



Australian
Music
Examinations
Board

Theory of Music

Grade 5

Integrated course and workbook



Solutions

Contents

Grade 5 – solutions

Lesson 1: New major & harmonic minor scales	4
Lesson 2: Melodic minor scales	7
Lesson 3: Intervals	10
Lesson 4: Modulation	13
Lesson 5: Harmony I: new chords	16
Lesson 6: Harmony II: unaccented passing and auxiliary notes	19
Lesson 7: Harmony III: longer passages of harmony	21
Lesson 8: Harmony IV: piano style	24
Lesson 9: Harmony V: first inversion chords in cadences	26
Lesson 10: Harmony VI: modulation in passages of harmony	27
Lesson 11: Melody writing	29
Lesson 12: Woodwind instruments of the symphony orchestra	34
Lesson 13: Minuet and Trio, and Scherzo	39
Lesson 14: Air with Variations	43
Lesson 15: Aria and recitative	47
Appendix: Grade 5 practice exam	52

Lesson 1 – answers

(1) Write the following key signatures.

(a)



C# major

(b)



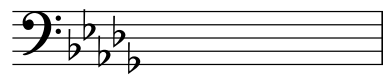
E^b minor

(c)



C^b major

(d)



B^b minor

(2) Give the letter names of the following notes.

Key	Technical name	Note name
G# minor	leading note	F×
C ^b major	subdominant	F ^b
A ^b minor	mediant	C ^b
D# minor	submediant	B
F# major	dominant	C#
A# minor	leading note	G×

(3) Write the names of the scales that are the enharmonic equivalents of:

(a) D# harmonic minor _____ E^b harmonic minor _____

(b) C# major _____ D^b major _____

(c) G# harmonic minor _____ A^b harmonic minor _____

(d) C^b major _____ B major _____

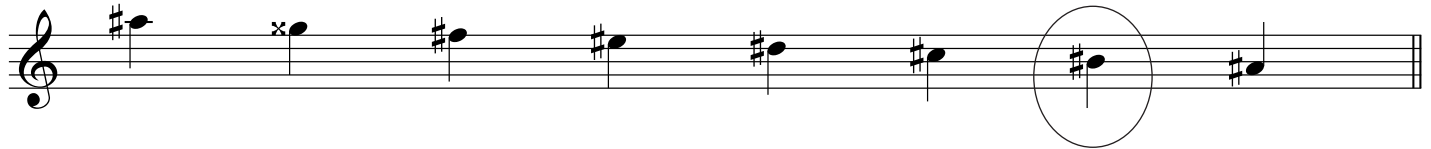
(4) Add a clef and accidentals to make the following scales.

(a) E^b harmonic minor



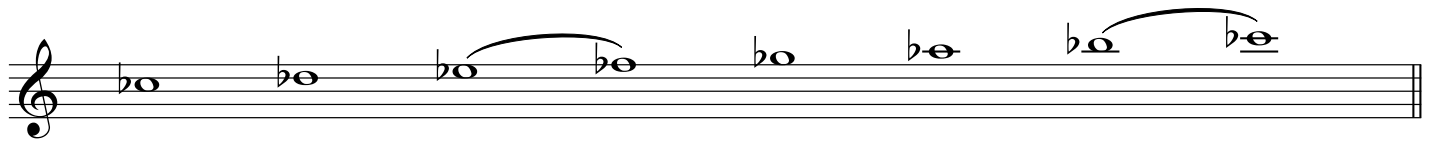
Mark any interval wider than a tone with a slur.

(b) A[#] harmonic minor



Draw a circle around the supertonic.

(c) C^b major



Mark the semitones with slurs.

(d) A^b harmonic minor



Mark the tones with slurs.

(5) Write the scale of G[#] harmonic minor.

- Write the key signature.
- Use minims.
- Write one octave descending and then one octave ascending.
- Mark each semitone in the ascending octave with a slur.
- Complete the scale with a double barline.



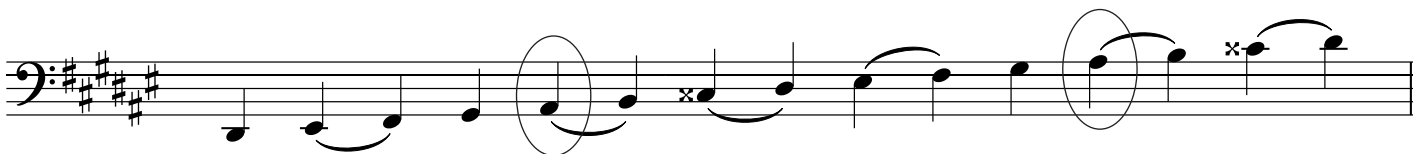
(6) Write the scale of C[#] major.

- Do not write the key signature. Use accidentals.
- Use semibreves.
- Write one octave descending.
- Mark each tone with a slur.
- Complete the scale with a double barline.



(7) Write the scale of D[#] harmonic minor.

- Write the key signature.
- Use crotchets.
- Write two octaves ascending.
- Mark each semitone with a slur.
- Draw a circle around the dominant in both octaves.
- Complete the scale with a double barline.



(8) Write the scale of E^b harmonic minor.

- Write the key signature.
- Use minims.
- Write one octave ascending.
- Mark each tone with a slur.
- Complete the scale with a double barline.



Lesson 2 – answers

(1) Which degrees of the scale are altered in a melodic minor scale? 6th and 7th

(2) Why is the melodic minor scale better suited to melodies than the harmonic minor?
Through altering degrees 6 and 7 to remove the interval of a tone-and-a-half in the harmonic minor scale, the melodic minor becomes a scale of tones and semitones, which is easier to sing and play than the harmonic minor scale. In melodies, the interval of a tone-and-a-half between degrees 6 and 7 in the harmonic minor scale is to be avoided; the melodic minor allows a smooth stepwise ascent from the sixth degree to the upper tonic.

(3) What is a natural minor scale?
The natural minor scale is the harmonic minor scale without a sharpened leading note.

(4) Which form of the melodic minor scale is the same as the natural minor? The descending form

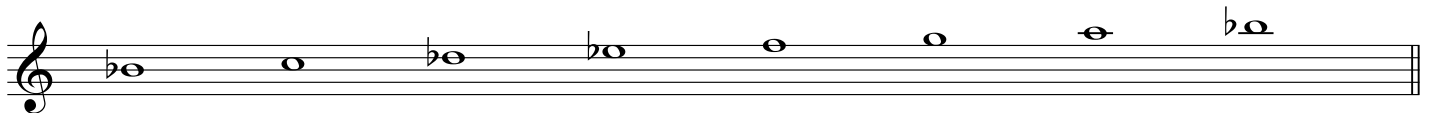
(5) Add a clef and accidentals to make the following scales.

(a) F[#] melodic minor



Mark the tones with slurs.

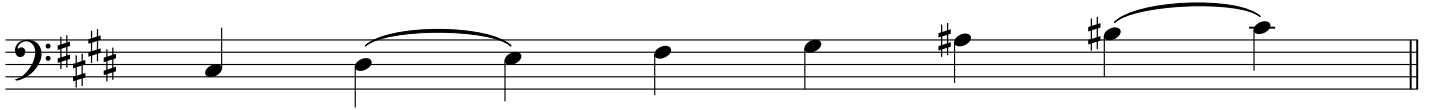
(b) B^b melodic minor, ascending form



In this scale, what is the interval from the tonic to the submediant? Major 6th

(8) Write the scale of C[#] melodic minor.

- Write the key signature.
- Use crotchets.
- Write one octave ascending.
- Mark each semitone with a slur.
- Complete the scale with a double barline.



(9) Write the scale of A^b melodic minor.

- Write the key signature.
- Use minims.
- Write one octave descending and then one octave ascending.
- Mark each tone in the first octave with a slur.
- Complete the scale with a double barline.



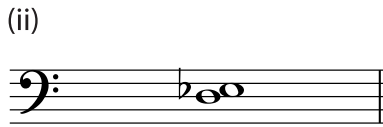
Lesson 3 – answers

(1) Name each of the following intervals, and then describe them as being either diatonic or chromatic.



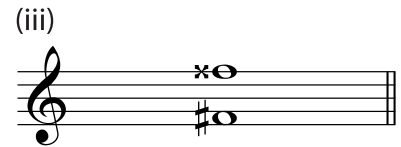
minor 7th

diatonic



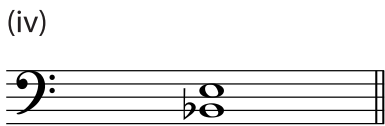
minor 2nd

diatonic



augmented 8ve

chromatic



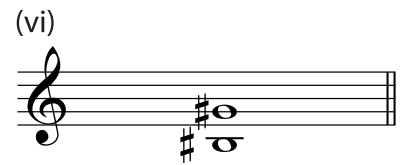
augmented 4th

diatonic



perfect 5th

diatonic



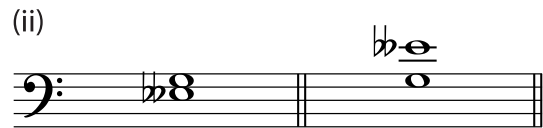
minor 6th

diatonic

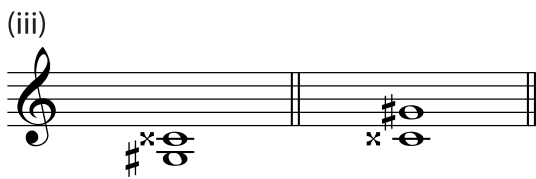
(2) Write the inversion of the following intervals, and then name the inversion.



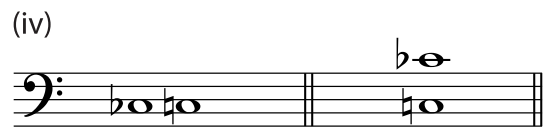
Inversion: _____ minor 3rd



Inversion: _____ diminished 6th



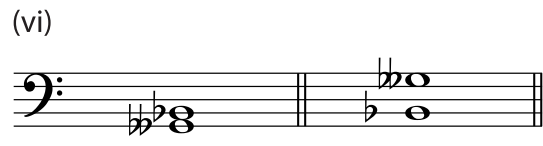
Inversion: _____ diminished 5th



Inversion: _____ diminished 8ve



Inversion: _____ diminished 2nd



Inversion: _____ diminished 6th

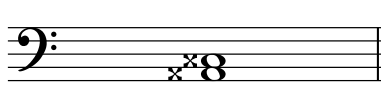
(3) Write the following intervals as directed.

(i)



diminished 5th below

(ii)



minor 3rd above

(iii)



augmented 2nd below

(iv)



augmented 6th above

(v)



diminished 8ve below

(vi)



minor 6th below

(4) Label each of the following intervals as perfect consonance, imperfect consonance, or dissonance.

(i)



imperfect consonance

(ii)



perfect consonance (melody)
dissonance (harmony)

(iii)



dissonance

(iv)



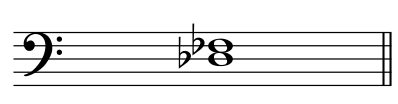
dissonance

(v)



dissonance

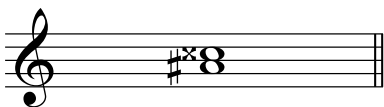
(vi)



imperfect consonance

(5) Tick the box that best describes the given interval.

(i)



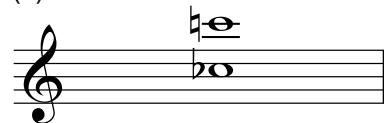
minor 3rd

augmented 3rd

major 3rd

diminished 4th

(ii)



diminished 8ve

augmented 8ve

augmented 7th

major 7th

(iii)



- minor 6th
- major 6th
- diminished 5th
- augmented 5th

(iv)



- diminished 7th
- minor 7th
- diminished 8ve
- major 7th

Lesson 4 – answers

- (1) In the key of E major, a modulation to the dominant would be indicated by the presence of what note?

A#

- (2) In the key of D^b major, a modulation to the relative minor would be indicated by the presence of what note?

A^b

- (3) In the key of G[#] minor, a modulation to the dominant would be indicated by the presence of what note/s?

C^x and/or E[#]

- (4) In the key of E^b minor, a modulation the relative major would be indicated by the presence of what note?

D^b (unraised 7th)

- (5) In the key of F minor, a modulation to the subdominant would be indicated by the presence of what note/s?

A^b, G^b and E^b (unraised 7th)

- (6) In the key of B major, a modulation to the subdominant would be indicated by the presence of what note?

A^b

- (7) The following melody contains one modulation.

The image shows two staves of musical notation. The first staff contains a melody in E-flat major (three flats) in common time. The notes are: E-flat, G-flat, A-flat, B-flat, C, D, E-flat, F, G, A-flat, B-flat, C. The second staff starts with a measure number '5' and continues the melody in C minor (no sharps or flats). The notes are: C, D, E-flat, F, G, A-flat, B-flat, C. The modulation occurs at the end of the first staff, where the key signature changes from three flats to no sharps or flats.

- (a) What is the opening key? E^b major
- (b) What is the key of the modulation? C minor
- (c) What is the relationship of the new key to the opening key? relative minor
- (d) Why is there an A^b in bar 7? melodic minor has been used
-

(8) The following melody contains two modulations.

5

- (a) What is the opening key? A^b major
- (b) What is the key of the first modulation? E^b major
- (c) What is the relationship of the first modulation to the opening key? dominant
- (d) What is the key of the second modulation? D^b major
- (e) What is the relationship of the second modulation to the opening key? subdominant

(9) The following melody contains two modulations.

5

9

13

- (a) What is the opening key? D minor
- (b) What is the key of the first modulation? G minor
- (c) What is the relationship of the first modulation to the opening key? subdominant
- (d) What is the key of the second modulation? F major
- (e) What is the relationship of the second modulation to the opening key? relative major
- (f) In what key does this melody end? F major
- (g) What is the interval between the last note in bar 6 and the first note in bar 7? diminished 5th

(10) The following melody contains two modulations.

- (a) What is the opening key? F minor
- (b) What is the key of the first modulation? C minor
- (c) What is the relationship of the first modulation to the opening key? dominant
- (d) What is the key of the second modulation? A^b major
- (e) What is the relationship of the second modulation to the opening key? relative major

(11) The following melody contains two modulations.

- (a) What is the opening key? C minor
- (b) What is the key of the first modulation? E^b major
- (c) What is the relationship of the first modulation to the opening key? relative major
- (d) What is the key of the second modulation? G minor
- (e) What is the relationship of the second modulation to the opening key? dominant
- (f) Does the opening key return between the modulations? Yes or No. yes

Lesson 5 – answers

- (1) What is a diminished triad? In root position, a diminished triad is a triad that contains notes a minor third and a diminished fifth above the root.
- (2) In four-part harmony, diminished triads are used most often in which position? First inversion
- (3) In minor keys, chord IIb is commonly used before which other chord? V
- (4) In minor keys, chord IIb should be used on weak beats. Yes or No? Yes
- (5) VIIb is often used between which two chords? I and Ib
- (6) What are unequal fifths? Unequal fifths are consecutive fifths, but one pair of fifths will be diminished rather than perfect.
- (7) Why is chord Ic sometimes referred to as a I_4^6 chord? Chord Ic contains notes a fourth and sixth above the bass, hence I_4^6 .
- (8) In Ic, which note is usually doubled? The bass (which is also the dominant note).
- (9) List the three most common cadential progressions involving Ic. Ic – V
Ic – V – I
Ic – V – VI
- (10) Outline the characteristic movement of voices in the progression from Ic to V.
One voice will move 6-5, another will move 4-3, and the other two voices will not move.
- (11) Ic should always be on a strong beat. Yes or No? Yes

(12) Complete the following cadential passages in four-part harmony as directed.

(a)

IIb V I

(b)

IIb V I

(c)

IIb V VI

(d)

IIb V VI

(13) Complete the following progressions in four-part harmony as directed.

(a)

I VIIb Ib

(b)

Ib VIIb I

(14) Complete the following imperfect cadences in four-part harmony as directed. Use correct doubling and characteristic voice leading.

(a)

Ic V

(b)

Ic V

*These are only suggested solutions to this question. Other responses are possible.

(15) Complete the following cadential passages in four-part harmony as directed. Use correct doubling and characteristic voice leading.

(a)

Ic V I

(b)

Ic V I

(c)

Ic V VI

(d)

Ic V VI

(16) Complete the following passages in four-part harmony according to the given bass lines. Use correct doubling and characteristic voice leading.

(a)

I VIIb Ib IIb Ic V I

(b)

Ib VIIb I IVb Ic V VI

Lesson 6 – answers

- (1) Label the harmonies in the following passages with Roman numerals. Then, label all passing notes with the letter P, and auxiliary notes with the letter A.

(a)

I Ib P I V VI I Vb I IIb Ic V I

(b)

I Vb VI Vb I V VI P VIb II P IIb Ic V I

(c)

Vb I VIIb Ib IIb Ic V VI IV P IVb P I P Ib P Ic V I

- (2) Harmonise the following melodies, labelling the bass line with Roman numerals. Use passing and auxiliary notes where appropriate.

(a)

I IV Ib Ic V II Ib IV I

(b)

I V^b I IV^b IV V V^b V I I^b I^c V I

(c)

V I VII^b I^b I IV VI V I^b I V VI IV V I

*These are only suggested solutions to this question. Other responses are possible.

(3) Mark all passing notes in the following melodies with the letter P, and auxiliary notes with the letter A.

(a)

P P A P A P P P

5 A P A P P P P P

(b)

P A P A P P P

5 P P P P P P

(c)

A A P P A

5 P P

Lesson 7 – answers

Harmonise the following melodies in four-part vocal style. Label the bass line with Roman numerals. Use the cadential Ic for preference. Add passing and auxiliary notes to the lower three parts where appropriate.

(1)

I V I IV V IVb VIIb V Ib V VI
 5
 Vb I Ib IIb Ic V I

(2)

Vb I Ib IV IVb Ic V VI Vb V IV Ib II V VI IV Ib IVb IV I

(3)

Vb I V Ib I IVb IV V I VIIb I Ib Ic V Ib I Vb VIIb Ib IV I

(6)

Musical score for system (6) in 3/4 time, key of D major. The score consists of two staves: a treble staff and a bass staff. A long slur covers the entire system. The notes in the treble staff are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter). The notes in the bass staff are: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter). Below the staves are the following chord labels: I, VIIb, I, Vb, V, II, Ib, IV, V.

Musical score for system 5 in 3/4 time, key of D major. The score consists of two staves: a treble staff and a bass staff. A long slur covers the entire system. The notes in the treble staff are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter). The notes in the bass staff are: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter). Below the staves are the following chord labels: Ib, VIIb, I, II, IIb, VIb, Ic, V, I.

*These are only suggested solutions to this question. Other responses are possible.

Lesson 8 – answers

(1) Rewrite each of the following four-part vocal-style cadences in piano style.

(a)

IIb V I

IIb V I

(b)

Ic V VI

Ic V VI

(c)

Vb II V

Vb II V

(d)

VI IV I

VI IV I

(2) Write the following cadences in piano style.

(a)

Musical notation for cadence (a) in B-flat major, 4/4 time. The treble clef contains chords: B-flat major (F2, A-flat2, B-flat2), B-flat major (F2, A-flat2, B-flat2), and B-flat major (F2, A-flat2, B-flat2). The bass clef contains notes: B-flat1, B-flat1, and B-flat1. Roman numerals Vb, I, and V are written below the bass line.

(b)

Musical notation for cadence (b) in D major, 6/8 time. The treble clef contains chords: D major (F#2, A2, B2), D major (F#2, A2, B2), and D major (F#2, A2, B2). The bass clef contains notes: D1, D1, and D1. Roman numerals VI, IV, and I are written below the bass line.

(c)

Musical notation for cadence (c) in B-flat major, 3/4 time. The treble clef contains chords: B-flat major (F2, A-flat2, B-flat2), B-flat major (F2, A-flat2, B-flat2), and B-flat major (F2, A-flat2, B-flat2). The bass clef contains notes: B-flat1, B-flat1, and B-flat1. Roman numerals Ic, V, and VI are written below the bass line.

(d)

Musical notation for cadence (d) in B-flat major, common time. The treble clef contains chords: B-flat major (F2, A-flat2, B-flat2), B-flat major (F2, A-flat2, B-flat2), and B-flat major (F2, A-flat2, B-flat2). The bass clef contains notes: B-flat1, B-flat1, and B-flat1. Roman numerals Vb, V, and I are written below the bass line.

*These are only suggested solutions to this question. Other responses are possible.

Lesson 9 – answers

(1) Harmonise the following passages in piano style according to the given Roman numerals.

(a)

Musical notation for exercise (a) in G major, 4/4 time. The bass line consists of a quarter note G, a quarter note A, a quarter note B, and a half note D. The treble line consists of a quarter note G, a quarter note A, a quarter note B, and a half note D. Roman numerals I, II, IIb, and V are written below the notes.

(b)

Musical notation for exercise (b) in G major, common time. The bass line consists of a quarter note G, a quarter note A, a quarter note B, and a half note D. The treble line consists of a quarter note G, a quarter note A, a quarter note B, and a half note D. Roman numerals Vb, I, Ib, and V are written below the notes.

(c)

Musical notation for exercise (c) in G major, 4/4 time. The bass line consists of a quarter note G, a quarter note A, a quarter note B, and a half note D. The treble line consists of a quarter note G, a quarter note A, a quarter note B, and a half note D. Roman numerals Ib, I, Vb, and VI are written below the notes.

(d)

Musical notation for exercise (d) in G major, 3/4 time. The bass line consists of a quarter note G, a quarter note A, and a half note B. The treble line consists of a quarter note G, a quarter note A, and a half note B. Roman numerals II, I, IVb, and V are written below the notes.

(2) Harmonise the following passages in four-part vocal style according to the given Roman numerals.

(a)

Musical notation for exercise (a) in G major, 3/4 time. The bass line consists of a quarter note G, a quarter note A, and a half note B. The treble line consists of a quarter note G, a quarter note A, and a half note B. Roman numerals V, VI, Vb, and I are written below the notes.

(b)

Musical notation for exercise (b) in G major, common time. The bass line consists of a quarter note G, a quarter note A, a quarter note B, and a half note D. The treble line consists of a quarter note G, a quarter note A, a quarter note B, and a half note D. Roman numerals Ib, VIIb, I, Vb, and VI are written below the notes.

(c)

Musical notation for exercise (c) in G major, 3/4 time. The bass line consists of a quarter note G, a quarter note A, and a half note B. The treble line consists of a quarter note G, a quarter note A, and a half note B. Roman numerals Ib, I, Vb, and I are written below the notes.

(d)

Musical notation for exercise (d) in G major, common time. The bass line consists of a quarter note G, a quarter note A, a quarter note B, and a half note D. The treble line consists of a quarter note G, a quarter note A, a quarter note B, and a half note D. Roman numerals Vb, I, IVb, and V are written below the notes.

*These are only suggested solutions to this question. Other responses are possible.

Lesson 10 – answers

- (1) Harmonise in piano style the cadences and approach chords in the following melody and unfigured bass lines, which modulate to closely related keys. Include one example of each of the four principal cadences.

(a)

A^b: VI^b II V f: I^c V VI

5

E^b: II^b V I A^b: IV^b IV I

(b)

e: II^b V VI a: I^b IV I

5

G: I^b IV V e: I^c V I

*These are only suggested solutions to this question. Other responses are possible.

- (2) Harmonise in four-part vocal style the cadences and approach chords in the following melody and unfigured bass lines, which modulate to closely related keys. Include one example of each of the four principal cadences.

(a)

D: Ib IV V A: IVb V VI

5

G: VI IV I D: Ic V I

(b)

c: Ic V VI Eb: Ib IV I

5

g: Vb I V c: Ic V I

*These are only suggested solutions to this question. Other responses are possible.

Lesson 11 – answers

(1) Use the given openings to construct balanced 8-bar melodies. Mark the phrasing.

(a)

Exercise (a) consists of two staves of music in G major (one flat) and common time. The first staff shows an 8-bar opening with a melodic line starting on G4, moving to A4, B4, C5, then descending to B4, A4, G4, F4, E4, D4, C4. The second staff shows a suggested 8-bar completion starting on G4, moving to A4, B4, C5, then descending to B4, A4, G4, F4, E4, D4, C4, and ending on G4. Phrasing is indicated by a slur over the first four bars and another slur over the last four bars.

(b)

Exercise (b) consists of two staves of music in C major and common time. The first staff shows an 8-bar opening with a melodic line starting on C4, moving to D4, E4, F4, G4, A4, B4, C5, then descending to B4, A4, G4, F4, E4, D4, C4. The second staff shows a suggested 8-bar completion starting on C4, moving to D4, E4, F4, G4, A4, B4, C5, then descending to B4, A4, G4, F4, E4, D4, C4, and ending on C4. Phrasing is indicated by a slur over the first four bars and another slur over the last four bars.

(c)

Exercise (c) consists of two staves of music in B-flat major (two flats) and 6/8 time. The first staff shows an 8-bar opening with a melodic line starting on Bb4, moving to C5, D5, Eb5, F5, G5, Ab5, Bb5, then descending to Ab5, G5, F5, Eb5, D5, C5, Bb5. The second staff shows a suggested 8-bar completion starting on Bb4, moving to C5, D5, Eb5, F5, G5, Ab5, Bb5, then descending to Ab5, G5, F5, Eb5, D5, C5, Bb5, and ending on Bb4. Phrasing is indicated by a slur over the first four bars and another slur over the last four bars.

(d)

Exercise (d) consists of two staves of music in D major (two sharps) and 3/4 time. The first staff shows an 8-bar opening with a melodic line starting on D4, moving to E4, F#4, G4, A4, B4, C5, then descending to B4, A4, G4, F#4, E4, D4, C4. The second staff shows a suggested 8-bar completion starting on D4, moving to E4, F#4, G4, A4, B4, C5, then descending to B4, A4, G4, F#4, E4, D4, C4, and ending on D4. Phrasing is indicated by a slur over the first four bars and another slur over the last four bars.

*These are only suggested solutions to this question. Other responses are possible.

(2) Write melodies to the following quatrains. Choose appropriate keys and time signatures. Correctly place the text under the notes. Mark the phrasing. Modulation is optional.

(a)

Swiftly, swiftly flew the ship,
Yet she sailed softly too:
Sweetly, sweetly blew the breeze—
On me alone it blew.

[Samuel Taylor Coleridge]

Musical notation for the first quatrain of 'The Rime of the Ancient Mariner'. The notation is on a single treble clef staff in a key signature of two flats (B-flat and E-flat) and a time signature of 6/8. The melody is written in a simple, folk-like style with a mix of eighth and quarter notes. The lyrics are written below the notes, with hyphens indicating syllables that span across notes. The first line of music covers the first two lines of the quatrain, and the second line covers the last two lines. There are three empty staves below the second line of music.

Swift - ly, swift - ly flew the ship, yet she sailed soft - ly too:

5
Sweet - ly, sweet - ly blew the breeze On me a - lone it blew.

(b)

My candle burns at both ends;
It will not last the night;
But ah, my foes, and oh, my friends—
It gives a lovely light!

[Edna St Vincent Millay]

Musical notation for the second quatrain of 'My Candle Burns at Both Ends'. The notation is on a single treble clef staff in a key signature of two flats (B-flat and E-flat) and a time signature of 6/8. The melody is written in a simple, folk-like style with a mix of eighth and quarter notes. The lyrics are written below the notes, with hyphens indicating syllables that span across notes. The first line of music covers the first two lines of the quatrain, and the second line covers the last two lines. There are three empty staves below the second line of music.

My can - dle burns at both ends; It will not last the night; But

5
ah, my foes and oh, my friends It gives a love - ly light!

(c)

The sky turns grey, light ebbs away,
Night's silence does descend,
Yet I must travel farther,
Until my journey's end.

[Anonymous]

Musical score for part (c) in treble clef, 2/4 time, key of D major. The melody is written on a single staff with lyrics underneath. A long slur covers the first two lines of music. The lyrics are: "The sky turns grey, light ebbs a - way, Night's si - lence does de - scend Yet I must tra - vel far - ther un - til my jour - ney's end." The score ends with a double bar line.

(d)

A delicate odour is borne on the wings of the morning breeze,
The odour of leaves, and of grass, and of newly upturned earth,
The birds are singing for joy of the Spring's glad birth,
Hopping from branch to branch on the rocking trees.

[Oscar Wilde]

Musical score for part (d) in treble clef, 6/8 time, key of B-flat major. The melody is written on a single staff with lyrics underneath. A long slur covers the first two lines of music. The lyrics are: "A de - li - cate o - dour is borne on the wings of the morn - ing breeze, The o - dour of leaves, and of grass, and of new - ly up - turned earth, The birds are sing - ing for joy of the Spring's glad birth, Hop - ping from branch to branch on the rock - ing trees." The score ends with a double bar line.

(e)

The moon has a face like the clock in the hall;
She shines on thieves on the garden wall,
On streets and fields and harbour quays,
And birdies asleep in the forks of the trees.

[Robert Louis Stevenson]

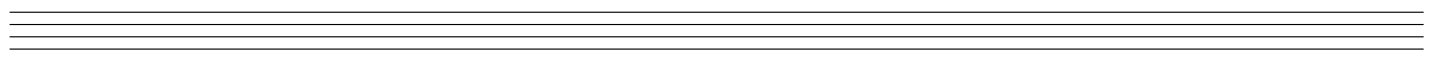
The moon has a face like a clock in the hall; She
5 shines on thieves on the gar - - den wall, On
9 streets and fields and har - - bour quays, And
13 bird - ies a - sleep in the forks of the trees.

(f)

Boats sail on the rivers,
And ships sail on the seas;
But clouds that sail across the sky
Are prettier far than these.

[Christina Rossetti]

Boats sail on the ri - vers, And ships sail on the seas: But
5 clouds that sail a - cross the sky Are prett - ier far than these.



(g)

'Hope' is the thing with feathers -
That perches in the soul -
And sings the tune without the words -
And never stops - at all -

[Emily Dickinson]

'Hope' is the thing with fea - thers that perch - es in the soul And
5
sings the tune with - out the words And ne - ver stops at all.

(h)

The curfew tolls the knell of parting day,
The lowing herd wind slowly o'er the lea,
The plowman homeward plods his weary way,
And leaves the world to darkness and to me.

[Thomas Grey]

The cur - few tolls the knell of part - ing day, The
5
low - ing herd wind slow - ly o'er the lea, The
9
plow - man home - ward plods his wea - ry way, And
13
leaves the world to dark - ness and to me.

Lesson 12 – answers

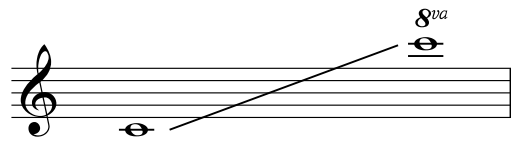
- (1) The flute is referred to as being a transverse instrument. Explain what this means.
Held sideways, to the right of the player.

- (2) In terms of the development of the flute, what improvements were made by the introduction of the Boehm system?

The improvements Boehm made to the flute were:

- Enlarged range
- Increased agility
- More security in chromatic passages

- (3) On the staff below, and using an appropriate clef, write the range of the flute.



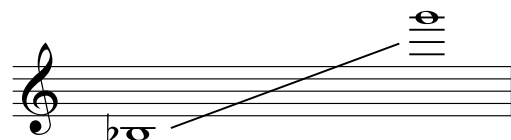
- (4) (a) The oboe is a double reed instrument. Explain what this means.

The characteristic sound of the oboe comes from a pair of reeds blown through at the top of the instrument. The two reeds are fastened together, but are curved slightly so that there is a slight gap between them, which causes them to vibrate against each other when the player blows through them.

- (b) Which other woodwind instrument uses a double reed? The bassoon

- (c) Which woodwind instrument uses a single reed? The clarinet

- (5) On the staff below, and using an appropriate clef, write the range of the oboe.



(6) Describe the tone of the oboe across its range.

The tone of the oboe is hollow and reedy in the lowest part of its range, sweetly expressive in the middle, piercing and intense at the top.

(7) When was the clarinet introduced into the symphony orchestra? The clarinet gradually found its way into the symphony orchestra in the Classical Period (1730-1820).

(8) In the symphony orchestra, what are the two most commonly used clarinets?

Clarinet in B^b and Clarinet in A.

(9) Clarinets are transposing instruments. Explain what this means.

When a particular note is played on either the clarinet in B^b or clarinet in A, the sound does not match the same note played on a non-transposing instrument, such as the piano (which is often referred to as 'concert pitch'). Music for the clarinet in B^b is transposed up a tone to match non-transposing instruments; music for the clarinet in A is transposed up a minor third.

(10) (a) The extract below is written for Clarinet in A. Rewrite it as it would sound. Use an appropriate key signature.

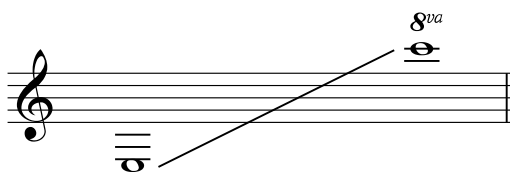
The musical extract for part (a) consists of two staves of music in common time (C). The top staff is in C major (one flat) and the bottom staff is in A major (three sharps). The melody consists of eighth and quarter notes with slurs and a triplet of eighth notes in the second measure of each staff.

(b) The extract below is written at concert pitch.

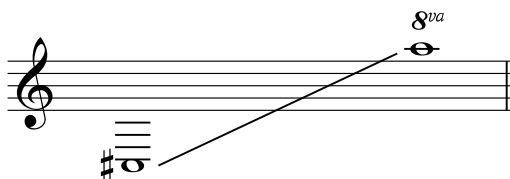
Rewrite it for Clarinet in B^b as it would appear in an orchestral score. Use an appropriate key signature.

The musical extract for part (b) consists of two staves of music in common time (C). The top staff is in A major (three sharps) and the bottom staff is in B-flat major (two sharps). The melody consists of eighth and quarter notes with slurs and a triplet of eighth notes in the second measure of each staff.

- (11) (i) On the staff below, and using an appropriate clef, give the written range of the Clarinet in A.



- (ii) On the staff below, and using an appropriate clef, give the sounding (concert pitch) range of the Clarinet in A.



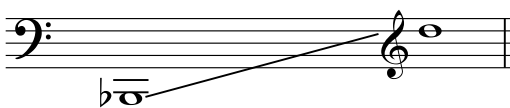
- (12) In relation to the range of the Clarinet, briefly describe the following terms:

- (i) *chalumeau* Chalumeau refers to the lowest register of the clarinet, up to written B \flat above middle C.
- (ii) *clarion* Clarion refers to the middle register of the clarinet.
- (iii) *altissimo* Altissimo refers to the highest register of the clarinet.

- (13) In relation to the bassoon, what is a crook?

A crook is the curved piece of metal that extends from the bassoon to the double reed, which goes into the players mouth.

- (14) On the staff below, and using appropriate clefs, give the range of the bassoon.



- (15) The following passage for the bassoon is written in the bass clef.

Rewrite it in the tenor clef.



(16) Explain the term *embouchure* in relation to the woodwind instruments of the symphony orchestra. Each woodwind instrument has its own unique *embouchure*. This word refers to the use of the lips, teeth, tongue and facial muscles in the playing of the instrument. Proper *embouchure* allows the player to produce sound with good tone and correct intonation, and to securely produce notes throughout the instrument's range. *Embouchure* for the flute is based around the lower lip being placed a short distance from the *embouchure* hole, the activation of muscles around the lips and blowing across the hole. Correct *embouchure* for the clarinet is formed by rolling the lower lip over the teeth, pulling back the corners of the mouth and then resting the top teeth on the mouthpiece, which is in turn is covered by the upper lip to create a seal. This particular kind of *embouchure* is described as single lip *embouchure* in that the lower lip covers the lower set of teeth. *Embouchure* for the oboe and bassoon is double lip *embouchure*; both lips cover both sets of teeth, and the lips directly contact the reeds.

(17) (a) Explain the term 'overblowing' in relation to the woodwind instruments of the symphony orchestra. *Overblowing* is a technique woodwind players use to reach notes higher up in their range. It involves increasing the air pressure, which causes the sounded pitch to jump to a higher one without a fingering change or the use of an extra key.

(b) Complete the following table.

Instrument	Overblows at which interval?
Flute	octave
Oboe	octave
Clarinet	twelfth
Bassoon	octave

(18) Tick the box that correctly applies to each instrument.

Instrument	Conical bore	Cylindrical bore
Flute		✓
Oboe	✓	
Clarinet		✓
Bassoon	✓	

(19) Study the following extract, which is taken from an orchestral score by Vaughan Williams.

The image shows a musical score extract for four staves, labeled Stave 1 to Stave 4. The music is in 6/8 time and the key of D major (one sharp). Stave 1 is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and a final half note. Stave 2 is also in treble clef and contains a similar melodic line. Stave 3 is in bass clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and a final half note. Stave 4 is also in bass clef and contains a similar melodic line. The score is divided into two measures by a vertical bar line. Brackets are used to group notes across measures.

Remembering to identify the key of transposition where necessary (eg. Clarinet in B^b, Clarinet in A), name the woodwind instrument indicated by

- Stave 1 Flutes
- Stave 2 Oboe
- Stave 3 Clarinets in A
- Stave 4 Bassoons

Lesson 13 – answers

- (1) In a pair of Minuets, explain why the second Minuet came to be known as the Trio.

From the seventeenth century on, the second of the two Minuets came to be referred to as the Trio. This word alludes to the practice, in instrumental music, of using three instruments alone for the Trio, often a pair of oboes and a bassoon. In other instrumental settings (keyboard music, for example), use of the word 'Trio' correspondingly came to refer to a lightening of texture and a change of mood or character, forming a contrast to the Minuet.

- (2) Explain compound ternary form as it applies to a Minuet and Trio.

In the Baroque period, the standard form of the Minuet and Trio is often denoted as AA'BB'AA', where each of the first four sections are repeated in turn before moving to the next section. The last two sections (the return of AA') are not repeated. Sections A' and B' were often transposed or varied versions of the A section. Moving into the Classical period, it became standard for these sections to contrast further with the A and B sections, so much so that, while the overall compound ternary form is still observed, it is now better described as ABCDAB, where again, all sections are individually repeated apart from the final A and B sections.

- (3) If a Minuet is in G major, what keys might be expected in the Trio?

G major, G minor, E minor, other related keys.

(4) The score below is a Minuet and Trio for keyboard by Haydn.

Minuet

The musical score is presented in two systems of grand staves (treble and bass clefs). The first system (measures 1-7) begins with a forte (*f*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The second system (measures 8-13) continues the piece. The third system (measures 14-20) features a melodic line in the right hand. The fourth system (measures 21-27) includes a piano (*p*) dynamic marking. The fifth system (measures 28-35) is the beginning of the Trio section, marked with a piano (*p*) dynamic. The sixth system (measures 36-42) contains a sequence of notes in the right hand, indicated by a bracket and the word "sequence", and ends with a triplet of eighth notes. The piece concludes with a double bar line and repeat dots.

Minuet da capo

- (a) In what form is the Minuet? Binary form
- (b) The first section of the Minuet modulates to which key? G major (dominant)
- (c) The second section of the Minuet ends in which key? C major (tonic)
- (d) In which key is the Trio? G major
- (e) In what form is the Trio? Binary form
- (f) In the first section of the Trio, draw a circle around a chromatic passing note in the left hand.
- (g) In the second section of the Trio, label a sequence.
- (h) What is the name of the ornament used in bar 43? appoggiatura
- (i) From the last beat of bar 42 to the end, the harmonies outlined are I-IV-Ic-V-I. In $\frac{3}{4}$ time, we would expect Ic to be on the first beat of the bar, which is the strongest. What rhythmic device is Haydn using here, and why?
Hemiola – to emphasise the conclusion of the Trio section.
- (j) In the *da capo* of the Minuet, would repeats be customarily observed? Yes or No? No

(5) In the Classical Period, what large-scale works might contain a Minuet and Trio?

Sonatas, String quartets, Symphonies etc.

(6) Which two composers are most associated with the transformation of Minuet and Trio movements into Scherzo and Trio movements?

Haydn, Beethoven

(7) In terms of length, time and character, discuss the kinds of transformations these composers made to firmly establish Scherzo and Trio form.

Haydn, in his String Quartets Op. 33, first began to use the word Scherzo to describe the third movement. Scherzo is the Italian word for 'joke', so Haydn was signalling that he wanted the Minuet to become something more playful and humorous than it had previously been. However, it was Beethoven who firmly established the Scherzo as an alternative to the Minuet and Trio. From his earliest works, the Scherzo regularly appears as an alternative to the Minuet and Trio. Beethoven's Scherzos are light, often humorous, and almost always fast, or very fast. To bring humour to the music, Beethoven would often use accents that went against the prevailing metre, syncopations, and rapid changes of dynamic and texture. In Beethoven's symphonies, the scale and the importance of the Scherzo began to change, as did its character. In symphonies 4 and 7, the Trios appear twice; in Symphony No 9, the Scherzo appears as the second

movement, and the proportions are now such that the Scherzo has grown to such an extent that it balances the other movements in length. Beethoven also wrote Scherzos in $\frac{2}{4}$ time or $\frac{4}{4}$ time, changing its character even further.

(8) Name two composers of the Romantic Period who wrote Scherzos as independent works for piano.

Chopin, Brahms

(9) Explain how these works build on Scherzo and Trio form as established in the Classical Period.

- Retaining the ternary design of the Classical Scherzo but expansion of formal dimensions and therefore length
- Tempi often pushed out to presto
- Extreme contrasts of texture, mood, tonality
- Piano writing often highly virtuosic

(10) Name one composer who wrote a Scherzo as an independent orchestral work.

Richard Strauss, Paul Dukas etc.

Lesson 14 – answers

- (1) In writing a Theme and Variations, composers have a variety of pre-existing music they can use as a starting point. Make a list of some of what these sources might be.

Popular song , work by other composer, work by same composer, simple motive,
sequence of harmonies, bass line alone etc.

- (2) In a Theme and Variations written for keyboard, list ways in which a composer may vary the Theme in the Variations.

Any of:

- elaborating and extending the Theme through the use of smaller note values, including ornamentation
- reversing the hands, or swapping lines from one instrument to another if more than one instrument is used
- enriching the harmonies though devices such as chromaticism, added notes
- using imitation or contrapuntal processes
- varying rhythm and/or metre
- changes of register
- textural changes
- use of relative keys, modulation
- use of tonic minor/major
- changes of tempo
- changes of mood or character
- changes of articulation
- changes of dynamic etc.

(3) The following extract is from the Theme in a set of keyboard variations by Mozart.



The image shows the musical score for the Theme in G major, 3/4 time, 8 bars. The right hand has a simple melody, and the left hand has an Alberti bass pattern.

Briefly discuss the character of the Theme.

The Theme is a simple, cheerful, 8-bar melody in G major over an Alberti bass with mostly tonic and dominant harmony.

Here is the first Variation:



The image shows the musical score for the first Variation in G major, 3/4 time, 8 bars. The right hand is highly active with semiquaver patterns, and the left hand has two-note chords.

How has the Theme been varied?

The right hand has been elaborated out into semiquaver patterns (scales, arpeggios) which explore a wider registral space than the Theme; from bar 3 onwards the RH is consistently an octave higher than the same bars in the Theme. Some use of chromatic auxiliaries (bar 3, 7). The LH is now fashioned into two-note chords that like the RH, explores a wider registral space. Rests are also used in the LH in bars 2, 4, giving the RH momentary solos at those points. In the Theme, the LH is the more active part; in the first variation, the RH is now the more active part. Texture is fuller and brighter than in the Theme.

Here is the second Variation:

The image shows two systems of musical notation for the second variation. The first system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody of quarter notes and chords, while the bass staff provides a chordal accompaniment. The second system continues the piece, featuring a more complex melody in the treble staff with some slurs and a chromatic line in the bass staff.

How has the Theme been varied in this Variation?

Simplification of melody (quavers removed). The key has changed to the tonic minor, G minor. The contour of the RH of the Theme is retained, however with appoggiature in bar 7 and further changes in bar 8. This variation has quite a different harmonic plan: the use of a chordal accompaniment continues on from the first variation however there is use of chromaticism and a modulation to the relative major, B^b in bars 7-8. Contrary motion between the hands also becomes a feature of this variation.

Here is the third Variation:

The image shows two systems of musical notation for the third variation. The first system consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a melody with repeated quaver notes and slurs, while the bass staff has a steady eighth-note accompaniment. The second system continues the piece, with the treble staff showing a more intricate melody and the bass staff maintaining its rhythmic accompaniment.

How has the Theme been varied in this Variation?

The third variation returns to the tonic key, however there is a change in time signature. In the first four bars, the RH follows the contour of the Theme, with the addition of turns on each repeated quaver. In bars 5-8, the contour of the Theme is preserved, albeit an octave

higher and with octave *appoggiature*. A downward scale flourish in bar 7 finishes the third variation in the same octave as the Theme. The LH, following the Theme, is mostly Alberti bass. Chromaticism is used in bar 5 in both hands (C# in the RH, A# in the LH) and there is a change of register.

(4) What large-scale works could feature a Theme and Variations as part of a movement, or as an entire movement?

Any of:

- Piano sonatas
 - Symphonies
 - String quartets
 - Chamber music: sonatas, trios, quartets, quintets etc.
-

(5) In an orchestral Theme and Variations, describe ways in which the composer can use changes of instrumentation to enlarge the scope of variation.

Any of:

- Contrast of solo instruments with groups of instruments, whole orchestra
 - Changes of texture
 - Shifts of register
 - Use of different instrument families (one variation strings, the other wind, e.g.)
 - Contrasts of articulation etc.
-

(6) Give an example of a work that is a stand-alone Theme and Variations for orchestra.

Brahms: Variations on a theme by Haydn, Elgar: Enigma variations, Tchaikovsky: Rococo variations, Britten: Young person's guide to the orchestra etc.

Lesson 15 – answers

- (1) Define the term aria.
An aria is a solo song with instrumental accompaniment.
-
- (2) What is meant by the term *continuo*?
Continuo refers to any instrument or instruments capable of playing the bass line and harmonies specified by the composer.
-
- (3) In the Baroque period, what kind of instruments might be found in a *continuo*?
A *continuo* can include keyboard instruments such as the organ or harpsichord, plucked stringed instruments such as the lute, theorbo or harp, and stringed instruments such as the cello, or lower members of the viola da gamba family. In the eighteenth century, *continuo* could also be supplied by the fortepiano – the precursor to the modern piano.
-
- (4) Briefly explain what is meant by the term figured bass.
In the Baroque Period (c.1600-c.1750), the *continuo* part was notated simply as a bass line with a system of numbers (or 'figures') written underneath. These numbers were a kind of musical shorthand that informed the player/s which chords should be used above each bass note. If the *continuo* part was played on a keyboard instrument, the player would play the bass line with the left hand and fill out the harmonies as specified by the figures with the right hand, providing a full harmonisation to support the other melodic line/s. This system of notation is referred to as a 'figured bass'.
-
- (5) What is a *da capo* aria?
A *da capo* aria is essentially a ternary form, where the B section was music of a contrasting nature (often faster, more dramatic). The outer A sections were often in triple time and the inner B section was in duple time.
-
- (6) In what kind of large-scale works might an aria be found?
Any of: Opera, oratorio, cantata or passion.
-
- (7) What is the function of arias in such works?
Arias are often dramatically static; giving the singer a chance to reflect on the action, portray emotion, display the beauty and/or agility of their voice, after which they perhaps left the stage.
-

- (8) Briefly explain why the *da capo* aria became limiting to composers in the late-18th century.
There were three main reasons for the turn away from the use of the *da capo* aria in the late-18th century. Firstly, it had become a mere display vehicle for the soloist. Secondly, *da capo* arias, one after the other, often worked against the escalating drama in the plot. Lastly, there was the problem of *da capo* arias constantly repeating the same text.
- (9) Make a list of some of the standard forms in which arias may be composed.
Any of:
- Binary
 - *Da capo*
 - Strophic
 - Rondo
 - Cavatina
 - Cabaletta
 - Through-composed etc.
- (10) Define the term recitative.
Recitative could be considered as sung speech.
- (11) What is the function of recitative in large-scale works?
Recitative carries the dialogue and advances the plot. As such, the pace of recitative is often quite fast, reflecting the natural pace and tone of speech.
- (12) What is meant by the term *recitativo secco*?
Recitativo secco ('dry recitative') has simple chordal accompaniment, which gives the singer freedom to declaim the text as closely to natural speech as they prefer. While the rhythm can be varied, the pitches must be followed.
- (13) What is meant by the term *recitativo accompagnato* (or *recitativo stromentato*)?
Recitativo accompagnato (or *stromentato*) has an instrumental or orchestral accompaniment.
- (14) Discuss the differences between *recitativo secco* and *recitativo accompagnato*.
Compared to *recitativo secco*, *recitativo accompagnato* has:
- A more developed accompaniment
 - Stricter rhythm
 - A more emotional character; so it is used at dramatic moments

- (15) Discuss how scenes are constructed in opera through the progression of recitative into aria. Scenes are often constructed from passages of *recitativo secco*, which lead into passages of *recitativo accompagnato*, which in turn lead into arias.

- (16) What kind of recitative is observed in the following example? Recitativo secco

DIDO
Thy hand Be-lin - da: dark - - ness shades me: On thy bo - som let me rest: More I would but Death in vades me: Death is now a wel - come guest.

Basso
b 7^b 4 b b⁶/₄ 7 6 5 4 b⁶/₃ 8 7 7 4 b # 7 6 #

Give reasons for your choice.

- Simple chordal accompaniment as implied by the single bass line with figures underneath
- Both the singer and *continuo* player/s have freedom of rhythm, both in terms of tempo and use of the specified rhythms. *Continuo* also has freedom in how chords are voiced, for example.

- (17) What kind of recitative is observed in the following example? Recitativo accompagnato

Violin I
p

Violin II
p

Viola
p

SOPRANO
And lo, the an - gel of the Lord came up - on them,

Cello
p

Basso
p 4/2 6

4

Vln. I

Vln. II

Vla.

S.

Basso

and the glo - ry of the Lord shone round a - bout them, and they were sore a - fraid.

6
5

6

Give reasons for your choice.

- Instrumental accompaniment, with arpeggio figures in the violins and repeated quaver patterns in the viola.
- Strict rhythm.
- Vocal line lyrical in quality and higher than would usually be found in recit. secco.
- Both the text and the accompaniment convey a sense of escalating drama.

(18) What kind of vocal music is observed in the following example? Aria

Oboe

Trumpet in Bb

SOPRANO

Violin

Viola

Violoncello

Continuo

Let the Che - ru - bick Host in tune - ful Choirs touch their im - mor - tal Harps with gold - en wires,

Give reasons for your choice.

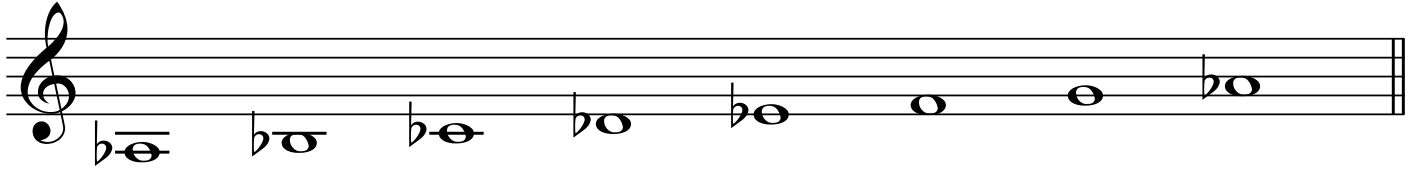
- Full orchestral accompaniment
- Driving rhythm
- Soloists line is virtuosic in character, text lines rhyme

B

2

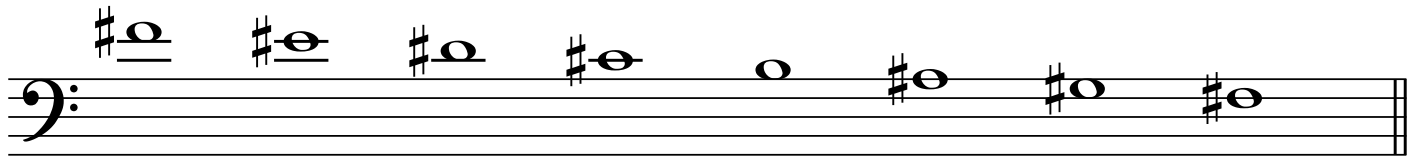
Name these scales.

(i)



A^b melodic minor

(ii)



F[#] major

C

3

(i) Write the key signature of C^b major.

1



(ii) Write the key signature of D[#] minor.

1



(iii) Name the minor key that has this key signature.

1



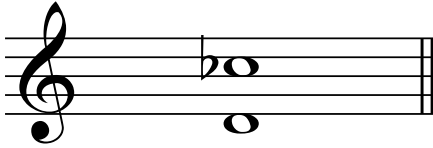
G[#] minor

A

2

Name these intervals by number and quality.

(i)



diminished 7th

(ii)



augmented 4th

B

2

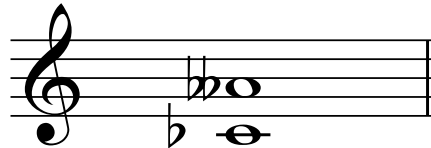
Write these intervals as directed.

(i)



diminished 3rd
below

(ii)



minor 6th
above

C

3

(i) Write the inversion of this interval and then name the inversion.

2

Original interval

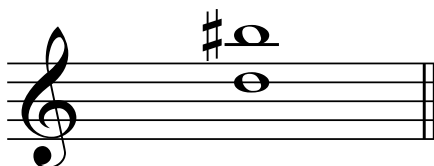
Inversion



augmented 2nd

(ii) Place a tick (✓) in the box that correctly identifies this interval:

1



- major 6th
- augmented 6th
- minor 7th
- diminished 8ve

This melody modulates from the tonic key twice. Name

- the original key.
- the key of each modulation.
- the relationship of each modulation to the original key.



Tonic key

C minor

First modulation

F minor

Relationship to the original key

subdominant

Second modulation

E^b major

Relationship to the original key

relative major

A

20

Harmonise the following melody in four-part vocal style.
Make use of unaccented passing and auxiliary notes.

I V I Ib Ic V VI IV IVb V Vb I IV V

I IVb V IV Ib VIIb I Ib IV IVb Ic V I

Write a melody in G major to the following stanza of poetry.

- Write the words clearly under the notes.
- Use hyphens for words of more than one syllable.
- Mark the phrasing.
- Modulation is optional.

With cheeks that paled the rosy morn
 She bounded o'er the heather,
 And romped with us among the corn
 When we were kids together.

[O'Brien: *Laughing Mary*]

With cheeks that paled the ro - sy morn She bound - ed o - ver the heath - er, And

5
 romped with us a - mong the corn When we were kids to - geth - er.

A

2

Study this orchestral excerpt.

The musical score consists of four staves, labeled Stave 1 to Stave 4. All staves are in the key of D major (two sharps) and 2/4 time. The dynamic marking is *ff* (fortissimo).
 - Stave 1: Treble clef. Starts with a half note D5, followed by a quarter note E5, then a series of eighth notes: F5, G5, A5, B5, C6, B5, A5, G5, F5, E5. Ends with a quarter rest.
 - Stave 2: Treble clef. Starts with a half note D5, followed by a quarter note E5, then a series of eighth notes: F5, G5, A5, B5, C6, B5, A5, G5, F5, E5. Ends with a quarter rest.
 - Stave 3: Treble clef. Starts with a half note D5, followed by a quarter note E5, then a series of eighth notes: F5, G5, A5, B5, C6, B5, A5, G5, F5, E5. Ends with a quarter rest.
 - Stave 4: Bass clef. Starts with a half note D4, followed by a quarter note E4, then a series of eighth notes: F4, G4, A4, B4, C5, B4, A4, G4, F4, E4. Ends with a quarter rest.

Which woodwind instruments are indicated by

Stave 2 Oboes

Stave 3 Clarinets in A

B

5

(i) Name one woodwind instrument that has octave/speaker keys. Oboe/Clarinet/Bassoon

(ii) What is the name given to the lowest register of the clarinet? *chalumeau*

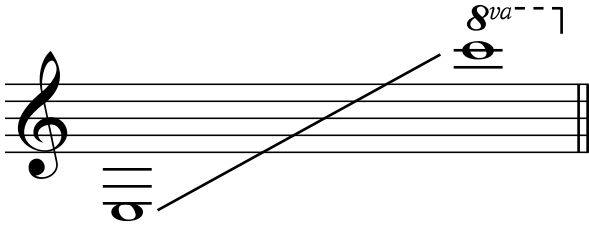
(iii) Does the bassoon have a crook? Yes or No? *yes*

(iv) Does the flute overblow at the octave? Yes or No? *yes*

(v) Does the oboe have a conical bore? Yes or No? *yes*

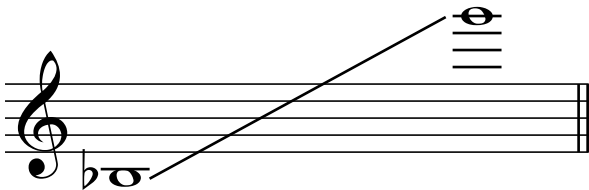
(i) Using an appropriate clef, write the written range of the clarinet in A.

2



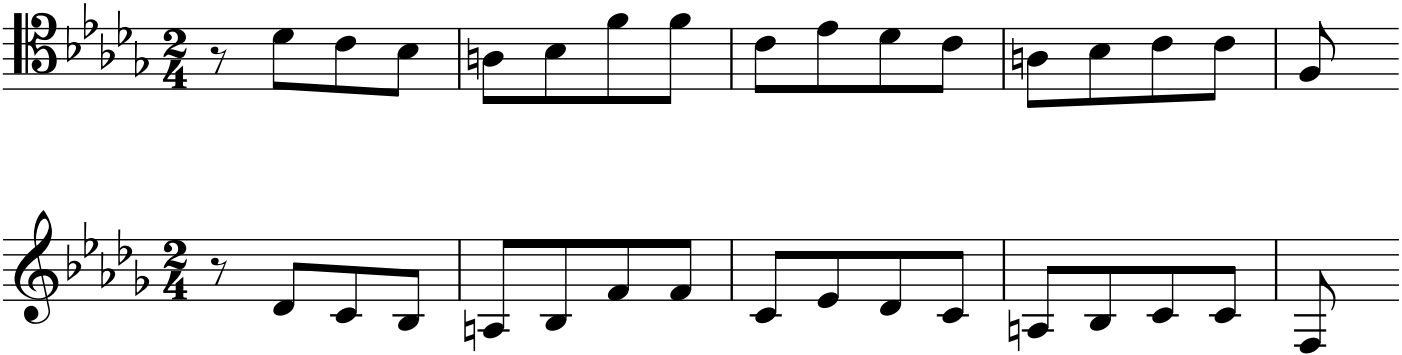
(ii) Using an appropriate clef, write the range of the oboe.

2



(iii) This melody is written for the bassoon. Rewrite it in the treble clef.

3



A

6

Study the following music, which is the second movement of a piano sonata by Beethoven.

Discuss the character of the Minuet and then describe how the Trio contrasts to the Minuet.

..... Minuet: Graceful, melodious, almost humourous with chords e.g. bars 2-4. Tie over bar

..... (10-12, 14-15) contrasts with *staccatissimo* chords underneath. Bars 9-16 feature a dis-

..... placement of the pulse one crotchet back. Mostly soft and gentle.

..... Trio: Less melodious. More ponderous with low chords, melodic movements in RH in

..... 8ves, sustained notes, no rests. The relatively long harmonic anticipations give a heavy

..... feel. Contrasted to the suspensions in the minuet which give forward momentum, the

..... anticipations weigh down. Use of *sf* and *fp* articulations.

.....

.....

.....

Minuet

Allegretto

La prima parte senza ripetizione

Musical notation for measures 1-7. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The first system shows the beginning of the piece with a piano (*p*) dynamic marking. The melody in the right hand features a series of chords and eighth notes, while the left hand provides a harmonic accompaniment with chords and eighth notes.

Musical notation for measures 8-14. The melody continues with a series of chords and eighth notes. The left hand accompaniment consists of chords and eighth notes, maintaining the harmonic structure.

Musical notation for measures 15-21. A repeat sign is present at the beginning of measure 15. The melody in the right hand features a series of chords and eighth notes. The left hand accompaniment consists of chords and eighth notes. A *cresc.* (crescendo) marking is present in measure 21.

Musical notation for measures 22-28. The melody in the right hand features a series of chords and eighth notes. The left hand accompaniment consists of chords and eighth notes. A *sf* (sforzando) marking is present in measure 22, followed by a *p* (piano) marking in measure 23.

Musical notation for measures 29-35. The melody in the right hand features a series of chords and eighth notes. The left hand accompaniment consists of chords and eighth notes. A *cresc.* (crescendo) marking is present in measure 29, followed by a *sf* (sforzando) marking in measure 31. The piece concludes with a *p* (piano) marking in measure 35 and a *[Fine]* instruction.

Trio 37

The first system of music features a treble clef staff with a key signature of three flats and a bass clef staff. The treble staff contains a melodic line with slurs and accents, marked with dynamic markings *sf* and *fp*. The bass staff provides a harmonic accompaniment with sustained chords and moving lines.

The second system continues the musical piece. The treble staff shows a melodic line with slurs and accents, marked with *pp* and *fp*. The bass staff features a steady accompaniment with sustained chords and moving lines.

The third system concludes the piece. The treble staff has a melodic line with slurs and accents, marked with *fp*, *cresc.*, and *p*. The bass staff provides a harmonic accompaniment with sustained chords and moving lines.

Allegretto D.C.

Study the extract below, which is the theme and two variations from a piano work by Mozart. Describe how the theme has been treated in each of the variations.

In Variation I, the contour of the melody is somewhat changed (e.g. in bars 10 & 14, the contour rises rather than falls), and the ornamentation is different. Much of the Theme is elaborated out into semiquaver patterns. The LH is much the same, although quaver and semiquaver patterns are introduced, as are chords in bar 7. More a two-part texture than the melody and accompaniment texture of the Theme.

In Variation II, the RH is developed into an unbroken stream of triplets, with some variation in the melodic contour and with variation of articulation (e.g. the slur-*staccato* pattern in bar 19) applied. The LH has some passages of two-part writing which bring harmonic variety, and some emphatic octaves to join the two phrases.

THEME

5

9 VARIATION I

Musical notation for Variation I, measures 9-12. The piece is in 3/4 time. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a bass line with quarter and eighth notes.

13

Musical notation for Variation I, measures 13-16. Measure 15 includes a trill (tr) in the right hand. The piece concludes with a repeat sign at the end of measure 16.

VARIATION II

17

Musical notation for Variation II, measures 17-20. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a bass line with quarter and eighth notes.

21

Musical notation for Variation II, measures 21-24. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a bass line with quarter and eighth notes, including a triplet in measure 24.

C

8

- (i) In terms of function within large-scale works, discuss the differences between recitative and aria.

3

Recitative - advance plot

Aria - reflect on action, establish mood, reveal something of the character

singing, display virtuosity of singer

- (ii) Name three forms commonly used for arias.

3

Any of: through-composed, *da capo* aria, binary, *ritornello* form, cabaletta

- (iii) Explain *recitativo stromentato*.

2

Accompanied recitative, instruments in addition to the *continuo* would

accompany the singer(s), often more dramatic