

MAJOR WORK STUDY NOTE FORMAT

TITLE: Confutatis - Requiem

COMPOSER: Mozart

CORE MATERIAL: Here is where you identify the core material with musical quotes and titles.



Confutatis - starts in basses, tenor enters 2 beats later thirds apart. Motif sequence up followed by descending scalar pattern also sequenced. Bass line doubled by Bass Trombone and Bassoon 2, Tenor doubled by Trombone and Bassoon 1.



Tonic/Dominant Pedal - Trumpets and Timpani. Trumpets in D (Transposing)



String Ostinato - entire string section. Rhythmic Ostinato moves with tonality where needed.



Voca me - Soprano and Alto thirds apart. With upper string accompanying with ascending arpeggio followed by descending steps. Ascending arpeggio motif sequenced. Use of repeated tone in the voices.

METHODS OF MANIPULATION: This is where you outline how the core material has been manipulated.						
Pitch	Rhythm	Texture	Structure	Tone Colour	Dynamics	Expressive Techniques
<p>Basses and tenors 3rd apart with imitated subject (theme)</p> <p>Tonic/Dom pedal in Trpt in D, Timpani</p> <p>Sequenced string ostinato</p> <p>Voca me - soprano and alto 3rd apart</p> <p>Voca Me uses Upper string accompanying with ascending arpeggio followed by descending steps</p> <p>Voca me - Use of repeated tone in the voices.</p>	<p>Tonic/Dom pedal beats 1 and 3</p> <p>Semiquaver string ostinato</p>	<p>Doubling of voices by instruments - basses (vocal) with bass trombone and bassoon 2 and tenors double trombone and bassoon 1.</p> <p>Staggered entries between basses and tenors</p> <p>String ostinato in unision</p> <p>Voca me in sporano and alto uses homophonic texture</p> <p>Voca me - Tutti - all soprano voices</p> <p>Texture thins at Voca Me through reduced lines to support the instructions of sotto voce</p>	<p>Macro structure: opens with Confutatis, 6 bars, Voca me 3 bars, repeats Confutatis, voca me extended and new bridging material introduced.</p>	<p>Voca me - Tutti - all soprano voices</p> <p>Sotto voce - sweetly</p>	<p>Opening dynamic forte - used to support the tension of the string line.</p>	<p>String ostinato uses repeat articulations - slur and staccato</p> <p>Tutti - all soprano voices</p> <p>Sotto voce - sweetly</p>

STUDY NOTES: Here is where you combine the material you have discovered.

Macro structure: opens with Confutatis, 6 bars, Voca me 3 bars, repeats Confutatis, voca me extended and new bridging material introduced. Opening dynamic forte - used to support the tension of the string line.



Musical score for Confutatis, showing vocal lines and piano accompaniment. The lyrics are: Con - fu - ta - tis ma - le - di - ctis, Con - fu - ta - tis ma - le - di - ctis.

Confutatis - starts in basses, tenor enters 2 beats later thirds apart. Motif sequence up followed by descending scalar pattern also sequenced. Bass line doubled by Bass Trombone and Bassoon 2, Tenor doubled by Trombone and Bassoon 1. Staggered entries between basses and tenors (texture)



Musical score for Trombe in D and Timpani in D A, showing a tonic/dominant pedal point.

Tonic/Dominant Pedal - Trumpets and Timpani. Trumpets in D (Transposing). Outlines the harmony and the strong beats. Creates Stability and definition



Musical score for Violino I, Violino II, and Viola, showing a string ostinato pattern.

String Ostinato - entire string section. Rhythmic Ostinato moves with tonality where needed. Unison. Slur/staccato pattern. Varied by sequencing the pattern to follow chord progression



Musical score for Voca me, showing vocal lines and piano accompaniment. The lyrics are: vo - ca me, vo - ca me cum be - ne - di - ctis. The score includes markings for *sotto voce* and *vo - ca me*.

Voca me - Soprano and Alto thirds apart. With upper string accompanying with ascending arpeggio followed by descending steps. Ascending arpeggio motif sequenced. Use of repeated tone in the voices. Texture thins at Voca Me through reduced lines to support the instructions of sotto voce (sweetly)