

Secondary
10 Pieces Plus!

DIES IRAE
and
TUBA MIRUM
by
VERDI

TEACHER PAGES

DIES IRAE AND TUBA MIRUM BY VERDI

<http://www.bbc.co.uk/programmes/articles/5yRN1f8KffQZX5n7XQfZW9L/dies-irae-and-tuba-mirum-from-requiem>

CONTEXT

These movements are part of a larger choral work, a musical setting of the Roman Catholic Requiem Mass. Verdi composed the requiem in memory of his poet friend, Manzoni: it is written for a large force of musicians: four soloists, double choir and orchestra. The requiem is usually performed in concert halls and like much of his other music is 'operatic' in style. The movements are: *Introit and Kyrie, Dies Irae, Offertory, Sanctus, Agnus Dei, Lux Aeterna* and *Libera me*.

The first performance was given in 1874 on the anniversary of Manzoni's death. Verdi wrote the music to include female singers which was not permitted in Catholic rituals at that time.

The **Dies Irae** signals the end of the world and leads into the **Tuba Mirum** (Day of Judgment). The fanfare is played by four off-stage trumpets, perhaps representing the four points of the compass, and calls all souls to gather before God. Roman Catholics in the 1800's would have believed very strongly in heaven and hell as eternal resting places and Verdi's music reflects the people's apprehension of that final judgement.

MUSICAL INGREDIENTS

Style

Operatic – dramatic orchestral, choral and solo sections of music

Duration

Driving, pounding on and off beat rhythms (to create fear?)

Pitch

Use of ascending and descending scales and arpeggios

Chromaticism - chromatic vocal line against a pedal point

Minor key contrasted with major key

Fanfares – summoning the dead to be judged before God [Tuba Mirum]

Dynamics

Dramatic contrasts (tension and relaxation)

Dynamic and textural contrast in the middle section ('calm before the storm?')

Texture

Dramatic changes of textures

LEARNING ACTIVITIES SUMMARY

- Active listening challenge 1: 13th century Dies Irae chant
Active listening challenge 2: identifying Dies Irae rhythms
Active listening challenge 3: chromaticism
Performing challenge 1: Vivaldi
Performing challenge 2: 13th century Dies Irae chant
Composing challenge: composing a piece to one of three scenarios:
1. Science fiction: End of the World
2. The Hunter and the Hunted;
3. Song for 'The End of the World'

KEY LEARNING

Knowledge of musical dimensions: pitch, chromaticism, major and minor contrasts
Skills development: composing, creating a mood

RELATED LISTENING EXAMPLES

- Mozart Requiem
- Faure Requiem
- Karl Jenkins
- Gorecki: Symphony of Sorrowful Songs
- Rage – Dies Irae <https://www.youtube.com/watch?v=BWYRYecNyyE>
- Elvis Costello – Waiting for the End of the World <https://www.youtube.com/watch?v=1Im-kDpw1LE>
- The end of the World Party – I see Stars. <https://www.youtube.com/watch?v=H5bRJ9BaTF8>

KS3 MUSIC CURRICULUM LINKS

Scales and arpeggios
Music to create a mood
Music using brass and percussion
Music for special occasions
The choral tradition
Music for worship
Descriptive music

SUGGESTED LINKS TO OTHER SUBJECTS

- RE: Judgement, depictions of Heaven and Hell in religions
- Art: Paintings depicting biblical scenes of heaven and hell; The Scream;
- Drama: Role play
- Latin: Liturgical texts
- History: 18th /19th Century beliefs.
- Geography: Volcanic activity: turbulence and storms

LEARNING ACTIVITIES – TEACHER NOTES

ACTIVE LISTENING CHALLENGE 1: 13th CENTURY DIES IRAE CHANT

Teacher resource

- **Dies Irae** Latin text and translation

Pupil resource found in the pack:

- Active listening challenge 1: 13th century **Dies Irae** chant

Task

- Pupils listen to and compare performances of 13th century **Dies Irae** chant with Verdi's setting.

Suggested approach

- Listen to a recording of this plainchant <https://www.youtube.com/watch?v=60f2dtXrsT8>
- Pupils make notes comparing the original with Verdi's **Dies Irae** melody and treatment of the orchestra and chorus. They use interrelated dimensions of music to identify different features.
- Pupils listen to excerpts of YouTube clips which use the 13th century plainchant melody and describe its effect in each:
 - <https://www.youtube.com/watch?v=t8wFiYcggOM>
 - <https://www.youtube.com/watch?v=0hL1m4hGBVY>

ACTIVE LISTENING CHALLENGE 2: IDENTIFYING DIES IRAE RHYTHMS

Pupil resource found in the pack

- Active listening challenge 2: Identifying **Dies Irae** rhythms

Task

- Pupils listen to the opening section of the **Dies Irae**, identify and sequence rhythms

Suggested approach

- Clap the different rhythms patterns on the sheet.
- Repeat until each one is performed accurately and can be recognised aurally and visually by pupils.
- Listen to the opening of the **Dies Irae**.
- Sequence the rhythms in the order in which they appear in the music.

ACTIVE LISTENING CHALLENGE 3: CHROMATICISM

Pupil resource found in the pack:

- Active listening challenge 3: chromaticism

Task

- Pupils describe the effect of chromaticism during the opening of Verdi's **Dies Irae**.

Suggested approach

- Teach pupils to sing a descending chromatic scale from D. Explain the small steps between each note. Encourage students to listen carefully to these semi-tone steps.
- Challenge pupils to play this scale on a pitched instrument or sing over a D drone.
- Listen to the opening of the **Dies Irae**. Can pupils find the actual starting note and then play a descending chromatic scale from that starting point?
- Evaluate the effect of chromaticism in the opening of the **Dies Irae**.

PERFORMING CHALLENGE 1: VINO VERDI

Teacher resource

- Performing challenge 1: Vino Verdi – Teacher score
- Midi file: Verdi – Vino Verdi (optional backing track)

Pupil resource found in the pack

- Performing challenge 1: 'Vino Verdi'

Suggested approach:

- Pupils perform a classroom version of Vino Verdi: differentiated parts accommodate varying abilities.
- Sing and clap through each part first: pupils to follow the parts on their sheet.
- Pupils choose their part (playing or singing).
- Encourage pupils to rehearse individually or work in pairs to perfect their performance.
- Gradually bring the parts together to create a short performance piece.
- Demonstrate how the piece relates to the parts of the Verdi **Dies Irae**.

PERFORMING CHALLENGE 2: 13th CENTURY DIES IRAE CHANT

Teacher resource

- Performing challenge 2: 13th century **Dies Irae** chant

Pupil resource found in the pack

- Performing challenge 2: 13th century **Dies Irae** chant

Task: Pupils sing the melody of the 13th century **Dies Irae** chant

Suggested approach:

- Pupils learn to sing the melody of this plain chant together in unison.
 - Work on the pronunciation of the Latin words.
 - Repeat as necessary to ensure that the melodic line flows.
- Divide the group into two halves, one group sing a drone on D, the rest sing the melody.
- Perform the chant:
 - In parallel a) 5ths, b) 4ths or c) 3rds. Discuss which was easiest to sing.
 - As a round and discuss whether it works
 - As a round with each part singing at different speeds (does this work?)

COMPOSING CHALLENGE

Teacher resources

- Composing challenges 1, 2 and 3
- Vocabulary cards provide descriptions of musical features in Verdi's **Dies Irae**.

Pupil resources found in the pack

- Composing challenge: 3 scenarios of suggested starting points

Task

- Compose a piece using one of three scenarios as a stimulus

Suggested approach

1. SCIENCE FICTION: END OF THE WORLD

- Conduct research into music that depicts the end of the world and listen to the features which make this music appropriate: descriptions of terror, despair and finality.
- Encourage pupils to experiment with sound sources to achieve the desired effect.
- Decide on a sequence of sounds and select ways to record these.

2. THE HUNTER AND THE HUNTED

- Watch a video of an animal hunting its prey. Listen attentively to the sound track and note how the music supports the action on the screen.
- Discuss how the composer creates sounds for stalking, getting closer to the prey, the chase, and either the kill, or the prey's escape.
- Create a music sequence for a similar film. Ask the students to build up the tension, even where the dynamic level may be quiet.

3. SONG FOR THE END OF THE WORLD

- Ask pupils 'Why does Vicki Stone describe Verdi's **Dies Irae** as showing the end of the world?'
- Listen to some recordings of songs e.g. Elvis Costello, '*Waiting for the End of the World*'. How does he manage to capture the mood?
- Ask pupils to write a song based on a mood that has been suggested by Verdi's Requiem movements.
- **NB:** Pupils will need to write their own lyrics. They might consider incorporating some Latin text, or even part of the 13th **Dies Irae** melody.

DIES IRAE LATIN TEXT AND TRANSLATION

Source: https://en.wikipedia.org/wiki/Dies_Irae

| | | |
|---|--|--|
| 1 | Dies iræ, dies illa Solvat sæclum in favilla, Teste David cum Sibylla. | The day of wrath, that day Will dissolve the world in ashes As foretold by David and the Sibyl! |
| 2 | Quantus tremor est futurus, Quando Judex est venturus, Cuncta stricte discussurus! | How much tremor there will be, when the Judge will come, Investigating everything strictly! |
| 3 | Tuba mirum spargens sonum, Per sepulchra regionum, Coget omnes ante thronum. | The trumpet, scattering a wondrous sound through the regions of sepulchres, Will summon all before the Throne. |

PERFORMING CHALLENGE 2: 13th CENTURY DIES IRAE CHANT

Dies Irae
'Day of Wrath' Arr. Hilary Miles

Di - es i - rae, di - es il - la. Sol - vet sae - clum - in
fav - il - la. Te - ste Da - vid cum Sy - bi - lla

Sing the **Dies Irae** chant together as a class:

1. In unison
2. In two parts with a drone or pedal note **D** accompaniment
3. With a parallel harmony part
4. As a round (does this work?)
5. As a round with each part singing at different speeds (does this work?)

COMPOSING CHALLENGES 1, 2, & 3:

Show the contrasts in the sections as 'The Storm'; 'Calm before the storm'; 'Summoned before God'

 (Cut these words out to create cards)

| | | | | | |
|-------------------------------------|-------------------------------|-------------------------------------|----------------------|----------------------------|----------------------------------|
| loud dynamics | quiet dynamics | chromatic intervals | major chords | minor chords | diminished chords |
| ascending patterns | descending patterns | sudden loud chords | repetition | thin texture | thick texture |
| timbre of instruments/voices | smooth melodic shape | angular/jagged melodic shape | rests | silence | high pitch |
| low pitch | fast rhythmic patterns | slow rhythmic patterns | tempo changes | slow tempo | fast tempo |
| short detached notes | long held notes | crescendo | diminuendo | sudden loud accents | driving, pounding rhythms |

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PERFORMING CHALLENGE 1 – VINO VERDI

Part 1a

Voice

This is chromatic movement Now Verdi's melody's moving in trip - lets

Then the fan - fare takes us up!

Part 1b

Part 2 in C – Flute or recorder

Part 3 in Bb

Part 4 (keyboard)

Dm

D D F F A A D'

Part 5 (percussion)

Dies Irae

'Day of Wrath'

Arr. Hilary Miles

Di - es i - rae, di - es il - la. Sol - vet sae - clum - in
fav - il - la. Te - ste Da - vid cum Sy - bi - lla

PERFORMING CHALLENGE 2: 13th CENTURY DIES IRAE CHANT

Sing the **Dies Irae** chant together as a class:

1. In unison
2. In two parts with a drone or pedal note D accompaniment
3. With a parallel harmony part
4. As a round (does this work?)
5. As a round with each part singing at different speeds (does this work?)

ACTIVE LISTENING CHALLENGE 1: 13th CENTURY DIES IRAE CHANT

I- es i-ræ, di- es illa, Solvet sæclum in favilla:
Teste David cum Sibýlla. 2. Quántus tremor est futúrus,

Pictured above is an original 'score' of the **Dies Irae** chant as written by monks in the 13th century.

The notes written on the staff (lines) are called 'neumes'. The music looks similar to modern day notation.

How do you think the monks knew how to perform the rhythm of the notes?

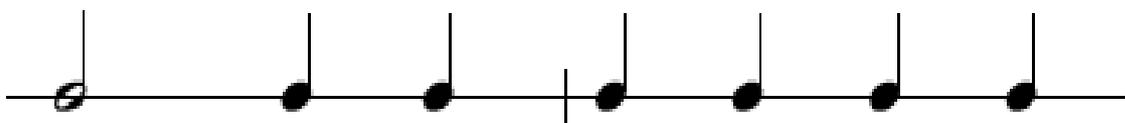
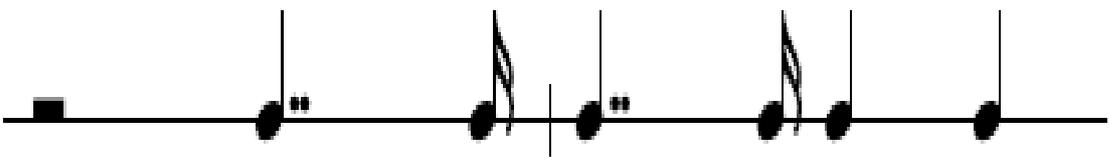
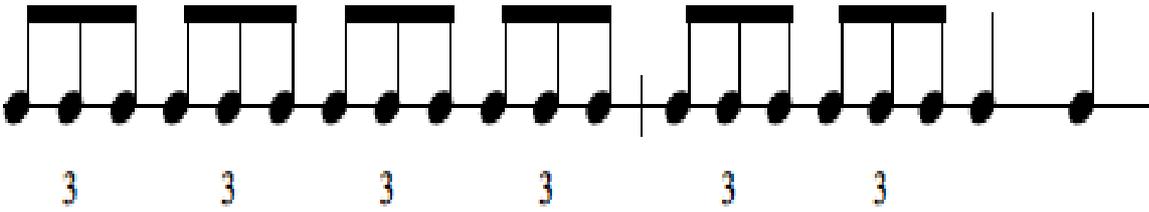
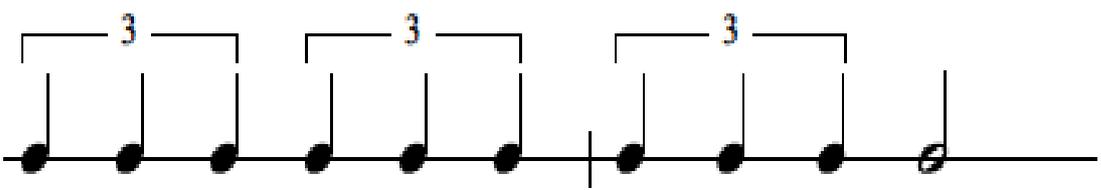
Listen to a performance of the original chant. How is it different from Verdi's treatment of the text?

Your answer should include descriptions and comparisons of **tempo; texture; instrumentation; dynamics**

Listen to <https://www.youtube.com/watch?v=0hL1m4hGBVY> excerpts of film music that use this 13th century chant. How is the chant used and what effect does it create?

ACTIVE LISTENING CHALLENGE 2: IDENTIFYING DIES IRAE RHYTHMS

- 1) Clap the following rhythms
- 2) Listen to the opening of **Dies Irae** and order the rhythm patterns in the sequence in which you hear them.

| | |
|--|-----------|
| <input type="checkbox"/> | orchestra |
|  | |
| <input type="checkbox"/> | Voices |
|  | |
| <input type="checkbox"/> | Voices |
|  | |
| <input type="checkbox"/> | Orchestra |
|  | |
| <input type="checkbox"/> | Voices |
|  | |

Challenge: Can you notate the rhythm of the bass drum in the opening bars?

LISTENING CHALLENGE 3: CHROMATICISM

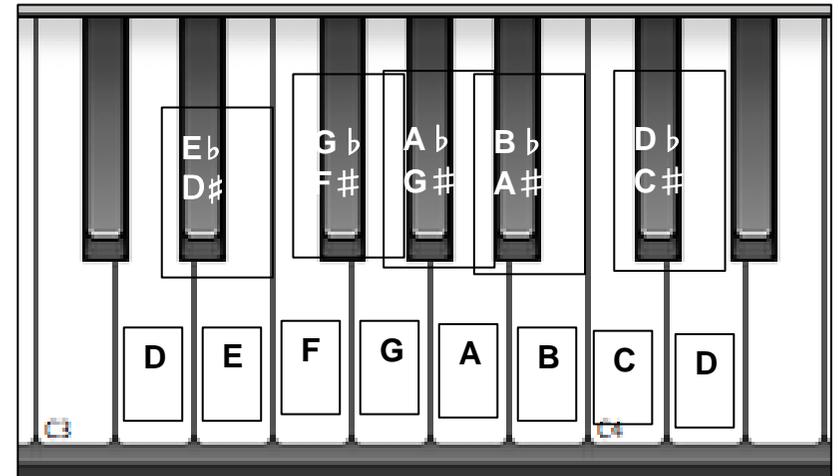
Chromaticism is a feature of the dramatic opening melody of Verdi's **Dies Irae**. This means that the melody line contains movement in semi-tones.

Chromaticism takes its name from a scale that is made up entirely of semi-tones called the chromatic scale.

1. Learn to play a chromatic scale beginning on D, both ascending and descending, select one of these options to perform:
 - Play pitched percussion using two beaters
 - Play a keyboard using the fingering suggested
 - Sing at a pitch which is comfortable for you.

Chromatic scale from D

The image shows two staves of musical notation for a chromatic scale starting on D. The top staff is the descending scale: D, C#, C, B, Bb, A, Ab, G, F#, F, E, Eb, D. The bottom staff is the ascending scale: D, Eb, E, F, F#, G, G#, A, A#, B, C, C#, D. Below each staff are two rows of fingering numbers. For the descending scale, the right hand (RH) uses fingers 3, 2, 1, 3, 1, 3, 1, 3, 2, 1, 3, 1 and the left hand (LH) uses 3, 1, 2, 3, 1, 3, 1, 3, 1, 2, 3, 4. For the ascending scale, the right hand uses 1, 3, 1, 2, 3, 1, 3, 1, 3, 1, 2, 3, 4 and the left hand uses 4, 3, 2, 1, 3, 1, 3, 1, 3, 2, 1, 3, 1.



2. Play or sing the chromatic scale over a drone note D. How does the music feel when you combine these together?
3. Verdi uses chromaticism in the opening section of the Dies Irae. How does it contribute to the overall effect of the music and what impact do you think this might have had on his 19th century audiences. Remember that many people in Italy in the 1800's were religious and attended church regularly.

COMPOSING CHALLENGE

Vicki Stone describes Verdi's *Dies Irae* and *Tuba Mirum* in the following ways: *'Welcome to the end of the world!' 'A musical storm destroying everything in its path' 'A fanfare to wake the dead!'*

Scenario 1: You are composing music for a science fiction film. An UFO has been circling overhead and has crash-landed near your town. Everyone rushes to the scene and as you are looking at the wreck a door slides open and you all watch in disbelief as Is this the end of the world?

Scenario 2: You are watching a natural history documentary about animals, the hunters and the hunted. Compose a piece of music to represent the hunter and the hunted and the final outcome. Does the hunter catch his prey or does the creature escape?

Scenario 3: Write a song for the End of the World. Listen to the Verdi and other pieces of music which describe the end of the world. What musical features do they all have in common? e.g. tempo, dynamics, texture, pitch, rhythm, timbre, structure

Is your composition vocal, instrumental, or both? Do you need to find or write some lyrics (words) or can you incorporate the Latin text or melody into your piece? Can you sing the melody or speak the words? Your composition should include at least 3 of the following. Use the grid of words to help you create the mood for the end of the world.

| | | | |
|--|--|---|---|
| <p>Rhythm: Pounding rhythms Clear patterns Experiment with longer and shorter length notes.</p> | <p>Chromaticism: Use of semi-tone intervals in melody or in chord clusters Descending chromatic phrases</p> | <p>Chords: Major Minor on keyboard or other instrument/s</p> | <p>Key: Start on D - use major, minor or chromatic scales. You may need to research this. Use a key of your choice</p> |
| <p>Dissonance: Diminished chords Chords clusters Your created dissonant chords</p> | <p>Drum loops: Pre-recorded drum patterns as a backing for your melodies or chords</p> | <p>Melody: Use of smooth or angular melodies</p> | <p>Repetition: This can be rhythmic, harmonic or melodic ideas.</p> |