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| **MOZART: The Magic Flute** | | | |
| **Context:**   * First performed in Vienna 1791 (Classical era), at the end of Mozart’s life * Singspiel (popular music form consisting of arias, ensembles & spoken word) * Written in the vernacular rather than Italian so that all audience members could understand * Much masonic symbolism, especially the number 3 | | | |
| **Song No. 4** | | | |
|  | **A03 feature** | **A04 reason** | **WL links** |
| Structure | **Recitative & Aria** pairing  Begins with **10 bar orchestral introduction**  **Aria has two sections:** largo & allegro moderato | Common from Baroque period  Allows Queen to make a dramatic entrance  Reflects story. Sadness first, then commanding Tamino to rescue Pamina | Purcell’s Dido & Aneas: Dido’s Lament  Gluck’s Orpheus & Eurydice: Chiamo il mio ben cosi |
| Tonality | Starts in Bb major  Modulates to **related keys:**  e.g. G minor (rel min) at start of the Aria  Functional harmony (e.g. perfect cadences) help establish modulations | Powerful, majestic Queen.  Minor = sadness of Queen. Modulations create interest, help define different parts of the song/story Typical of Classical style to modulate to related keys. | Beethoven’s Fidelio: Jetzt, Alter, jetzt hat es Eile! |
| Harmony | **Functional Harmony** | Classical style. Helps define key. | Beethoven’s Fidelio: Jetzt, Alter, jetzt hat es Eile! |
| e.g. **Tonic pedal** at opening | Defines key. Creates tension as Queen walks onto stage. | Haydn’s Creation: Adam & Eve duet |
| e.g. **Repeated perfect cadences** at the end | Defines structure/the end. Shows the power and heightened emotional state of the Queen. | Purcell’s Dido & Aneas: Dido’s Lament (defines key) |
| **Chromatic Harmony:**  e.g. **Neapolitan 6th** Chord & **Diminished 7th** chord towards end of recitative | Adds tension and drama – shows the Queen’s anguish | Bizet’s Carmen: Toredor Song (dramatic) |
| **Dissonance:**  e.g. **Appoggiaturas** towards end of first half of the Aria | Sound like sighs – Queen is upset | Purcell’s Dido & Aneas: Dido’s Lament (sadness) |
| Melody | In the coloratura passage in second half of the Aria:  **Wide vocal range** – shown by top F  **Scalic passages**  **Extensive 13 bar melisma**  **Ascending sequences**  **Trill (ornamentation)** at end of extensive melisma in the second half of the Aria  **Traidic** movement | Reflects coloratura style. Shows Queen’s power. Highly decorative and intricate.  Decorative  Loose sense of words = unstable  Extends melodic ideas  Grand ending = power? Shaky ending = unstable? | Verdi’s Rigoletto: Si vendetta, tremenda vendetta (anger is shown)  Bizet’s Carmen: Toredor Song (power shown) |
| **Disjunct diminished 7th interval** – ‘Ah help!’ | Awkward sounding interval mimics cry for help |  |
| **Irregular phrase lengths** at start of Aria (3+3+2+2 bars) | Unusual – normally Classic writing has balanced 2/4 bar phrasing. Shows an unsettled atmosphere | Haydn’s Creation: Adam & Eve duet (has regular phrasing as contrast) |
| **Descending chromaticism** | Unstable atmosphere/tense | Purcell’s Dido & Aneas: Dido’s Lament (unstable – she kills herself) |
| Rhythm, tempo & Metre | Tempo/metre:  Recitative starts **allegro maestoso in simple quadruple**  Aria starts **larghetto in simple triple**  Second half of Aria is **allegro moderato** | Tempi/metre changes to represent different parts of the story  Powerful/majestic  Slower/sadder  Faster/angrier | Verdi’s Rigoletto: La Donna e Mobile (triple time Aria) |
| Rhythm:  Recitative – **rhythms follow those naturally used in speech** | Typical of all recitatives | Purcell’s Dido & Aneas: Dido’s Lament |
| **Syncopation** used at very start | Sense of urgency |  |
| Frequent **dotted rhythms** | Instability | Verdi’s Rigoletto: La Donna e Mobile (light hearted in nature) |
| Virtousic passages of **repeated semiquavers** in the coloratura passage  Repeated string **semiquavers**  **Repeated crotchets** at the very start | Sense of grandeur and complexity  Represents trembling  Bold start to the song |  |
| **Triplets** | Sense of drama | Bizet’s Carmen: Toredor Song |
|  | **Demisemiquaver** scalic passages in strings | Shows anger |  |
| Texture | Recitative accompanied by orchestra | Different to Baroque ‘secco recitatives’ – accompanied only by continuo | e.g. Purcell’s Dido & Aneas: Dido’s Lament (Baroque)  Like Gluck’s Orpheus & Eurydice: Azione teatrale |
| Largely **melody dominated homophony** throughout | Allows clear emphasis of text | Verdi’s Rigoletto: La Donna e Mobile |
| Cello **imitates** voice an octave lower (start of Aria)  Upper orchestral parts frequently **double** the vocal line | Emphasises vocal text | Bach Cantata Ein Fest Berg mvt 1 |
| **Heterophonic texture** – strings and vocal part in first half of the Aria | Strings repeat semiquavers on the pitches of the vocalist – sounds like shaking |  |
| Sonority | Written for **Classical orchestra** (horns, strings, bassoons & oboes) and **coloratura soprano solo** | Fairly typical operatic ensemble | Haydn’s Creation- use of Classical orchestra |
| Second half of Aria sees dramatic **colotratura soprano** passage which is very **virtuosic**:  **Wide vocal range/use of high tessitura** – shown by top F  **Extensive 13 bar melisma**  **Trill (ornamentation)**  **Rapid scales** | Shows the power of the Queen | Verdi’s Rigoletto: Si vendetta, tremenda vendetta (use of coloratura soprano) |

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| **Song No. 5** | | | |
|  | **A03 feature** | **A04 reason** | **WL links** |
| Structure | Through composed | Follows the storyline | Beethoven’s Fidelio: Jetzt, Alter, jetzt hat es Eile! |
| Andante section towards the end | Reflects the magical moment the 3 boys appear |  |
| Tonality | Starts in Bb major  Modulates to **related keys:**  F major (dominant), G minor (rel min), Eb major (subdom)  Modulates to **distant key** of D minor | Reflects the different parts of the story/emotions (e.g. modulation to F major as padlock is released)  Heightened emotion – Tamino doesn’t want to rescue Pamina | Beethoven’s Fidelio: Jetzt, Alter, jetzt hat es Eile! |
| Harmony | **Functional harmony:**  **Perfect cadences**  **Imperfect cadence**  **Tonic pedal/Dominant pedal – both 8 bars long**  **Feminine cadence** | Defines the structure/ends section  Mimics the question that is being asked  Amazement as the flute is being present  Elegant, soft sounding - typical of Mozart | Haydn’s Creation: Adam & Eve duet  Mozart’s Piano Sonata in Bb: mvt 1 |
| **Chromatic:**  **Augmented 6th chord**  **Diminished chord** | Used to approach chord V – extra tension  Dramatic | Bizet’s Carmen: Toreador Song |
| Melody | **Repeated pitches** at the very start by Papegano | Reflects the fact his mouth is padlocked and incapable of producing different pitches |  |
| **Regular 4 bar phrases** at the start | Typical, balanced approach of Classical composers | Beethoven’s Fidelio: Jetzt, Alter, jetzt hat es Eile! |
| **Repeated descending scales** | Represents the magic of the flute when it is presented |  |
| Instrumental fills based on **broken chords/ triads** | Typical Classical writing. Simple instrumental part – doesn’t detract from vocal. | Haydn’s Creation: Adam & Eve duet |
| **Chromatic scales** | Represent Papageno’s fears (before he is given the bells) and also at the end as the characters are saying ‘goodbye’ – represents uncertainty | Purcell’s Dido & Aneas: Dido’s Lament |
| Rhythm, tempo & Metre | Tempo:  Starts **allegro** is simple duple time  **Andante section** | Changes reflect storyline  Humorous exchanges between Papageno and Tamino  Represents the arrival of the 3 boys | Beethoven’s Fidelio: Jetzt, Alter, jetzt hat es Eile! (Tempo changes) |
| Rhythm:  **Pause** on an imperfect cadence  **Simple crotchet/quavers, on beat** at the very start | Adds tension to the question that is being asked at this point  Papageno can’t speak as his mouth is padlocked – basic rhythms reflect this |  |
| Texture | Orchestra in **octaves** at very start | Clear, emphasised texture to open | Haydn’s Creation: Adam & Eve duet |
| Bassoon **doubles** Papageno at start | Helps articulate his wordless part | Bach’s cantata Ein Fest Berg: Mvt 1 |
| Vocalists sing in **dialogue** (call and response) at the start.  Gradually phrases become shorter and begin to overlap (**2 part counterpoint**) | Represents natural conversation | Beethoven’s Fidelio: Jetzt, Alter, jetzt hat es Eile! (Tempo changes)  Haydn’s Creation: Adam & Eve duet |
| **Three part homophony** (3 ladies) and f**ive part homophony** (3 ladies & 2 men). Sometimes also in **unison octaves** | Shows their agreement | Gluck’s Orpheus & Eurydice: Azione teatrale |
| **Contrapuntal** | To represent the wonder of the flue |  |
| Texture **thins** at the end – just the orchestra | Represents the characters leaving to find Pamina |  |
| Sonority | Written for **Classical orchestra** (horns, clarinets, strings, bassoons & oboes) and **5 vocalists (tenor, baritone & 3 sopranos)** | Fairly typical operatic ensemble | Gluck’s Orpheus & Eurydice: Azione teatrale |
| **‘Sotto voce’** – under the voice/whisper | Shows emotions/awe of the flute |  |
| Magical moment:  **Clarinet**’s first appearance  **Pizzicato violin bass line** | Magical sounding |  |
| Orchestral parts **double** vocal line (e.g. bassoon and Papageno at start) | Emphasises vocal line | Bach Cantata Ein Fest Berg mvt 1 |