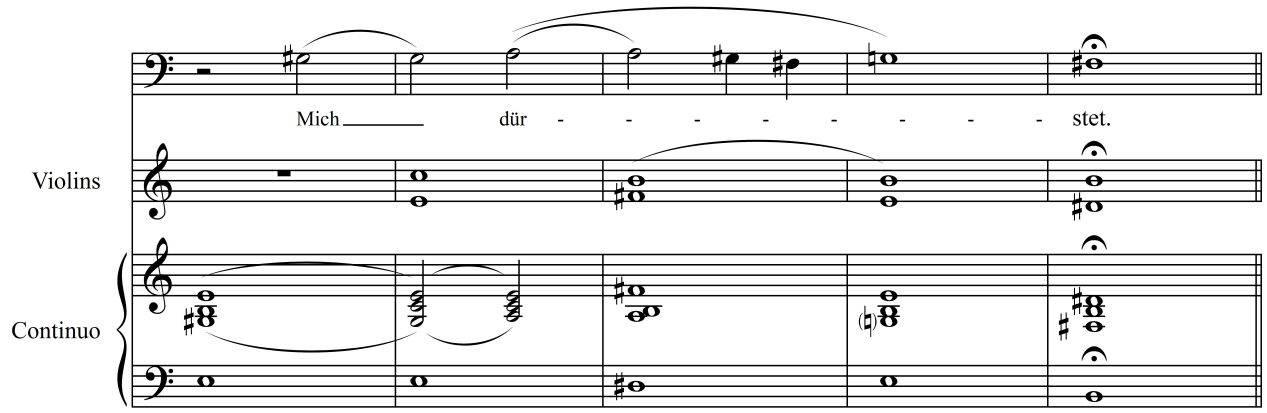
- *Sing the vocal part.*
- *Play the instrumental parts.*
- *Analyse the chords of bars 1–9 (until the first beat). Use Arabic numbers for the structure of chords and Roman numbers for the degrees within the tonality of A minor and G major.*
  (See Exercises 5.4)

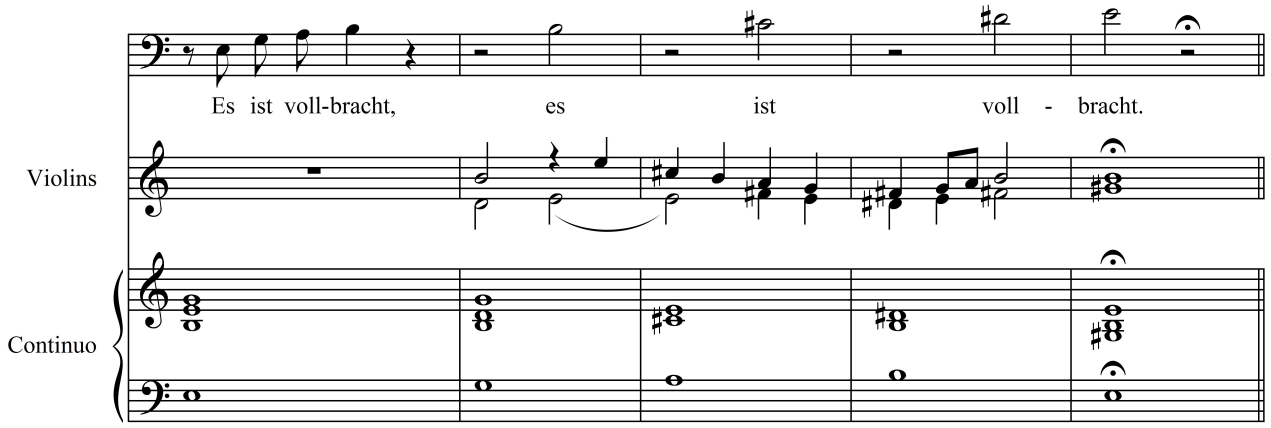
During the 17th century, in both melody and harmony, a vast gamut of **musical/ rhetorical figures** are used for expressing emotions, picturing the shape of words, or imitating the sound of nature evolved.

See the following examples from Schütz's oratorio that emerged in the most dramatic moments of the piece.

5.5 DIE SIEBEN WORTE JESU CHRISTI AM KREUZ, "MICH DÜRSTET" – JESUS Heinrich Schütz



5.6 DIE SIEBEN WORTE JESU CHRISTI AM KREUZ, "ES IST VOLLBRACHT" – JESUS Heinrich Schütz



- *Sing the above excerpts with instrumental accompaniment.*
- *Analyse the chords in relation to the words. Notice the contradiction between the tonal system of the melody and the chord progression.*
  (See Exercises 5.6)