



# Hodie Christus Natus Est

from *Cantiones Sacrae* (1619)  
Jan Pieterzoon Sweelinck (1562-1621)  
ed. Chester Alwes  
Roger Dean Publishing, 10/2142R



## ANALYSIS

**Broad Description/Type** Appears as the thirteenth of twenty-six motets which comprise the *Cantiones Sacrae*, published by Pierre Phaelse of Antwerp in 1619.

### Background Information

Jan Pieterszoon Sweelinck was born into a family of organists in Deventer, Netherlands in 1562 and lived and worked his entire life in Amsterdam. While the exact date Sweelinck became organist at the Oude Kerk is unknown, he may have been appointed as early as 1577, when he was 15 and retained that position for over 40 years. He was very well known for his harpsichord and organ improvisations. The city fathers loved to bring important visitors to hear the 'Orpheus of Amsterdam' create his magical variations on the psalm tunes. Sweelinck's church schedule allowed him time for teaching and composing. Though known to history mainly as a keyboard virtuoso and teacher of a generation of Dutch and German organists, Sweelinck left over 250 vocal works to posterity as well. In his own time, Sweelinck's vocal music may even have traveled better in some circles.

The text *Hodie Christus Natus Est* comes from the liturgy of the vesper service for Christmas day. The text is a paraphrase of Luke 2:11, 13-14, and Psalm 33:1.

#### Latin

*Hodie Christus natus est: (Noe!)*  
*hodie Salvator apparuit: (Alleluia!)*  
*hodie in terra canunt Angeli,*  
*laetantur Archangeli: (Noe!)*  
*hodie exsultant justi, dicentes:*  
*Gloria in excelsis Deo.*  
*Alleluia! (Noe!)*

#### English

Today Christ is born: (Noel!)  
today the Savior has appeared: (Alleluia!)  
today the Angels sing,  
the Archangels rejoice: (Noel!)  
today the righteous rejoice, saying:  
Glory to God in the highest.  
Alleluia! (Noel!)

## ELEMENTS OF MUSIC

### Form

The motet is through-composed, with each section dictated by text divisions. Sweelinck uses each repetition of the word "Hodie" as an antiphon, beginning a new section, setting this word in triple time, and then alternating to duple time for the subsequent words in the sentence (with the exception of the triple "laetantur archangeli"). There are four sections:

A – m. 1-14: "Hodie Christus natus est: Noe!" – Establishes many compositional ideas that will later be developed: A major tonality, call (tenor) and response (all other voices) "Hodie," beginning subsequent section with mostly homophonic texture which quickly breaks into polyphonic imitation, then always culminates in a homophonic statement to end the section.

B – m. 15-36: "Hodie Salvator apparuit: Alleluia!" – Slight variation on "Hodie" call and response, followed by slowly rising bass line, which acts as a dramatic motor, propelling the action (polyphony in upper voices) forward toward the text "Alleluia." The descending motive on this word contrasts nicely with the preceding upward motion of "Salvator" and brings us to another homophonic conclusion.

C - m. 37-68: "Hodie in terra canunt Angeli, lætantur Archangeli: Noe!" – Same call and response "Hodie" as section A, followed by a new motive, featuring 16<sup>th</sup> note melismas (text painting the Latin "canunt" or "sing") which exuberantly break through the texture and move the action forward. Following the text, the section breaks free of the duple feel, and following the stress of the Latin "lætantur Archangeli" bounces in triple time, until giving way back to the duple feel of "Noe."

D – m. 69-125: "Hodie exsultant justi, dicentes: Gloria in excelsis Deo. Alleluia! Noe!" – The final call and response is followed by a more wondrous and subdued "Gloria..." featuring slower moving harmonic rhythm, weaving eighth note melismas, and an overall feeling of tranquility, which slowly transforms into excitement with the faster iterations of "Alleluia" and "Noe!" with a dramatic climax on the final A major chord. The longest of all 5 sections, the material here has been foreshadowed/prepare earlier (contour of initial "Hodie" compared with "Gloria," faster melisma of "canunt" evolved into slower, but similarly shaped melisma on "Gloria," extended "Noe" refrain now with interspersed "Alleluias") which lends this section a feeling of fulfillment and arrival.

## **Melody**

Evidence of Sweelinck's writing in the late Renaissance/early Baroque era can be found in the dual nature of his vocal lines: wonderfully smooth and fluid, with subtle text painting, mixed with more exciting and jubilant rhythmic energy. The arching melodic contour (rising and falling, or falling and rising) of each vocal line gives the listener a sense of balance and creates small moments of tension and release. Within each section, melodic motion is slightly altered, with some sections using primarily stepwise motion (in "D", m. 79-106) and other sections using skips and leaps (in "B", m. 19-36). Though not as overt as earlier Renaissance predecessors, Sweelinck subtly evokes the meaning of the text through melodic motion: the sudden ascending stepwise motion on "natus," the declamatory melismatic treatment of "canunt" and the serene treatment of "Gloria."

## **Rhythm**

Each section begins with a lilting, dotted quarter note motive on the word "Hodie." From here, different rhythmic motives are attached to certain phrases which are stated and repeated by entering vocal lines. Typical repeated rhythmic motives include four sixteenth notes, followed by four eighth notes, sixteenth note melismas highlighting the word "canunt" (sing) and eighth note melismas highlighting the word "Gloria." Towards the end of each section, the rhythms become faster and more exciting, creating a drive towards the cadence. This drive, coupled with the variety of rhythmic motives unique to individual sections gives the work excitement, while also displaying consistency.

## **Harmony**

The work is primarily diatonic, giving the listener a feeling of the major mode. This edition is set in the key of A, with cadences landing almost entirely on I and V chords (indeed the work is virtually devoid of minor sounds, quickly passing over any minor chords present in progressions toward the cadence) which supports the joyous atmosphere of the text. In the third section, B major, C# major, and F# major chords and cadences are heard under "lætantur Archangeli" text, evoking the multitudes of angels announcing their Good News.

Tension is created towards the end of each section through the repeated delaying of any sense of arrival before cadences, giving the listener time to revel in the present joy. Fittingly, plagal (or "church") cadences bookend the work, possibly signifying the fulfillment of God's promise in Christ's birth.

## **Texture**

The opening of each section begins with the same texture: the monophonic tenor line has two measures of the word "Hodie" followed by a homophonic echo by the other vocal lines. At no time does the composer use less than three out of the five vocal lines (with the exception of the aforementioned "Hodie" sections).

A – m. 1-14: "Hodie Christus natus est: Noe!" – Initially homophonic, then immediately transitions with imitative polyphonic entrances and flourishes over a pedal-tone like bass line. The slight hemiola on "Noe" combined with imitative entrances provide energy as the voices cadence together.

B – m. 15-36: "Hodie Salvator apparuit: Alleluia!" – The bass line walks up an octave with half notes; this provides the support for the upper lines (which again are dancing around each other, weaving in and out of the listener's ear) while also

subtly text painting “salvator apparuit.” The remainder of this section highlights Sweelinck’s genius: he begins with small duets of the joyous, descending melisma on “Alleluia,” (a wonderful counter to the rising motion of “salvator”) and then slowly breaks the duets apart so the listener hears each melisma in quick succession; an energetic drive toward the cadence which perfectly captures the excitement of the message.

C - m. 37-68: “Hodie in terra canunt Angeli, lætantur Archangeli: Noe!” – On the text, “In terra,” Sweelinck again employs subtle text painting by using descending (i.e. coming back down to earth) intervals and low registers. More contrapuntal writing and imitation in all five vocal lines continues – employing the longest, most energetic melisma in the piece thus far – until there is a change to triple meter. Here, the texture becomes more homophonic, in pairings of two and three voices, first echoing, then layering in quicker succession, before the final “Noe” where the texture is at its thickest with homophonic, bell-like repetitions – a kind of trumpet call – for all voices.

D – m. 69-125: “Hodie exsultant justi, dicentes: Gloria in excelsis Deo. Alleluia! Noe!” – Begins in triple meter, with homophonic declarations (of the “righteous rejoicing”) before giving way back to duple meter and polyphonic points of imitation on “Gloria.” This polyphony continues until m.109, where suddenly every voice states, “Alleluia” together (significant because that is the only homophonic texture outside of a cadence point in the entire work AND because this word has been conspicuously absent from the Catholic liturgy all throughout Advent!) before continuing in quick and exuberant imitative “Noes” and “Alleluias,” tumbling over each other like bells pealing from the cathedral.

### Timbre

While scored for 5 vocal lines, the tessitura of each individual line ranges from relatively moderate (Cantus=E-F#, a ninth) to relatively wide (Bassus=A-E, an octave and a fifth). The Altus line presents a problem for modern day groups in that the range (F#-B, an octave and a fourth) lies quite low for altos and quite high for tenors. The editor suggests either mixing altos and tenors on the Altus part, or switching the Altus and Tenor lines when either gets too high or low. With this voicing, singers can produce the clear, supported tones necessary to create a sense of excitement.

### Expression

The editor has added dynamic and expressive marks that follow the melodic contour of each phrase and the natural accents of the Latin text. Moreover, the editor has highlighted different groupings of three beats, such that students can see past contemporary bar lines and determine how Sweelinck used natural text declamation as a basis for his rhythmic motives. Therefore, ensembles are free to determine how they will express individual vocal lines and sections based on the text.

### Heart Statement

The heart of “Hodie Christus Natus Est” is the layering of joyous melodic lines over alternating contrapuntal and homophonic textures, which together anticipate, prepare for, and announce the birth of Christ.

## MUSIC SELECTION

The 1619 publication *Cantiones Sacrae* contains a highly accomplished collection of Catholic motets, despite Sweelinck’s lifelong employment by the mostly Protestant town of Amsterdam. This collection shows his skill at presenting Latin texts in the “Netherlandish” style of counterpoint of Josquin and DuFay, yet with more modern, expressive musical techniques.

Sweelinck sets “Hodie Christus Natus Est” for five voices, plus basso continuo. For each initial “Hodie” (English=today), he adopts a lilting dance-like musical melody, first in the tenor as if sung by a herald, and then in the remaining voices; each time the following music contrasts with it. For “Christ is born,” a long chord on the Holy Name leads to an ecstatic running imitative passage; for “the Savior appears,” there is extended imitation over a steadily rising bass line. Sweelinck highlights the verb in the phrase “the angels sing” by means of smart and almost madrigalian melismas, and both the “joyous archangels” and the “righteous rejoicing” get dance-like triple meters. All four sections of the piece conclude with jubilant imitations on either “Noe” or “Alleluia.” The extended final section ends with a joyous exclamation of “Noes” and “Alleluias,” reminiscent of pealing bells and evoking the antiphonal choral sound of Sweelinck’s Venetian contemporaries.

## “TAKE OUT THE PIECE”

Sweelinck, Renaissance, Dutch composer, refrains, subtle text painting, many short duets, short melismas, alternates polyphony and homophony regularly, in A major, short melodic phrases, drive to the cadence, changes meter

## Introducing the Piece

Hand students Ghirardelli chocolate squares. Follow all directions; intersperse throughout first rehearsal.

- Anticipate: look at package, wonder what it tastes like, think of words to describe the feel in your mouth,
- Prepare: carefully, slowly open, remove chocolate & describe what it looks like, smell & discuss, lick/bite corner
- Arrival: chew, first one bite, then whole thing
- Discuss: How did the waiting affect arrival? Did you like that experience? What does that say about you?

## SKILL OUTCOME

Students will listen for and sing with matching Latin vowels, both in shape and color.

## STRATEGIES

1. Match by Feel
  - a. Five Latin Vowels & Kinesthetic Gestures (every warm-up features these vowels & motions); class discussion of why these motions help; ask for student suggestions of alternate motions or ways of aligning
    - i. ah = drop hand as jaw releases (try wrong vs. right, horizontal vs. vertical)
    - ii. eh = "inner clown smile," keeping space and forward placement (flattening easy here, "eh" in death!)
    - iii. ee = ice cream cone "ping"
    - iv. oh = circle index finger around lips, tongue on lower teeth, space between molars
    - v. oo = pull tone through lips like a straw, Oreo cookie space in back
  - b. After pitches/rhythms are learned for a particular section, practice the entire section on the main vowel of that section (e.g. "Hodie" refrains on "doh") – encourage students to "feel" the vowel (it's shape & placement)
2. Match by Sound
  - a. When rehearsing each section, I stop and model correct & incorrect vowels (with gestures), students echo, then immediately transfer to piece;
  - b. Chanting – in higher speaking voice, only on rhythms and text
  - c. Self-Awareness – give students the opportunity to practice listening for vowel alignment
    - i. On/Off - within Rows, part to part, within parts
    - ii. Part Circles – eyes closed, "sing with your ears"
    - iii. Always: brief student process and comment time, steering focus back toward vowel shape/color
  - d. "Expressive Listeners" – two students at a time; listen for specific vowel alignment issues (e.g. "eh" vowel is not spacious enough, "ah" vowel has too much variation, etc.) while choir sings a passage
  - e. "Bel Canto" Timbre – after class sing-a-long to "American Pie," brief discussion of *Bel Canto* style & timbre vs. popular music style & timbre. Sing "Hodie" in pop style? Sing "American Pie" in Bel Canto?
3. Match By Sight
  - a. Self-Awareness – individual mirrors while rehearsing; record yourself & quick analysis
  - b. On/off within section and large group "Expressive Watchers"

## ASSESSMENTS

1. Informal – Aural and Visual feedback from Feel – Sound – Sight strategies
2. Formal – Listen to a recording of VHHS Choirs singing this piece from 2009 – 2+1- comment on vowel shape/color
3. Formal – Listen to recording of one section (from daily rehearsal) for 4 consecutive weeks of our rehearsal; student journal responses as to improvement (& begin subsequent rehearsals with students reviewing their responses!)

## KNOWLEDGE OUTCOME

Students will recognize and distinguish between varieties of musical texture.

## STRATEGIES

1. Intro Video
  - a. 0:00 – 1:51 <http://study.com/academy/lesson/texture-and-voices-in-music-definition.html> (then Prefix game)
  - b. Prefix Game: In duets or trios, students will have 30 seconds to think of as many words with the following prefixes (mono, homo, poly) – class discussion as to the definition of each prefix
  - c. Other terms: imitation (exact, similar, call & response), density (thin, thick, pairings)
  - d. While watching rest of video, write terms & quick definitions on Texture Cards

## 2. Texture Cards

- a. Texture Terms – Class discussion – review working definition for each? Key information & musical examples
- b. Matching – match the texture of what you hear with one of the visual examples on the cards
  - i. “Taps” – monophony; [https://www.youtube.com/watch?v=Wn\\_iz8z2AGw](https://www.youtube.com/watch?v=Wn_iz8z2AGw)
  - ii. “Down in the River” – homophony; <https://www.youtube.com/watch?v=F1FQqSGxBso>
  - iii. “Nintendo” – polyphony; <https://www.youtube.com/watch?v=oxgwCIwc5js>
- c. “One Day More” – hold up correct card – when you hear it (1<sup>st</sup> time – look around, 2<sup>nd</sup> time – heads down)
  - i. Journal & Class Discussion: How does the composer’s use of texture contribute to overall message of this work?
  - ii. <https://www.youtube.com/watch?v=liCqwW4tKy8>
- d. “Hodie Christus Natus Est” – Raise correct card when texture changes, with time to mark in score
  - i. Journal: How does the composer’s use of texture contribute to overall message of this work?
  - ii. <https://www.youtube.com/watch?v=B2rAkZE5UU0>

## ASSESSMENTS

1. Informal – Visual responses with Texture Cards
2. Informal/Formal – Journal responses from “One Day More” & “Hodie” listening analysis
3. Formal – “Listening Deeper – How Does Texture Work in Your Favorite Song” – Listen and follow my template of texture changes and speculation as to why things changed when they did. Then, choose one of your favorite songs, listen deeper, and do the same.

## AFFECTIVE OUTCOME

Students will examine the cycle of anticipation – preparation – arrival in musical works and in their lives.

## STRATEGIES

1. (Introduction) The Waiting Game w/Chocolate Squares
2. “Listening Journey” – Guide students through an analysis of “Hodie” with attention to building tension & release. Break down concept into manageable segments, include visual ([Google Slides](#) & score) and aural ([recording](#)) examples, students fill in accompanying blank slides on worksheet.
3. “Tension & Release – The Story of My Life” – Chart your day, labeling moments of tension & release.
4. “I Could Do That...” – Describe how tension/release would work in your future composition.

## ASSESSMENTS

1. Formal – “What Makes It Great” – Students write a one page essay detailing how Handel uses the cycle of anticipation – preparation – arrival in his Hallelujah Chorus, by answering questions on the worksheet and using their “Listening Journey” notes as a guide.
2. Formal – “I Could Do That...” worksheet
3. Informal – “Story of my Life” and “Listening Journey” sheets

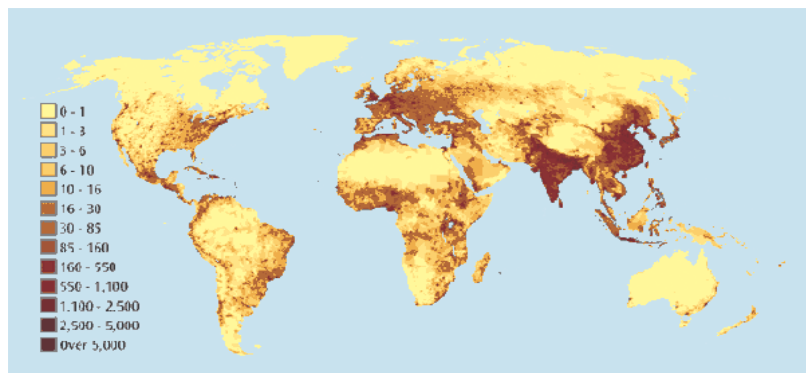
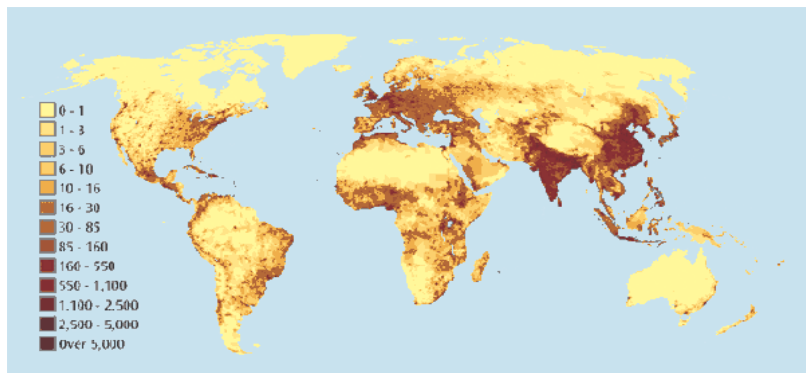
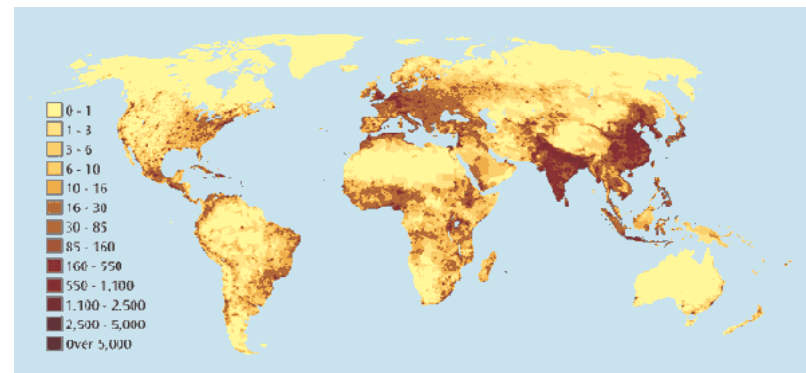
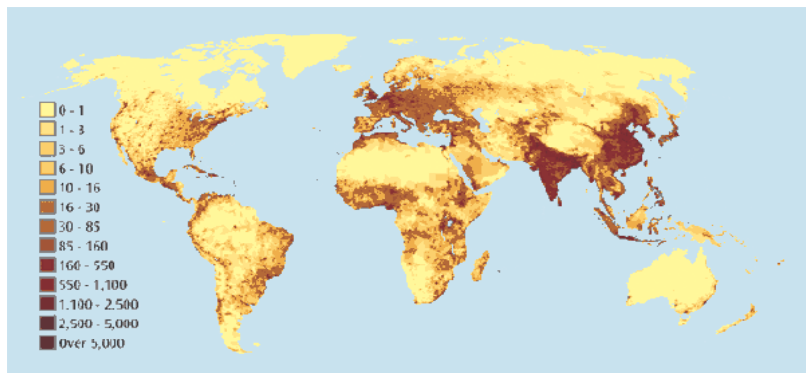














IMITATION

The greatest form of flattery...



IMITATION

The greatest form of flattery...



IMITATION

The greatest form of flattery...



IMITATION

The greatest form of flattery...



# "I COULD DO THAT..."

Destiny is a name often given in retrospect to choices that had dramatic consequences.  
J.K. Rowling

In studying the cycle of anticipation – preparation – arrival (a.k.a tension & release) in musical works, we are uncovering the many choices composers make and the effect on message and mood within the work. Now it's your turn to be the composer (without actually composing music – unless you want to!).

Consider each prompting question, make thoughtful decisions, consider the effects and consequences of those choices, and describe your "would be" composition. An appropriate response would be 1-2 paragraphs per numbered section.

You might want to decide this first ;)

## ANTICIPATION

1. **SET THE SCENE** Many compositions begin with a text (poem, speech, quote, religious text, a dramatic work) either for use in the work or as a basis for setting the mood. Determine whether your composition will actually use text (choral vs. instrumental) and choose something that has possibilities for you. – OR – If you don't choose a text, set the scene (with words) by describing themes within your composition: What kind of mood will it have? Will it be based on a character or scene from a play or real life? Will it be more literal or figurative in its musical representations?

## PREPARATION

2. **PACING** How would the pacing fit into the overall sense of tension-building? What kinds of rhythmic figures would you use? How would you space out your pacing for dramatic effect? (think Harry Potter books) Where would the pacing tend to pick up and what effect would that have? Slow down?
3. **EXTREMES** What extremes would you choose to use? (dynamics, tessitura, timbre, contrasting ideas, suddenness, other?) Which would you choose to avoid? How will using these keep the listener interested, yet stay true to your overall message/mood of the piece?
4. **DENSITY** Which words in your text (or which parts of your "scene," etc) would feature changes in density? Describe what the changes would be (number voice/instrument parts, entrances, receptions, recovery time, etc.) and describe how this might build/release tension.

## → ARRIVAL

5. **BIG DECISION** Where will this occur within the work (structurally – beginning, middle, end – none of these, etc)? Will there be any "mini-arrivals"? How will the audience (listener) know this is really true apex of your work? What elements will be combined and present here? What emotions do you want the listener to experience when reaching this point?

# "I COULD DO THAT..."

NAME(S) \_\_\_\_\_

You might want to decide this first ;)

1. **SET THE SCENE**

ANTICIPATION

2. **PACING**

PREPARATION

3. **EXTREMES**

4. **DENSITY**

→ 5. **BIG DECISION**

ARRIVAL

# LISTENING DEEPER

## How Does Texture Work in Your Favorite Song?

Directions: Listen and follow my template of texture changes and speculation as to why things changed when they did. Then, choose one of your favorite songs, listen deeper, and do the same.

John Denver – Annie’s Song - <https://www.youtube.com/watch?v=C21G2OkHEYo>

Seconds/Text (if applicable)	Texture Change	Why did it change here? (Guessing is ok!)
0:00	Guitar only	Short intro, setting up harmony & rhythmic drive
0:08 “you fill up...”	Guitar & 1 voice	First verse
0:48 “come let me...”	Guitar, 1 voice, strings, bass	Second verse; fills out chords, sound gets higher=strings & lower=bass
1:11 “let me lay down...”	Subtle addition of drums & oboe	Still 2 <sup>nd</sup> verse; drums add energy & forward drive, oboe is new timbre w/counter melody
1:27 (humming)	Remove melody, add humming voices, add mandolin strumming, later high strings	Pseudo-Bridge; mandolin & humming voices take over melody, contrast nicely with solo voice (adds emphasis to message)
2:05 “you fill up...”	Remove oboe & drums	Final verse/chorus; texture still quite full with lots of musical swelling
2:30 “like a sleepy...”	Remove strings & bass - guitar and voice only for a few measures (then restores strings/bass, but more subdued to end)	Quite noticeable thinning out of texture; signals song is coming to a conclusion; underscores the tenderness of the message

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# Tension and Release

The Story of My Life (at least, for one day)

NAME \_\_\_\_\_

THE DAY \_\_\_\_\_

Every piece of music gets its life and drama from an alternating of tension and release. So does our daily life. We tend to think of tension as a negative thing, but it does make life colorful and interesting (an argument, a nail-biting final goal, a surprise). And let’s face it: too much “release” (lack of tension) is just dull. Chart your day tomorrow with between 10 and 20 moments of high tension (Yikes!) to low tension/release (Ahhh....), or something in between. Label them and include the time. (See the reverse side for some examples.)

YIKES!

10

9

8

7

6

5

4

3

2

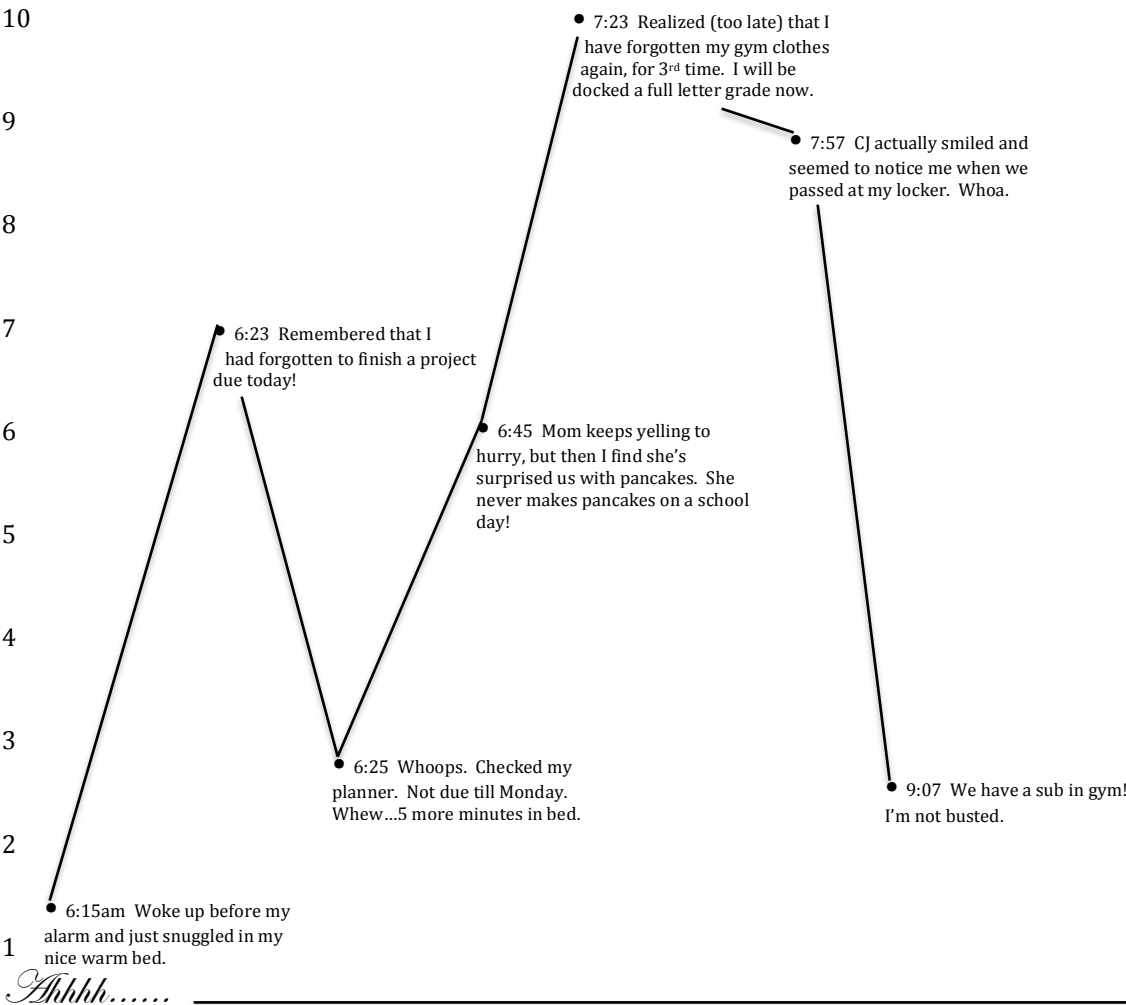
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Ahhh.....



# Tension and Release (example)

YIKES!



# WHAT MAKES IT GREAT?

NAME \_\_\_\_\_

## EXAMINING WHY HALLELUJAH HAS BEEN AROUND "FOREVER."

Just as we examined Sweelinck's "Hodie Christus Natus Est," now you will examine this work. You may respond using bullet points and incomplete sentences, but you must include detailed rationale and measure numbers (ie. evidence) in your answers.



### ANTICIPATION

- 1. SET THE SCENE** What kind of mood does the text set? What emotions surround the subject? Divisions of poetry or clear shifts in mood? Why?
- 2. COMPOSER/GENRE/CONTEXT** Brief prior knowledge of song, composer, period?

### PREPARATION

## MEASURES 1-19

PACING	EXTREMES	DENSITY

## MEASURES 20-31

PACING	EXTREMES	DENSITY

## MEASURES 32-49

PACING	EXTREMES	DENSITY

## MEASURES 50-67

PACING	EXTREMES	DENSITY

## MEASURES 68-END

PACING	EXTREMES	DENSITY

## ARRIVAL

1. WHERE DOES THE ARRIVAL FALL WITHIN THE WORK? SPECULATE AS TO WHY.
2. ANY "FALSE ARRIVALS" (I.E. SMALL MOMENTS OF BUILDUP AND RELEASE?) WHERE?
3. WHAT WAS THE QUALITY/FEEL OF THE MAIN ARRIVAL? WHAT EMOTIONS DID IT EVOKE?
4. DID THE ARRIVAL HAVE ITS INTENDED EFFECT? IF NOT, HOW COULD IT HAVE BEEN DIFFERENT?

# Hodie Christus Natus Est (Today, Christ is Born)

A quick look at how Sweelinck creates  
tension & release

## Musical Vocabulary

\_\_\_\_\_ - the musical equivalent of a comma or a period...a place of division/rest

\_\_\_\_\_ - strong sense of “do,” quality/feel of key (M/m, etc.)

\_\_\_\_\_ - 3 kinds, plus: imitation, density

\_\_\_\_\_ - comfortable vocal range

## A quick note

Tension (in English) - “mental/emotional strain”  
or “the state of \_\_\_\_\_”

vs.

Tension (in music) - \_\_\_\_\_, leading  
the breadcrumbs: all about your (the listener)  
expectations

## How to make sense of what you hear

Three ways of breaking it down:

1. \_\_\_\_\_ - wondering, looking ahead
2. \_\_\_\_\_ - setting the stage
3. \_\_\_\_\_ - apex

Releasing tension

Creating tension

## Anticipation

### 1. Text

- What kind of \_\_\_\_\_ does the text set?
- What emotions surround the subject of the text?
- Are there any \_\_\_\_\_ (think poetry) in the text or clear \_\_\_\_\_? Why might this be?

### 2. Composer/Genre/Context

- Prior knowledge about \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_?
- Is this what you'd expect to hear in this setting (ie. in choir class, in school, in 2015, etc.)?

## Preparation

### 1. Music is a "\_\_\_\_\_" - it needs \_\_\_\_\_

- Other examples? Contrasts?

### 2. How well does the composer use PEDs? ;-)

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

## Preparation

### 1. Pacing

- Tempo
- Rhythmic figures
- How you hear \_\_\_\_\_
  - Initial idea - then \_\_\_\_\_: for how long? Does it come back at all?
  - New musical ideas - Hear in due time? Layering?
- "\_\_\_\_\_" - pick up pacing at key points?

WHAT EFFECT CAN PACING HAVE ON THE LISTENER?

## Preparation

### 1. Extremes

- \_\_\_\_\_
- \_\_\_\_\_
- Timbre - instrumentation?
- Contrasting musical ideas/events
  - Text (individual words), musical themes, \_\_\_\_\_, cadences
- "\_\_\_\_\_" of each of these
  - Gradual vs. subito - what effect does each have?

HOW DO EXTREMES BUILD/RELEASE TENSION?

## Preparation

1. Density “\_\_\_\_\_”
  - a. Voice Parts - texture, yes! but more...
    - i. Number, quality (high vs. low voices, instruments, etc.), working \_\_\_\_\_?
  - b. Entrances (musical “events”)
    - i. Time bet. entrances, repetitions - related to pacing
  - c. “\_\_\_\_\_”
    - i. Between musical ideas/events, texture changes,  
a \_\_\_\_\_?

HOW DOES DENSITY HELP BUILD & RELEASE TENSION?

## Arrival

1. Do you know it when it happens?
  - a. Is it different enough to be distinct?
  - b. \_\_\_\_\_?
2. Where does it occur within the work? Why?
3. Quality/Feel
  - a. Did it feel \_\_\_\_\_...was there a gravitation to it?  
or...
  - b. Was it sudden...unexpected?
  - c. Left wanting more...or satisfied?
4. Overall \_\_\_\_\_ upon arrival?

DO YOU FEEL THE ARRIVAL HAD ITS INTENDED EFFECT