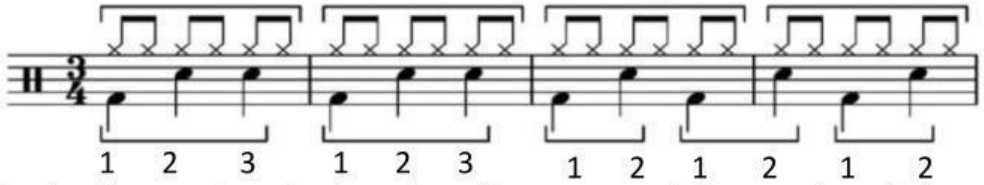
Hemiola

A hemiola is where the music feels like it is in 2/4 even though it is written in 3/4. In Baroque music it was very popular to include hemiolas, particularly at cadences.

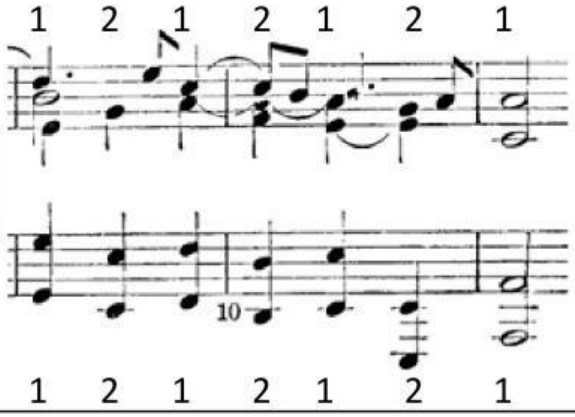
This is a hemiola demonstrated on a drumkit pattern:



For the first two bars the bass drum (bottom space) & snare drum (3rd space) are playing a typical 'um-cha-cha 3/4 pattern. For bars 3 & 4 the bass drum and snare alternate: 'um cha, um cha'. This feels like we are counting in 2 beats though the time signature shows 3 beats.

Listen to the chorus – *And the Glory of the Lord*. In bars 9 and 10 of the introduction to Handel's 'And the Glory of the Lord' there is a hemiola.

The key is A major. Work out the chords in this hemiola passage.



chord

Listen to the whole of '*And the glory of the Lord*' and compare it with a second extract. Write bullet points for each extract and decide on the type of work each comes from. Then give a conclusion about what period each extract comes from, justifying your answer.

Categories	Excerpt 1	Excerpt 2
Melody/ harmony		
Rhythm/ texture/ structure/form/timbre		
Type of work		
Musical period & justification		

LIVEWORKSHEETS

Listen to Come, *come ye sons of art* which was written by Purcell for Queen Mary's birthday. It features a **COUNTER TENOR.**

A **COUNTERTENOR** is the highest male singing voice.

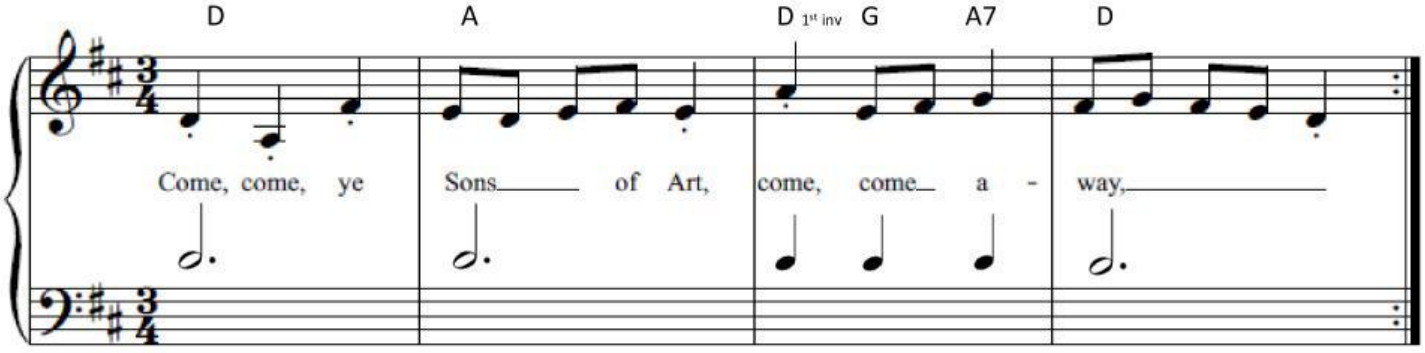
They use a specialised vocal technique *(mostly falsetto)* to sing in the same high range as a female alto or soprano. In the Baroque era, this voice type was highly popular for its bright, clear, and piercing qualities. Here, Purcell uses the countertenor to bring a sense of royal celebration and spiritual joy.

The intro features a **HEMIOLA** in the strings

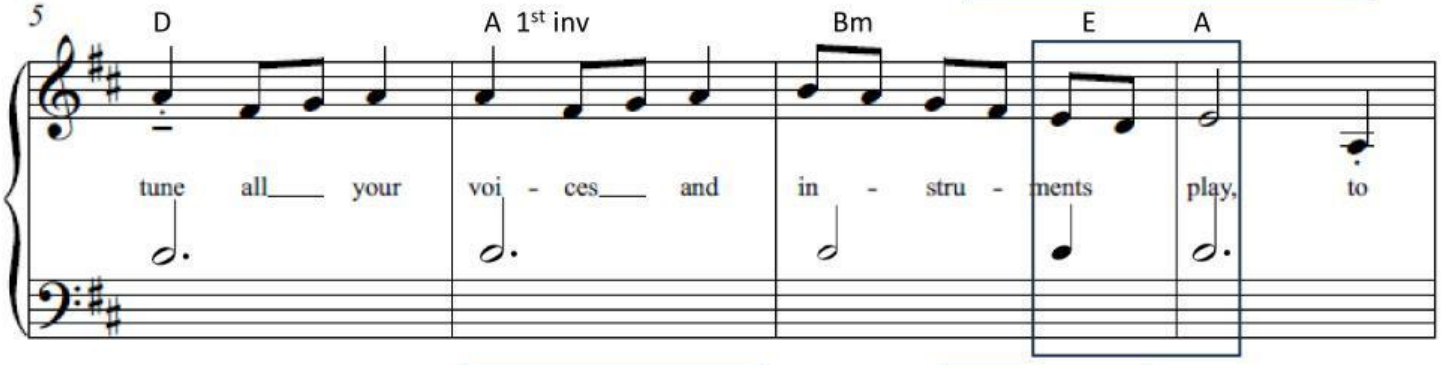


1. Name the key _____
2. To what key has the music modulated in line 2? _____
3. How does this relate to the original key? _____
4. Fill in the missing notes
5. Name the ornament held in the vocal line and mark in the symbol _____

- Using the rhythm provided and the chord information, complete the bass line.

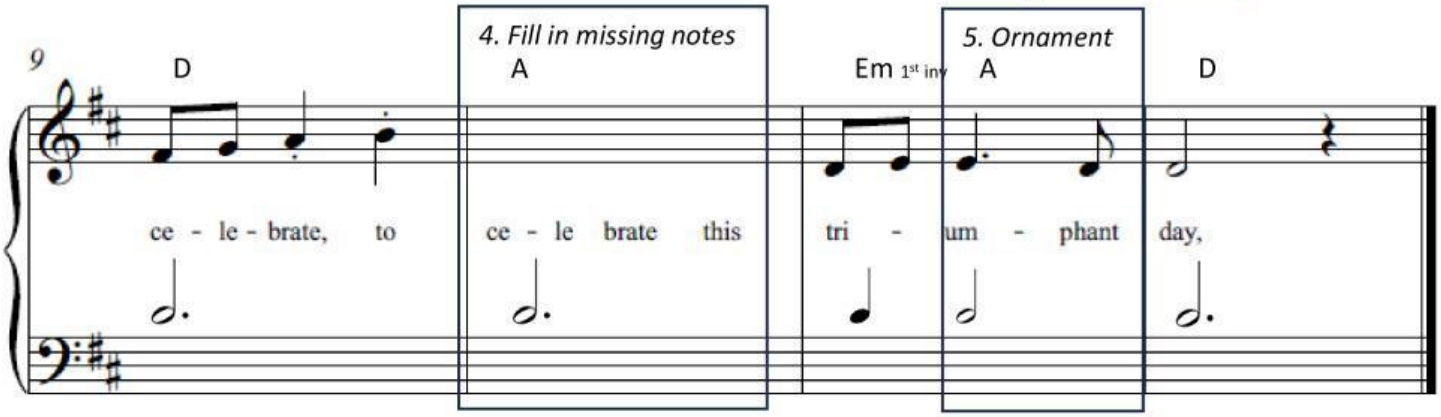


2. Modulation to what key?



4. Fill in missing notes

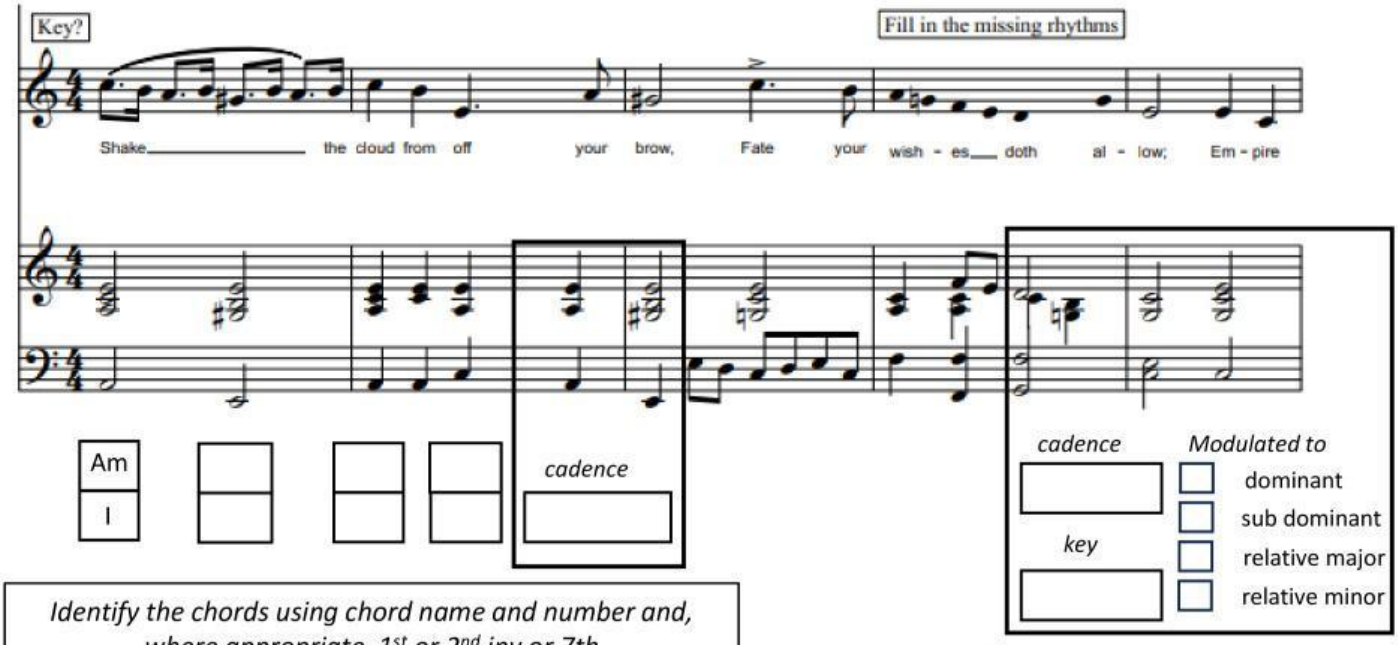
5. Ornament



Listen to the duet '*Sound the trumpet*' which features two COUNTER TENORS

LIVEWORKSHEETS

Listen to *Shake the Cloud* from *Dido and Aeneas* by Purcell and comment on how the composer uses word painting to reflect the words. Then complete the questions below, following the score.



Identify the chords using chord name and number and, where appropriate, 1st or 2nd inv or 7th



Identify the chords using chord name and number and, where appropriate, 1st or 2nd inv or 7th

LIVEWORKSHEETS

Fugue

A **Fugue** is a complex, structural **polyphonic piece** built on a singular principal theme, known as the **Subject**. While highly prominent as an instrumental, it frequently appears in Baroque vocal music as a fugal chorus.

NB although the fugue is a style used by many composers (especially Bach), it is categorised as a structure / texture by the SQA.

- **Exposition** *(opening section)*

The introductory portion of the piece where the main theme is methodically rolled out across different voices or instruments one by one. *NB this term is also used as the opening section in sonata form. In both the fugue and sonata form, the exposition introduces the primary thematic material.*

- **Subject:** The main theme, stated alone in the tonic key by the first voice.



- **Answer:** The second voice enters playing the subject but transposed into the dominant key (a 5th higher or a 4th lower).



  - ❑ **Real Answer:** An exact, note-for-note melodic repeat of the subject shifted to the dominant key.
  - ❑ **Tonal Answer:** An altered version of the subject where specific intervals are modified to maintain harmonic stability within the key signature.

- **Countersubject:** A secondary, contrasting melody played by the first voice *simultaneously* alongside the second voice's Answer. This overlapping material establishes the counterpoint.



- **Episodes:** Small transitional sections nested between presentations of the full subject and answer. These areas are often modulatory and heavily use developmental devices like **downward or upward sequences**.



LIVEWORKSHEETS

Listen to the start of Bach's Fugue no 1 and answer the questions below:



1. Name the key _____
2. Label the subject – answer – subject as they appear in this extract.
3. In the first 4 bars, transpose the RH so that is down an octave in the bass clef.
4. Now write the 1st 4 bars using DIMINUTION (i.e. halving the note values)



5. Now write it out using AUGMENTATION)i.e. doubling the note values)



6. Give enharmonic equivalents for the circled notes in bar 3  & bar 10 

- Now listen to Fugue no 9 and list any concepts you notice in the box below



Style	Melody/ Harmony	Rhythm/Tempo	Texture/Structure	Timbre

LIVEWORKSHEETS

As the fugue progresses you hear the main theme (that you wrote out with augmentation and diminution), heard in AUGMENTATION played in counterpoint with the main fugue subject

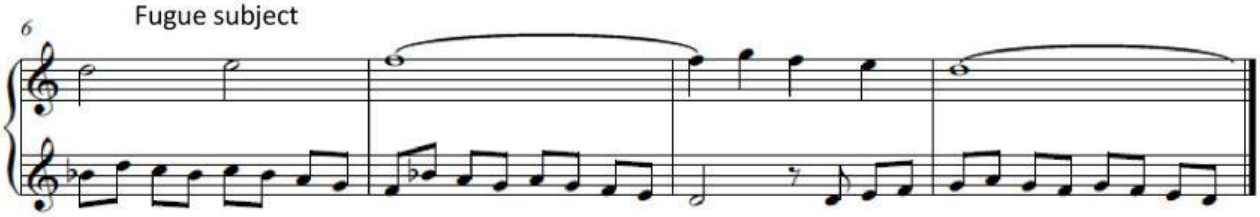
Original theme



Augmentation of original theme



Fugue subject



- **Stretto**

Stretto is an advanced contrapuntal device used in a fugue where the subject enters in one voice before the previous voice has finished playing it. Instead of waiting for the theme to conclude, the voices overlap in rapid succession. This stacks the main melody on top of itself, creating an intense, crowded texture that heightens musical tension. It is most frequently used toward the end of a fugue to bring the piece to a dramatic climax.

e.g. Bach Fugue no 1 in C major

Subject



Listen to the subjects appearing one after each other at the beginning

Now listen to the subject overlapping in stretto



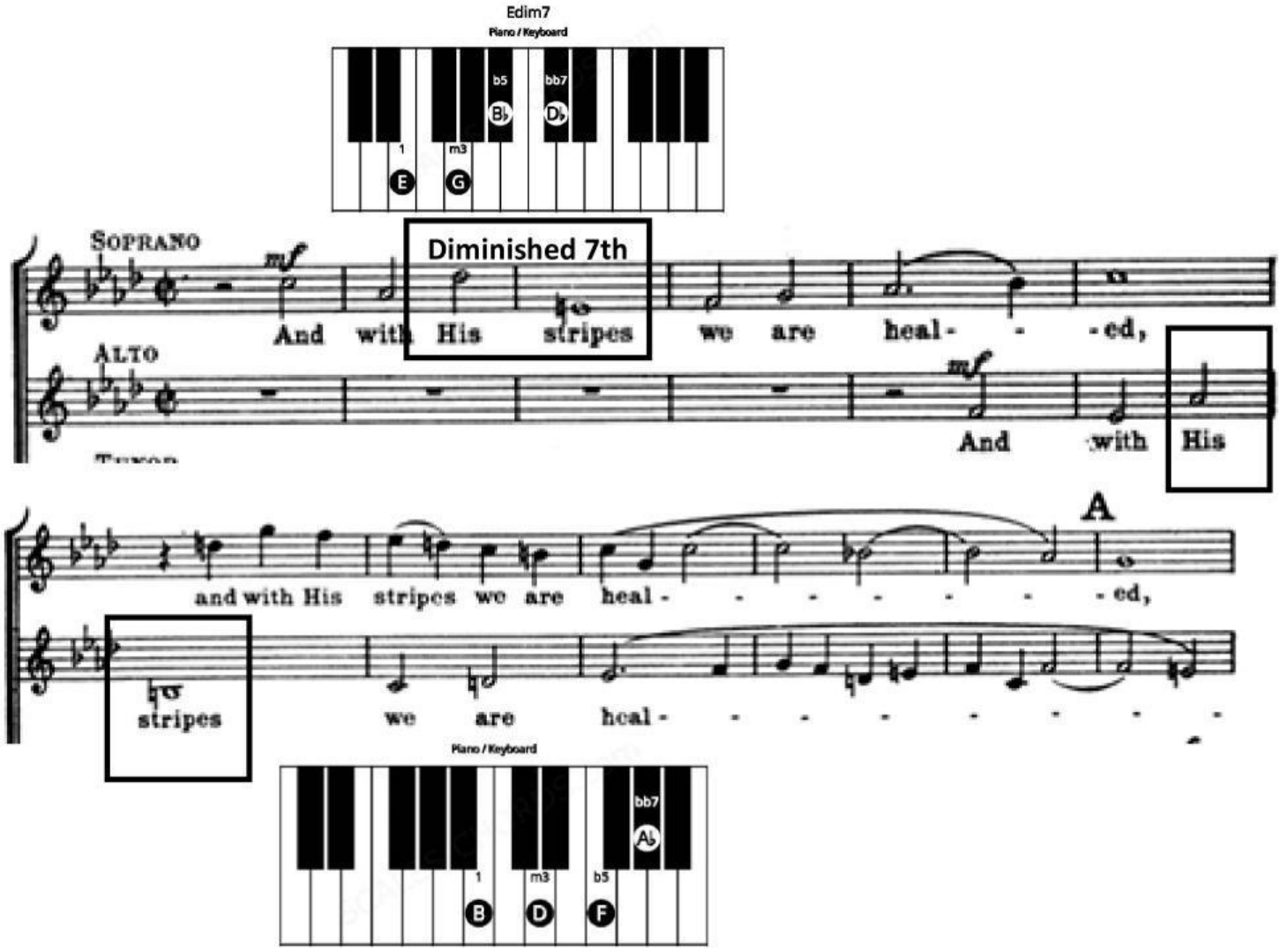
LIVEWORKSHEETS

Fugue in vocal music

Fugal textures can be seen in other types of music.

Listen to a **vocal** fugue – *And with his stripes* (Messiah)

*NB - Listen out for the leap of a **diminished 7th** on the word 'stripes'*



Listen to 'He trusted in God (Messiah) and fill in the table below

Style	Melody/ Harmony	Rhythm/Tempo	Texture/Structure	Timbre

LIVEWORKSHEETS

Example of fugue in Concerto Grosso

Revision

- Identify the main **structural** concepts of a fugue

- Identify the main **structural/ timbre** concepts relating to concerto grosso

Main group -

Solo group –

Accompaniment -

Now listen to the 3rd movement of Bach Brandenburg Concerto No 5, following the annotated score. Listen and watch it several times and fill in the main concepts found in this music in the grid below.

Style	Melody/ Harmony	Rhythm/Tempo	Texture/Structure	Timbre

Reasons for this being from the Baroque period

LIVEWORKSHEETS

Listening Comparison

Watch the performance of 'Music for a while

Name the 3 instruments you hear

_____

- Which of these is the correct bass line?



- Fill in the grid below to describe the bass line

Type of bass line	
Musical features of bass line	

- What type of piece/ style is this? _____
- Name the solo voice _____

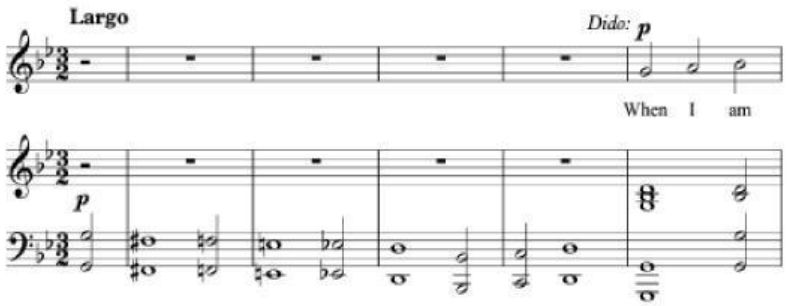
Now watch the annotated score and fill in the box below

Style	Melody/ Harmony	Rhythm/Tempo	Texture/Structure	Timbre

LIVEWORKSHEETS

Now watch '*When I am laid in earth' (*Dido and Aeneas) & answer the questions

Describe the ground bass



What **CADENCE** is heard at the end of each repetition of the ground bass?



Name THREE features relating to RHYTHM & TEMPO
1.
2.
3.





Describe the TONALITY

Compare this with 'Music for a while' and similarities/differences between the two:

SIMILARITIES	DIFFERENCES

To what musical period do both belong? Give THREE reasons for your choice.

Musical period: _____

Reasons for choice:

1. _____
2. _____
3. _____

LIVEWORKSHEETS

- Question 6 – Compare the following two extracts

Categories	Excerpt 1	Excerpt 2
Melody/ harmony		
Rhythm/ texture/ structure/form/timbre		

Rough work

FINAL ANSWER

(i) Excerpt 1 2

(ii) Excerpt 2 2

LIVEWORKSHEETS

(b) This question has two parts.

(i) Analyse the two excerpts you have just heard.

In your extended answer you should refer to six similarities/ differences across the following categories

- Type of work
- Melody/harmony
- Rhythm/texture/structure/form/timbre

(ii) Conclude your analysis with a statement on the style/period of each excerpt and justify your answer.

ROUGH WORK

Rough work

LIVEWORKSHEETS

FINAL ANSWER

(i) Analysis

Comment on six similarities/differences you hear in the excerpts. Your final answer should be a written description of what you have heard and not simply a list of similarities/differences. 4

(ii) Conclusion

Write a statement on the style/ period of each excerpt and justify your answer 2

LIVEWORKSHEETS