mag-Max Sampler* is a mere 20 bar sampler of the 90 bar movement.

Section A:	Instruments (4 bars):	bars 1-4 of Bach's score
Section B:	Voices (9 bars):	bars 31-39 of Bach's score
Section C:	Instruments (7 bars):	bars 84-90 of Bach's score

   (a) Listen to the whole of the first movement again, this time following the score. Identify the music in bars 1-4, 31-39, 84-90.
   (b) Bach did not include many expression markings on his score. Work as a group to write in markings on *Mag-Max Sampler* that you could use to enhance your performance.
   Consider particularly:
   - tempo
   - articulation
   - dynamics

   (c) Assign voice parts and instruments to students in your group.

- describe the role of each instrument and vocal part
- identify difficulties in performance each part will need to work at
- assign sound sources for instruments and voices, considering what is available to you.

(d) Make time to practice parts separately, with particular care to regard the markings you, as a group, have added to the score of *Mag-Max Sampler*.

(e) Arrange to perform for another class or student group, perhaps another music class. Issue evaluation sheets to seek audience response.

(f) As a group, analyse the evaluations you received to determine how you could improve your performance.

(g) Evaluate your own performance:
- were you, as a group, effective in expressing the text with the instrument ensemble?
- were you, as a group, effective in expressing the text with the vocal ensemble?

5. Reflect on your learning:

(a) Discuss the importance of the effective interaction of text, instruments and voices. Summarise the important points of your discussion.

(b) List ways in which this performance could inform you in creating an original composition involving text, instruments and voice.

Mag-Max Sampler (Classroom Arrangement)

Activity 2: Aural and Composition

Movement II: *Et Exultavit*

By the end of this activity students will be able to:
- notate pitch for a section of melody
- notate rhythm for a section of melody
- use musical concepts studied to compose a melody that expresses lyric

_____

The text for Movement II is:

> '*Et exultant spiritus meus in Deo salutari meo*'
> '*and my spirit has rejoiced in God my Saviour.*'   Luke 1:47

1. Listen to **Audio Excerpt 2**, bars 1-12 of Movement II five times and complete the melody line of bars 1-6 on the manuscript given for the instrument introduction.

2. Listen to **Audio Excerpt 3**, bars 7-12 of Movement II five times and complete the rhythm of bars 7-12 on the manuscript given for the instrument introduction.

3. How does the melody change in bars 7 and 8?

4. How does the rhythm change in bars 11 and 12?

5. The opening text is "*Et exultavit spiritus*" (my spirit rejoices). Discuss how the melody/pitch and rhythm/duration express these words.

6. Bach used some articulation markings in this section. Listen to **Audio Excerpt 1** again and add these to the manuscript you worked on in 2. How do these articulation markings contribute to the expression of the text?

7. Listen to **Audio Excerpt 2** five times and write out the voice entry as well as the violin accompaniment from bars 13-16. Describe the relationship of the voice entry to the orchestral introduction.

8. Follow **Audio Excerpt 2**, bars 1-16 while following **Score Extract 2** and correct your melodies and rhythms. Comment on accuracies and inaccuracies and suggest how you could improve your listening.

9. Comment on Bach's choice of string trio to introduce and accompany the voice as it contributes to the expression of the text.

10. Use the concepts of music you have studied in this activity to compose your own instrumental introduction and vocal melody to the text:

    - "Et exultavit spiritus"; or use the English:
    - "My spirit rejoices in God my Saviour"

    Rhythm, melody, articulation, tone colour (quality of sound), all need consideration.

11. Record your composition on a smartphone or computer and play it back to your peers. Use an evaluation sheet to assess audience response

<u>Ex exultavit original composition</u>

Comment on the suitability of these musical concepts for this text:

Musical Concept	Comment
Rhythm	
Melody	
Articulation	
Tone Colour	

Overall response:

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Improvements that could be made:

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Activity 3: Score Reading and Musicology

Movement IV: Omnes Generationes

By the end of this activity students will be able to:
- read and interpret an orchestral score before hearing the music
- follow an orchestral score while listening to the music
- interpret the composer's motive for the musical score

_____

1. Obtain an orchestral score for Movement IV: *Omnes Generationes* (See resources p.11). Examine the score and either mark it directly or make a list of the following:

    (a) What is the English meaning of the text: "Omnes Generationes"

    (b) From the opening 6-8 bars write out what you think may be the main thematic material of the voices in this movement. Describe the theme in terms of pitch/melody and duration/rhythm.

    (c) How many times does it appear (in the voice you chose) from bars 1-23?

    (d) Describe the arrangement of the 5 voice parts from bars 1-23.

    (e) How do you imagine bars 1-23 to sound in terms of texture?

    (f) Write out the main thematic material of the instruments in this movement. Is it exactly the same as the vocal theme you wrote out?
    Give details.

    (g) Is the instrumental music contrasting or similar to the choral music from bars 1-23 or not? Describe.

    (h) How does the music change from bars 23-27? Describe in terms of melody, rhythm and texture.

2. Now listen to Movement IV while following the score.

    (a) Assess the accuracy of the predictions you made about the music before you heard it. List your accurate predictions and list what you missed.

    (b) Describe the emotions, the mood you felt when listening to Movement IV. What musical concepts do you think contributed to the creation of this mood?

    (c) How does this mood created by the music, relate to the text "Omnes Generationes"

3. Go back to the very beginning of the score.

    (a) What (relatively unusual) thing do you see in bar 1?

    (b) Why do you think Bach did this? (Hint: Movement III is based on Luke 1:48a; Movement IV is based on Luke 1:48b)

4. This movement has been described as a *turba* chorus.
    (a) Find out what this means
    (b) Where did Bach use this *turba* chorus in other choral works?

(c) Why did Bach use this *turba* or "crowd" style here?

(d) Did this style originate in church music? Where did Bach get it from?

5.

(a) Form groups to debate the statement: "Baroque music lacks expressiveness and emotion". Use your study of "Omnes Generationes" to provide evidence for your point of view.

(b) Summarise the main points of your discussion.

Activity 4: Musicology and Improvisation

Movement X: Suscepit Israel

By the end of this activity students will be able to:

- Discuss the origins, as well as historical and contemporary uses of the *tonus peregrinus* and *cantus firmus*.
- Use the *tonus peregrinus* and *cantus firmus* as the basis for improvisation

_____

1. Consider the text Bach used in the 10th movement of his *"Magnificat"*

     "*Suscepit Israel puerum suum recordatus*
     Misericordiae suae"
     "He has taken under His protection
     Israel His son, and remembered His mercy"   Luke 1:54

   Examine *Suscepit Israel* in **Score Extract 4**:

   (a) Describe Bach's treatment of the text in this musical setting by stating its obvious differences to every other movement.
   (b) Describe the role of each part:
      - oboe I, II (in unison)
      - soprano I, soprano II, alto
      - continuo

2. Do some research online or in the school library to determine the meanings and uses of:
      - *tonus peregrinus*
      - *aeolian mode*
      - *cantus firmus*

3. Now listen to *Suscepit Israel* in **Audio Excerpt 4** while following **Score Extract 4**

   (a) Write out the part that you think qualifies for a *cantus firmus* (based on your research).
   (b) Determine the tonality of this *cantus firmus*:
       major? minor? modal?
   (c) Write out the major or minor scale or the mode.

4. Some background information:
   - The *Magnificat* began to be set to music in the 9th and 10th centuries. The liturgical music was known as *Gregorian Chant* (since it may have originated with Pope Gregory)

   - Martin Luther, as part of his Reformation, translated the *Magnificat* from Latin to German and set it to music, using the *tonus peregrinus*, associated with the *aeolian mode*, originally used in the Gregorian Chant.

   - Bach used this mode in many other works, such as the well-known cantata *Meine Seel erhebt den Herren: BWV10*. Other composers such as Pachelbel and Buxtehude also used the *tonus peregrinus* (or wandering tone) in their *Magnificat's*.

5. Considering all of your investigations and the information given, discuss together with student colleagues why Bach used this medium for this particular verse of Mary's Song.

   - base your findings on what you have already studied about Bach's musical treatment of biblical text. He had a reason for doing everything.
   - there won't be a right or wrong answer, but list evidence and determine inferences that could suggest what was in Bach's mind

6. There are many examples of the use of the *Aeolian mode* in music through history. Here are some:
   God Rest Ye Merry Gentlemen
   Bob Dylan's "*All Along the Watch Tower*"
   Fleetwood Mac's "*Isn't It Midnight*"

   Listen to these songs and compare them with Bach's *Suscepit Israel* list similarities and differences.

7. Use the *peregrinus modus/Aeolian mode* starting on any degree of the scale as a *cantus firmus* for a group activity in improvisation

   - determine the *peregrinus modus* starting note
   - decide on a sequence for its movement
   - work out which voice it should be (SATB) or which instrument should play it
   - decide on the use of any other instruments that could work as a kind of *continuo*: e.g. guitar (acoustic, electric, bass) synthesiser
   - get the *cantus firmus* going and use voice or instruments to improvise melodies one at a time below it.
   - see if any melodies could be played concurrently
   - work out a sequence for your improvisations and perform it for another class

Mei - ne See - le er - - - hebt den__ Her - ren, und__
denn_ er hat die Nied - rig - keit sei - ner Magd an - ge - se - hen, sie -

mein Geist freu - et sich Got - tes, mei - - nes Hei - lan - des,__
he, von nun an wer - den mich se - lig prei - sen al - le Kind - des - kind,__

- evaluate the success or otherwise of your improvisation using the *cantus firmus* as a basis for inspiration.
- evaluate the value of using a *cantus firmus* as the basis and inspiration for improvisation.

Activity 5: Musicology and Improvisation

Movement XII: *Gloria Patri*

By the end of this activity students will be able to:

- Identify musical concepts utilised to create grand music.
- Use these musical concepts to create an original composition

or

- Use these musical concepts to create a music video

_____

1. Here's the climactic text for Bach's *Magnificat*:

    > *"Gloria Patri, gloria Filio, gloria et Spiritui Sancto!*
    > *Sicut erat in principio et nunc et semper*
    > *et in saecula saeculorem. Amen"*

    > *"Glory to the Father, glory to the Son, glory to the Holy Spirit!*
    > *As it was in the beginning, is now and always*
    > *and throughout ages of ages."*

    (a) Listen to **Audio Excerpt 5** but in this way: Try and put out of mind that this is music intended for a church service; where have you heard music like this before outside the context of the church?

    (b) Some Background:

    Bach was innovative for his time. He had no hesitation about employing non-church musical ideas and styles in his church music. In his *Gloria* he has used the latest musical ideas filtering across from Italy that came from opera composers such as Vivaldi. This activity explores these musical concepts.

    n.b. Bach was well acquainted with Vivaldi's music – he copied many manuscripts for the church libraries.

2. Listen again to **Audio Excerpt 5** while following **Score Extract 5**, for bars 1-19.

    (a) Use words to describe the music you hear, in terms of style, mood created, scenes evoked.

    (b) This activity investigates how Bach uses musical concepts to create this mood, atmosphere, impression. Write out the rhythms used from bars 1-6 (note: use the bass line alone for bars 2-4).

    (c) How do these rhythms create the idea, image, atmosphere of glory and grandeur?

    (d) Write out the pitch used from bars 1-6 (note: use the bass line alone for bars 2-4).

    (e) How does pitch change in this section and how does this evoke the image of glory?

    (f) Do a graph of texture from bars 1- 6. How does the variation in texture achieve the meaning of *Gloria*?

    (g) Describe the change in tone colour/timbre from bar 1-6 and particularly link this to the conveying of the idea of "glory".

3. If you have time, continue this investigation of rhythm, pitch, texture, tone, colour, and tonality to the end of bar 19.

4. All composers (even the most original ones) use ideas of previous composers, or any other musical source. Use the musical concepts that Bach employed to convey the mood, atmosphere, mind image of "glory" to create your very own *Gloria*.

    *   decide on instruments to be used
    *   decide on voices to be used
    *   will it be for live performance? Or for computer performance?
    *   Bach was totally open to use the latest ideas for his work. Any "contemporary" ideas from "popular" or "serious" music that you could use to convey the idea of "glory"?

OR

5. Create a lyric video using Bach's *Gloria*, bars 1-19.

    *   Convey the musical concepts you have studied in this activity in a visual medium, using digital technology.
    *   Plan your video for each bar, or each two bars.
    *   Decide on your visual medium: the text of Luke 1; general graphic sense of glory; the natural world; the field of cosmology?
    *   Perform your video and evaluate the success of your lyric video.

Suggested Answers and Teaching Notes

Activity 1: Aural and Performance

Movement I: Magnificat

Teaching Notes
- The theme of the Activities 1 - 5 is "TEXT, INSTRUMENTS, VOCALS – INTERACTIONS". The Activities are designed as an investigation of Bach's genius at expressing the Biblical text in musical form.   - Students should begin each activity with the text in Latin and in English as a starting point for real appreciation of the music (hence question 1)   - Students can individually, but better in groups, contribute ideas about how they would express the text musically and then compare that with how Bach did it.   - The classroom arrangement requires students to make decisions about performance, to practice, perform and evaluate. The evaluation could involve a prepared sheet to be completed by audience and performers, collected and analysed with a view to improving their performance.

Suggested Answers

1. Student responses

2. Student responses may include:

    - Trumpets and winds give the music a "regal" sound
    - The steady tempo, melody and countermelody, lack of polyphony in the instrumental line prepares the listener for a drama. The drama is the praise of a teenage girl!
    - The vocal line represents light-hearted, youthful joy in ascending and descending semiquaver melodies interspersed with the profound outbursts of hymn-like *Magnificat's*.

3. Student response

4. Student activity

5. This gives opportunity for students to reflect on what Bach has done and what they can use from this for their compositions and performances.
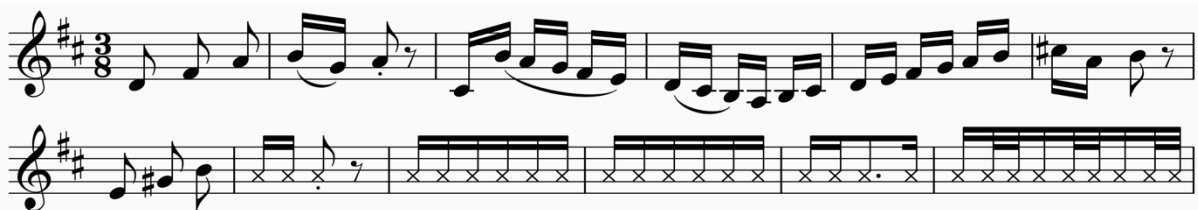
Activity 2: Aural and Composition

Movement II: *Et Exultavit*

Teaching Notes
- An opportunity to listen and notate pitch and rhythm.   - This is more an individual activity, than a group activity   - There is opportunity for individual creativity based on the study of pitch and rhythm.

Suggested Answers

1.

2.   The melody modulates first to G major, bar 6 (with C natural), then to A major, bars 7-8 (with G sharp).

3.   The melody changes from even beats to a dotted beat in bar 11, followed by the "skipping" semi and demi-semi quavers of bar 12

4.   The rising arpeggio with the gently falling phrase suggests exaltation. The following 3 bars of semiquavers falling and rising in a scale sequence suggests a light-hearted spirit.

5.   See manuscript above 1, 2

6.   The voice entry in bar 13 follows the orchestral entry exactly, with its own concluding phrase.

7.   Student response

8.   The string trio has a light and pure timbre that goes well with the expression of joy in the text. The melody has a rhythmic but understated accompaniment, highlighting the joyful, almost playful, mood.

9.   A simple exercise. Perhaps 4-8 bars instrumental and 4-8 bars vocal. This could be done with a suitable computer program and played back to student colleagues.

10. Student activity

Activity 3: Score Reading and Musicology

Movement IV: *Omnes Generationes*

Teaching Notes
• In this exercise, students investigate the orchestral and vocal score and attempt to predict what they might expect in the music. • Best as a group exercise where students discuss the score together and make notes of their findings. • Finally, students present their findings of how and why Bach expressed these two simple words for instruments and voices: either as a list (9-10, Music I) or an essay (Music 2). This is the conclusion to the findings of the group investigation.

Suggested Answers

1.

   (a) "Omnes generationes" means "all generations"

   (b) Student response, which could include …

Pitch: starts on a repeated pitch which descends in a short scale sequence then ascends in a more extended "broken" scale sequence.

   (c) The commencement phrase of 5 quavers on this same note in the bass appears 9 times - the following phrase varies.

   (d) The voice parts are in a polyphonic arrangement from bars 1-23. Every voice is independent.

   (e) Student response which may include the suggestion that the parts are like a complex weaving of sound-threads.

   (f) Each instrumental part follows one of the vocal parts. Sometimes more than one instrument on each part, e.g. the opening bass theme is doubled on the continuo – organ, bassoon, cello (depending on the ensemble)

   (g) The doubling of vocal with instrument parts continues throughout most of the bars to 23.

   (h) From bars 23-27 parts mostly sing together. When they are not singing the exact same rhythm, the rhythm is complementing rather than polyphonic. The main theme appears with accompaniment. The texture is homophonic.

2.

    (a) Student responses

    (b) The polyphonic section suggests many crowds, many generations in geographical and historical dimensions finally coming together in one voice from bar 24. The mood may be described as the warmth, energy, movement and closeness of people.

3. Soprano 1 concludes her aria (Movement III) on the first beat of Movement IV. She sings "… will say that I am blessed". And then the "generations" she is speaking about crowd in.

4.

    (a) A *turba* chorus is a crowd chorus.

    (b) Bach used this device to represent the crowd shouting "crucify" in his *St Matthew's* and *St John's Passions*.

    (c) The *turba* chorus represents the crowd of generations across history and across geography.

    (d) This style of chorus originated in opera, not church music. Bach heard of it and employed it for his own purposes. He was very open to incorporating secular ideas and forms in religious music.

5. Student activity

Activity 4: Musicology, Improvisation and Performance

Movement X: *Suscepit Israel*

Teaching Notes

- In this activity students have an opportunity to investigate ancient devices in music which had a place in 1700's music and can still have their place in today's music.

- Students are encouraged to innovate in music today using devices from a distant past, incorporating ideas from other composers in their own.

- This could be an individual or small group activity.

Suggested Answers

1. (a) The instrumental part includes a continuo, as do all the movements, but an oboe part that is not melodic, not continuous, but seems to be important in determining how every part relates.

   (b) Oboe I & II: play in unison, but it is not a counter melody and not part of the polyphonic counterpoint (as it turns out it's a "cantus firmus").

   Soprano I, II, Alto: The voices comprise an unvarying polyphonic texture with counterpoint for all 37 bars.

   Continuo: An almost unvarying crotchet pulse bass part that sometimes doubles with the alto.

2. *Tonus peregrinus*, or the "wandering tone", or the "ninth tone" is a reciting tone in *Gregorian chant*. It is not one of the original eight church modes (hence the nickname "ninth tone"). It has a different tenor note in the first half to the second half (hence "wandering").
   It precedes the expanded modal system and is equivalent to the ninth or *Aeolian mode*, also known as the "natural" minor mode.

   Aeolian mode: starting with A, it proceeds tone, semitone, tone, tone, semitone, tone, tone.
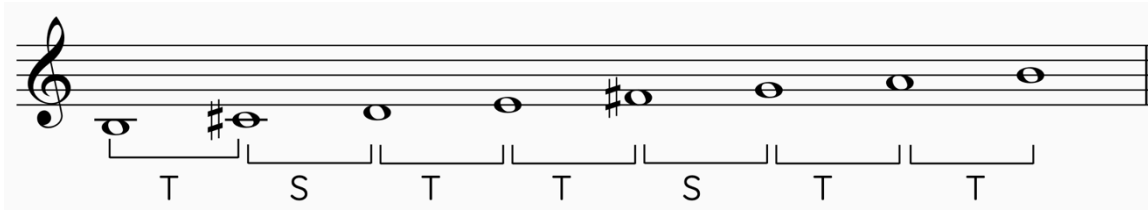   Used wittingly or unwittingly a lot in minor key music.
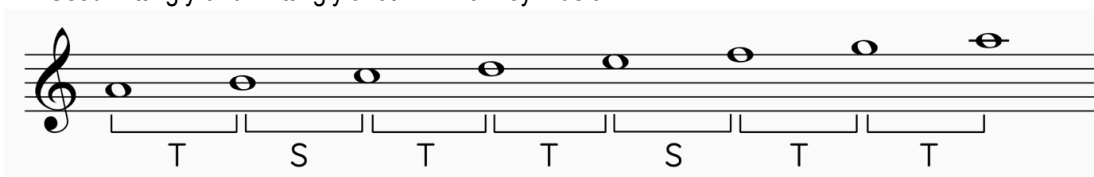
   cantus firmus: a melody or progression of notes, used as the basis for a polyphonic composition.
   Sometimes the melody has extra musical or allegorical meaning (as here since
   Martin Luther used this for his *Magnificat*)

3. (a) *cantus firmus* bars 5-13

(b) (c)   This is the *Aeolian mode* starting on B.

Together with the second half (bars 18-37) the *cantus firmus* includes all the notes of the *Aeolian mode* commencing on B.

4.   No response needed.

5.   Student response based on their study of Bach's *Magnificat* thus far.

6.   Student listening activity – small groups

7.   Student improvising activity – small groups

# Activity 5: Aural, Musicology, Creative IT and Composition

Movement XII: *Gloria Patri*

| **Teaching Notes** |
| --- |
| • Introducing students to the idea that one genre of music in one setting can be incorporated into another setting where it had been considered out of place at one time.

• Investigation of the elements of music that make it grand, climactic, a finale.

• Students using musical concepts Bach employed to create "glory" in sound to make their own music depicting "glory". |

Suggested Answers

1. (a) A royal occasion; perhaps a military commemoration, a sporting event such as the Olympics; a film opener

    (b) No response required.

2. (a) Student response which may include: grand, large-scale event, heralding the entry or presence of someone of great importance.

    (b)
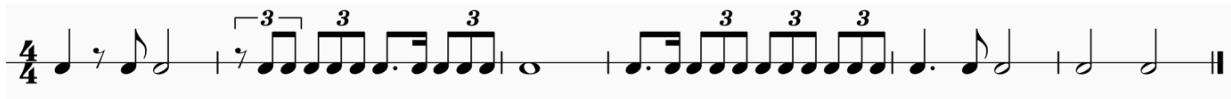
    (c) The straight 4/4 bars at bars 1, 5 and 6 contrast with the effectively compound time bars 2-4 in between. The variation creates pillars of contrasting sound that are reminiscent of heraldic music, interspersed with flourishes.

    (d)
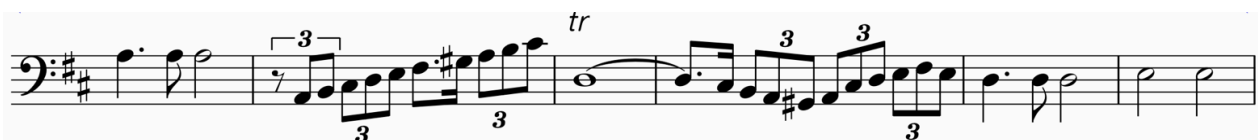
    (e) The melody begins and concludes with long notes (crotchets, minims) on a repeated pitch. The rising mainly triplet rhythm breaks up the straight simple rhythm with a rippling upward movement effect. The music makes us look up to something/someone bigger, more grand, more glorious than ourselves.

(f)
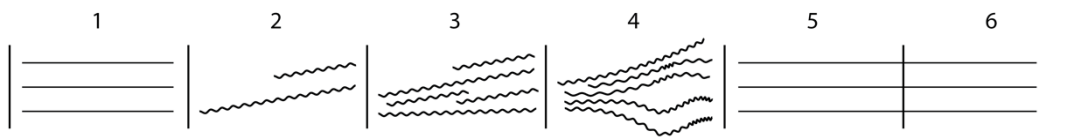
Perhaps Bach meant this to represent glory as both solid and foundational, as well as beautiful and multifaceted.

    (g)   Bar 1: thick, rich, columnic tone, voices and instruments combined
                   Bar 2-4: multi-faceted tones weaving a many-voiced tone, mainly voices
                   Bar 5-6: back to the tone of bar 1
                   The tone represents the beauty of glory in a singular way and glory in all its composite parts.
                   Glory is person, so voices only with continuo 2-4.

    (d)   Bars 2-4: A major (G sharp added throughout)
                   Bars 5-6: E major (G sharp and D sharp added).

    (e)   Glory is ascendant, a rising up, an outpouring that is ever varied.

3.   Continuing the analysis
     n.b. The second section commences (in Latin) "as it was in the beginning" and Bach returns to the "beginning" music of Movement XII at bar 20.

4.   Student activity in small groups

5.   Individual student, or no more than pairs, use computers to create a lyric video depicting glory for the music for the first 19 bars of Movement XII.

Glossary

Musical term	Definition
a2	Two instruments play the given pitch.
Accompaniment	The part of the music that is not the main theme or tune, but the musical support.
Da capo	From the beginning.
Dissonant	The term describing the sound when notes played simultaneously do not blend together but clash.
Duration	Referring to the rhythmic aspects of music, length of sounds or silence.
Dynamics and expression	Volume and choice of how the sound is made.
Expressive techniques	Ways of playing or articulating a sound often related to the interpretation of a style.
Extended Techniques	When a player is required to play their instrument in an untraditional manner, such as blowing into a trumpet without the mouthpiece or tapping the belly of a stringed instrument.
Forte (*f*)	Loud
Fortepiano (*fp*)	To commence a note loudly and becoming very soft immediately after.
Graphic Notation	A method of indicating pitch, rhythm and dynamics using symbols instead of traditional musical notation.
Legato	Smoothly
Melody	Tune
Metre	The way that the beats are grouped in a piece of music, ie the number of beats in a bar
Orchestra	A group of mixed instruments comprising woodwind, brass, percussion and stringed instruments and usually directed by a conductor.
Ostinato	A repeating pattern – may be rhythm only or rhythm and pitch.
Pentatonic Scale	A scale consisting of five notes only – the most common being the 1st, 2nd 3rd, 5th, and 6th notes of the scale.
Piano (*p*)	A dynamic marking meaning soft.
Pitch	The relative highness of lowness of sounds. Discussion of pitch includes the melody and direction of pitch movement and the harmony (different parts).

Pizzicato	A technique used by string players where the sound is made by plucking the string rather than bowing it.
Program music	Music which is inspired by a story, character, place or atmosphere i.e. it is inspired by a non musical program.
Sequence	A pattern that repeats at a higher or lower pitch.
Sforzando piano (*sfp*)	To accent the start of the note loudly, then become suddenly soft.
Soundscape	Compositions of organised sounds which are describe a scene of a place.
Staccato	Playing a note so that it sounds short and detached.
Structure (form)	The plan underlying the construction or the design of a piece of music. Structure relates to the ways in which sections of music sound similar or different.
Texture	The layers of sound in a piece of music.
Timbre/Tone Colour	The particular features of a sound which distinguish one sound (instrument or singer) from another.
Tuned and Untuned percussion	Tuned percussion refers to percussion instruments which play specific pitches such as xylophones. Untuned percussion instruments include shakers, triangles and other instruments with no definable pitch.