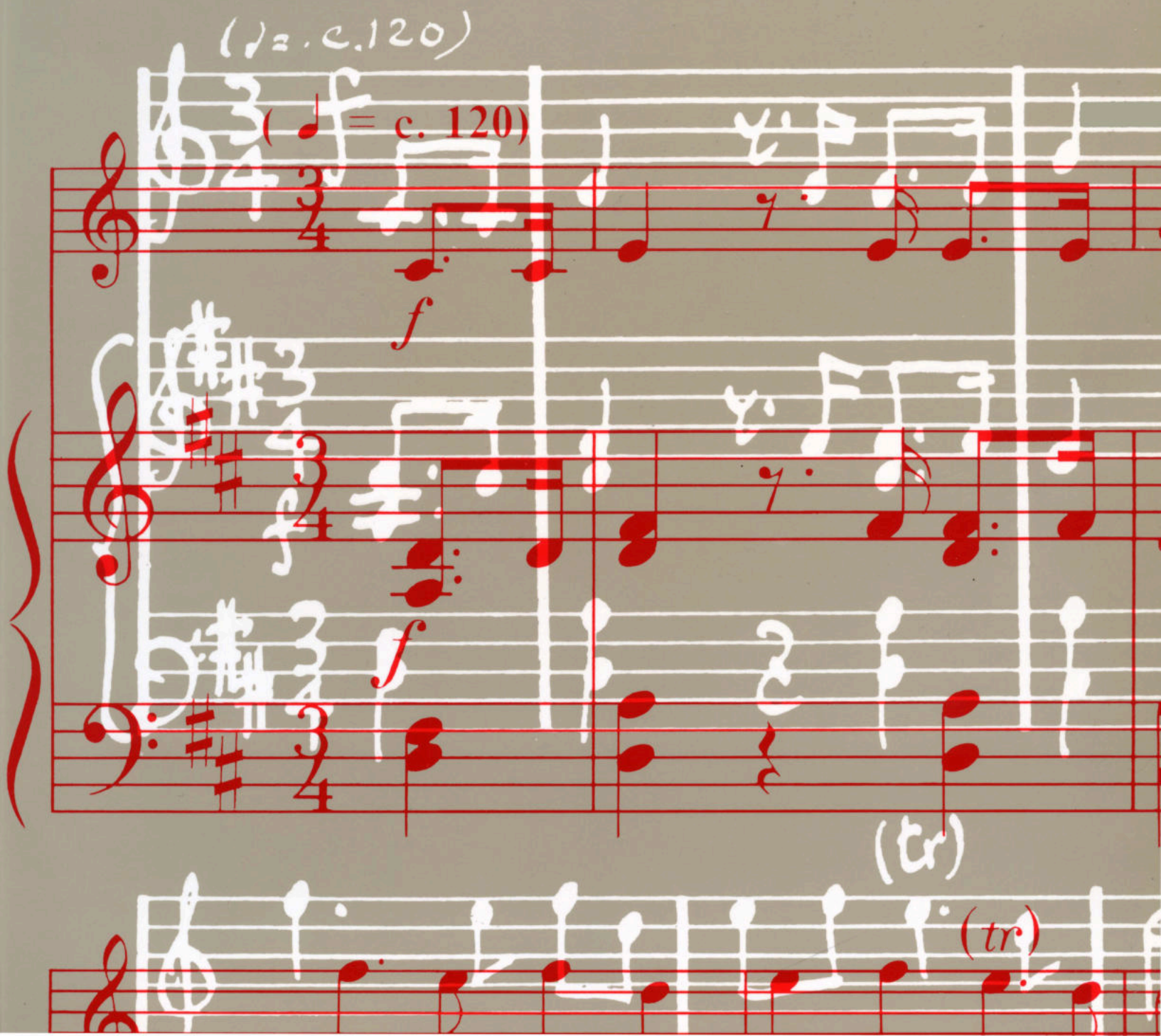
Peter Aston & Julian Webb

Music Theory in Practice

GRADE 8

The Associated Board of the Royal Schools of Music



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PETER ASTON & JULIAN WEBB

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Syllabus for Grade 8

As in preceding grades. The harmonic vocabulary expected will include all standard diatonic and chromatic chords. Questions will cover:

(1) Continuation of a given opening of a passage from a Baroque trio sonata for two treble instruments and basso continuo. The basso continuo part will be given throughout and fully figured (but a realisation for keyboard will not be required).

(2) Completion of an outline of a short passage for keyboard. Some knowledge of the styles practised by composers from the time of Haydn onwards will be assumed.

(3) Continuation of a given opening of a melody for a specified instrument (a choice will be given).

(4) Questions on short extracts of music written for piano or in open score for voices or for any combination of instruments and/or voices, designed to test the candidate's knowledge of the elements and notation of music, including the realisation of ornaments, the identification and notation of underlying harmonic structure, phrase structure, style, performance, and on the voices and instruments for which the works were written.

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Contents

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The music on the cover is the opening of an arrangement for trumpet in D and piano by Philip Cranmer of the aria, 'The trumpet shall sound', from Handel's *Messiah* (*Handel and Bach Arias*, published by the Associated Board).

In the quoted music examples, tempo marks and dynamics without brackets occur in the original as shown, while those enclosed in square brackets are editorial. Tempo marks occurring earlier in the music are enclosed in round brackets.

Students should use their own manuscript paper for Exercises 4 and 5. All other exercises should be worked in the book.

A Harmonic vocabulary

(see *The AB Guide to Music Theory*, Part II, 15/7, 16 and 17)

For Grade 8, the harmonic vocabulary is extended to include all standard diatonic and chromatic chords. Your knowledge of these chords, and of related matters such as cadencing, modulation and the use of non-harmony notes, will be tested in the examination in the written work for Questions 1 and 2. The requirements for these questions are explained, respectively, in Section B (p.20) and Section C (p.49). In addition, as in previous grades, you may be asked to analyse and/or locate chords in the examination in Questions 4 and 5. The chords you will be expected to know will be limited to those that are most commonly used and readily identifiable; they are set out in *AB Guide*, Parts I and II.

You will find much useful advice on harmonic vocabulary in the appropriate sections of *AB Guide*, Parts I and II, as well as in *Music Theory in Practice*, Grades 6 and 7.[1] However, it should be emphasised that if you wish to understand the harmonic language of Western music during the tonal period you will need to investigate a much wider range of music than can be shown in these volumes. The study of tonal harmony should not be seen only as a theoretical exercise; it is highly relevant to your performing skills and to your development as a musician. For example, through your study of harmony and related subjects you will be more likely to appreciate how and when to give the necessary expressive weight to a particular note, phrase or chord. This knowledge will also help you to decide on the best tempo for the performance of familiar or unfamiliar music, where it is clearly important to understand the relative significance of different strands in a texture.[2]

In previous grades, you have already learnt about diatonic triads and secondary 7ths; you have also covered some chromatic chords – the diminished 7th and the Neapolitan 6th. For clarity, discussion of the chords new to this grade will broadly follow the order outlined in *AB Guide*, Part II. However, the examples in this section will concentrate more on harmonic analysis than on the structure and derivation of these chords, since these matters are dealt with very thoroughly in Chapters 16 and 17 of *AB Guide*. Where appropriate, the Extended Roman method of harmonic analysis has been used throughout this volume, for reasons which have been discussed in *Music Theory in Practice*, Grades 6 and 7.

Diatonic chords – extensions of the triad

The only remaining diatonic chords are those where notes have been added above the root at intervals of a 9th, 11th and 13th.

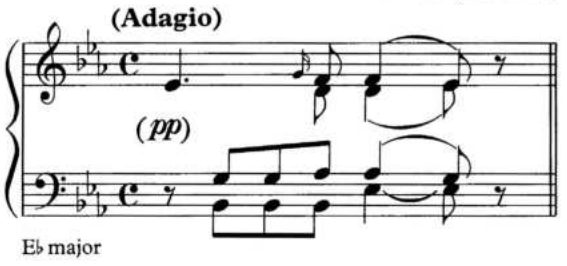
On the next three pages are a few examples of cadences in which the dominant triad has been extended by the use of one or more of these notes; chords formed in this way are often referred to as 'dominant discords'.

[1] If you have not already studied these books you are strongly advised to do so before working through this volume.

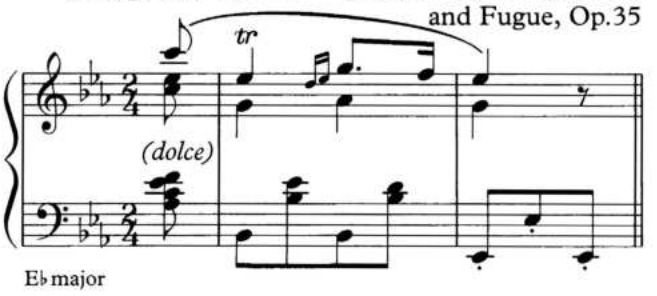
[2] For further discussion of these points see *Harmony in Action* by David Tunley (published in paperback by Faber Music).

EXAMPLES 1 & 2

Mozart, Piano Sonata in E flat, K.282 (1st mvt)

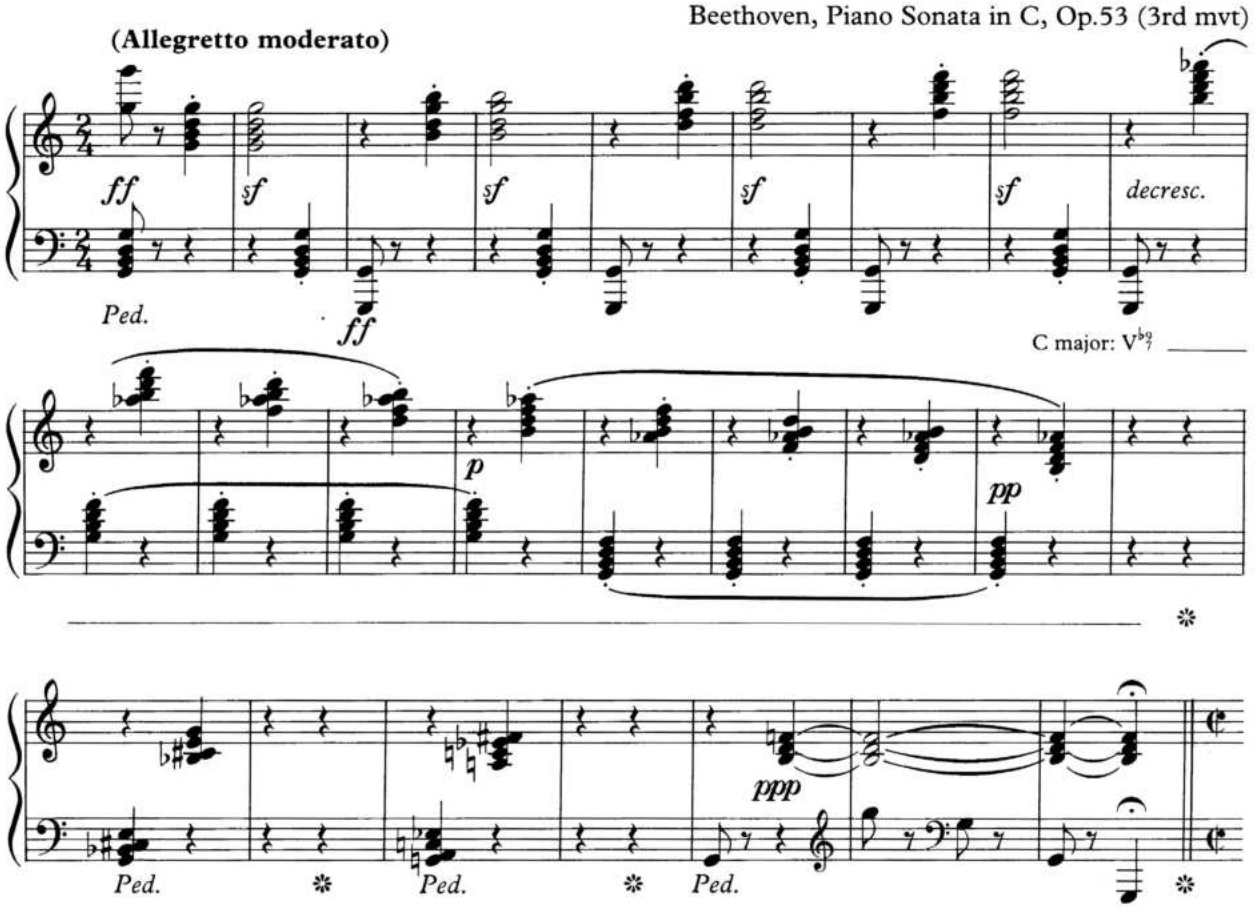


(Allegretto vivace) Beethoven, 15 Variations and Fugue, Op.35



EXAMPLE 3

Beethoven, Piano Sonata in C, Op.53 (3rd mvt)

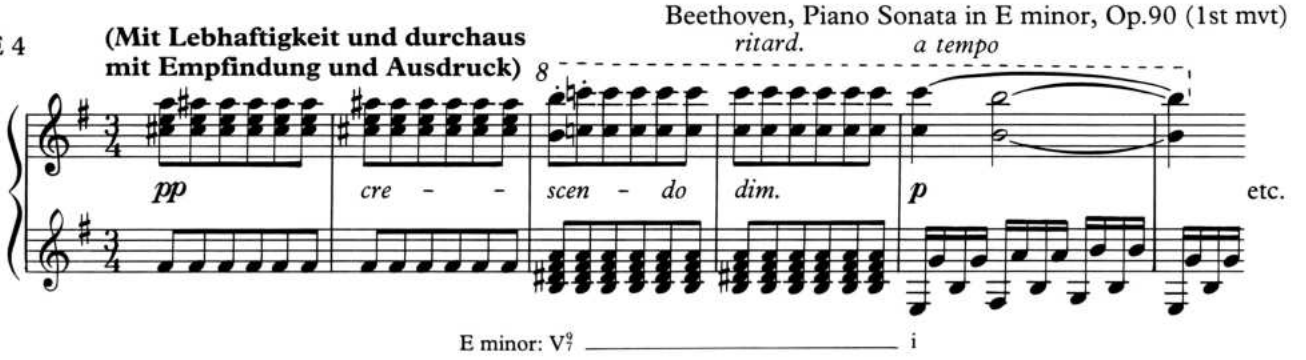


Examples 1 and 2 show how in the Classical period the additional note almost invariably resolves within the dominant chord itself; the appoggiatura in Ex.2 is longer (and written out) but the progression is essentially the same. If you were asked to analyse the dominant chords in these extracts it would be appropriate to use V^7 for Ex.1 and V^{13}_7 for Ex.2, because of the relative lengths of the appoggiaturas.

Beethoven sometimes treats the dominant 9th with great freedom. In Ex.3 he deliberately creates a feeling of suspense by delaying the resolution of the dominant *minor* 9th for a long time; notice how the initial resolution is on to a diminished 7th. The final resolution back on to the dominant 7th is deferred by another diminished 7th which harmonises the note F♯ over a dominant pedal. The whole passage acts as dominant 'preparation' for a Prestissimo coda which follows immediately after the pause. The dominant minor 9th chord ($V^{\flat 9}$) is, of course, a chromatic chord when used in a major key; for obvious reasons it is convenient to deal with it in this short sub-section on dominant discords.

EXAMPLE 4

Beethoven, Piano Sonata in E minor, Op.90 (1st mvt)



In his later works, Beethoven sometimes uses an 'unresolved' dominant 9th, exploiting the dissonant effect in an aggressive manner (Ex.4). The dominant minor 9th chord in this example is diatonic in E minor, the note C in bars 3 and 4 being treated as *if it were concordant with the bass note* in preparation for suspension and eventual resolution in bar 5. (The chord in bars 1 and 2 will be referred to under chromatic chords later in this section.)

Other composers, such as Schumann, also use dominant discords in this way (see Ex.5).

The dominant 9th chord need not sound tense or aggressive, as the example by Liszt shows (Ex.6). Again, the 9th does not resolve within the dominant harmony but only in the following bar; the melodic chromatic passing note momentarily produces an *augmented* dominant chord at the end of the first bar.

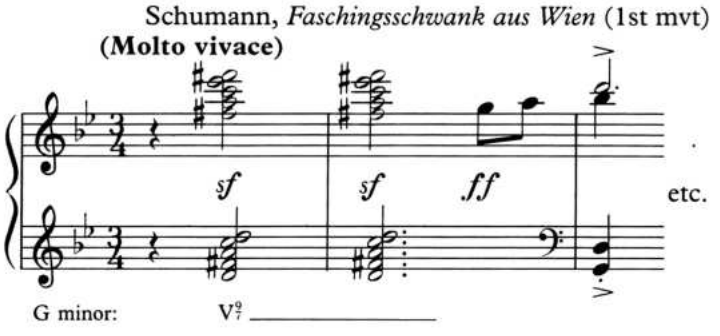
Most dominant 11ths in 19th-century music resolve within the dominant chord, since the 11th from the root is a compound interval of a 4th; until that note resolves on to the leading note, the cadence cannot be satisfactorily completed (see Ex.7).

The dominant 13th chord is usually easy to identify and analyse. Compare Ex.8 with Ex.2, and with the cadences by Grieg and Schubert on p.138 of *AB Guide*, Part II.

Ex.9 shows a relatively rare perfect cadence in which all the discords from the 7th to the 13th are present in the dominant harmony; as expected, the 9th, 11th and 13th resolve on to the two notes (F♯ and D♯) that they have displaced.

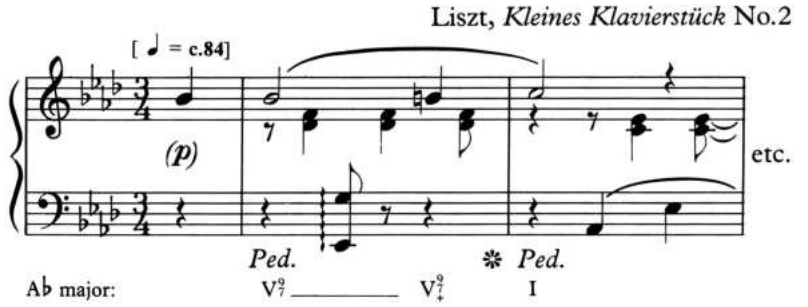
EXAMPLE 5

Schumann, *Faschingsschwank aus Wien* (1st mvt)



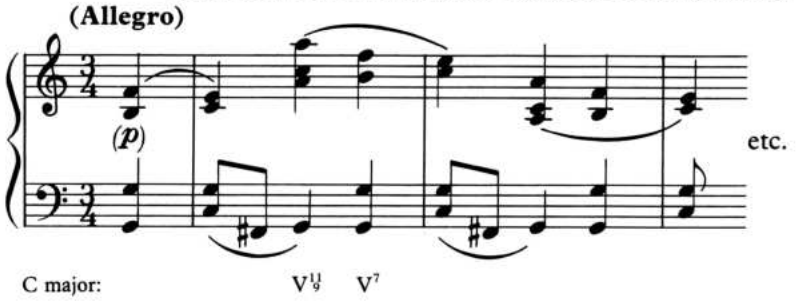
EXAMPLE 6

Liszt, *Kleines Klavierstück* No.2



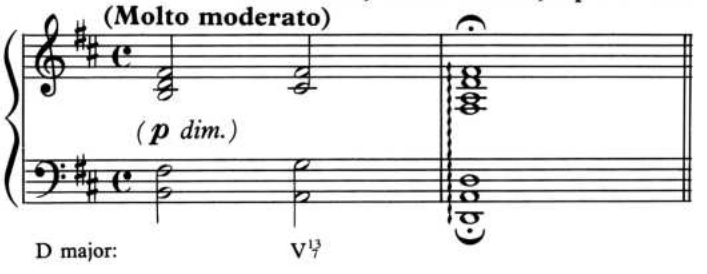
EXAMPLE 7

Schubert, Piano Sonata in C minor, D.958 (1st mvt)



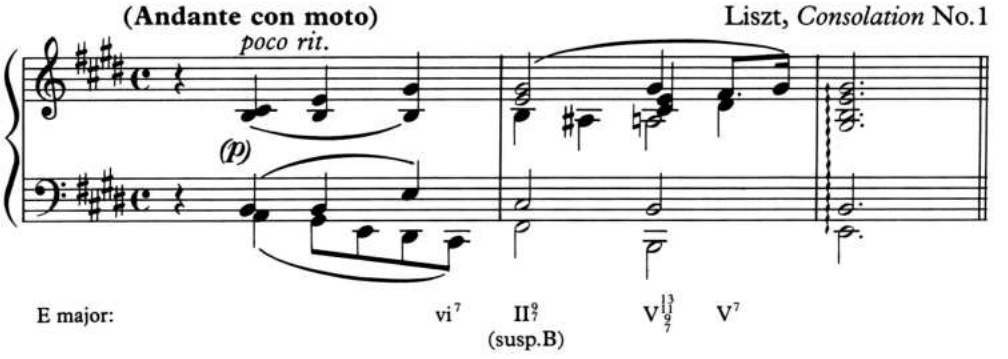
EXAMPLE 8

Moskowski, *Calme du Soir*, Op.94 No.2



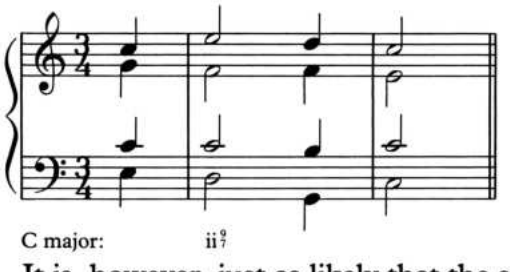
EXAMPLE 9

Liszt, *Consolation* No.1



As these various examples show, 9ths, 11ths or 13ths added to a dominant chord often seem to be the result of part-movement whose origins are contrapuntal (e.g. passing note, appoggiatura, suspension etc.). You should *include* such notes in your descriptions of those chords unless the dissonant notes are unaccented and/or are of very limited duration; or unless you are specifically asked to exclude any non-harmony notes in your analysis. If you are asked to locate and mark in the score a particular dominant chord (say a dominant minor 9th) you will usually find that the above principles will apply in reverse.

In theory, 9ths, 11ths and 13ths may be added to any other diatonic triad or 7th chord. In practice, where these notes are found, they are often better explained by their linear direction than by a chordal description. Because of its prominent position in cadence patterns the supertonic chord has often been elaborated by extra dissonances, which usually resolve either within the chord itself or on to a note or notes in the following chord. For example, you may find ii$^{9}_{7}$ used like this –



It is, however, just as likely that the supertonic 9th chord will appear as a chromatic chord; this will be dealt with in the next sub-section below.

Chromatic chords

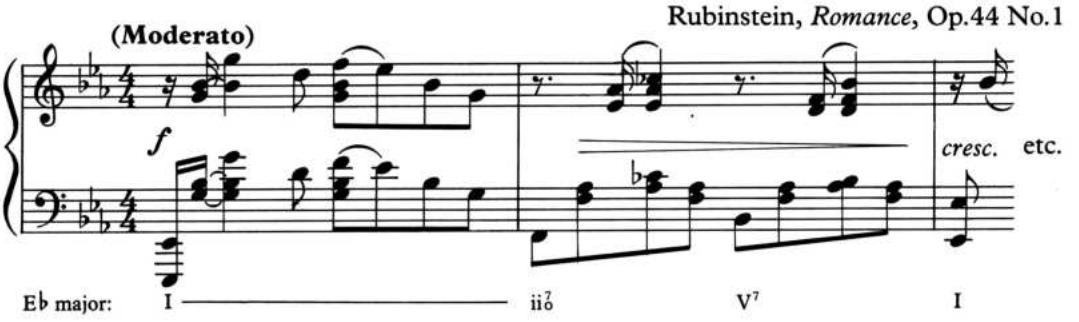
Composers in the 19th century were particularly fond of using chromatic chords to vary and enrich a harmonic vocabulary that, until near the end of the century, was still based on diatonic foundations. As has been mentioned, 'dissonant' notes (7ths, 9ths, 11ths and 13ths) in chords can almost always be traced back to an earlier contrapuntal process (such as the part-movement produced by a suspension, a passing note or an appoggiatura). Each 'new' chord, formed originally by these methods, gradually came to be accepted in its own right – that is, as a free-standing chord. What was regarded by one generation of musicians as a dissonance *requiring* resolution was often used by the next generation as a dissonance whose resolution could be delayed, decorated, implied or even omitted completely. Eventually, as more elaborate chromaticisms and more intense dissonances came to the fore, the stability of the tonal system was threatened. These, and other developments during the 19th and early 20th centuries (see *AB Guide*, Part II, pp.243–251), led to the breakdown of the tonal system.

Many chromatic chords were first developed by elaborating a simple diatonic chordal process in a minor key, and subsequently 'borrowing' the new development for use in the tonic major. The Neapolitan 6th chord, for example, derives from a supertonic chord in the minor key which, by chromatic alteration of its root, has been changed from ii°b to ♭IIb. This chord and the diminished 7ths, which are explained in detail in *Music Theory in Practice*, Grade 7, eventually came to be used with much freedom to colour the harmony in major as well as in minor keys.

Other chords which are transferred from one mode to another without alteration are explained in *AB Guide*, Part II on p.145, and examples of their use are shown on pp.145–148. These are the borrowed chords you are most likely to meet; their analysis is clear, and Extended Roman symbols will show without ambiguity how the chords function in the major key. Two further examples, showing the use of these three borrowed chords, are given below (see Exs.10 and 11).

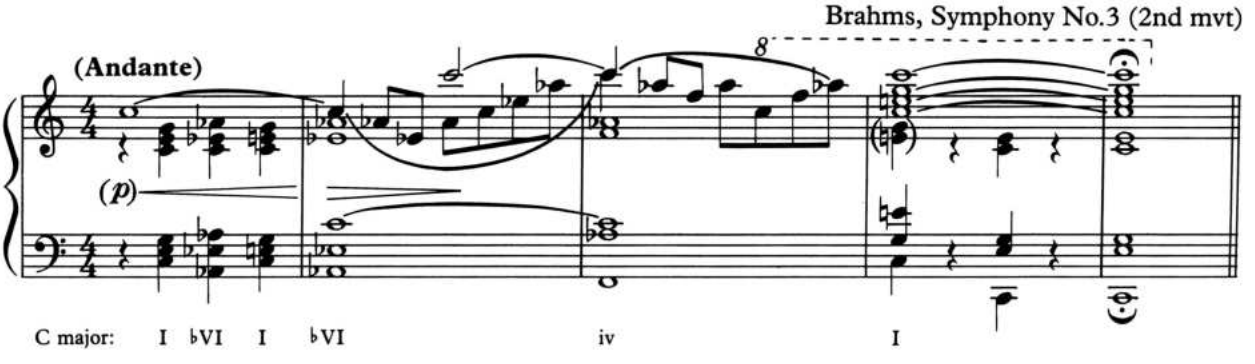
EXAMPLE 10

Rubinstein, *Romance*, Op.44 No.1



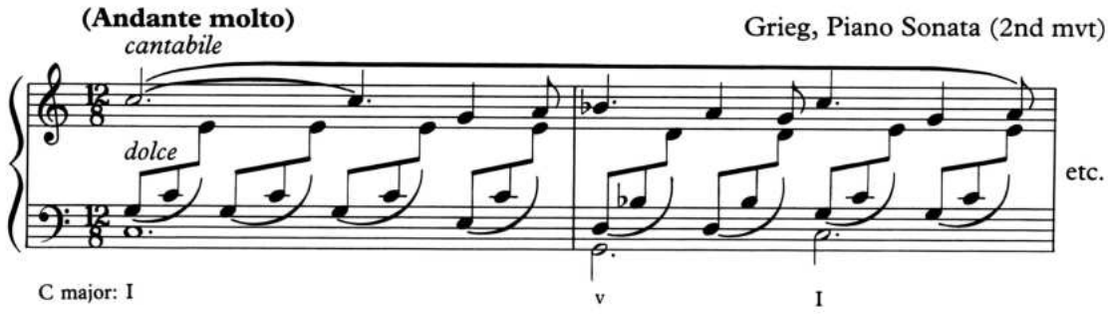
EXAMPLE 11

Brahms, Symphony No.3 (2nd mvt)



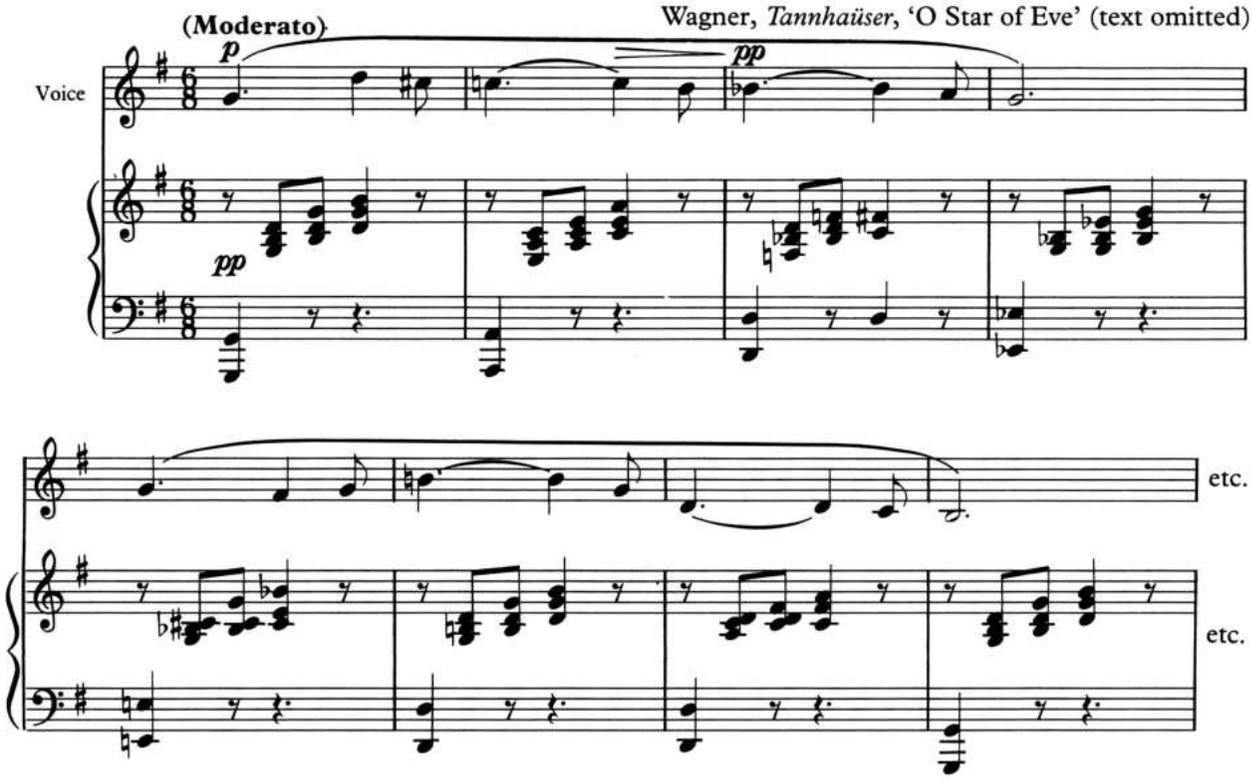
In the next example, the borrowed chord is relatively unusual (a *minor* dominant chord in a major key); Grieg accompanies the modal melodic feature (the B♭) with a simple harmonisation that nevertheless has a novel flavour.

EXAMPLE 12



The extract shown in Ex.13 is in G major throughout. It contains *two* chords borrowed from G minor, as well as a diminished 7th and a dominant minor 13th. By now, you should be able to locate and analyse these chords.

EXAMPLE 13



Many other chromatic chords are formed by the chromatic alteration of one or more of the notes of a diatonic chord, as was the case with the Neapolitan chord. Augmented triads, for example, can be formed on the tonic, subdominant and dominant degrees of the major scale by raising the 5th of the ordinary major triad by a semitone. The examples of the augmented dominant chord on p.150 of *AB Guide*, Part II, and in Ex.6 above, show clearly how the chord originates from chromatic passing-note movement.

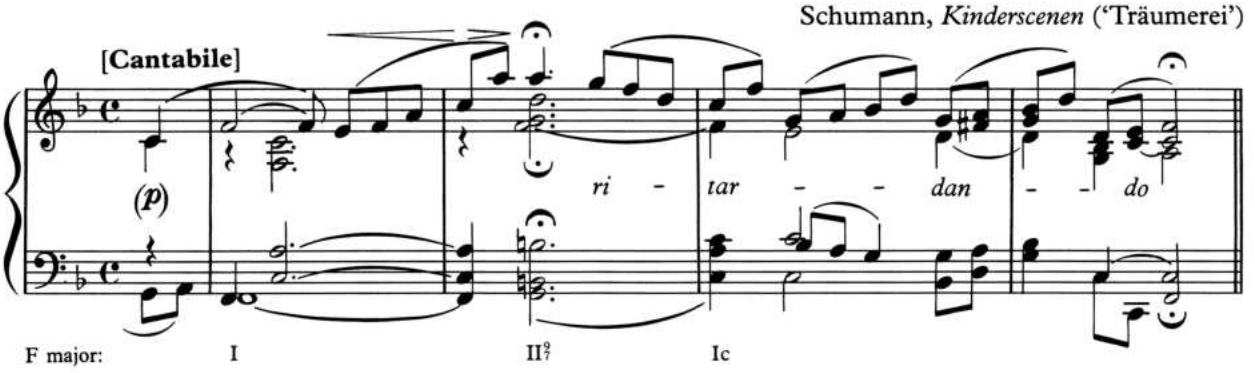
Altered chords which function like secondary dominants (see pp.150–153 of *AB Guide*, Part II) may also be extended by the addition of 7ths and higher discords (9ths, 11ths and 13ths). You have already seen two examples in this section of what are called 'chromatic supertonic discords'. In the first of these (Ex.4) the chord in the first two bars

is best analysed as 'E minor: II^7' (the A♮ being an appoggiatura). In Ex.9, the chromatic supertonic chord is decorated by suspensions, some of which only resolve by the fourth beat of the second bar. Both extracts show how the chromatic supertonic chord can function as the 'dominant of the dominant' and help strengthen cadences, particularly final cadences, through the resolution of the dissonances.

The use of the chromatic supertonic chord is not, of course, confined to cadences. Ex.14 shows the last phrase of a short piano piece by Schumann; here, two different positions of the tonic chord – root position and second inversion – are separated by a chromatic supertonic 9th. The significance of this chord within the piece as a whole cannot be appreciated from such a short extract, although its expressive effect within this phrase is immediately apparent.

EXAMPLE 14

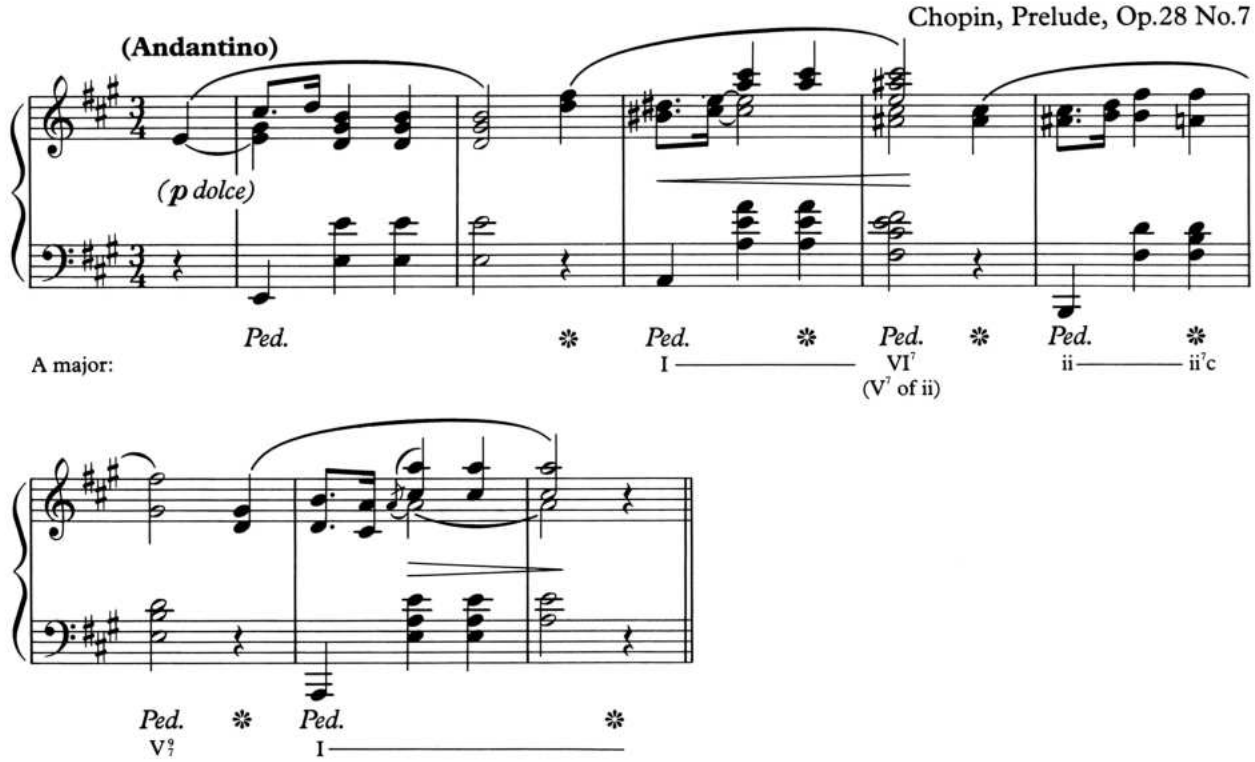
Schumann, *Kinderscenen* ('Träumerei')



Other chromatic chords, when used as secondary dominants, may also be seen as temporary 'borrowings' from the key with which they have a dominant relationship. Where such a relationship is clearly identifiable, it can be useful to show it by symbols. Thus in Ex.15 the chromatic explanation of the chord in bar 4 is unequivocally VI^7 in A major; that it has a dominant relationship with the next chord can be shown as in the example.

EXAMPLE 15

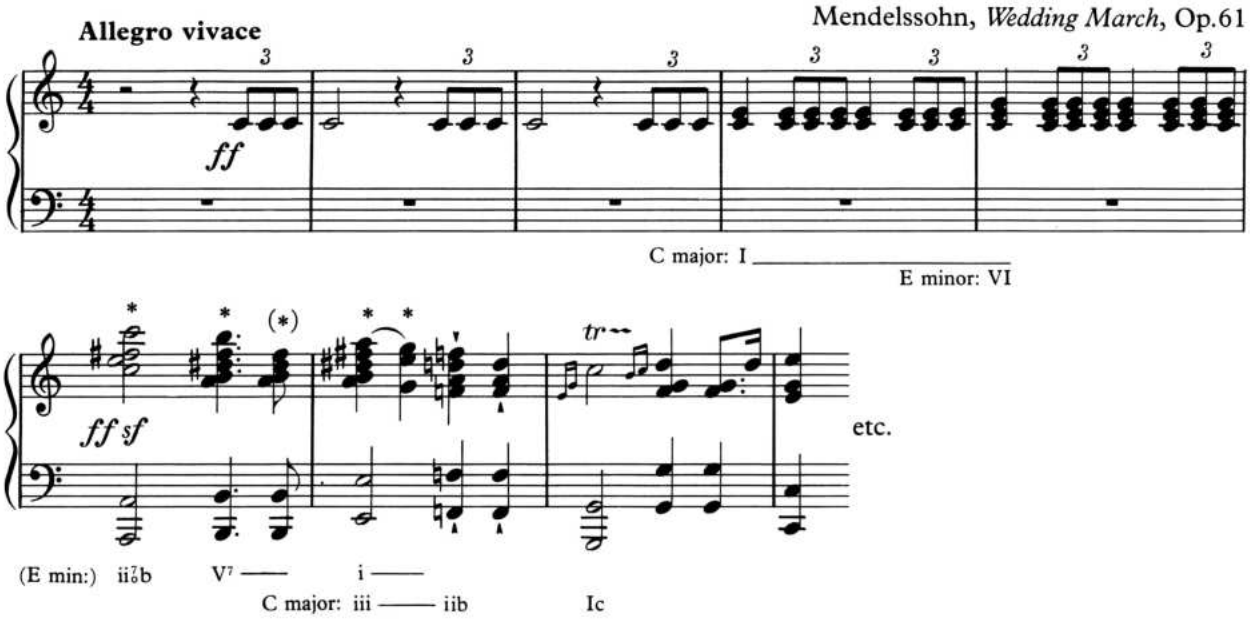
Chopin, Prelude, Op.28 No.7



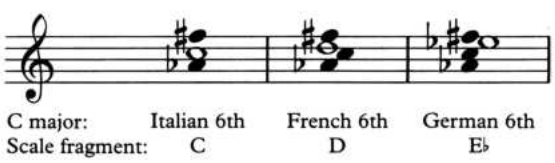
More extended borrowings from other keys can be explained more clearly if they are analysed in relation to the 'foreign' key rather than if you attempt a complicated chordal analysis in the home key. For example, it would be perverse to analyse the chords marked * in the extract from the start of Mendelssohn's *Wedding March* (Ex.16) as if they were chromatic chords in C major. A suggested analysis is shown below.

EXAMPLE 16

Mendelssohn, *Wedding March*, Op.61



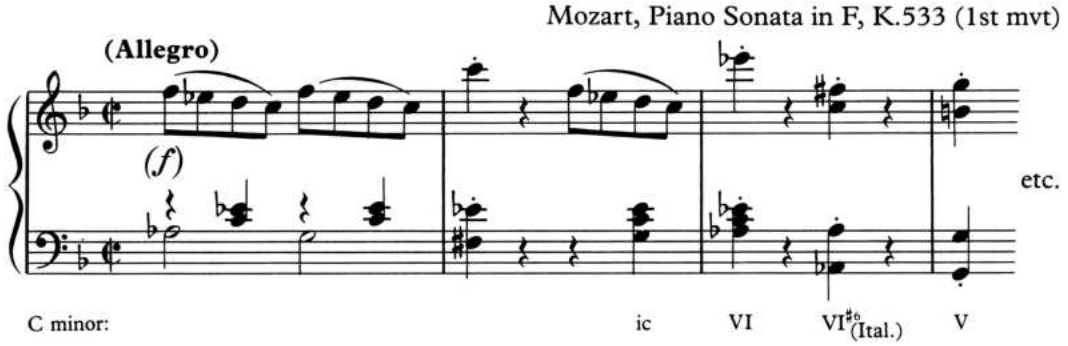
The augmented 6th chords are amongst the most commonly used chromatic chords; their origins and characteristics are explained in *AB Guide*, Part II, pp.160–165. Because the **Italian**, **French** and **German** 6ths (as they are traditionally called) seem to be interchangeable in most situations, you may find it useful to invent a simple method of memorising the differences between them. These differences are confined to the *inner* parts, which form a rising scale fragment when the chords are shown in the above order.



One easy way to memorise this pattern is to devise a phrase, such as 'I for-get', 'I fear goblins', or 'Ice feels glassy', that uses the initial letters of 'Italian', 'French' and 'German' in the same order. This will help you to recall both the order of the chords ('I for-get') and the rising pattern of the inner parts that differentiates each chord from the others. Here are three examples of augmented 6th chords, with their usual analytical symbols.

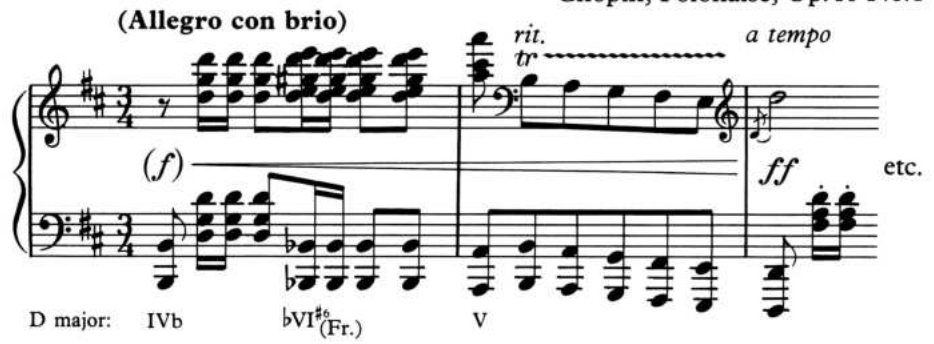
EXAMPLE 17

Mozart, Piano Sonata in F, K.533 (1st mvt)



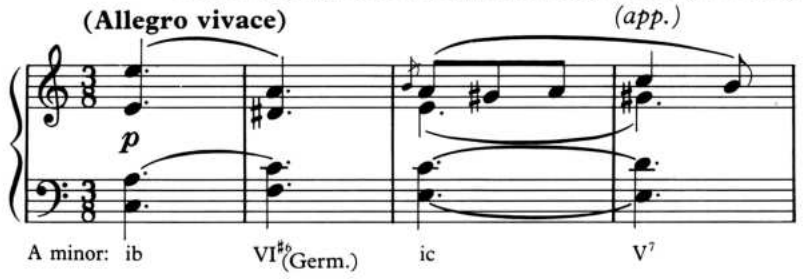
EXAMPLE 18

Chopin, Polonaise, Op.40 No.1



EXAMPLE 19

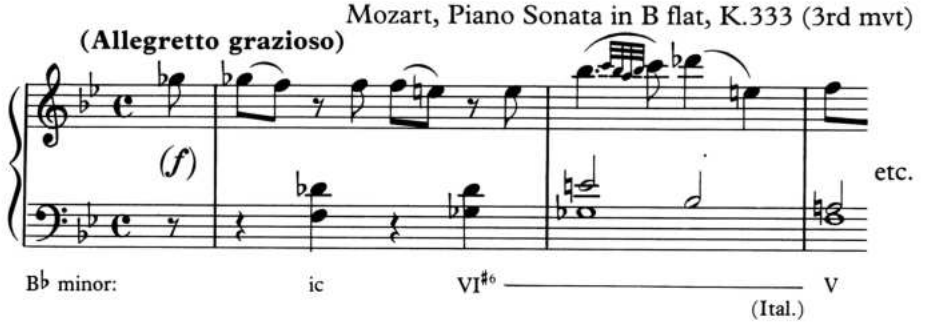
Schubert, Piano Sonata in A minor, D.537 (3rd mvt)



As with other chords using more notes than those of the simple triad, augmented 6th chords may sometimes be presented with one of the notes omitted. Such chords may still be seen to function in the usual way within a harmonic progression as long as the two notes forming the *interval* of the augmented 6th are present. In Ex.20, notice how the augmented 6th chord first appears (at the end of bar 1) minus the third from the 'root'; in bar 2 the chord is decorated and extended by means of the rising scale fragment referred to above, before reverting to the Italian version of the chord on the fourth beat. The most relevant analysis of the harmony is shown, there being no need to include every melodic note in the harmony in this case.

EXAMPLE 20

Mozart, Piano Sonata in B flat, K.333 (3rd mvt)



When the German 6th in root position is resolved on to chord V, great care is needed if consecutive 5ths are to be avoided in the part-writing. In 18th- and 19th-century music, this problem was frequently solved by using one of the following methods:

(i) chord Ic could be placed between the German 6th and chord V (see Ex.19);
(ii) the 5th above the 'root' of the German 6th could be quitted in time for chord V to be approached from the 'simpler' Italian 6th (see Ex.20);
(iii) the 5th above the root in chord V could be omitted (see the example from Beethoven's Piano Sonata, Op.109, on p.162 of *AB Guide*, Part II).

Similar care is needed with the resolution of the German 6th when it is used on other degrees of the scale (such as ♭II and IV). You will be able to find examples that contradict this general advice, particularly in music written towards the end of the 19th century where some composers were more interested in the richness obtained by using the full version of both chords in the progression. However, at this stage you will find it better

training to follow the general principle that *independence* in part-writing is desirable: for example, if you find an opportunity to use a German 6th in one of the keyboard exercises below (Exercise 3), you should for the moment avoid writing consecutive 5ths by using one of the methods shown above.

You will notice that the 'new' chords discussed in this section feature in short extracts that, apart from Ex.16, have each been analysed with reference to one key only. Chromatic chords, as you have already seen in the case of the diminished 7th and Neapolitan 6th chords, are frequently used as pivot chords in the modulating process. Examples of augmented 6th chords used in this way are shown in *AB Guide*, Part II, pp.164–165; in these examples, the enharmonic re-spelling of the higher note of the augmented 6th interval enables keys whose tonics lie only a semitone apart to be reached smoothly and directly. Indeed, *all* the chords you have learnt so far may in theory be used as pivot chords which are diatonic in one key but *chromatic* in the other; chromatic chords may in addition be chromatic in *both* keys. Thus with suitable enharmonic adjustments (usually to a note or notes in the chromatic chords), smooth and effective modulation to any key may be achieved. An understanding of the pivot chord principle may be crucial in establishing whether a firm modulation has actually taken place, or whether the composer is enjoying using some unusual chord progressions without modulating. Harmonic sequences (see *AB Guide*, Part II, 17/6) depend on pivot chords but do not need further explanation.

The subtle use of chromatic harmony and pivot chords in Ex.21 on p.14 will repay close investigation. Bars 5–8 have been quoted already (see Ex.19) to show both a clear example of a German 6th and a much-used cadential pattern: but it is evident that Schubert wanted to reveal one of the other ways the chord can function by showing us its relationship to the key of B♭ major (the flattened supertonic). Having slipped temporarily into B♭ major via the Neapolitan 6th (as a chromatic pivot), he repeats the melodic and harmonic material of bars 5–8 in this new key, but with one small chord change to make allowance for the fact that the phrase is now in the major mode (another German 6th in bar 15 would be rather too much of a surprise). The expected incomplete 'cadence' ends the phrase (bar 17) on V^7 in B♭: this chord is then immediately treated as if it were the German 6th of bar 6 (the E♭ being the enharmonic equivalent of D♯). Because the resolution of the German 6th has been heard once already in the home key, it is no problem for Schubert to slip straight out of the 'foreign' key on to the original 'cadence'. A third statement of the opening material then follows, using the chordal progression first heard in the 'foreign' key; the tension produced by the early intrusion of chromatic material is beautifully resolved by its reappearance in the tonic major.

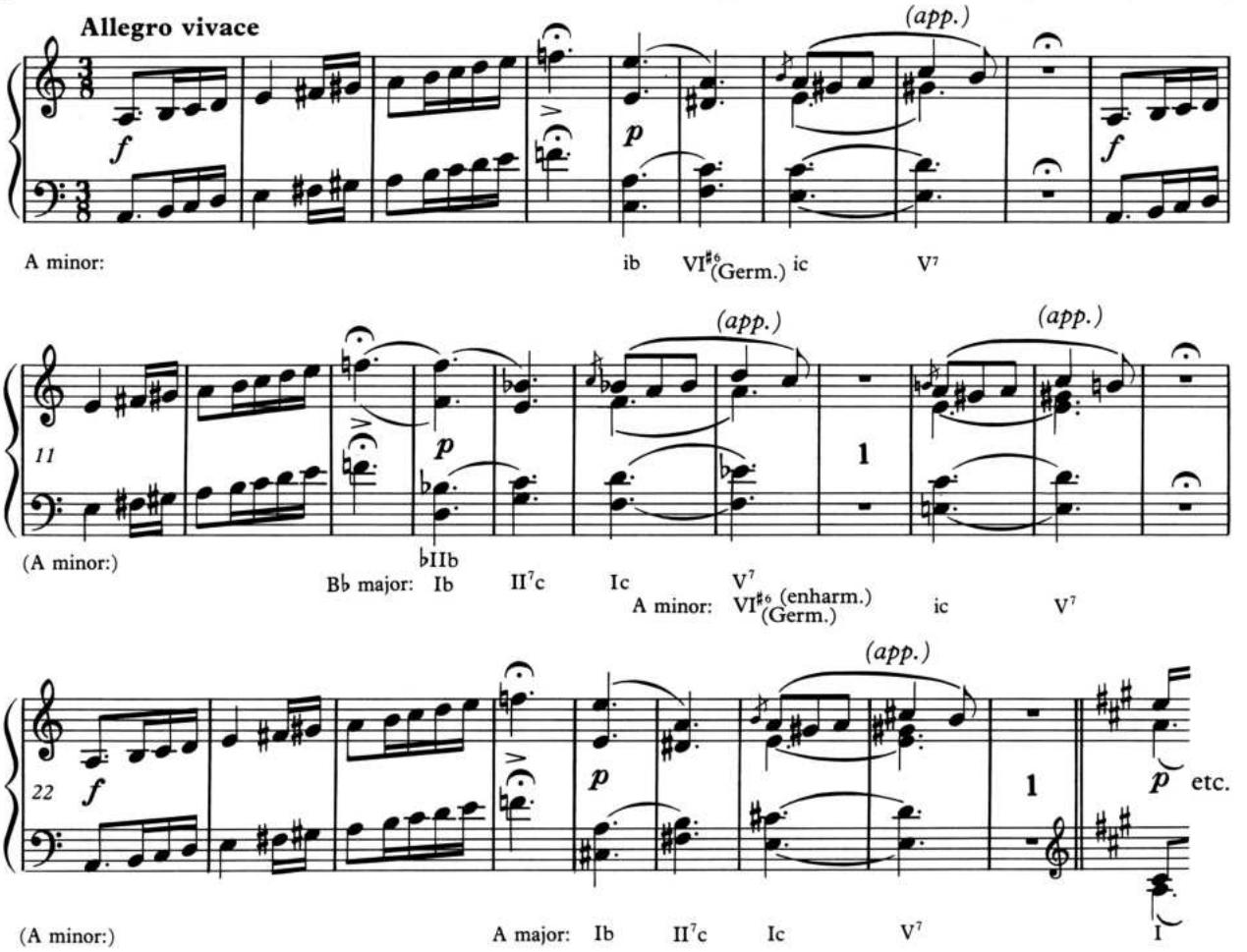
The above comments refer principally to the harmonic structure of Ex.21; the full expressive purpose and effect of this passage can only be assessed by reference to the complete movement, where it will be seen that the chromatic relationships and the teasing, hesitant pauses continue to play an important part.

The harmony of a passage with a pedal point (see *AB Guide*, Part II, 15/7) may also be clarified by the use of appropriate chord symbols. All chords from your harmonic vocabulary may be used with pedal notes, provided the chordal progressions are effective if the pedal is removed. You will find that pedals feature in many of the most intensely dissonant passages in tonal music, particularly when combined with chromatic chords and non-harmony notes. Some pedals may last for a beat or two only, while others may continue for a dozen bars or more.[1]

[1] One of the longest examples of a dominant pedal is found in the first movement of the Violin Sonata in D minor, Op.108, by Brahms; the pedal underpins the entire middle section (the 'development' section) of the movement, lasting for 46 bars.

EXAMPLE 21

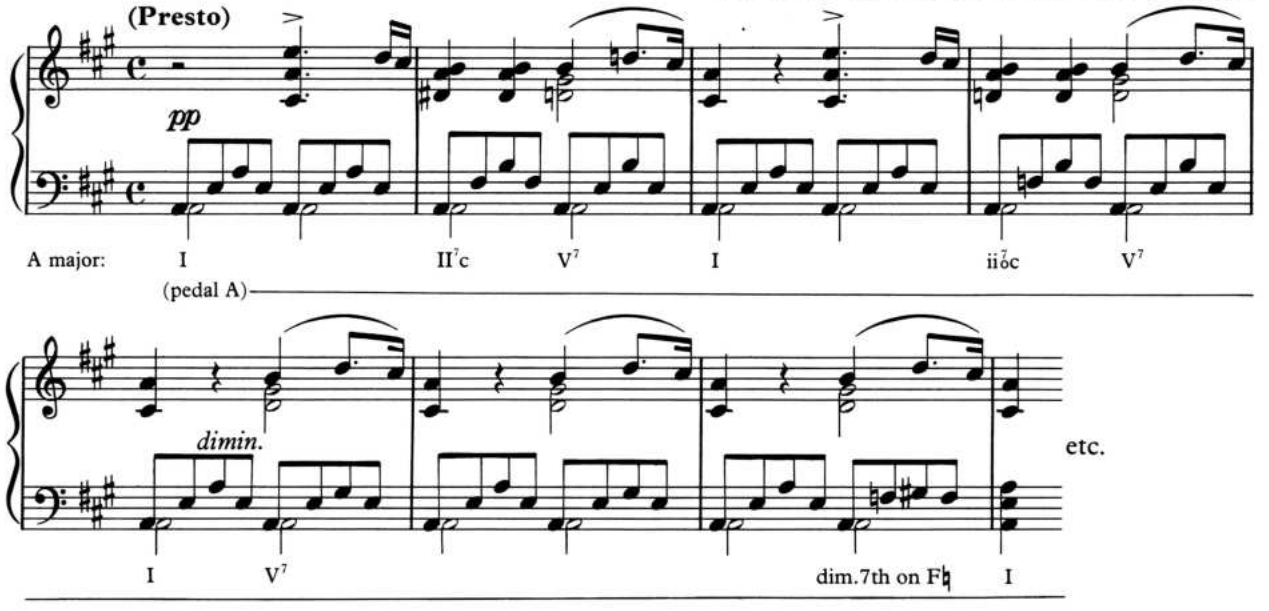
Schubert, Piano Sonata in A minor, D.537 (3rd mvt)



Here are three short extracts showing chromatic chords combined with pedal notes.

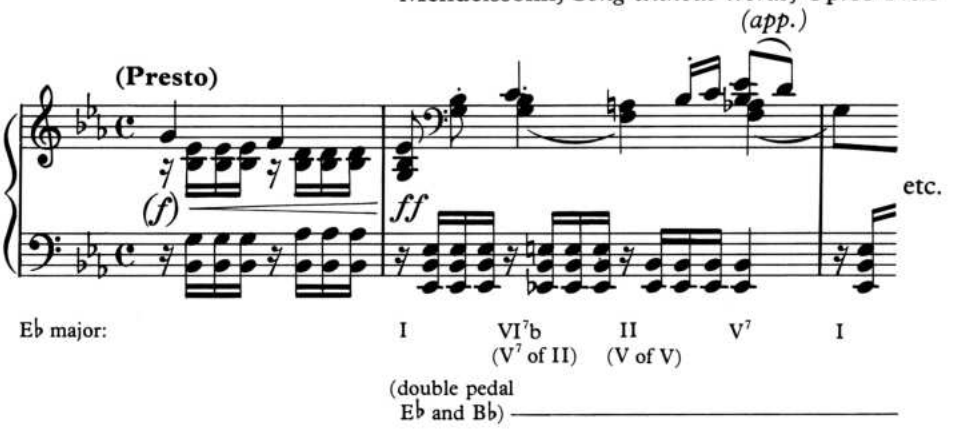
EXAMPLE 22

Schubert, Piano Sonata in A, D.959 (4th mvt)



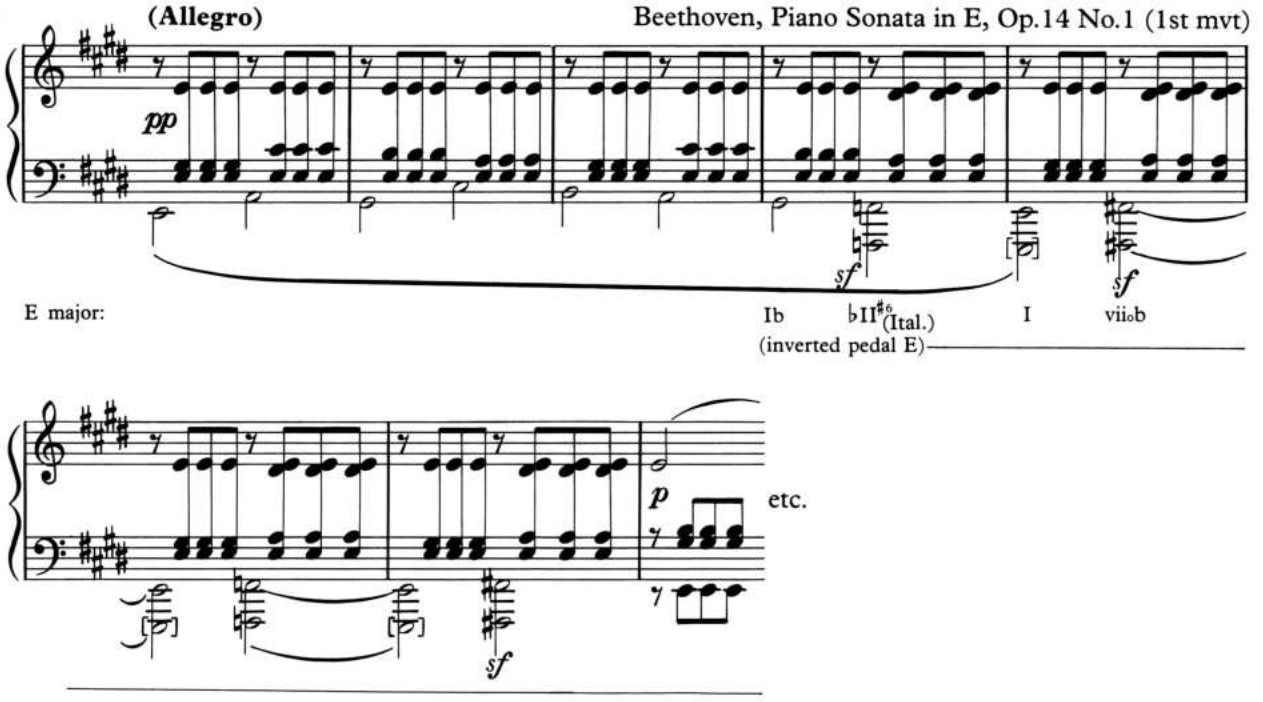
EXAMPLE 23

Mendelssohn, *Song without Words*, Op.85 No.3



EXAMPLE 24

Beethoven, Piano Sonata in E, Op.14 No.1 (1st mvt)



The first movement of Beethoven's Piano Sonata, Op.14 No.1, has been quoted twice before (*AB Guide*, Part II, pp.124–125 and *Music Theory in Practice*, Grade 7, p.17) to illustrate the use of pedals, which are a prominent feature in the texture. Note that in Ex.24 the inverted pedal is doubled at the lower octave, adding to the resonance and thereby strengthening the effect of the dissonances. If possible, you should study the whole movement carefully, asking yourself why this extract, which occurs near the end of the movement, is so convincing in its context.

Exercise 1 below has been provided to enable you to practise harmonic analysis over several bars, using Extended Roman symbols (ER). You are not *required* to use ER in the examination, although it is to be recommended as the most succinct method of analysis. Other possible methods are explained in *Music Theory in Practice*, Grade 6, pp.23–25; you may use any of these or even describe the chords and their harmonic functions in words, though verbal description may often be lengthy and cumbersome. In the examination, your ability to analyse chords will be tested in Questions 4 and 5; alternatively, or additionally, you may be asked to locate a specified chord or chords in the given extracts. To save space, and to make it easier for you to hear them, the extracts chosen for Exercise 1 are all from piano music; some of them contain longer passages for analysis than would be the case in the examination. Exercises 6 to 13 in this volume give examples of how your knowledge of the Grade 8 harmonic vocabulary may be tested in the examination.

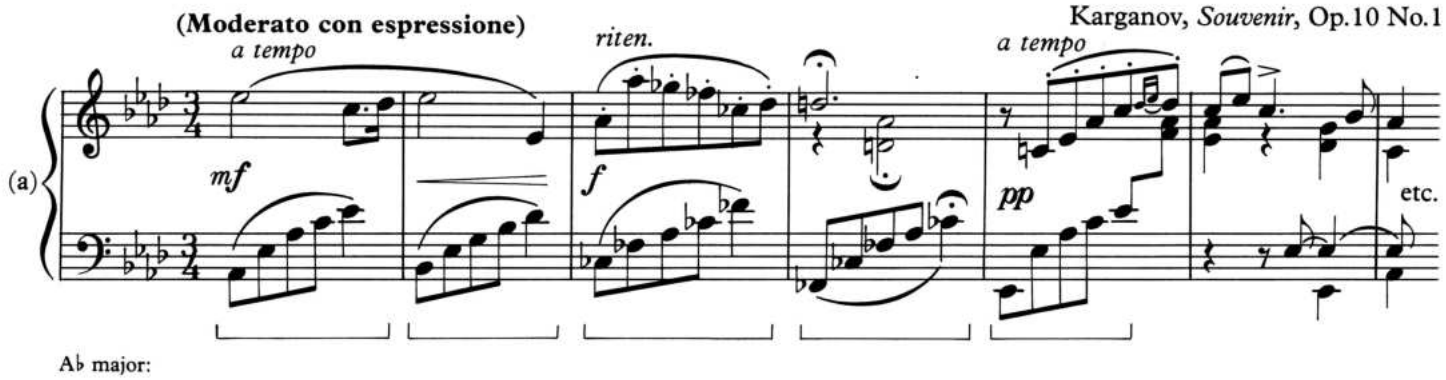
Here, no attempt has been made to choose extracts that show every diatonic, chromatic and/or 7th chord you are expected to know. In order to help you, the prevailing tonalities have been shown, together with the points at which pivot chords occur in Exercises (g) to (j). Symbols for some of the more obvious chords have also been supplied. It is suggested that you complete the analysis of each extract by placing symbols underneath the beginning of the appropriate brackets. You will not need to draw lines to show the continuation of a harmony (e.g. V^7———) since the brackets under the chords in the extracts in Exercise 1 have the same effect; however, you will need to provide a horizontal line in (e) to show the length of the pedal note in the usual way. In (f), bar 2, the last two notes (F♮ and D♭) are treated by Schumann as *harmony* notes which become suspensions in the next chord; they should be included in your chord description at the point where they are first sounded. The term '(enharm.)' is used in (g), (i) and (j) to show that a pivot chord (or a note within that chord) has been re-spelt enharmonically *in order to act as a pivot.*

Note that the repeated As in bars 3–5 of (i) are all part of the real harmony; they should therefore *not* be thought of as pedal notes. In the same extract you can see that the structural harmonic changes occur at the beginning of every bar until bar 7, where the same basic harmony lasts through to the end of bar 8. The chord symbols will adequately represent the underlying harmony, although it can be seen that some unstressed chords are formed in each of the first eight bars by the passing and auxiliary notes in the inner parts. It is usually clear in the other extracts which notes are part of the harmony and which are decorative. The aim, as you can see, is to provide sufficient chord symbols to reveal the basic progressions, not to try to include every note within the harmony.

Harmonic analysis should not be seen as an end in itself, of course; its only purpose is to attempt to elucidate the underlying harmonic processes in tonal music, sometimes by showing the inherent simplicity of some of those processes.

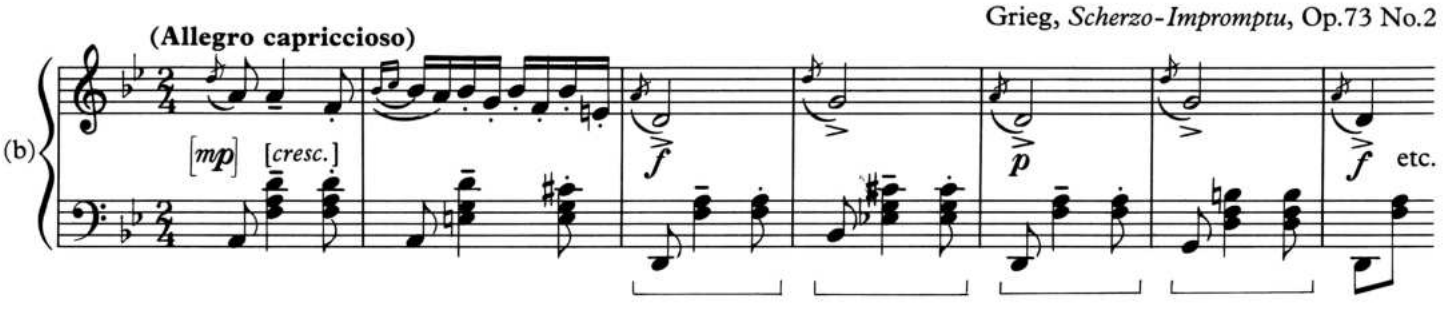
Exercise 1 Complete the analysis of the extracts below, using Extended Roman numeral notation.

Karganov, *Souvenir*, Op.10 No.1



A♭ major:

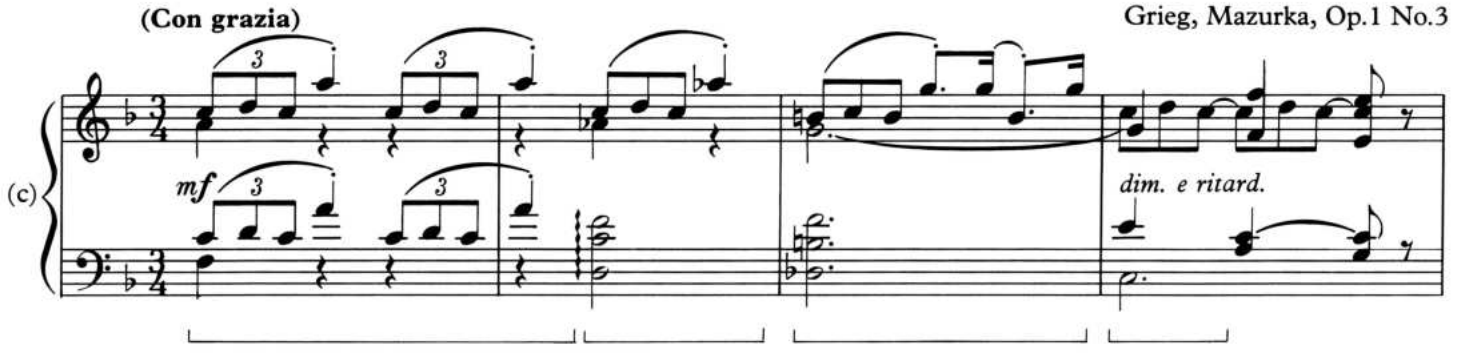
Grieg, *Scherzo-Impromptu*, Op.73 No.2



D minor: i i

(Con grazia)

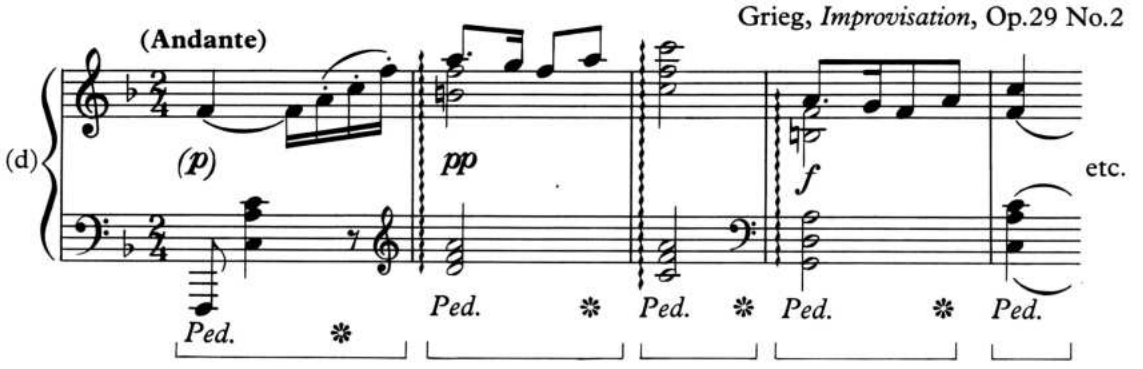
Grieg, Mazurka, Op.1 No.3



F major:

Grieg, *Improvisation*, Op.29 No.2

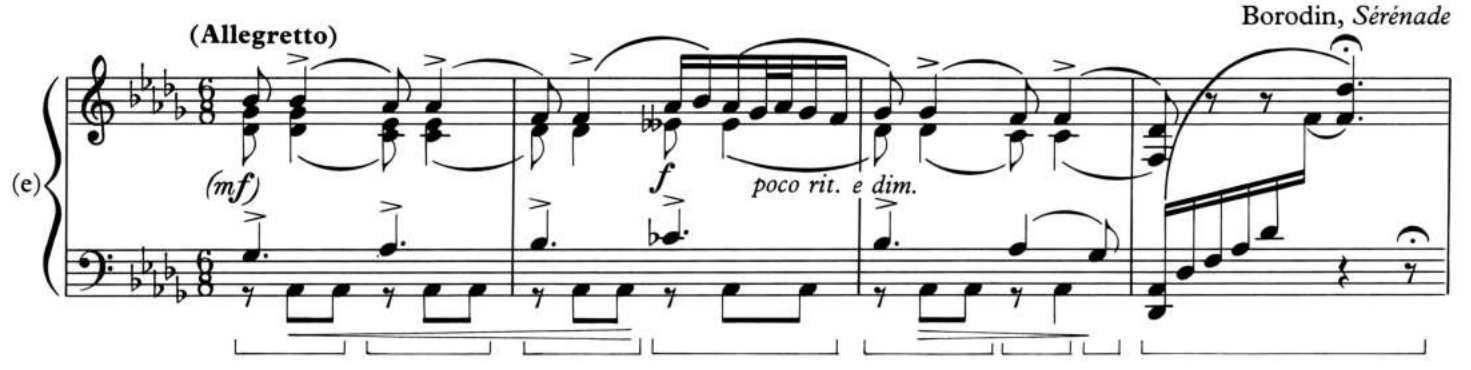
(Andante)



F major: I Ic

Borodin, *Sérénade*

(Allegretto)

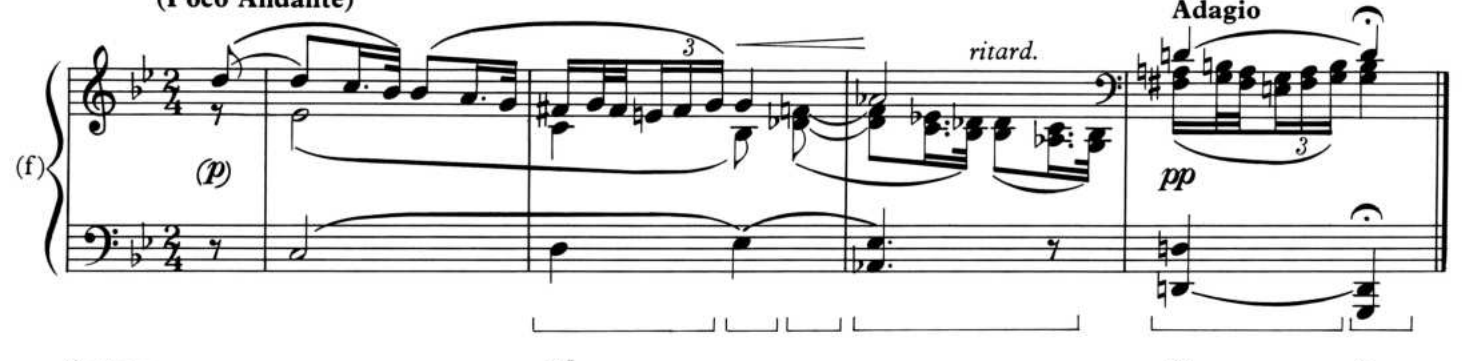


D♭ major: IV I

Schumann, *Faschingsschwank aus Wien* (2nd mvt)

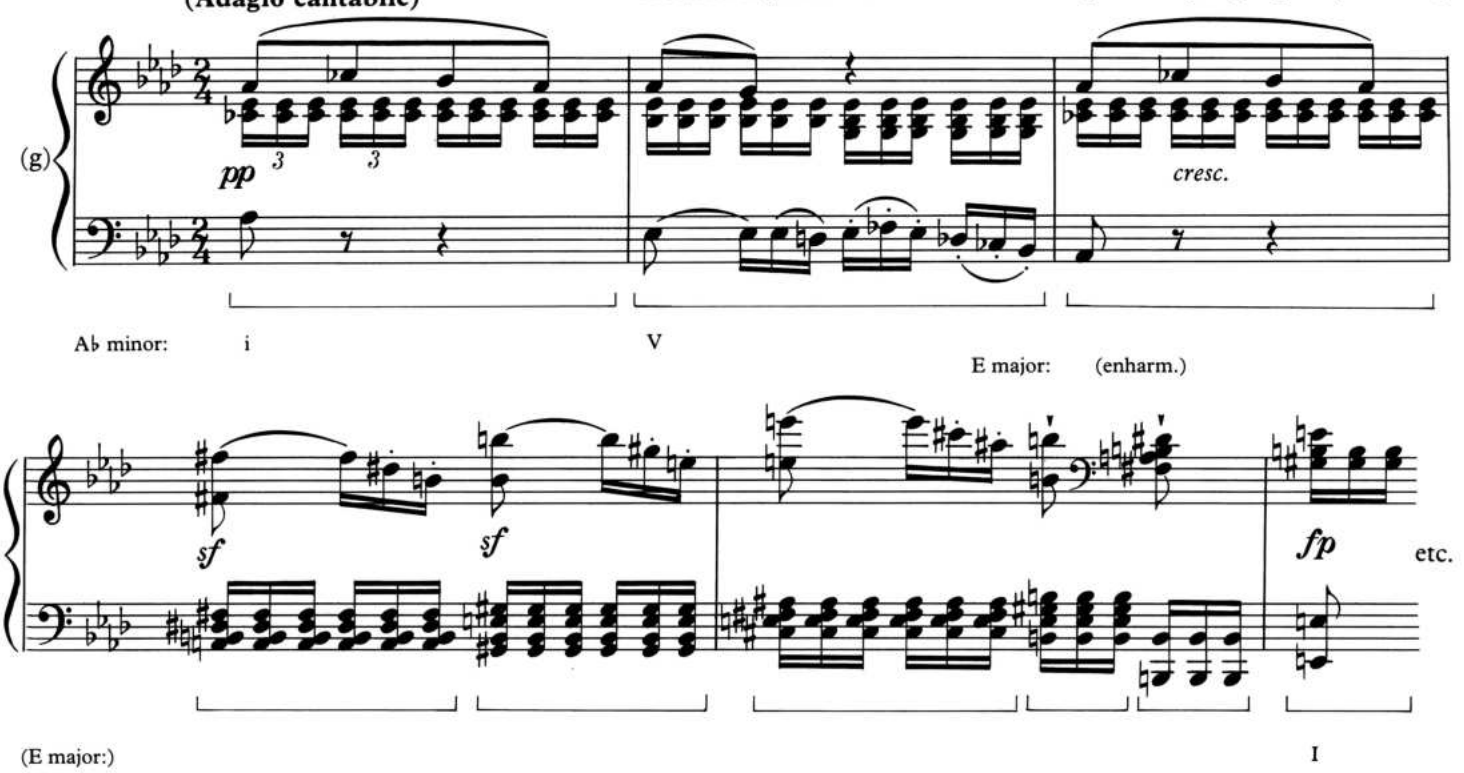
(Poco Andante)

Adagio



G minor: V7 V I

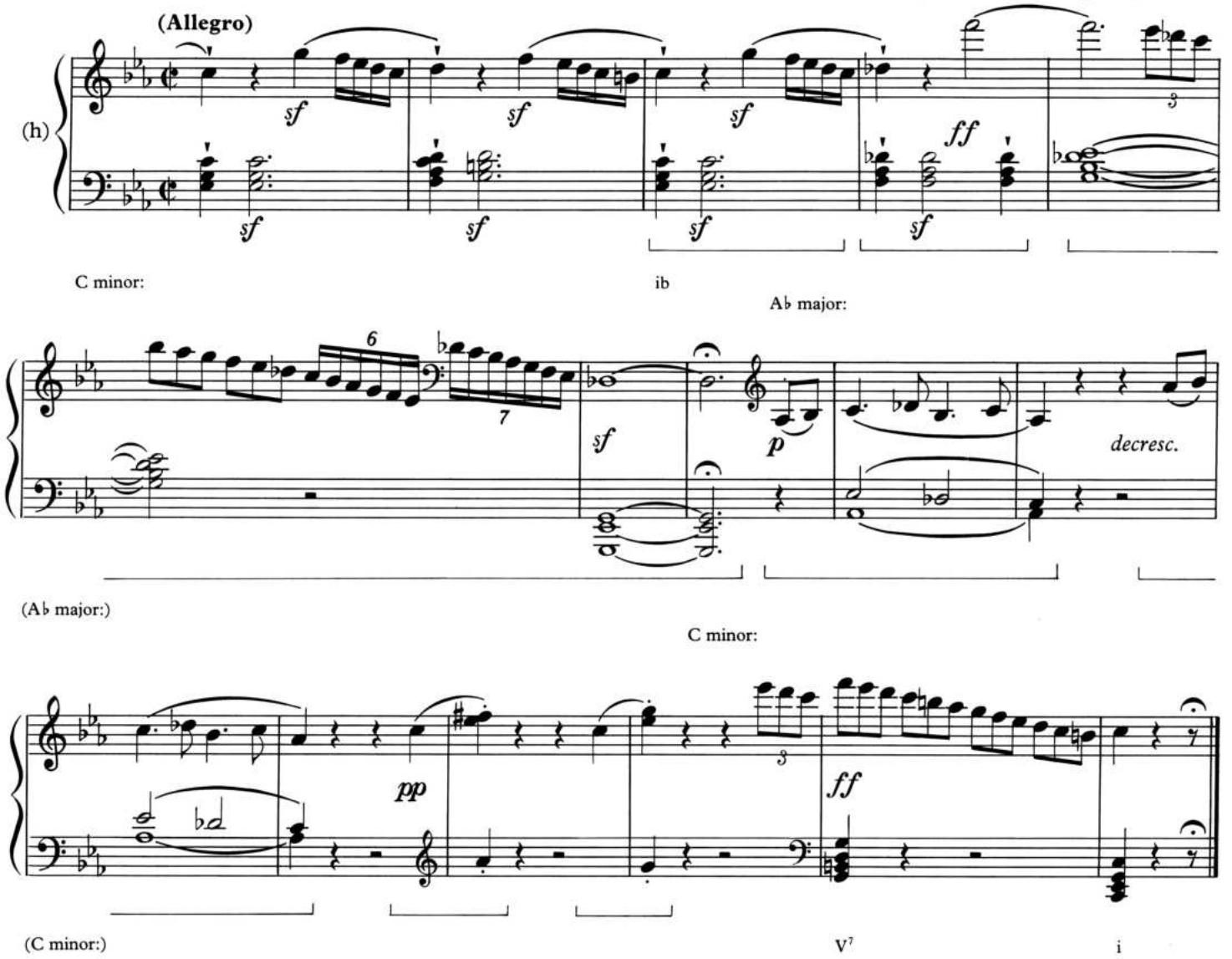
Beethoven, Piano Sonata in C minor ('Pathétique'), Op.13 (2nd mvt)



Ab minor: i V E major: (enharm.)

(E major:) I

Beethoven, Piano Sonata in C minor ('Pathétique'), Op.13 (3rd mvt)

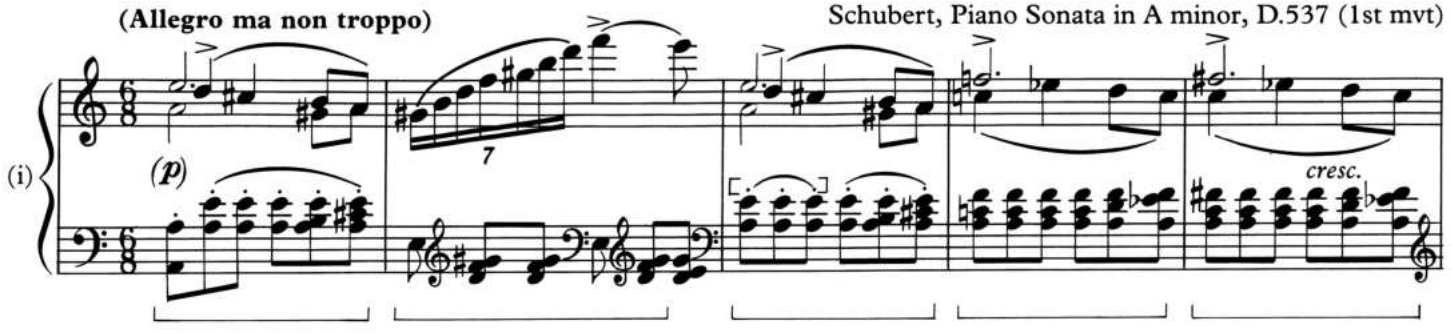


C minor: ib Ab major:

(Ab major:) C minor:

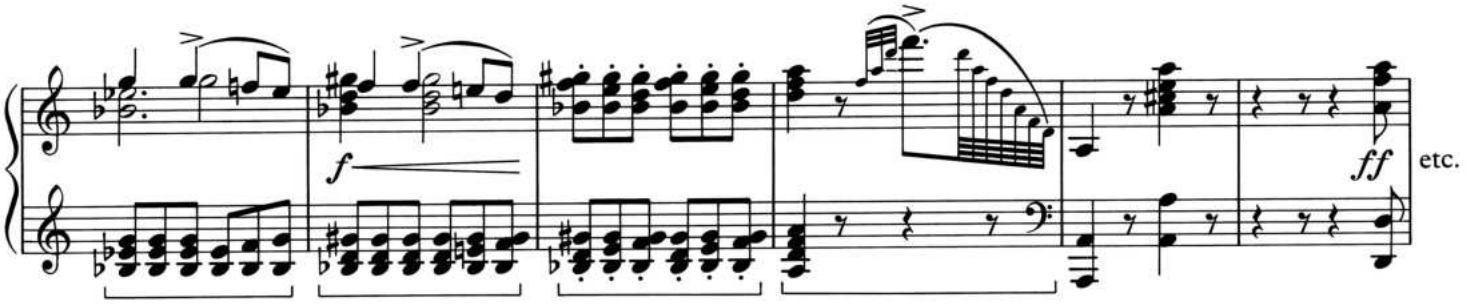
(C minor:) V7 i

(Allegro ma non troppo) Schubert, Piano Sonata in A minor, D.537 (1st mvt)



A major: I

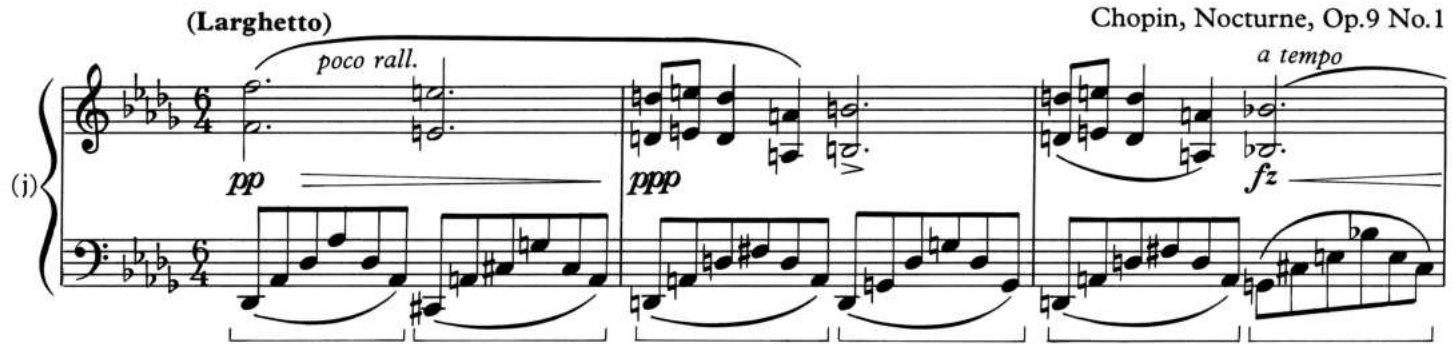
E♭ major: II^{7}b



(E♭ major:) (enharm.)

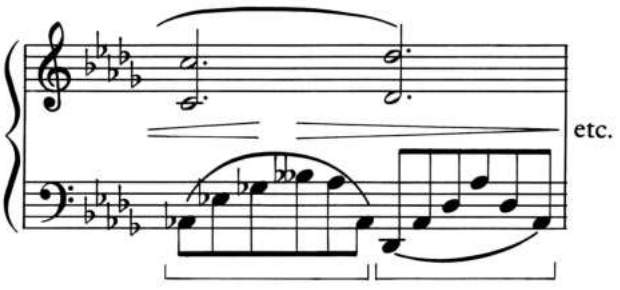
D minor: ic V i

(Larghetto) Chopin, Nocturne, Op.9 No.1



D♭ major: (enharm.) D♭ major:

D major:

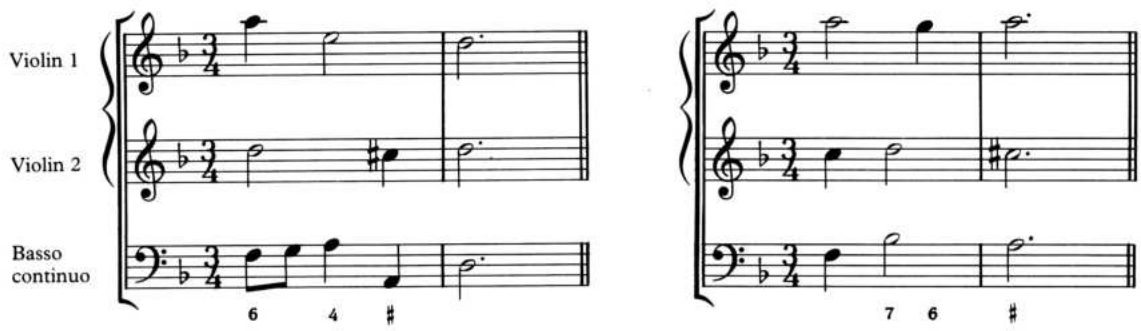


(D♭ major:)

B Trio Sonatas

In your work for Grade 7, you were introduced to trio-sonata textures when elaborating a given harmonic framework in three parts to include suspensions and notes of melodic decoration. In the Grade 8 examination, you will be asked to continue a given opening of a passage from a Baroque trio sonata for two treble instruments and basso continuo. The bass part will be given throughout and will be figured in full.[1] The question tests your ability to recognise the chords and implied part-movement indicated by the figuring, and to continue the two upper parts in a style consistent with the given opening. You should aim to make the harmony as complete as possible, though the melodic logic of the upper parts will almost always be more important than obtaining the fullest possible sonority. At perfect cadences, for example, the natural part-movement will often lead to unison or octave doublings in the tonic chord, with the result that the 5 and 3 are both missing (see Ex.25a). At imperfect cadences, the 5 may well be missing from the dominant chord but the 3 should always be present (see Ex.25b). The 3rd of the dominant chord (the leading note) is so important that it must be sounded by one of the melodic parts and not simply left to the continuo player.

EXAMPLES 25a & 25b

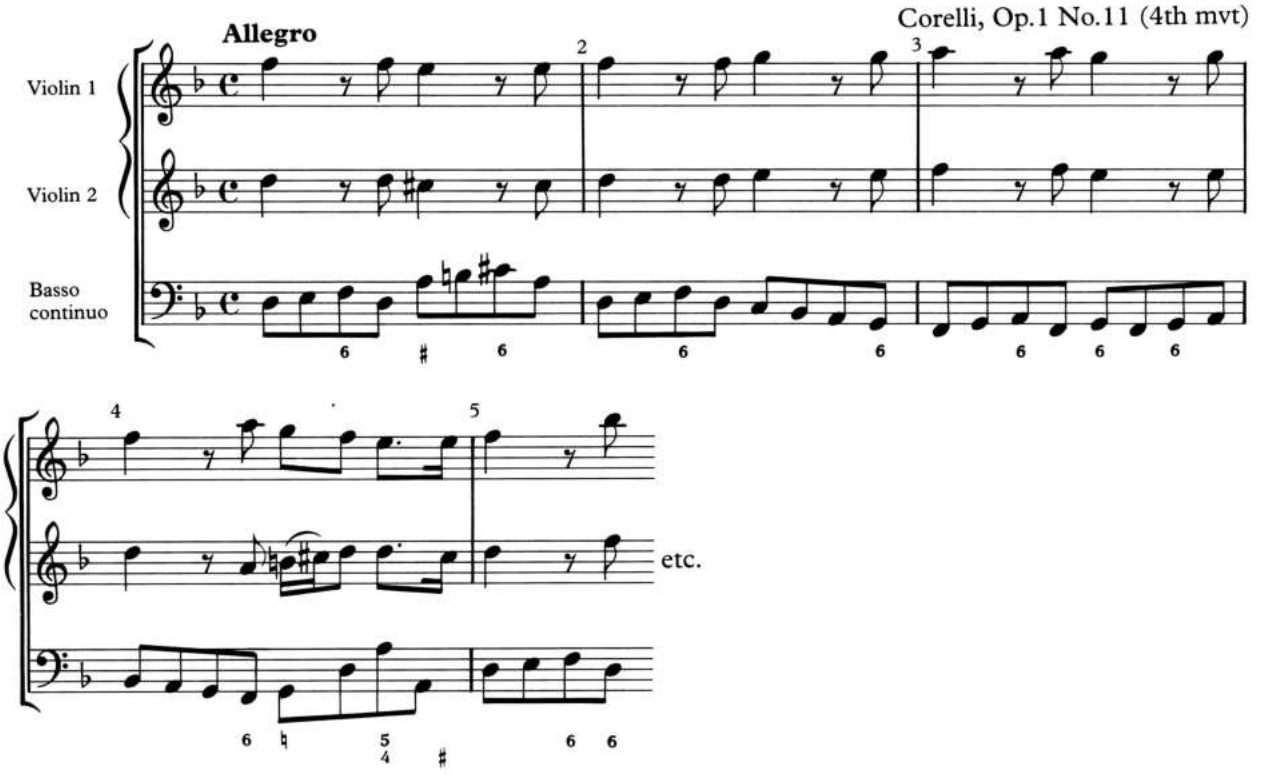


The melodic logic of the upper parts may also lead to incomplete three-part chords in the middle of phrases, $\frac{5}{3}$ chords often lacking the 5 though rarely also the 3. $\frac{6}{3}$ chords may lack either the 6 or the 3, but not both. Ex.26 is the first phrase of a trio-sonata movement by Corelli. The passage contains several $\frac{5}{3}$ chords, some of which are sounded in full while others have only the 3. The $\frac{6}{3}$ chords on the last quaver beat of bar 2 and the third crotchet beat of bar 3 both contain the 6 but not the 3. The only other $\frac{6}{3}$ chord to be used while the upper parts are playing occurs in bar 4. On this occasion, the 6 of the chord is missing, both violins sounding the 3. The passage illustrates how the needs of sonority take second place to the desired melodic shapes and rhythmic patterns of the individual parts and to the relationship of each part to the others. Until the beginning of

[1] Baroque composers rarely provided more than partial figuring; sometimes they did not figure their bass parts at all. French and German music tended to be figured more fully than Italian music, which was generally in a simpler, more straightforward style. Italian trio sonatas were often written for immediate performance, perhaps with the composer playing the continuo part. Only when preparing music for publication did Italian composers (and others, such as Handel, who were writing in the Italian style) provide systematic figuring, and even then it was not always complete. In the passages for you to work in Exercise 2, and in similar passages in the examination papers, all essential figures will be shown whether or not they appeared in the original manuscript or printed scores.

bar 4, the two upper parts move entirely by step, the second violin playing notes a 3rd below those of the first violin. As the cadence in bar 5 is approached, Corelli abandons the parallel movement of the upper parts, giving the second violin an interesting melodic shape of its own and introducing an unaccented passing note and a 4:3♯ suspension. Notice that in the last two bars of the extract the $\frac{5}{3}$ chord on B♭ and the $\frac{5}{\sharp}$ chord on A are both complete, but the $\frac{5}{\natural}$ chord on G and the two $\frac{5}{3}$ chords on D all lack the 5.

EXAMPLE 26



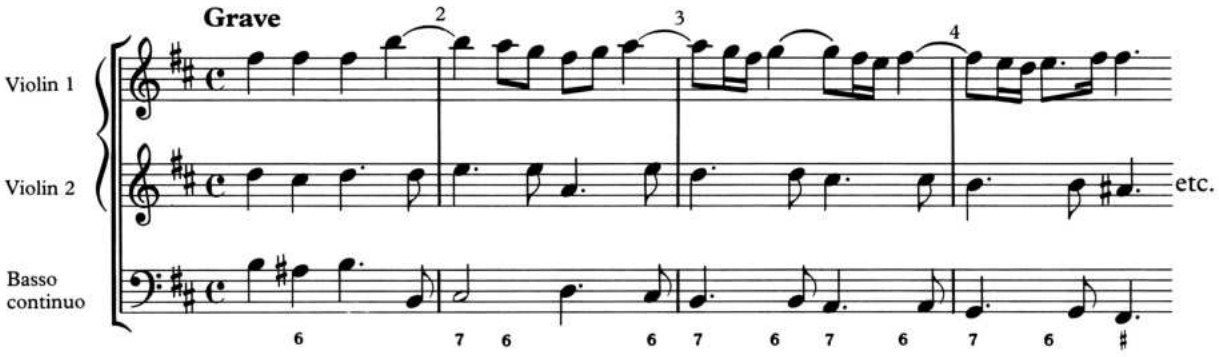
In performance, notes missing from three-part chords (and from four-part chords which cannot be sounded in full by the three melodic parts) would be supplied by the continuo player if he felt that the harmony needed to be filled out.[1] Because the art of improvising on figured basses is no longer widely cultivated, it is customary in modern editions of Baroque music for a realisation of the continuo part to be provided. However, you are not required to do this in the examination tests.

Dissonance treatment

Before working through Exercise 2 it is essential that you have thoroughly understood the principles of Baroque dissonance treatment and part-writing discussed in Section B of *Music Theory in Practice*, Grade 7. In particular, you should revise what was said about suspensions and their figuring, studying the various examples of ornamental resolution. Ex.27 shows the opening phrase of Corelli's Op.1 No.6, which contains four suspensions. The first of them, the suspended B at the beginning of bar 2, resolves directly onto A. Resolutions of the other three suspensions are all decorated.

[1] The bass line for the continuo player was not always identical to the melodic bass, though where differences existed they were usually small enough for the two parts to appear on the same stave, with downward stems for the basso continuo and upward stems for the melodic bass. Occasionally, the melodic bass is much more elaborate than the basso continuo and is therefore written on a separate stave. In passages set in the examination, the basso continuo will not diverge from the melodic bass.

EXAMPLE 27

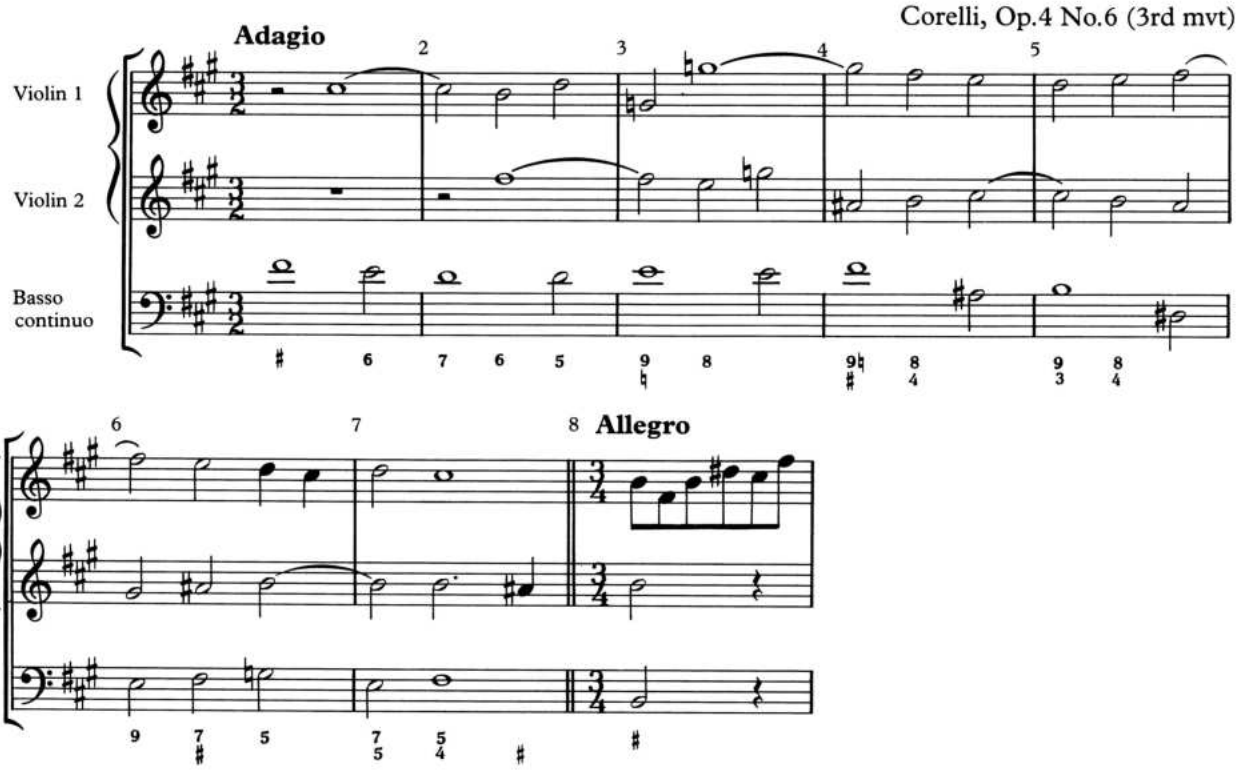


These four suspensions contribute greatly to the expressive power of the music, but they are not the only dissonances used. In bar 2 there are two unaccented passing notes, and there is a note of anticipation in bar 4. These notes of melodic decoration are not shown in the figuring; neither are the decorations of the resolutions of the suspensions in bars 3 and 4. On the other hand, the suspensions themselves are all figured because they are an essential part of the harmony.

The suspensions in Ex.27 are all resolved over a held bass note. In the next example, also by Corelli, there is a suspension on the first beat of all but the first and last bars. Until bar 6, the bass note beneath each suspension continues to sound until the suspension has been resolved. This is not the case in bar 6, where the bass moves up to F♯, bringing a change of chord on the second beat of the bar. The suspension in the first violin still resolves downwards by step, but by the time it reaches its delayed goal the harmony has moved on. The same thing happens in bar 7, where the bass again moves to F♯ with the resolution of the suspension in the first violin. This enables Corelli to write another suspension in bar 7, giving it to the second violin. The 4 above the F♯ is prepared on the first beat of the bar and is resolved after the third beat, so continuing the chain of interlocking suspensions that are a feature of this short movement. Notice that the two violins are treated as equal partners, the second violin beginning a 4th higher than the first violin and staying above it until the parts cross on the second beat of bar 3.

EXAMPLE 28

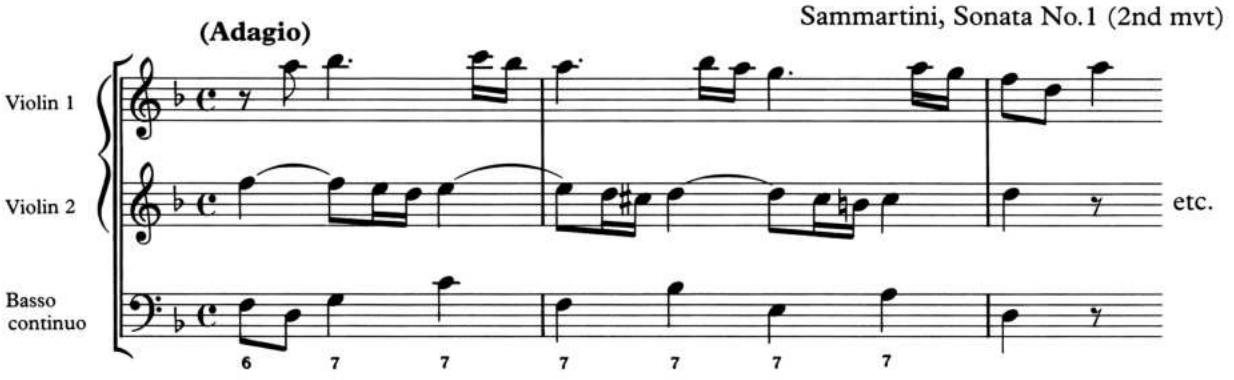
Corelli, Op.4 No.6 (3rd mvt)



Chains of interlocking suspensions are used in Baroque music of various kinds as a means of generating an accumulation of tension which is not released until the last suspension in the chain has been resolved. Interlocking suspensions also have the effect of blending the parts: they are therefore frequently used in trio sonatas for two equal high voices.[1] An example of overlapping suspensions is given in *Music Theory in Practice*, Grade 7 (see pp.24–25). Here is a similar example from a trio sonata by the 18th-century Italian composer, Giuseppe Sammartini.

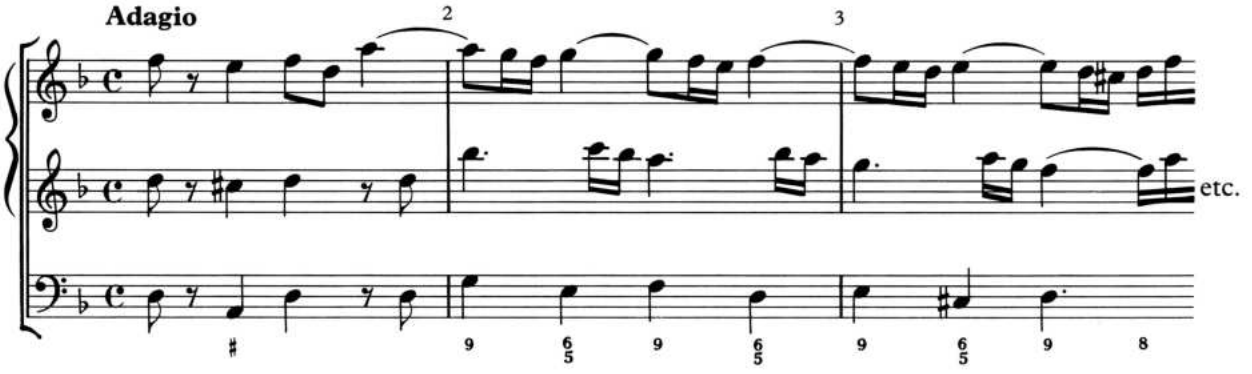
EXAMPLE 29

Sammartini, Sonata No.1 (2nd mvt)



As in the Purcell example discussed in the Grade 7 book, this chain of suspensions is built over a harmonic sequence based on the cycle of 5ths. Another harmonic sequence is used in the first phrase of the same movement (see Ex.30), the bass in bars 2 and 3 falling a 3rd and then rising a semitone or tone. Here, the suspended dissonances are not 7ths above the bass note but a mixture of 9ths in the first violin and 5ths in the second violin which clash with the 6 in the other voice. If you have worked through the syllabus for Grade 7, you will be aware that in Baroque music the 5 of a $\frac{6}{5}$ chord is almost always prepared as a suspension which then resolves downwards by step.

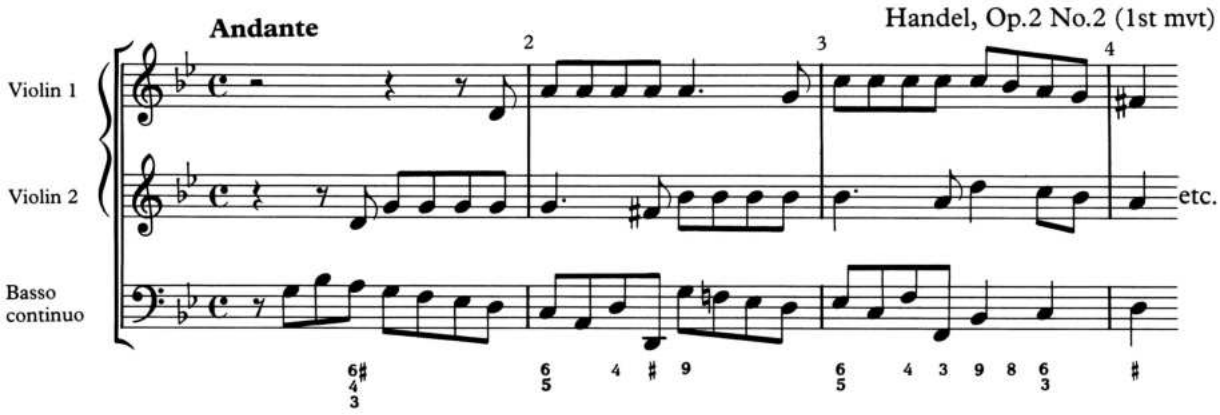
EXAMPLE 30



In this movement, as in the short movement by Corelli shown in Ex.28, the two violins are treated as equal partners: the first violin is the higher voice in Ex.29, but plays below the second violin after the first bar in Ex.30. However, the instruments do not cross in either passage once the chain of interlocking suspensions has begun. This is not the case in the next example, from a trio sonata by Handel. Here, the two violins repeatedly cross, each part rising a 4th, having just fallen by step to resolve a suspension.

[1] By far the most common instrumentation is two violins and continuo, though there are several sonatas for two flutes. There are also examples for two oboes, for flute and violin and for flute and oboe. It was not unusual for composers to publish sonatas with alternative scorings for two violins, two oboes or two flutes.

EXAMPLE 31



This method of producing a rising sequence in which the interlocking suspensions still fall by step is usually referred to as 'leap-frogging'. The device was frequently used by Corelli (who is sometimes erroneously credited with having invented it), and became a standard procedure in 18th-century trio sonatas. Corelli also popularised the so-called 'walking' or 'running' bass, in which harmony notes on the principal beats of the bar are linked by passing notes. In c ($\frac{4}{4}$) and $\frac{3}{4}$ time, this produces quaver movement (as in the extract from Corelli's Op.1 No. 11, shown in Ex.26); in ¢ ($\frac{2}{2}$) and $\frac{3}{2}$ time, the bass moves in crotchets.

A running bass is used by Handel in the passage shown in Ex.31 (and is maintained, almost without interruption, throughout the rest of the movement). In the first bar, the figuring indicates a change of chord on the fourth quaver beat; thereafter, the only figures not on the principal beats of the bar show resolutions of suspensions. It was not the practice to figure bass notes between the principal beats of the bar: they are all assumed not to carry chords of their own unless the figuring indicates otherwise. Notice that at the beginning of bars 2 and 3 the quaver movement is maintained not by a passing note but by a change to a different position of the same chord. These bass notes which fall after the crotchet beat are nevertheless treated in the same way as passing notes: they are not figured because they are not expected to bear a chord of their own.

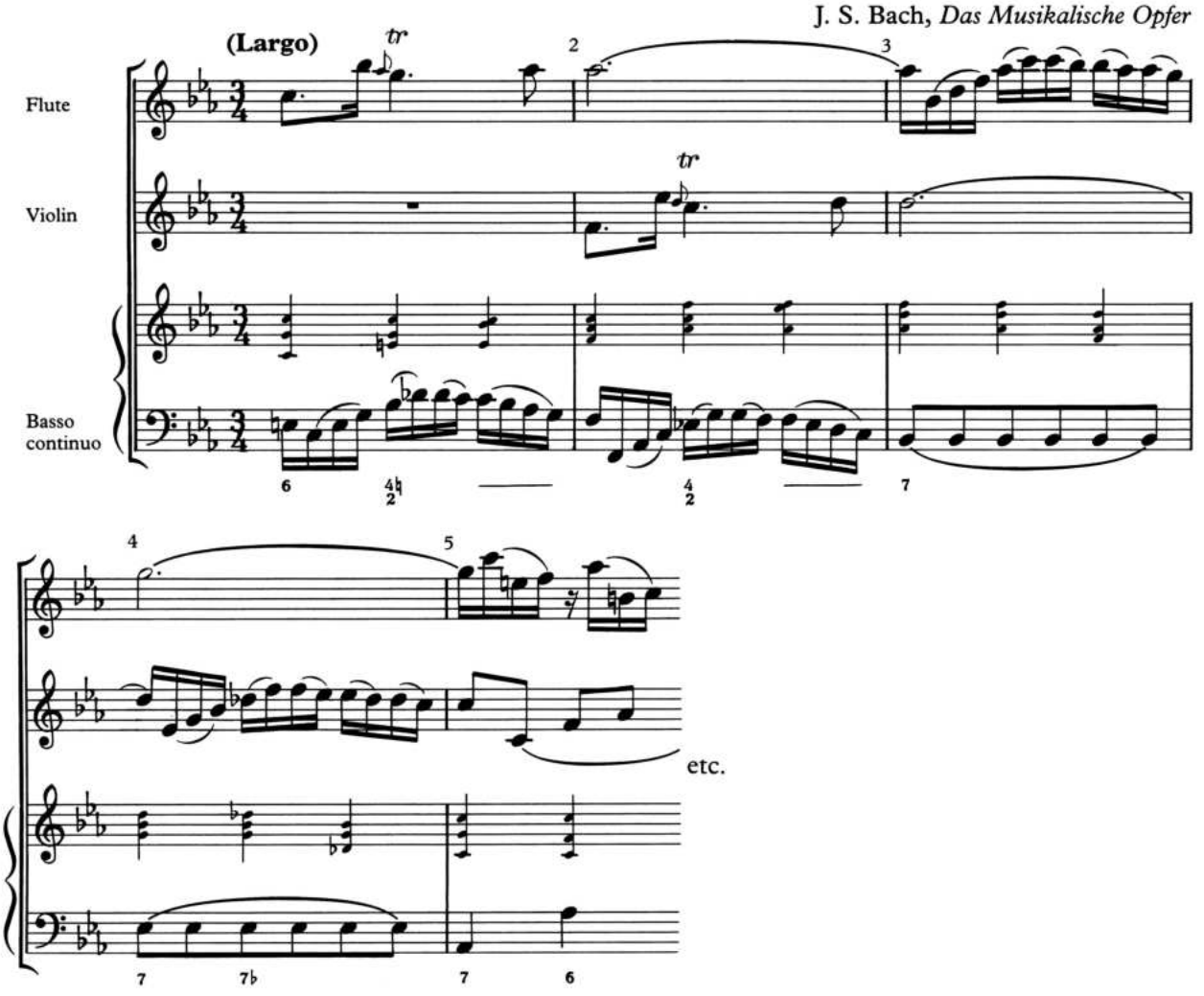
The continuation line

In the 18th century, composers often wrote a horizontal dash to indicate that the chord above the preceding note was to be continued above a changing bass (see *Music Theory in Practice*, Grade 6, p.5). They did not normally do so in the circumstances described in the preceding paragraph, or when a bass note was repeated. The following example, from the trio sonata in J.S. Bach's *Musical Offering*, illustrates typical use of the continuation line. The unit of time in this $\frac{3}{4}$ Largo movement is the crotchet. It is therefore unnecessary to show that the chord at the beginning of bar 1 remains unchanged through the group of four semiquavers occupying the first crotchet beat. However, a horizontal line is drawn beneath the semiquavers on the third crotchet beat to indicate that the preceding $\frac{4}{2}$ chord is to be continued or repeated. The harmonic rhythm of bar 2 is exactly the same, and the bass is figured in the same way. In bar 3, only one chord is used, so despite the repetitions of the bass note no continuation line is necessary. In bar 4, the suspended D in the violin falls to D♭ on the second beat before eventually resolving onto C at the beginning of the next

bar. The movement from D to D♭ necessitates a change of chord, and this is shown in the figuring. The $\frac{7\flat}{5\,3}$ chord continues through the third beat of bar 4, but a continuation line is not needed because although the bass moves in quavers the pitch does not change. In this example, a realisation of the continuo part has been provided to enable you to see what the chords are.

EXAMPLE 32

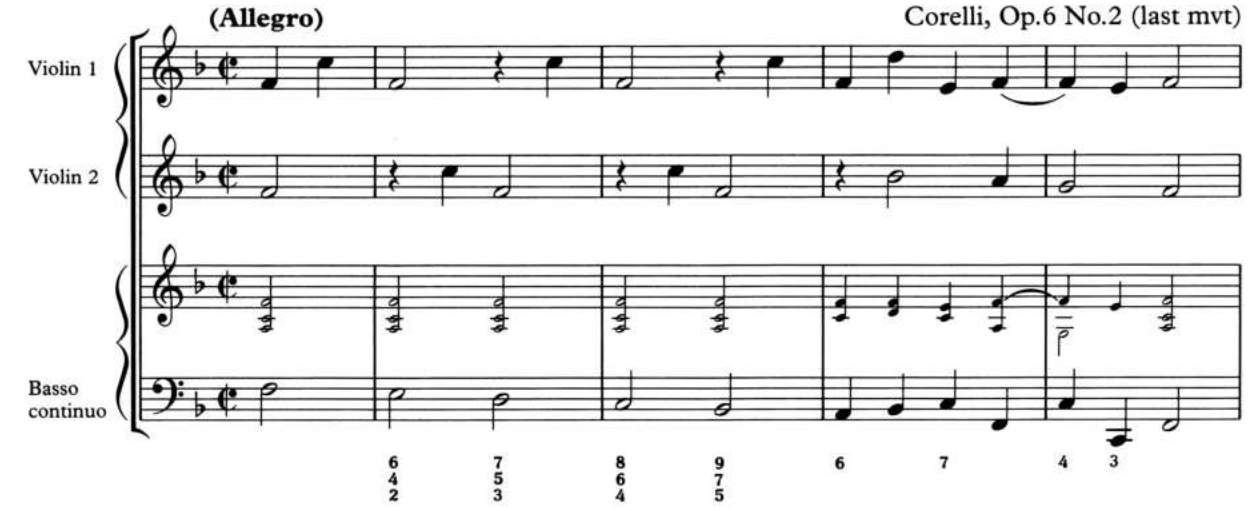
J. S. Bach, *Das Musikalische Opfer*



In music written before the invention of the horizontal dash, the only way of showing the continuation of a chord was to figure the bass note on each principal beat of the bar, as in the following example from a concerto grosso by Corelli.

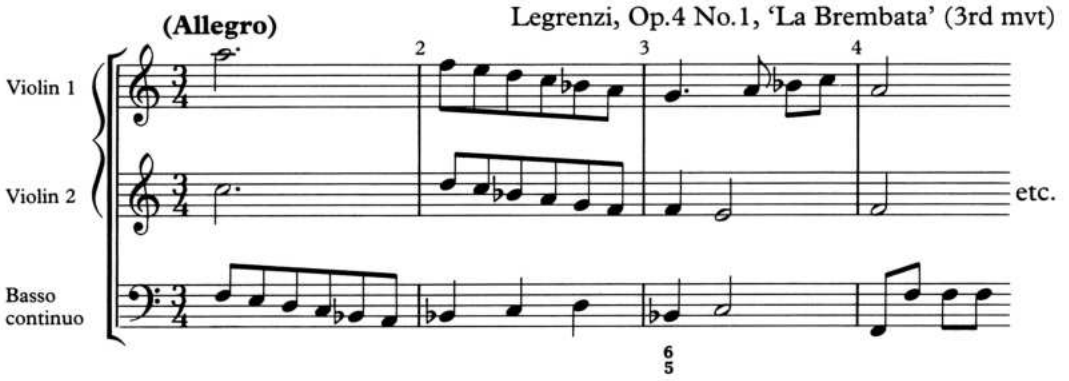
EXAMPLE 33

Corelli, Op.6 No.2 (last mvt)

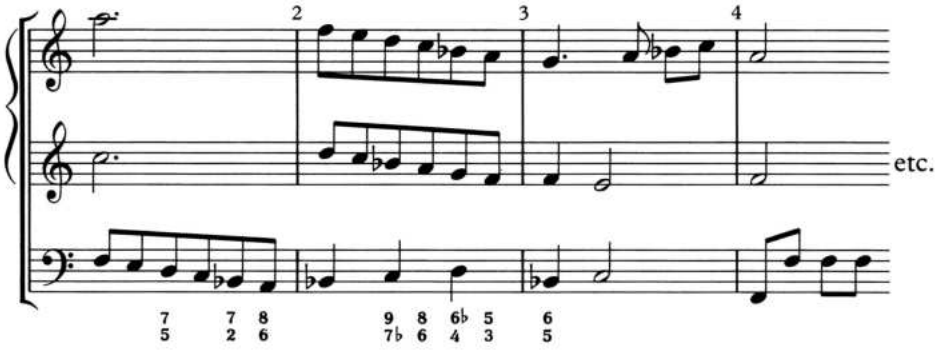


Most composers avoided such convoluted figuring, preferring to rely on the musicality of the continuo player. The following passage, from a trio sonata by the 17th-century Venetian composer, Giovanni Legrenzi, appears in Ex.34a exactly as the composer wrote it: the only figuring is the $\frac{6}{5}$ at the beginning of bar 3. If Legrenzi had figured the bass in full, he would have done so as shown in Ex.34b. As you can see, it leads to a very unusual combination of figures on the fifth quaver beat of bar 1, but there is no other way in which a 17th-century composer could show that the F major chord is to be continued throughout the bar. In the examination tests, continuation lines will be used, where appropriate, in passages from early Baroque sonatas even though they could not have been employed by the composer. The first bar of Legrenzi's bass would therefore appear as shown in Ex.34c.

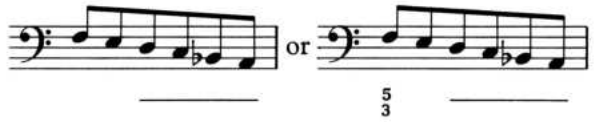
EXAMPLE 34a



EXAMPLE 34b



EXAMPLE 34c



Working the exercises

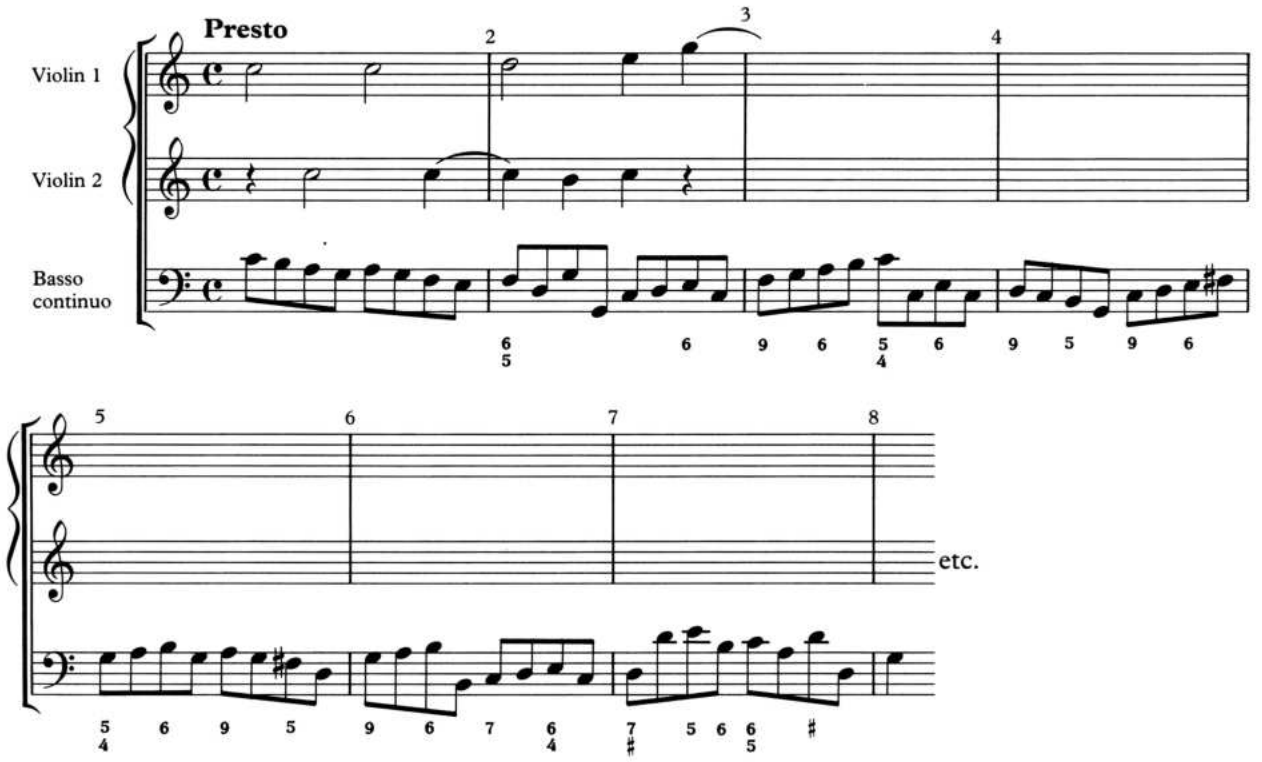
It is perhaps unnecessary to say that figures, where provided, were solely for the benefit of the continuo player. Composers did not begin a work by inventing a bass line and figuring it, though of course they had the underlying harmonies in mind when writing the melodic parts. The figuring provided in the examination tests will show you the basic chord structure of the passage and will help you to plan the upper parts. Since the given bass is figured in full, all suspensions will be shown. It is therefore a good plan to sketch in any suspensions straight away, bearing in mind that a suspension must be prepared, sounded and resolved in the same part. If the passage contains several suspensions, the general melodic contours of the upper parts will begin to emerge as you make your initial sketch; the details can be written in later.

It is easy to identify where suspensions occur: 9, 7, $\frac{5}{4}$ (which may be written simply as 4) and $\frac{6}{5}$ all indicate a dissonance which is almost certainly formed as a suspension in

one of the upper parts. The figure 2 on its own, or in combination with one or more other figures (e.g. $\frac{5}{2}$, $\frac{4}{2}$, $\frac{6}{4}_{2}$), indicates a dissonance requiring resolution in the bass. The 4 in a $\frac{6}{4}$ chord is also likely to have been formed as a suspension. As was pointed out in *Music Theory in Practice*, Grade 7, the $\frac{6}{4}$ chord was not regarded as a harmonic entity until after the Classical period; in Baroque music, it is not uncommon for $\frac{6}{4}$ chords to be formed as *double* suspensions, the 6 resolving onto 5 and the 4 onto 3.

Let us apply this general advice to some specific examples. The passage shown in Ex.35, from the fourth movement (Allemanda) of Corelli's Op.4 No.l, is set out as it might appear in an examination paper. The violin parts are given in the first two bars, the tie at the end of bar 2 showing the immediate continuation of the first violin: the G is held over and will become the 9 indicated in the figuring at the beginning of bar 3.

EXAMPLE 35



The figuring shows that throughout the extract there is a change of chord on each principal beat of the bar. The suspended G in the first violin must therefore resolve onto F on the second crotchet beat of bar 3, becoming the 6 above the A in the bass. This prepares the dissonant 4 on the next beat, which will in turn resolve by step on the last beat of the bar. If you continue this pattern, following the figuring, you can pencil in the first violin as far as the second beat of bar 6. It is best to do so lightly at this stage, writing small note-heads without stems (as in Ex.36 below). Later on you can add stems, tails, beams and ties, as appropriate, making any necessary adjustments to what you have written and erasing unwanted marks with a good-quality, clean rubber. You may well decide to include some notes of melodic decoration, but these should wait until you have sketched in the whole of the melodic outline of both parts.

The falling, stepwise movement in the first violin cannot be continued beyond the second beat of bar 6 because the 7 above the bass note on the next beat requires preparation: it is obviously a suspension, and since it cannot be prepared in the first violin it must occur in the other voice. It is therefore best to sketch in the second violin from bar 3 before trying to outline the rest of the first violin part.

The chord at the beginning of bar 3 is a $\frac{9}{5}_{3}$. If the second violin is given the 5, the chord will sound too bare: doubling the bass note at the octave would be even more unsatisfactory. The second violin must therefore begin on A (the 3rd of the chord),

but in which octave? We cannot decide until we see how the part might continue, so let us sketch in some more notes.

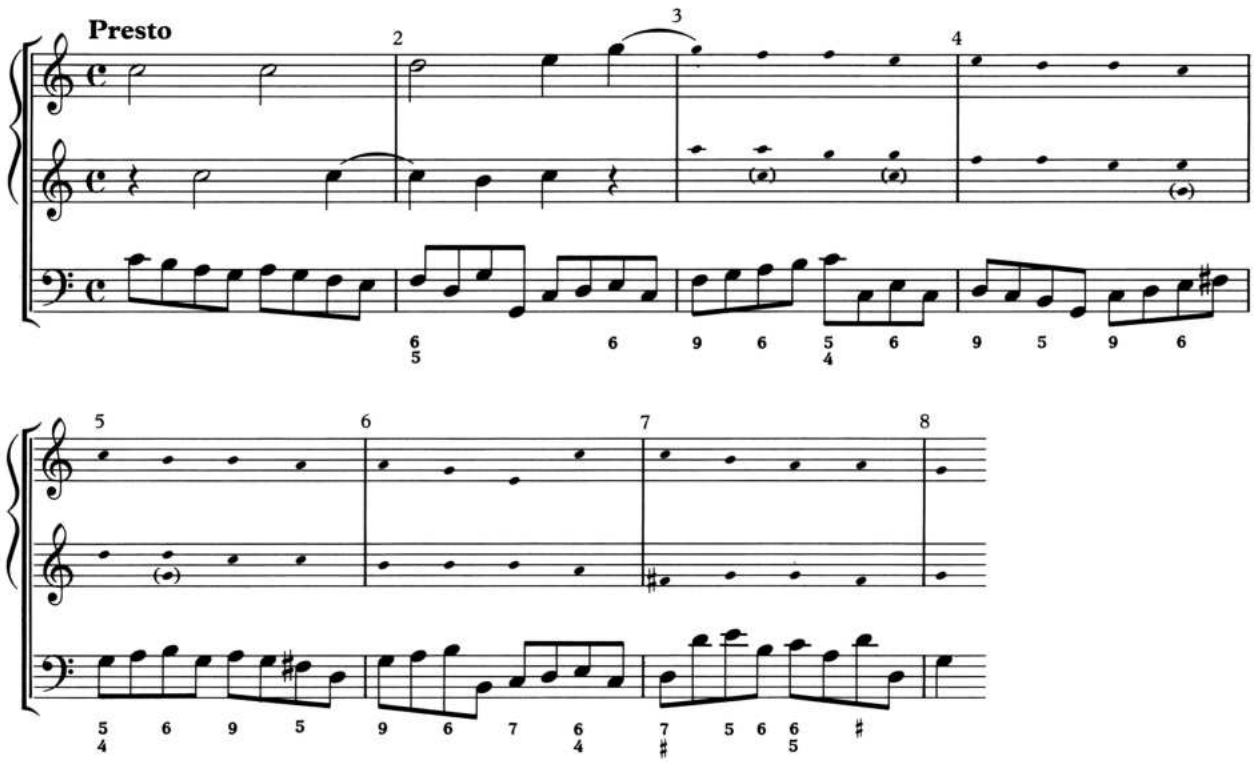
To complete the $\frac{6}{3}$ chord on the second beat of bar 3, a C is needed. The chord on the next beat lacks the 5, so a G can be written in. On the last beat of the bar, the 6 and the 3 are both missing: this gives a choice, and for the time being let us pencil in both notes. There is no choice in the next three chords: the two $\frac{9}{5}_{3}$ chords in bar 4 both lack the 3, and the $\frac{5}{3}$ chord on the second beat lacks the 5, giving the notes F, F and E. The fall to E after the repeated Fs matches the melodic shape of the first violin part; if you look ahead, you can see that the pattern is repeated between the third beat of bar 5 and the first beat of bar 6. This suggests that the two violin parts may have a similar overall shape, with repeated notes and falling stepwise movement. It is therefore time to look at bar 3 again, noting that the A on the first beat could be repeated on the second, and that the G on the third beat could be repeated on the fourth. Looking further ahead, you will see that it is possible to maintain this pattern to the end of bar 6. The bracketed notes in Ex.36 may therefore be discounted, even though they produce fuller chords. This is an excellent example of the melodic shape being more important than obtaining the fullest possible sonority.

It is not difficult to complete this preliminary sketch. The second violin has reached A at the end of bar 6, resolving the B which was sounded as a suspension on the third beat. The first violin must be given the 3 of the $\frac{7}{3}$ in this bar; it will then move up to C to sound the 6 of the $\frac{6}{4}$ chord. This prepares the suspension at the beginning of bar 7, which will fall by step to B and then move down through A to end on G. Meanwhile, the second violin must sound the 3rd of the $\frac{7}{3\sharp}$ on the first beat of bar 7, and then rise to the 3 of the $\frac{5}{3}$ chord on E in order to prepare the suspension on the third beat of the bar. The suspended G, which clashes with the A in the first violin, resolves by step in the normal way, and the F♯ then rises to G.

Between the beginning of bar 3 and the beginning of bar 7, the second violin has descended through a minor 10th, reaching down to F♯. We can now see that the line must begin on high A in order for the lowest note to be within the compass of the instrument.

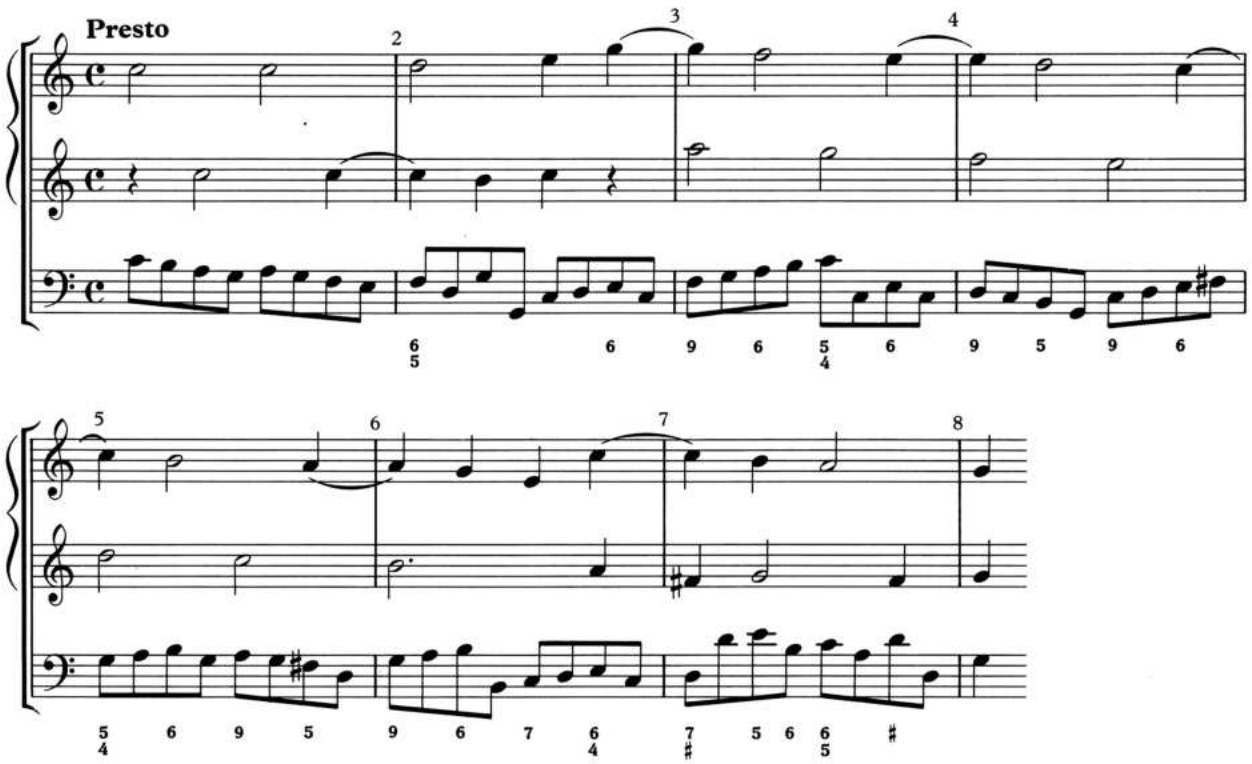
Here is the outline we have sketched:

EXAMPLE 36



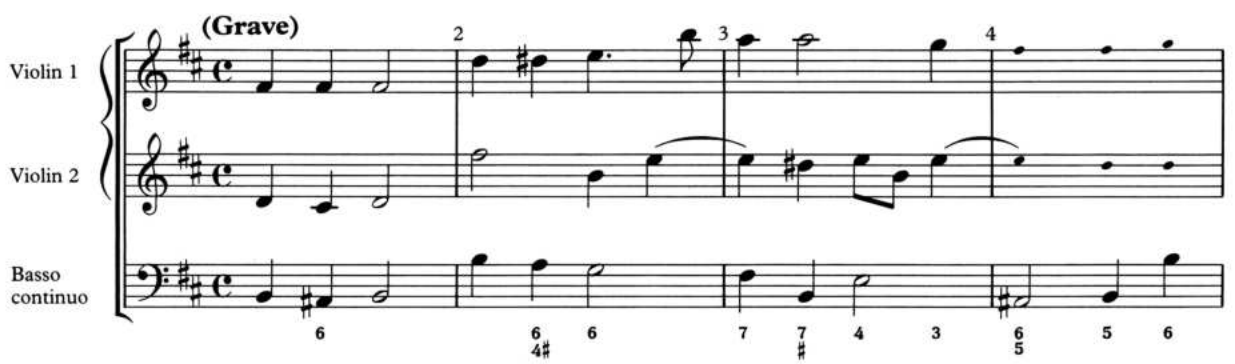
If you compare this sketch with the given opening, you will see that some adjustments need to be made. In the first one-and-a-half bars, the first violin moves in minims, so the second violin in our provisional sketch should be made to match this rhythm. The second violin can move in minims until the end of bar 5; thereafter, simple adjustments can be made, giving the rhythm 𝅗𝅥. ♩ | ♩ 𝅗𝅥 ♩ | in bars 6 and 7. The repeated notes in the first violin of our sketch should also be avoided. This can be done by transferring the rhythm of the second violin in the given opening to the first violin in the continuation, so that the line will move in minims *across* the beat. These adjustments are shown in Ex.37 below, which can be regarded as a finished working. It is not quite the same as Corelli's version (which includes two unaccented passing notes in bar 6), but, as in the original, the suspensions all have direct resolutions. The speed of the music is such that decorated resolutions would make the texture too busy: there is already enough rapid movement in the running bass.

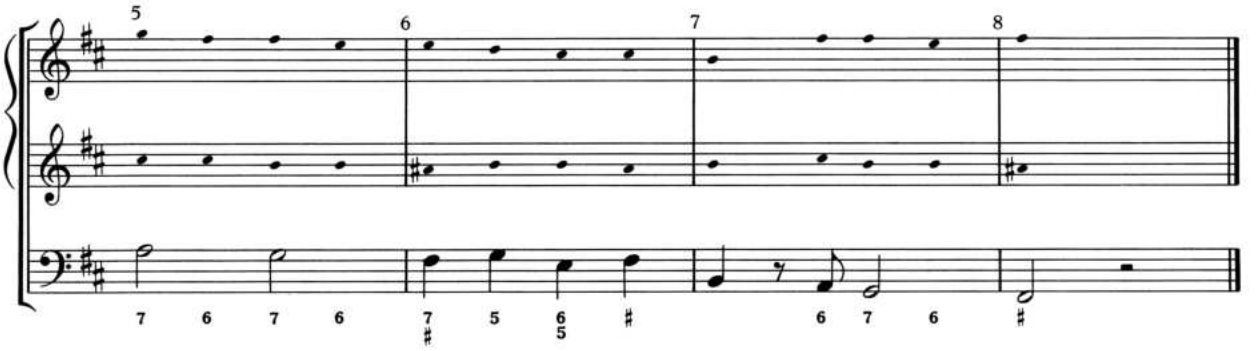
EXAMPLE 37



Here is another passage to be worked. It comes from the third movement of Corelli's Op.1 No.12, and is shown in Ex.38 with the principal notes of the continuation, as indicated by the figuring, already sketched in.

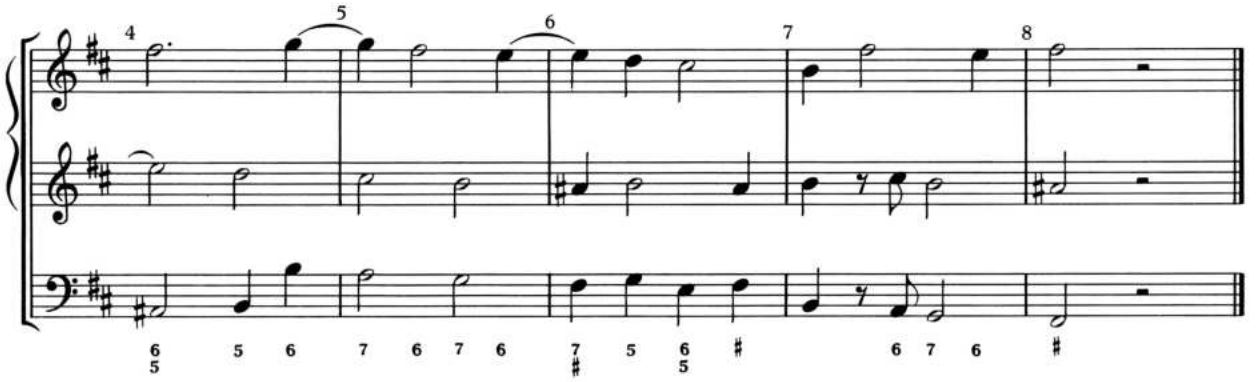
EXAMPLE 38





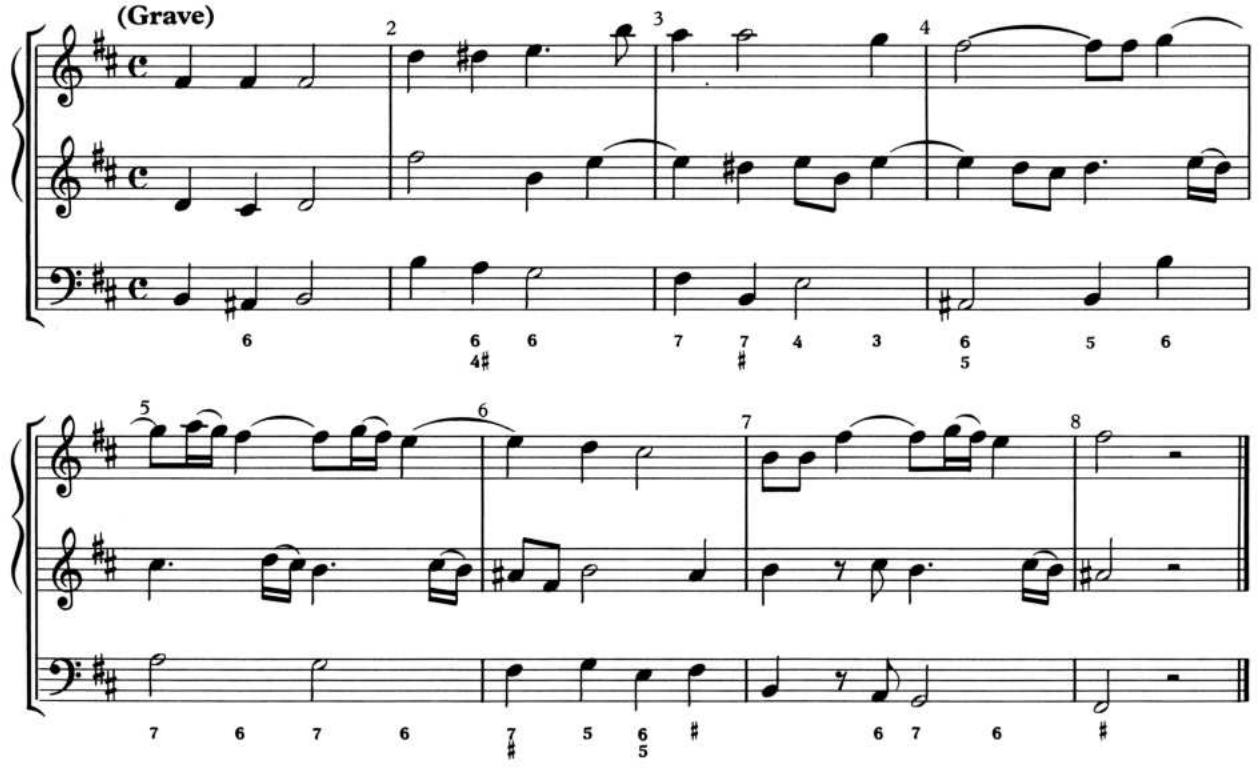
This movement is marked 'Grave'. The first bar establishes the slow crotchet pulse, but there is quaver movement in the first violin at the end of bar 2, and more quaver movement in the second violin in bar 3. This leads to an expectation that the violins will have some notes shorter than a crotchet after bar 3. If we simply convert the sketched note-heads into crotchets and minims, as in the continuation shown in Ex.39, the rhythm is very dull. Moreover, the music comes to a halt in the first half of bar 4, losing the sense of forward motion created in the previous two bars.

EXAMPLE 39



The suspensions in this passage clearly need to have decorated resolutions. This is what Corelli wrote:

EXAMPLE 40



The passages we have worked so far have both been taken from sonatas by Corelli. The choice is deliberate: not only did Corelli bring together and perfect techniques developed by earlier composers, but his four sets of trio sonatas, published between 1681 and 1694, exerted a considerable influence on later composers. His work was widely imitated, and provided the foundation for styles practised by many 18th-century composers, including Handel. A close study of Corelli's trio sonatas will therefore stand you in good stead when studying examples from the later Baroque period. You should play all the examples in this book, however slowly, and should listen to as much music of the period as you can in order to familiarise yourself with Baroque styles.

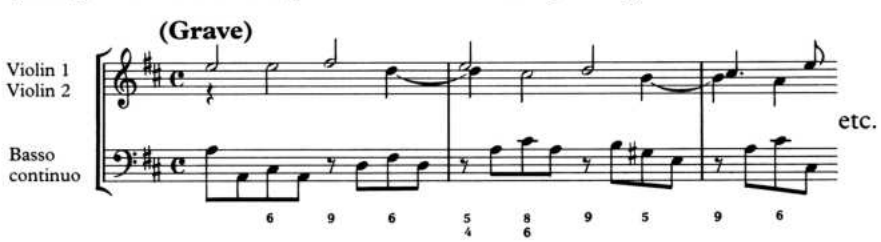
The passage shown in Ex.41 on p.32 is from the third movement of Handel's Op.5 No.1. In the given opening, the first violin plays a cantabile melodic line, supported by the second violin which plays a 3rd below the first violin in bars 1 and 2 and then a 6th below it in the first half of bar 3. Only in the second half of bar 3 does the lower voice assume some degree of melodic and rhythmic independence, though even here the part is essentially a simplified version of the melody above it. This suggests that the second violin will have a subsidiary role throughout the movement, continuing as the middle voice of the three-part texture.

In the first three bars of the movement, there are three double suspensions - two $\frac{9}{4}$ chords (bars 1 and 2) and a $\frac{6}{4}$ in bar 3. The $\frac{9}{4}$ chords are both resolved on the following crotchet beat: notice that although the bass is rested, resolutions of the suspensions are still shown in the figuring to tell the continuo player to play a chord with his right hand. The figures apply to the preceding bass note.[1] The harmonic rhythm in bar 3 is somewhat different: here, the continuo player is instructed to resolve the $\frac{6}{4}$ chord on the following *quaver* beat (as in the melodic parts), and therefore, by implication, not to play a chord with the right hand during the quaver rest. When working through Exercise 2, look carefully at the placing of the figures, noting any which appear between the principal beats of the bar.

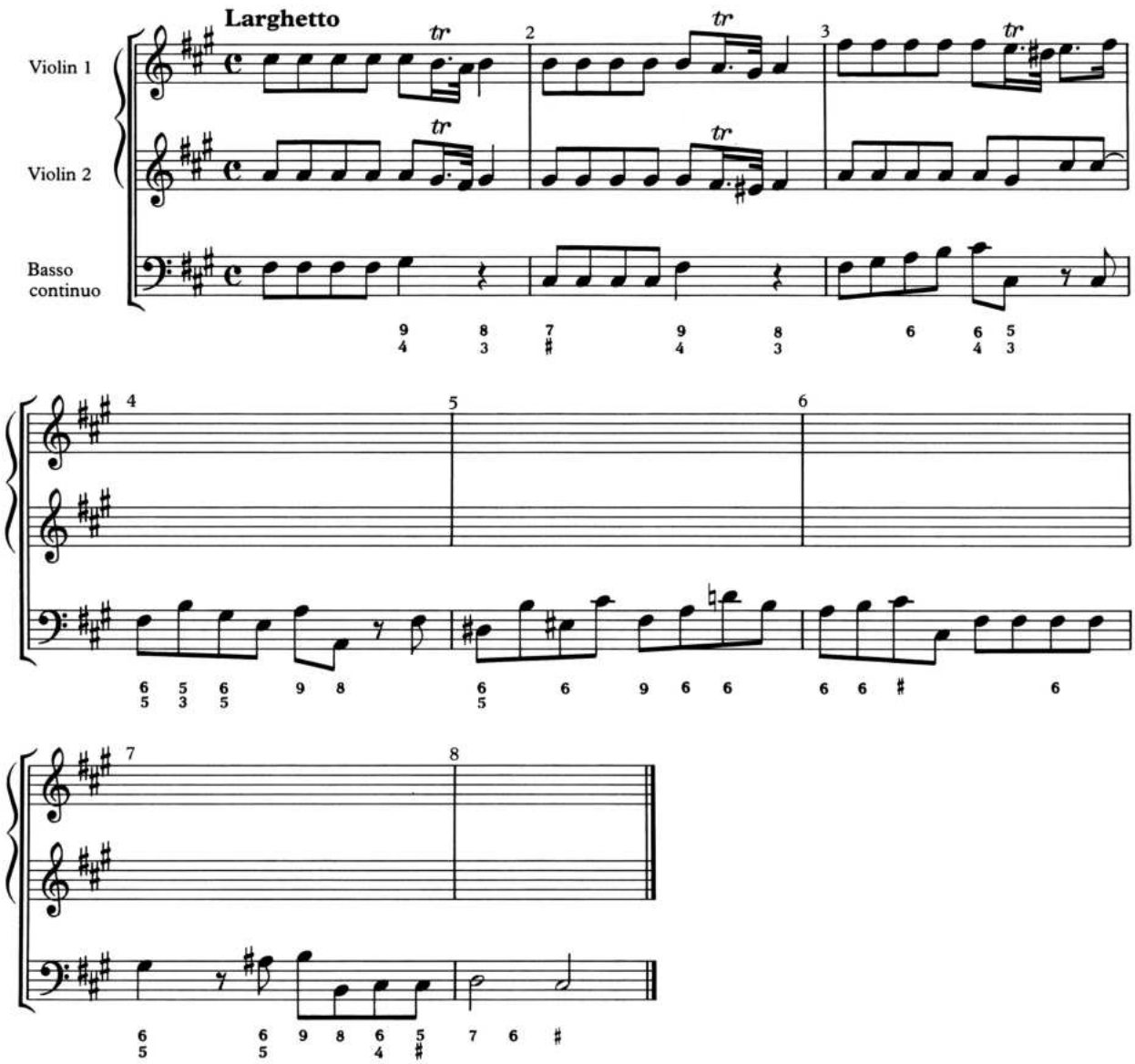
In planning our continuation of this passage by Handel, we need to identify where other suspensions occur and how and when they are resolved. At first glance, it looks as though there may be a double suspension towards the end of bar 7, but on closer examination you will find that only the 4 of the $\frac{6}{4}$ chord can be prepared. It is clear from the figuring that there are no double suspensions after bar 3; however, there are several single suspensions - three in bar 4, two in bar 5, four in bar 7 and one in bar 8. Four of these suspensions are resolved on the following quaver beat; the others are all resolved on the following crotchet beat, but may nevertheless have decorated resolutions (as do the $\frac{9}{4}$.$\frac{8}{3}$ suspensions in bars 1 and 2).

Ex.42 is a working of the passage from the beginning of bar 4. It is faithful to the figuring, prepares and resolves all suspensions correctly, and is consistent with the given opening in keeping the first violin above the second. It also makes use of the pattern of repeated quavers which is an important feature of the opening bars.

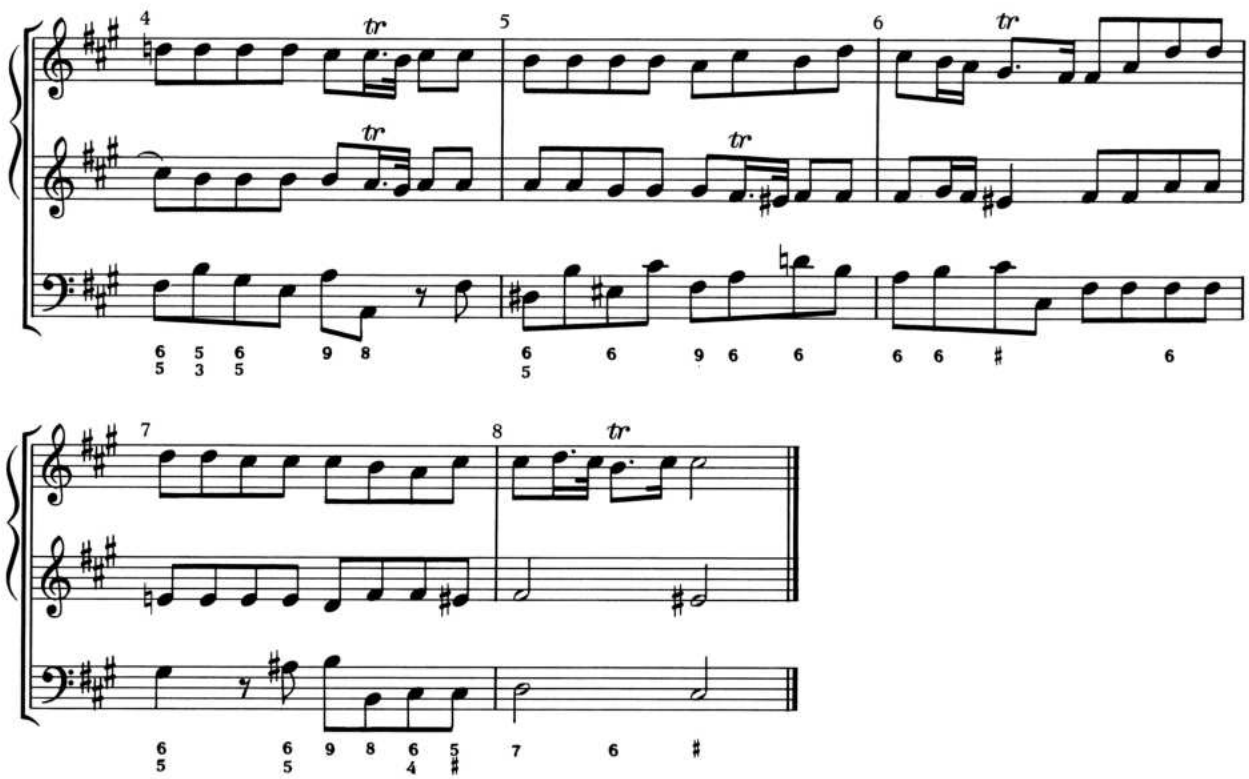
[1] You will occasionally see figures beneath a rest at the beginning of a quaver group, as in the following passage from Corelli's Op.4 No.4. In such cases, the figures relate to the bass note *following* the rest.



EXAMPLE 41



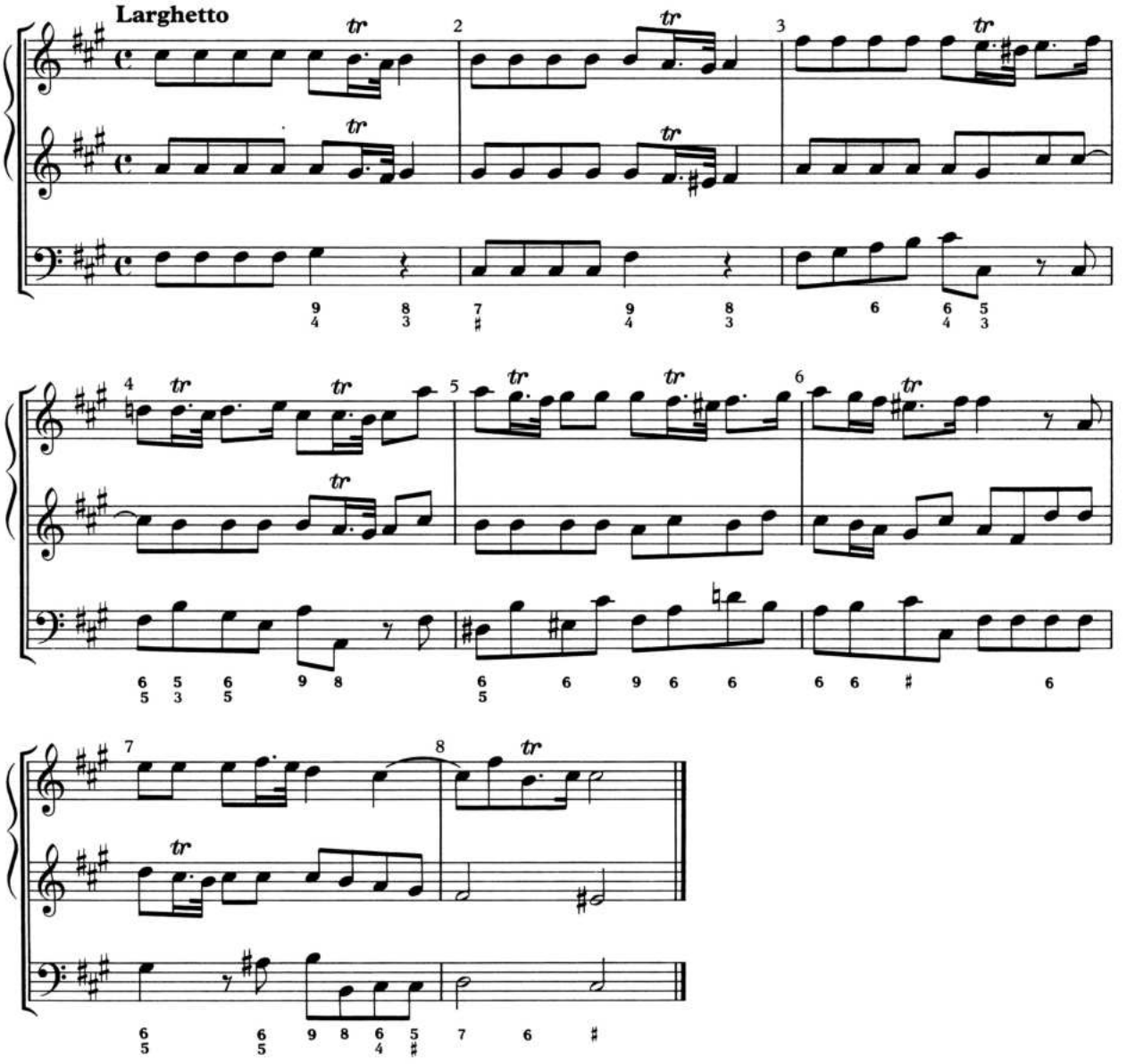
EXAMPLE 42



This working is technically sound, and is not without musical interest. However, the tessitura of the first violin part is rather low: the pitch of the notes in bar 3 leads to an expectation that some higher notes will be used later on, but in our continuation the highest note is D so there is inevitably some sense of anticlimax. Furthermore, the compass of the first violin is restricted to the minor 6th between F♯ and D, and the part becomes stuck around C♯ in the last two bars, where only four different pitches are used. The second violin is also rather dull towards the end. Interest is sustained in bars 4–6 by the suspended dissonances and sequential melodic pattern, but after the cadence in bar 6 the part wanders around aimlessly, providing harmonic infilling but having no real melodic shape. The weakest feature of the working is the way in which the rhythmic figure ♩♩.♬♪ disappears from the first violin part in bars 5–7. As a result, the melody plods along with little of the gracefulness of the opening phrases.

Here is Handel's version:

EXAMPLE 43



Notice how Handel achieves rhythmic variety by introducing the ♩♩.♬♪ figure on the first as well as the third beats of bars 4 and 5, giving the music a sense of onward

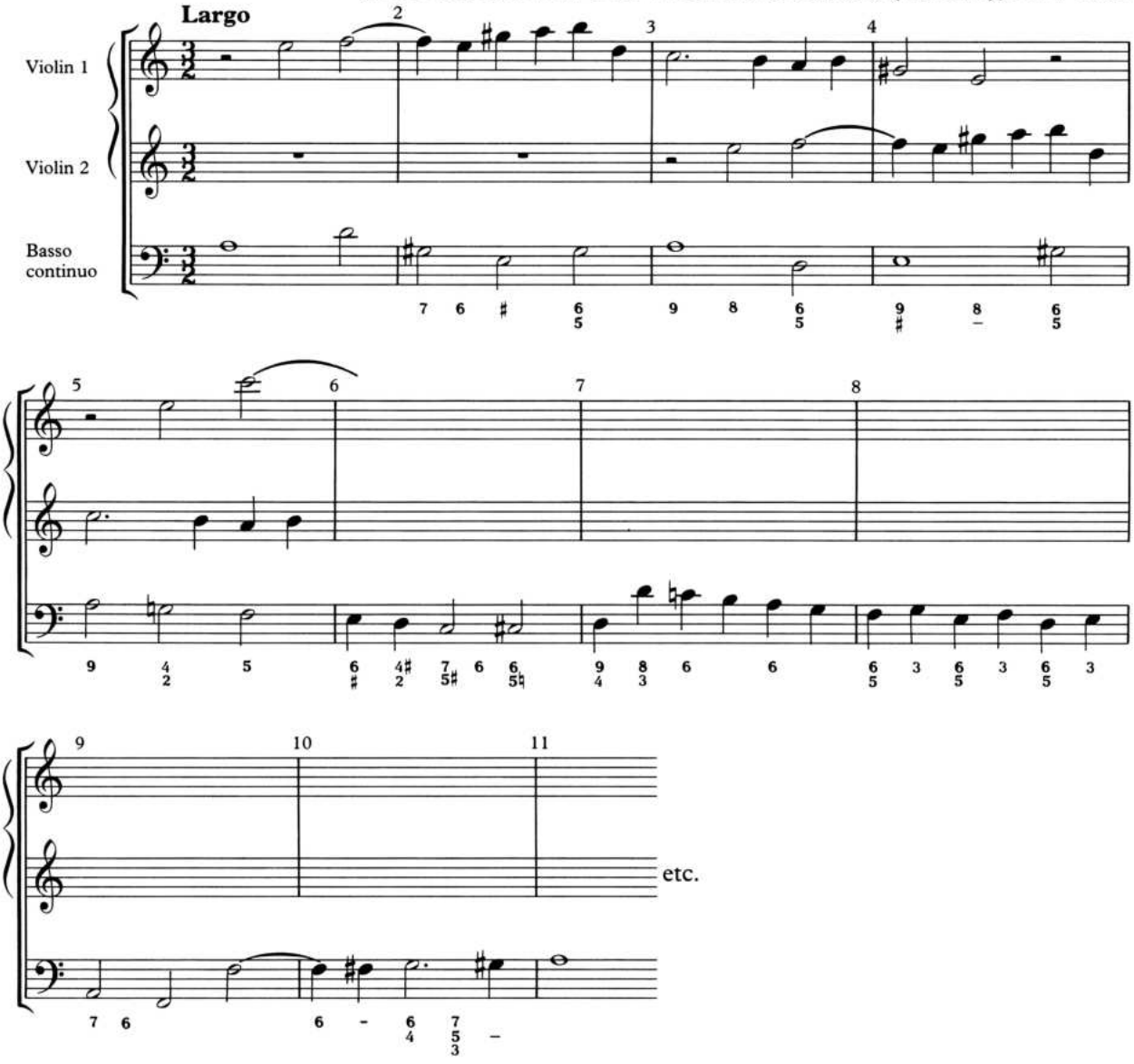
motion in the four-bar phrase which answers the two complementary one-bar phrases at the beginning of the movement. Notice, too, how the first violin rises a minor 6th to high A at the end of bar 4, enabling the suspensions in bar 5 to be in the highest part. Finally, notice how the second violin momentarily rises above the first violin at the end of bar 6 to make a stepwise descent from D to E♯ in the final phrase. The melodic writing is altogether more shapely and expressive in Handel's version than in the working shown in Ex.42 .

In this particular movement by Handel, the interest focuses on the first violin. The texture is not contrapuntal, though there is a suggestion of imitation towards the end where the first violin, after a quaver rest, answers the rising minor 6th in the second violin with a rising 5th. For the most part, however, the second violin has very little rhythmic independence.

Many trio-sonata movements make more extensive use of imitation. Some are in fugal style, all three parts sharing the same melodic material. Others employ imitative writing in the upper voices only, as in the following example from a trio-sonata movement by J.S. Bach. The passage is set out in Ex.44 as it might appear in an examination paper.

EXAMPLE 44

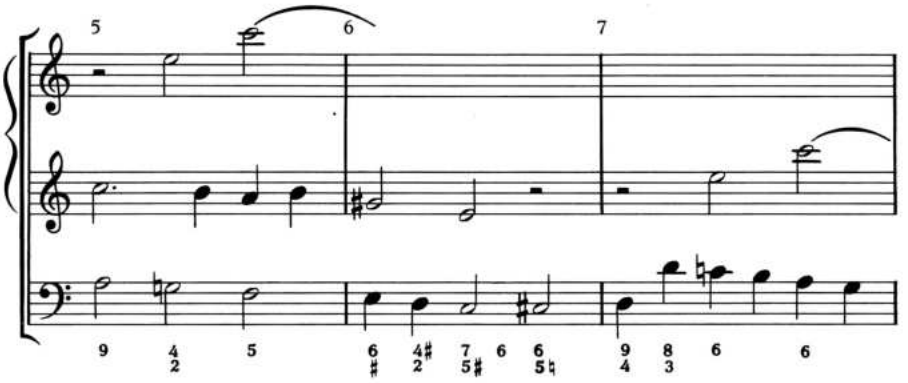
J. S. Bach, Sonata in C for 2 violins and continuo (2nd mvt), BWV 1037



The most important thing to notice about the given opening is that the two violins are playing in canon. The bass part is not involved in the imitation, but provides the harmonic foundation for the counterpoint above it. In bars 3, 4 and 5, a suspended 9th is indicated in the figuring, but two of these suspensions are not sounded in the written parts. They must therefore be provided by the continuo player. There may be other places where the melodic logic of the upper parts will lead to incomplete chords: the melodic writing in the continuation must not contravene the harmonies indicated by the figuring, though it need not necessarily sound the harmony in full.

When fugal imitation is present in a given opening, consider whether the harmony will allow the imitation to be continued and, if so, for how long. In this particular case, the bass part and figuring make it perfectly possible for the canon to be continued at least as far as the end of bar 7, so we can immediately complete the first phrase in the second violin, write in two minim rests and show the beginning of the second phrase, copying from the first violin part.

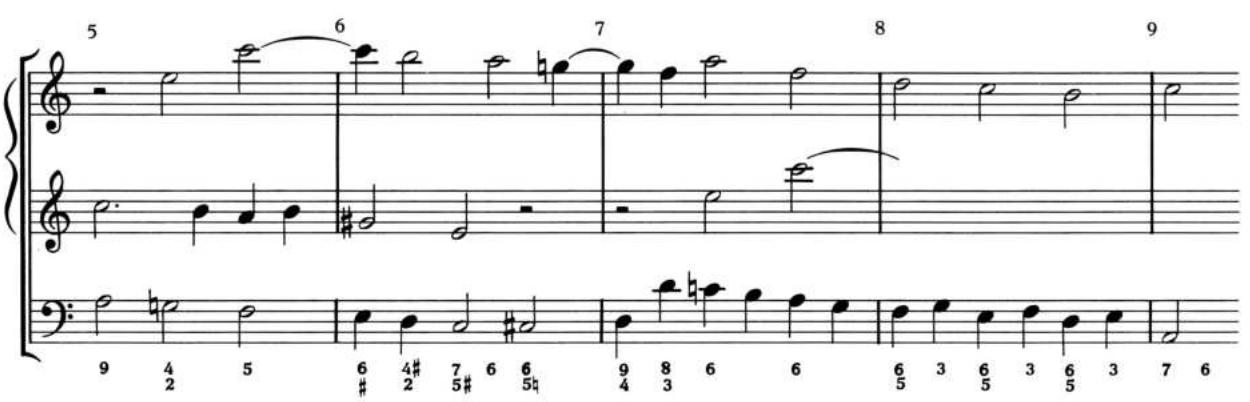
EXAMPLE 45



The next thing to consider is the immediate continuation of the first violin. The tie at the end of bar 5 shows that the C is to be held over to become the 6 of the $\frac{6}{3\sharp}$ chord at the beginning of bar 6. The chord change on the next crotchet beat indicates that the first violin must immediately move to another note, probably B in order to prepare the 7:6 suspension above the C in the bass. By following the figuring in this way, it is not difficult to sketch in a few more bars of the first violin part. Note that, because the second violin is not playing at the beginning of bar 7, the $\frac{9}{4}$ chord cannot be sounded in full: the first violin must therefore play either 9 moving to 8 or 4 moving to 3, leaving the other part of this double suspension to the continuo player.

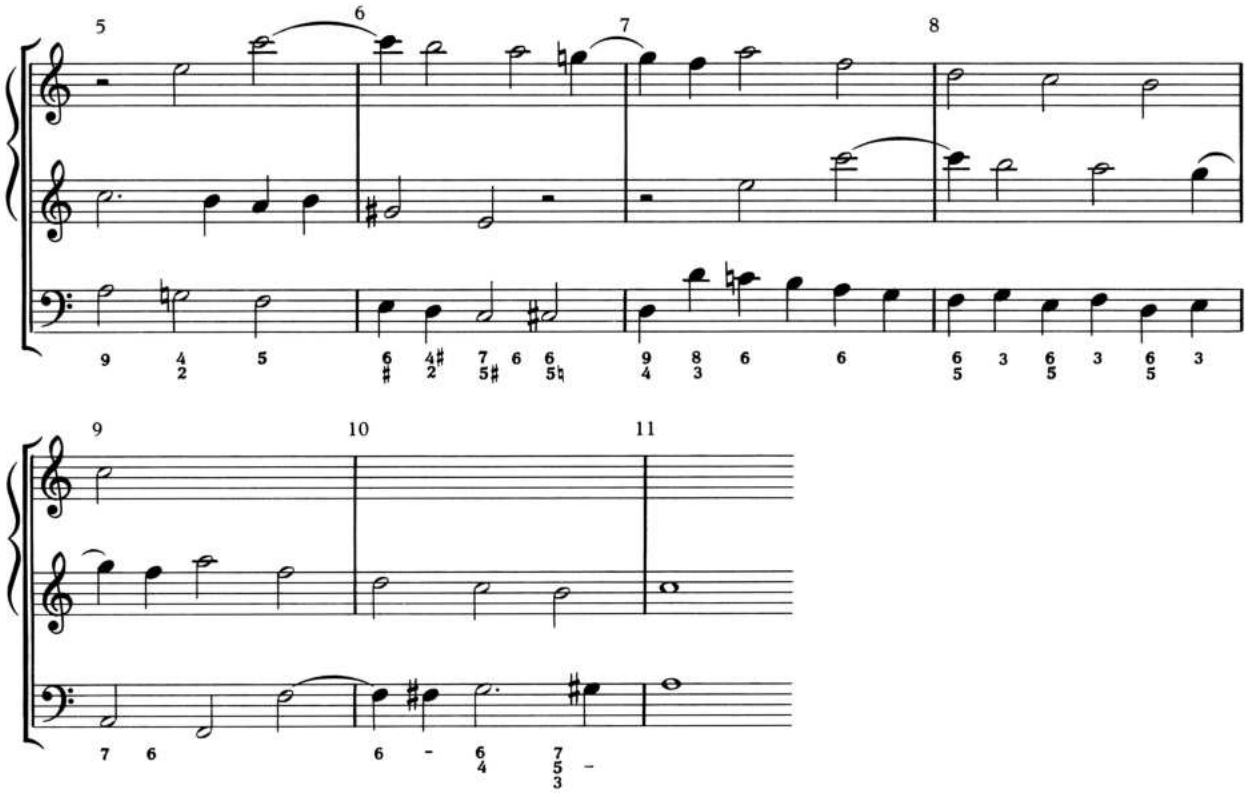
Here is a provisional sketch of the first violin part from bar 5 to the beginning of bar 9. Notice that on the second minim beat of bar 7, the first violin does not fall to E but rises to A to complete the $\frac{6}{3}$ chord. Notice, too, that the phrase ends on C, not A, in order to sound the 3 of the $\frac{7}{3}$ chord at the beginning of bar 9.

EXAMPLE 46



Having already sketched in the first two notes of the second violin's second phrase, we can now attempt to continue the canon by copying what we have just written for the first violin into the second violin part. As you can see, the canon can be continued to the end of the extract without conflicting with the harmonies indicated by the figuring. Furthermore, it makes excellent counterpoint with the first violin in bar 8.

EXAMPLE 47

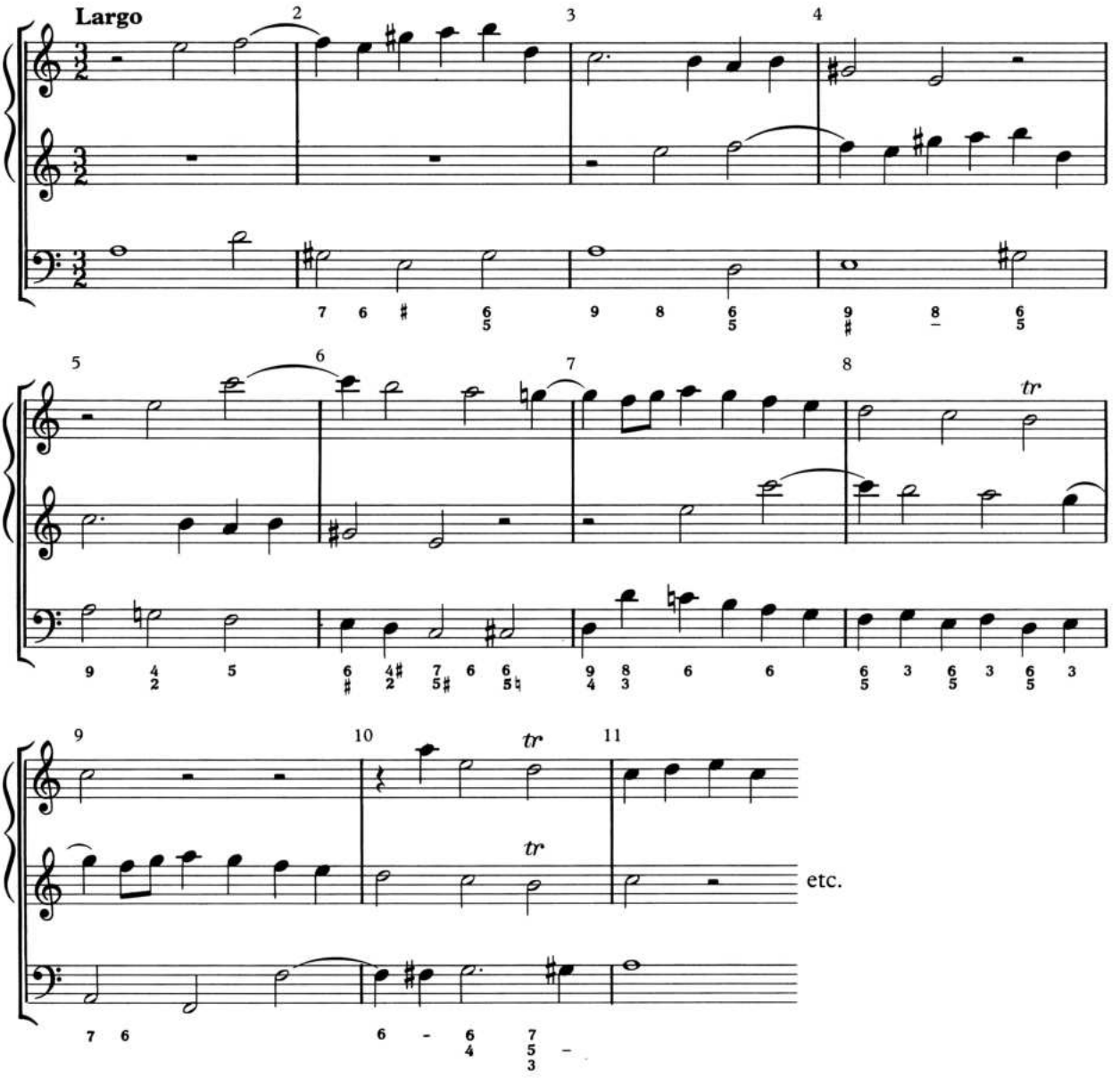


All that remains to be done is to complete the first violin in bars 9–11, and then consider whether to embellish the parts we have sketched in by adding some notes of melodic decoration. Bach's completed working of this first section of the movement is shown in Ex.48. Notice that he introduces three unaccented passing notes in the first violin in bar 7 (and therefore also in the second violin in bar 9). Notice, too, how the ornaments in bars 8 and 10 contribute to the elegance and expressiveness of the melodic writing, as do the ornaments in the short movement by Handel shown in Ex.43. Ornaments of various kinds, particularly trills at cadences, are an important feature of Baroque style. Cadential trills are often indicated in the score, but would in any case be added by the performers. In the Baroque period, instrumentalists and singers were expected to embellish melodic lines with appropriate ornaments.[1]

Movements which begin fugally often continue in the same vein. Always look for points of imitation in the given opening. If any are present, it is usually a relatively simple matter to sketch in the immediate continuation of at least one of the upper parts.

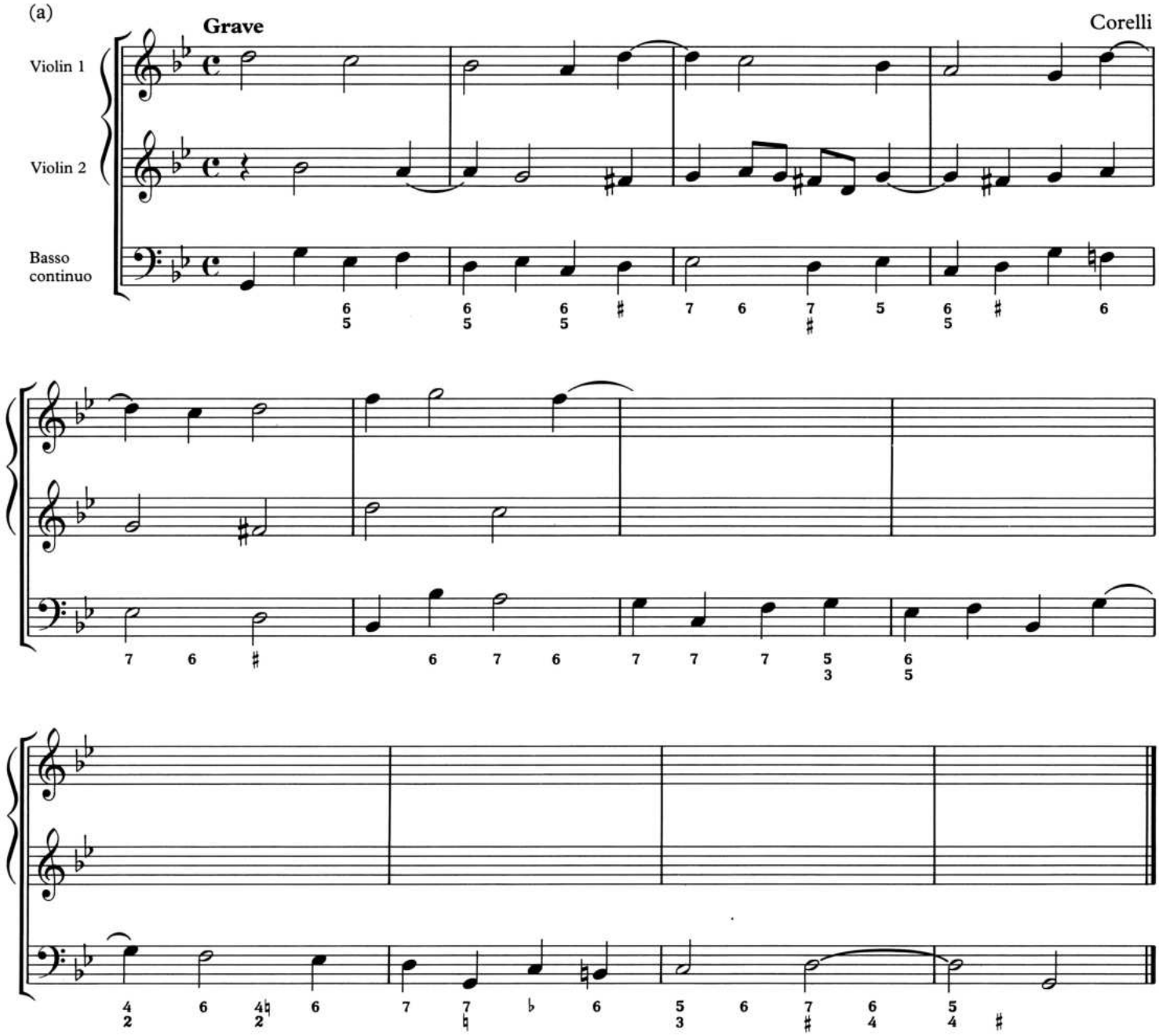
[1] 17th-century composers tended to specify ornaments in their solo sonatas and trio sonatas less frequently than was customary during the later Baroque. Embellishment of the melodic line was nevertheless expected, but was left to the musicality of the performers.

EXAMPLE 48

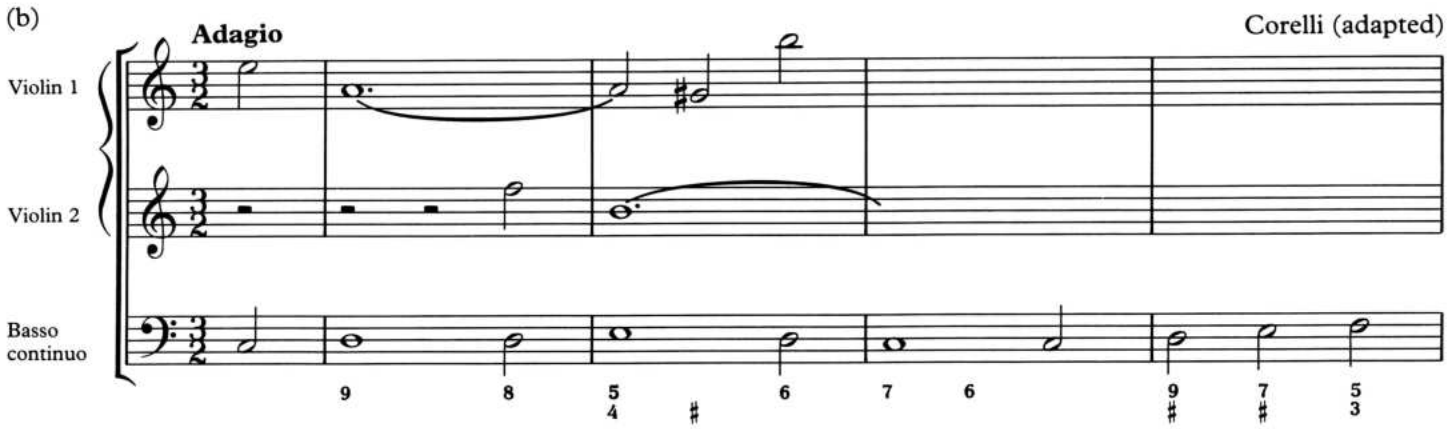


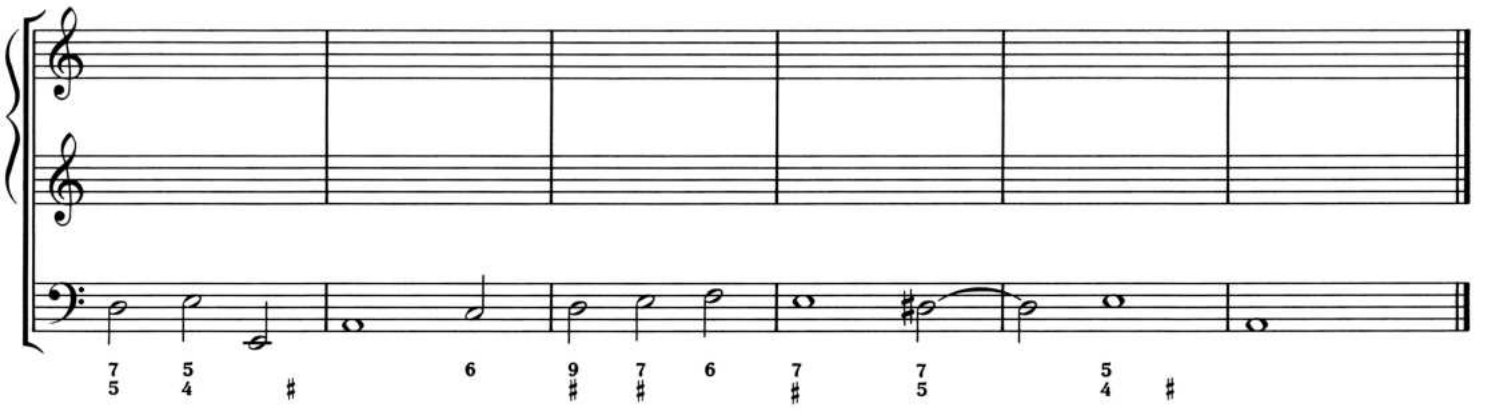
Exercise 2 Complete the two upper parts in each of the passages below, following the figuring shown under the basso continuo. A list of sources is supplied on p.48 to enable you to compare your workings with the originals.

(a)



(b)

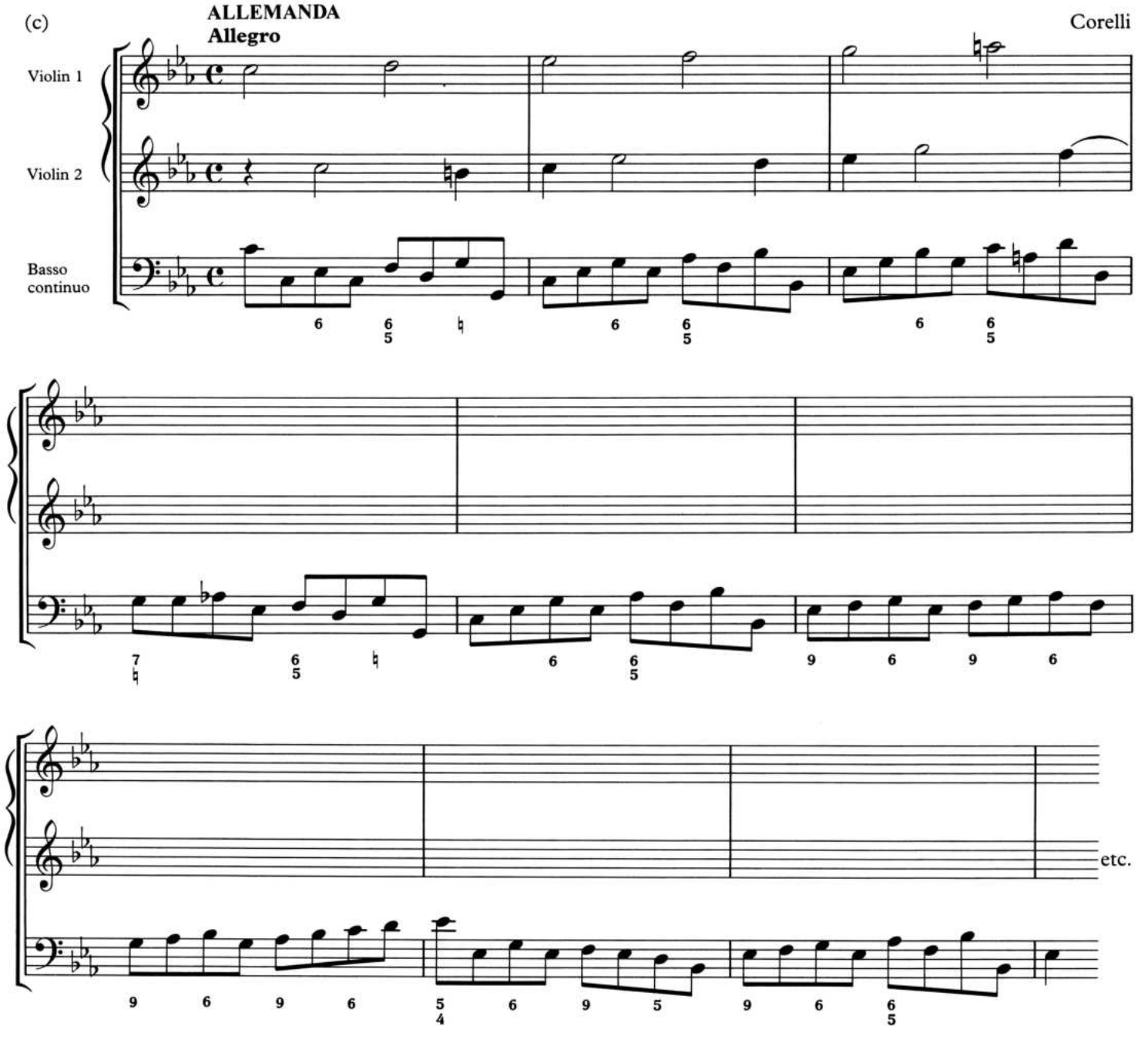


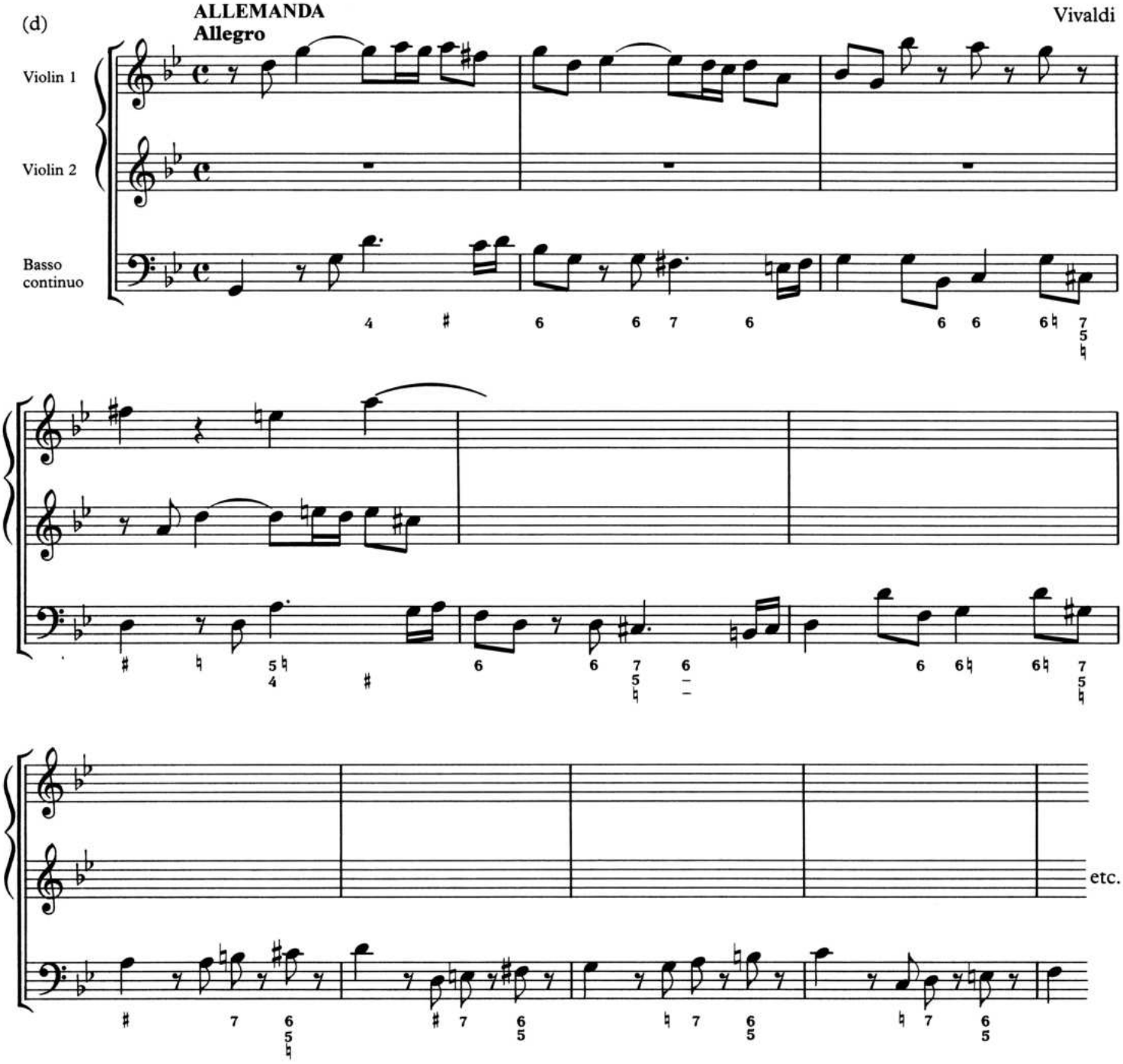


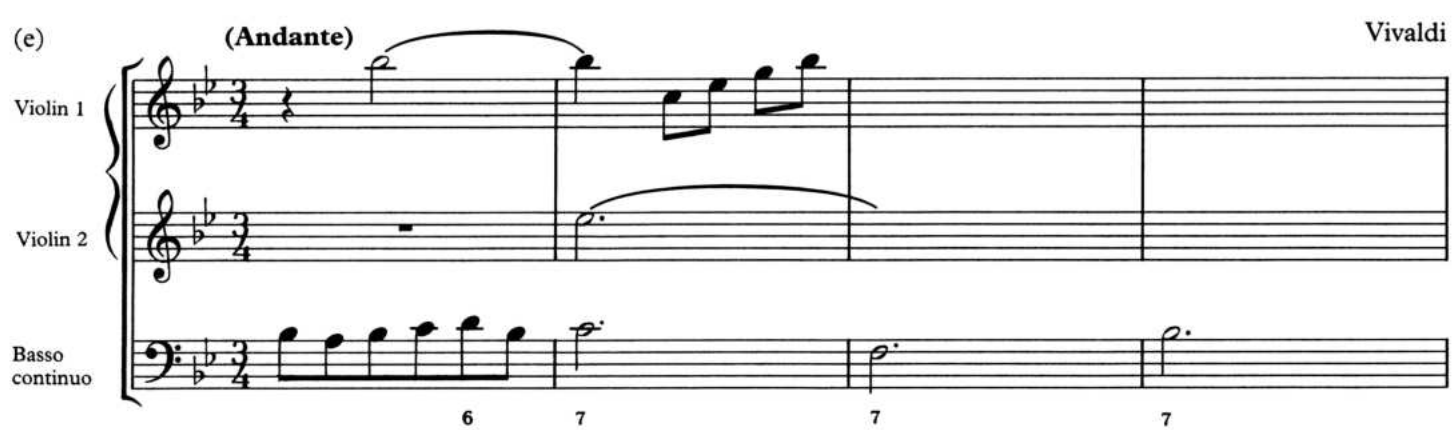
(c)

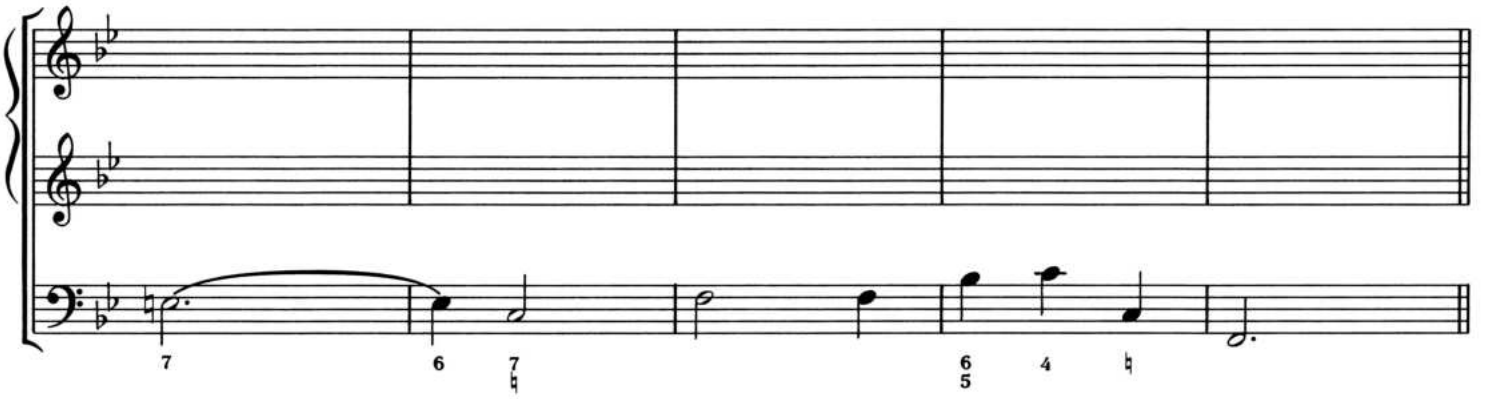
ALLEMANDA
Allegro

Corelli




(d)
ALLEMANDA
Allegro
Vivaldi
Violin 1
Violin 2
Basso continuo
etc.


(e)
(Andante)
Vivaldi
Violin 1
Violin 2
Basso continuo



(f)

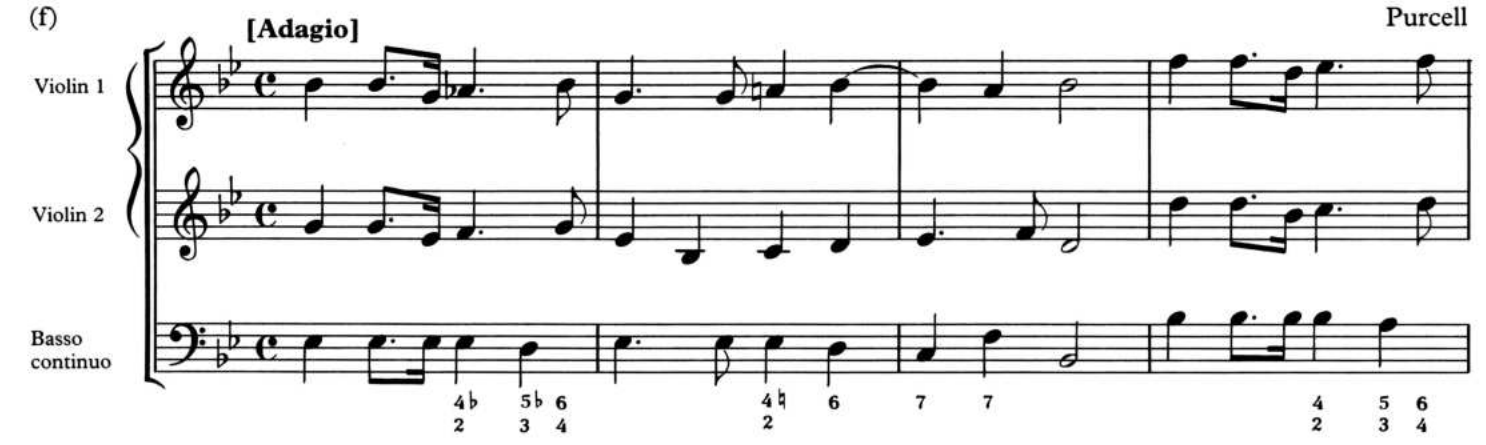
[Adagio]

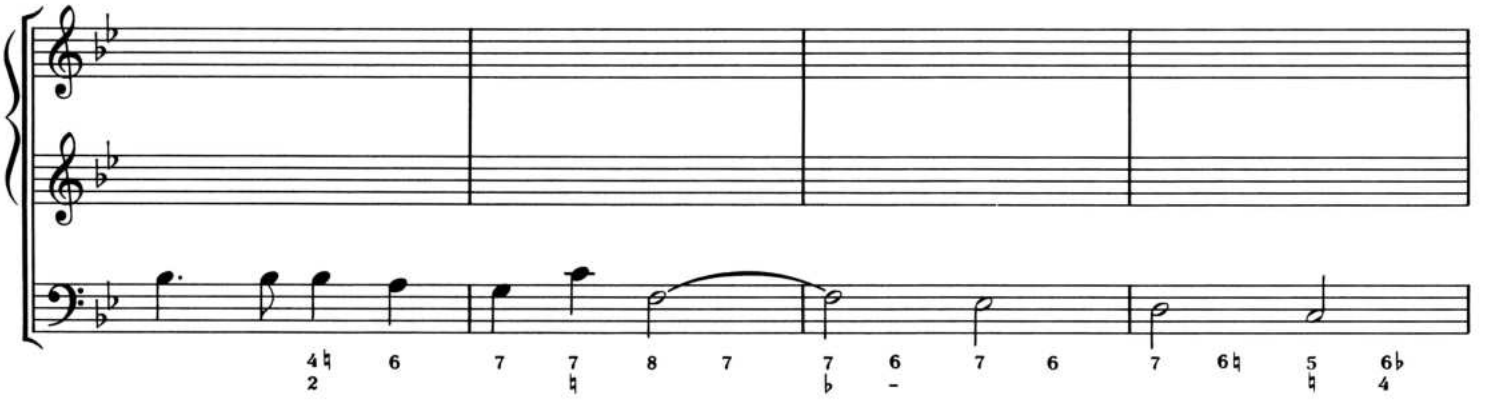
Purcell

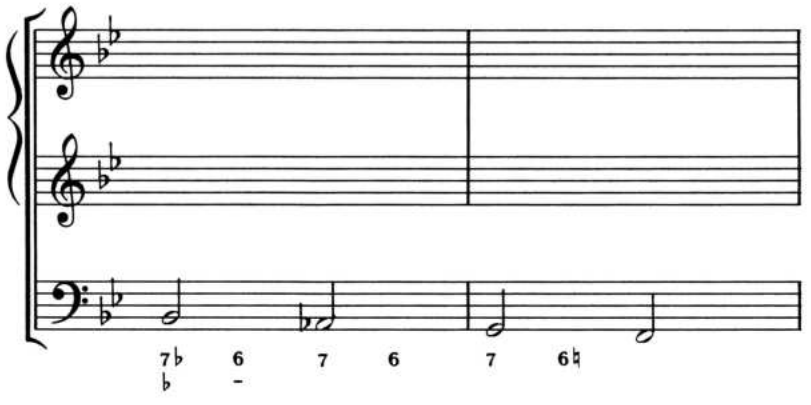
Violin 1

Violin 2

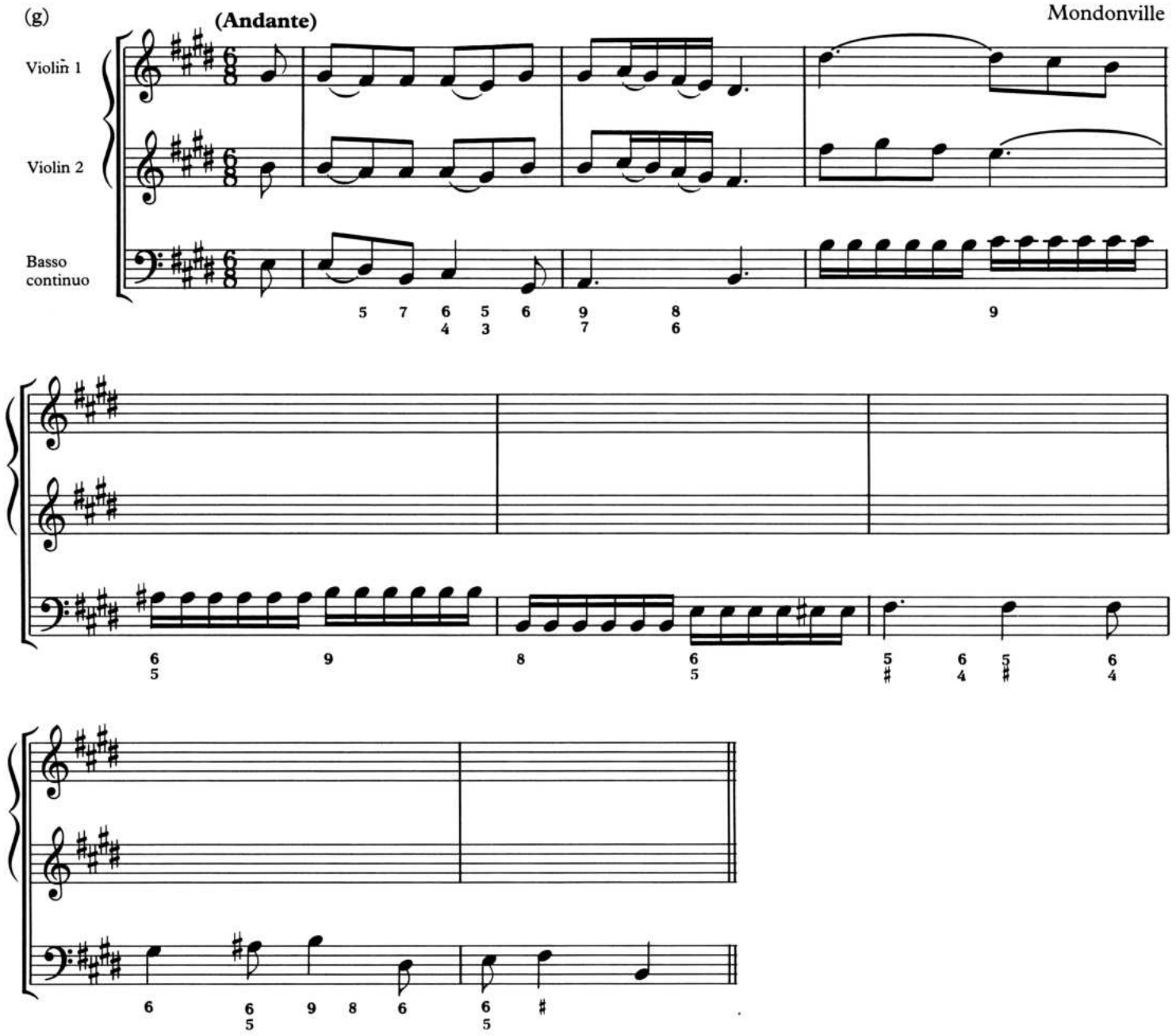
Basso continuo



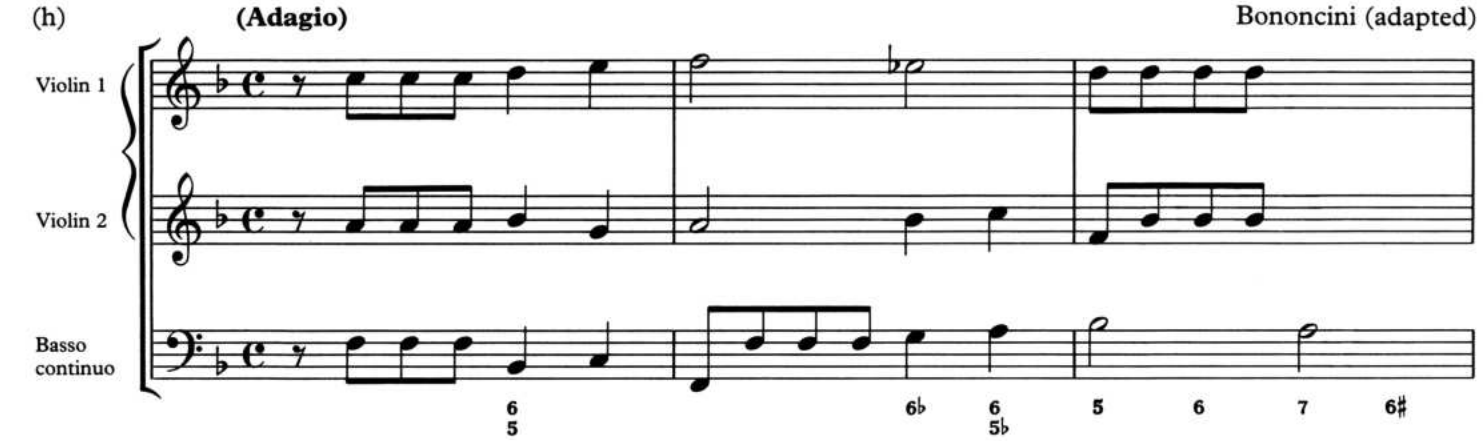


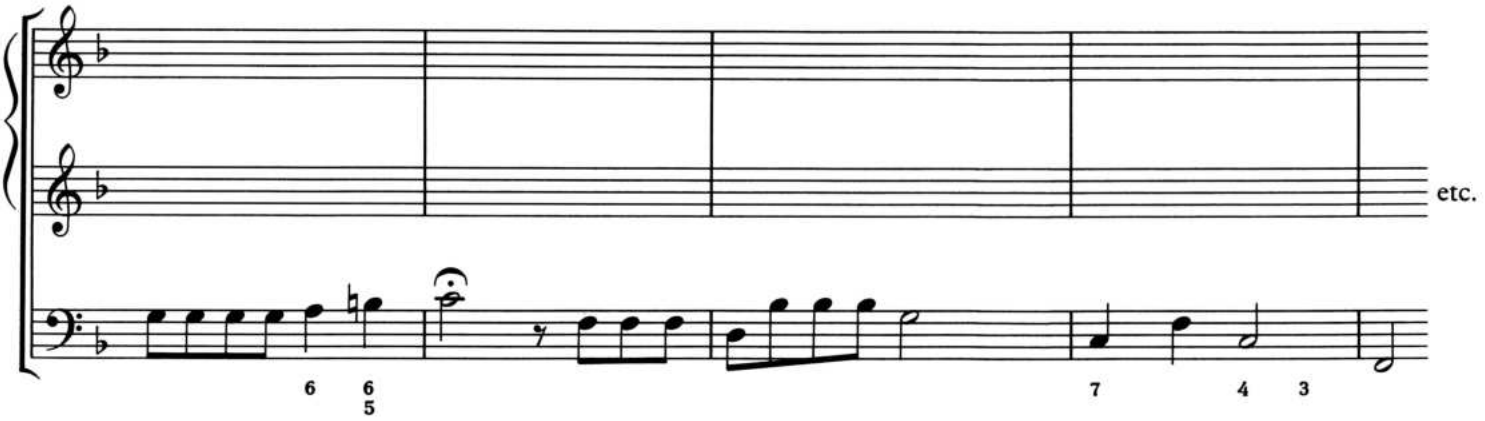


(g) **(Andante)** Mondonville

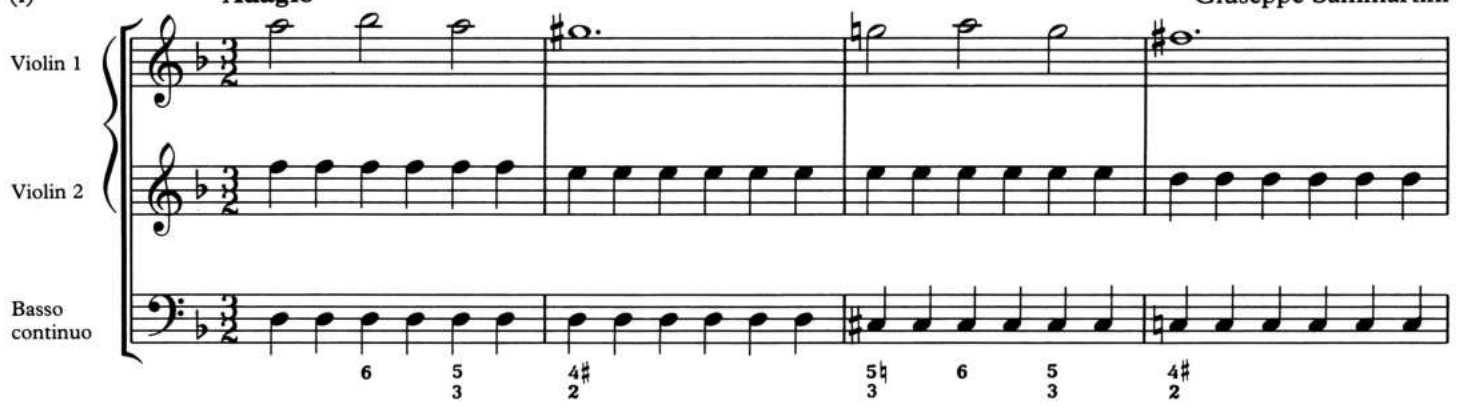


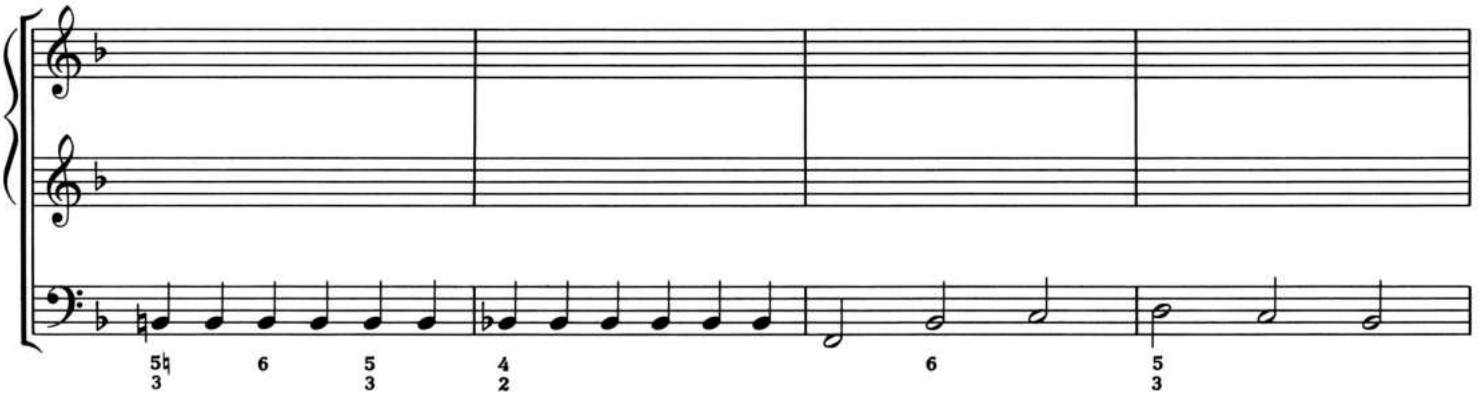
(h) **(Adagio)** Bononcini (adapted)

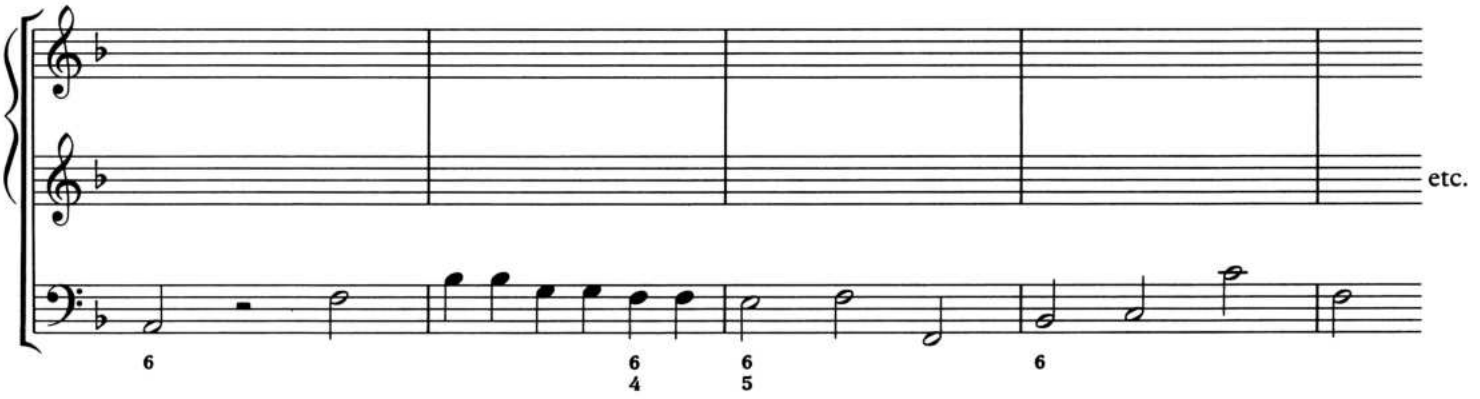




(i) **Adagio** Giuseppe Sammartini

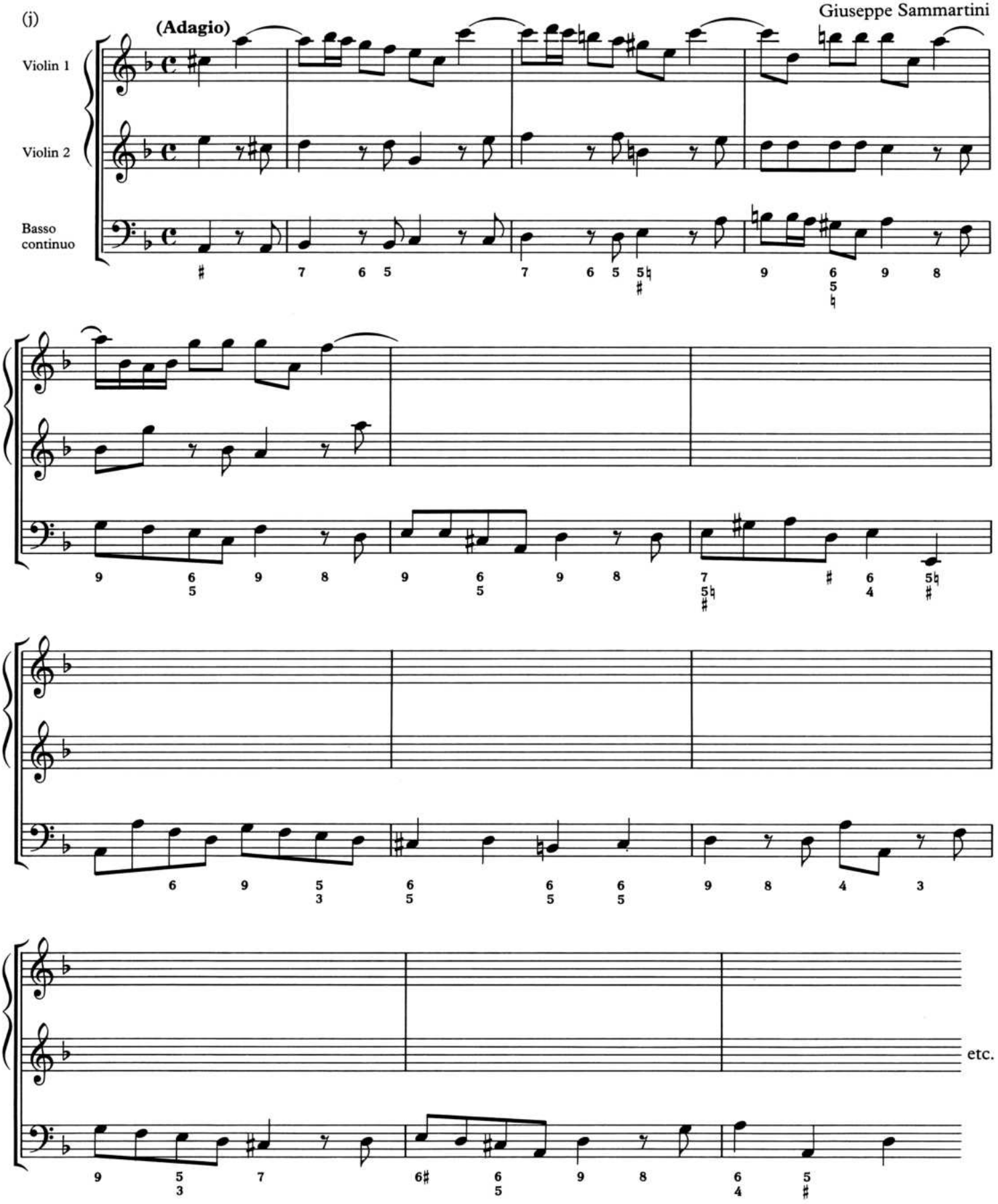




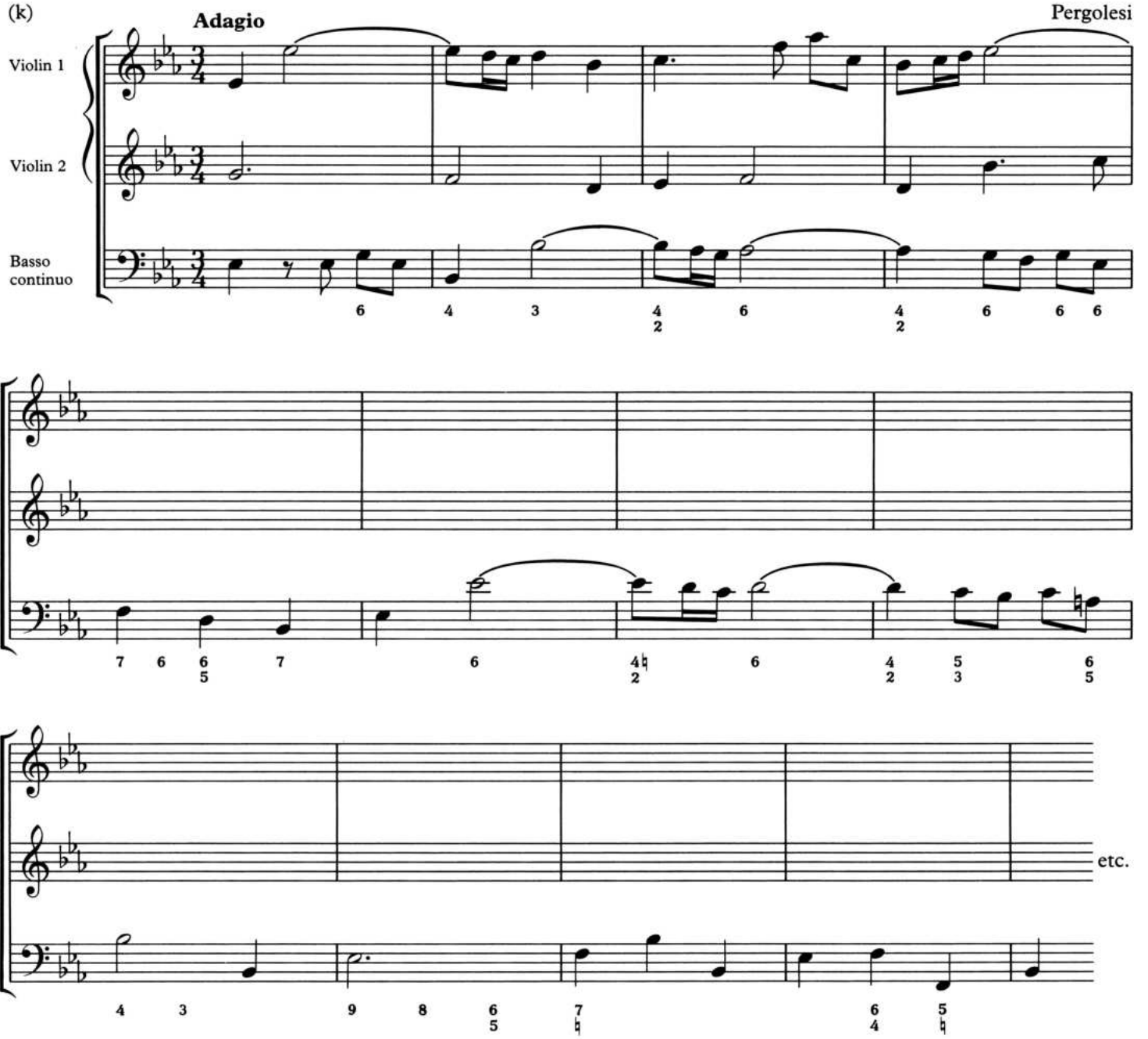


(j)

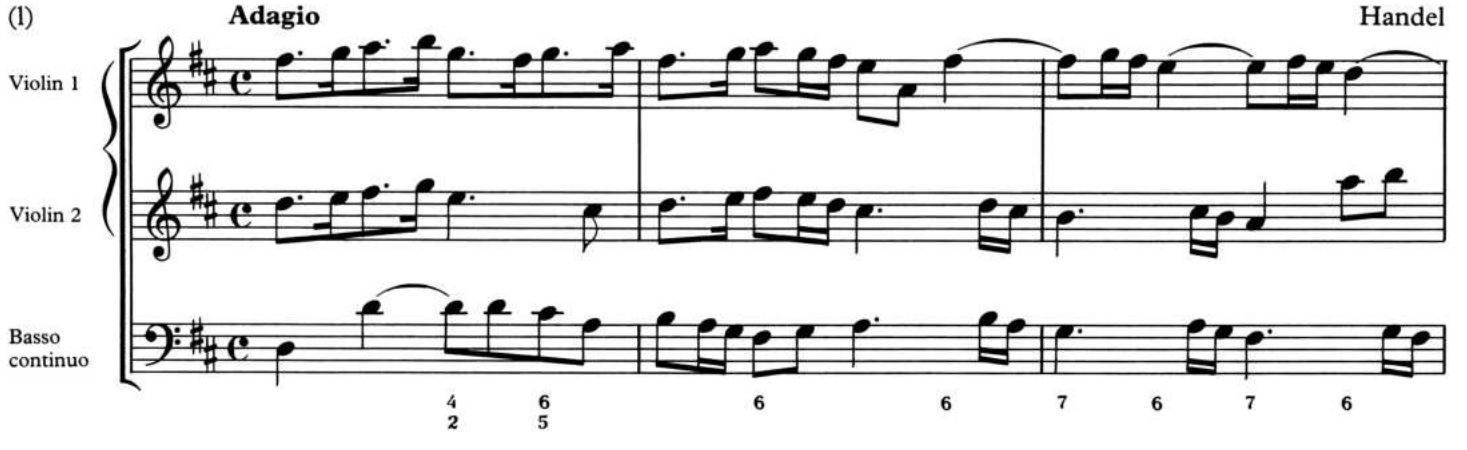
Giuseppe Sammartini

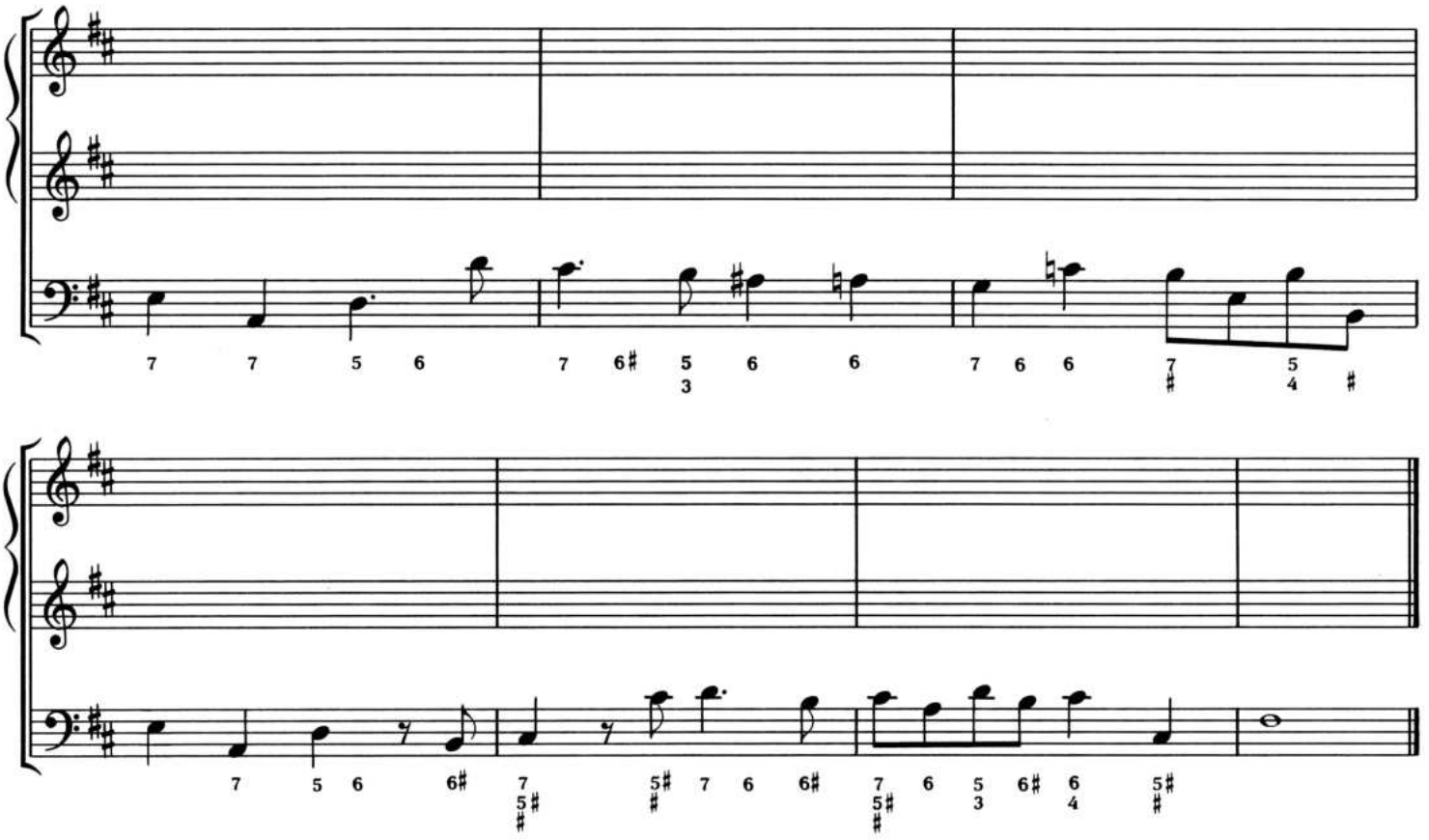


(k) **Adagio** Pergolesi



(l) **Adagio** Handel



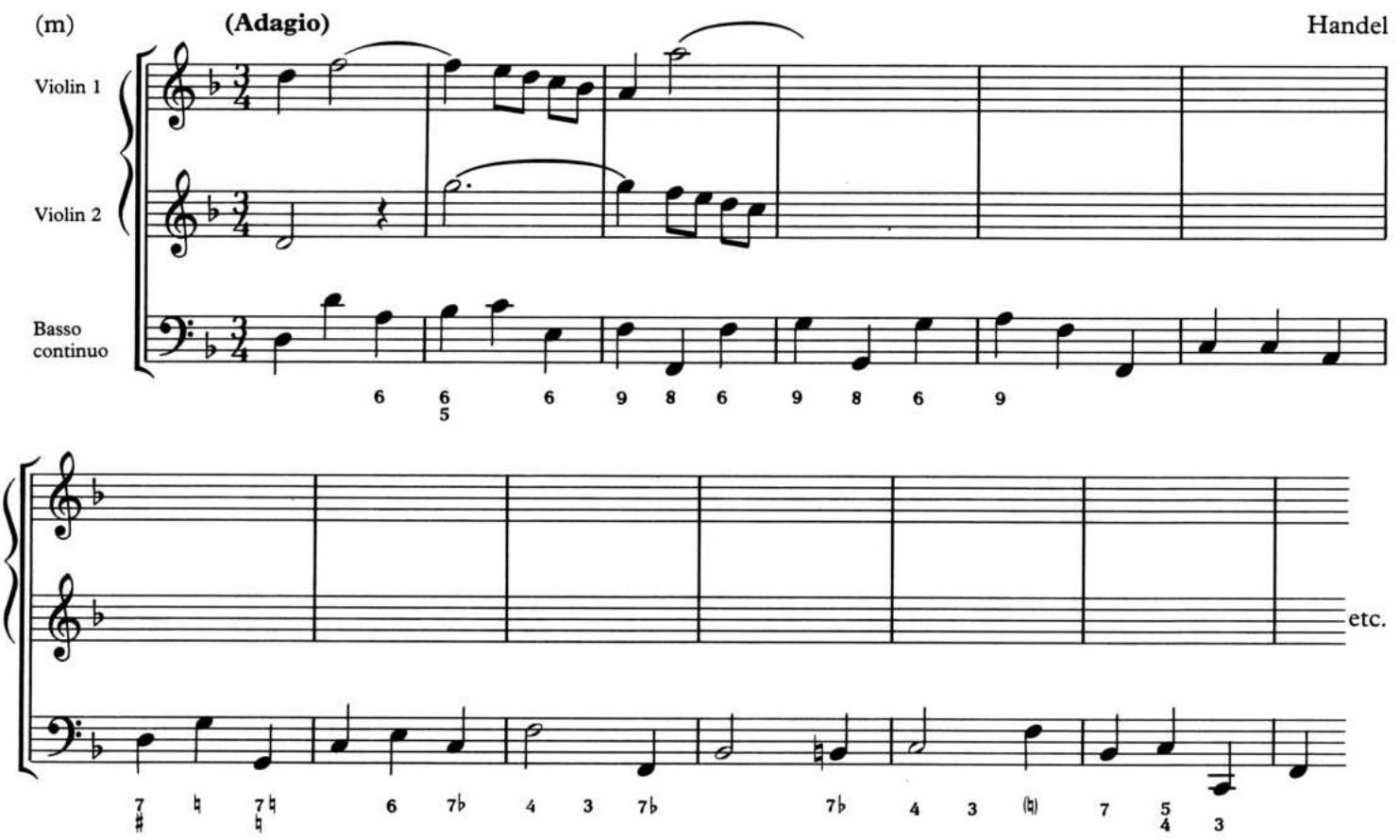


(m) **(Adagio)** Handel

Violin 1

Violin 2

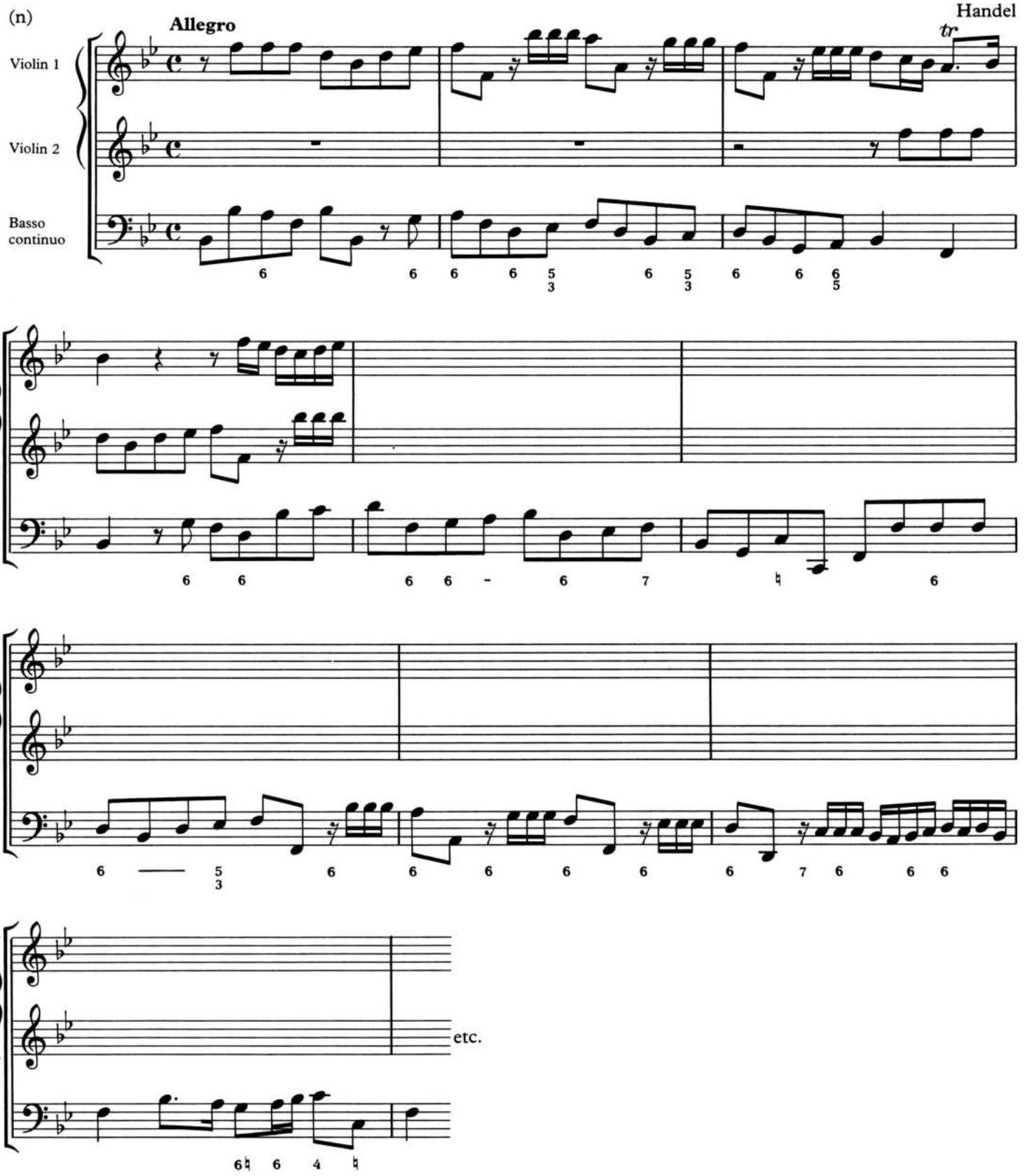
Basso continuo

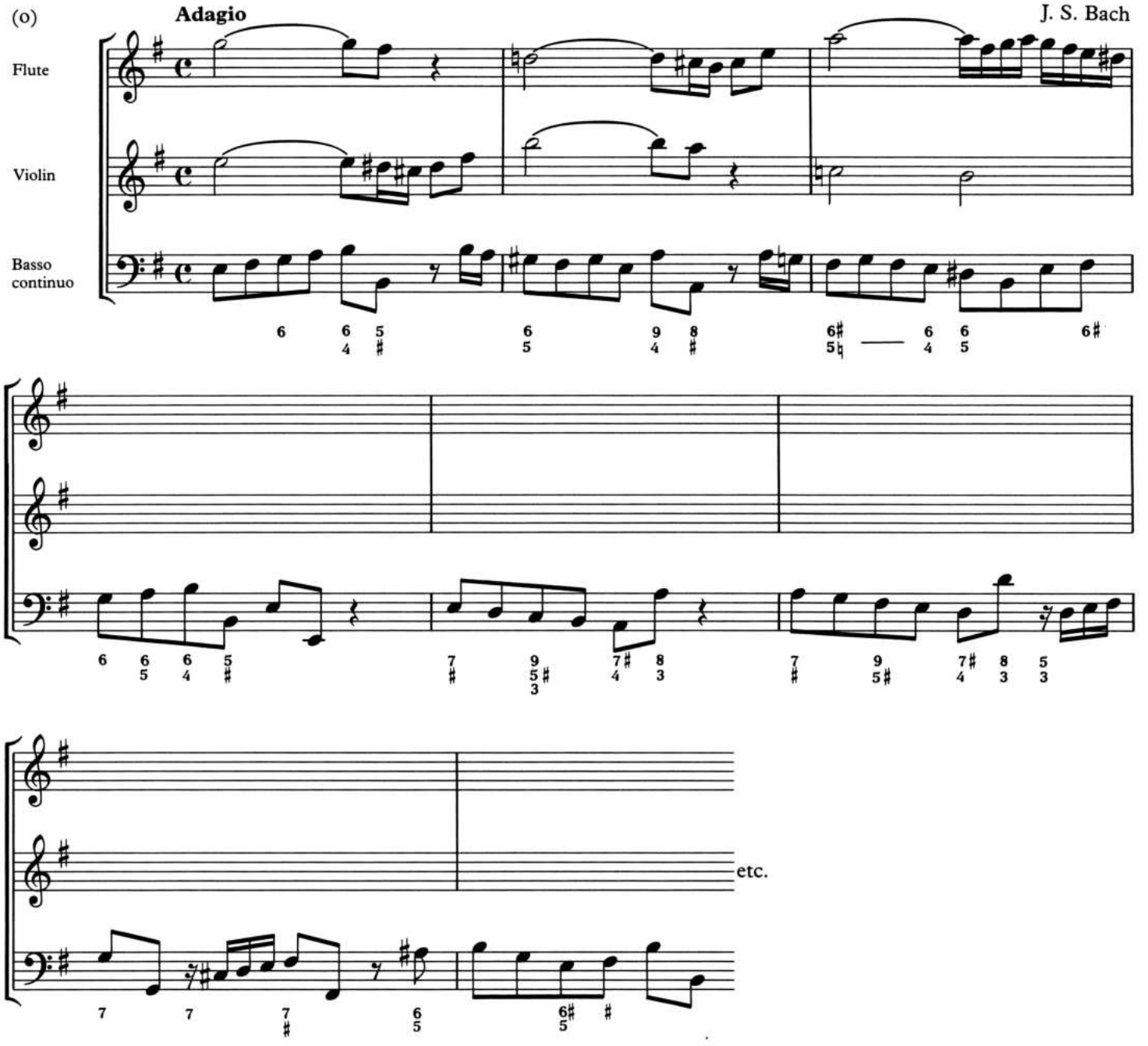


(n)

Allegro

Handel





List of sources for Exercise 2

(a) Corelli, Op.1 No.10, 1st movement
(b) Corelli, Op.3 No.10, 3rd movement (adapted)
(c) Corelli, Op.4 No.10, 3rd movement (Allemanda)
(d) Vivaldi, Op.5 No.6, 2nd movement
(e) Vivaldi, Op.5 No.5, 1st movement (Preludio)
(f) Purcell, 12 Sonatas of Three Parts (1683), No.2, 4th movement
(g) Mondonville, Op.2 No.1, 3rd movement (Aria)
(h) Bononcini, Op.6 No.9, 3rd movement (adapted)
(i) Giuseppe Sammartini, 12 Sonatas for 2 flutes or violins and continuo, No.10 in F, 2nd movement
(j) Giuseppe Sammartini, ibid., No.6 in D minor, 1st movement
(k) Pergolesi, Sonata in B♭ for 2 violins and continuo, 2nd movement
(l) Handel, Op.5 No.2, 1st movement
(m) Handel, Op.5 No.6, 4th movement
(n) Handel, Op.2 No.2, 2nd movement
(o) J.S. Bach, Sonata in G for flute, violin and continuo, BWV 1038, 3rd movement

C Completing a passage for keyboard

The aim of this question is to help you to develop your stylistic awareness and your understanding of keyboard textures by applying your knowledge of harmony and of melodic design to the completion of a short passage for keyboard. You will usually be able to complete the outline by using material derived from the ideas shown in the given extract. With some careful musical detective work, and the application of common sense, you will often be able to produce a completed passage that is very close to the composer's original version. However, you are not expected to reproduce exactly what the composer wrote, and you will be given credit for any working which is harmonically, melodically and stylistically convincing.

The word 'keyboard' in the context of this question embraces all musical keyboard instruments: organ, harpsichord, clavichord, fortepiano, harmonium, celeste, etc., as well as the piano. However, since the given material will be from a piece written for, or suitable for performance on, the modern piano, knowledge of how to write for other keyboard instruments is not required. Nor will you need to be familiar with a wide range of piano music, although, as the syllabus states, it will be assumed that you have some knowledge of the styles practised by composers from the time of Haydn onwards.

By now, you should be able to form a reasonably good idea of how the written music in this section will sound *before* it is played. For your own benefit (since this is how you will have to work in the examination), you should first try to read through the examples and exercises in this way. Although the music for this test is taken from works composed between c.1760 and the present day, the piano writing is relatively simple and therefore not difficult to hear in your imagination. However, most music written for the piano from Haydn's time onwards shows some typical features that should be borne in mind when you are considering how to complete any outline. These features include:

1) use of the sustaining pedal to increase resonance and to create a fuller harmonic background than the written notes might suggest;
2) frequent variation in the number of 'parts' in use;
3) octave doubling of melodic lines (in one hand, or distributed between the hands), or of any note or notes in the harmony;
4) spacing and part-writing conditioned by what can, and what cannot, be played by two hands.

In completing a given passage, you should observe the normal requirements of part-writing as far as possible. Some relaxation from these requirements may be appropriate, however, if you can see from the extract that any of the features 1–4 above apply (see also *AB Guide*, Part II, pp.130–132). It is also important to remember that the way in which piano music is notated on the staves follows certain conventions, especially where the texture is not primarily contrapuntal. Within one stave, notes that are sounded together and whose duration is the same should normally share a single stem; where the parts move independently, it will be necessary to combine upward and downward stems. You should examine several examples of different styles of piano music to see how these conventions are applied.

There are many ways of completing a given passage; you may find it helpful in your working to take most or all of the following steps (although not necessarily in this order):

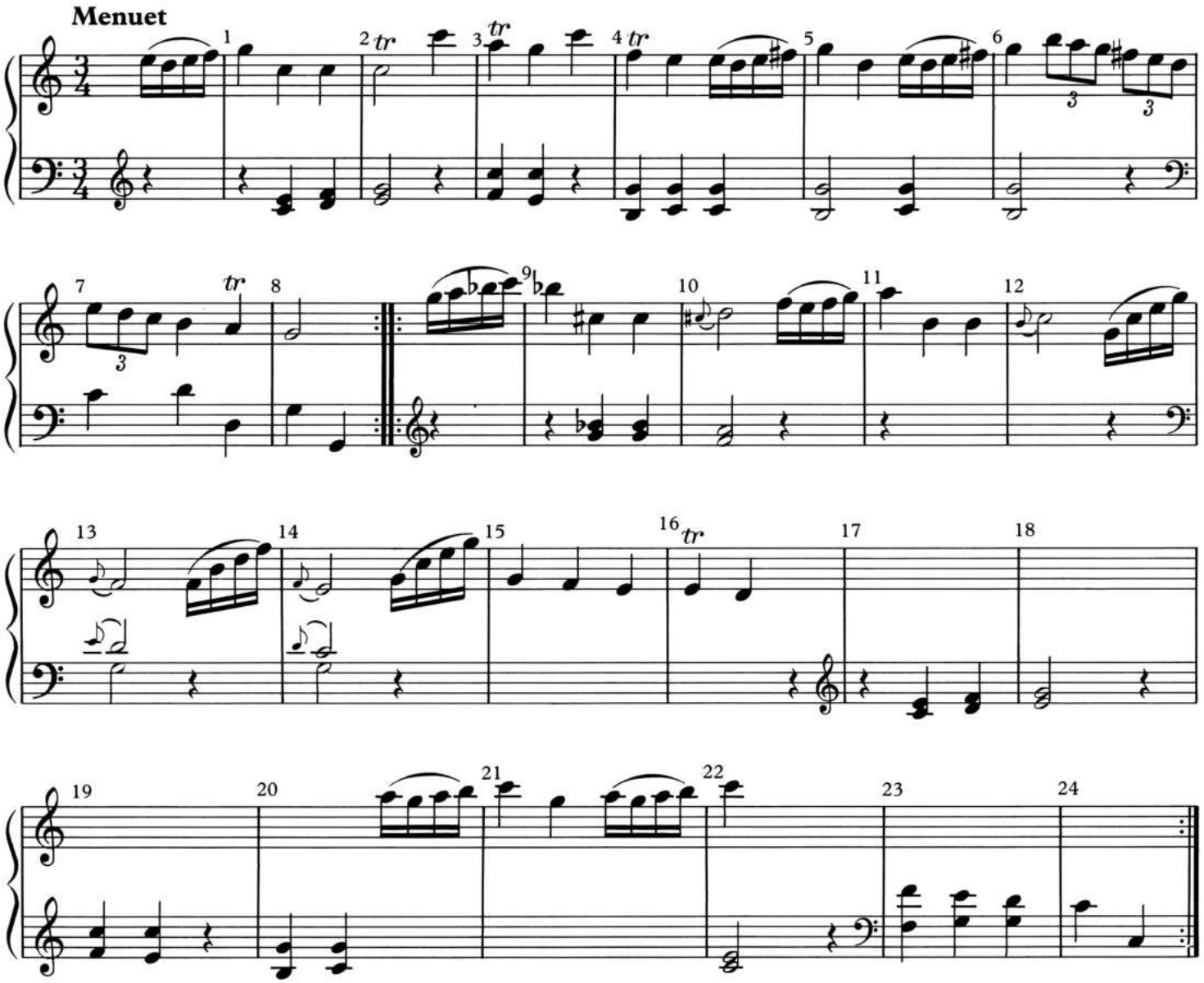
1) consider the general style, speed and structure of the extract, and try to gauge its overall effect;
2) examine the phrase structure of the given melodic parts and consider the likelihood of contrapuntal methods being employed within the extract;
3) briefly analyse the harmonies, noting cadences, modulations and any unusual features such as harmonic effects dependent on the use of the sustaining pedal;
4) sketch in immediately any continuations where it is obvious that methods such as straightforward repetition, transposition or inversion of material have been used by the composer;
5) depending on the style of the extract, sketch in any cadences or harmonies that seem reasonably predictable;
6) complete the harmonies, melodic lines and textures in the most likely way, consistent with what is given;
7) remember to write in any necessary dynamic marks and to complete the appropriate details of phrasing and articulation;
8) review what you have written, checking especially for accuracy (accidentals, rhythms, rests, etc.).

To show how this method of working might be put into practice, each of the five questions in Exs.49–53 on the following pages is discussed using the above steps as a basis. The questions are set out as they would appear in the examination. As you work through each example, fill in the gaps with the 'best' ideas offered or with the composer's own versions where shown; after completion, you should find that you have in front of you a version which is very close to, if not identical with, the composer's original working. To save space, only the most relevant and significant matters are discussed; it is, in any case, unnecessary to mention every point that might arise in each example.

Complete the given outline of the following passage from a keyboard sonata by Haydn.

The passage itself would appear thus:[1]

EXAMPLE 49a



1) Features such as the simple harmonic style, brief modulations, balanced and regular phrasing, and the absence of tempo or dynamic marks suggest that this is a typical binary Minuet section from a minuet-and-trio movement of the early Classical period. The completion of this passage should be stylistically consistent with this period.

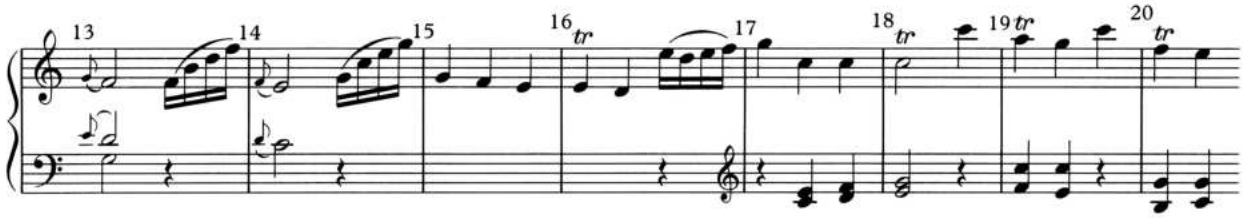
2) The sections divide neatly into 2- and 4-bar phrases in which the semiquaver figure plays an important part (as much for its rhythm as for the pitches of the opening group). Notice how the *compound* division of the beat in bars 6 and 7 breaks up the established rhythmic framework of bars 1–5. It would be reasonable to expect the extract to end with an equivalent phrase using the same rhythms. Since the melodic interest in this example is clearly concentrated in the right-hand part, the use of counterpoint and imitation can almost certainly be excluded.

[1] Please note, however, that bar numbers, which would *not* be used in this question in the examination, have been added to Exs.49–53 in order to make it easier to refer to particular sections or single bars.

3) The three-part chords shown in the first section are nearly all primary triads in root position or first inversion. The harmony is a little more varied in the second section, which includes a diminished 7th chord in bar 9, leading to a minor chord in first inversion; note also that the second-inversion 'chord' in bar 14 may turn out not to be a chord in its own right but part of a progression of thirds over a dominant pedal broken by rests. A modulation is made to the dominant key, with a perfect cadence in bars 7–8; there is a passing modulation to D minor (bars 9–10) but the tonic key is immediately restored in bars 11 and 12. There could well be an imperfect cadence at bar 16, in preparation for a return to the opening material on beat 3 of the same bar. No further modulations seem possible, and the extract must obviously end with a perfect cadence in the home key. There appear to be no harmonic effects requiring the use of the sustaining pedal.

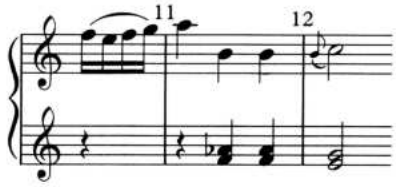
4) Because of what is shown in the left-hand part in bars 17–20 (and because it is appropriate to the style and structure of the Minuet), it seems extremely probable that the opening 4-bar phrase will be repeated at the third beat of bar 16. The right-hand part may therefore be sketched in immediately:

EXAMPLE 49b



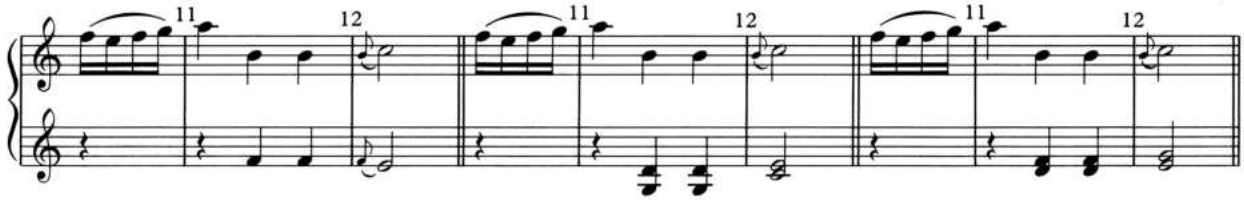
Bars 11–12, which seem likely to include sequential treatment of the harmony of bars 9–10, may be tackled next. But notice that the right-hand part does *not* follow the pitches that would be used in a 'true' sequence. If the pattern of chords from bars 9–10 is applied to bars 11–12, the result –

EXAMPLE 49c



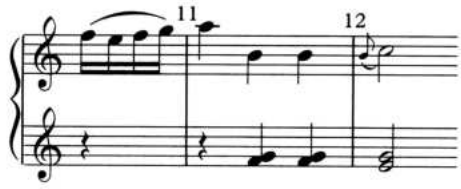
would be most unlikely, because of the unstylish 'false relation' between the A♮ and A♭.[1] Here are some more improbable solutions to bars 11–12:

EXAMPLES 49d, 49e & 49f



Try to work out why these are all less effective than Haydn's version, which is shown in Ex.49g.

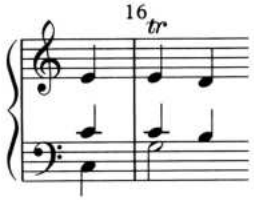
EXAMPLE 49g



[1] See *Music Theory in Practice*, Grade 7, p.21, footnote, for a brief explanation of the term 'false relation'.

5) In view of the predominantly three-part texture, the imperfect cadence in bar 16 might be:

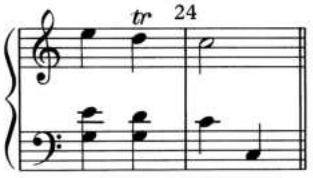
EXAMPLE 49h



However, the spacing and/or notes might have to be adjusted later, if the harmonies in bar 15 are to lead in smoothly.

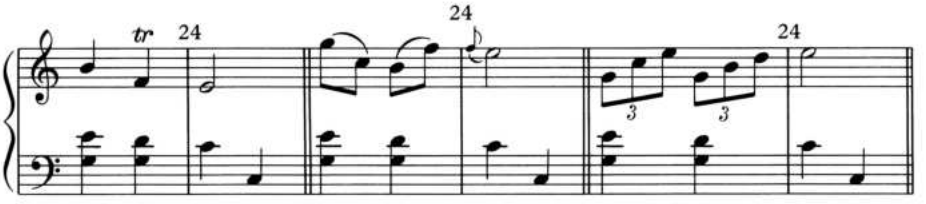
At first glance it might appear that the perfect cadence at the end of the extract could be a transposed version of the cadence in bars 7–8. But if the right-hand part (from the second beat of bar 7) is used, the result is clumsy and unstylish:

EXAMPLE 49i



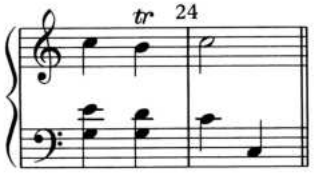
Here are some more workings of this cadence, all of which are unsatisfactory because they are too far removed from the melodic and rhythmic patterns of the corresponding cadence in bars 7–8.

EXAMPLES 49j, 49k & 49l



Common sense suggests that the right-hand part should complete the triads on beats 2 and 3 of bar 23, while preserving the crotchet rhythms of bar 7. Looking back to the first beat of bar 23, you can see that the harmonic progression in this cadence is almost certain to be iib (or IV)-Ic-V-I. This in turn suggests that by far the most likely solution to this cadence will be:

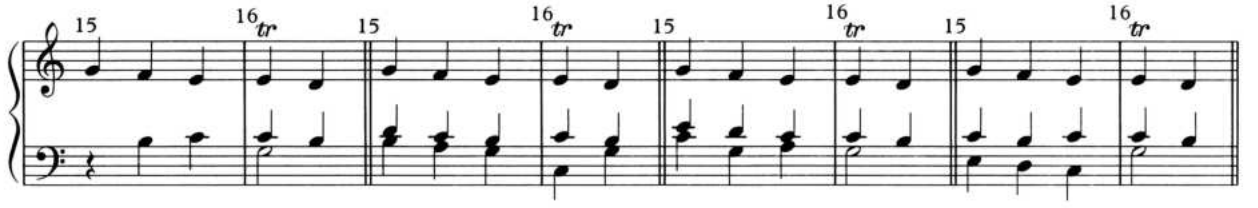
EXAMPLE 49m



6) In completing the remaining passages, care is needed to ensure that any added notes flow smoothly into what has already been sketched, although any final adjustments may be made when reviewing the exercise as a whole.

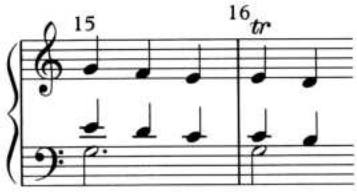
Here are some possible completions for bar 15, in each case showing how they might lead into an imperfect cadence in bar 16:

EXAMPLES 49n, 49o, 49p & 49q



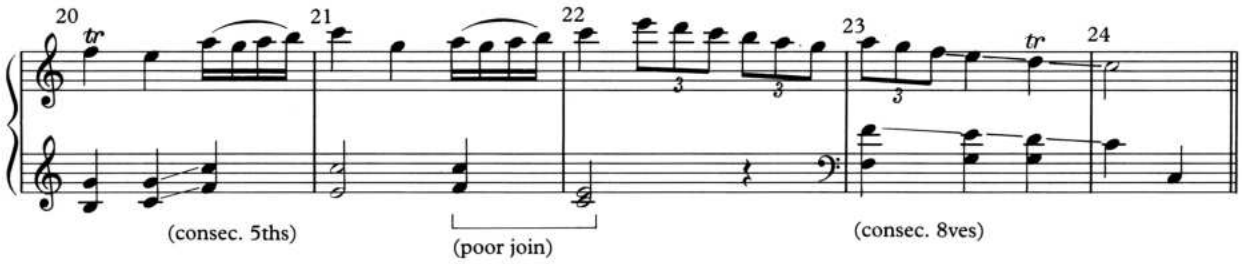
Again, try to work out why these are all inappropriate in this particular context. Ex.49r below shows how Haydn reached the cadence in bar 16 by continuing the harmonic and melodic patterns established in bars 13 and 14. Furthermore, the restless harmony of bars 9–12 is counterbalanced by the stability of the dominant pedal in bars 13–16 (preparing for the return of the opening material).

EXAMPLE 49r



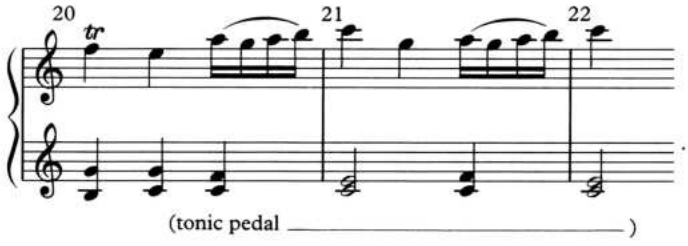
The passage from beat 3, bar 20 to beat 2, bar 23 should obviously reflect the harmonies and rhythms of the corresponding passage at the end of the first section of the Minuet. But if the earlier material is simply transposed to fill in the gaps, several problems arise.

EXAMPLE 49s



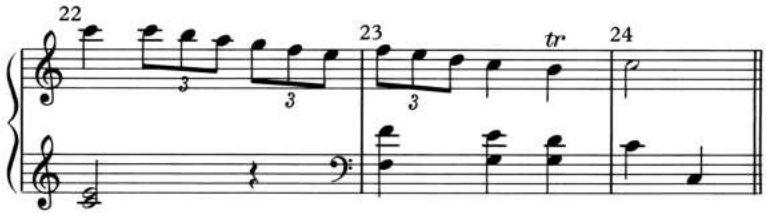
The given left-hand part in bar 22 is the clue to what is needed during the four preceding beats. If you experiment with the various possible inversions of the sub-dominant and tonic chords, you will see that the only way of maintaining a three-part texture while at the same time joining neatly to bar 22 is to write as follows:

EXAMPLE 49t



From beat 2 of bar 22, a suitable adjustment to the pitch of the right-hand triplets produces the following for consideration:

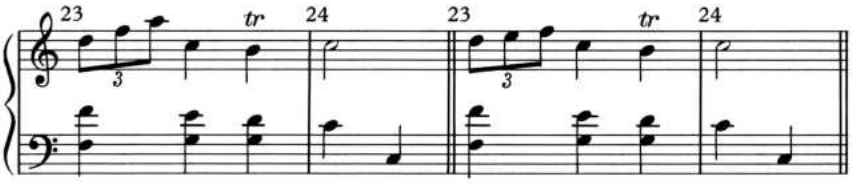
EXAMPLE 49u



The triplets on beat 1 of bar 23 in Ex.49u fit our expectations of the harmony, though the continuous conjunct movement at this particular cadence seems rather dull. To avoid this problem and to provide a more emphatic final cadence, Haydn varied the melodic outline at this point, while maintaining both the harmonic shape and the

triplet rhythm. In fact, he wrote *two* versions of the right-hand part in this bar, although it is not clear why he did this. As you can see in the next two examples, either of his versions brings the Minuet to a satisfactory conclusion. Write in whichever version you prefer.

EXAMPLES
49v & 49w

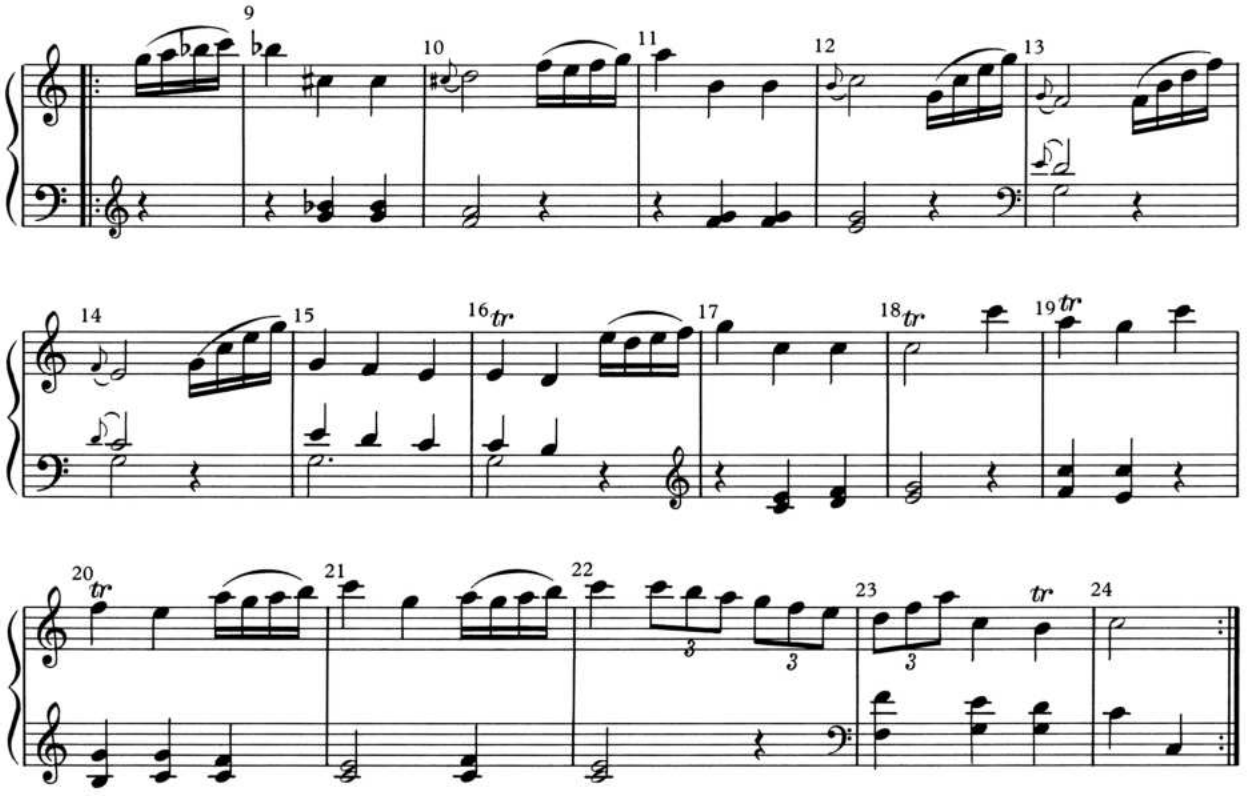


7) There are no dynamic marks to be added to your completion of this Minuet, and the only articulation mark that needs to be checked by you is the slur over the four-note semiquaver group, wherever it occurs.

8) Make sure you have written in any trills and checked on the accuracy of your pitches and rhythms.

If you have followed the above discussion and completed the gaps in Ex.49a as suggested, you should now be able to see the Minuet in an acceptable version. To enable you to compare what you have written with Haydn's composition, here is the complete second section of the Minuet.

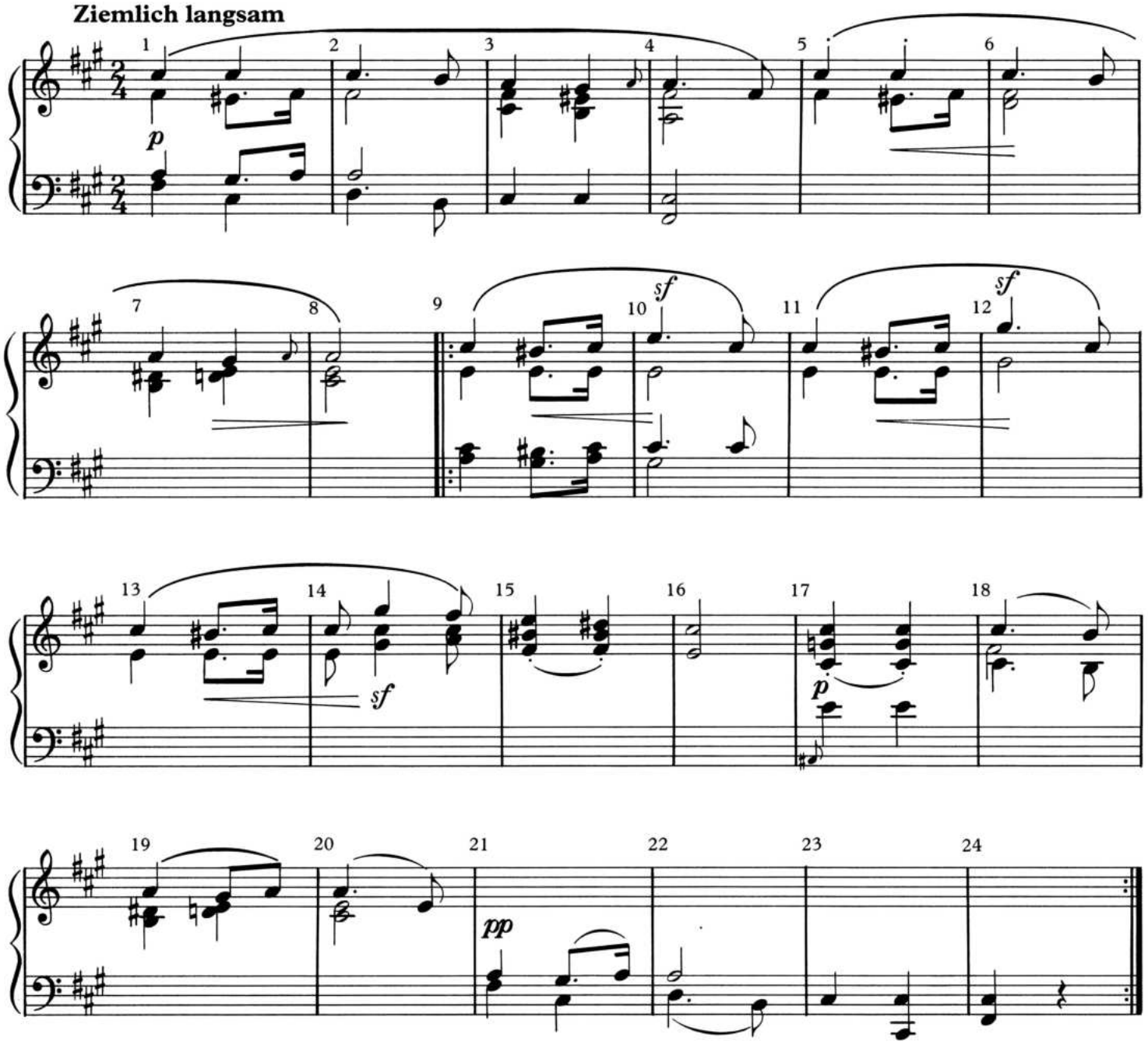
EXAMPLE 49x



There will be no need to print the original versions of Exs.50–53 if you continue to complete the examples in the suggested manner. Moreover, it should again be stressed that in the examination tests you are not expected to reproduce exactly what the composer wrote, though an effective working is bound to be very similar to the original version.

Complete the given outline of this short piano piece by Schumann.

EXAMPLE 50a



1) Make sure you know the meaning of the tempo indication and consider how it relates to the expressive content of the piece. As with Ex.49a, the piece falls into clearly defined sections that imply a binary structure.

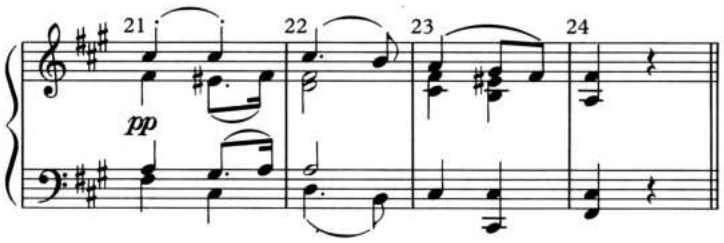
2) Again, there seems to be no likelihood of any contrapuntal activity since the texture is primarily chordal; the chief melodic interest is in the top part. The balanced phrases fall into 2- or 4-bar units and all start on the strong beat.

3) The most prominent feature of the first phrase is the expressive suspended dissonance at the beginning of bar 2. Try to decide whether the underlying harmony in bar 2 is subdominant or submediant in origin, since this idea recurs (perhaps with subtle differences) in bars 6 and 18, and almost certainly also in bar 22.

The key scheme appears to suggest temporary modulations to the relative major (bars 7–8 and 19–20) and to the dominant minor (bars 15–16). At each of these points, and at the end of the piece, a perfect cadence seems probable, although the possibility of an interrupted cadence at bars 15–16 should not be overlooked. In the given material, only one chord (bar 17) depends on the use of the sustaining pedal for its full sonority.[1]

4) It seems very likely that the last phrase will be a repetition of the first, with the probability of a slightly varied melodic line over the last two crotchets. The top part at the end of the first phrase seems designed to carry the musical idea forward; to end the piece, a more restful melodic shape would be an advantage. Schumann wrote the following for bars 21–24:

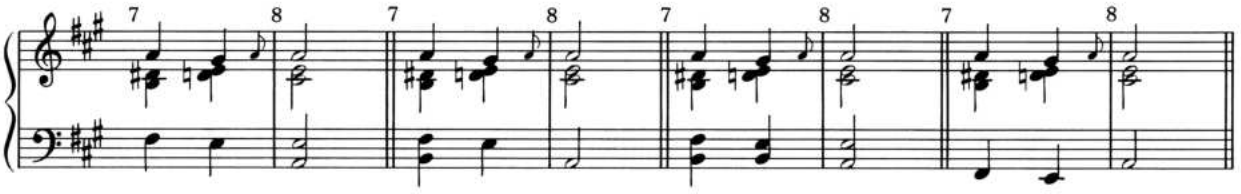
EXAMPLE 50b



The material of bar 9 may be used again with some certainty in bars 11 and 13; these bars can be adjusted later, if necessary, to suit the completion of the passage from bars 9 to 16. It would be unstylish, as well as unnecessary, to attempt to devise fresh harmony for bars 11 and 13; furthermore, any attempt to use the same left-hand notes at a lower octave would result in a poorly-spaced, thick-sounding texture.

5) The perfect cadence at bars 7–8 needs careful handling; it looks as though the chord on the first beat of bar 7 is a chromatic supertonic 7th chord (II^7) in A major. The 'missing' F♯ could well be in the bass, even if this does produce a second inversion. Here are some possibilities for bars 7–8:

EXAMPLES 50c, 50d, 50e & 50f



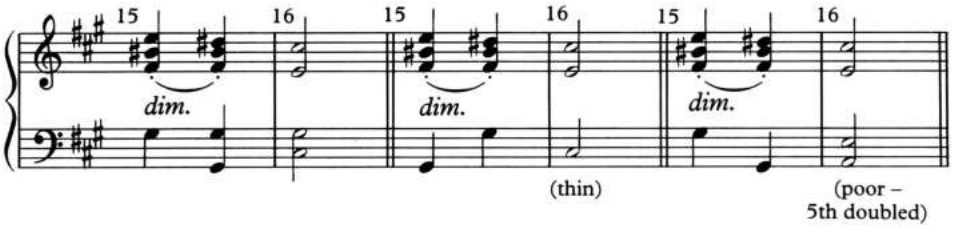
Apart from noting that Ex.50e is very unlikely (because it does not have the stability of a true perfect cadence), it may be wiser to defer a decision on which inversion of II^7 to use until the best lead-in from the previous bar has been established. Note that the tonic chord in bar 4 is spaced so that the interval of a perfect 5th is sounded by the lowest two parts. This spacing is likely to be used in bars 8, 16 and 20 unless there is strong evidence to the contrary. If it can be made to fit in with the prevailing harmonies, this perfect cadence could be re-used in bars 19–20.

The remaining cadence to be attempted at this point is in bars 15–16. There is virtually no opportunity for different *harmony* in bar 15, although the texture could be varied by note-doubling, or by moving the bass note G♯ up or down an octave. No other bass note will fit here, since the note E in the top part in bar 15 is clearly an

[1] Careful use of the sustaining pedal would be needed throughout this piece to assist the legato phrasing and to provide an appropriately rich tone quality.

accented passing note. In the next bar, the expected C♯ minor chord in root position could be replaced by an A major chord (VI in C♯ minor), thereby forming an interrupted cadence. The root of the A major chord would have to be low enough to progress smoothly to the A♯ in bar 17. Some of the ways of completing bars 15–16 are shown below.

EXAMPLES
50g, 50h & 50i

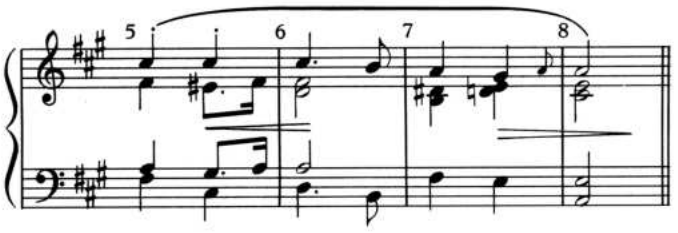


Again, it is best to sketch in the harmony, adjusting the details later.

6) The completion of the rest of Ex.50a may now be undertaken by working through the phrases in the order in which they occur.

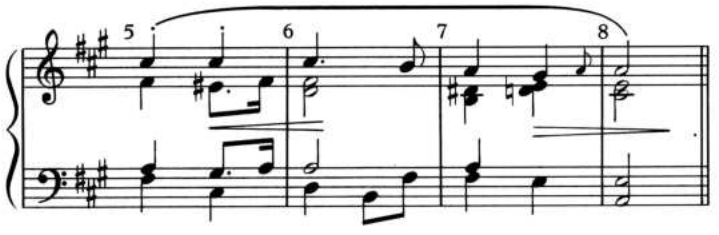
Bars 5–8: it would be perfectly possible, and quite acceptable, to re-use the left-hand part from bars 1–2 and join it to the cadence as follows:

EXAMPLE 50j



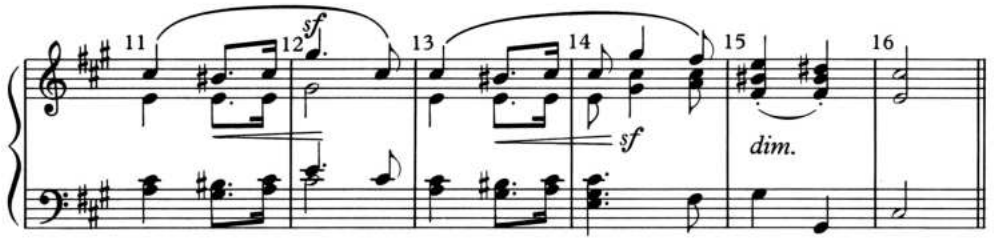
Schumann introduced a little variety to the shape and rhythm of the lowest part in bar 6, and thickened the first chord in bar 7 (see Ex.50k).

EXAMPLE 50k

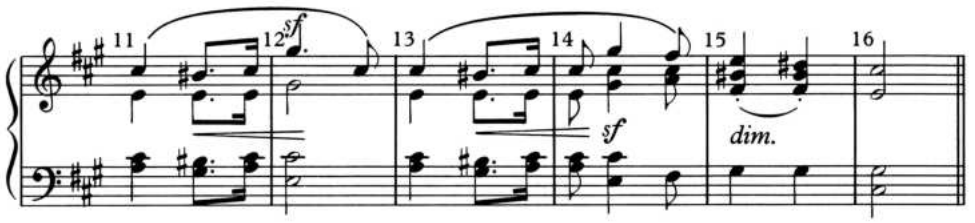


Bars 9–16: the given right-hand part in bar 12 clearly indicates a chord of C♯ minor, probably in root position or first inversion (second inversion is less likely in view of the top G♯, already doubled at the octave below). Bar 14 allows for several possibilities, although the energy produced by the syncopation will probably need the support of rich, well-spaced chords, whatever the surrounding harmony. The end of bar 14 must join smoothly to a G♯, as already planned. Try to decide which of the following two versions of bars 11–16 is better in this context.

EXAMPLE 50l

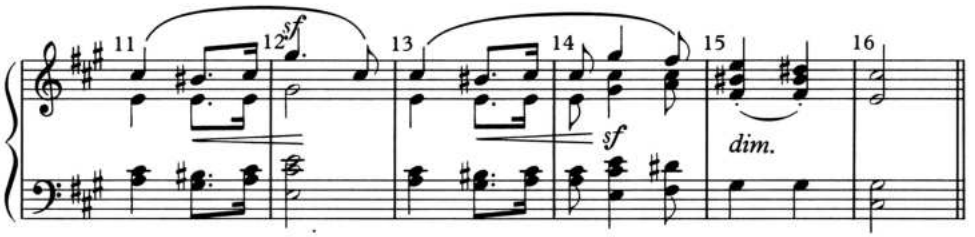


EXAMPLE 50m



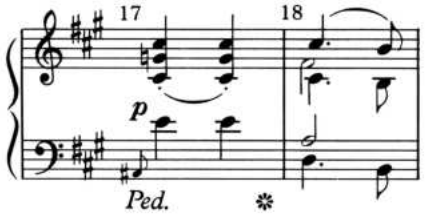
Ex.50m has a better shape to the bass line, and the harmonic progression in bar 14 emphasises the drama of the syncopated and accented chord on the second quaver. Schumann's version, Ex.50n, is only slightly different from Ex.50m, using a secondary 7th chord in bar 14 and doubling the bass notes at two other places.

EXAMPLE 50n



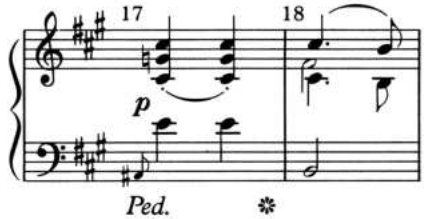
Bars 17–20: the subtle change of harmony at bar 17 must nonetheless lead into the expected suspension at the beginning of bar 18. Notice that the progression *cannot* be

EXAMPLE 50o



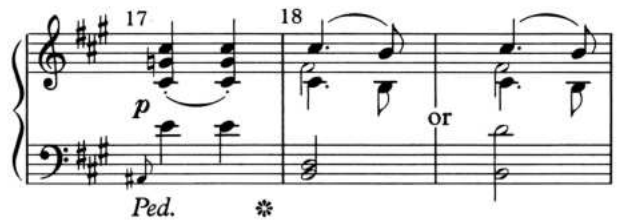
because the movement of the bass would be poor. However, if we simply move to a bass note B in bar 18, the effect of the suspension would be incomplete.

EXAMPLE 50p



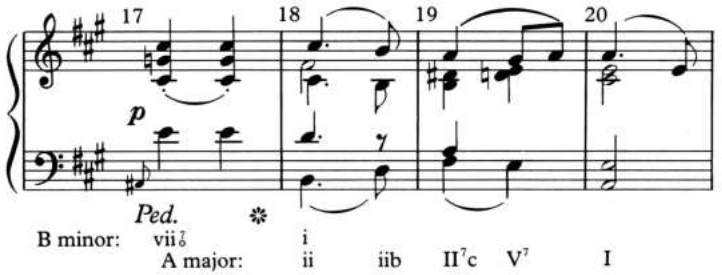
The note D is needed in the chord to produce the dissonance and generate the resolution. This could be done in either of the following ways, though note that the second is more effective because the spacing of the chord in bar 18 is so much better, and is itself a direct result of better part-movement from the preceding bar.

EXAMPLE 50q



Schumann's version for bars 17–20 is given below (see Ex.50r), with a suggested harmonic analysis. This may help to explain the changes to the harmony and harmonic rhythm that he has introduced at the beginning of the phrase, underneath the repeated C♯ of the melodic part. Notice how an ambiguous diminished 7th chord occupies the whole of bar 17, replacing the more familiar tonic-dominant progression of bars 1 and 5. At the very moment the diminished 7th chord resolves onto the B minor chord of bar 18, the melodic part reaches its most sweetly dissonant moment in the whole piece. By reinterpreting bar 18 as a supertonic chord in A major, Schumann can move directly onto its chromatically-altered version (II^7c) in the next bar, ending the phrase with the cadential pattern from bars 7 and 8.

EXAMPLE 50r



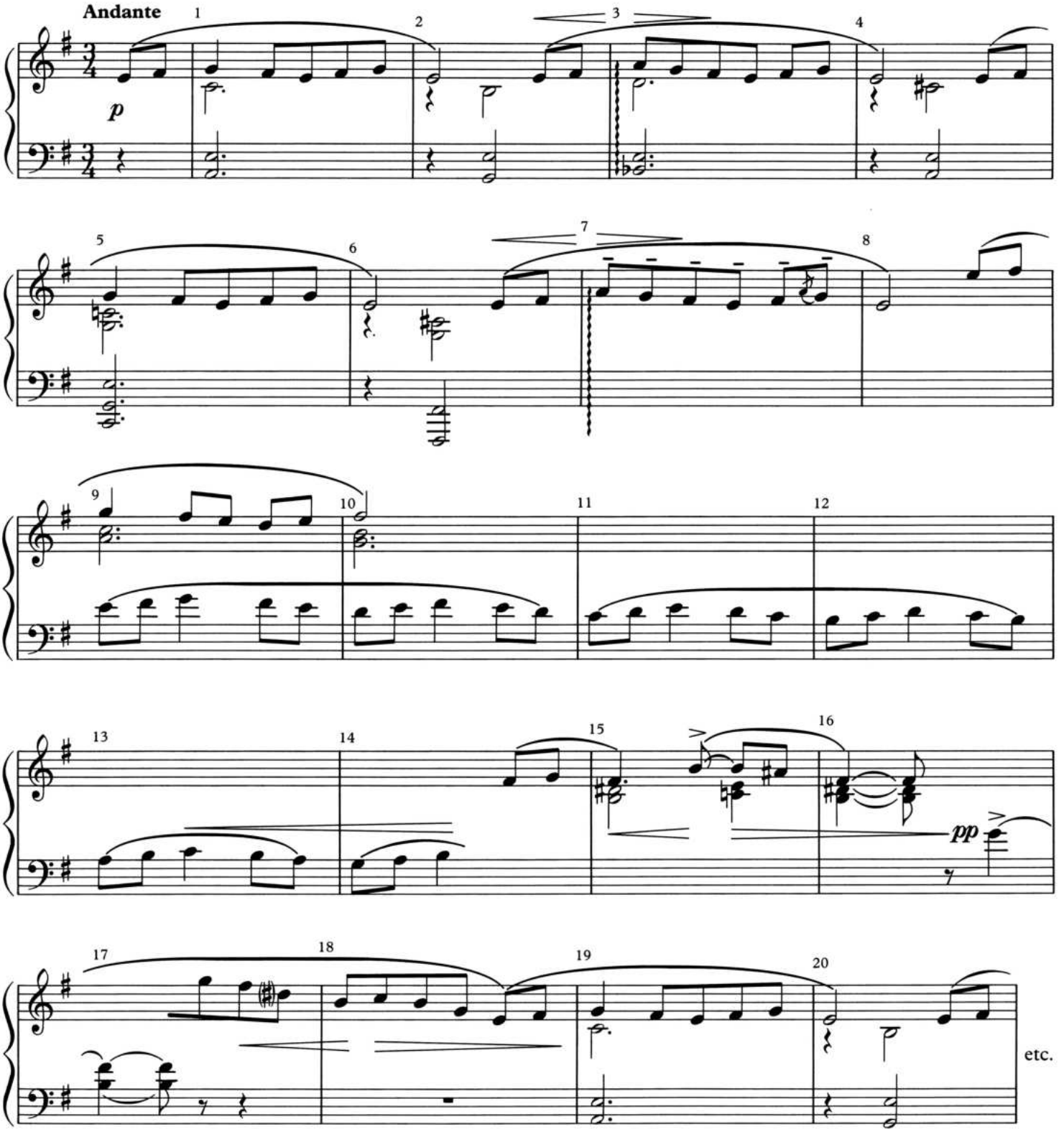
7) You will not need to add any dynamic markings in Ex.50a; however, when you come to consider what phrase and articulation marks to add, you will see that there are a number of inconsistencies in the original outline. The most you could be expected to do here (or in other similar cases) would be to supply one or two marks that do not conflict with the general style of the piece. For example, there seems to be no strong reason why Schumann chose to phrase the end of the piece quite differently from the beginning (compare Ex.50b with the first phrase of Ex.50a). If you were to supply *one* 4-bar phrase mark for the last phrase (with or without the articulation dots over the top part in bar 21), you would be keeping to the spirit of the piece and indicating a consistent approach to the legato style. If, on the other hand, you were to add nothing except the notes in this last phrase, there would be some doubt over whether you understood the necessity for phrasing in this style.

8) Check for accuracy, especially for accidentals, which are certain to be needed for a few notes.

Finally, play through your completion of Ex.50a and experiment to see if you can find other acceptable versions. You will not be able to do this in the examination room, of course, but at this stage it is an excellent way of checking what you have written and of trying out other ideas.

Complete the given outline of this first part of a piano piece by Grieg.

EXAMPLE 51a



For this example the points covered under steps 1, 2 and 3 may be considered together.

There is no need to try to discover how this extract relates to the complete piece from which it is taken. Confining our investigations to the given outline, we can see that repetitions or developments of the short melodic phrase used at the start play the major role, sometimes supported by sonorous chords but at other times treated contrapuntally in close imitation (see bars 8–10). Initially there is some doubt over the key of the extract because the chordal accompaniment, for some five bars, could be analysed either in G major or in E minor. However, by bar 8, the melody has returned for the fourth time to a metrically strong E, preceded by a fall of a minor 3rd from G. Together with the chromatic harmony of bar 6 and the B major chords in bars 15 and 16 (also, in outline, in bar 17), this presents strong evidence that the home key is E minor.

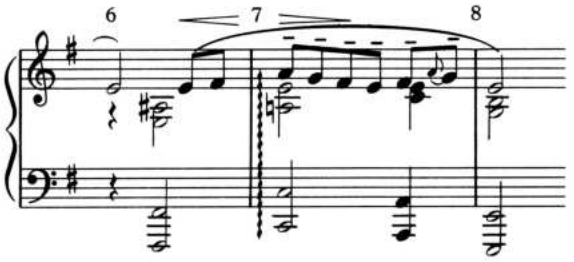
A cadence at bars 7–8 seems desirable, to round off the first 8-bar phrase; the next opportunity for a cadence does not come until the music settles onto the dominant chord (or, possibly, into the key of the dominant). Care will be needed to determine which of the chords in bars 15, 16 and 17 represents the cadence point. After a brief unaccompanied melodic phrase, the opening idea returns at the end of bar 18.

The harmony in this extract is built around secondary 7ths and chromatic chords, which add interest and variety to the repetitions of the principal idea.

Steps 4, 5 and 6 may also be considered together.

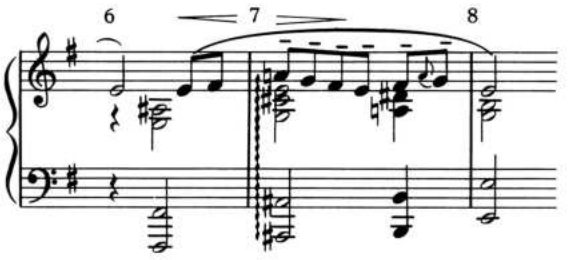
Bars 6–8: although a perfect cadence seems the most probable way to end this first phrase, a plagal cadence could be attempted here, perhaps as in Ex.51b.

EXAMPLE 51b

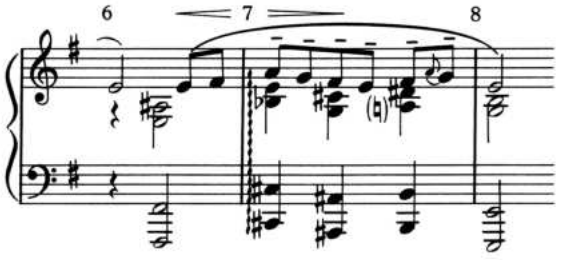


Another possibility might be to find a suitable chord to harmonise the *second* quaver of bar 7; this would reflect the treatment given to this melodic outline in bar 3, where the first note in the top part is an appoggiatura. A diminished 7th , which can often be found leading to a dominant chord, might provide such harmonic support in the ways suggested below (Exs.51c and 51d).

EXAMPLE 51c

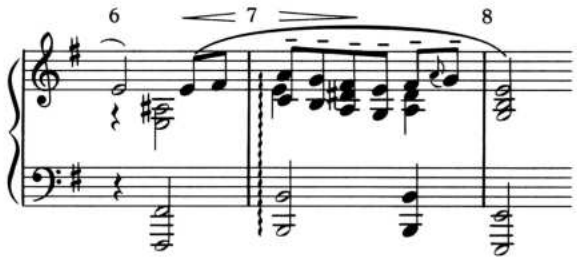


EXAMPLE 51d



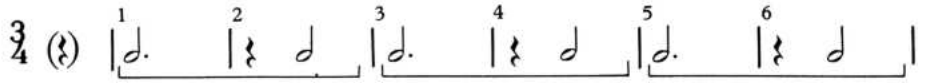
Bass movement directly onto the dominant in bar 7 could be accompanied by some richer quaver chords in the right hand.

EXAMPLE 51e



The examples above, however, are really too sophisticated for the style of this particular piece, although the harmonic progressions are all interesting in themselves. Notice that the harmonic rhythm of bars 1–6 (see Ex.51f) falls into a pattern of 2-bar units, supporting the melodic phrases above.

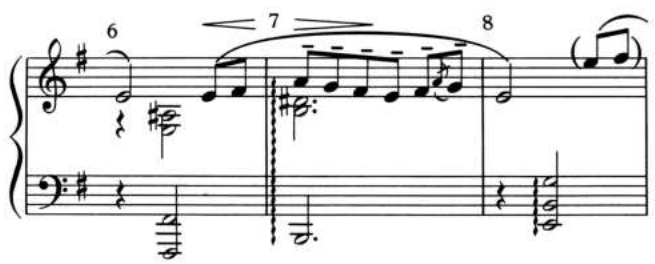
EXAMPLE 51f



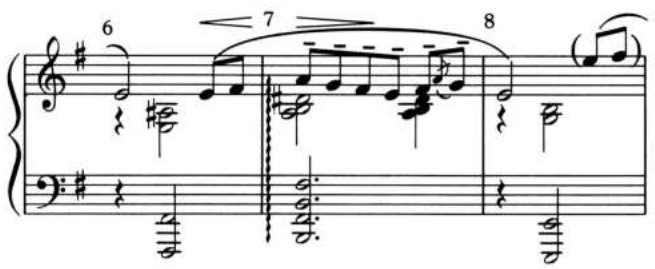
Harmonic rhythm:

This pattern should probably be continued as far as bar 8, in which case only *one* chord is needed in bar 7; moreover, any tonic harmony notes in bar 8 would need to be placed on the *second* beat, following a crotchet rest. The chord in bar 6 is II^7 in E minor; it needs resolution in the next bar if the phrase is to end in the tonic. One final clue, which may be of some help, is that the 'spread' sign in bar 7 is printed from the given right-hand A down to the space opposite a low B. The use of this sign here, of course, does not necessarily mean that notes beyond the reach of either hand are to be included in the chord (see bar 3 for possible confirmation of this). Here, then, are some more ways of ending the first phrase:

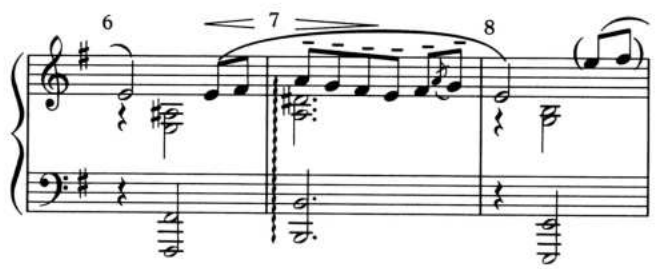
EXAMPLE 51g



EXAMPLE 51h



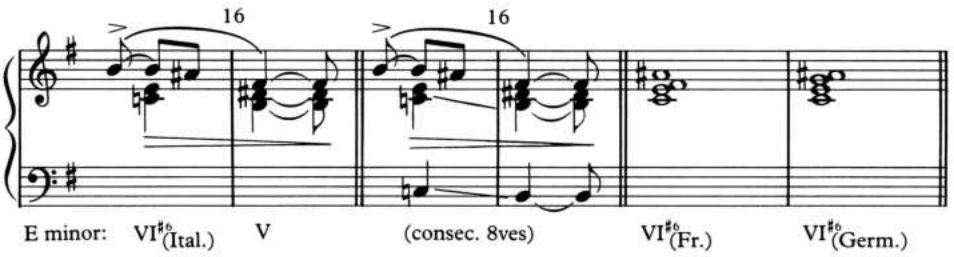
EXAMPLE 51i



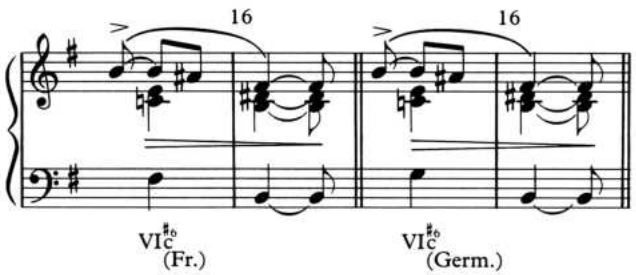
In terms of spacing, part-movement, sonority, and relationship to the start of the piece, Exs.51g and 51h are not completely satisfactory. Ex.51i is by Grieg; notice how all elements are consistent with what has gone before.

Bars 9–17: from the given outline, it looks as though this phrase is made up of two 2-bar sections (bars 9–12), followed by some smaller sections. Structurally, it is more likely that the music will cadence properly in bar 16 (that is, at the end of the second 8-bar phrase of the piece) than in bars 15 or 17. In bar 15, the top part sounds on the third beat as a suspension before it resolves to A♯; the completion of the harmony on this beat will have to take account of the fact that the *harmony* notes are therefore C, E and A♯. As it stands, the harmonic analysis of this augmented 6th chord is $VI^{\sharp 6}_{(Ital.)}$ (Ex.51j).[1] Since the root of this chord is already present, moving to B in bar 16, the left-hand part cannot be completed by adding the same part-movement (Ex.51k). The other augmented 6th chords ('French' and 'German') provide additional harmony notes (Ex.51l), which might be spaced as in Ex.51m or Ex.51n.

EXAMPLES 51j, 51k, 51l



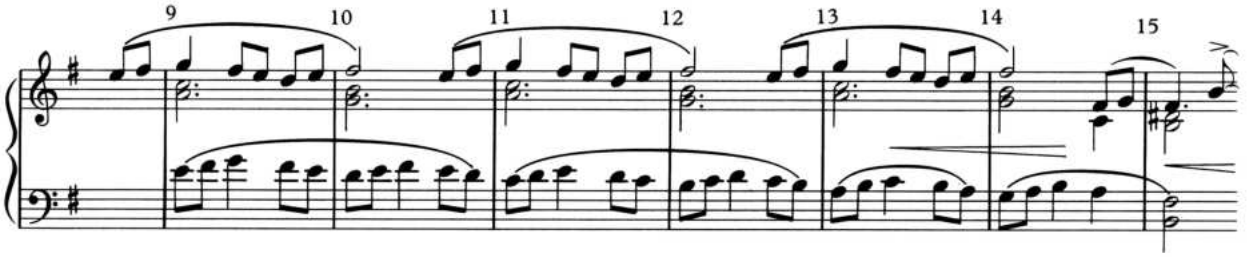
51m & 51n



Fortunately, the bass movement from bar 16 to bar 17 gives us a strong clue to the most plausible solution at this point, especially if the ***pp*** mark is evidence that the cadential figure is echoed an octave higher. The harmony as in Ex.51n could be sketched in and adjusted later if necessary.

Turning back to bars 9–15, you can see that at the start of this phrase the top part is imitated one beat later by the bass line; this imitation, however, is not strict in bar 10. We might try repeating the given right-hand part, perhaps as follows:

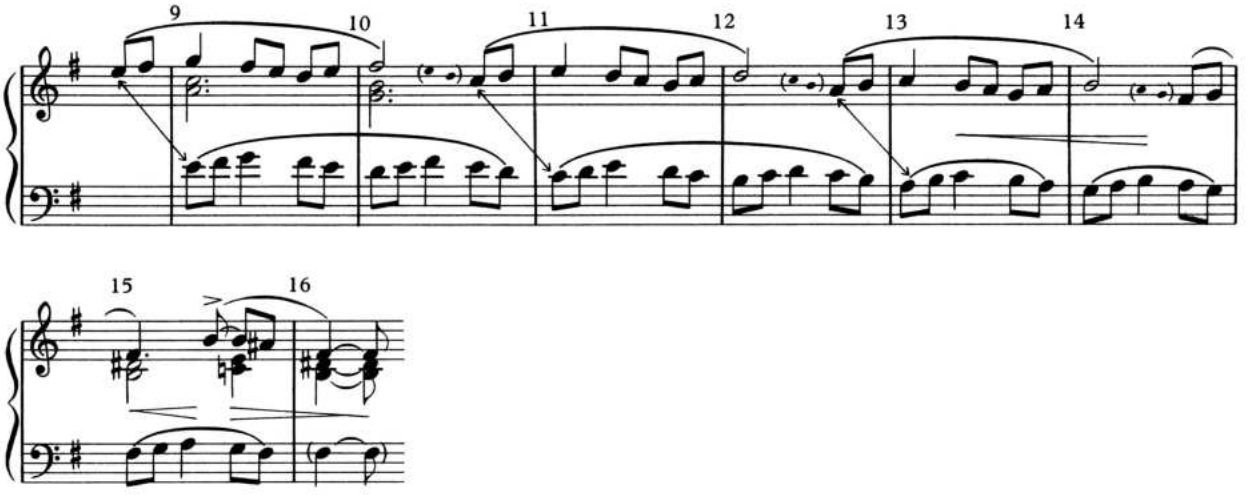
EXAMPLE 51o



Although the secondary 7th chords are plausible, the obsessive repetition of the 2-bar sections in the top part seems very unlikely. Notice that bar 11 contains a weak moment of parallel movement. Perhaps the canonic imitation ought to be continued, by lowering the pitch of the top part at suitable points to start each new 2-bar section:

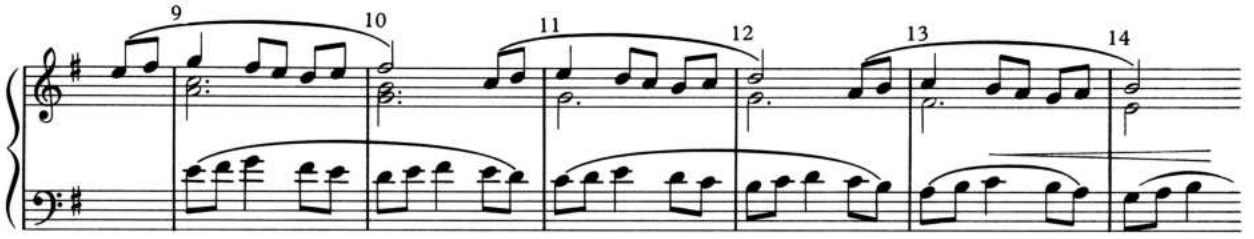
[1] See also Section A, and *AB Guide*, Part II, 17/5, for further explanation of augmented 6th chords.

EXAMPLE 51p



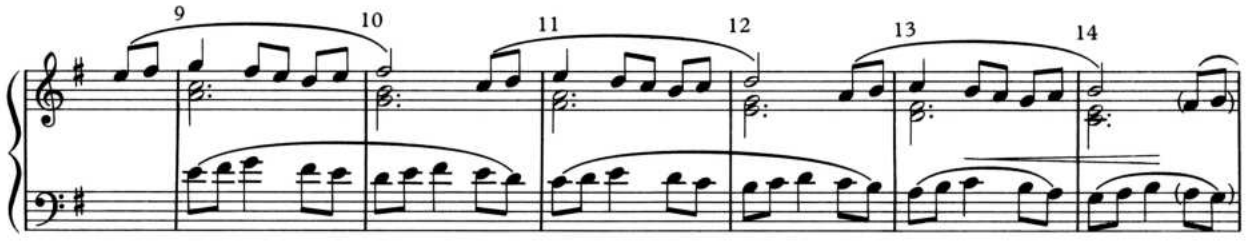
In Ex.51p, you can see that the canon could have been strict over six bars if Grieg had included the 'missing' notes (shown in brackets in bars 10, 12 and 14); the left-hand part has also been continued for as long as the pattern would fit. Adding some harmony to bars 11–14 of Ex.51p might produce this:

EXAMPLE 51q



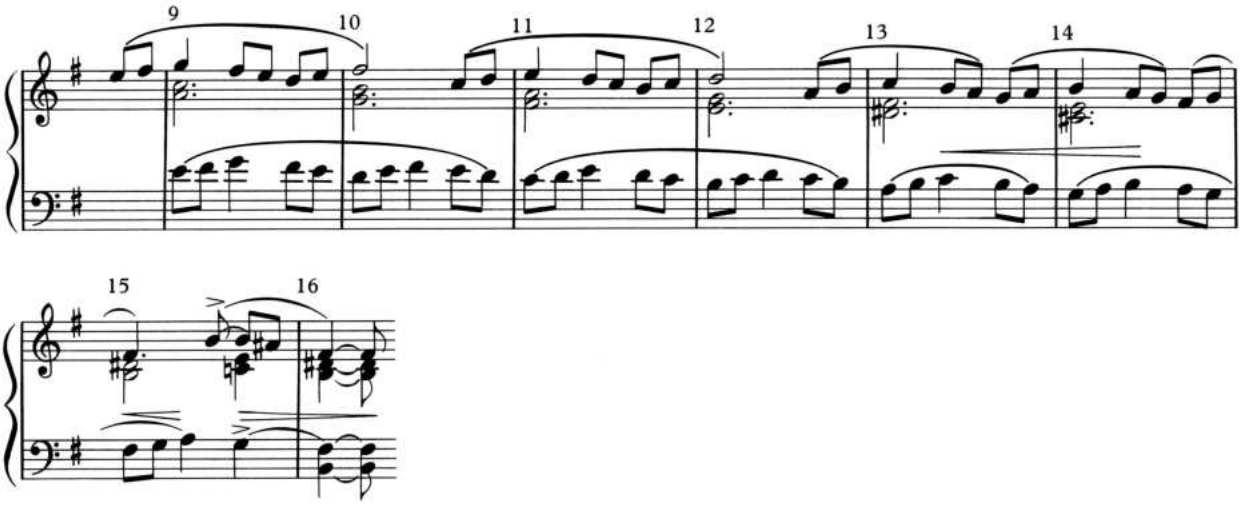
However, the chords shown in Ex.51q are too 'thin' for a phrase which begins with two bars of secondary 7th chords. If we keep the same spacing and type of chords, and continue the harmonic movement downwards by step, the result would be as follows:

EXAMPLE 51r



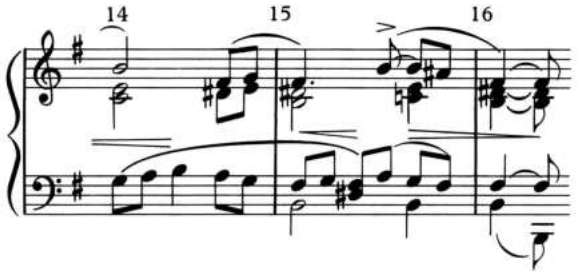
This is much more acceptable and very close to what Grieg wrote (see Ex.51s, which shows his working of the whole passage from bar 9 to bar 16). Note that the C♮ in bar 15 implies the presence of a C♯ in the previous bar. You can also see that the highest note on the first beat of bar 15 breaks off the canonic writing of the previous bars. In so doing, Grieg creates momentary consecutive octaves between the outer parts. This kind of doubling is occasionally found in 19th-century piano music.

EXAMPLE 51s



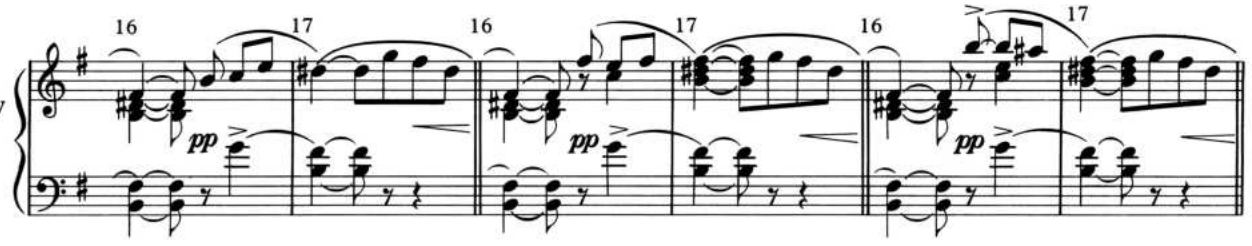
There are other acceptable ways of completing this phrase, but care must be taken not to make the texture and/or harmony too rich for the context. The following version, which starts with the first beat of bar 14 in Ex.51r, shows the dangers very clearly.

EXAMPLE 51t



Bars 16–17: a little melodic movement is clearly needed here, in order to gain height in readiness for the second half of bar 17. But although Exs.51u and 51v below are quite expressive and fit the harmony, they lack the melodic and musical coherence of the original, Ex.51w.

EXAMPLES
51u, 51v and 51w

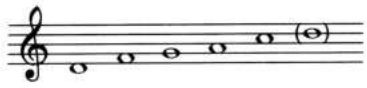


As suspected, the link from bar 16 to the return of the opening material begins with a repetition of the half-close cadence of bars 15 and 16, transposed up an octave.

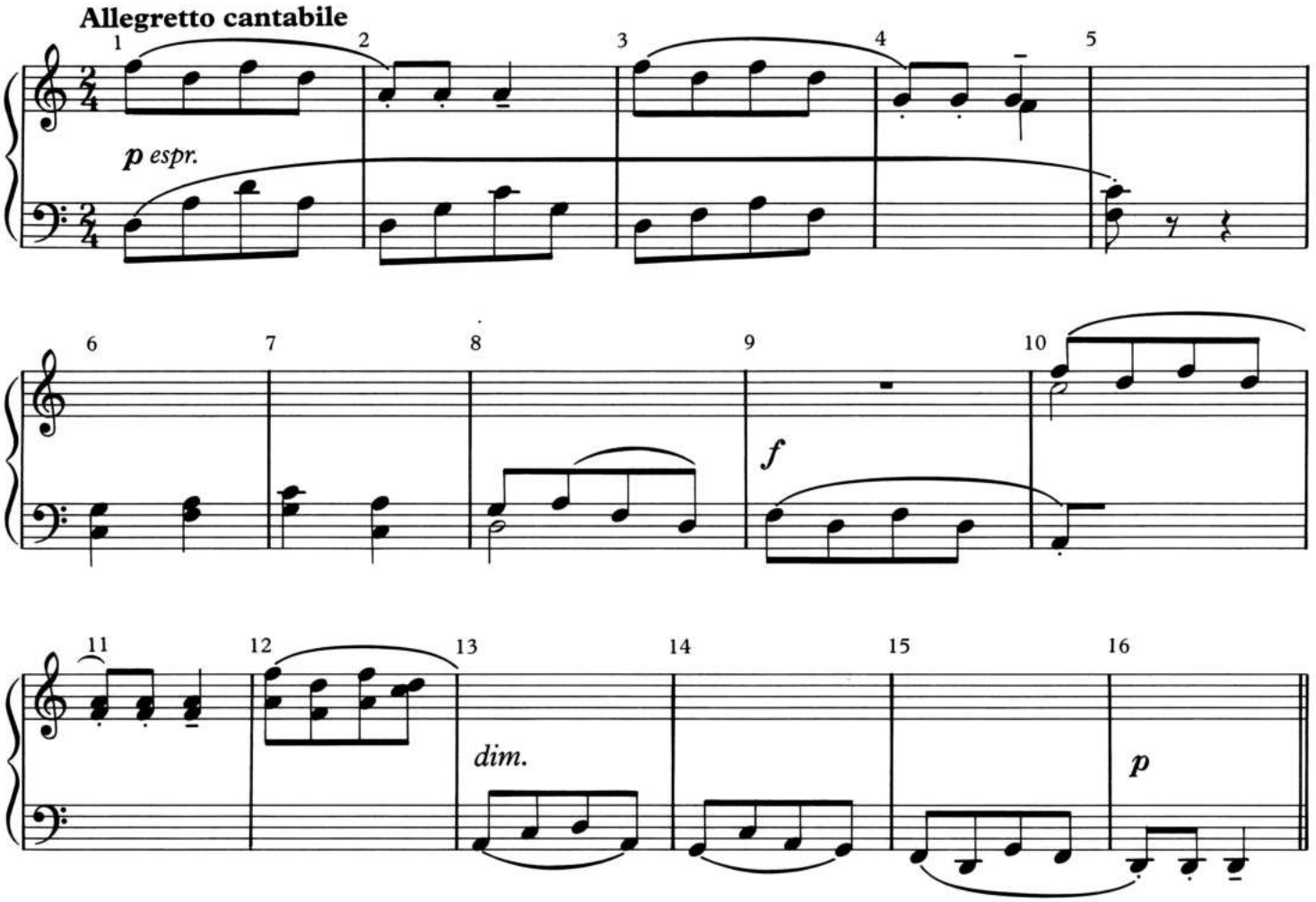
7) The dynamic scheme of the passage is complete; any phrasing to be added will present little difficulty, although you will be able to choose how you wish to continue the phrase mark over the bass part in bar 14. Remember to add any necessary accents in bars 15 and 16. (Refer to Ex.51s for the original version.)

8) Finally, make the usual checks for accuracy and play through the completed passage.

Complete the given outline of this short piano piece composed by Kodály in 1945.[1] The original is based on the following scale, and you are advised not to introduce any other notes.



EXAMPLE 52a



For convenience, points to be discussed under steps 1–3 are again considered together.

Completing a piece or extract whose basis is modal, rather than tonal, may seem a difficult task at first; however, on closer examination, this may prove not to be the case. After a brief consideration of the opening phrase, you should try to read Ex.52a right through at performance speed. You are much more likely to discover the best ways of using the musical material by keeping a sense of flow in this way. If you start by making a detailed examination of every bar, you will be unable to imagine how the piece might sound when it is played.

[1] It is the second piece from a collection called *Children's Dances*. The composer asks for it to be played a semitone higher than written; if this instruction is carried out, the music will be performed exclusively on the black notes of the piano.

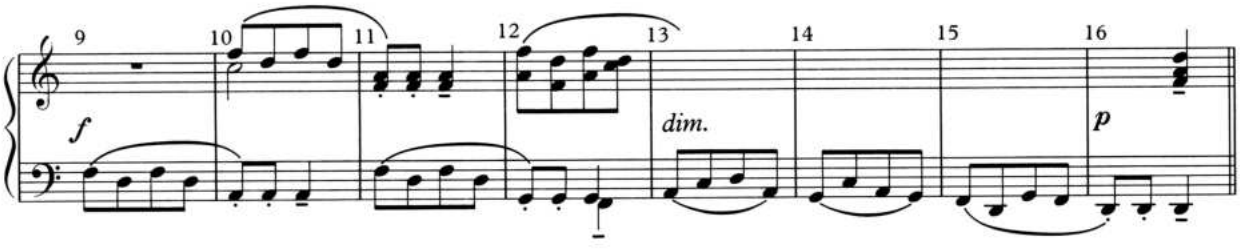
The rubric tells you that Ex.52a is based on a scale, and advises you not to introduce any other notes. Were you to forget this advice and complete the outline using *any* other notes than those of this pentatonic scale,[1] you would be introducing material which is foreign to the style. For example, you should not attempt to write a traditional perfect cadence at the end. In the first place, the piece is not in D minor, and, secondly, none of the positions of the dominant chord would be available because the triad contains only *one* note from the pentatonic scale. Although many chords and chord progressions derived from the key of D minor will therefore not be usable here, the piece nonetheless centres around D as its keynote. Notice how the first three bars (and possibly the fourth bar) are constructed over a pedal D, which underpins the harmony; you can also see how the last four bars of the bass line move strongly towards, and end convincingly on, the keynote.

The structure of the piece is straightforward, dividing into two 8-bar phrases, each of which is made up of two 4-bar units. Notice that the slight extra stress on the second crotchet beat of some bars helps to break up the regularity of the phrasing. Another feature in the given outline worth noting from this point of view is the close imitation between the left-hand part in bar 9 and the right-hand part in bar 10. Until a decision has been made on how to continue bar 9, we cannot say how far this imitation may extend.

The harmonic style of the given material consists of triads, and of harmonic and melodic intervals derived from the notes of the scale. There are no 'modulations' to be considered, and the harmonies do not depend on the sustaining pedal.

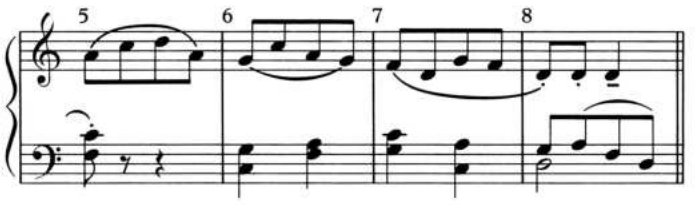
Turning to steps 4–6, you may assume that you would *not* be expected to invent totally new material with which to complete the gaps in Ex.52a. You should first try to find out if phrases from the original will fit any of the gaps. It looks as though the opening melody returns in the left hand in bar 9; sketch in the remaining three bars of this melody, perhaps as follows:

EXAMPLE 52b



This will obviously work, although you may feel that the 'chord' in the new left-hand part (bar 12) is no longer effective, now that the bass part is melodic from bar 9 to the end. Before you attempt to complete bars 13–16, you should consider whether the second half of this 8-bar bass melody might be what is needed in bars 5–8. Sketch it in, as in Ex.52c.

EXAMPLE 52c

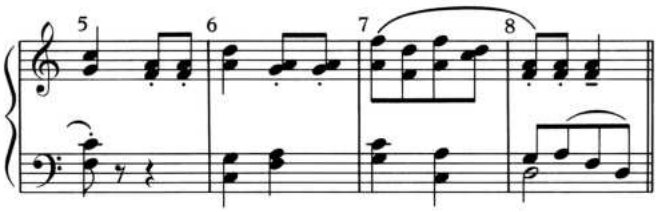


[1] See *AB Guide*, Part II, pp.241–242.

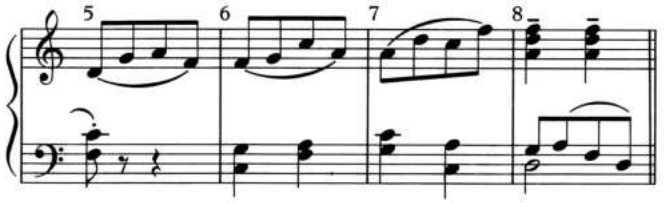
Logically, and musically, this is the most satisfactory completion of bars 5–8, because it reflects the simple structure, as previously discussed, and suits the given harmonies.

It is unnecessary to show examples of unsuitable completions of both these melodic gaps; however, here are two hopelessly clumsy versions of bars 5–8. Each tries to use the composer's musical ideas, but selects them from the wrong place and applies them in the wrong way.

EXAMPLE 52d

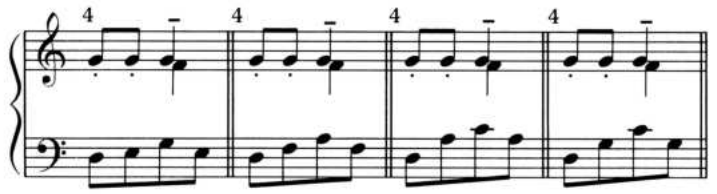


EXAMPLE 52e



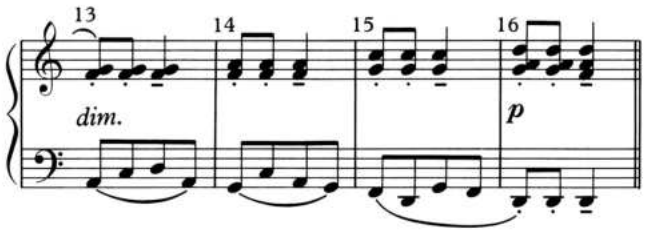
The left-hand part in bar 4 may be completed by continuing the quaver movement and trying to extend the pattern. However, the version shown in Ex.52f, which carelessly includes an E (and sounds rather ugly as a result), would not be possible. Ex.52g shows an ineffective repetition of bar 3; there is a better sense of shape to Ex.52h, although the choice of pitches here seems rather random. It should come as no surprise that Kodály completes this simple accompaniment by changing direction and re-using the pattern of bar 2 (see Ex.52i).

EXAMPLES 52f, 52g, 52h & 52i

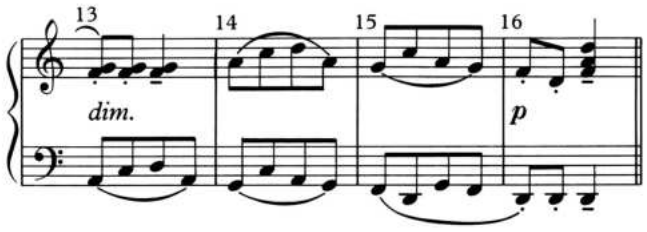


Bars 13–16 offer more opportunity for you to use some initiative, bearing in mind that what is added should not take too much attention away from the bass line and should integrate with previous material. Ex.52j dwells too exclusively on the ♩♩𝅗𝅥 rhythm, though it ends quite effectively. You can see a further example of insensitivity in Ex.52k, where the canonic imitation found in bars 9 and 10 is continued almost to the end. In this version, the mechanical application of the intervals leads to the kind of inconsequential dissonance and plodding rhythm (bars 14 and 15) that Kodály has been at pains to avoid. The next example (Ex.52l) is more acceptable, although there are weaknesses (e.g. the rather rapid ascent at the end). You should try to find some other effective versions of this last phrase, and you may find it instructive to compare them, and the above examples, with the composer's own ending, shown in Ex.52m. The simplicity of the last four bars assists the diminuendo; this is best seen by showing the whole of the last eight bars.

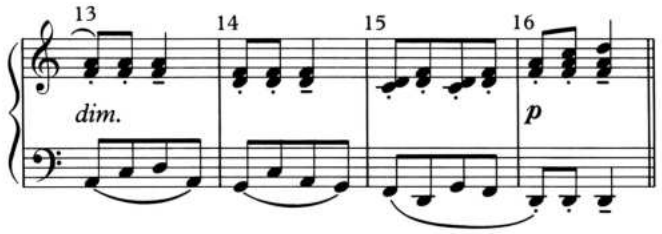
EXAMPLE 52j



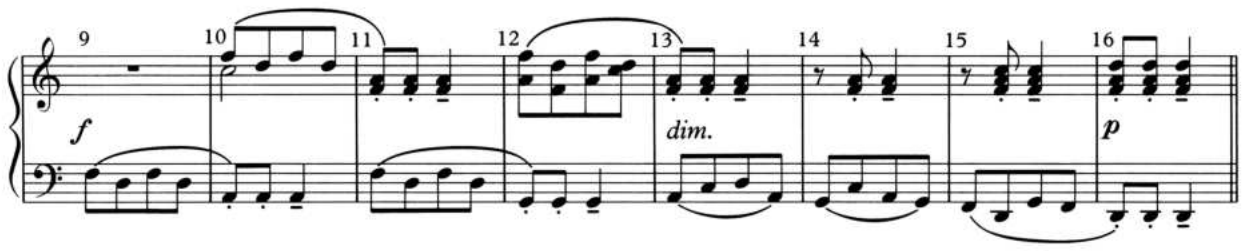
EXAMPLE 52k



EXAMPLE 52l



EXAMPLE 52m

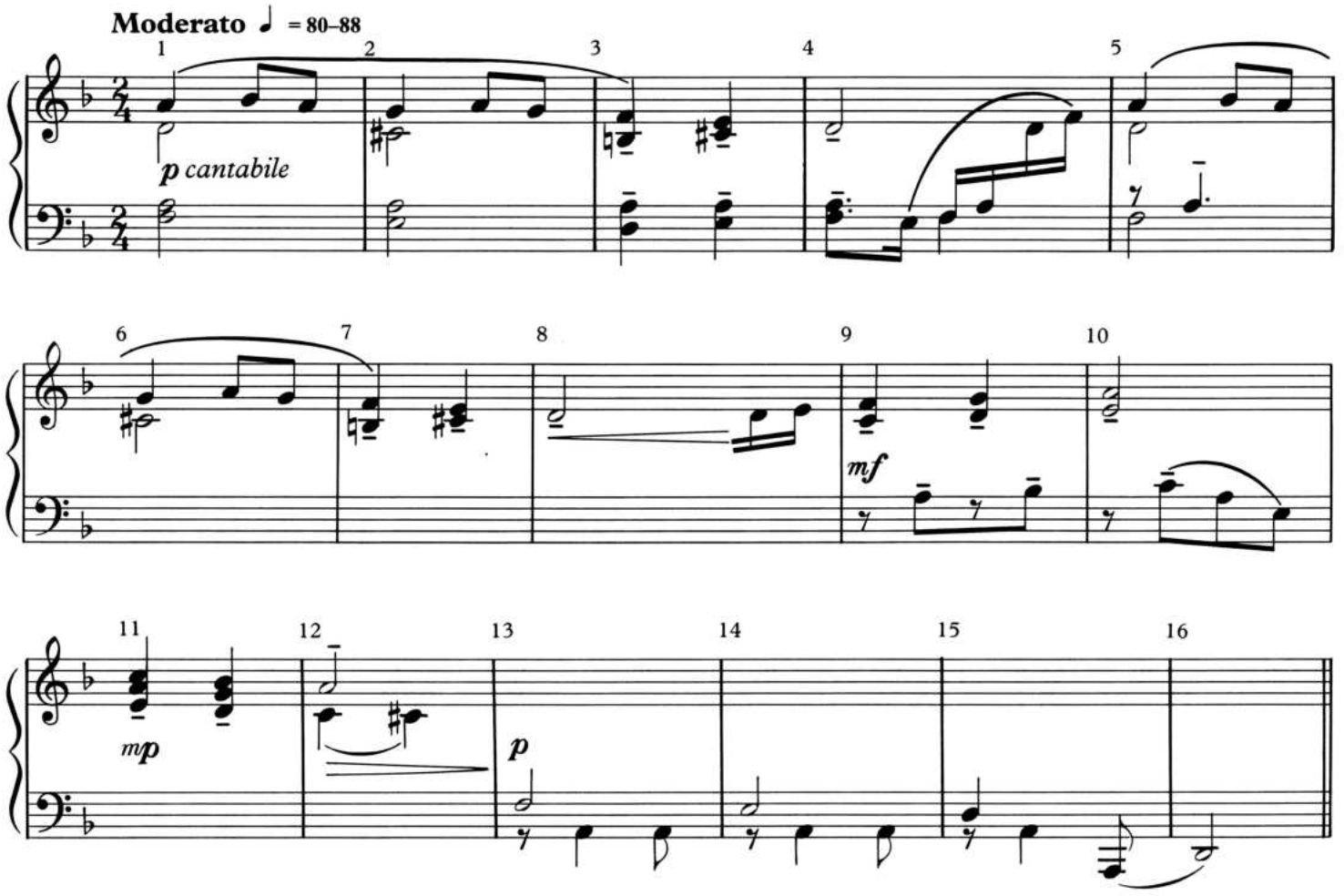


Steps 7 and 8 should be completed in the usual way.

As you are now very familiar with the suggested method of tackling this question, Ex.53a is investigated and completed without following through the sequence of steps 1–8.

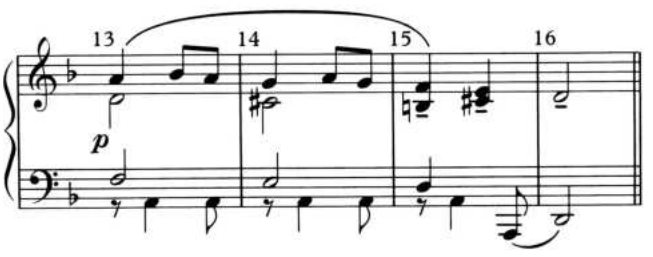
Complete the given outline of this Theme (from a Theme and Variations) for piano, composed by Kabalevsky in 1952.

EXAMPLE 53a



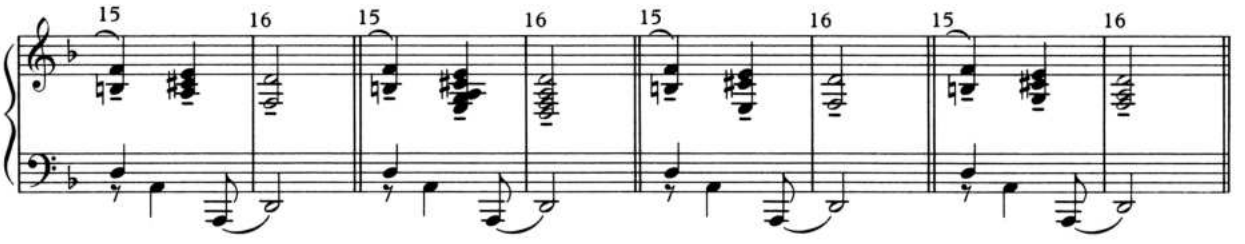
The extract shows four 4-bar phrases which will most likely make up the AABA structure frequently found in songs and folksongs. You can confirm that the last phrase should indeed be the same as the first two phrases by observing some rather obvious clues; first, bar 12 returns the music to D minor and secondly, the harmony of bars 1–4 will fit bars 13–16, although there may have to be some adjustment in bars 15 and 16 to suit the lowered pitches of the bass part. Notice that the inner pedal A in bars 1–4 has been moved to the lowest part and is now syncopated; the first hint of this rhythmic device has appeared in bar 5. Write in the right-hand part from bars 1–4 to discover what adjustments, if any, need to be made (see Ex.53b.)

EXAMPLE 53b



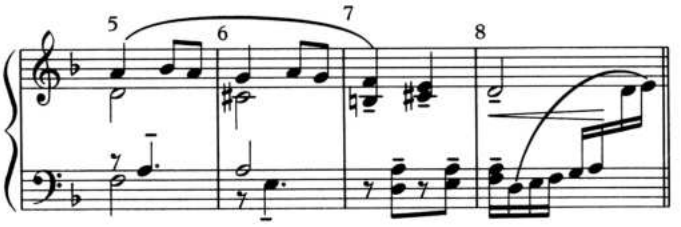
Bars 13 and 14 are completely satisfactory, but bars 15 and 16 seem rather thin. Exs.53c, d and e make some attempt to improve the last two chords, though none of these is as effective as Kabalevsky's version, Ex.53f.

EXAMPLES 53c, 53d, 53e & 53f

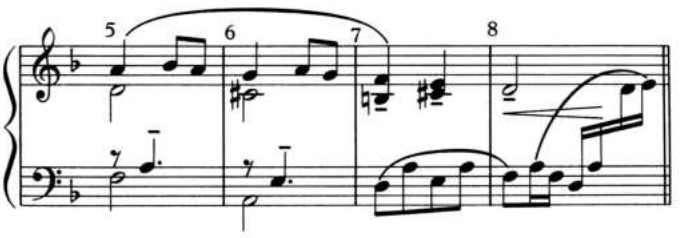


Here are four possible completions of bars 5–8 (see Exs.53g, h, i and j). Some of them are inept or illogical; you should be able to decide which is most suited to this context. In order to make you look a little more carefully, the composer's version is one of the four. You can check on which of these is by Kabalevsky by turning to the footnote marked with an asterisk on p.82.

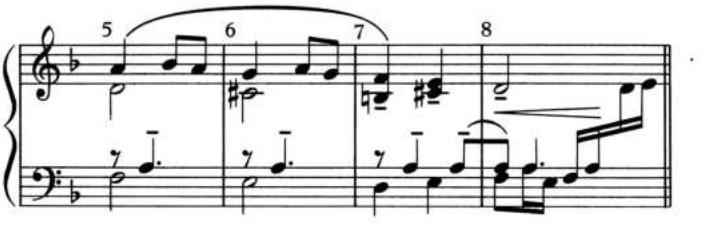
EXAMPLE 53g



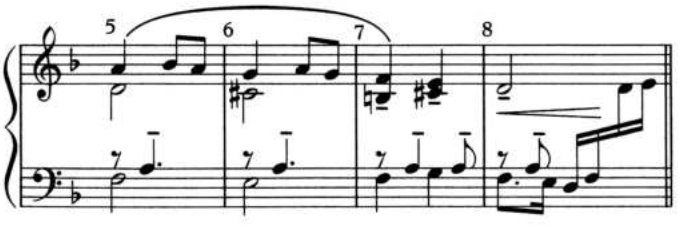
EXAMPLE 53h



EXAMPLE 53i

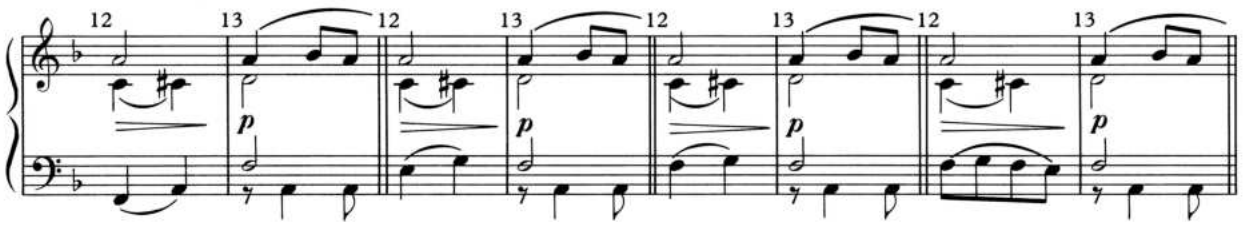


EXAMPLE 53j



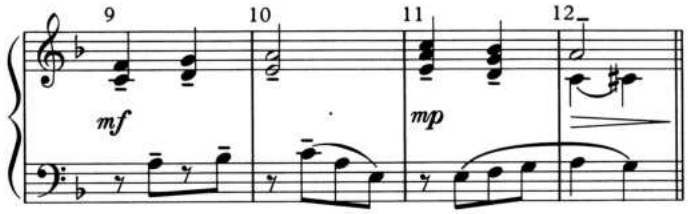
The remaining gap, bars 11 and 12, seems to call for a simple one-part completion that will lead smoothly into bar 13. There is more room for choice in bar 11, so it might be wise to consider bars 12–13 first. Here are some possibilities:

EXAMPLES
53k, 53l, 53m
& 53n

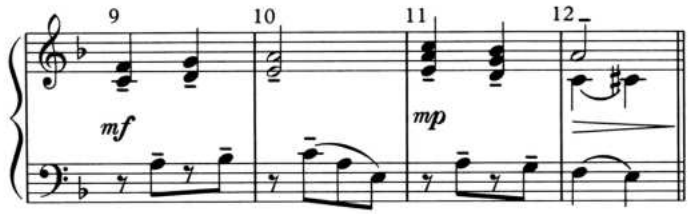


Ex.53k may represent the basic chord progression but is rather too disjointed. The join seems to be completed more effectively when the left-hand F of bar 13 is approached by step (there has already been conjunct movement of this kind in the bass line). We can now try to get the feel of the whole phrase. Consider each of the workings below in turn and try to analyse why the composer's version (Ex.53s) is the most satisfying.

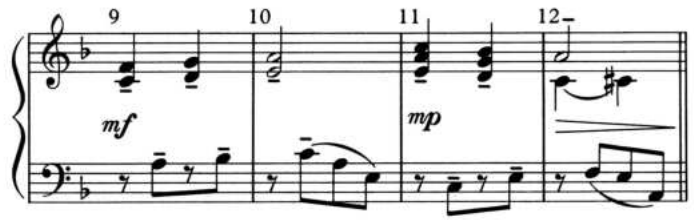
EXAMPLE 53o



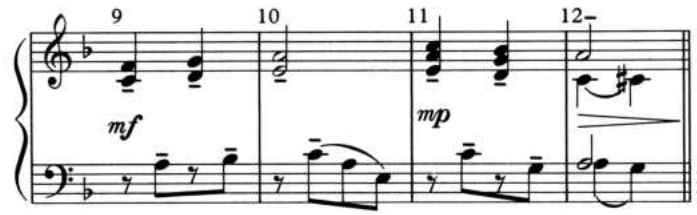
EXAMPLE 53p



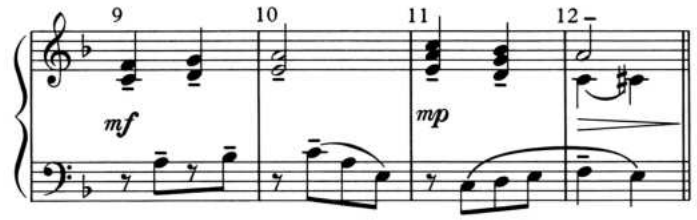
EXAMPLE 53q



EXAMPLE 53r

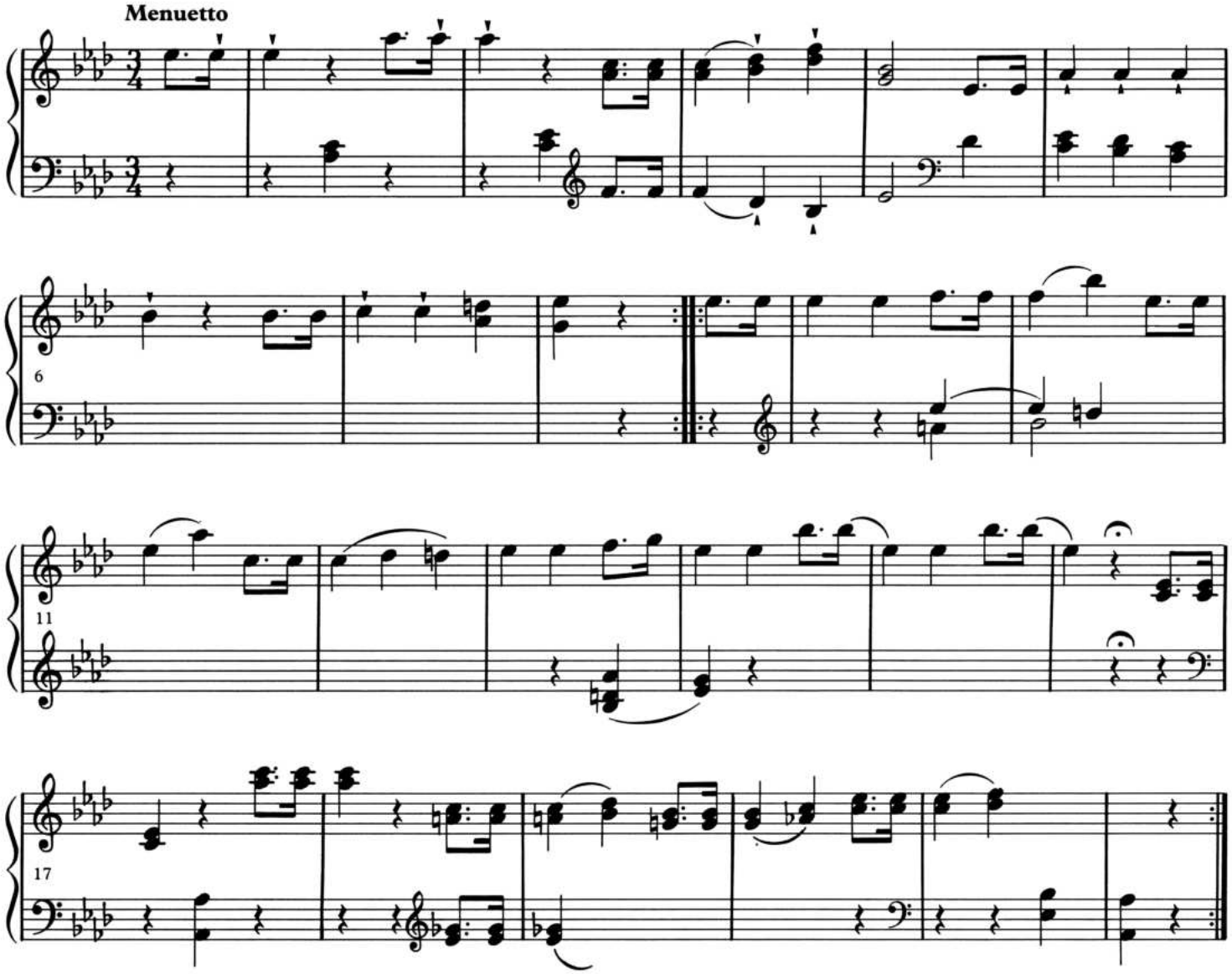


EXAMPLE 53s

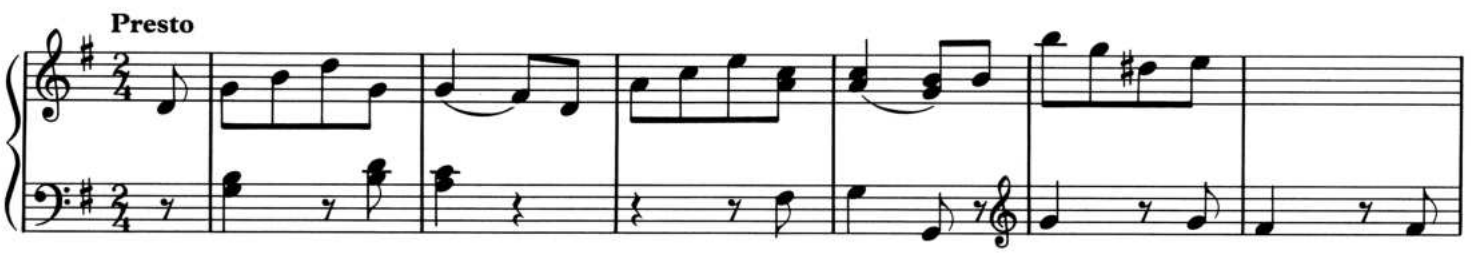


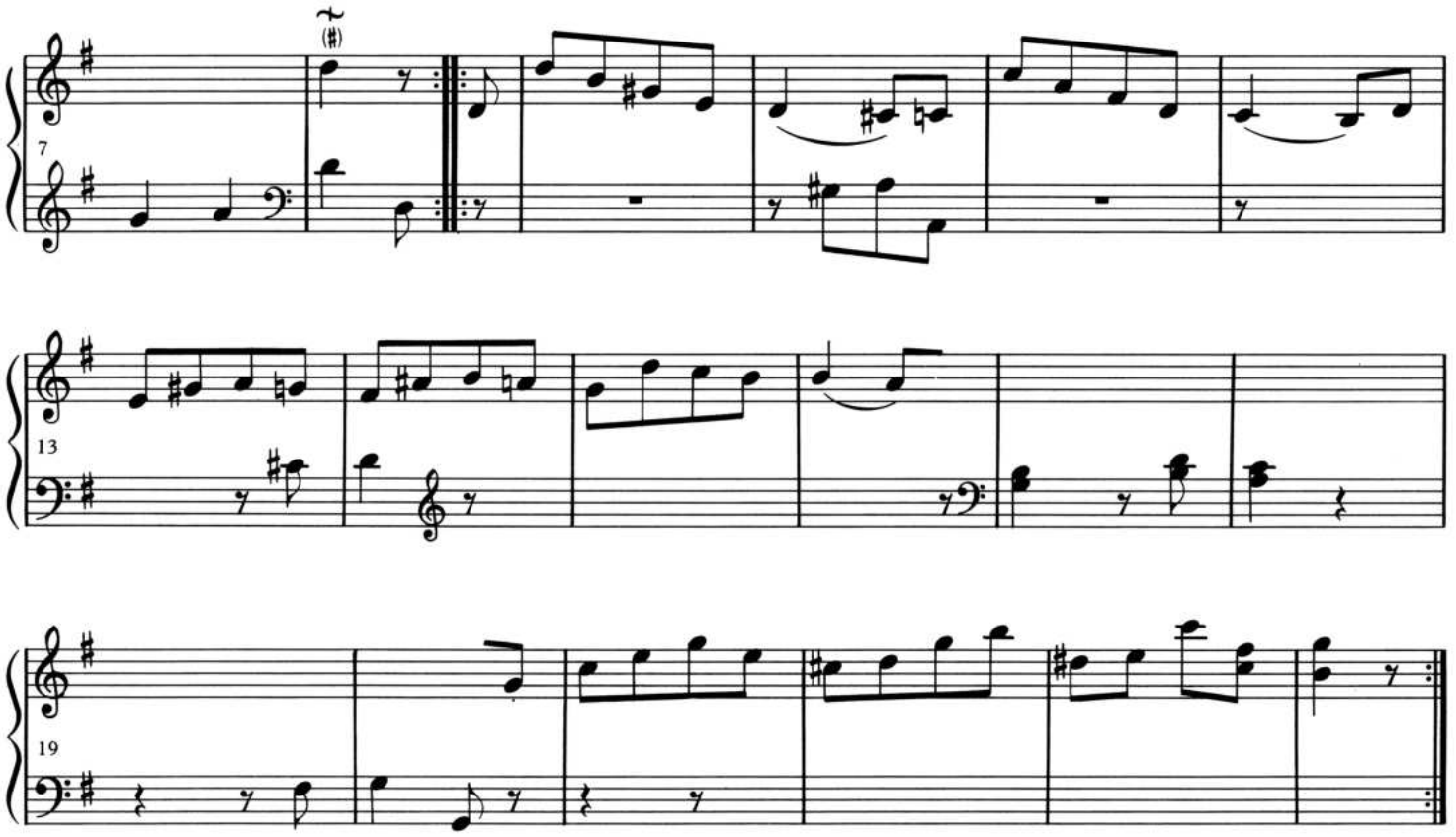
Exercise 3 A list of sources is supplied on p.82 to enable you to compare your workings with the originals.

(a) Complete the given outline of the following passage from a keyboard sonata by Haydn.

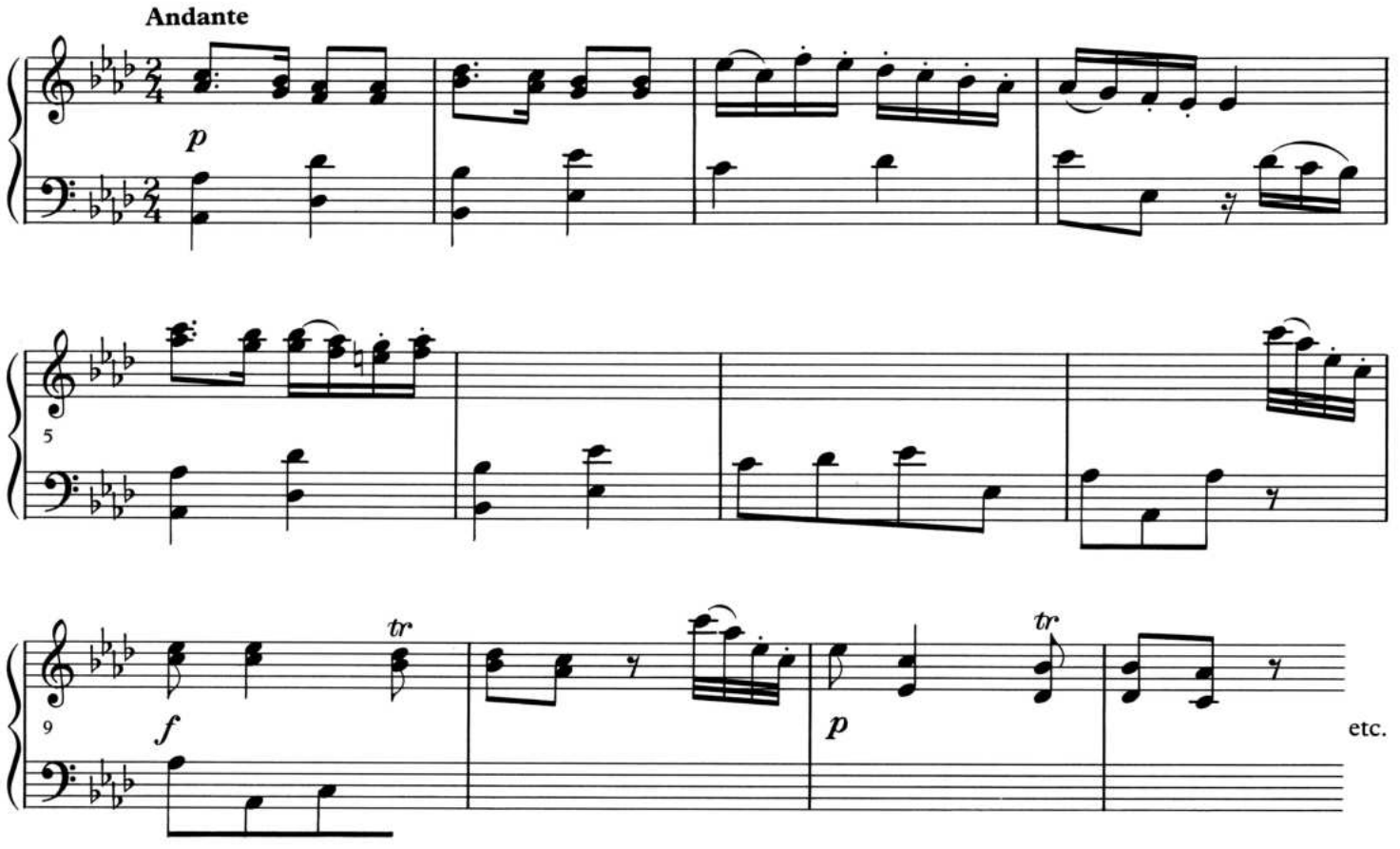


(b) Complete the given outline of the following passage from a keyboard sonata by Haydn.

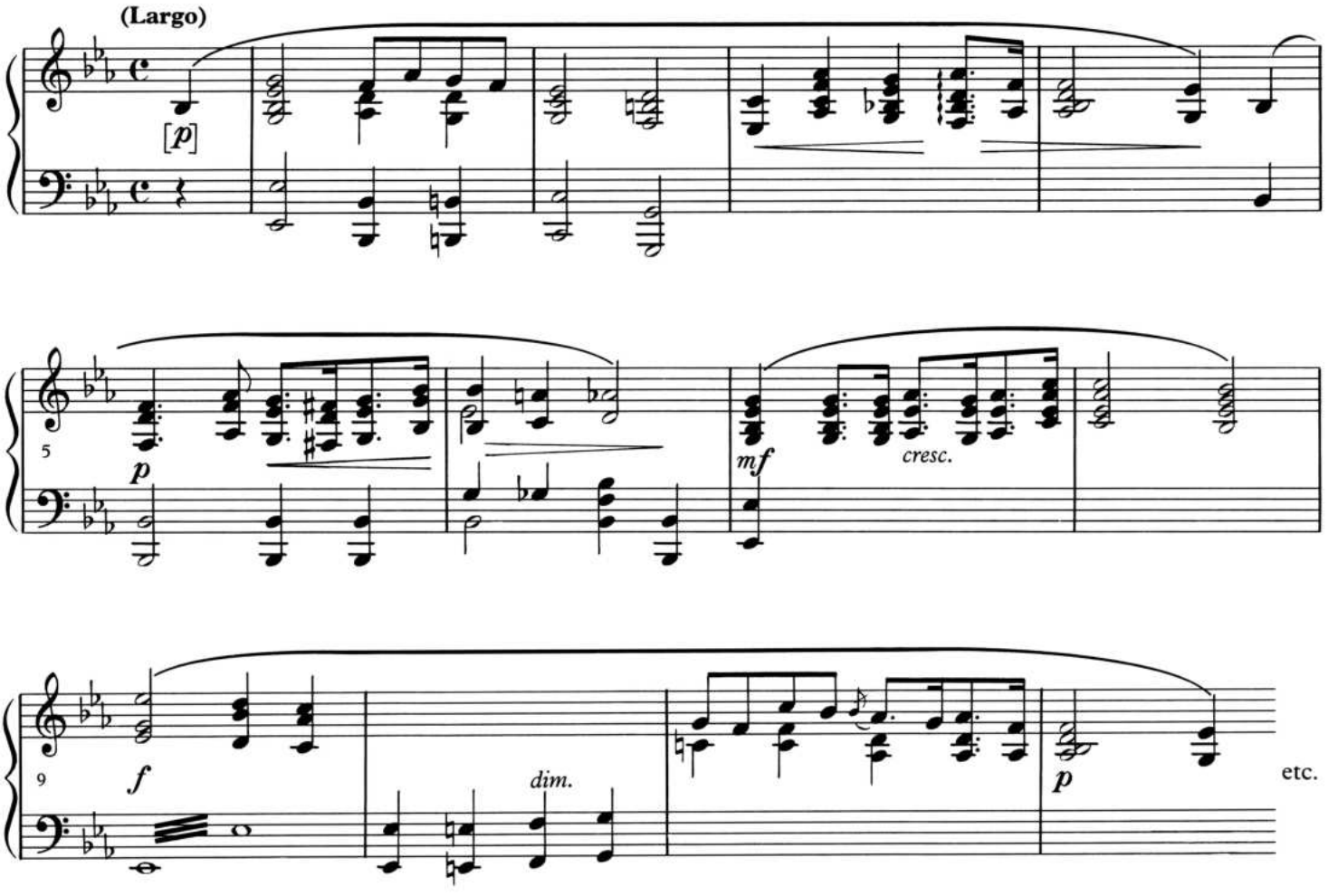




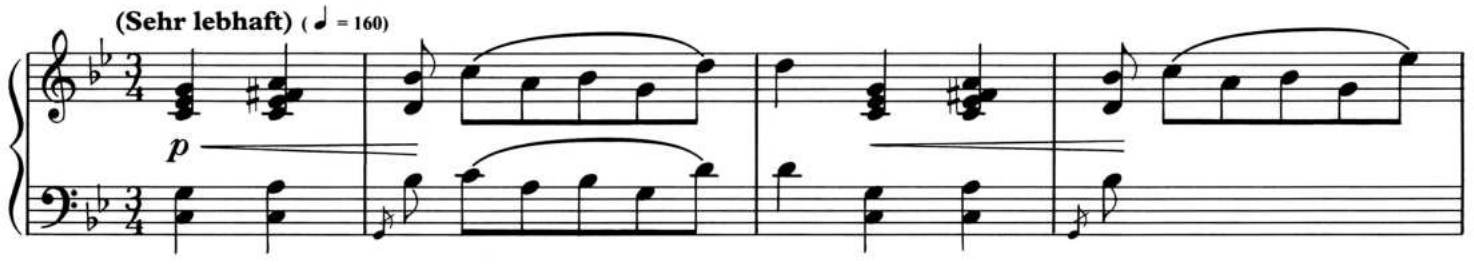
(c) Complete the given outline of the following passage from a piano piece by Beethoven.

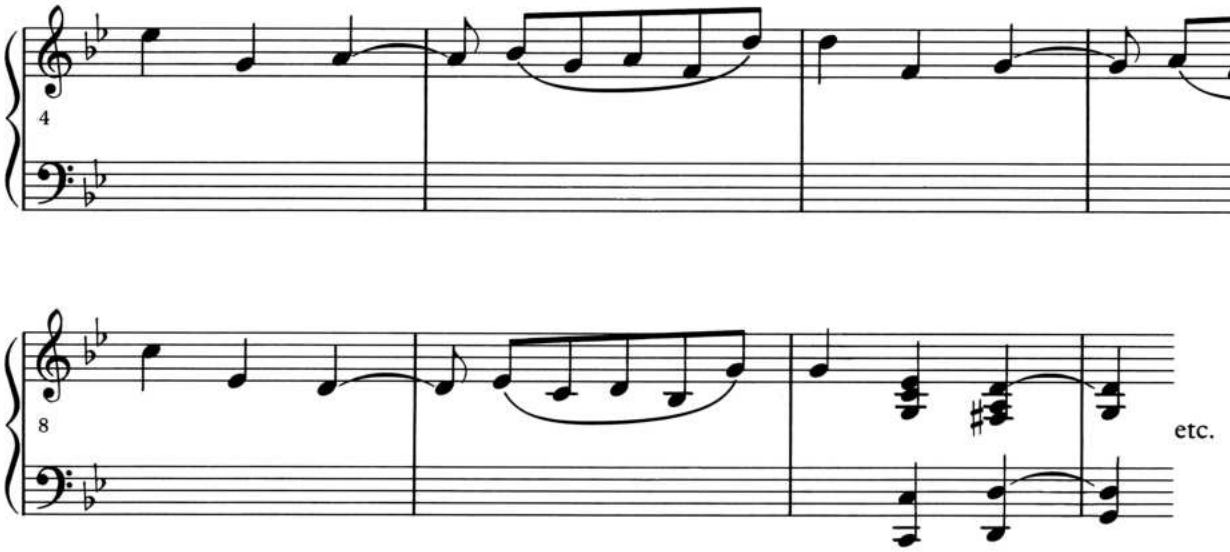


(d) Complete the given outline of the following passage from a piano piece by Chopin.

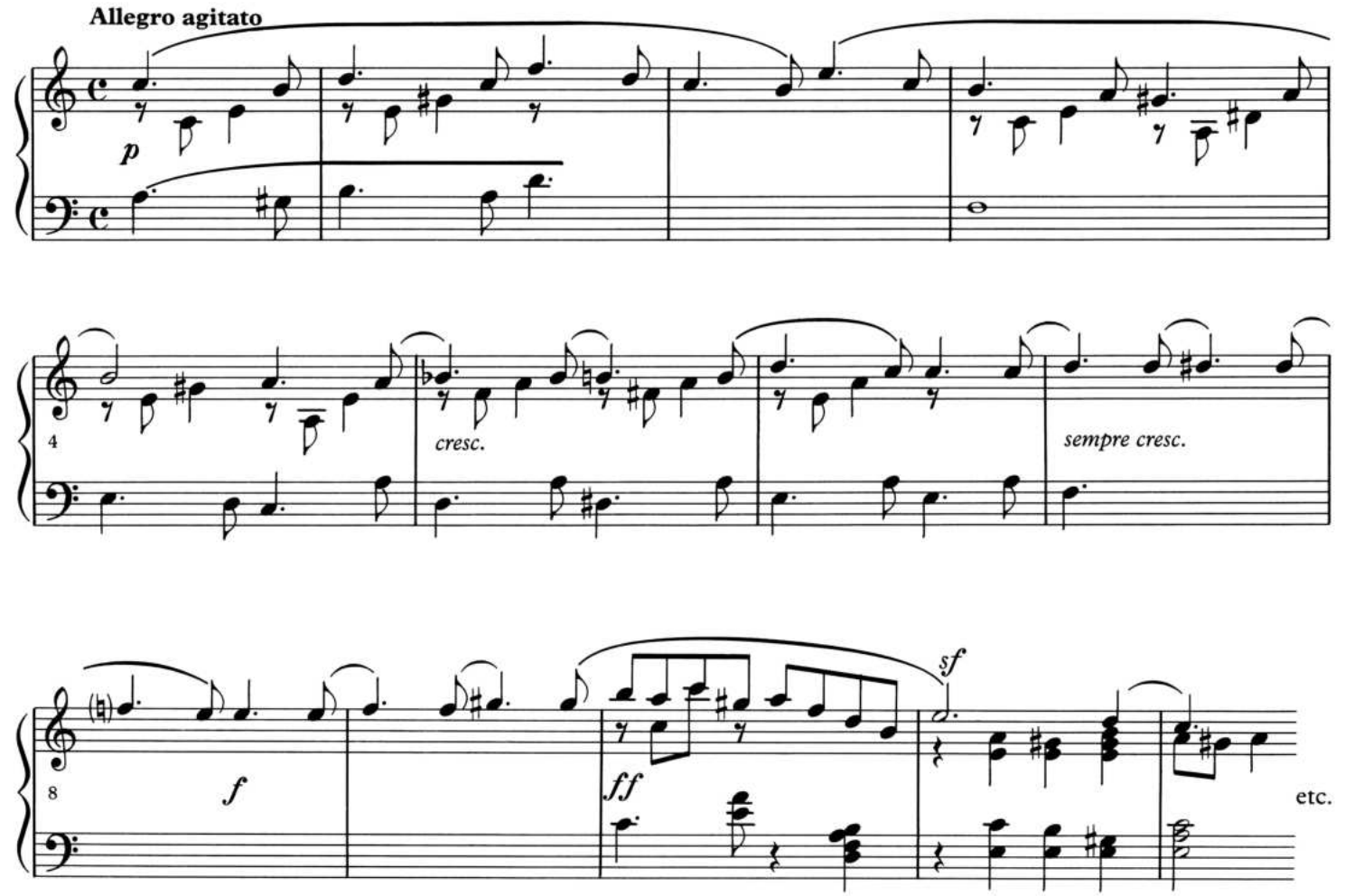


(e) Complete the given outline of the following passage from a piano piece by Schumann.

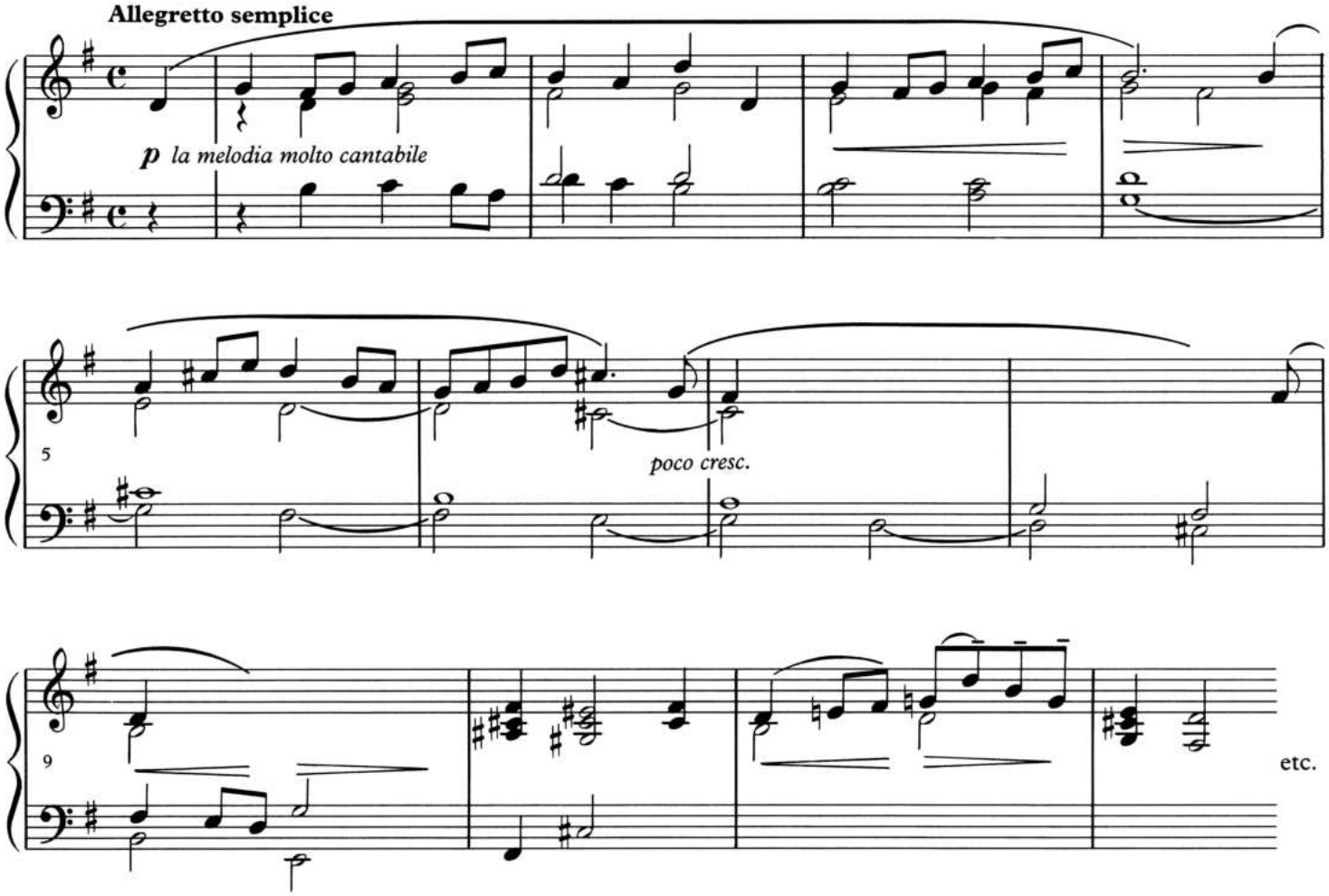




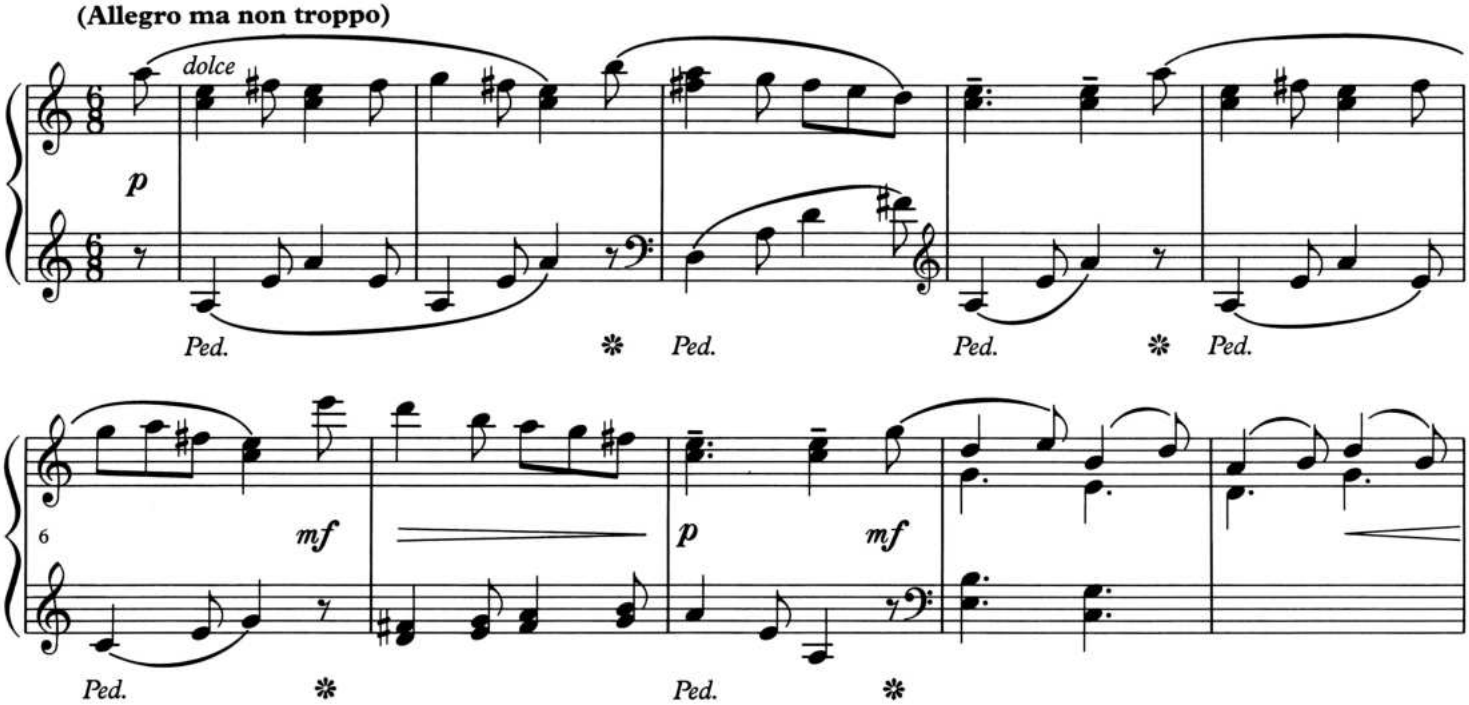
(f) Complete the given outline of the following passage, adapted from a piano piece by Mendelssohn.

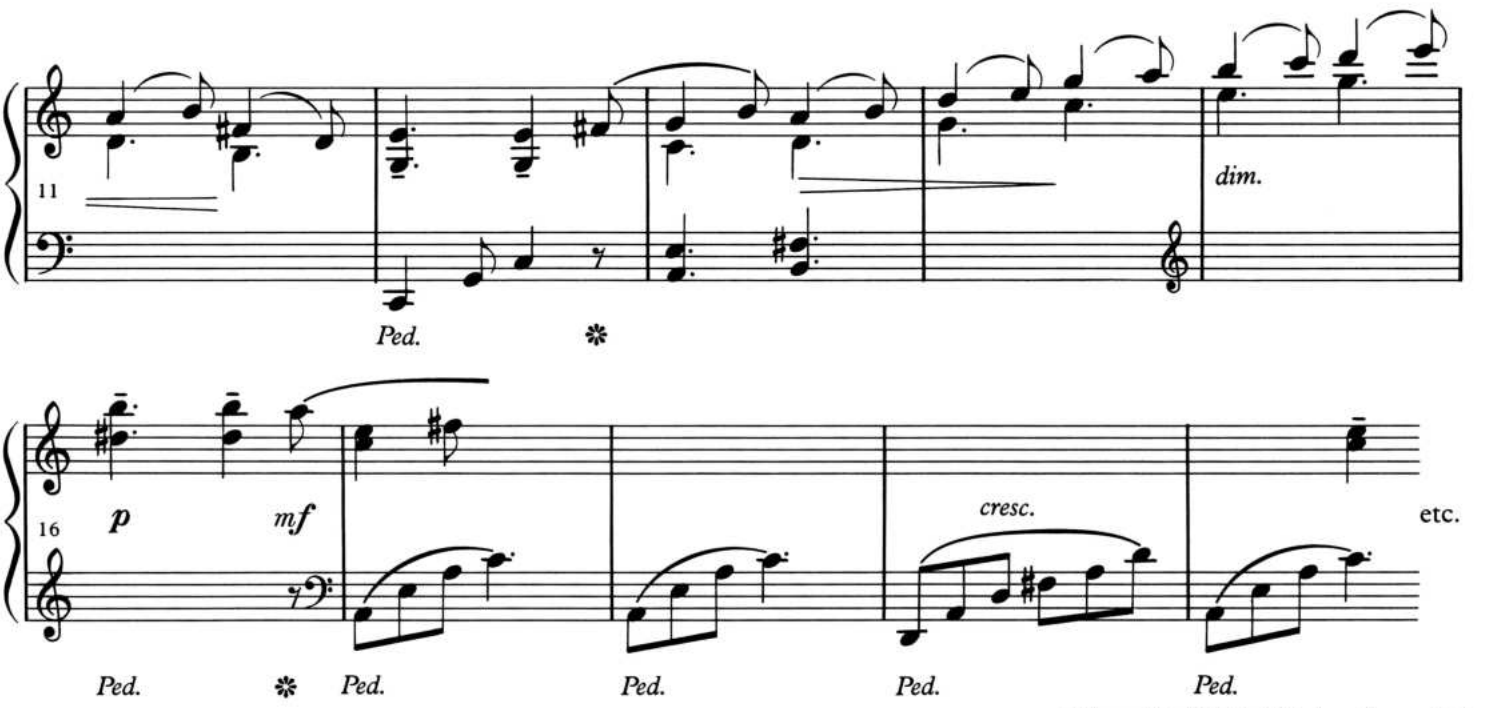


(g) Complete the given outline of this first part of a piano piece by Grieg.

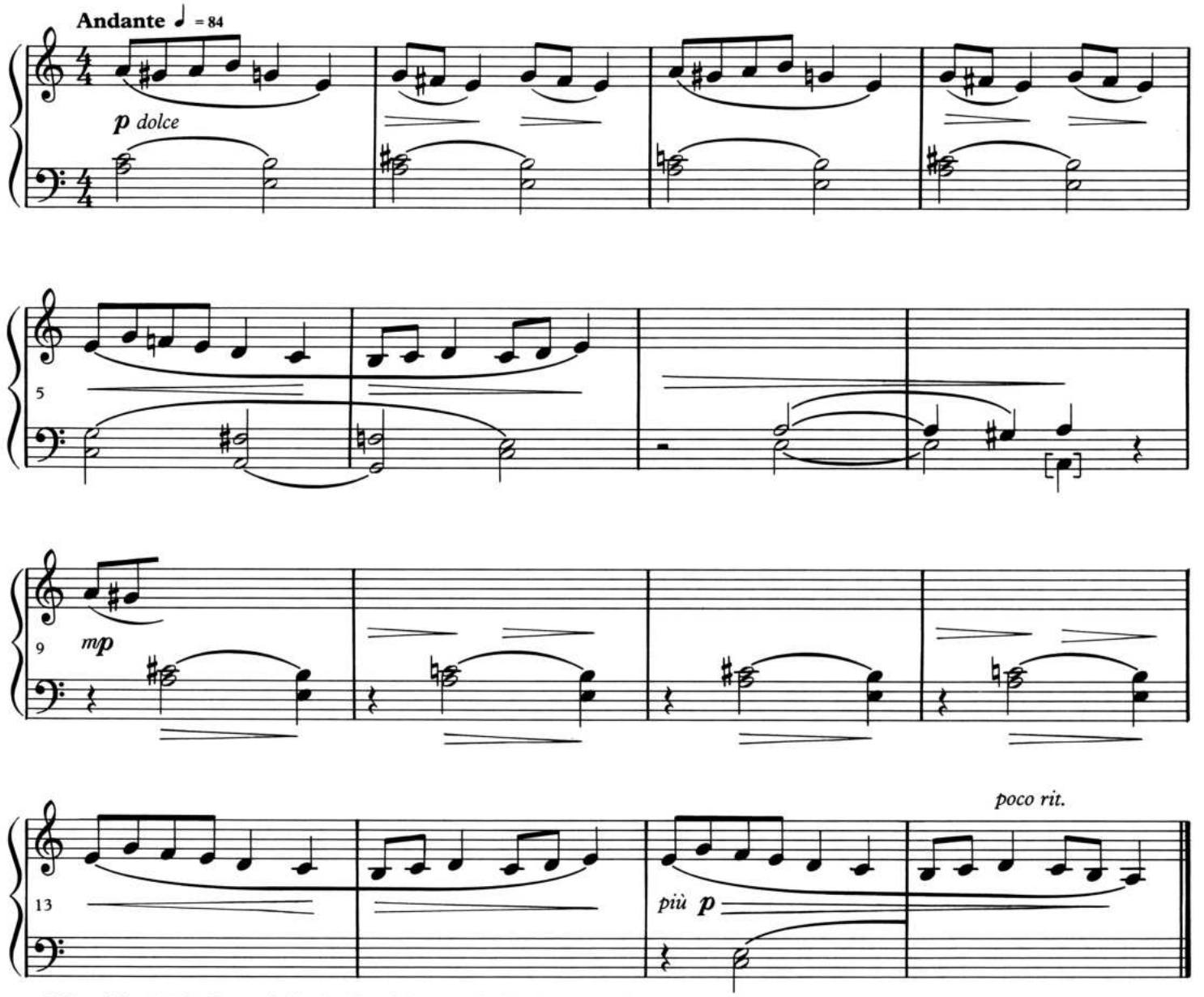


(h) Complete the given outline of the following passage from a piano piece by Frank Bridge, composed in 1921.

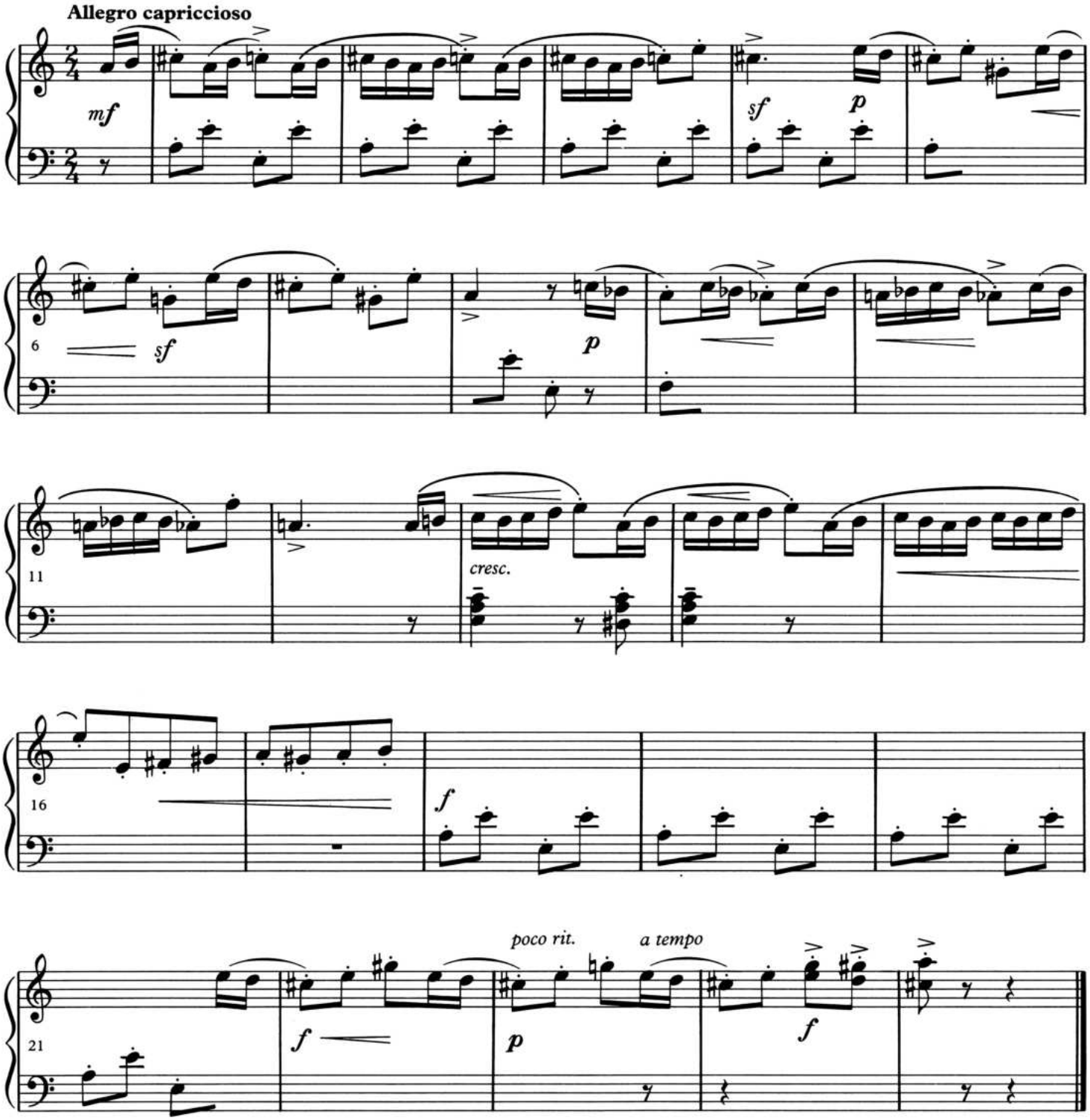




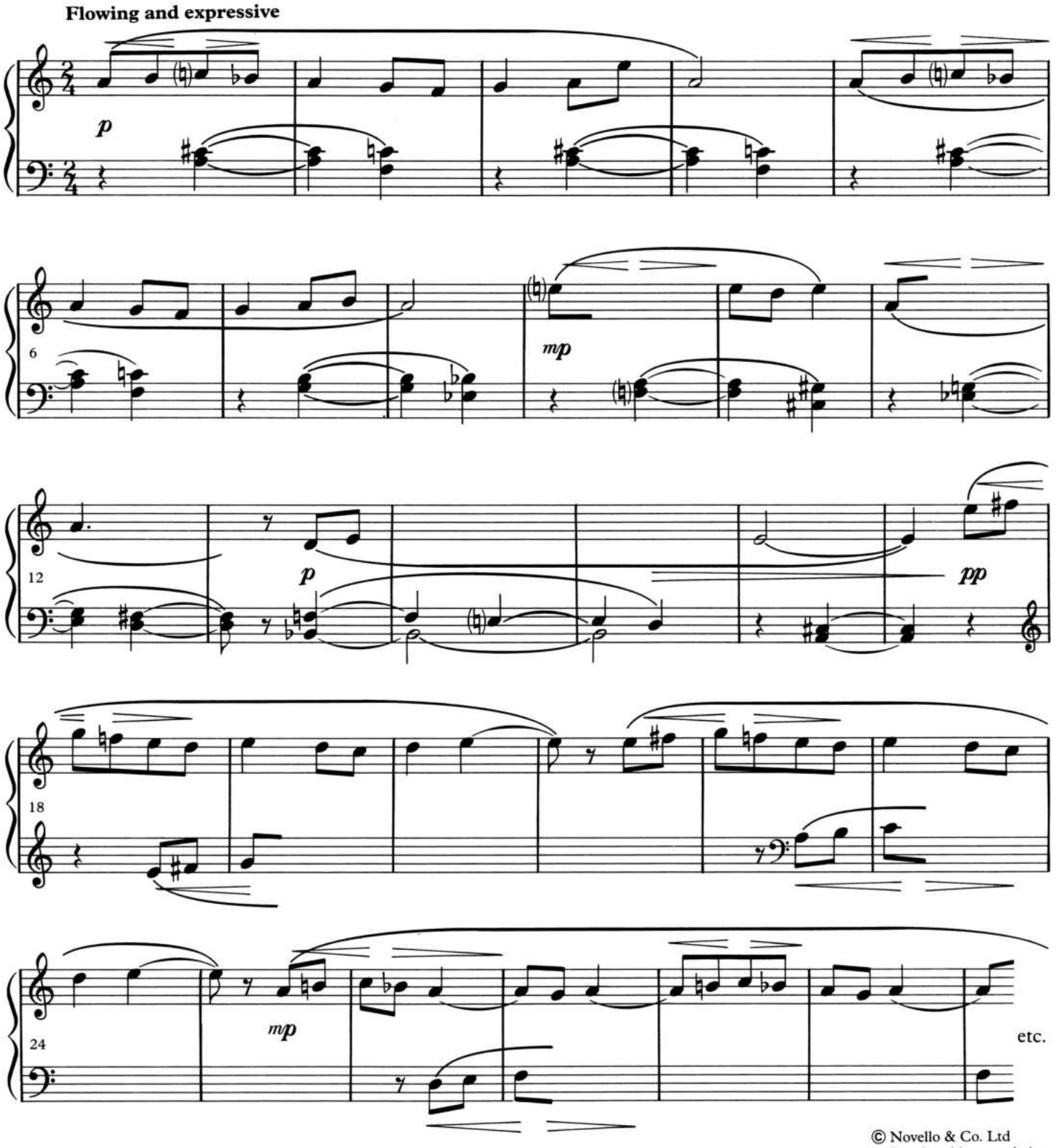
(i) Complete the given outline of this short piano piece by Bartók.



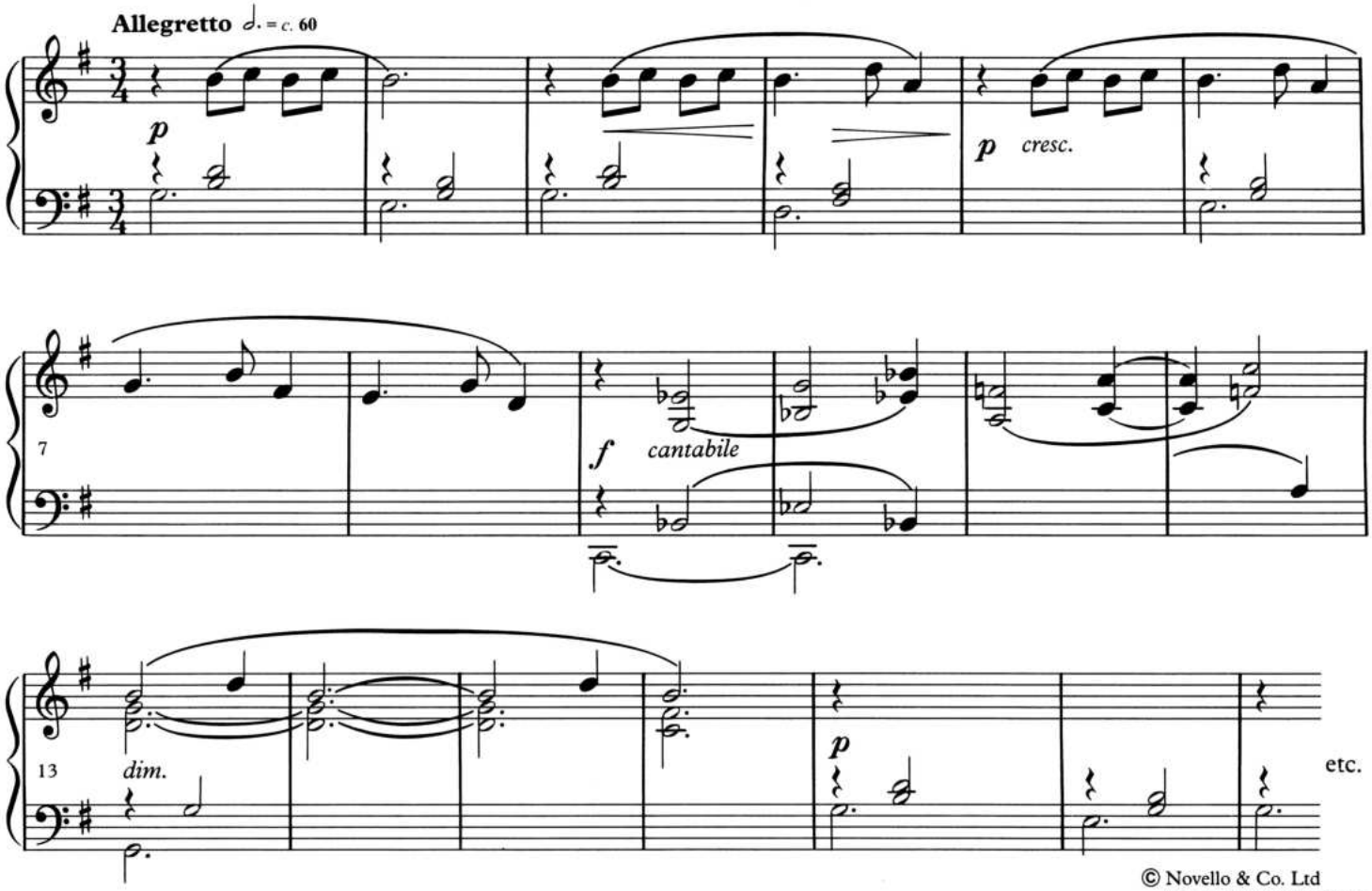
(j) Complete the given outline of this piano piece by the 20th-century Russian composer Kabalevsky.



(k) Complete the given outline of the following passage from a piano piece by Kenneth Leighton, composed in 1967.



(l) Complete the given outline of the following passage from a piano piece by John McCabe, composed in 1982.



List of sources for Exercise 3

(a) Haydn, Sonata in A♭, Hob.XVI/43, 2nd movement (Minuet)
(b) Haydn, Sonata in G, Hob.XVI/27, 3rd movement (Finale)
(c) Beethoven, Sonata No.2 in F minor, WoO 47, 2nd movement (Andante)
(d) Chopin, Largo, Op.posth.
(e) Schumann, *Kreisleriana*, Op.16 No.5
(f) Mendelssohn, Song without Words, Op.85 No.2
(g) Grieg, 'Dank', Op.62 No.2
(h) Bridge, *Miniature Pastorals*, Set 2, No.6
(i) Bartók, 'Sorrow', No.7 from *For Children*, Vol.2
(j) Kabalevsky, 'The Clown', Op.39 No.20
(k) Kenneth Leighton, 'A Sad Folk Song', No.5 from *Pieces for Angela*, Op.47
(l) John McCabe, 'Champagne Waltz', No.3 from *Afternoons & Afterwards*

*Example 53i is by Kabalevsky.

D Melodic composition

In the Grade 8 examination you will be asked to compose a melody for a specified instrument, using a given opening. As at Grade 6, you will be given the choice between extending an opening that implies melodic writing of the kind to be found in music from the 18th and 19th centuries, and extending a specially written opening in a more modern style. The syllabus builds on work you have carried out at the earlier grades, and assumes that you now have a thorough understanding of the principles of melodic construction discussed in *Music Theory in Practice*, Grades 5, 6 and 7. Before working through Exercises 4 and 5, it is *essential* that you revise the relevant sections of the earlier books, studying all the given examples.

The aim of the Grade 8 syllabus is to extend your technical control in the development of musical ideas. In general, knowledge of compositional styles outside those explained in detail in *Music Theory in Practice*, Grades 6 and 7, is not required. However, it would be wise for you to explore some of the systems devised by 20th-century composers for the organisation of rhythm and pitch. The more commonly used of these systems (e.g. the 12-note method, modes of limited transposition) are outlined in *AB Guide*, Part II; their practical application is considered in the sub-section below on melodic composition in more modern styles. With regard to tonal melodic writing, it is unnecessary to comment further on general stylistic matters. Instead, a few examples of possible workings are discussed to illustrate how the examination tests might be approached.

Your workings will be judged on their potential for performance. At this grade, the examiners will expect greater resourcefulness in the idiomatic use of instruments, and total accuracy in the notation of pitch and rhythm. They will also look for an interesting and coherent musical structure which is developed effectively from the given opening.

The advice given below is directed towards the examination requirements. It is hoped, however, that you will not see the examination as an end in itself, but will go on to apply the knowledge you have gained and the technical skills you have been developing since Grade 5 to some free composition of your own.

Tonal melodic composition

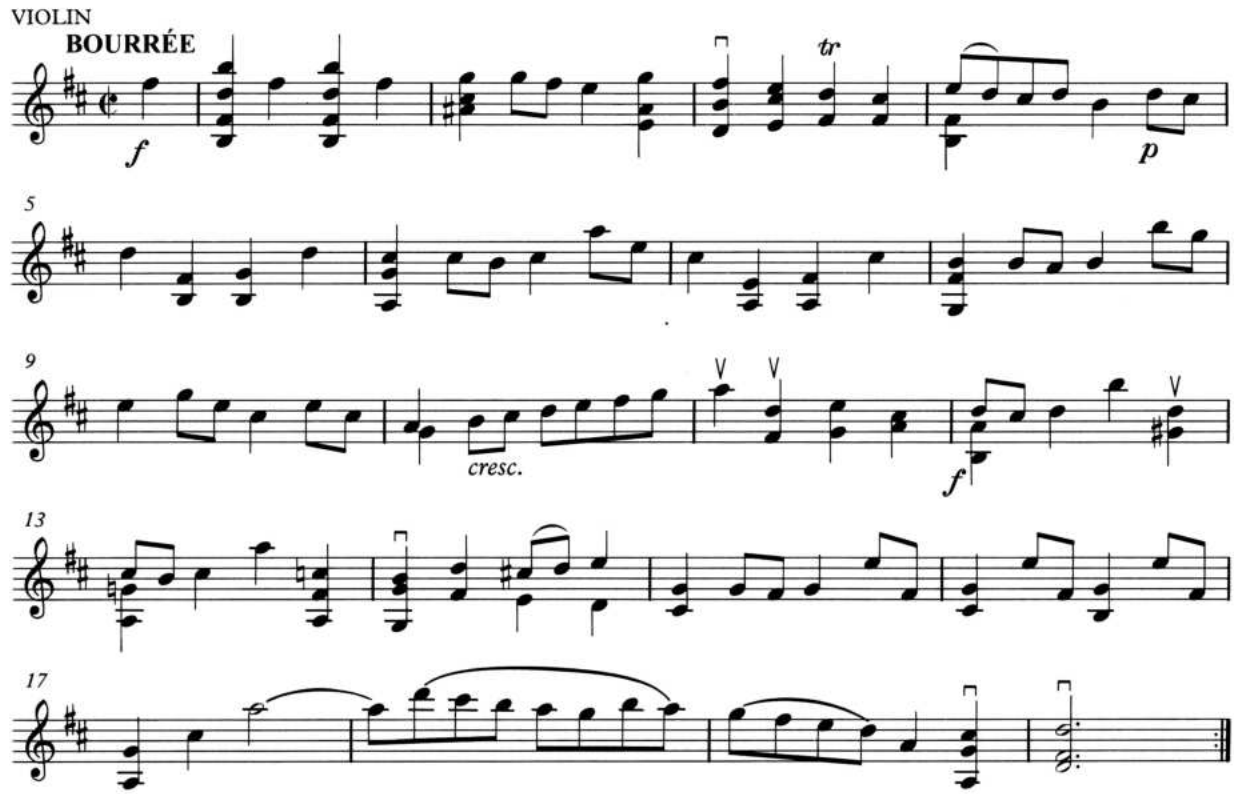
As you can see from Exercise 4 below, the questions in the Grade 8 examination will be broadly similar to those at Grade 6. However, one important difference is that at Grade 8 the instructions will not *require* you to include any specific modulation or modulatory scheme in your completed melodies. This does not imply, of course, that they should necessarily remain in the home key throughout. It is up to you to decide what modulations should be included and how much emphasis they should receive within the structure as a whole. You will need to give careful thought to this aspect when you are planning how to continue the given opening. At least one modulation should normally be included in each of your compositions; in some cases, it would be quite appropriate to make two or three temporary key changes. Clearly, the effectiveness of any modulation will be determined by the degree to which it is integrated within the composition and by its appropriateness to the style implied by the given opening. For example, it would be quite out of keeping for a Baroque binary dance movement to modulate to the flattened leading-note minor at the first double bar, whereas it is not inconceivable that such a

modulation could occur (perhaps as part of a harmonic sequence) in a minor-key composition from the second half of the 19th century. Nor should you cram your work with so much modulatory material that the home key is obscured or devalued. By now, you should be sufficiently familiar with music from the 18th and 19th centuries to be able to decide what modulations would be most likely and/or suitable in each of the questions in Exercise 4.

In order to change key effectively, you will need to build your melodies over a firm harmonic foundation. The chords you have added to your harmonic vocabulary since Grade 6 include diatonic secondary 7ths, diminished 7ths, the Neapolitan 6th, the augmented 6ths, and various other chromatic chords. These chords may be used to enrich your melodic writing in a diatonic context, but may also play a part in making your modulations convincing. Again, stylistic considerations will help determine which chords might be introduced, and in what situations.

It is perhaps worth remembering that the underlying harmonic framework cannot be shown clearly unless there are sufficient notes in the melodic line. Too little activity in relation to the metrical pulse may result in your melody feeling rather static; furthermore, the harmonic progressions may seem ambiguous and unfocused. You may wish, for example, to show your understanding of Baroque musical style by including suspensions in your melodic writing. Unless any 'suspended' notes are seen to be in conflict with the surrounding harmony, they may not be very effective. To illustrate this point, and to show how a monophonic line can outline, and develop from, the underlying harmonic progressions, here are two passages from Partita No.1 for unaccompanied violin by J.S. Bach. Ex.54 shows the first part of the Bourrée.[1]

EXAMPLE 54

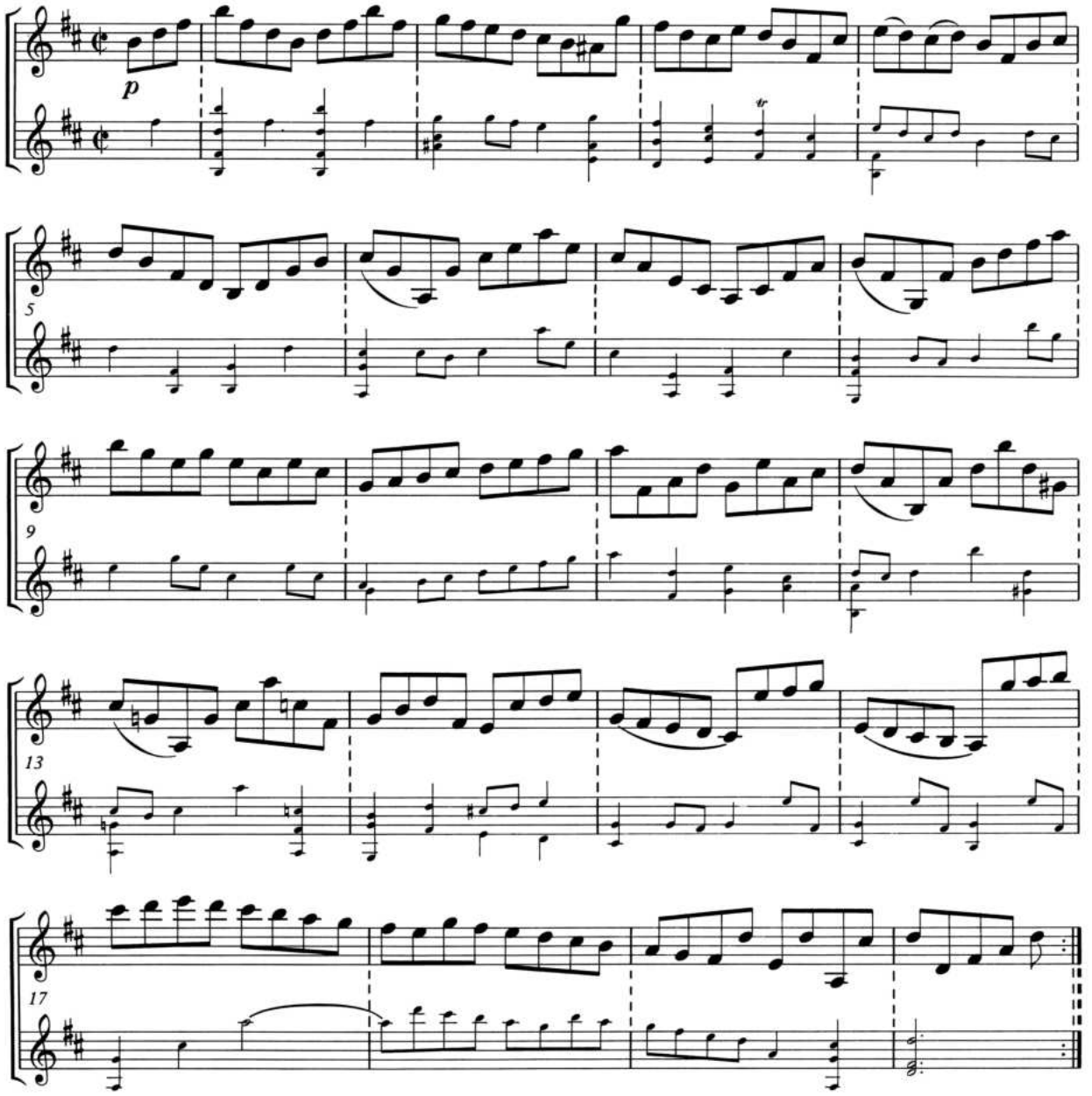


[1] In this section, the examples and exercises are intended for performance; consequently, bowings, marks of articulation and phrasing, and dynamic indications have been added where appropriate.

The melodic line is supported for much of the time by chords and 'part-movement' which give a more or less complete harmonic scheme.[1] Note particularly the presence of non-harmony notes, such as the appoggiatura in bar 4, and the suspensions in bars 8 and 12. At first sight, the F♯ on the first beat of bar 8 may appear not to be resolved; the note of resolution, E, is placed in the higher octave, at the start of the next bar. Such relaxation in the normal conventions of part-movement may frequently be found in music for solo instruments from this period. Within the Partita, the whole of the 68-bar Bourrée is then varied and embellished to form a linked movement, called a **Double**.[2] For ease of comparison, the opening section of the Double is printed in Ex.55 above the corresponding section of the Bourrée. Examine carefully how the broad melodic contours of the original are maintained, and how the harmonic scheme, *including the non-harmony notes*, is suggested by the more animated single part.

EXAMPLE 55

VIOLIN

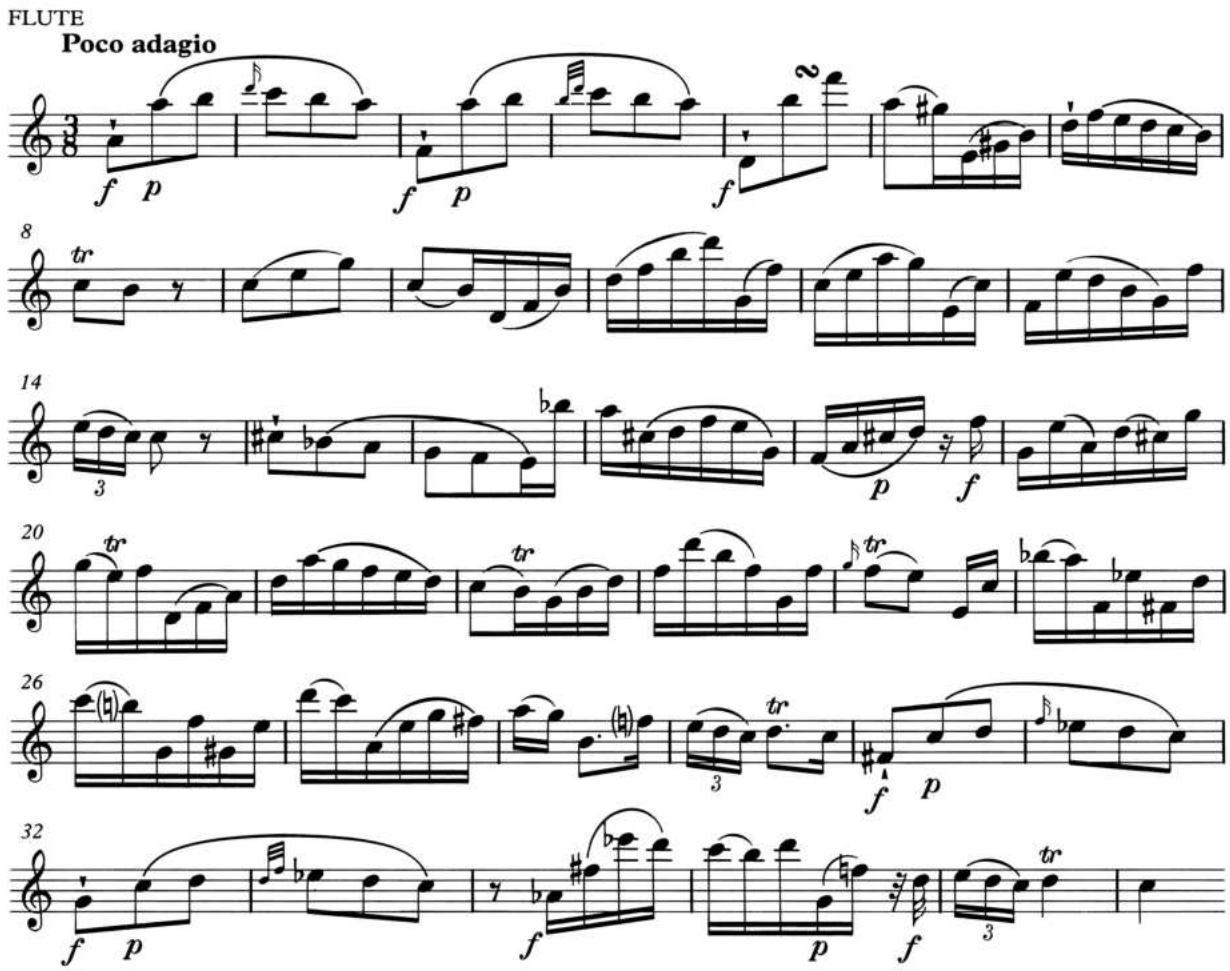


[1] You are not expected to write in such a fully harmonic style, although you may include double-stopping in your melodic compositions for string instruments if suitable opportunities arise, and if you feel confident to do so.

[2] Each movement in this Partita has its own 'Double', an 18th-century French term for movements of this kind.

Wind instruments, which cannot provide their own chordal accompaniment, may use similar methods to imply harmonic progressions and part-movement. Ex.56 shows the first 37 bars of the first movement from C.P.E. Bach's Sonata in A minor for Solo Flute (Wq.132).

EXAMPLE 56

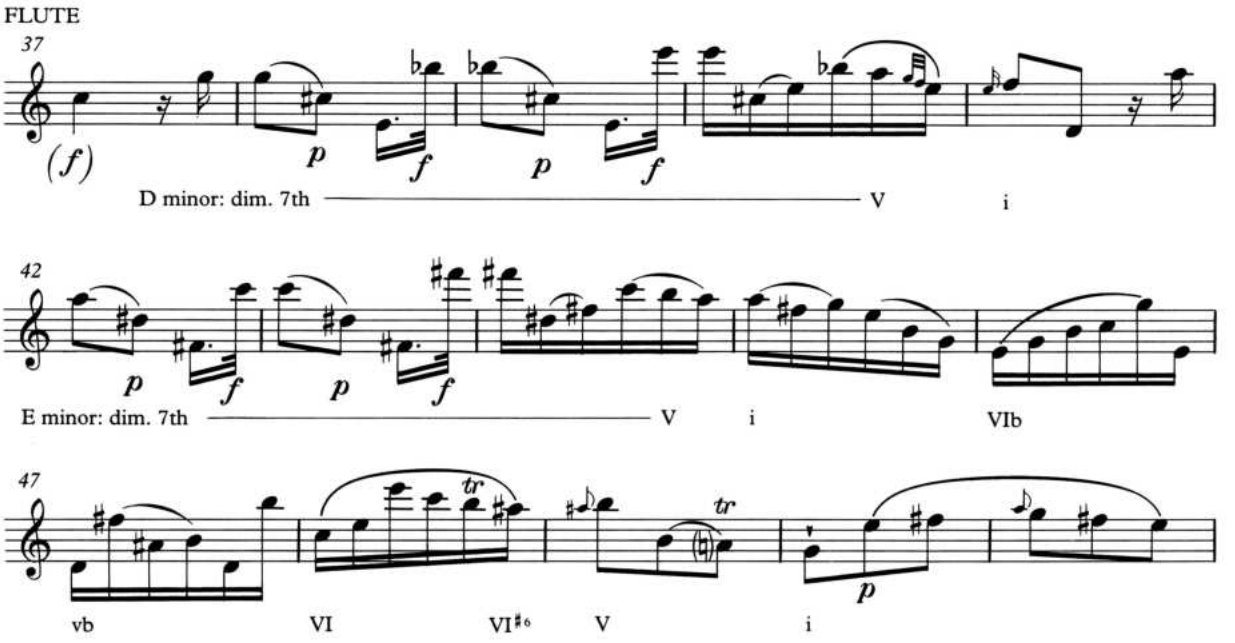


You can see how the use of different registers at the opening of the extract suggests the presence of more than one 'part'. Much of the subsequent development of the material grows from this idea, and from the contrasting group of quicker notes that ends the first phrase (see bars 6 and 7). To help you study and analyse the extract, here are some of the questions you should ask yourself:

1) What material is the source for the start of the second phrase (bars 9 and 10)?
2) What is the purpose of the triplet figure in bar 14, and how is it used later in the extract?
3) What kinds of non-harmony notes are used, and why do they have such an important role?
4) Is there any sequential treatment of the material?
5) What is the cadence in bars 29–30?
6) What is the harmonic progression in bars 34–35?

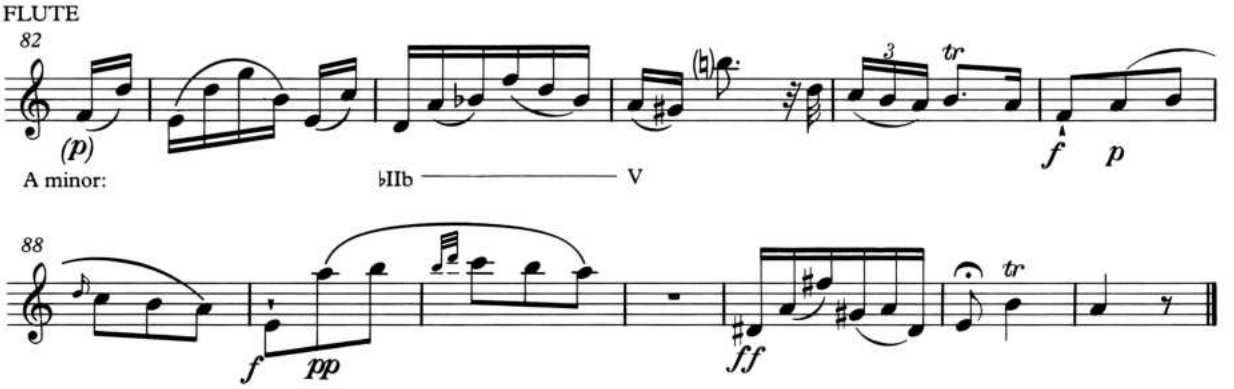
The rest of this movement, which lasts for some 94 bars, develops features found in Ex.56. The basic chord progressions of the next section are shown in Ex.57 opposite. Notice how each diminished 7th harmony is extended over nearly three bars, and how the implied augmented 6th chord in bar 48 makes a strong preparation for the cadence at the return of the opening idea in E minor.

EXAMPLE 57



A typical use of the Neapolitan 6th may be seen towards the end of the movement, prior to the final reference to the principal thematic material (see Ex.58, which begins in bar 82). Note that the pause in bar 93 shows the point at which the composer expected the performer to improvise a brief cadenza. Such a cadenza would be designed to enhance the effectiveness of the end of the movement by increasing the harmonic and motivic activity just before the final cadential trill.

EXAMPLE 58



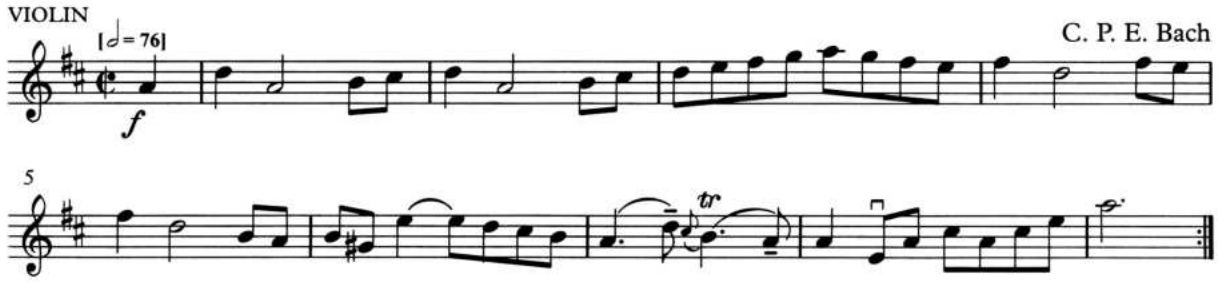
These three extracts from the first movement of C.P.E. Bach's Flute Sonata show how chromatic chords may be used within a diatonic context to give greater flexibility and direction to the harmony. Furthermore, the solo part has been composed with the specific qualities and characteristics of the flute in mind. This style of writing should only be used for appropriate instruments, and only if it can be seen to develop naturally from the given opening.

The discussion and examples so far have been designed to encourage you to use your more advanced knowledge of harmony and of instrumental writing, where this can be justified stylistically. The composer's name (and, in the case of less familiar composers, the dates of birth and death) will normally be shown above each given opening in order to help you write your continuation in an appropriate style. Other advice for the Grade 8 examination will arise during discussion of the worked examples below, which will also provide useful revision of some of the points outlined in *Music Theory in Practice*, Grade 6, Section C.

The examination question for Ex.59 would probably read:

Continue the following opening for a further 12–15 bars to make a complete melodic composition in binary form in the style of a March.

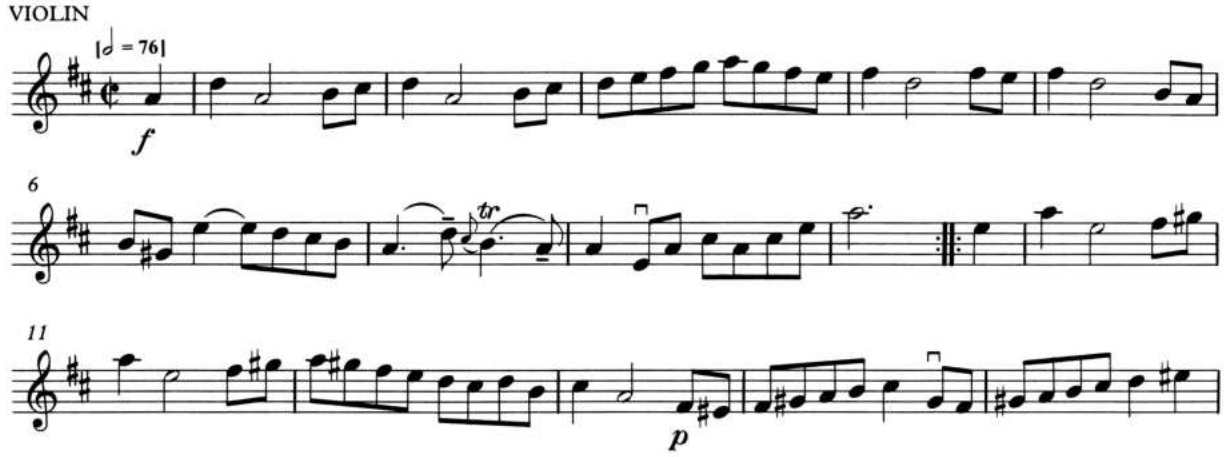
EXAMPLE 59



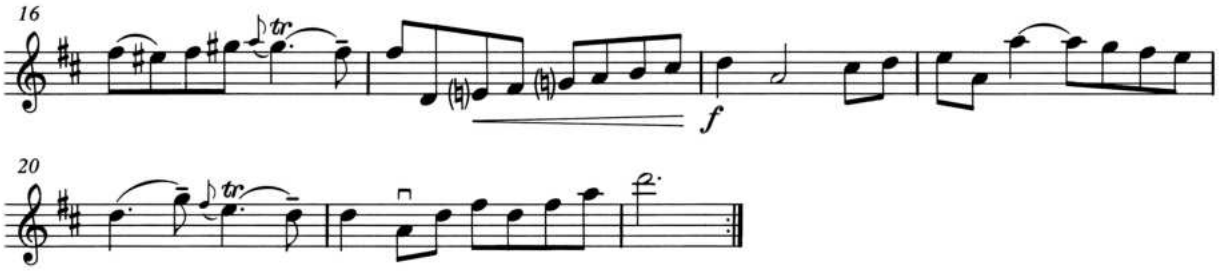
C.P.E. Bach's melodic writing in this case is much less elaborate than that in the Flute Sonata, already discussed. The melody is taken from a keyboard piece, where it is originally accompanied by a simple bass line; it is suggested that the violin would probably be the most appropriate substitute instrument. As with many Baroque melodies, the harmonic implications are made clear by the movement of, and by the directional forces within, the melody itself. Although many genuinely unaccompanied pieces were written during the Baroque period, some of them are too sophisticated and complex for the purposes of the examination. Consequently, the majority of the openings will be taken from works in which they originally appeared with an accompaniment.[1]

When an examination question is framed in the way shown above, the intention is to give you sufficient material to enable you to complete the movement. Study Ex.59 carefully, noting in particular the way the opening motif is developed until bar 7. The phrase lengths are regular, although there is obviously a one-bar extension, almost in the manner of a fanfare, at the end of the section (see bars 8–9). The question asks for 'a further 12–15 bars'; there are many ways in which a second section of this length might be achieved. One of the simplest structures could be built from three 4-bar phrases, plus the expected one-bar extension, making a total of 13 bars. This suggestion may turn out to be nothing more than a useful guide if the actual writing of the melody seems to require other patterns, but it is worth bearing in mind. It seems unlikely that there will be room for more than one key (other than the dominant and tonic) to be established, although temporary modulations must remain a possibility. In a binary-form movement from this period, the second part should complement the first by developing existing features before returning to the home key. Perhaps we are ready to discuss the following possible working:

EXAMPLE 60



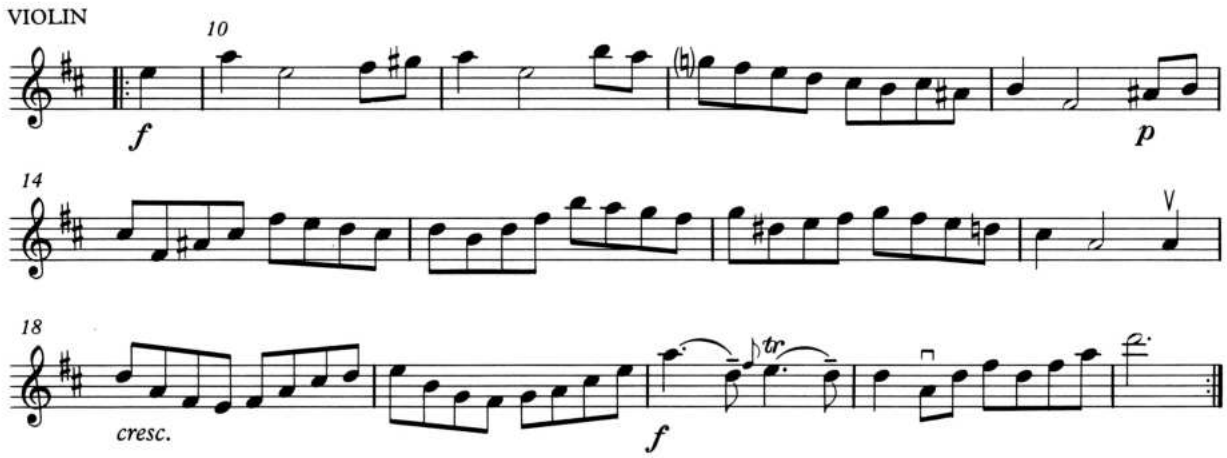
[1] You should nonetheless take every opportunity to study other movements from the unaccompanied solo works quoted in this section.



This version draws heavily on the given material, particularly for its rhythmic framework. The modulations are appropriate, though the return to the tonic in bars 17–18 is more gracefully handled than the move to F♯minor in bar 13. There is some rather feeble sequential writing in bars 14–15. But perhaps the weakest section of the working is the last phrase, where a determined attempt is made to re-use the opening motif (see bar 18). The return of this prominent idea is immediately interrupted by another figure, taken from bars 5 and 6; although this frustrates the expected continuation of the original material, it does provide some welcome relief from the over-reliance on conjunct writing in the previous few bars. The high A in bar 19 produces some feeling of climax (albeit at the wrong part of the phrase); it is then followed, rather unimaginatively, by all the original material simply transposed into the tonic.

Let us see if we can improve on Ex.60.

EXAMPLE 61



The sources for the material in Ex.61 are again obvious (though you should take the trouble to analyse it carefully). The important question is whether or not this material is organised in a musical way to produce a more coherent piece.

The chief improvements over Ex.60 seem to be in three areas:

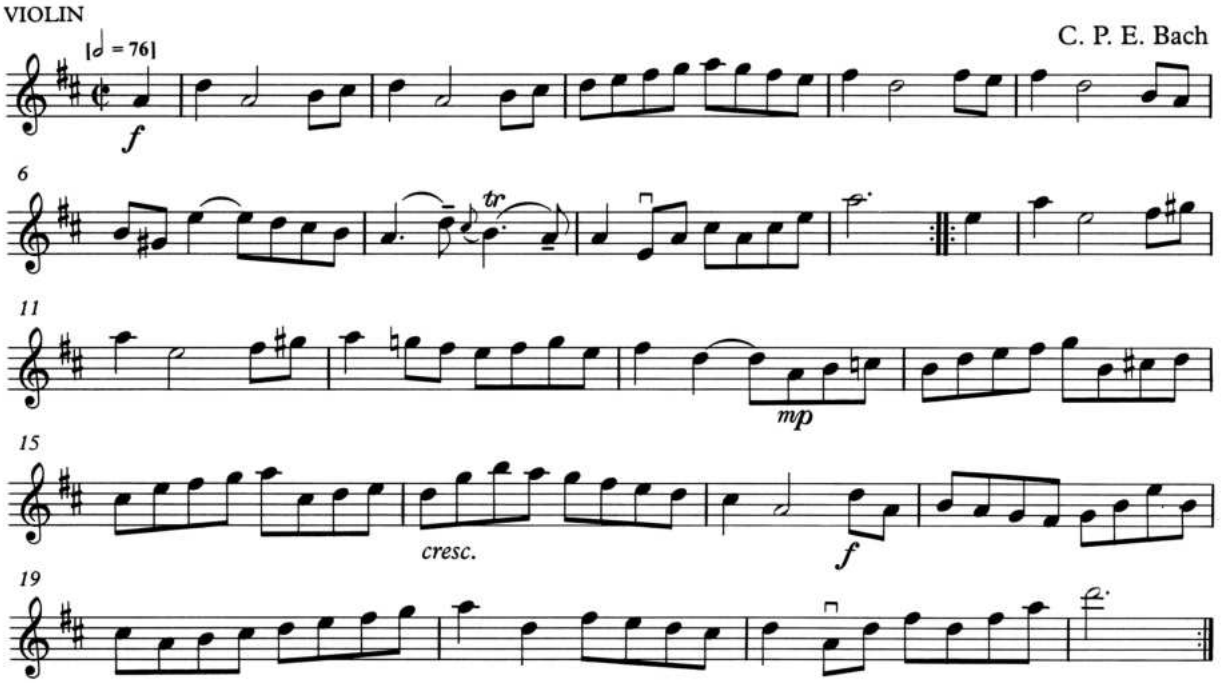
1) the cadencing and modulations are better planned;

2) the necessity for some relief from the rhythms of the first section has been recognised, while at the same time the rhythmic drive has been improved by the more persistent use of quaver movement;

3) the last phrase has a better shape and sense of climax; notice it begins with a developed version of bars 1–2, reaching the high A at a more satisfactory point within the phrase.

Ex.62 on p.90 shows the complete melody of the March, as written by the composer. Make a detailed analysis of the second section and try to decide why the composer chose one route rather than another. For example, why does bar 20 differ so much from bar 7, and why is it nonetheless so effective in its context?

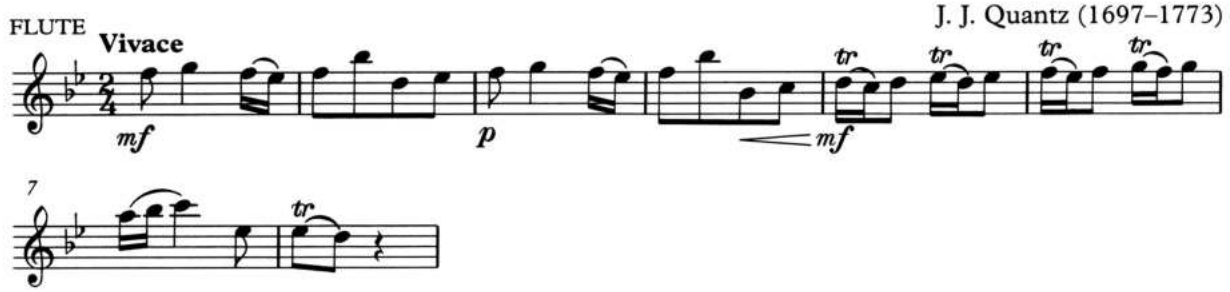
EXAMPLE 62



For Ex.63, which is taken from the last movement of Sonata No.2 for Flute and Continuo by J.J. Quantz, the examination question might be:

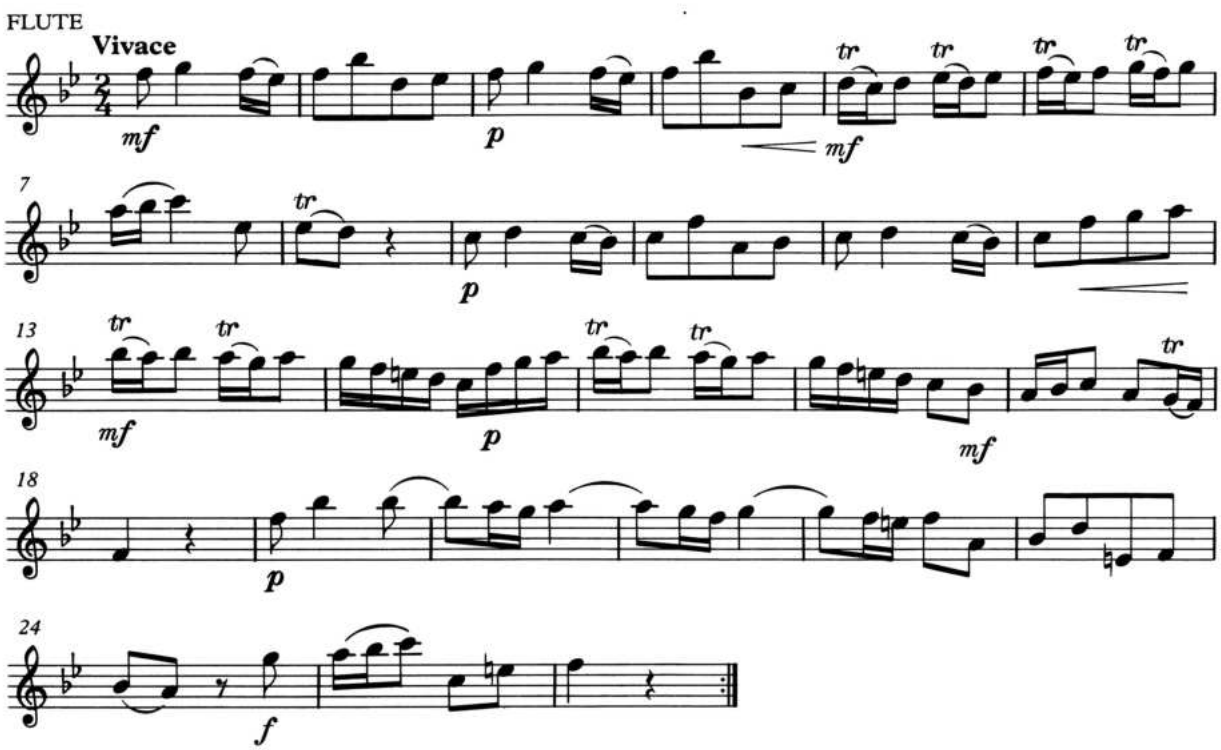
Continue the following opening for a further 20 bars or so to make the first part of a movement in binary form.

EXAMPLE 63



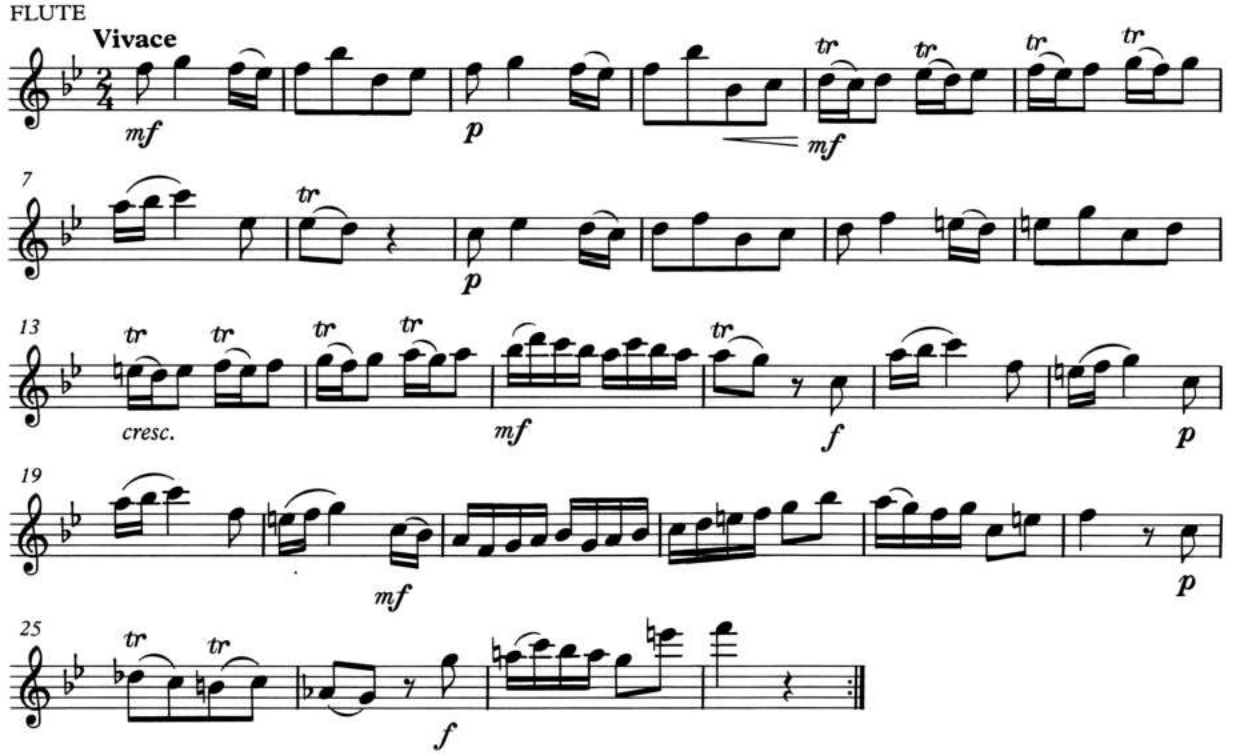
Here is a first attempt at a working:

EXAMPLE 64



Using your experience in analysing melodies, try to detect and assess any weaknesses in Ex.64; try also to decide whether or not this next attempt is more effective and, if so, why.

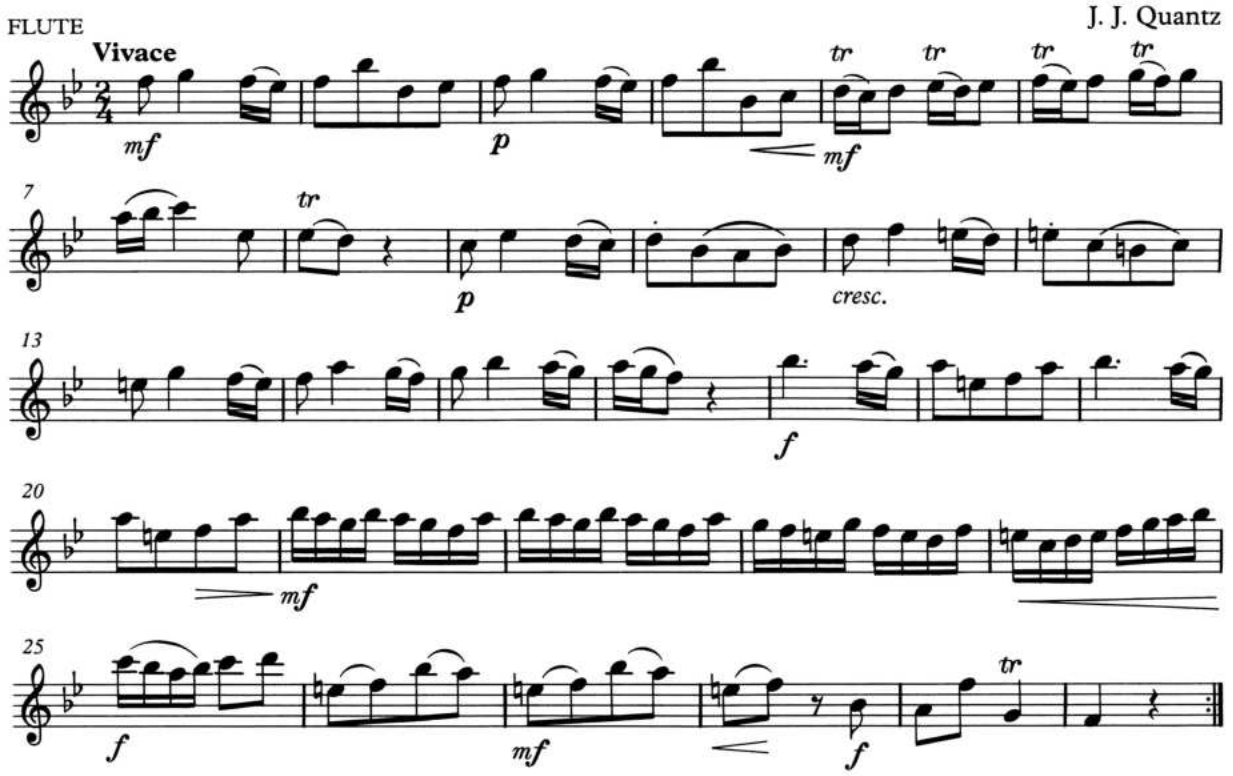
EXAMPLE 65



Notice how both the above workings provide contrasting, though loosely related, material in order to achieve sufficient length. This is a typical feature of Baroque style, used to avoid excessive development and restatement of earlier ideas. In the given opening, bars 1–2 are 'repeated' as bars 3–4, except that the ending is altered in order to vary the pitch and move into the next phrase. Internal repetition of part of a phrase is a common Baroque procedure, the repetition often being coupled with variation in dynamic level. Equally common is the exact repetition of short phrases. With these points in mind, make a close study of the composer's version (Ex.66) and compare it with Exs.64 and 65.

EXAMPLE 66

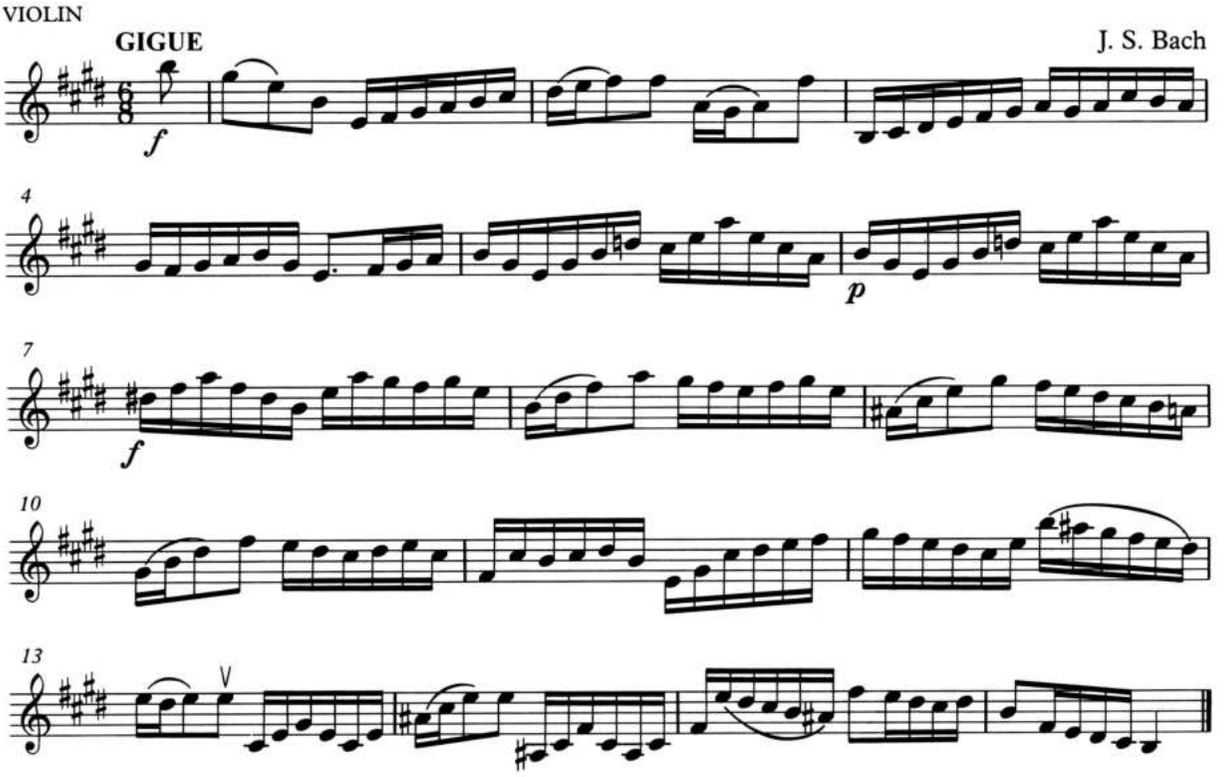
J. J. Quantz



Several of the features already discussed are combined in this next example, which is the first section of the final movement from the E major Partita for unaccompanied violin by J.S. Bach. The instruction for this question might be:

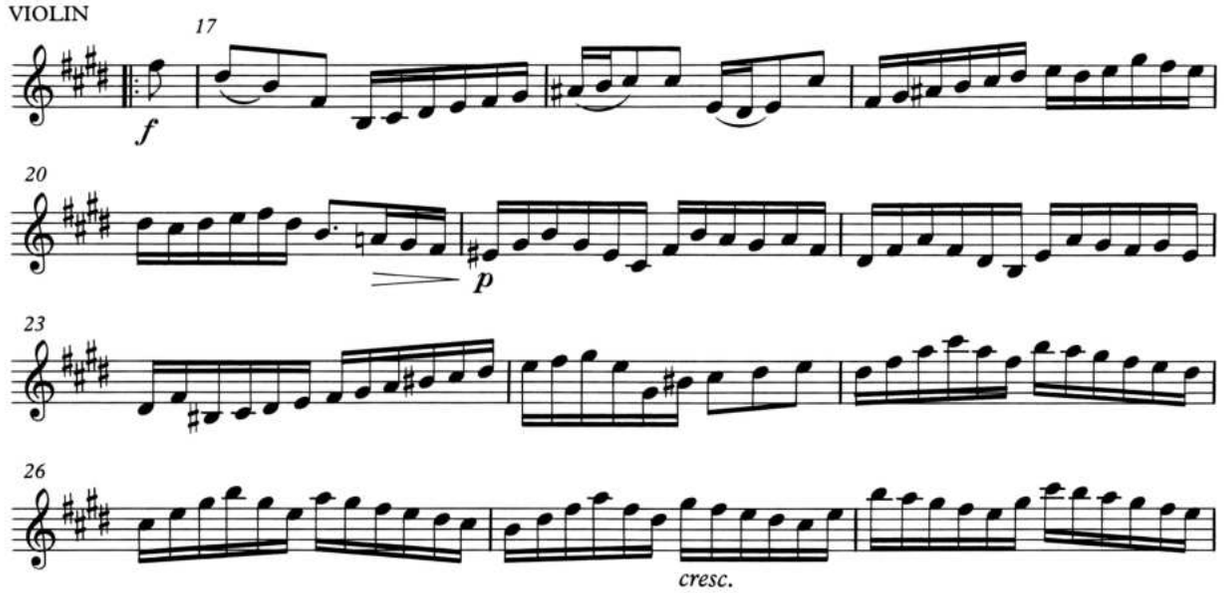
Continue the following opening for a further 16 bars or so to make the complete second section of a Gigue in binary form.

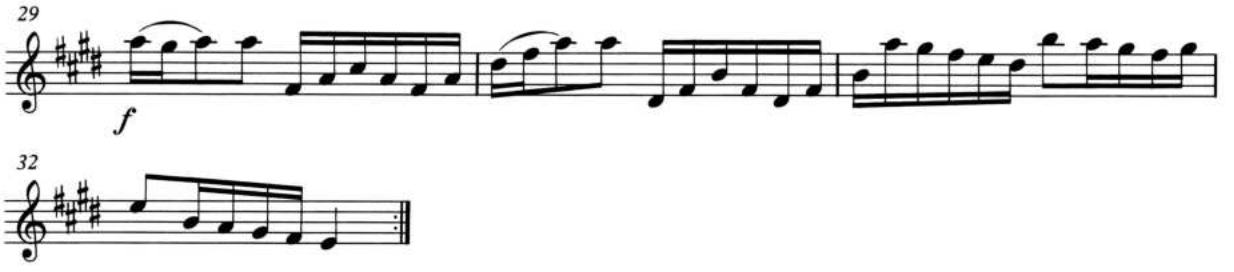
EXAMPLE 67



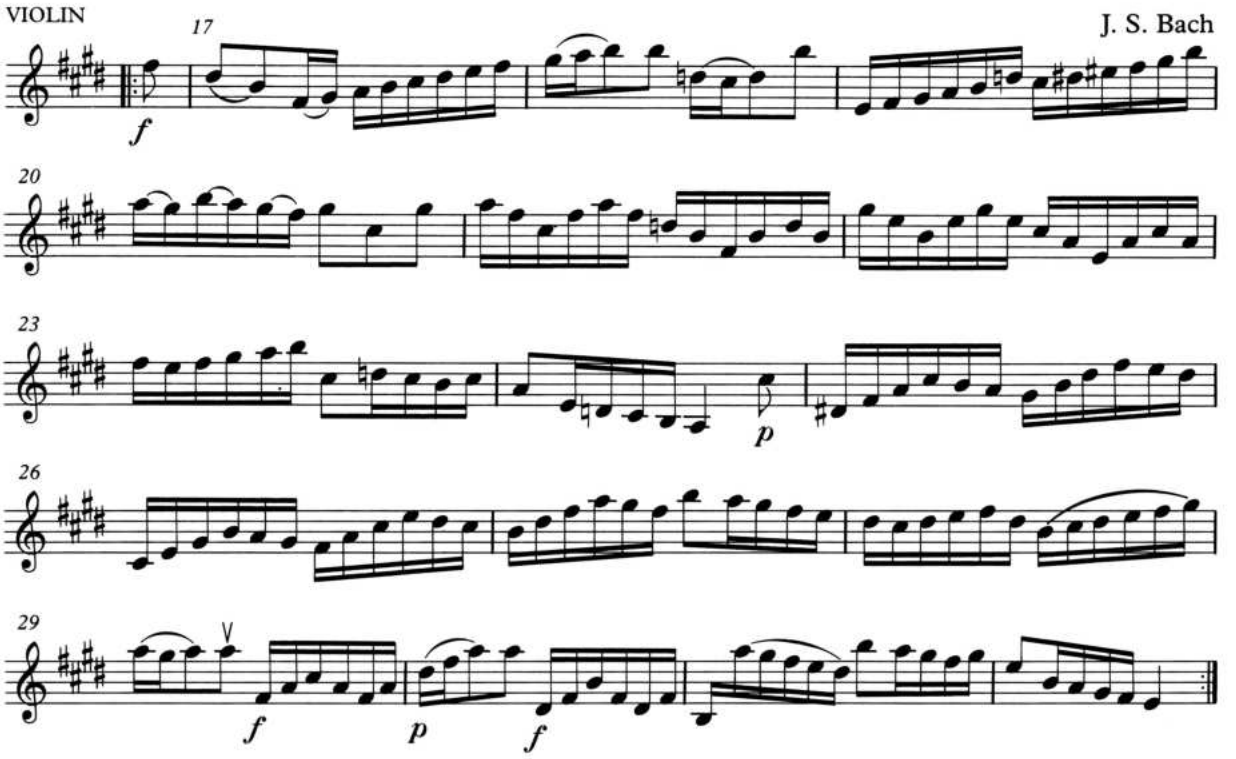
A possible working is shown in Ex.68. Study it and then compare it in detail with the composer's working, shown in Ex.69. Both examples start after the repeat mark at the end of the first section. Notice the way in which Bach gives a better overall shape to the movement by *not* restating ideas from the first section in their exact transposed pitches between bars 19 and 28 (except for the cadential figure in bars 23–24). This makes the restatement in the last four bars (bars 29–32) much more effective in Ex.69 than in Ex.68, where the original material was continued for too long.

EXAMPLE 68





EXAMPLE 69



During the Baroque period, many pieces for unaccompanied non-keyboard instruments were written, partly to provide the instrumentalists with music they could perform for their own amusement. If desired, these same pieces could be performed to a small audience. The changes in musical taste and the trend towards public concerts during the second half of the 18th century meant that composers had less incentive to write pieces for unaccompanied instruments, except in the form of technical studies chiefly intended for private use.[1]

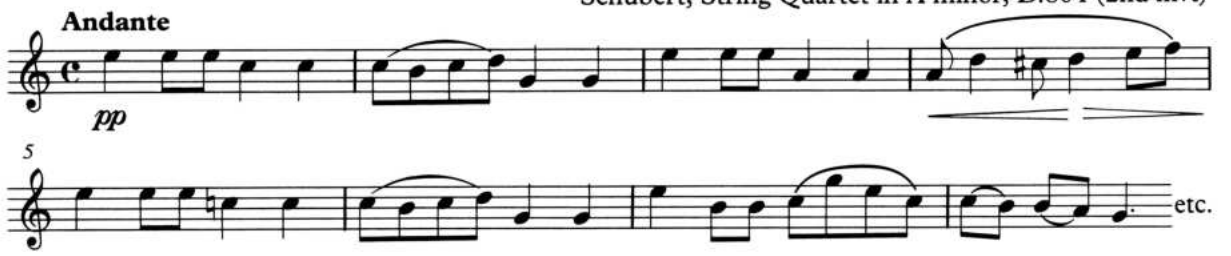
Another reason for the relative neglect during the Classical and Romantic periods of the unaccompanied piece written for concert performance is that composers became increasingly interested in the interaction between a melody and its accompaniment. Certainly, by the early 19th century melodic writing was generally supported by a more elaborate texture, and by a richer harmonic style with a more flexible harmonic rhythm. This interdependence of melody and accompaniment is a vital feature of post-Baroque tonal melodic writing, and is one of the reasons why many late-18th- and 19th-century melodies will not stand satisfactorily on their own when the accompaniment is removed.

There are, nonetheless, examples of melodies from the later tonal period which can stand on their own. On p.94 are extracts from three well-known melodies which fall into this category, the first two from the 19th century, the third from a tonal composition by a 20th-century composer.

[1] Some unaccompanied pieces, or groups of pieces, were written by virtuoso performers for their own use in concerts. A well-known example from the early 19th century is Paganini's Op.1, the *24 Caprices* for solo violin.

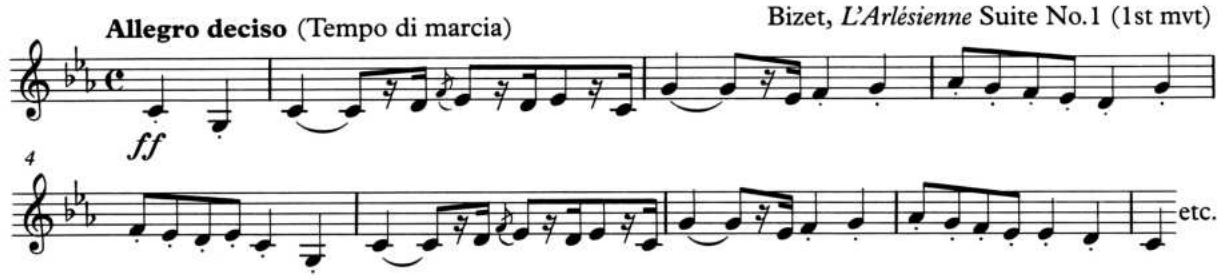
EXAMPLE 70

Schubert, String Quartet in A minor, D.804 (2nd mvt)



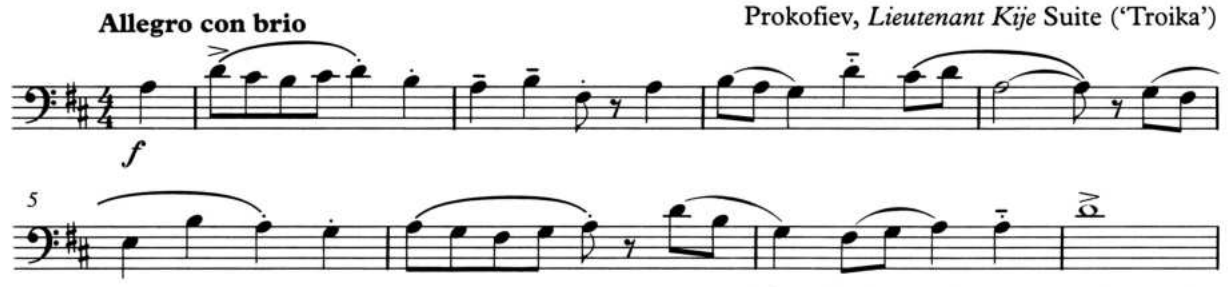
EXAMPLE 71

Bizet, *L'Arlésienne* Suite No.1 (1st mvt)



EXAMPLE 72

Prokofiev, *Lieutenant Kije* Suite ('Troika')

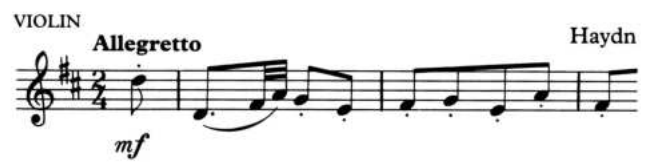


Though the style of each of these melodies is quite different from the Baroque examples discussed earlier in this sub-section, all three of them have a clearly defined harmonic scheme and make use of chord shapes and/or scales. Composers after 1750 were building on principles established during the 17th and early 18th centuries. A thorough grasp of the methods used by Baroque composers to construct their melodies will therefore stand you in excellent stead when composing tonal melodies in later styles.

It should again be stressed that when continuing a given opening you should do so in such a way that the underlying harmonies are implied or outlined. This is the case with *all* tonal melodies which are to stand without accompaniment, not just those to be written in a Baroque style. If you introduce notes that are too long in relation to the pulse, it may be impossible to detect what harmonic progressions or modulations you had in mind when writing your composition. In many cases, the implied harmonic rhythm of the given opening will be as important as any other feature in determining how to continue. For example, the chord changes in Ex.73 (taken from the Finale of Haydn's String Quartet Op.33 No.6) are sufficiently well defined for us to be able to assume that the quaver movement of the melody will need to play a prominent part in any working. It would be quite inappropriate to introduce minims into our continuation of Ex.73, because they would conflict with the established harmonic rhythm. If this opening were to be set in the examination, the instruction might be:

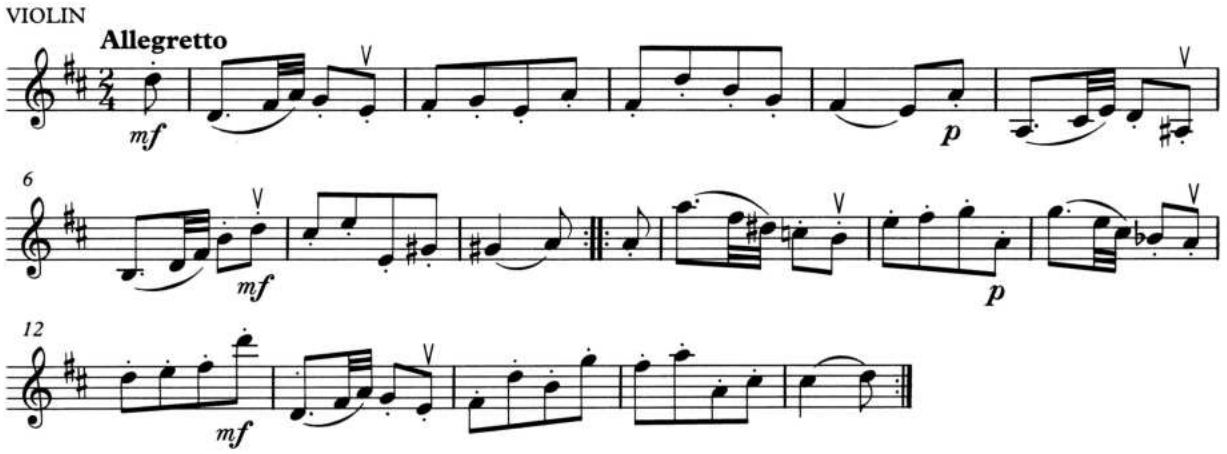
Continue the following opening for a further 14 bars or so to make a melodic composition in which each section is repeated.

EXAMPLE 73

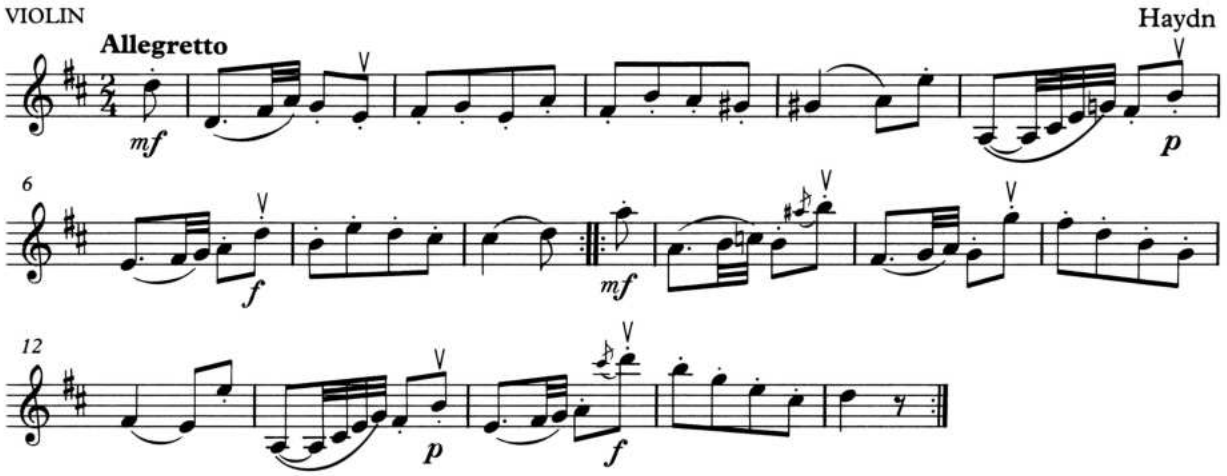


A possible working is shown as Ex.74. You should analyse it carefully and then compare it with the composer's version (Ex.75), noting, for example, how Haydn balances his first modulation by returning to the home key at the end of the first section. This procedure is relatively rare in Baroque binary movements, but may be found in some pieces from the Classical period. Notice also that Haydn reserves his strongest cadence for the end of his melody, in preference to using a *fourth* cadence with a feminine ending.

EXAMPLE 74

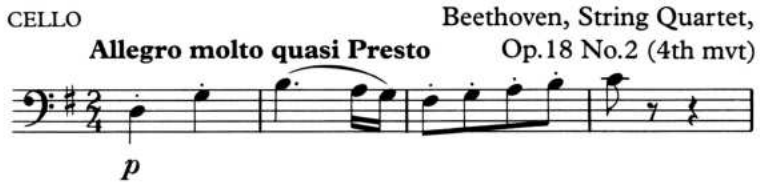


EXAMPLE 75

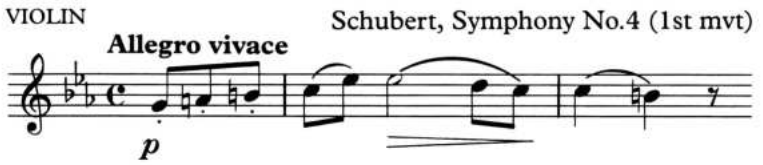


When considering how to extend a given opening, you should try to clarify which features of the musical material offer the best prospects for further development. We have already discussed four worked examples from the 18th century, trying to decide which versions are more effective than others, and why. These examples varied in overall length from 16 to 32 bars. For reasons explained above, effective unaccompanied melodies of similar length are found much less frequently in the 19th century. Nonetheless, a coherent melodic composition can be developed from musical material which was originally designed to be part of a more complex texture. Let us examine the start of three 19th-century melodies to see what musical ideas could be developed.

EXAMPLE 76

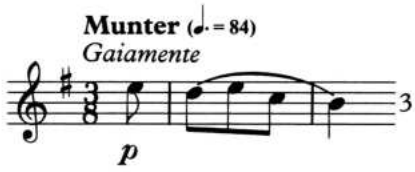


EXAMPLE 77



Schubert, Symphony No.4 (1st mvt)

EXAMPLE 78



Schumann,
3 Sonatas for the Young,
No.1 (4th mvt)

The rhythmic patterns of Ex.76 are perhaps its most prominent feature; they give strong definition to a regular 4-bar phrase. This regularity is reinforced by the implied harmonic progression I–V, and by the rapid pace. Melodic intervals outlining a triad or a scale fragment, whether inverted or not, would seem the most suitable means of extending the melody, provided the melodic patterns are closely linked to the rhythmic characteristics already noted. With this sort of material, an answering phrase of the same length would be quite probable. In order to avoid too many repetitions of the opening rhythms, you should be prepared to devise some contrasting material in the next section. A brief modulation could be made before returning to the opening idea to round off the melody.

The rhythmic impulse in Ex.77 is also very strong. Note that the syncopation in the first full bar is counterbalanced by the appoggiatura at the beginning of the second bar; both these features should be developed in any continuation, which should again begin with an answering phrase. There are no intervals larger than a minor 3rd in the opening material. You could clearly take the opportunity to expand this interval in subsequent phrases, although intervals wider than a 5th should probably be avoided as they would tend to interrupt the flow too much. Phrase extensions or sequences would be stylistically consistent with this opening, and might lead to a temporary move away from the home key. The final cadence would need careful thought because the rhythmic pattern of the given opening would not make an acceptable cadence. An *increase* in rhythmic (and implied harmonic) activity leading to a strong cadence would probably make the most effective ending.

Although the five-note figure shown as Ex.78[1] has a simpler rhythmic plan than either Ex.76 or Ex.77, the pitches and the implied harmony are organised so as to lead firmly to the longer note. The figure is sufficiently memorable to be used as a motif starting on other degrees of the scale. Moreover, the motif could be inverted or developed in other ways (such as enlarging the interval between the 3rd and 4th notes) without losing its identity. Care would be needed (as with all the material in Exercise 4) to avoid the dangers of over-use of the original motif. More continuous quaver movement, perhaps for three or four bars at a time, would be a great advantage at some point in the continuation. You could also try to introduce some chromatic or other non-harmony notes (possibly within a sequence) to assist the directional flow of the composition. At first sight, the opening material may seem to be so slight that almost any type of development could follow. However, it is important that the simplicity of effect implied by the opening should not be lost, as may easily happen if you introduce material which is too strongly contrasted (e.g. dotted rhythms, long semiquaver runs).

If you decide to investigate the original material for Exs. 76–78 you should remember that the composers were *not* writing unaccompanied melodies. They therefore planned the melodic content of their pieces with rather different considerations in mind.

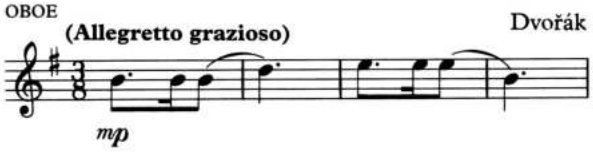
[1] The motif is taken from a piano piece; the violin would seem to be the most suitable melody instrument to use in this case.

You will find several other examples of melodic writing from the Classical and Romantic periods in *Music Theory in Practice*, Grade 6 (pp.44–47) and Grade 7 (pp.66–68). You should study these examples and make a careful analysis of each, using methods already explained.[1]

Bearing in mind the ideas and principles discussed above, let us move to a final worked example. Ex.79 shows the beginning of the main melody from the Trio section of the third movement of Dvořák's Symphony No.8. The instruction here might be:

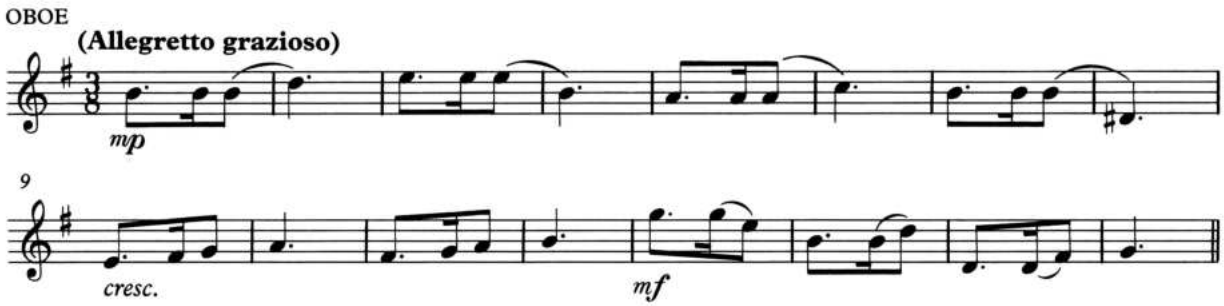
Continue the following opening to make a melodic composition of about 16–20 bars overall.

EXAMPLE 79



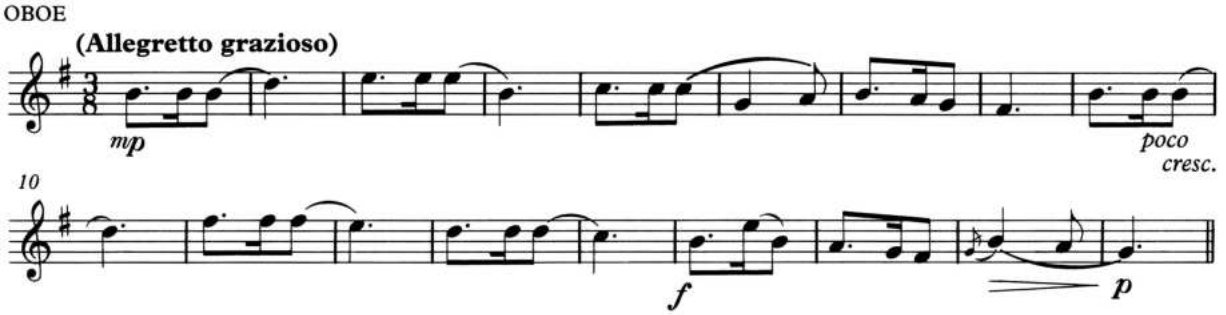
To be effective, any continuation of this opening would have to build on the rhythmic patterns of the 2-bar units. This being the case, the selection of appropriate pitches and intervals, together with the overall shape of the melody, will be of prime importance. It will be important to try to find a way of introducing a little variety into your continuation, while giving a sense of unity to the melody as a whole. Here is a first attempt at a working.

EXAMPLE 80



The essential simplicity of the given opening has been missed in this rather clumsy working. For example, the leaps of a minor 6th and (in bars 14–15) of an octave are too distracting within a melody that starts quite calmly, and the attempt to modulate to the relative minor in bars 7–8 is awkward. Although bars 13–16 use material closely related to the opening motif, they are too active to make a smooth cadence to round off the melody. Here is a second attempt:

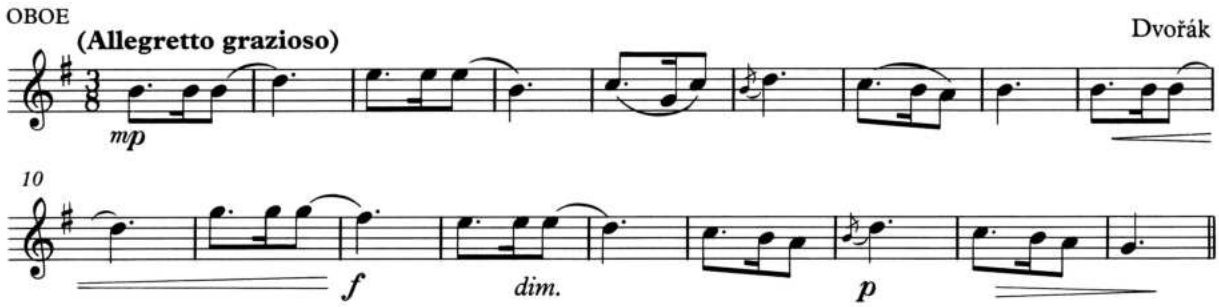
EXAMPLE 81



[1] Although the Grade 7 examples include keyboard accompaniments, further study of them at this stage will be beneficial, especially to try to determine how the melodies develop and whether or not they could be as effective if unaccompanied.

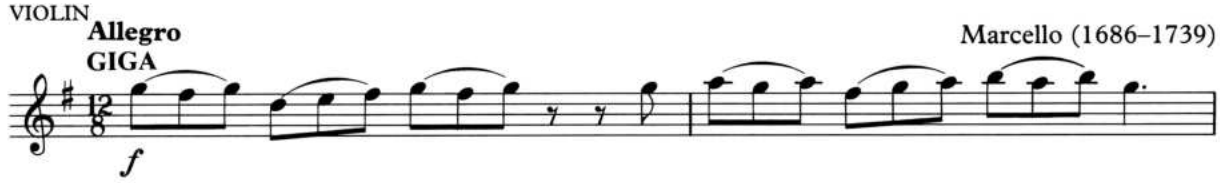
This working represents some improvement on Ex.80 as far as the use of intervals is concerned, although the immediate reappearance of the falling 4th from bars 3–4 in bars 5–6 is rather tame. The overall shape is improved by the phrase extension (an extra 2-bar unit between bars 11 and 15), but the final four bars again lack the gracefulness of the given opening. Compare these two workings with Dvořák's complete melody (Ex.82), noting how his second 4-bar phrase complements the first and returns to the starting note. The elegance of the melody is greatly enhanced by the absence of downward leaps of a 4th after bar 5. Notice how the final cadence balances the 'mid-point' cadence (bars 7–8) and how the grace notes, while adding to the rhythmic interest, help to smooth out the melodic line.

EXAMPLE 82

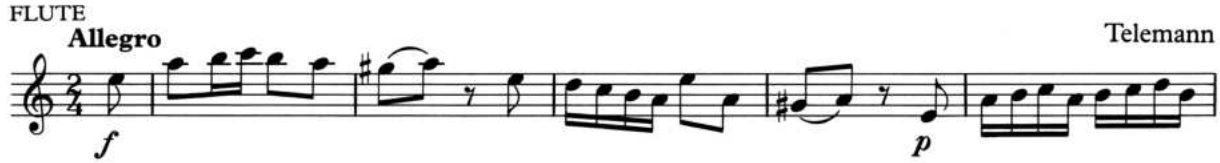


Exercise 4 Continue the openings given below, in each case following the specific instructions. Add marks of phrasing, bowing, articulation, dynamics and expression where appropriate.

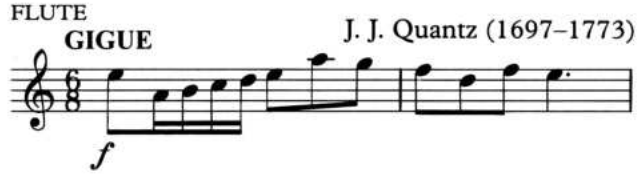
(a) Continue the following opening for a further 12 bars or so to make the first part of a movement in binary form.



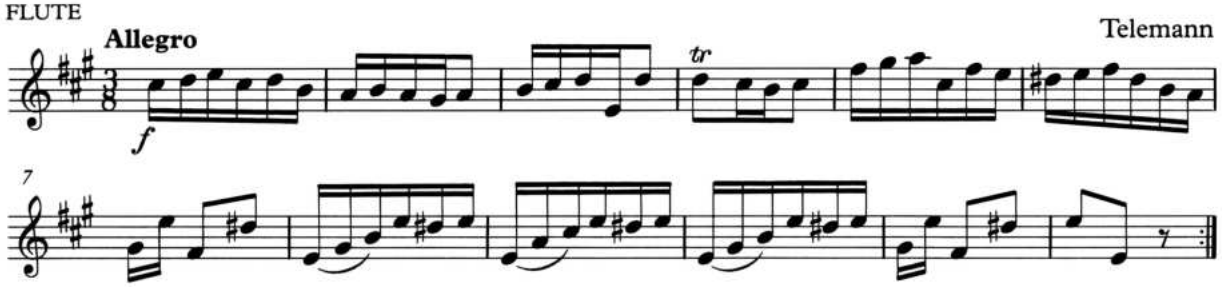
(b) Continue the following opening for a further 11–14 bars to make the first part of a movement in binary form.



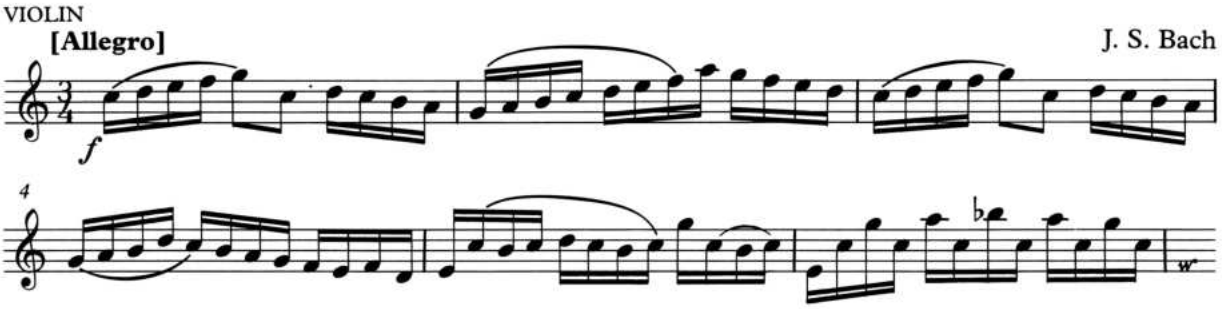
(c) Continue the following opening for a further 14 bars or so to make the first part of a movement in binary form.



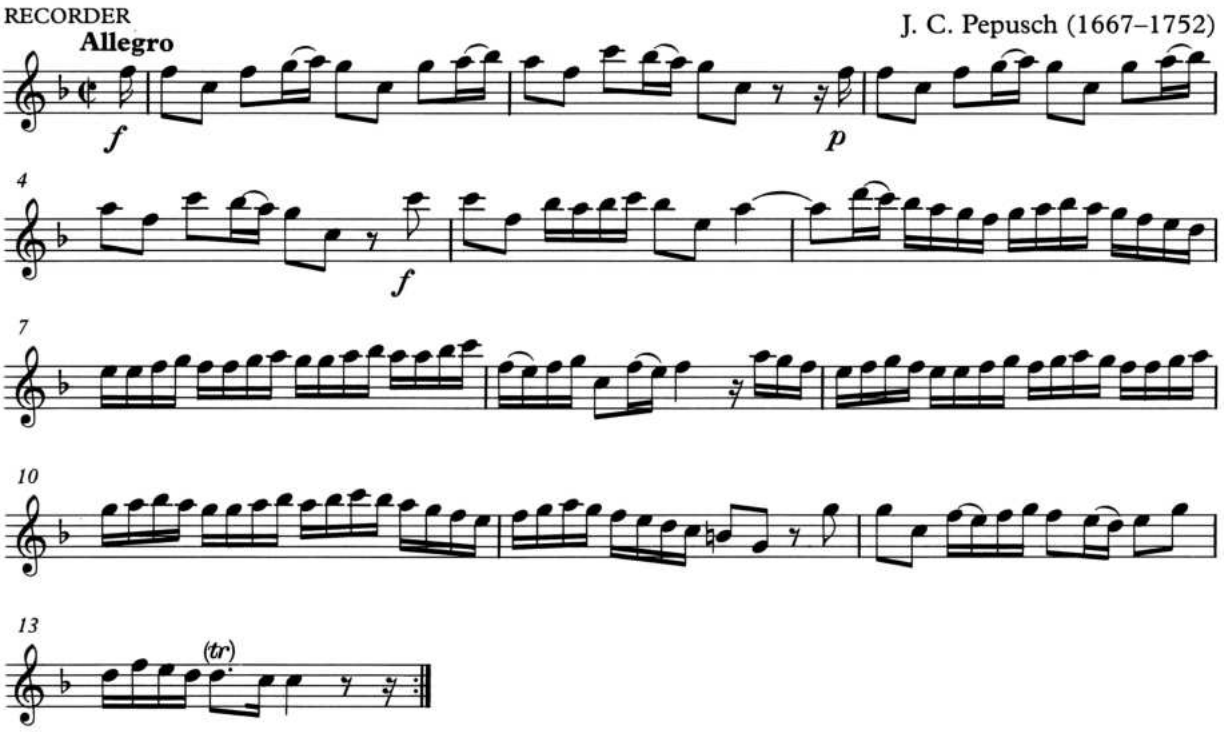
(d) Continue the following opening for a further 12 bars or so to make a complete second section of a movement in binary form.



(e) Continue the following opening for a further 12 bars or so to make the first part of a movement in binary form.

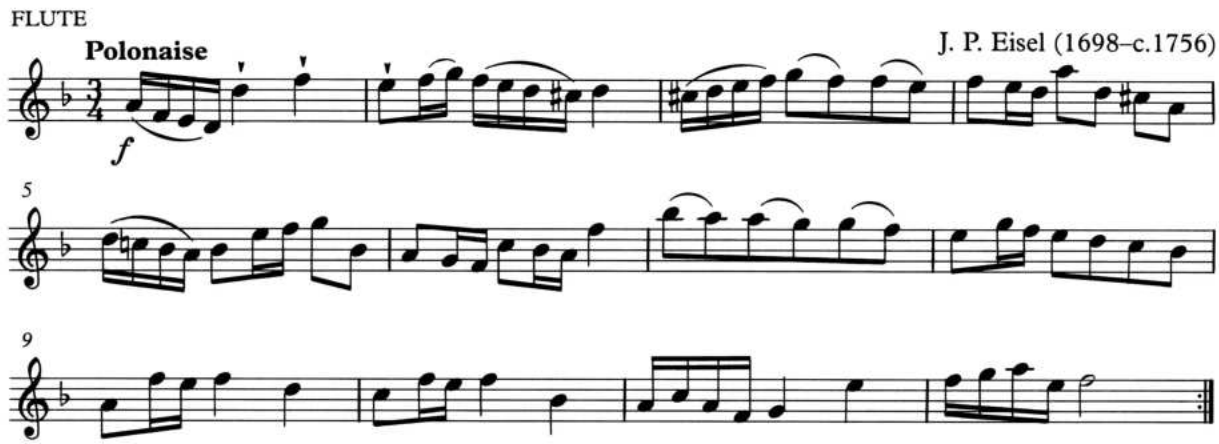


(f) Continue the following opening for about 14 bars to make a complete second section of a movement in binary form.

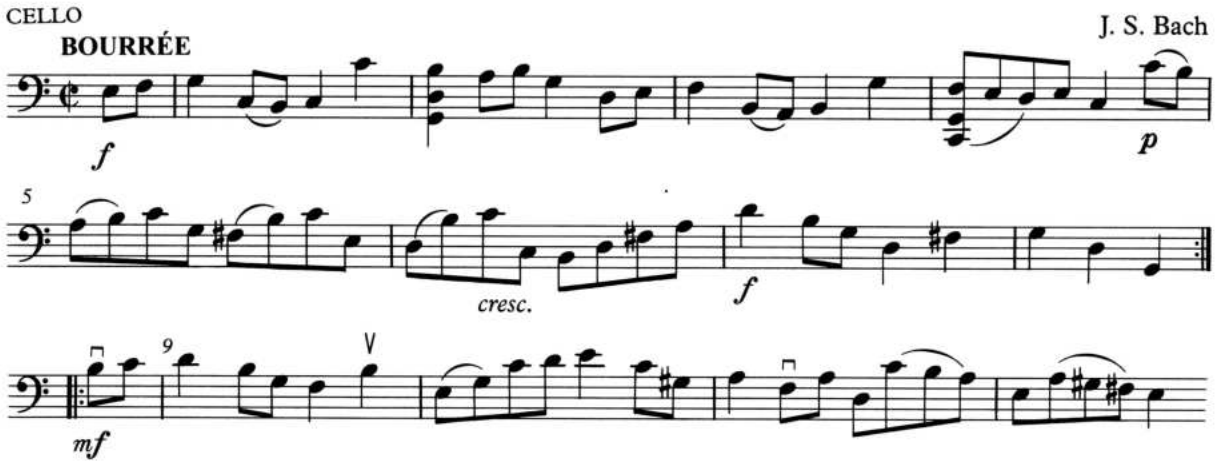


(g) Continue the following opening for a further 12–14 bars or so to make the first part of a Minuet in binary form.

(h) Continue the following opening for about 12 bars to make the second section of a movement in binary form.

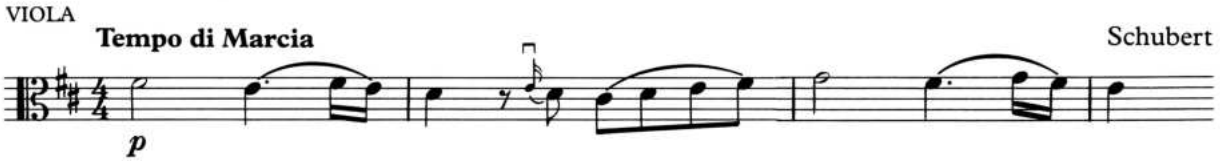


(i) Continue the following opening for about 12 bars to make a complete second section to this movement in binary form.



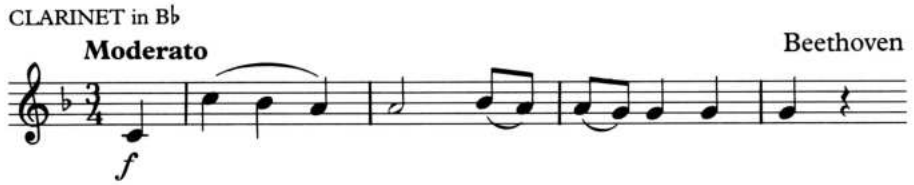
(j) Continue the following opening to make a melodic composition of about 16 bars overall.

(k) Continue the following opening for a further 12 bars or so to make the first part of a melodic composition.

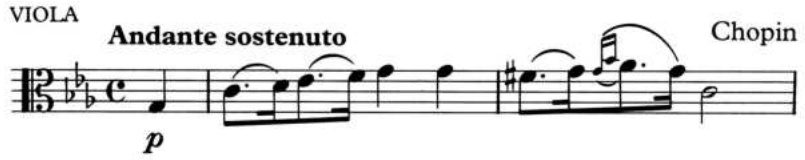


(l) Continue the following opening for a further 12–14 bars to make the first part of a melodic composition.

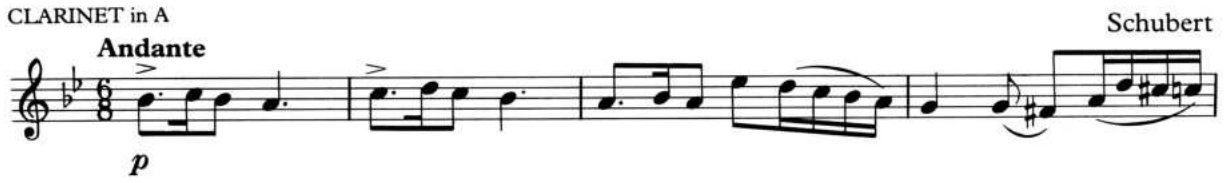
(m) Continue the following opening for a further 14–16 bars to make a complete Minuet in binary form.



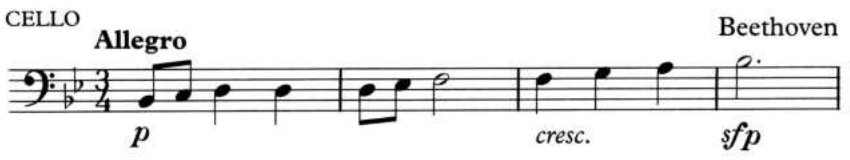
(n) Continue the following opening for a further 14 bars or so to make the first part of a melodic composition.



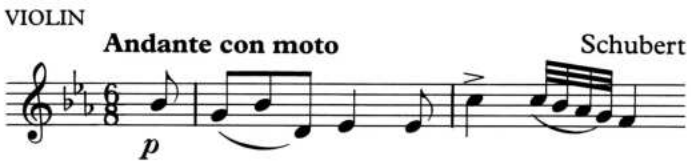
(o) Continue the following opening for a further 12–16 bars to make a complete melodic composition.



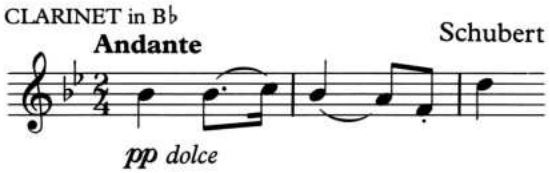
(p) Continue the following opening to make a complete melodic composition of at least 16 bars overall.



(q) Continue the following opening for a further 14–16 bars to make a complete melodic composition.

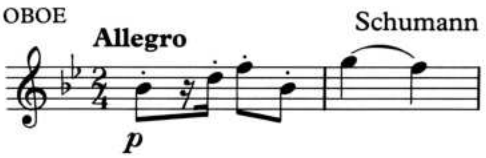


(r) Continue the following opening to make a melodic composition of about 16 bars overall.

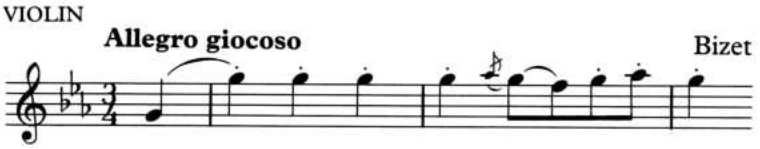


(s) Continue the following opening for a further 14–16 bars to make a complete melodic composition.

(t) Continue the following opening to make a complete melodic composition of at least 16 bars overall.



(u) Continue the following opening to make a melodic composition of about 16 bars overall. (Note that the home key is C minor, not E flat major.)



Melodic composition in more modern styles

For the test in 20th-century melodic writing at Grade 7, the given material was either a series of chords or a melodic figure. Where chords were given, they formed a progression which had its own logic but did not imply use of a major or minor scale. Furthermore, many of the chords contained dissonances which were not resolved according to the conventions of the tonal system. You were thus provided with a harmonic framework from which to develop a melodic line springing from interesting chord shapes and/or unconventional harmonic progressions. A great deal of 20th-century music has, or implies, a harmonic structure in which the chords do not have their traditional tonal function or relationships, and in which discords are treated as harmonic entities not requiring resolution.

Some of the openings in Exercise 5 below contain arpeggio figures built out of familiar chord shapes. In such cases, you will need to devise a suitable harmonic progression for your continuation, having first decided whether the whole of your melody should consist of arpeggios or whether contrasted material is needed. Some of the other openings imply use of a mode, and some are neither modal nor tonal. If the given material is not based on chord shapes, has no modal characteristics and implies absence of a key-centre, your continuation will almost certainly need to rely on intense motivic development. Where the given material at Grade 7 was a melodic figure, you were not obliged to use it as the beginning of your melody. The question tested your ability to treat the given figure as a motif, making it an important feature of the musical design, as in the examples by Bartók, George Perle and Peter Maxwell Davies discussed on pp.76–80 of *Music Theory in Practice*, Grade 7.

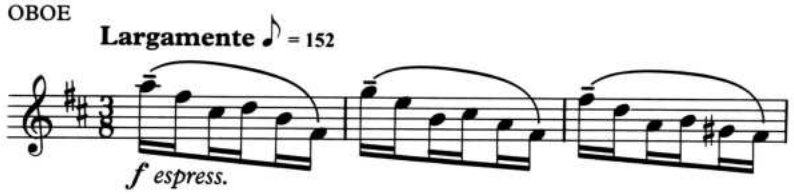
In the Grade 8 examination, the given material will be the opening of a melody for a specified instrument, and you will be asked to continue it to make a short monophonic composition or, in some cases, to make the first section of a longer composition. Before beginning to write your continuation, it is of course essential to examine the opening carefully, noting not only its melodic shape and rhythmic patterns but the way the sounds are notated. Is there a key signature? Are the bars all of equal length? Having taken account of the tempo indication and any marks of phrasing and dynamics, try to imagine how the music will sound. Does it have a sense of key? Does it imply use of a mode? If the melodic patterns follow chord shapes, do the chords connect with each other according to the conventions of the tonal system? Look at the dynamics. Are there sudden contrasts of loud and soft sounds, or is the whole of the opening at one dynamic level? Examine the melodic contour. Does the line move mainly by step or in graceful curves, keeping to one register of the instrument, or are there wide leaps and abrupt shifts of register? Do any intervals seem particularly important because they are heard more than once? Is any group of notes repeated at the same pitch or at transposed pitch, thus establishing a motif? One of the most important features of any piece of music is its rhythm and the way the rhythmic patterns are organised. Does the given opening establish a sense of metrical pulse, or are the rhythmic patterns free from the domination of the bar-line?

These are some of the things you will need to take into account when working through Exercise 5. There are many ways in which composers select and organise their musical material, and you will need to identify how the given opening has been constructed in order to plan a satisfactory continuation. The following examples illustrate how the examination tests might be approached. The openings are all taken from published scores to enable you to compare one or more possible continuations with the original

workings.[1] In some cases, the composer's own working is longer than anything you would be expected to write in the examination. These examples have nevertheless been included because they illustrate important principles which can be applied to shorter workings of the same material (and to shorter compositions based on similar material).

Example 83 below is the opening of a piece for solo oboe by Benjamin Britten. It is the beginning of the last movement ('Arethusa') of his *Six Metamorphoses after Ovid*, composed in 1951. If such an opening were set in the examination, you would probably be asked to continue it for a further eighteen bars or so to make the first section of a composition for the stated instrument. Where such a request is made, your melody should be a self-contained musical paragraph which can stand on its own.

EXAMPLE 83

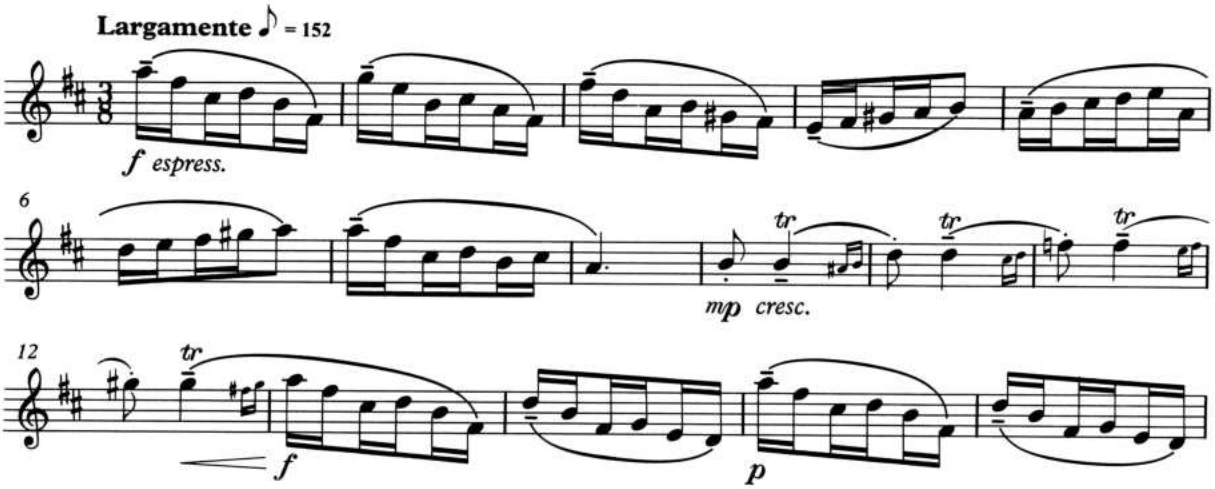


The first things to notice are the key signature of two sharps and the time signature of $\frac{3}{8}$. The speed of the quaver is 152, so the pulse is not slow. The melody consists of semiquaver arpeggio figures; until the third quaver beat of bar 3, where a G♯ is introduced, the arpeggios are all based on chords belonging to the key of D major. This establishes D as a tonal centre, and it would clearly be inappropriate if the music did not end in that key.

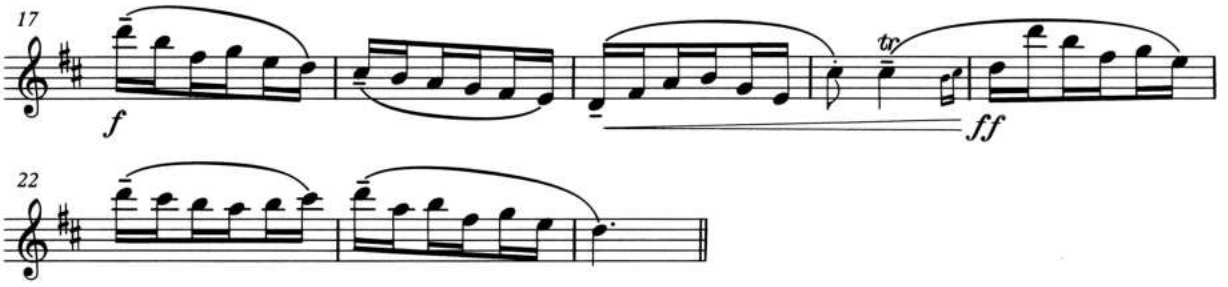
Examining the given opening in more detail, you will see that bar 2 begins a tone lower than bar 1 and has a similar melodic shape. It is not a true sequence, however: the falling perfect 4th at the end of bar 1 is changed to a minor 3rd in bar 2. Further modification occurs in bar 3. This time, the figure begins on F♯, a semitone below the first note of bar 2, and the interval between the last two notes is reduced to a major 2nd. The group of six semiquavers in bar 1 is thus established as a motif, to which further reference should obviously be made.

Here is a first attempt at a continuation. It makes considerable use of arpeggio figures, but introduces stepwise movement in bars 4–6 and some contrasted material of a different kind in bars 9–12.

EXAMPLE 84



[1] The openings in Exercise 5, and similar openings in the examination papers, are not from published scores. You will therefore be able to develop the musical material in your own way, knowing that your work cannot be compared with that of an established composer.



This working has a balanced 24-bar structure which cadences in the dominant in bar 8 and then introduces a new rhythmic pattern and melodic shape in bar 9. The new figure is treated sequentially over four bars, the principal melody notes outlining a diminished 7th chord. This 4-bar passage leads to a restatement of the opening idea in bar 13, and the rest of the piece consists of repetition or modification of earlier material. Much is made of arpeggio figures in the last twelve bars, but the arpeggios are integrated with further stepwise movement in bars 18 and 22; there is also a brief reference to the material heard in bars 9–12.

Despite these thematic cross-references, the working is far from satisfactory. The immediate continuation is extremely weak because it is not consistent with the style of the given opening. Not only are arpeggio figures temporarily abandoned, but the underlying harmonic scheme is at variance with the harmonic structure of the first three bars. The passage between bars 4 and 8 is based on a chord progression that might have been used in the 18th century to make a simple modulation to the dominant. The stylistic inconsistency with the first three bars, which could certainly not have been composed in the 18th century, is obvious in bars 3–6, but also apparent in bars 7–8. The first five notes of bar 7 are exactly the same as the first five notes of bar 1, yet the character of the music is quite different because the arpeggio in bar 7 leads to a conventional perfect cadence in A major. If you play from the beginning of bar 1 to the first note in bar 2, and then play bars 7–8, you will hear that the two phrases do not seem to belong to the same piece despite the fact that only two notes have been changed. The cadential phrase sounds trite, as does the whole of the passage from bar 4 where the modulation to A major begins. Since this continuation will not do, we need to examine the given opening more closely, trying to determine how it has been constructed.

We have already noted that the music is in $\frac{3}{8}$ time; as you can see, the semiquavers are beamed in pairs, one pair for each quaver beat. There is, however, some ambiguity between simple triple time and compound duple time ($\frac{6}{16}$) because the fourth semiquaver in each bar is a semitone or tone higher than the preceding note. This appears to produce two falling arpeggios in each bar, giving two separate chord shapes:

EXAMPLE 85

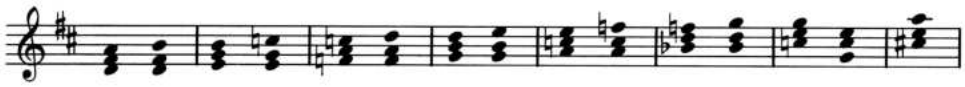
The first chord in each bar is a triad in $\frac{6}{4}$ position; these triads move downwards by step. The second chord also has three notes, but is constructed differently each time because the upper notes both fall by step while the lowest note does not move. The return to F♯ at the end of the second and third bars should alert us to the fact that the underlying harmonic scheme is more subtle than we have supposed. For the time being, however, let us proceed on the basis of the analysis we have made and continue the pattern of falling $\frac{6}{4}$ chords for a few more bars, making the upper two notes of the second chord also fall by step but treating the lowest note more freely. This produces a harmonic framework for the continuation which is certainly more consistent with the style of the

given opening. The pattern cannot be continued indefinitely because it will eventually use notes below the range of the oboe. But it can be maintained for five more bars, with appropriate modifications towards the end, to make an 8-bar phrase cadencing in the tonic key.

EXAMPLE 86

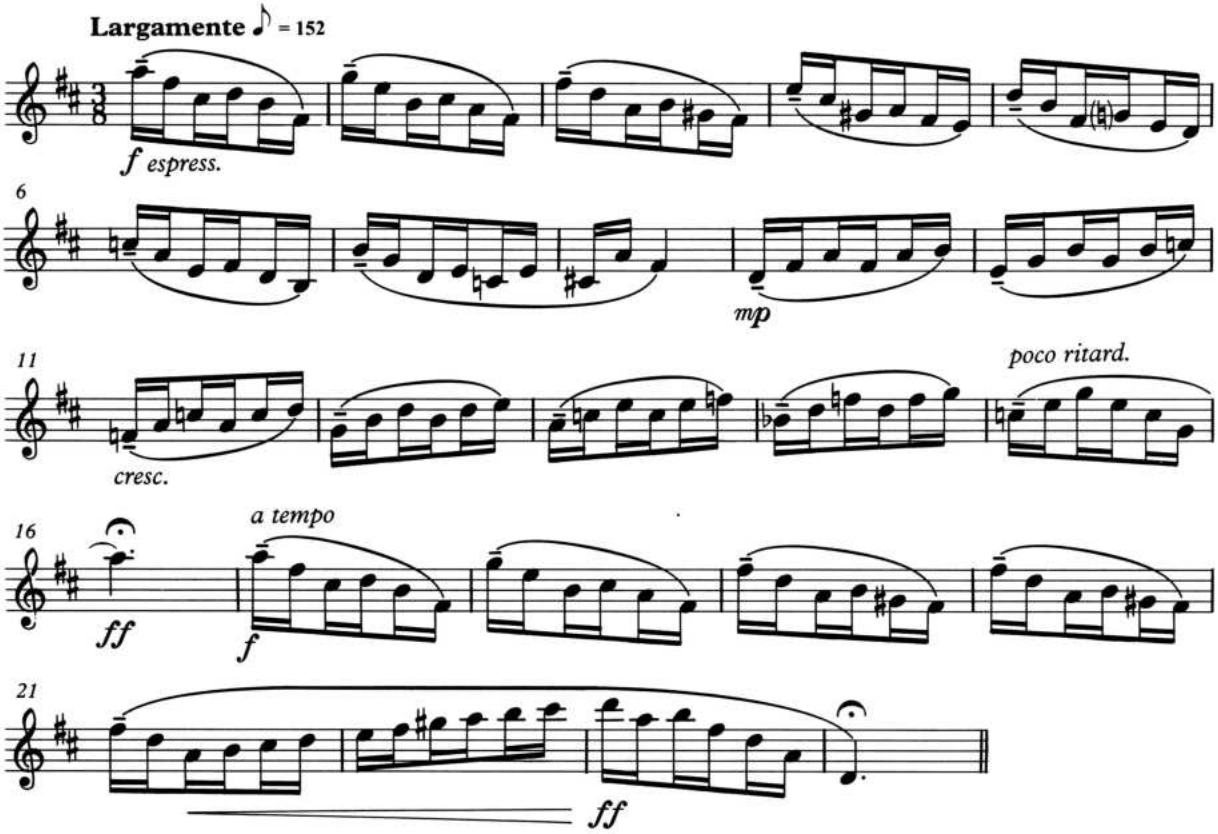
This does not provide enough material for a paragraph of the stipulated length, so we need to devise some more chords. Here is a possible framework for a complementary 8-bar phrase, using a rising sequence.

EXAMPLE 87



The cadence onto a chord of A major at the end of this second 8-bar phrase prepares the way for a restatement of the opening idea. We therefore now have enough material to compose a 24-bar paragraph, though the harmonic framework shown in Ex.86 may need to be amended for the last eight bars to avoid repeating the first eight bars exactly, which would be dull, and also to produce a convincing final cadence. Here is a working based on the chord progressions we have sketched.

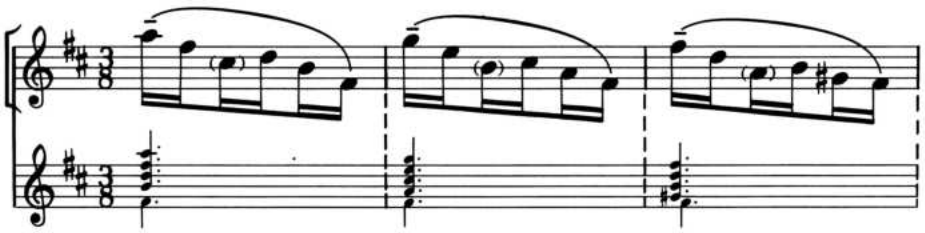
EXAMPLE 88



This is very much better than the first attempt, but is still not entirely satisfactory. The pattern of falling $\frac{6}{4}$ chords becomes monotonous when it is continued beyond bar 3, particularly when the second chord in bar 3 is also treated sequentially. The figure in bar 9 inverts the shape of the figure in bar 1, though the intervals are not the same. Interesting though this modification of the motif might be when it first appears, the new figure soon becomes tiresome because the sequential repetitions make the pattern so predictable. The final 8-bar phrase, beginning in bar 17, is the most successful. The opening is restated and then extended by repeating bar 3, after which an ascending

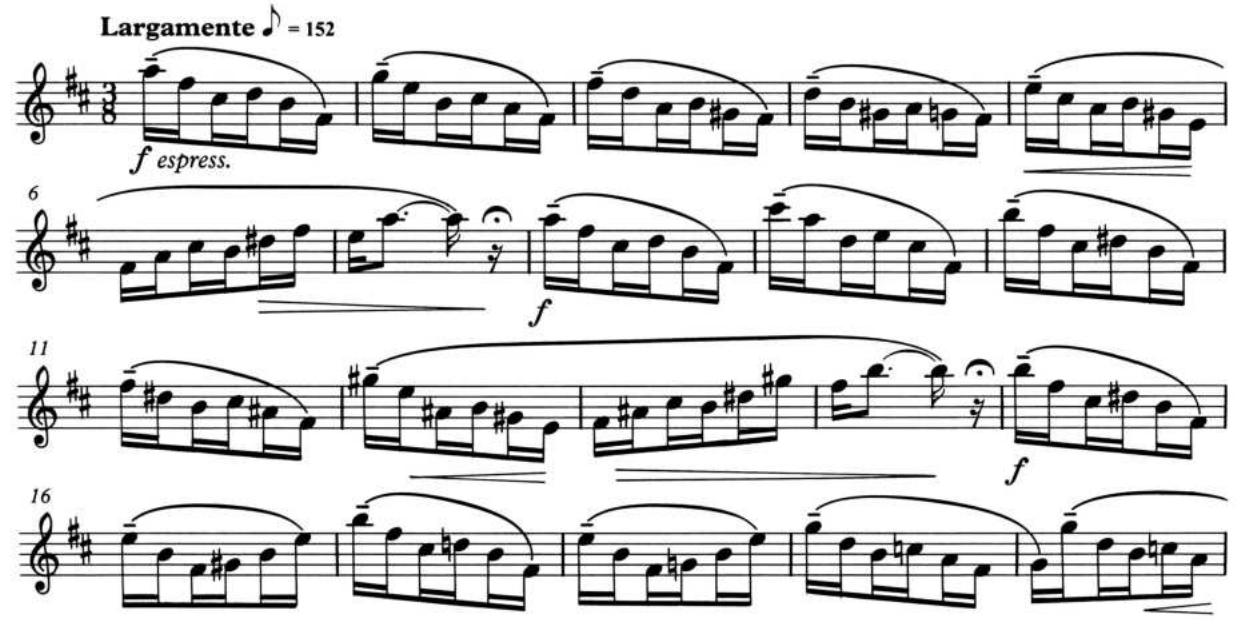
semiquaver scale takes the music up to high D in readiness for the falling arpeggio which rounds off the piece. The rising scale introduces some welcome contrast and brings the music to an effective climax. This is partly why the last eight bars sound much more convincing than the first eight. The principal reason, however, is that bar 20 is wholly consistent with the style of the preceding three bars, whereas bar 4 is not. The appropriateness of bar 20 (which, like the previous three bars, ends on F♯) provides the key to the true harmonic structure of the given opening. The F♯ at the end of each bar is in fact a pedal note, above which there is one chord, not two. If you play the given opening again with this in mind, you will hear that the third semiquaver in each bar sounds like a note of melodic decoration and that the arpeggio figures produce the chords shown beneath the solo part in Ex.89. To illustrate these points clearly, brackets have been placed round the notes of melodic decoration and the pedal note has been given its own stem.

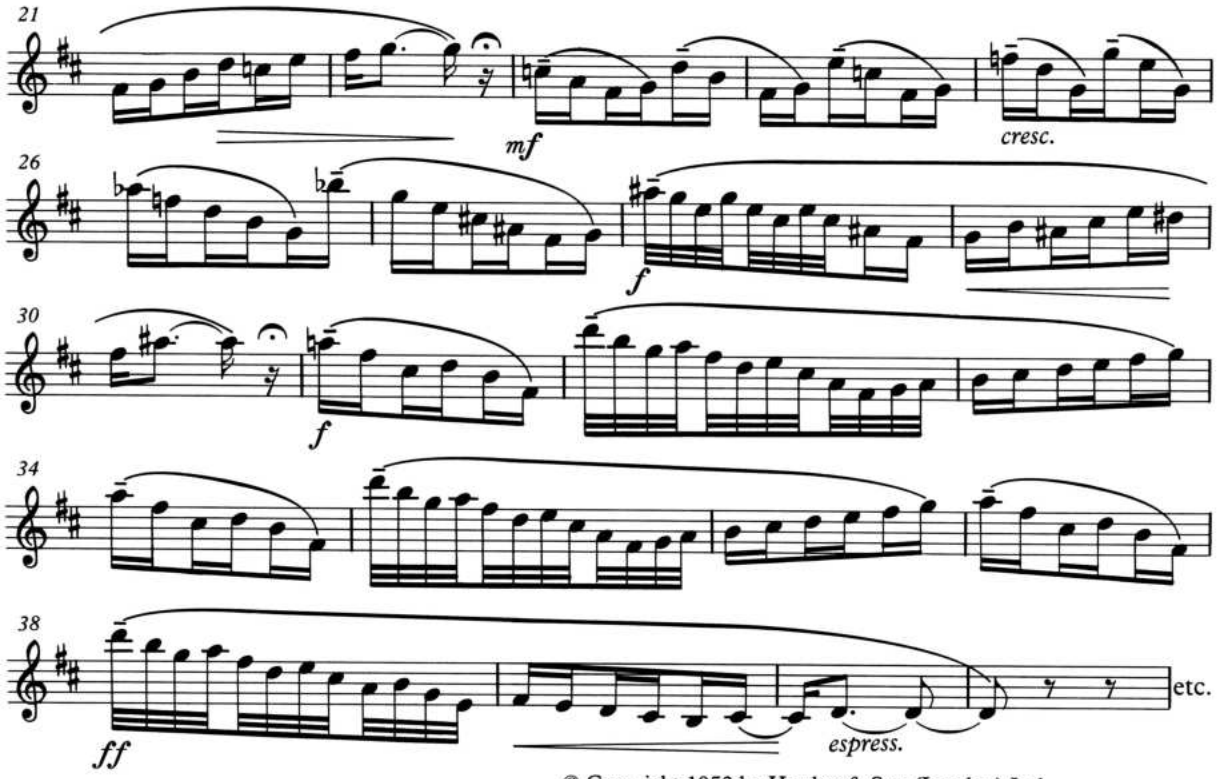
EXAMPLE 89



This analysis of the underlying harmonic structure of the given opening suggests a quite different continuation. The pedal note must obviously be made an important feature of the piece, whether the paragraph is to be 24 bars long (as in the two workings we have made), slightly less than 24 bars, or considerably more. The composer's own working, shown in Ex.90, consists of five phrases which together total 41 bars. The expanding phrase lengths (7+7+8+8+11), the varied cadences, the cross-rhythms in bars 23–27, and the decorative demisemiquaver figure introduced in bar 28 and then extended in the final phrase (bars 31–41) combine to produce a sense of musical growth. Yet despite the varied rhythmic and melodic patterning, virtually everything can be traced back to the motif announced in bar 1. Continuity is achieved by this motivic development and also by the continued prominence of the F♯ pedal note: the pedal is an important feature of every phrase; though not present in every bar it is not fully relinquished until the final cadence.

EXAMPLE 90

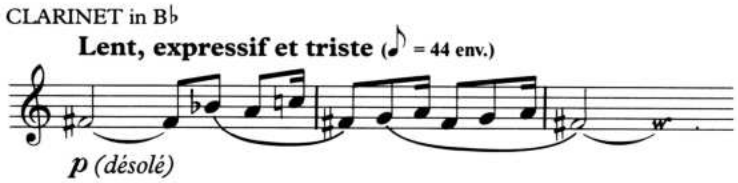




The shortcomings of the workings shown in Exs.84 and 88 illustrate what can happen when analysis of the given opening is incomplete or faulty. Let us see if we can do better with the opening shown in Ex.91. If such an opening were set in the examination, the instruction might be:

Continue the following for a further ten bars or so to make the first section of a piece for solo clarinet.

EXAMPLE 91



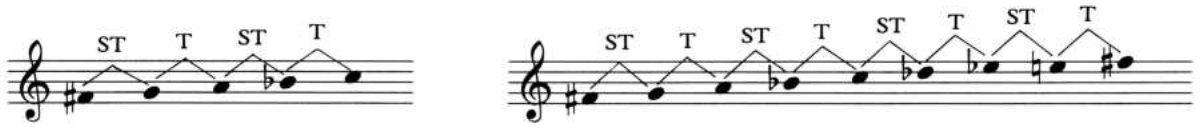
The music is marked *Lent, expressif et triste* (meaning 'Slow, expressive and sad'), and is written without a time signature. The bars are not of equal length.[1] The unit of time is the quaver; as the metronome marking indicates, the pulse is extremely slow.[2] The piece begins quietly, and the word *désolé* follows the ***p*** direction. This suggests that the mood of desolation should be maintained, though it does not mean that the whole of the paragraph should necessarily be at a quiet dynamic level.

[1] When continuing an opening in which the bars are not of equal length, you must exercise your musical judgment in deciding where to place the bar-lines in your continuation, using the bar lengths in the opening as a guide. In some 20th-century compositions, single bar-lines are used simply to indicate the end of a sub-phrase and double bar-lines to show the end of a principal phrase (see *Music Theory in Practice*, Grade 6, p.58, and *Music Theory in Practice*, Grade 7, p.79). Where a given opening uses bar-lines in this way, the instruction will nevertheless make it clear how long your continuation should be.

[2] The metronome marking is not precise: 'env.' is an abbreviation of *environ*, meaning 'about' or 'approximately'.

Looking next at the melodic shape, you will see that the music begins on F♯ and returns to it three times, first by falling a diminished 5th and then by two falls of a minor 3rd. The note A, which occurs three times, is exactly midway between the lowest note (F♯) and the highest note (C♮). In bar 2, the minor 3rd between F♯ and A is bridged by stepwise movement through G. If you compare the first three notes of bar 2 with the last three notes of bar 1, you will find that the same intervals are used but in a different order: the jump of a minor 3rd from A to C♮ is preceded by B♭, a semitone above A. If all the pitches used in the opening phrase are set out in ascending order, they produce a series of steps which are alternately a semitone (ST) and a tone (T) apart (see Ex.92a). Since it would be too restricting to limit the material to these five notes, let us continue the pattern to make a scale covering a full octave (see Ex.92b). The pattern can, of course, be repeated in other octaves, as with any other scale.

EXAMPLE 92a & 92b



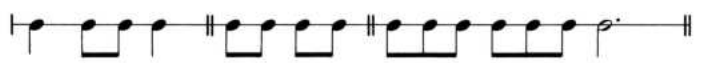
The scale we have produced is the second of Olivier Messiaen's 'modes of limited transposition' (see *AB Guide*, Part II, pp.246–247). It is made up of four identical cells, each consisting of a semitone followed by a tone, with the last note of each cell becoming the first note of the next.

EXAMPLE 93

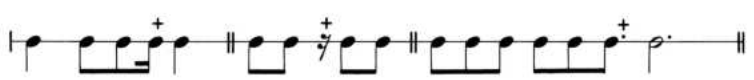
The given opening is in fact the beginning of the third movement of Messiaen's *Quartet for the End of Time* for violin, clarinet, cello and piano, composed in 1940–41; the third movement is for clarinet alone. As you can see, bar 2 uses only the notes of the first cell, but in bar 1 the second cell is combined with one note from the first. It is perfectly possible to move from one cell to another by step or by leap, or to construct phrases made up of one or more notes from all four cells heard in any octave.

A feature of the given opening yet to be considered is its rhythmic organisation. As we have already noted, the unit of time is the quaver; however, the quaver pulse is disrupted by the inclusion of single semiquavers. In the preface to the score, Messiaen explains that here, as in most of his works, he has adopted certain rhythmic procedures to free his music from the domination of the bar-line and the notion of a beat.[1] One of these procedures involves adding to an otherwise metrical rhythm a note value which is shorter than the unit of time. He gives three examples of how simple, metrical rhythms can be transformed by inserting what he calls 'added values'; as the examples show, the added value may be a short note, a rest or a dot. The simple rhythms are shown in Ex.94a; the sign + is used in Ex.94b to show where the added values have been inserted.

EXAMPLE 94a



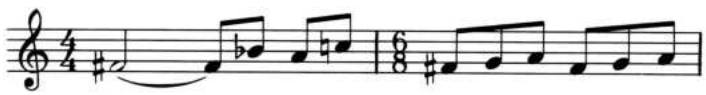
EXAMPLE 94b



[1] Messiaen's ideas about rhythm are set out in his book, *Technique de mon langage musical* (Alphonse Leduc, Paris, 1944; English translation 1957). His theories are too involved to be discussed in detail here, but they are explained very clearly on pp.32–39 of Robert Sherlaw Johnson's book, *Messiaen*, published by Dent. This is the standard reference work in English on Messiaen. For a brief discussion of Messiaen's approach to rhythmic organisation, see *AB Guide*, Part II, pp.250–251.

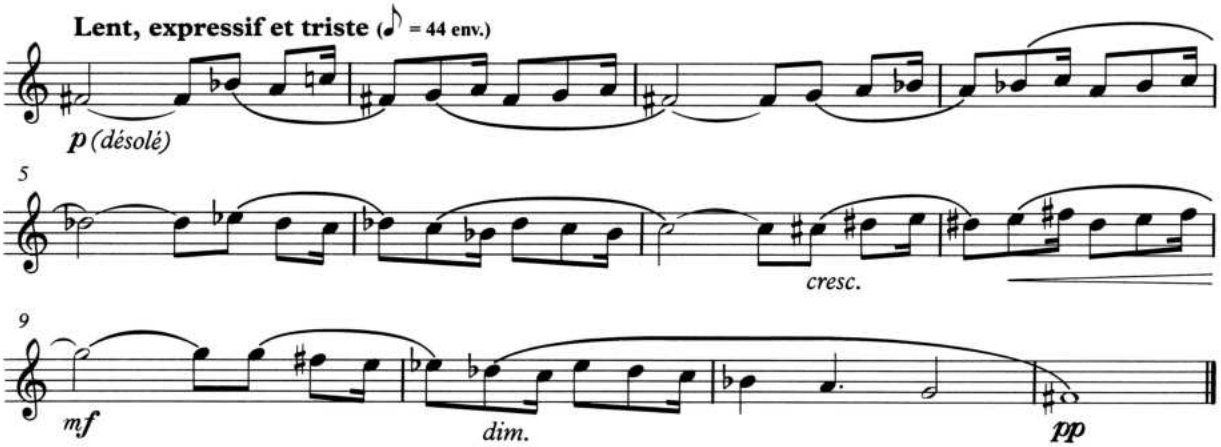
The added values in these examples all have the effect of slowing down the rhythmic flow. Sometimes, however, the flow is accelerated. This is the case in the opening we are asked to continue: the short notes here might more properly be called 'subtracted values', though Messiaen does not use this term. In bar 1, the last note (C♮) is an essential part of the melodic pattern. If the rhythm were metrical, the bar would be in $\frac{4}{4}$ time, and the last note would be a quaver. Likewise, bar 2 is a contraction of a bar in $\frac{6}{8}$ time.

EXAMPLE 95



Bearing in mind the observations we have made about the way the opening is constructed, let us now compose a continuation. The principle of added values should obviously be applied in order to avoid metrical rhythmic patterns. As for the pitches, it is advisable to use only notes from the scale set out in Ex.92b, using enharmonic equivalents where appropriate. Further pitches could be made available by transposing the scale up or down a semitone or tone (the only transpositions which would produce different sets of notes), but it is best not to do this for such a short piece.

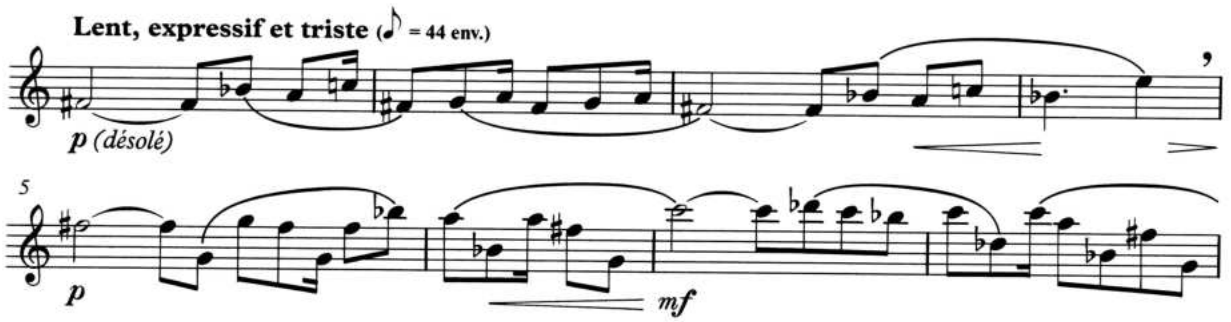
EXAMPLE 96

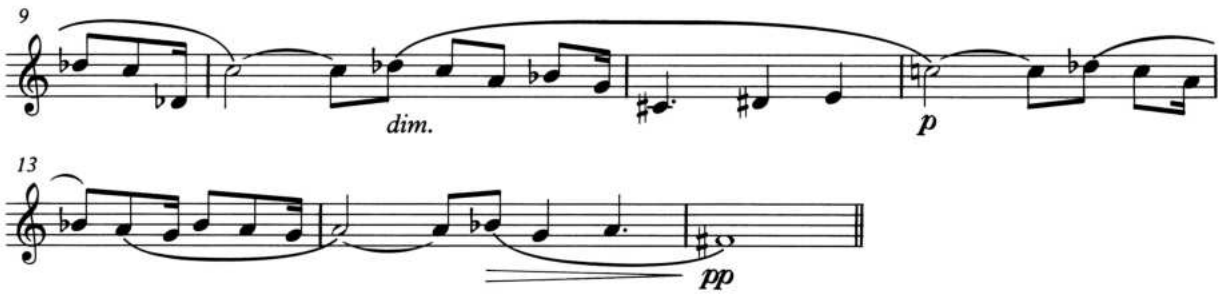


This melody has a good sense of direction, the line rising gradually, though with some downward curves, until it reaches its highest note at the beginning of bar 9, after which it descends to the point from which it started. The figure in bar 2, which contains a leap of a minor 3rd, is repeated at transposed pitch in bars 4 and 8 and is inverted in bars 6 and 10. The movement is otherwise entirely by step, and consequently somewhat lacking in variety: the wider intervals in the opening phrase (diminished 4th and 5th) are not referred to again. The phrase structure is also rather dull: the rhythmic pattern in bars 1 and 2 is repeated four times, becoming less interesting with each repetition. There is, however, a progressive stretching of time values in bar 11, slowing down the rhythm as the cadence is approached. This is perhaps the best feature of the working.

Here is a second attempt:

EXAMPLE 97

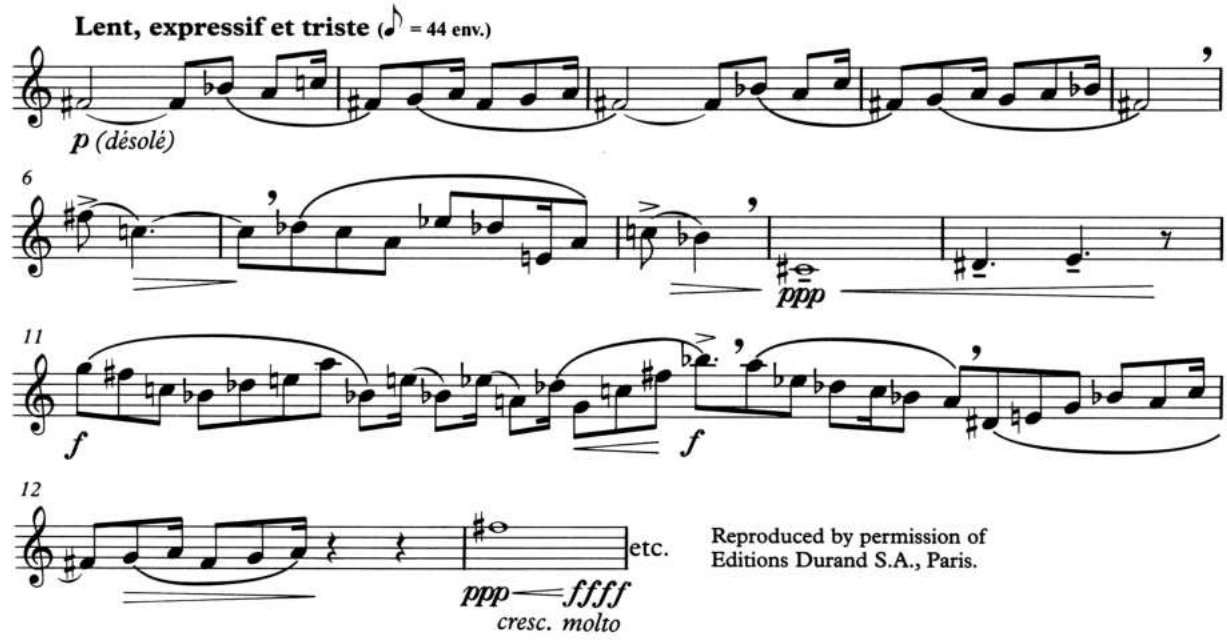




This is a much better composition. The varied phrase lengths and rhythmic patterns, the ascending tritone in bar 4 (which inverts the falling diminished 5th in the opening phrase), the use of wider intervals in bars 5–9, the integration of leaps of various kinds with stepwise movement, and the stretching of time values in bars 12 and 15 all help to sustain interest in this slightly longer working. Note that, despite the greater variety of rhythmic patterning and more varied melodic contour, there is nothing in this working which is inconsistent with the given opening. Continuity is achieved by motivic growth, a feature hardly present in the working shown in Ex.96 which relies mainly on sequential repetition.

Messiaen's own working is shown in Ex.98. Study it carefully, noting how he makes the music build to its climax on the high B♭ in bar 11, and how he gives further emphasis to this note by the added value. Material from the opening phrase is sometimes repeated exactly, but elsewhere is subjected to simple or more elaborate modification. Identify the places where particular melodic shapes and/or rhythmic patterns are restated without modification, and ask yourself why this has been done. With regard to the way the pitches are notated, you will notice that in several places Messiaen has included accidentals which are not strictly necessary in order to prevent misunderstandings. In bar 11, the normal conventions for accidentals cannot very well be applied because the bar is so long.

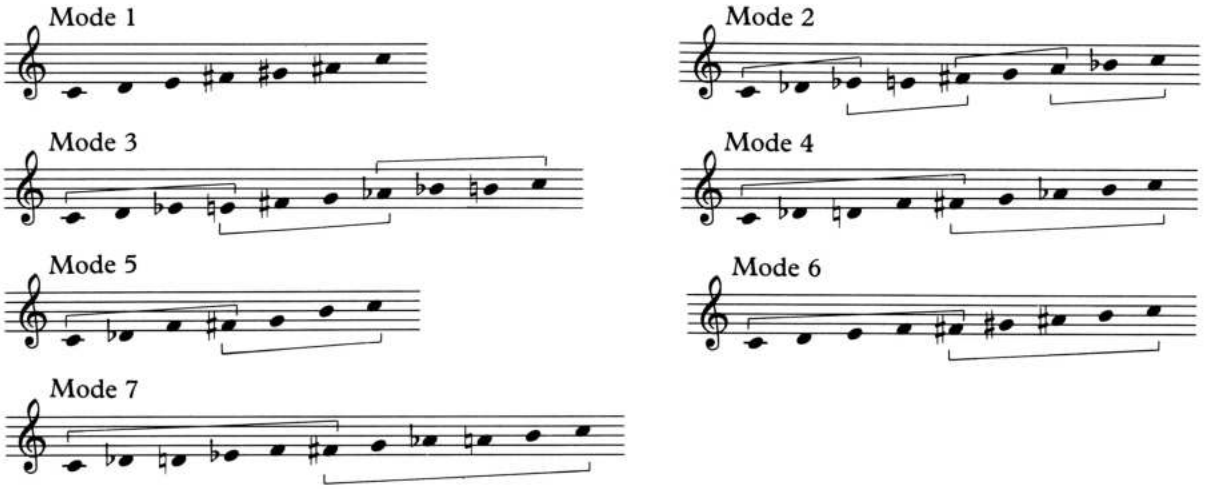
EXAMPLE 98



The mode of limited transposition on which this passage is based is the one most favoured by Messiaen and the composers he has influenced. He identifies it as Mode 2, Mode 1 being the whole-tone scale. These and the other five modes he uses – there are seven altogether – are set out in Ex.99 on p.112. Each has a symmetrical arrangement, and each can be transposed by a semitone a limited number of times, after which the original set of notes reappears. For ease of comparison, the modes are all shown beginning on C.

However, the starting note must not be regarded as a 'final' or 'tonic'; no note takes precedence over any other in this respect. You should bear this point in mind when writing melodies based on these modes (as you may occasionally have an opportunity to do in the examination). It is also important to remember that the modes are artificial, and have no connection with the traditional modes (Dorian, Lydian etc.) used in plainsong and folksong.

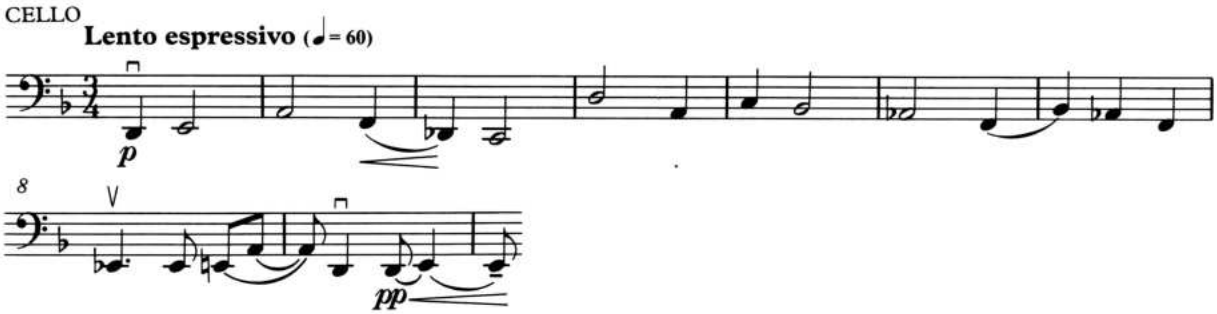
EXAMPLE 99



The openings we have considered so far have both been quite short. Sometimes, however, the nature of the music is such that much more material needs to be given. This is the case in the next example, which shows the first nine bars of William Walton's *Passacaglia* for unaccompanied cello, composed in 1982. Here, the instruction might be:

Continue the following opening for a further sixteen bars or so to make the first part of a Passacaglia for unaccompanied cello.

EXAMPLE 100



Originally, a passacaglia was a slow dance in triple time, introduced into keyboard music early in the 17th century and then into music for other instruments.[1] Most examples from the later Baroque period are in the form of variations on a simple ostinato pattern in the bass. In the 20th century, the term has been used by composers to describe either a set of continuous variations on a ground bass, not necessarily in triple time, or a set of variations on a pitch ostinato, in which the rhythm is not a constant factor. It is clear from the given opening that this particular passacaglia will involve rhythmic variation.

The melodic ostinato is eight bars long. It is in D minor, though with sundry chromatic inflections, and ends with a perfect cadence in the tonic key at the beginning of bar 9. The pitches heard in bar 1 are then repeated, but the rhythm is altered. This is the beginning of the first variation, and our continuation of it should obviously develop

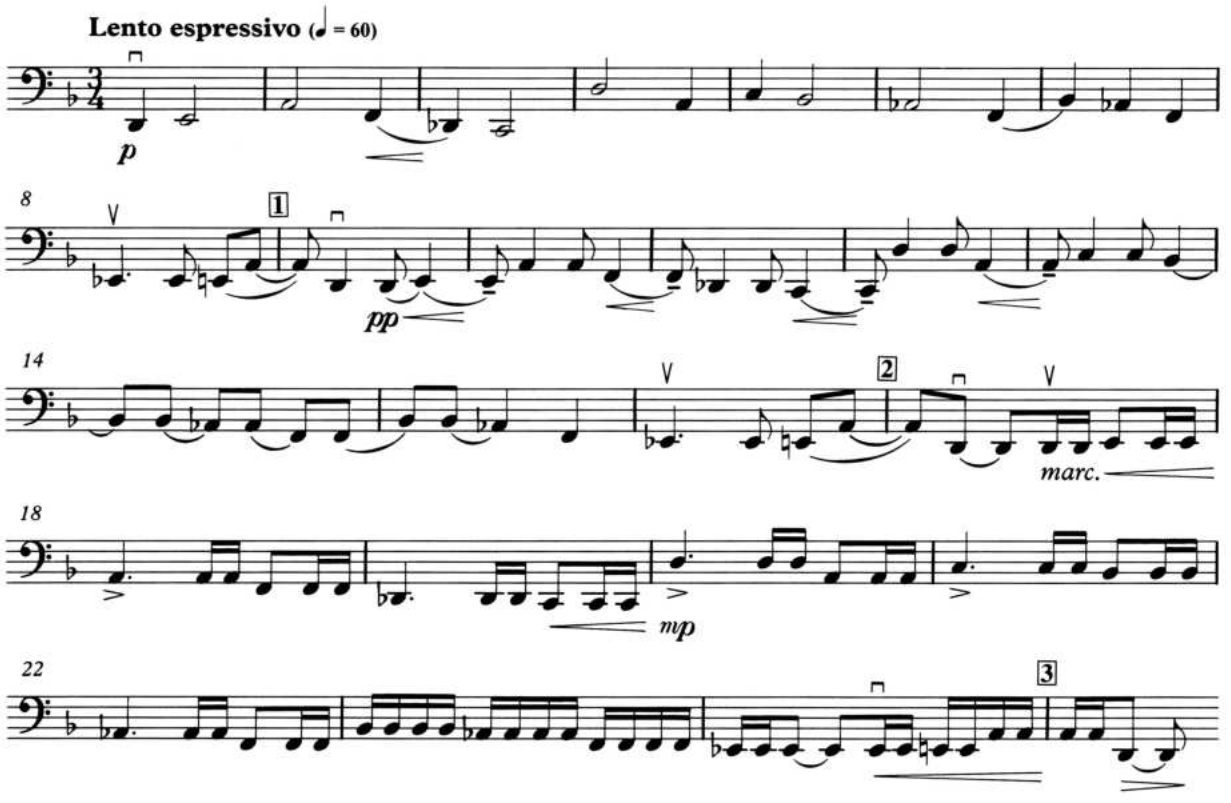
[1] A few passacaglias are in duple time, a well-known example being the last movement of Handel's harpsichord suite No.7 in G minor.

the new rhythmic pattern. It should not be difficult to compose the next few bars. The melodic ostinato provides a framework for the pitches, and the syncopated rhythmic pattern in bar 9 can be continued for a little while. But we must be careful not to persist with it for too long: the pattern will eventually need to be modified, or it will outstay its welcome.

Once we have decided when and how to adjust the rhythm, we can complete the first variation. Assuming that the variation is to be the same length as the ostinato (though it could be longer or shorter), the cadence will be reached at the beginning of bar 17. This provides only eight of the sixteen bars or so we are asked to compose, so we shall have to plan a second variation. It is important that the music should have a sense of development. The best way to achieve this is by increasing the rhythmic activity, perhaps by introducing some semiquavers.

Having reasoned in this way, we might produce a working such as the one shown in Ex.101. Note that it does not end with a double bar-line: we are asked to compose the first part of a passacaglia, and this implies that there will be at least one more variation, perhaps several, followed by a coda. The variations are numbered to show where each begins. Bowing indications consistent with those in the given opening have been included.[1]

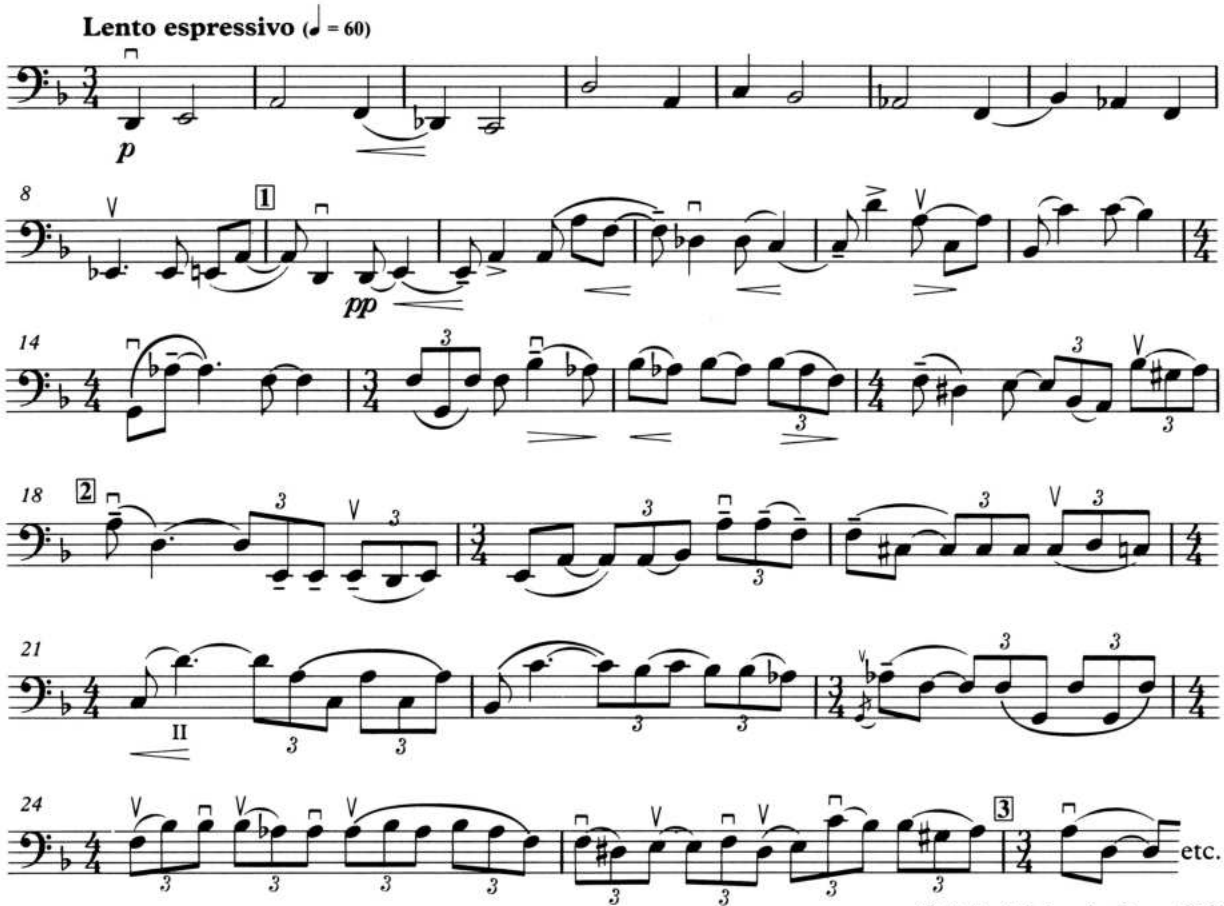
EXAMPLE 101



[1] The bowing indications in the given opening are of two kinds: slurs (showing that two or more notes are to be taken in one bow) and the signs ⊓ and ∨ (showing down bows and up bows respectively). Note that the ∨ in bar 8 and the ⊓ in bar 9 are not strictly necessary. If the player begins with a down bow, as instructed, he will arrive at an up bow in bar 8 and a down bow on the first D in bar 9. It is nevertheless helpful for the desired bow direction at these two points to be shown so that the player, seeing what is intended, will not adjust the bowing earlier on. Likewise, the up-bow and down-bow indications in bars 16 and 17 are merely precautionary. On the other hand, the printed down bow in bar 24 is essential because the previous note has also been played with a down bow, and it is important that the passage should end with a down bow. Students who are not string players often put in too many ⊓ and ∨ signs. *It is quite unnecessary for every note to be marked in this way*; a score or part cluttered with redundant bowing indications is unhelpful to the player, and may divert his attention from more important markings. The basic principles of bowing are explained in *AB Guide*, Part II, Section 19/2. If you do not play a string instrument, you should supplement this and your other reading by studying the way string parts are bowed, and by taking every opportunity to observe string players in performance.

The main weakness of this working is that the cello is restricted to its lower register. The given opening has a compass of only a 9th, and is designed to be played on the C and G strings. In our continuation, the same narrow compass is used; furthermore, there is no sense of melodic development because the variations simply repeat the pitch ostinato. In the composer's working, shown in Ex.102 below, the ostinato is treated more freely. The compass is extended by free octave transposition of the pitches, and in both variations the last part of the ostinato (from the last beat of bar 6) is considerably expanded. By bringing the higher octave into play, Walton is able to write a much more expressive melodic line in which major and minor 9ths are a prominent feature. Notice the way in which he varies the melodic patterns by re-using notes which have already been heard, and by decorating the main pitches with other notes, one of which (G) is not present in the ostinato.

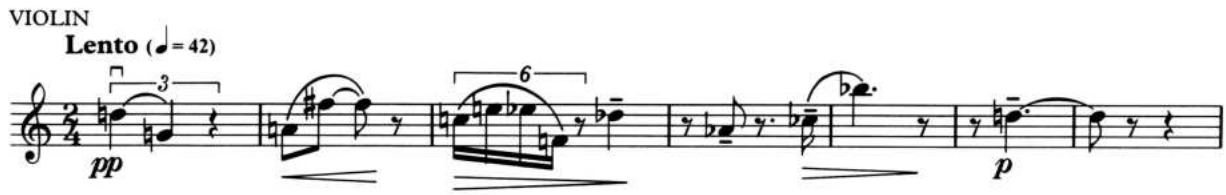
EXAMPLE 102



When an opening set in the examination extends over several bars, you should ask yourself why so much material has been given. In the case of the Walton *Passacaglia*, the reason is obvious from the instruction. This may not always be the case. In the next example, the instruction might be:

Continue the following to make a short piece for unaccompanied violin. The complete movement should be about four times as long as the given opening.

EXAMPLE 103

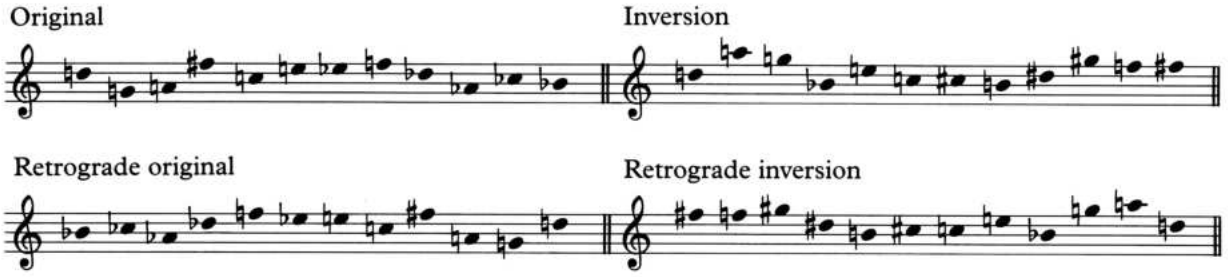


This is the beginning of the first of *Two Studies for Violin* (1959) by the Italian composer, Bruno Bartolozzi. The instruction provides little indication of why seven bars have been given, so we must move immediately to an examination of the material itself. The piece appears to begin in G major, but by the end of bar 3 it is clear that it is not in that or any other key. Nine different pitches have been used, and no note has been heard more than once. In the next two bars, three more pitches are introduced, making twelve in all. The melody thus far has used all twelve notes of the chromatic scale, none of which sounds like a tonic. We can now see why so much material has been given. This is evidently a serial composition using the 12-note method devised by Arnold Schoenberg (see *AB Guide*, Part II, pp.248–250). A further indication that it is a serial piece is provided by the way the pitches are notated: as in the music of Schoenberg and many of his followers, accidentals are placed before every note. For the sake of consistency, we should adopt this convention in our continuation. (Note, however, that it has not been used universally by serial composers.)

The series of notes presented in bars 1–5 provides the material for the continuation and the means by which cohesion can be given to the composition. But how are we to use the series? We are asked to make the complete movement approximately four times as long as the given opening. One way of doing this is to employ the three series of notes that can be derived from the original – the inversion (in which ascending intervals become descending intervals, and vice-versa), the retrograde (or reversed form) of the original series, and the retrograde of the inversion. All four series can be transposed to start on any note of the chromatic scale, giving a total of 48 versions of the original pattern of notes, but the non-transposed inversion, retrograde and retrograde inversion will provide enough material for a continuation of the stipulated length.

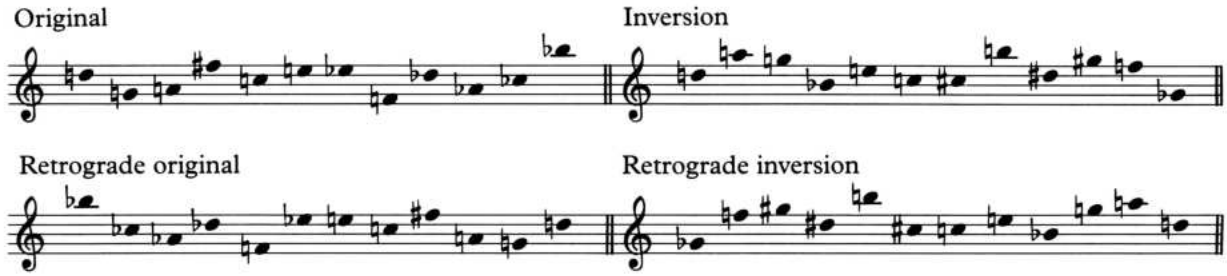
The original note-row and the three derived series are shown in Ex.104a. You will notice that in each case the notes are set out within the compass of a single octave. This is because a note-row is not a theme but simply a succession of pitches from which melodies (and, if the music is not monophonic, also chords) can be constructed. Any note in the four series can be sounded in any octave, the only restriction being the compass of the instrument concerned. In the given opening, the eighth note (F♮) is sounded one octave lower, and the twelfth note (B♭) one octave higher in order to give the melody an interesting shape.

EXAMPLE 104a



The given opening ends on D♮. This is the first note of the original series and also the first note of the inversion. Having decided to use the three derived series, we might begin the continuation with the inversion. If we follow this with the retrograde inversion and end with the retrograde original, making no further reference to the original note-row, we shall produce a symmetrical structure in which the second half of the piece reverses the sequence of pitches heard in the first half. One way of ensuring that our continuation will include the wider intervals used in the first five bars is to invert the intervals in the actual melody rather than those in the note-row from which (at least in theory) the melody is derived. This inversion and the two retrograde forms of the material are set out in Ex.104b on the next page. Notice the effect of the octave displacements.

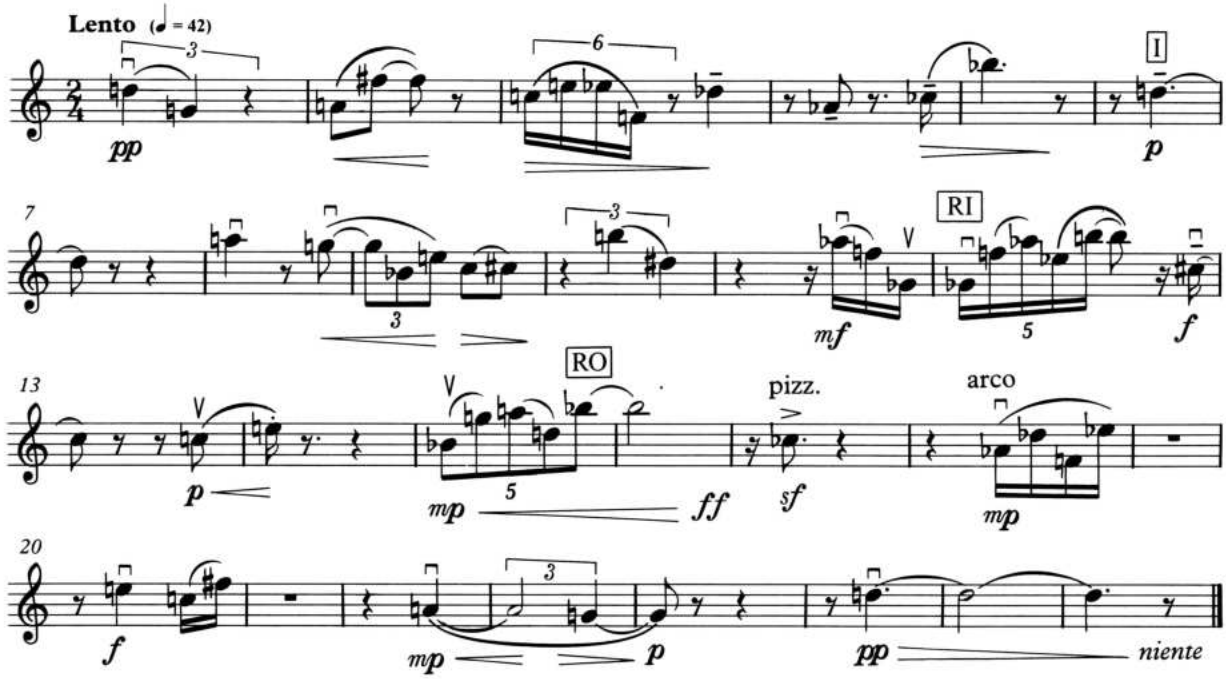
EXAMPLE 104b



A feature of the given opening is the way in which the rhythmic patterns, made up of notes and rests, obscure the underlying metrical pulse. The music is in $\frac{2}{4}$ time, but it is virtually impossible for the listener to perceive a beat: the music sounds ametrical because the accents are irregular and no rhythmic pattern is repeated. A characteristic of serial music (and of much other music composed during the 20th century) is the frequent displacement of accents and the use of non-repetitive rhythms. The feeling of ametricality should obviously be maintained in the continuation.

A realisation of the ideas we have discussed is shown in Ex.105. Letters have been inserted to indicate the start of the inversion (I), retrograde inversion (RI) and retrograde original (RO). Notice that the initial notes of the retrograde inversion and retrograde original do not coincide with the beginning of a phrase, and that each form of the series occupies a different number of bars. Notice, too, the very detailed dynamic markings and bowing indications, the single ***sf*** *pizzicato* note in bar 17, and the uneven phrase lengths. These features are all consistent with the somewhat fragmented character of the given opening, and are commonly found in serial music.

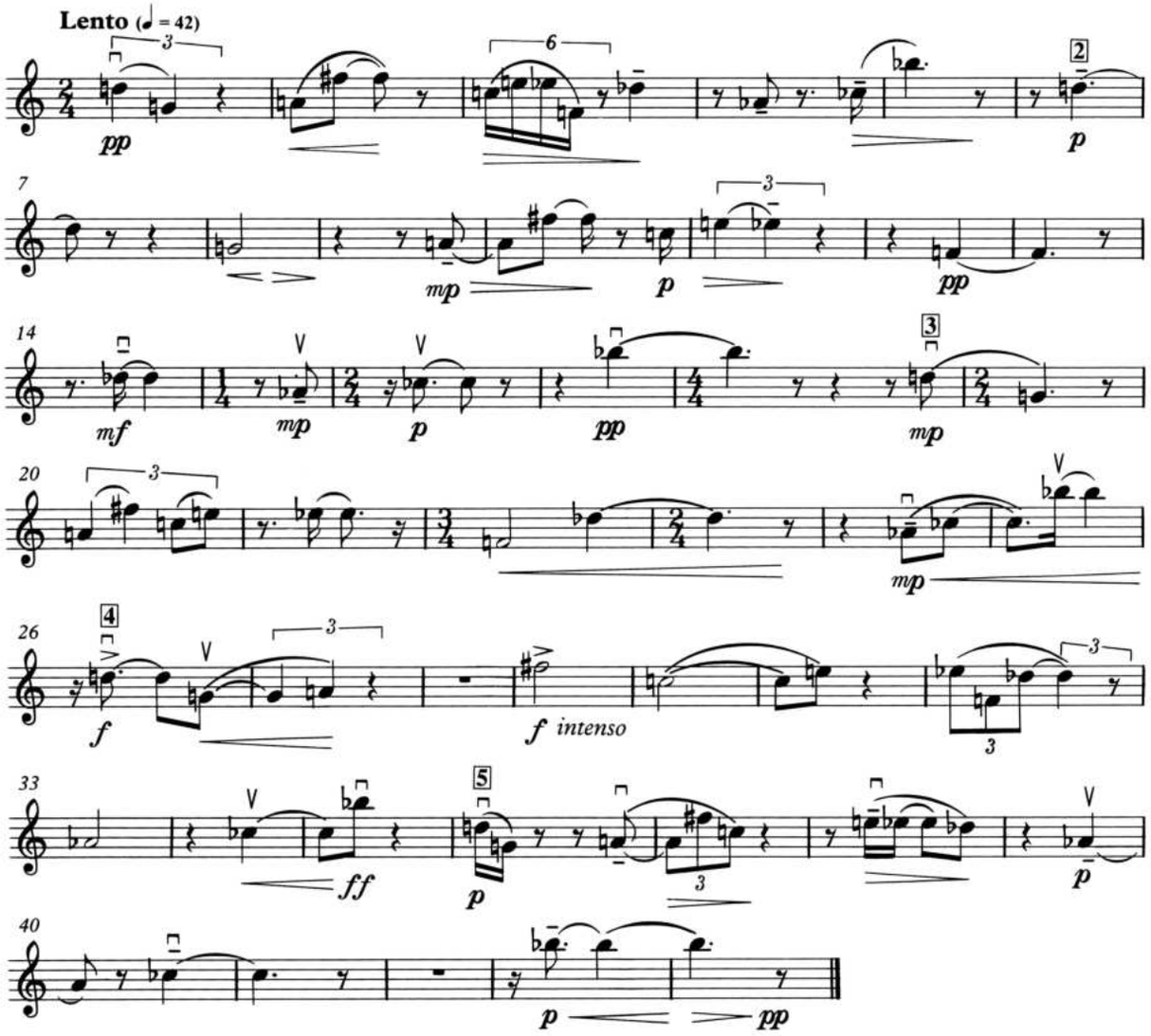
EXAMPLE 105



The composer's working is much more straightforward, at least as far as the pitches are concerned. He uses only the original series, sounding it five times but modifying the rhythm to such an extent that the melodic patterns never sound the same. No note within the series has the same duration when it recurs, and although the notes are always heard in the same order the redistribution of rests leads to different groupings of notes. The English title of the piece is 'Pauses', an apt one for this study, which explores the way in which altering the position and durations of rests can change the character of a melody, bringing single notes or groups of notes into sharper focus. The effect is rather

like that of a kaleidoscope, in which ever-changing patterns are formed from the same material. The complete composition is shown in Ex.106. It is a little longer than the piece we were asked to write because the note-row is heard five times. Numbers have been inserted to indicate the points at which the series is restarted. You will notice that, on its final appearance, the series is reduced to eleven notes: the eighth note, F♮, is omitted, perhaps by accident rather than by design.

EXAMPLE 106

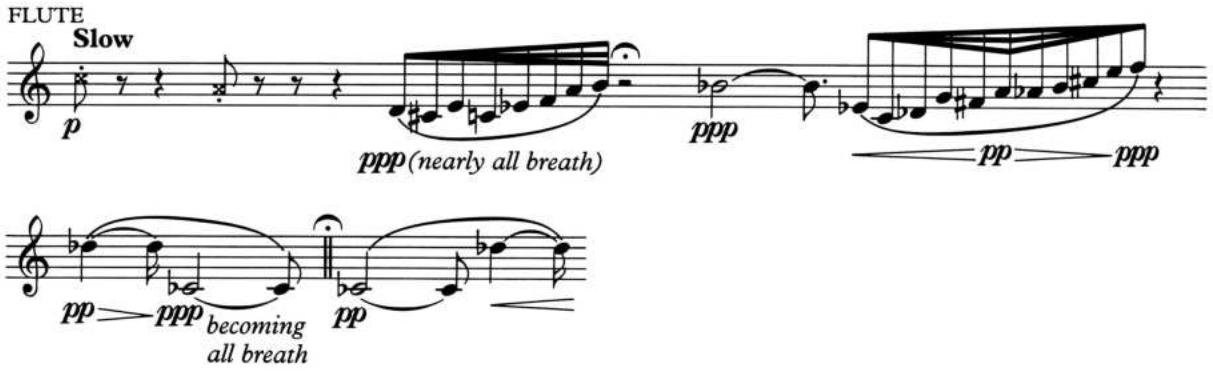


One important general point should be made about serial composition. It is perfectly possible for a note or group of notes to be repeated, or for an earlier note in the series to be re-used. Such repetitions can give a 12-note melody greater definition and memorability while still not establishing a sense of key; they are therefore frequently employed by serial composers. In this particular composition by Bartolozzi, no note or note-group within the series is ever repeated, and only the original series is used because the piece is concerned with changing rhythmic patterns, not modification of melodic shapes. The melody derived from the note-row is a pitch ostinato, precise repetitions of it providing the listener with a reference-point for the complex rhythmic variations.

In the next example, the instruction might be:

Continue the following to make a short piece for unaccompanied flute. The complete movement should be about three times as long as the given opening.

EXAMPLE 107



This is the beginning of the first movement of *Solita* by Peter Maxwell Davies, a work for solo flute composed in 1972. The piece begins with two tapped-key notes, indicated by the symbol ×. To execute these notes, the player strikes the keys and uses a minimal amount of breath to suggest the pitch. The figure which follows is in free rhythm but with an accelerando, indicated by the beam which opens gradually from a single line, suggesting a quaver value, to three lines, suggesting demisemiquavers. This has become a standard symbol in 20th-century music for an accelerando during a group of notes in free rhythm; a rallentando is indicated by three lines gradually merging into one (see *AB Guide*, Part II, p.252). Thus, the next group of notes in free rhythm gets gradually faster and then slows down again. Between these two groups there is a rest of indefinite duration (but longer than a minim) followed by a minim B♭ tied to a dotted quaver. The dot is an added value, intended (as in Messiaen's music) to avoid any sense of a metrical pulse. Likewise, the semiquaver tied to the crotchet D♭ and the quaver tied to the minim C♭[1] (the last two notes before the double bar-line) are added values used for the same purpose. Because the rhythm is ametrical, there is no time signature and the music is not barred. The double bar-line indicates the end of the first main phrase or section.

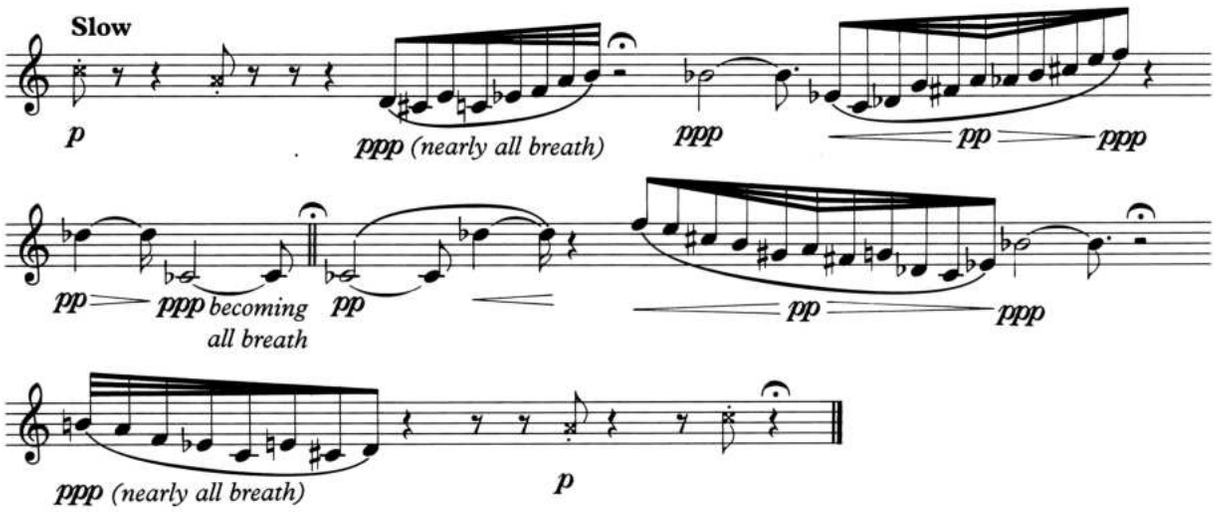
The given opening ends with the first two notes of the second section. These are a retrograde not only of the pitches but also of the values of the previous two notes. We might therefore continue the process of reversing the material of the first phrase until we get back to the beginning, thus producing a palindromic structure (i.e. one that is the same backwards and forwards). Some words are palindromes (e.g. 'peep', 'minim', 'rotator'), and writers have sometimes exercised their ingenuity in combining words to make longer palindromes, a well known example being the sentence, 'Able was I ere I saw Elba'. The principle of the palindrome is also used by composers, especially serial composers. Sometimes, only one aspect of the music is palindromic – for example, the rhythm at the beginning of Anton Webern's *Concerto for Nine Instruments*, Op.24 (1934). But a composition may contain phrases or sections in which all aspects, including pitch,

[1] The lowest note on the standard flute is middle C. However, it is possible to fit a different foot-joint to the instrument, extending the downward compass by a semitone to B♮. By no means all flautists possess this foot-joint. It is therefore advisable in your own compositions for flute to regard middle C as the lowest available note.

rhythm, dynamics, and even tempo fluctuations, are reversed. This happens in the second movement of Webern's *Symphony*, Op.21 (1928).[1]

In the working shown in Ex.108 of the Peter Maxwell Davies opening, the pitch, rhythm and tempo fluctuations are all palindromic. A complete retrograde of the dynamics is not possible, though, because the first note after the double bar-line is marked to be played more loudly than the note it is mirroring, and the crescendo on the D♭ will take the music to a higher dynamic level than that at the beginning of the previous D♭. The dynamics are otherwise palindromic. In the retrograde of the given opening, one note (A♭) has been respelt as G♯; it has also been necessary to add ♮ signs to cancel a previous ♯ or ♭. The only other adjustment is the addition of a rest after the final note. In pieces with quiet endings it is often a good idea to place a rest after the last note to instruct the player not to relax immediately.

EXAMPLE 108



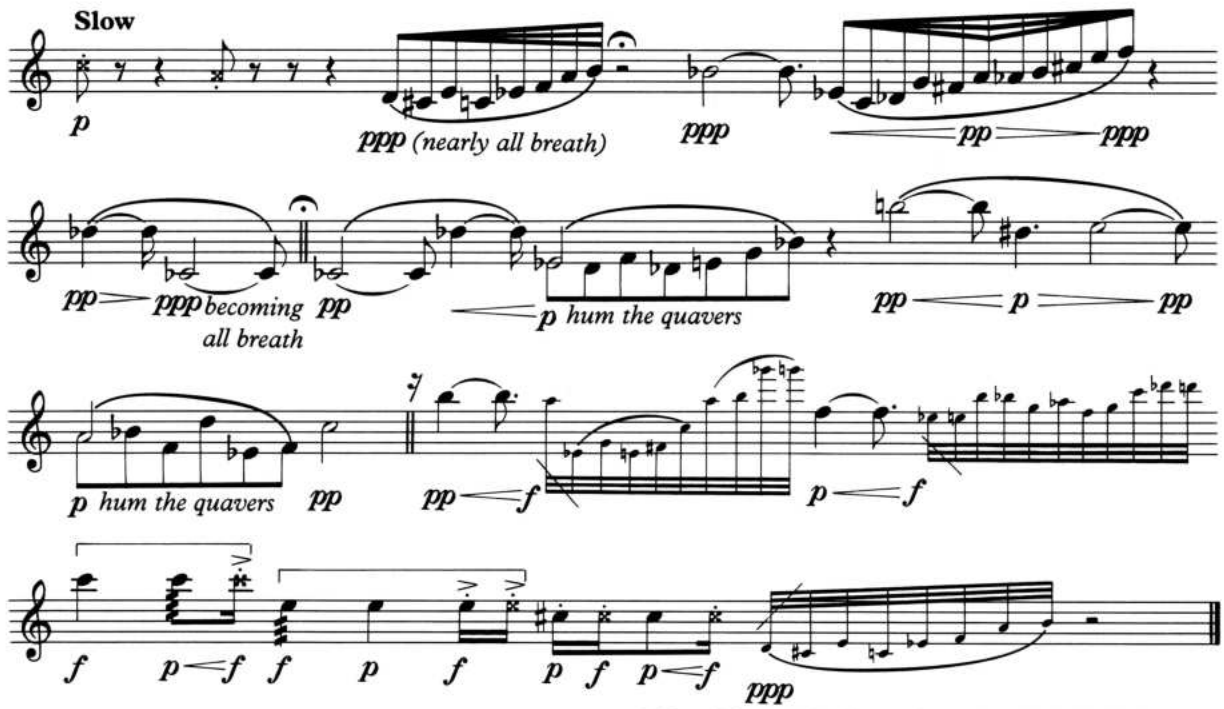
If you were to produce a working like this in the examination, it would be perfectly acceptable unless you had been instructed to make your continuation longer. In practice, you will seldom, if ever, be given an opening which can constitute half of the requested paragraph. This does not mean that palindromic procedures cannot be applied to individual phrases or figures, but if the whole paragraph is to be a palindrome you will have to devise additional material.

The problem with lengthy palindromes is that they can sound contrived. The sentence, 'Able was I ere I saw Elba', is ingenious but obviously fabricated, a criticism that applies equally to the composition we have just made. Neither of the figures in free rhythm sounds as convincing when it is heard backwards, and the cadence is extremely lame. This is not because the piece ends with tapped-key notes, but because the last five pitches (E♮–C♯–D–A–C♮) produce a conventional cadence in D minor followed by what sounds like an outlined chord of the tonic 7th. Since the given opening is not tonal, the implied tonal ending is quite out of place. When writing atonal music, care must be taken that the retrograding or inverting of a figure does not momentarily produce a sense of key, as it has done here.

The composer's working is on p.120.

[1] Unless a palindrome is very short, it may be difficult for a listener who cannot see the score to perceive it at first hearing because the structure and directional properties of the original material are obscured. Palindromic procedures can nevertheless be a valuable constructional device for the composer, especially if they are applied with musical rather than mathematical intentions.

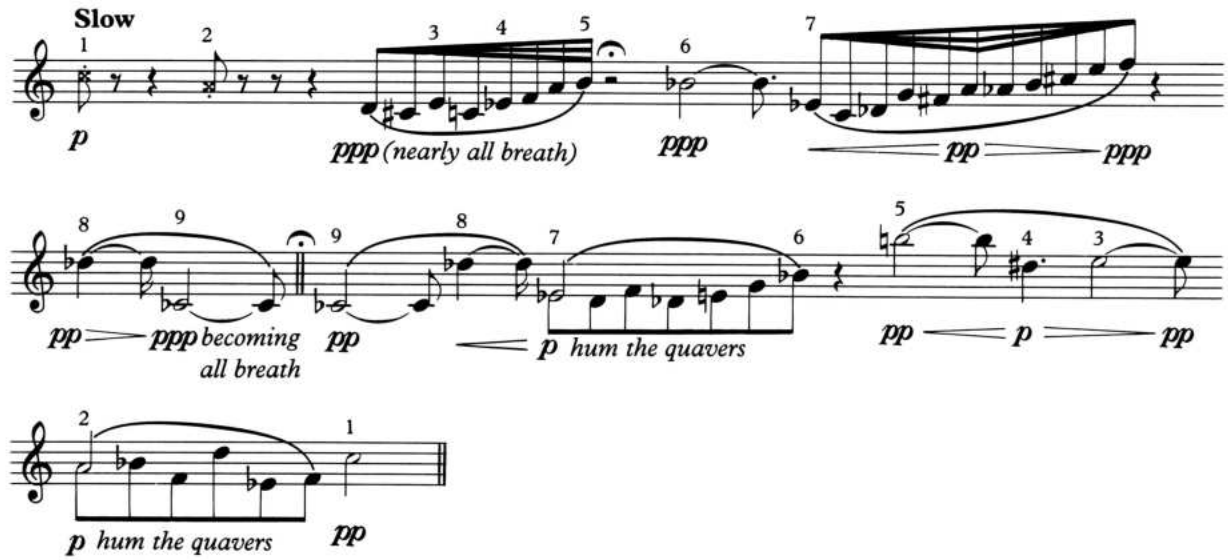
EXAMPLE 109



The movement consists of three phrases, the first presenting material which is subsequently re-ordered and otherwise modified. The second phrase is a palindrome of the main pitches of the first phrase. It begins by reversing the last two notes of phrase 1, and then moves to the first note of the second figure in free rhythm. Harmony is introduced at this point, the flautist humming a transposed and slightly modified version of the first figure in free rhythm while playing a sustained E♭. The last note of the hummed figure is B♭, the note which immediately precedes the E♭ in the first phrase. The next three pitches are taken from the first figure in free rhythm, and present a truncated form of that figure in retrograde. The last two notes played by the flute are the first two notes of the piece (the tapped-key notes) in reverse order, the A being accompanied by a modified version of the first hummed figure, now turned upside down. It is not an exact inversion, however: the intervals are not the same.

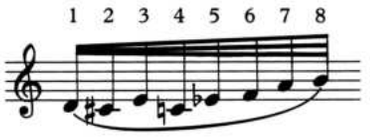
The palindrome can be illustrated by showing the first two phrases with the pitches numbered:

EXAMPLE 110

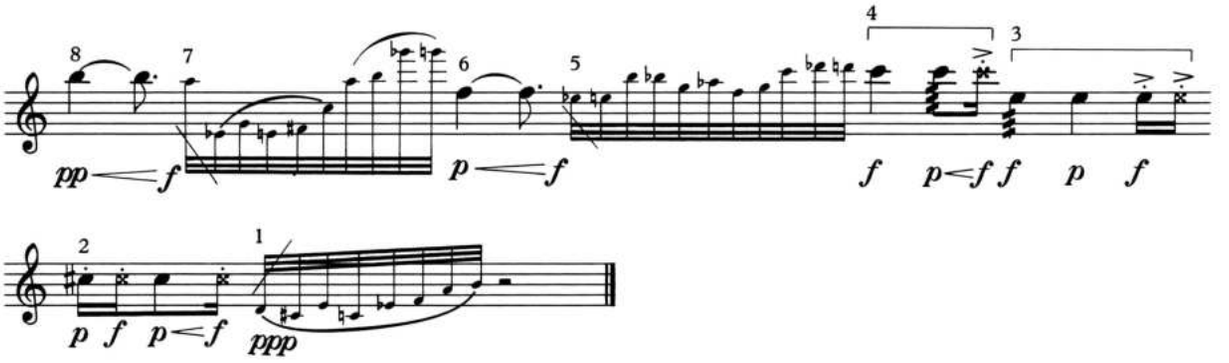


Though the second phrase has made reference to virtually all the material from the first phrase, particular attention has been given to the first of the two figures in free rhythm. This figure now becomes the focal point of the music. The main pitches of the final phrase are the notes of the figure in reverse. The original figure is shown in Ex.111a with the notes numbered; the final phrase, with corresponding numbering, is shown in Ex.111b. The piece ends with the figure played quietly and very quickly (it is notated as a group of grace notes), thus re-establishing the original order of the pitches. The gesture made by this tiny coda is one of dismissal, as though the figure were finally being tossed away.

EXAMPLE 111a



EXAMPLE 111b

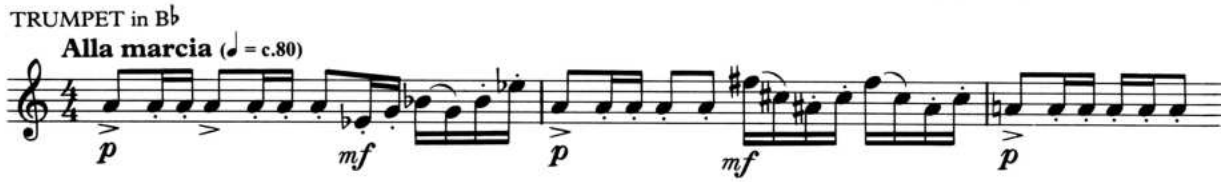


The movement can be likened to a series of photographs which view the same subject from different angles, gradually bringing a particular detail into sharper focus. The music is serial, but does not use the 12-note method: nine notes selected from the first phrase provide the series which is retrograded in the second, while the first figure in free rhythm provides an eight-note series which is reversed in the final phrase. A great deal of 20th-century music uses serial procedures but breaks away from the strict serial method devised by Schoenberg.

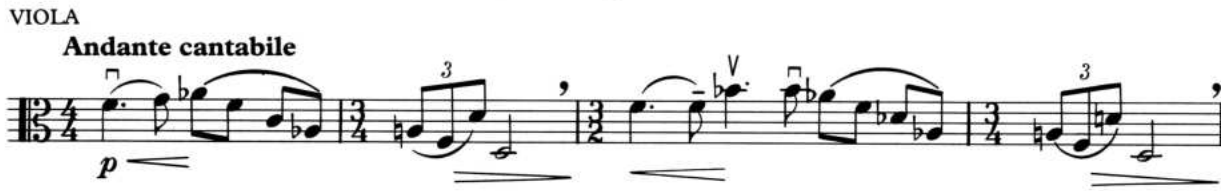
One other feature of the composition should be noted, and that is the imaginative use of colouristic effects. Tapped-key notes, flutter-tonguing (see *AB Guide*, Part II, p.218), the deliberate employment of breathy tone, the introduction of harmony by combining vocal and instrumental sounds, and the very wide dynamic range together produce a novel and fascinating sound-world. In your own workings, you should employ such colouristic devices only when they are consistent with the style of the given opening, and only when you are sure that the instrument for which you are writing is capable of producing the special effects you wish to use.

Exercise 5 Continue the openings given below, in each case following the specific instructions about the nature and length of the composition. Add marks of phrasing (including bowing, where appropriate), articulation, dynamics and expression. The instructions for Exercises (a) to (g) include advice on how to plan your continuation. Such advice will not be given in the examination tests, where (as in the later exercises here) you yourself are expected to identify the basis of the melodic construction.

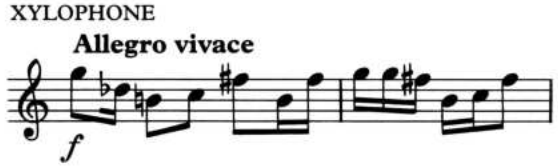
(a) Continue the following opening for a further 12 bars or so to make a short piece in the style of a fanfare for solo trumpet. Make further use of pedal notes (not necessarily restricted to A). Vary the length of the pedals and the arpeggio figures.



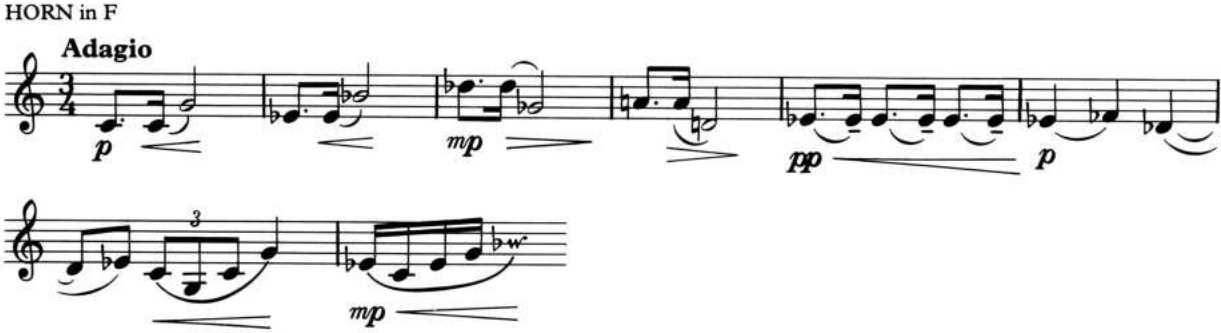
(b) Continue the following opening for not less than 12 bars to make the first part of a movement for unaccompanied viola. Make use of chord shapes, planning a harmonic scheme in which there are further tonal ambiguities.



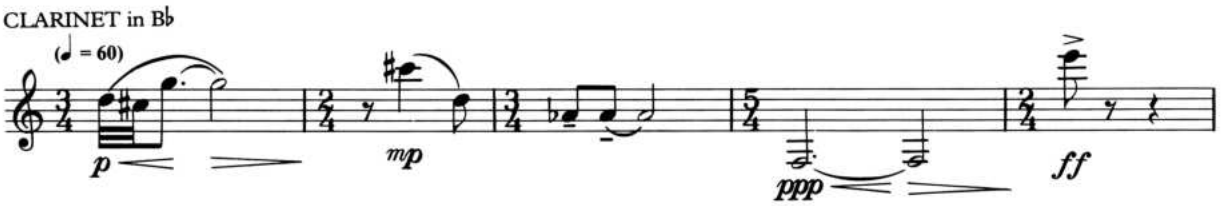
(c) Compose a short piece for xylophone, continuing the given opening for a further 16 bars or so. Feature groups of repeated notes in your continuation, varying the length of these groups to make changing rhythmic patterns. Derive the melodic material from the fifth of Messiaen's modes of limited transposition (see p.112).



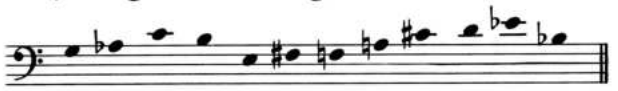
(d) Continue the following opening for a further 12 bars or so to make the first part of a Passacaglia for french horn. Regard the first six bars as a pitch ostinato, and compose two variations on it, elaborating the melodic framework and developing new rhythmic patterns.



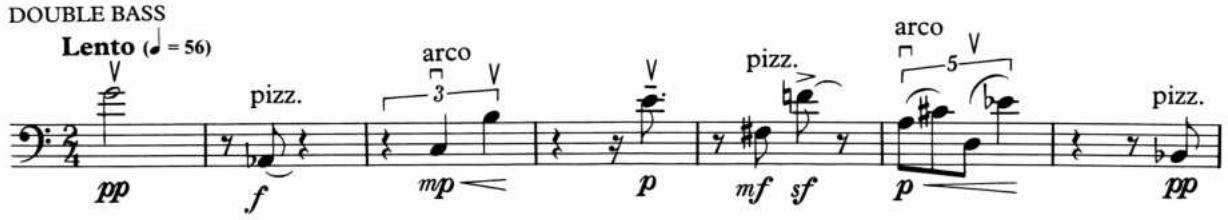
(e) Continue the following opening for at least 12 bars to make the first section of a piece for solo clarinet. Treat the figure in bar 1 as a unifying motif in a melody which otherwise features non-repetition of rhythm and note-groups. Exploit the differently coloured registers of the instrument.



(f) Add about 20 bars to the given opening to make a short serial composition for double bass, using the following note-row:

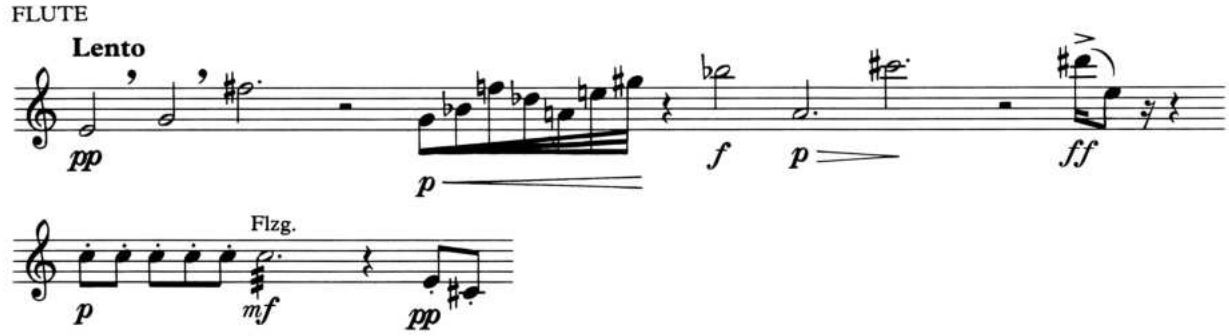


Your continuation may use only the original series (with or without transpositions) or it may incorporate one or more of the derived series (inversion, retrograde, retrograde inversion). Bear in mind that any note in the four series can be sounded in any octave; that a note or note-group may be repeated; and that it is possible to re-use a note from earlier in the row. If you choose to repeat or re-use a previous note or group of notes, make sure the repetition does not establish a sense of key. However you decide to use the series from which the melody in the given opening is derived, do not repeat any rhythmic pattern and avoid a sense of metrical pulse.



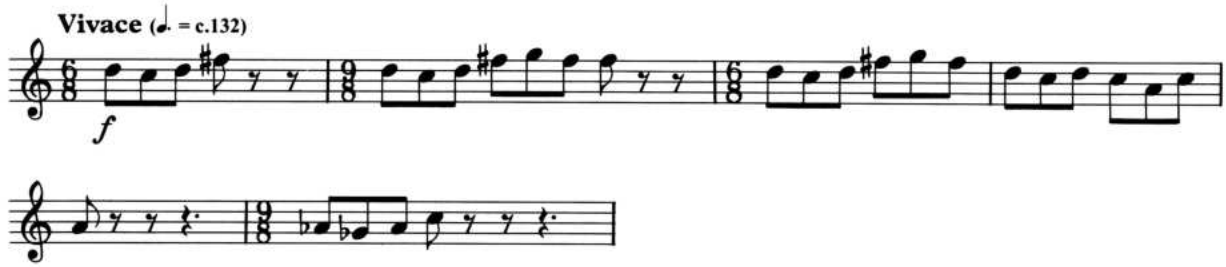
(g) Compose a short piece for solo flute, making the complete melody between three and four times as long as the given opening. Plan your continuation in one of the following ways:

1) Choose one or more note-groups from the given opening for motivic development.
2) Add more material to the given opening to complete the first main phrase, and then use palindromic procedures to construct a complementary phrase.
3) Use selected pitches from the given opening as a series, and incorporate in your continuation at least one of the series that can be derived from the original. (Note that the series cannot comprise all 12 notes of the chromatic scale: only 10 different pitches are used in the given opening.)



(h) Continue the following opening for a further 12–14 bars to make the first part of a piece for solo oboe.

OBOE

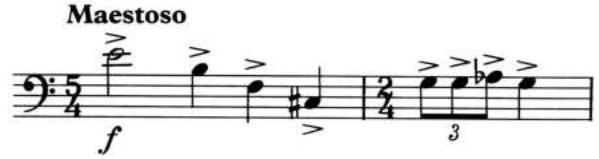


(i) Compose a short piece for guitar, continuing the given opening for a further 12 bars or so.

GUITAR

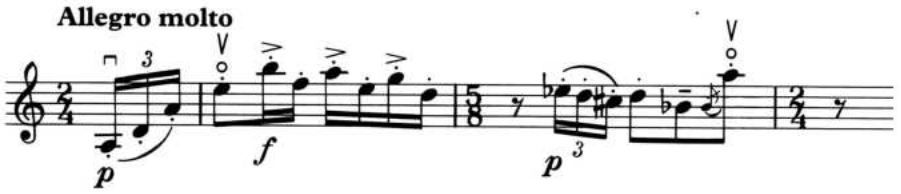
(j) Continue the following opening for at least 12 more bars to make a short piece for tenor trombone.

TENOR TROMBONE



(k) Compose the first part of a scherzando movement for unaccompanied violin, continuing the given opening for at least 12 more bars.

VIOLIN

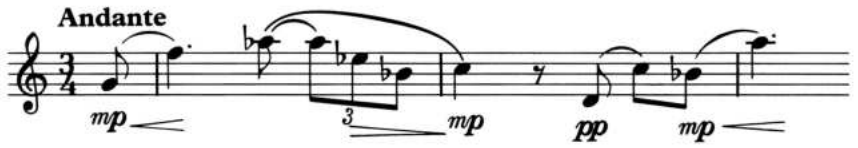


(l) Continue the following opening for a further ten bars or so to make the first part of a movement for solo clarinet.

CLARINET in B♭

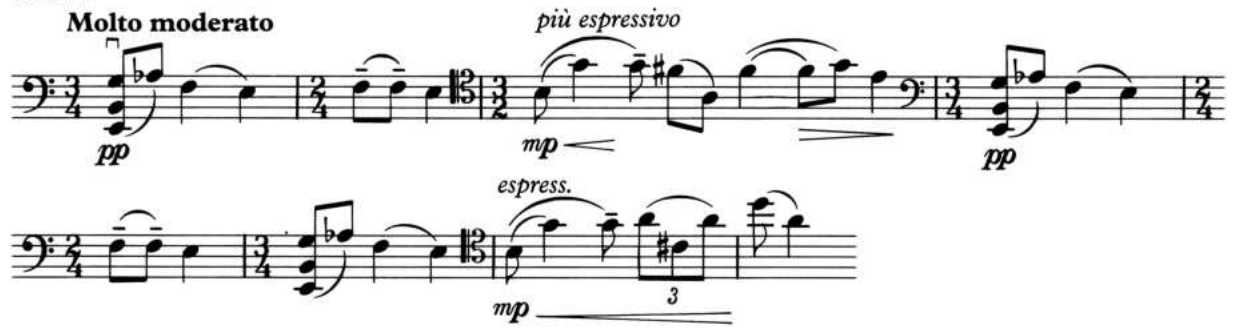
(m) Compose a short movement for alto saxophone, continuing the given opening for a further 14–16 bars.

ALTO SAXOPHONE in E♭



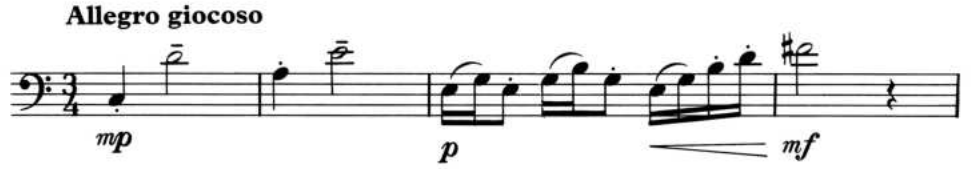
(n) Continue the given opening for a further 14–16 bars to make the first part of a movement for solo cello.

CELLO



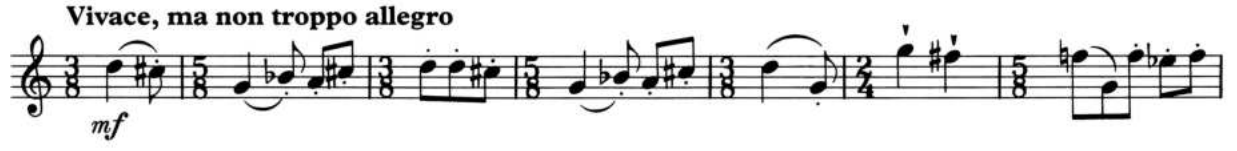
(o) Compose a short piece for solo bassoon, continuing the given opening for a further 12 bars or so.

BASSOON



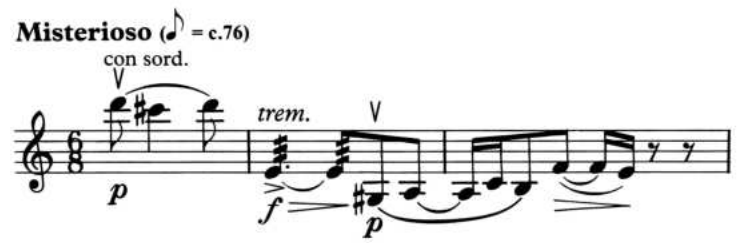
(p) Compose a sprightly, dance-like melody for descant recorder, continuing the given opening for at least a further 16 bars.

DESCANT RECORDER



(q) Continue the following opening for at least 12 more bars to make the first part of a movement for solo violin.

VIOLIN



E General Exercises

As at Grades 6 and 7, you will have to answer questions on TWO extracts in the examination. For this grade, one of the extracts will be from music for one to four performers; the other will be taken from music for a minimum of five performers up to a large orchestra with chorus and soloists.

The questions in the following exercises are based on the Grade 8 syllabus. Most of the information needed for the answers can be found in *The AB Guide to Music Theory*, Parts I & II, but you should not expect every detail to be covered in those books. In some cases, it will be necessary to pursue wider investigations. In particular, you will need to draw on greater knowledge of musical terms, and of musical history and repertoire, than can possibly be supplied by the *AB Guide*. With this in mind, you should study as wide a range of music as possible, and undertake additional reading in any area in which you do not feel completely secure.

One of the aims of the general exercises in this book is to increase your knowledge of repertoire. You will find the answers to specific repertoire questions in any of the larger dictionaries of music: the information will usually be given under entries for individual composers, but you should also look under subject headings where appropriate. Though you will usually be able to find the relevant information quite quickly, you should nevertheless read each article in full and follow up any references to other entries in the dictionary. Wherever possible, you should also listen to recordings of the music, ideally while following the score. There is little point in simply knowing the titles of works and the names of composers.

The meanings of any terms not listed in the *AB Guide* may also be found in a dictionary of music, though detailed explanations of terms relating to special orchestral effects may sometimes be found only in books on orchestration. A great deal of information about individual instruments, and about instruments in combination, is given in the *AB Guide*, Part II, Chapters 19–22. You should study these chapters carefully and then supplement your reading by consulting other books. There are many good books on orchestration, among them Gordon Jacob's *Orchestral Technique* (Oxford University Press, available as a paperback), which provides an excellent introduction to the standard orchestral instruments and to some basic principles of orchestration. At a slightly more advanced level, Walter Piston's *Orchestration* (Gollancz) is highly recommended. Much useful advice on reading and understanding orchestral scores can be found in a series of books under the general title of *Score-Reading* (Oxford University Press): Book I, *Orchestration* (Roger Fiske); Book II, *Musical Form* (Roger Fiske); Book III, *Concertos* (Roger Fiske); Book V, *Twentieth-Century Music* (Malcolm Barry & Roger Parker).

One kind of question you may sometimes encounter in the examination asks you to say whether a statement made about the given extract is true or untrue. It is important to work out the answer by examining the score and applying your knowledge of music theory. If you simply make a guess, you are as likely to be wrong as right. Another kind of question provides several possible answers for you to choose from. If you do not know the answer straight away, you should resist the temptation of making a random choice: if there are six possible answers, guesswork gives you only one chance in six of choosing correctly. Where multiple-choice questions are set, the right answer can usually be deduced by eliminating the answers which are obviously wrong. To illustrate this process,

and the sort of reasoning to use when carrying it out, let us consider an actual example.

Exercise 13 on p.142 asks various questions about an extract from J.S. Bach's Mass in B minor. In question (b) you are told that the movement from which the extract is taken is in the style of a dance; you are then given a list of six dances, and are asked to underline the one on which you think the music is based. You can see that the music is in $\frac{3}{2}$ time. Bach does not give a tempo indication, but the words he is setting suggest that the pulse will be quite slow. Is there any other evidence that this is not a quick movement? The expressively chromatic vocal lines, punctuated by flutes and upper strings, the dissonant harmonies and the throbbing crotchet movement in the instrumental bass all confirm that the tempo is indeed slow or moderately slow. The movement is obviously a ceremonial dance of great dignity, constructed over a chromatically falling ostinato pattern in the bass.

Having made these observations, you can immediately eliminate most of the possible answers in the list. The movement cannot be an allemande or a pavane because both these dances are in duple time. The other four dances are all in triple time, but since the courante is a lively dance and the minuet moves at a moderate pace you are left with only two possibilities – chaconne and sarabande. Both these dances were popular in Bach's day (as were the allemande, courante and minuet, but not the pavane which flourished in the 16th and 17th centuries); both are in triple time; the chaconne was a moderately slow ceremonial dance; and by the time of Bach the sarabande, which had once been quite lively, had also become slow. The distinctive characteristic of the chaconne is that it is written in the form of a series of variations on a stereotyped harmonic progression or on a ground bass (as was the passacaglia, from which the chaconne was often indistinguishable). Since passacaglia does not appear in the list, the correct answer must therefore be **chaconne**. If you were to underline **sarabande**, you would show that you had not noticed the ostinato pattern in the bass, or had not appreciated its significance.

In the examination tests, the number of questions will vary depending on their difficulty, the scope of the extract, and the amount of time you will need to write your answers. The examples on the next few pages give an indication of the range and style of questions that may be asked, and the depth of study required.

Exercise 6 Study the extract opposite and then answer the questions below.

(a) Explain the meaning of (**Mit zartem Vortrag**) .....

(b) (i) Mark in the score, using the appropriate capital letter for identification, one example of each of the following:

A a diatonic passing note on a crotchet beat

B a chromatic passing note

C an appoggiatura

(ii) What is the function of the B♯ in bar 6? .....

.....

(c) Analyse the chords marked 1–3, writing on the dotted lines below. Indicate inversions and show whether the chords are major, minor, augmented or diminished. You may describe the chords in words or use appropriate symbols. Whichever method you adopt, the prevailing key must be stated for each chord.

1 .....

2 .....

3 .....

(d) Which of the following statements about the extract are true? Answer in each case TRUE or UNTRUE.

(i) Temporary modulations to B major, G♯ minor, F♯ major and B major occur in that order within the extract.

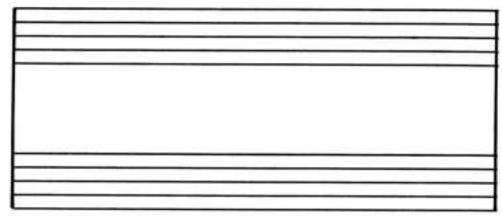
.....

(ii) The phrase from bar 12, beat 3 to the first note of bar 16 is a re-treatment of the previous phrase, using melodic and harmonic sequence.

.....

(iii) The chord in bar 12 is a pivot chord. .....

(e) Write out bar 23, omitting all non-harmony notes.



(f) Who of the following composers is most likely to have written this extract: Mozart, Schumann, Elgar, Prokofiev, Gershwin? Give reasons for your answer.

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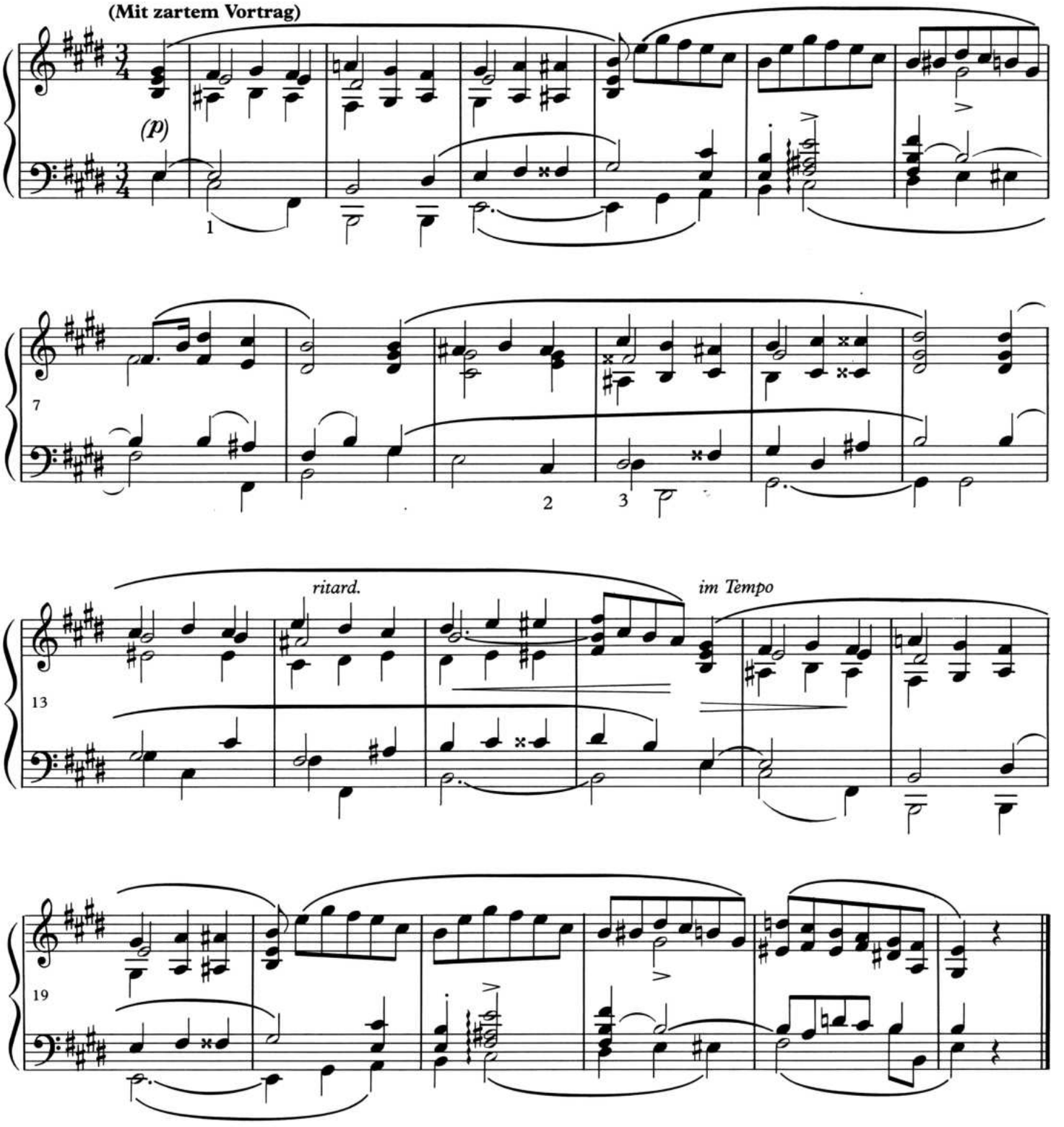
(Mit zartem Vortrag)
(p)
1
7
2
3
ritard.
im Tempo
13
19

Exercise 7 Study the extract opposite, which is the slow movement of a sonata, composed in 1800, for a solo instrument with accompaniment, and then answer the questions below.

(a) What instruments are used in this sonata? .....

(b) Analyse the chords marked 1–4, writing on the dotted lines below. Indicate inversions and show whether the chords are major, minor, augmented or diminished. You may describe the chords in words or use appropriate symbols. Whichever method you adopt, the prevailing key must be stated for each chord.

1 .....

2 .....

3 .....

4 .....

(c) Which of the specified chords in (b) above is a pivot chord?

Chord ..... (number)

(d) Which of the following statements about the extract are true?
Answer in each case TRUE or UNTRUE.

(i) The music modulates four times within the extract. .....

(ii) Only two different positions of the same diminished 7th chord appear in the extract.

.....

(iii) In bars 14–17, there is an inner pedal on the supertonic. .....

(e) In what key would you expect the next movement to begin? Give reasons for your answer.

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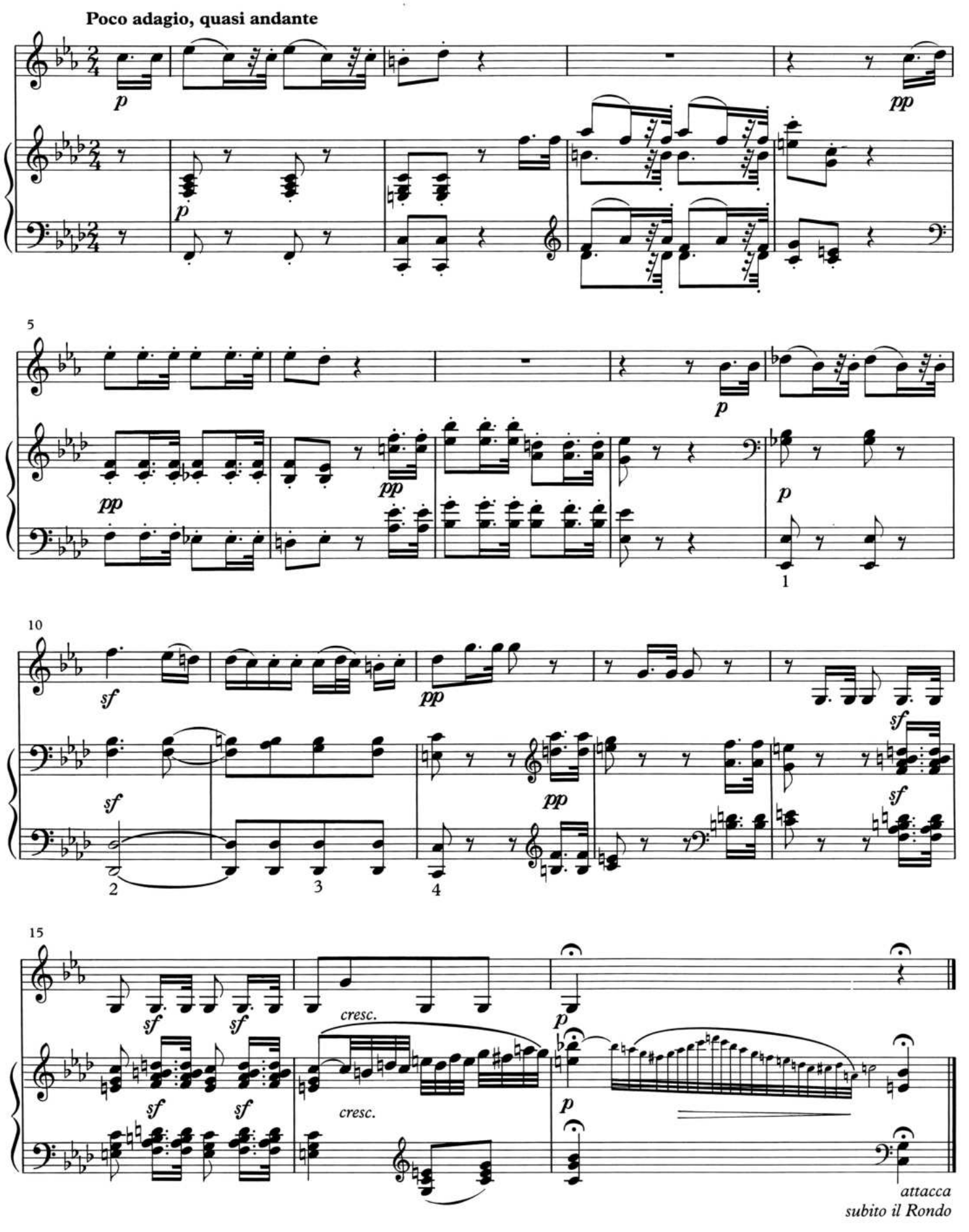

Poco adagio, quasi andante
p
pp
5
pp
p
1
10
sf
pp
2
3
4
15
cresc.
attacca
subito il Rondo

Exercise 8 Study the extract opposite, which is the beginning of the first movement of a string quartet by Mozart, and then answer the questions below.

(a) Describe briefly how the musical material of the Allegro relates to ideas found in the slow introduction (bars 1–22).

.....

.....

.....

(b) Analyse the chords marked 1–3 in bar 2, writing on the dotted lines below. Indicate inversions and show whether the chords are major, minor, augmented or diminished. You may describe the chords in words or use appropriate symbols. Treat all notes on main beats as harmony notes and analyse the chords in relation to C major.

1 .....

2 .....

3 .....

(c) (i) Write the capital letter **F** in the score beside each of the two notes that form a false relation in bar 6.

(ii) Write the capital letter **S** in the score at the point in the slow introduction where sequential treatment of an earlier passage begins.

(d) From the following choices underline the definition which most accurately describes the chords at **A** and **B**.

Chord **A** (bar 15) is: an augmented 6th; a Neapolitan 6th; a dominant 7th.

Chord **B** (bar 16) is: an augmented 6th; a diminished 7th; a diminished triad on the subdominant in second inversion

(e) In bars 9–14 only, mark in the score, using the appropriate capital letter for identification, one example of each of the following:

W an accented diatonic passing note

X an unaccented chromatic passing note

Y an accented chromatic passing note

Z an ornamentally resolved suspension

(f) Which of the following statements about the extract are true?
Answer in each case TRUE or UNTRUE.

(i) Despite the strange chromatic harmonies, the slow introduction can be seen as an elaborate dominant preparation.

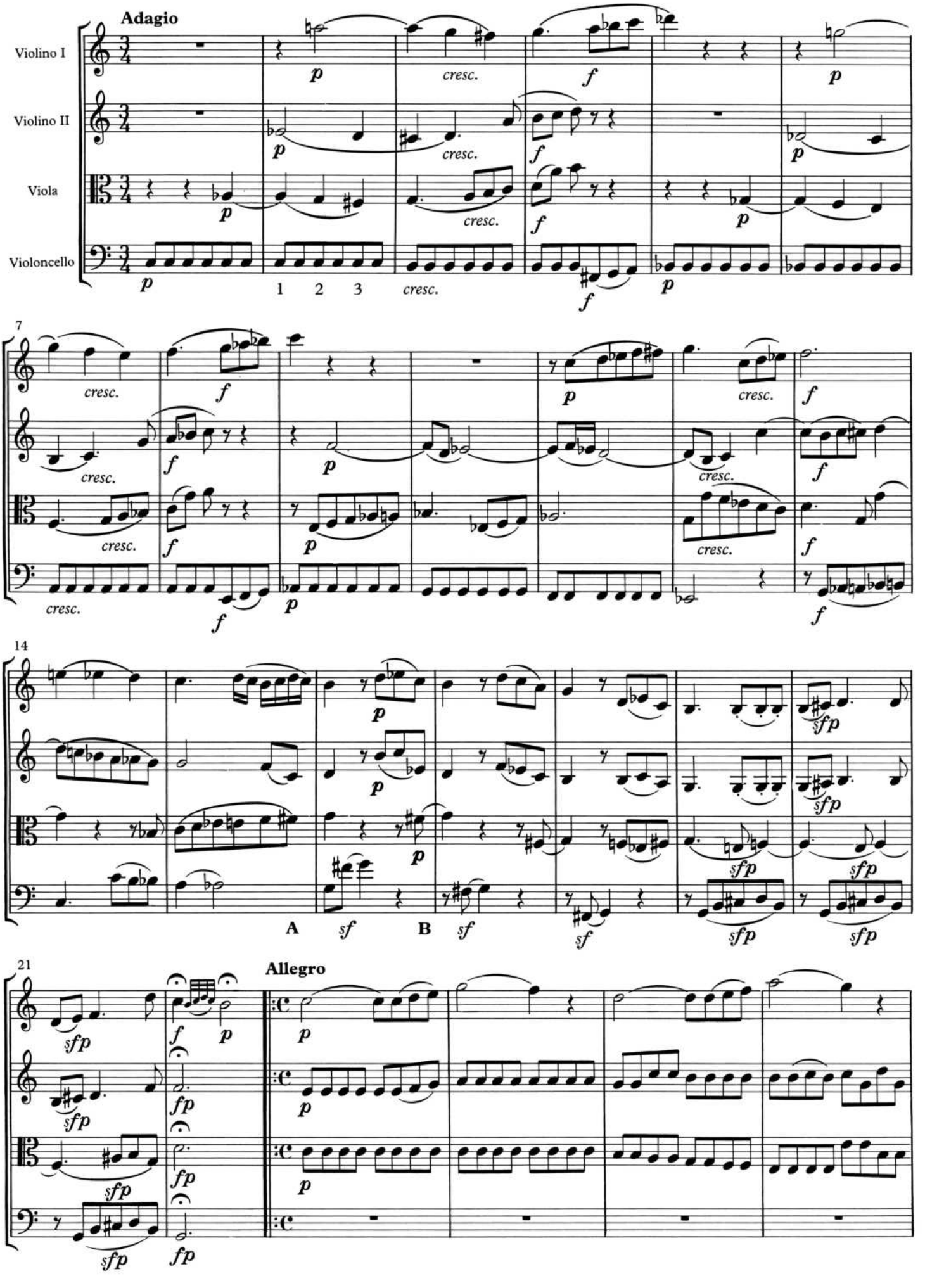
.....

(ii) The cello part includes material derived from motifs found in the other parts.

.....

(iii) The lowest note of every three- or four-part chord is sounded by the cello or the viola.

.....


Adagio
Violino I
Violino II
Viola
Violoncello
7
14
A
B
21
Allegro

Exercise 9 Study the extract opposite, which is taken from a song by the American composer Aaron Copland, and then answer the questions below.

(a) This song may be sung by a female voice or by a male voice sounding an octave lower than written. In the following list, underline the TWO voices (one female and one male) most suited to the compass and tessitura of the vocal line:
soprano mezzo-soprano contralto counter-tenor tenor baritone bass

(b) Comment on the way in which the opening phrase of the voice part (bars 2–6) is developed by the piano in bars 5–12.

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.....

(c) (i) Rewrite bars 16–20 (inclusive) of the voice part in simple time, giving the appropriate time signature. Write as though for an instrument, omitting the words and using appropriate beaming.

(ii) Explain why the composer discontinues the $\frac{6}{8}$ rhythm in the voice part in bars 16–19.

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.....

.....

(d) Comment on any points of rhythmic interest in the piano part after bar 13.

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(e) This song comes from a song cycle composed in 1949–50. Give the titles of THREE other song cycles or song collections for voice and piano written during the 20th century, naming the composer in each case.

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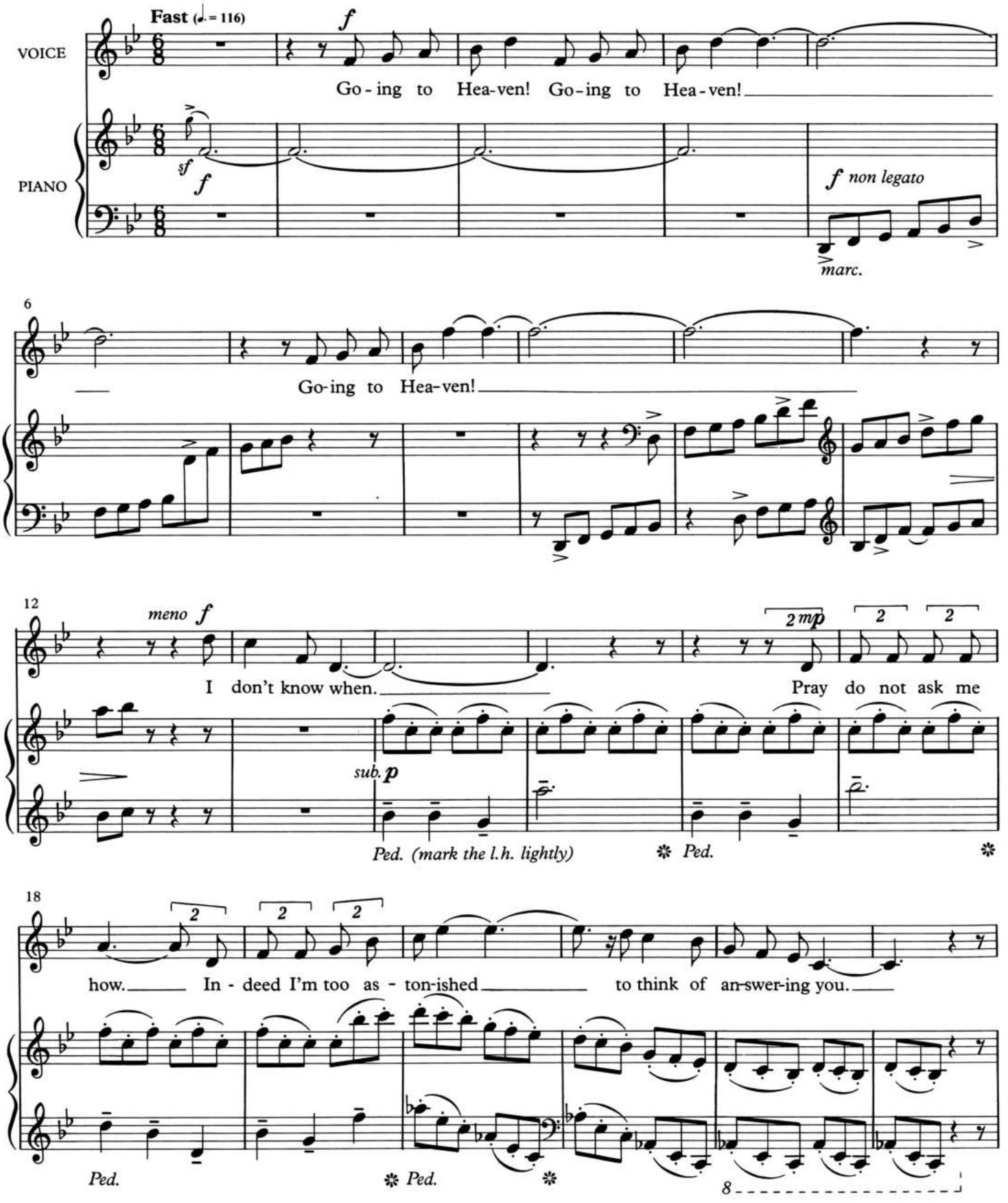

Exercise 10 Study the extract opposite, which is taken from Dvořák's *Carnival* Overture, and then answer the questions below.

(a) Comment on the phrase structure of the extract.

.....

.....

.....

.....

(b) Underline the term in the following list that most accurately describes the use of the recurrent motif in bars 5–16:

round passacaglia countersubject ostinato pedal

(c) Analyse the chords marked 1–5, writing on the dotted lines below. Indicate inversions and show whether the chords are major, minor, augmented or diminished. You may describe the chords in words or use appropriate symbols. Treat all notes on main beats as harmony notes and analyse the chords in relation to G major.

1 .....

2 .....

3 .....

4 .....

5 .....

(d) Which of the specified chords in (c) above could best be described as a secondary dominant?

Chord ..... (number)

(e) Which of the following statements about the extract are true?
Answer in each case TRUE or UNTRUE.

(i) The melodic material in bars 17–20 is the same as that of the earlier appearance of this phrase and it is harmonised in the same way.

.....

(ii) The violas provide the bass line from bar 1 to bar 12. .....

(iii) There is only one cadence in the extract. .....

(f) Comment on Dvořák's use of the orchestra in this extract.

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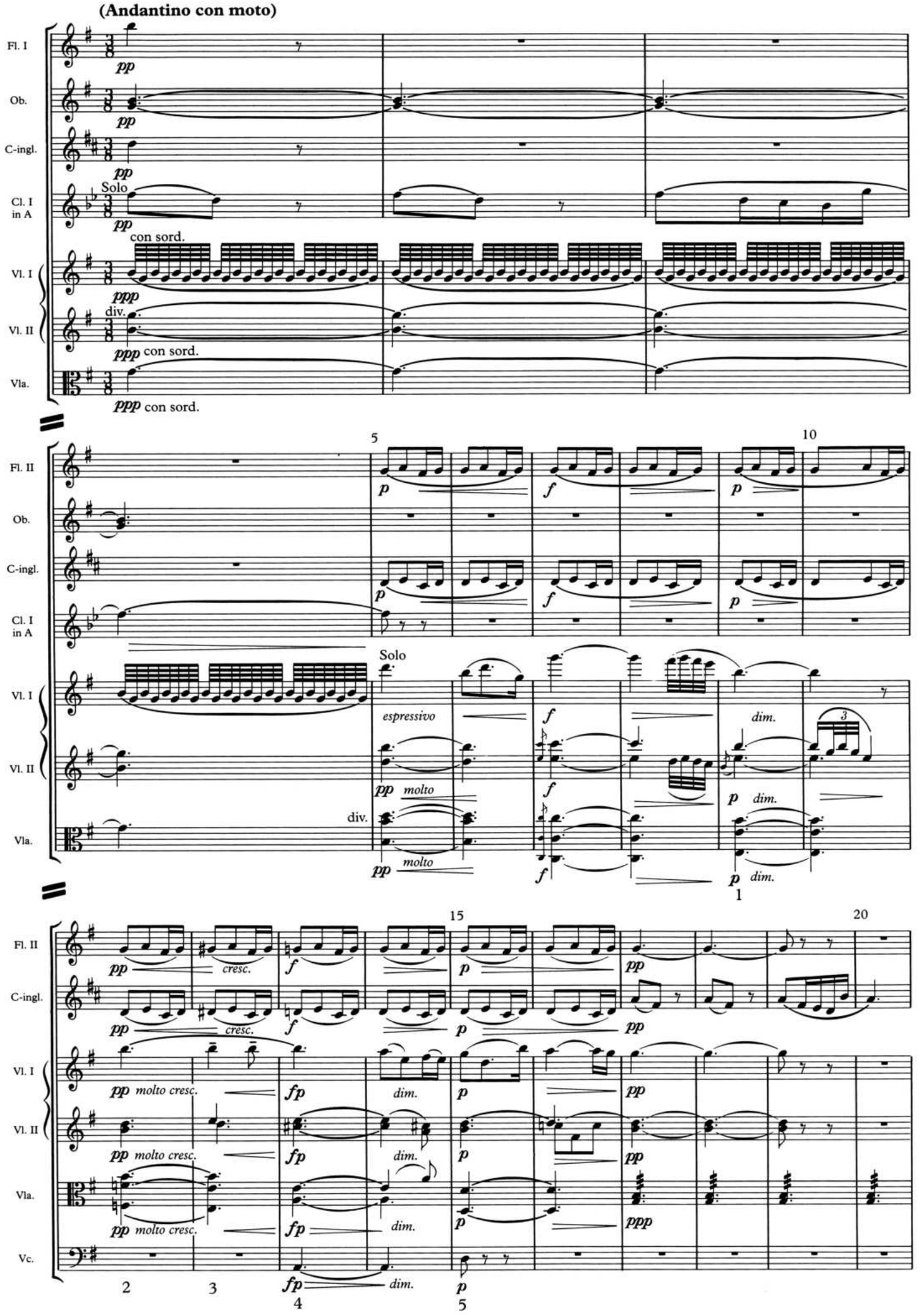
(Andantino con moto)
Fl. I
Ob.
C-ingl.
Cl. I in A
Solo
con sord.
Vl. I
Vl. II
div.
Vla.
Fl. II
Solo
espressivo
molto
Vc.
cresc.
molto cresc.
dim.
5
10
15
20
1
2
3
4
5

Exercise 11 Study the extract opposite and then answer the questions below.

(a) Explain the meaning of each of the following:

(i) *mit Schwammschlägel* (bar 1) .....

(ii) *am Steg* (bar 1) .....

(iii) *etwas fliessender* (bar 4) .....

(iv) *kaum hörbar* (bar 6) .....

(b) How does the composer avoid a sense of regular metrical pulse after bar l?

.....

.....

.....

.....

(c) Comment on the brass writing.

.....

.....

.....

.....

(d) (i) Write out at **A** below the 'Bkl. in B' part (bar 6) at concert pitch.

(ii) Write out at **B** below the cello part in bar 7 at concert pitch.

A **B**

(e) The extract is from one of Webern's *Six Pieces for Orchestra*, composed in 1909. What features of the music identify it as a product of the 20th century rather than of some earlier period?

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(f) Webern studied composition with Schoenberg. Another pupil of Schoenberg was Alban Berg. Give the title of ONE composition by Schoenberg and ONE by Berg.

Schoenberg .....

Berg .....

Exercise 12 Study the extract below and opposite, which is taken from Stravinsky's *The Rite of Spring*, and then answer the questions below.

(a) Explain the meaning of the following, each of which occurs in bar 5:

(i) Flttzg. .....

(ii) *glissando* colla bacch. di Triangolo .....

(iii) Pavillons en l'air .....

(b) (i) What is the relationship between the speed of the quaver at the beginning of the extract and the speed of the crotchet at the end?

.....

(ii) Of the instruments which play for the first time in bar 5, only the 2nd and 3rd trombones, violas, cellos and double basses are given a dynamic marking at the moment of entry. Explain why there is no dynamic marking for the entry of other instruments in this bar.

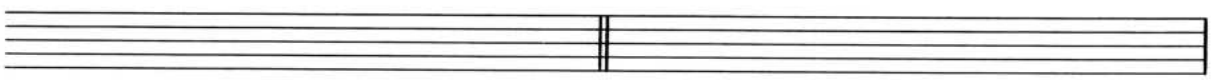
.....

.....

(c) (i) Write out at **A** below the 'Fl. alto in Sol' part in bar 5 at concert pitch.

(ii) Write out at **B** below the 'Tr. picc. in Re' part in bar 5 at concert pitch.

A **B**



(d) (i) Explain why the glissando played by 'Cor. in Fa' 5 & 7 in bar 5 is notated differently from the glissando played by the cellos at the same time.

.....

.....

(ii) In bar 6, the strings are all directed to use only down bows. What effect does this have on the sound?

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(e) Comment on the use of brass and percussion instruments in this extract.

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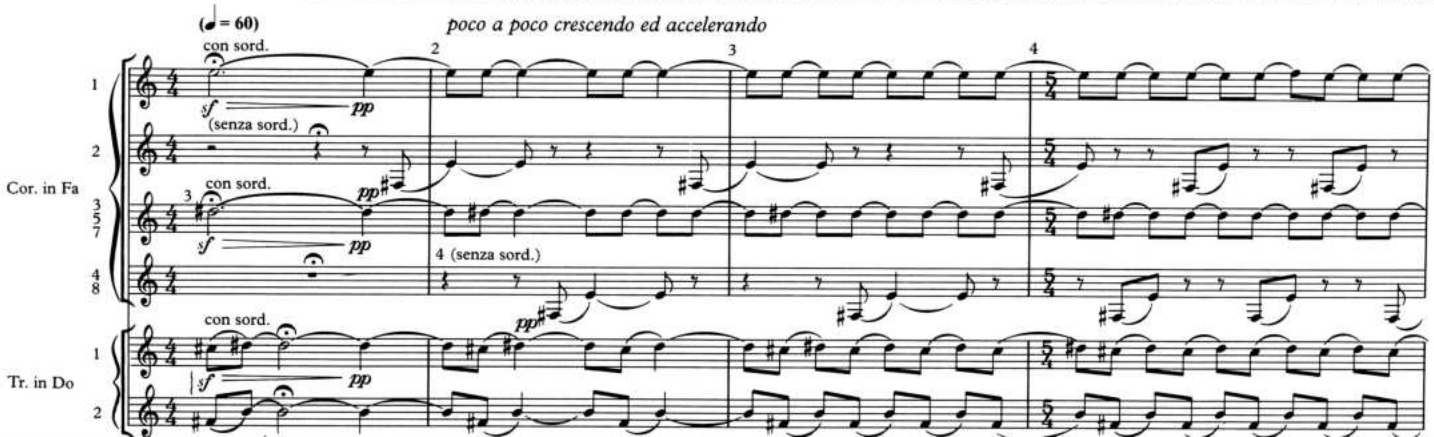
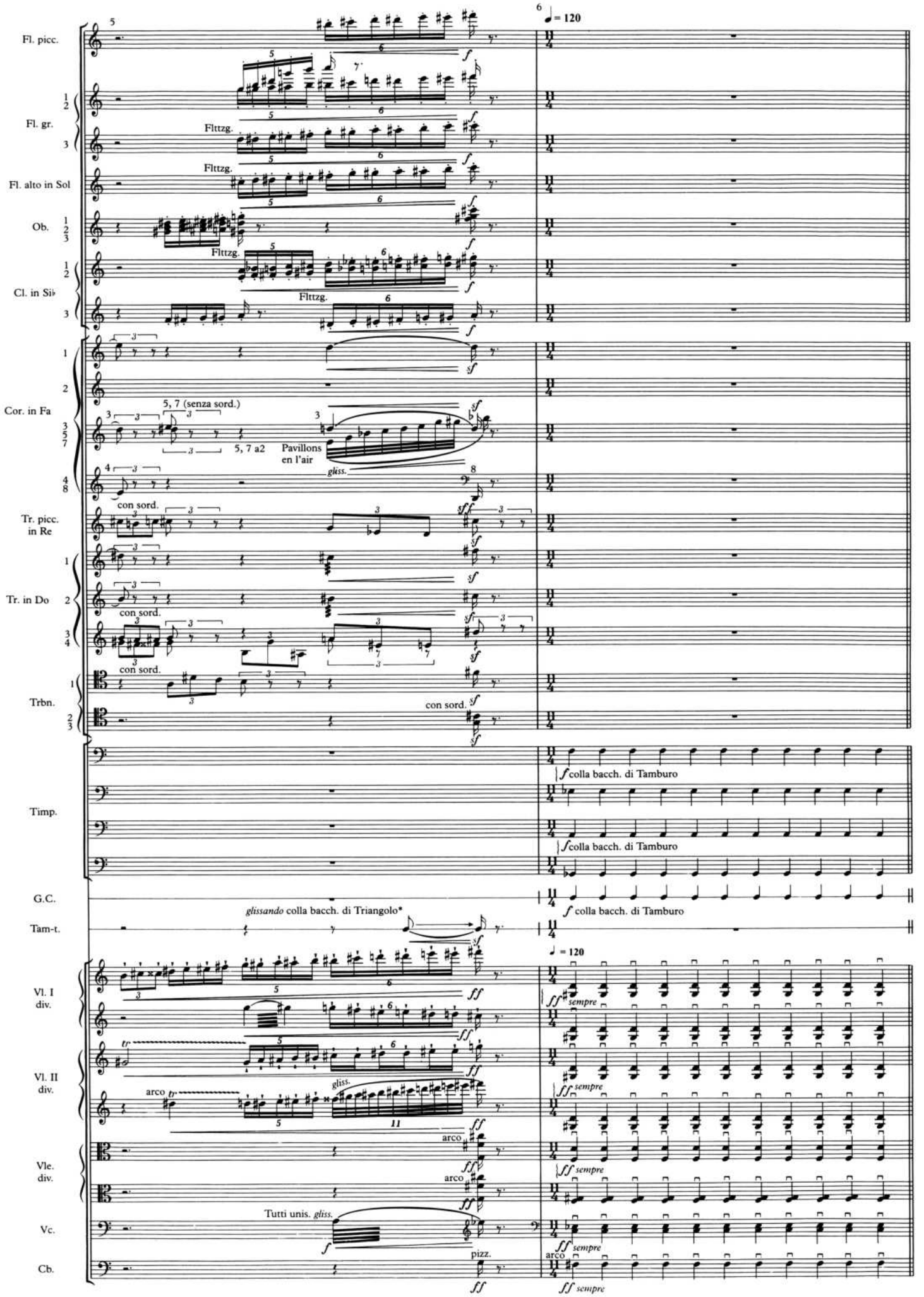




*glissez rapidement avec la baguette de Triangle, décrivant un arc sur la surface de l'instrument

Exercise 13 Study the extract on the next two pages, which is taken from J.S. Bach's Mass in B minor, and then answer the questions below. The meaning of the words is: 'He was crucified also for us under Pontius Pilate, he suffered death and was buried.'

(a) (i) 'Flauto traverso' means 'transverse flute'. What other kind of flute was commonly used by J.S. Bach and his contemporaries?

.....

(ii) The continuo part would be played by a keyboard instrument. Which other instruments are expected to play this line?

.....

(b) The movement from which the extract is taken is in the style of a dance. In the following list, underline the kind of dance on which the music is based:

allemande chaconne courante minuet pavane sarabande

(c) (i) Comment on the phrase structure and melodic shape of the instrumental bass part.

.....

.....

.....

.....

(ii) Comment on the imitative writing in the voice parts to the end of bar 5.

.....

.....

.....

.....

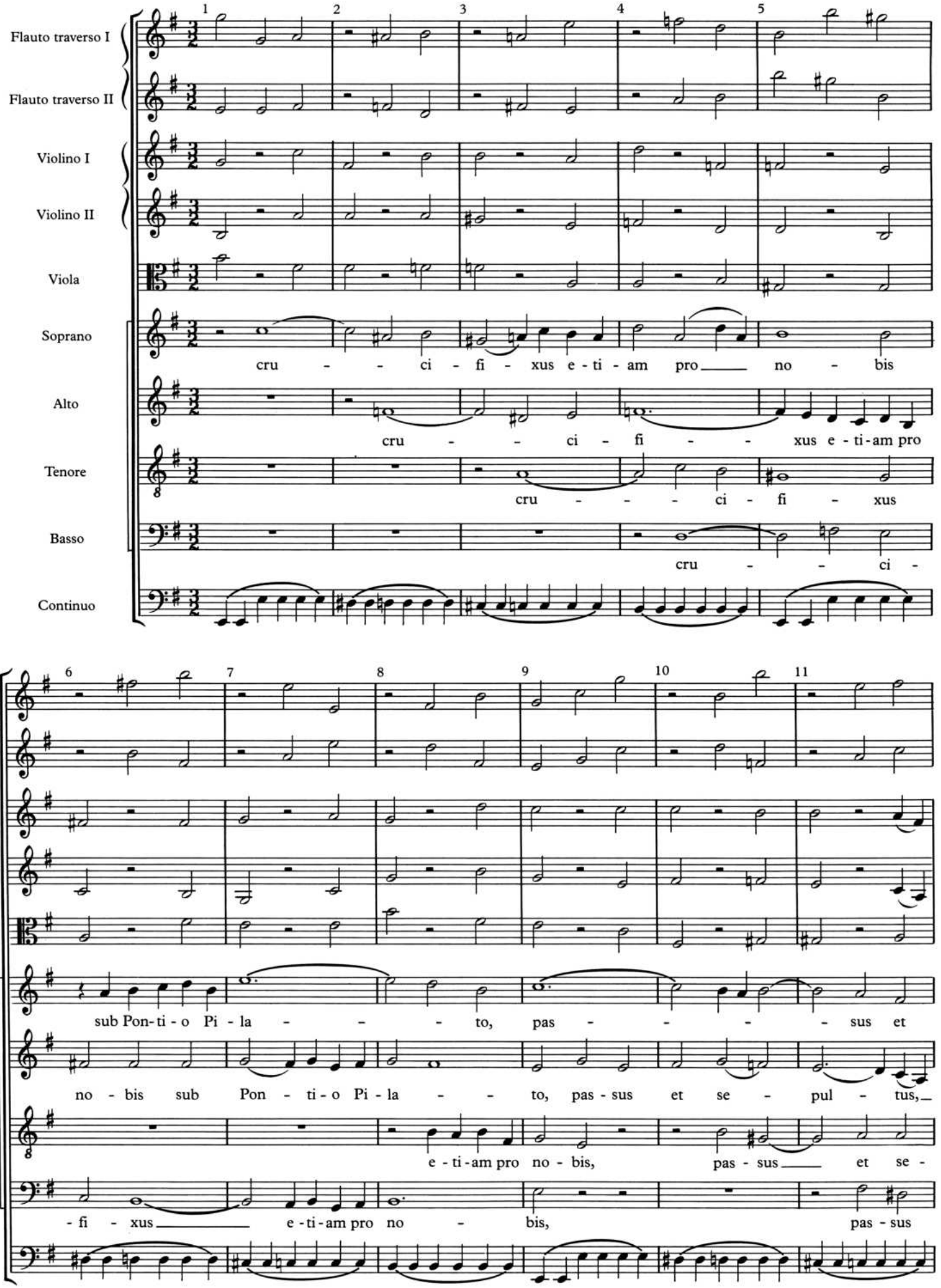
(d) Which of the following statements about the extract are true? Answer in each case TRUE or UNTRUE.

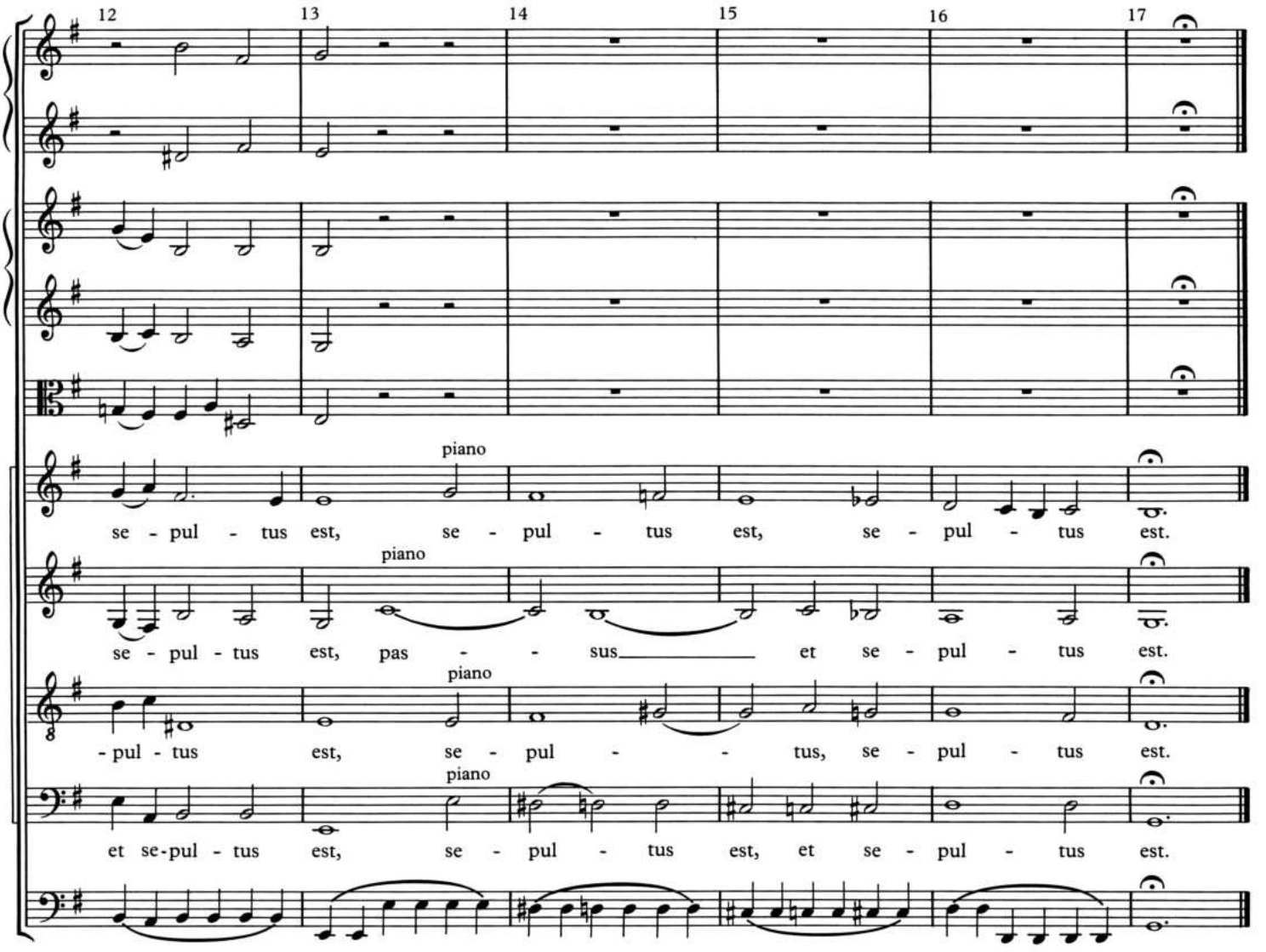
(i) Every suspension used in the extract has a decorated resolution. .....

(ii) The actual sounds of the vocal bass are never lower than those of the instrumental bass. .....

(iii) The chord on the third minim beat of bar 15 is a diminished 7th. .....

(e) Add figures under the instrumental bass part in bars 13–17 to show the keyboard continuo player which chords to play.


Flauto traverso I
Flauto traverso II
Violino I
Violino II
Viola
Soprano
cru - - ci - fi - xus e - ti - am pro no - bis
Alto
cru - - ci - fi - - xus e - ti - am pro
Tenore
cru - - - ci - fi - xus
Basso
cru - - ci -
Continuo
sub Pon- ti - o Pi - la - - - to, pas - - - - sus et
no - bis sub Pon - ti - o Pi - la - - to, pas - sus et se - pul - tus,
e - ti - am pro no - bis, pas - sus et se -
- fi - xus e - ti - am pro no - bis, pas - sus


12
13
14
15
16
17
piano
se - pul - tus est, se - pul - tus est, se - pul - tus est.
piano
se - pul - tus est, pas - - sus et se - pul - tus est.
piano
- pul - tus est, se - pul - - tus, se - pul - tus est.
piano
et se-pul - tus est, se - pul - tus est, et se - pul - tus est.