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CHAPTER 1

Theory of music

Demarcation of the different syllabi

UNISA	Diminished quartads (vii ^o only) as explained in no. 1.8.1.
ABRSM	Everything, unless stated otherwise in a footnote.
Trinity Guildhall	Everything, unless stated otherwise in a footnote.

Most topics which are covered in this chapter were discussed in earlier grades and therefore excessive exercises have not been included.

1.1 Clefs

Table 1.1 following table provides a summary of the different clefs, their names and the position of middle-C:



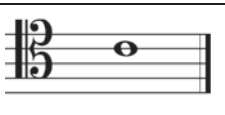

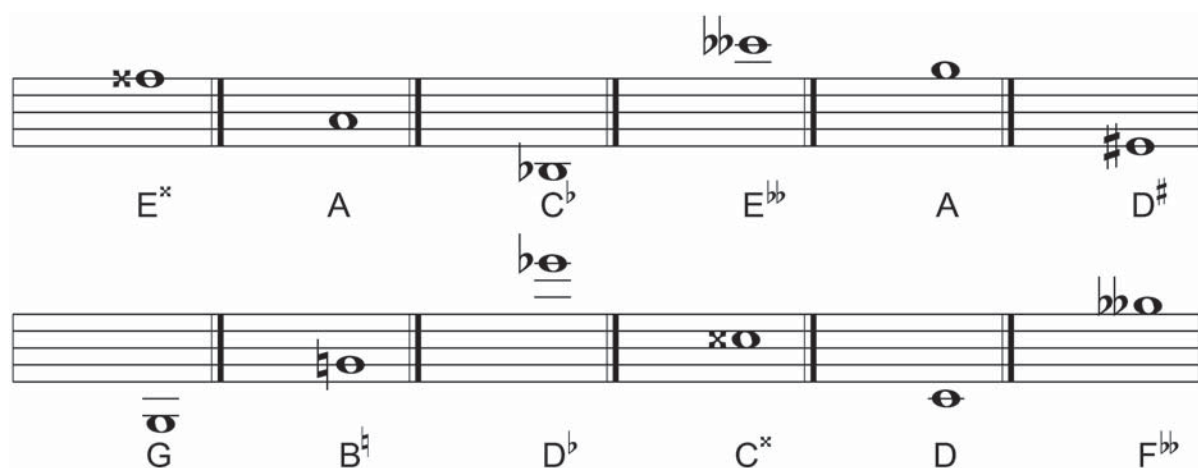
			
<ul style="list-style-type: none"> • Treble clef • G clef • Soprano clef 	<ul style="list-style-type: none"> • Alto clef 	<ul style="list-style-type: none"> • Tenor clef 	<ul style="list-style-type: none"> • Bass clef • F clef

Table 1.1

Exercise 1.1

Write the correct clef in front of each of the following notes:



E^x A C^b E^{bb} A D[#]
 G^b B[#] D^b C^x D F^{bb}

Chromatic scale



- ⇒ The chromatic scale consists of semitones.
- ⇒ All notes, except the tonic and dominant are written twice.

Pentatonic scale²

Pentatonic major scale

Consists of the notes of the major scale of which the 4th and 7th scale degrees are omitted.



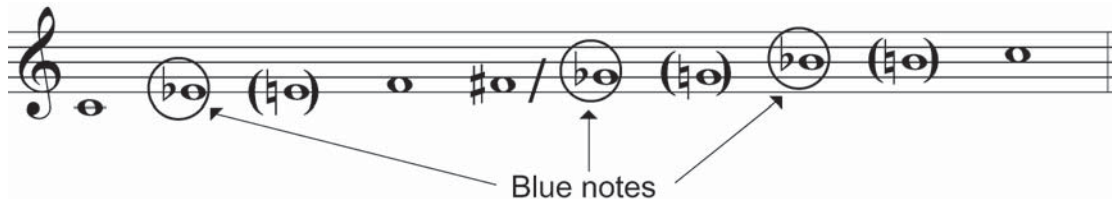
Pentatonic minor scale

Consists of the notes of the natural minor of which the 2nd and 6th scale degrees are omitted.



Blues scale²

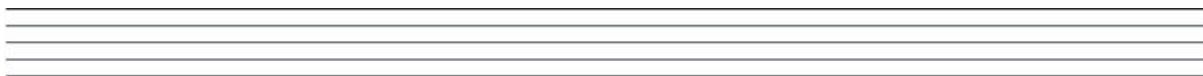
Consists of the notes of the major scale of which the 2nd and 6th scale degrees are omitted and a flattened 3rd, 5th and 7th are added. The flattened notes are known as **blue notes**. The flattened 5th can be replaced with the raised 4th scale degree. Inclusion of the diatonic 3rd, 5th and 7th degrees are optional.



Exercise 1.3

Write the following scales:

A^b major descending in the treble clef. Write without key signature.



C[#] melodic minor ascending in the alto clef. Write without key signature. Write the scale in simple quadruple time.

² Prescribed for the Trinity Guildhall syllabus only.

Revision

1. Answer the questions based on the following extract from Sonata No.12, Op. 2 by Corelli:

SONATA XII.
Ciaccona

The musical score is divided into two systems. The first system contains measures 1 through 6. The second system contains measures 7 through 12. The instruments are Violino I, Violino II, and Violone, e Cembalo. The score includes various musical notations such as trills (tr), slurs, and fingerings (i) through (vi). The Cembalo part is written in figured bass notation.

- 1.1 Give the meaning of the following terms. Look it up in a music dictionary or on the internet.

Violino I _____

Violino II _____

Cembalo _____

- 1.2 Which instrument do you think developed from the violone? _____

- 1.3 Which form of notation is used for the cembalo's music ?

_____.

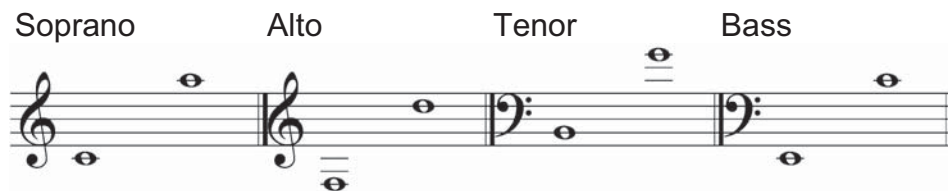
CHAPTER 2

Harmony



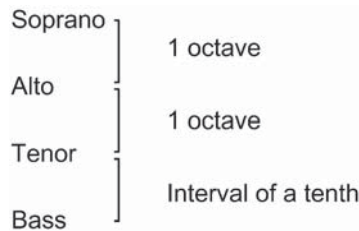
2.1 Summary: aspects of harmony discussed in previous grades

2.1.1 Range of the different voices



Example 2.1

2.1.2 Maximum distance between the different voices



Example 2.2

2.1.3 Doubling of notes

Major triad	
Root position	First inversion
<ul style="list-style-type: none"> ⇒ The root or fifth can be doubled, but preferably the root. ⇒ The figuring is indicated as, for example, I or Ia. 	<ul style="list-style-type: none"> ⇒ The doubling is the same as major triads in root position. ⇒ The figuring is indicated as, for example, I⁶ or Ib.
Second inversion	Trebling of the root
<ul style="list-style-type: none"> ⇒ In second inversion the fifth is doubled. ⇒ The figuring is indicated as, for example, I₄⁶ or Ic. ⇒ Usually only the primary chords appear in second inversion. 	<ul style="list-style-type: none"> ⇒ The root may be tripled and the fifth omitted. The third may not be omitted. ⇒ Trebling can be used in root position and first inversion only.

Exercise 2.1 (continued)

c: i_4^6 C: iii g^\sharp : III^{+6} G: IV_4^6 G^\flat : vi^6
 E: V f^\sharp : VI^6 A^\flat : $vii^{\circ 6}$ d^\sharp : III^{+6} C^\flat : I
 a^\sharp : V_4^6 e: i D: vi^6 D^\flat : I_4^6 e^\flat : $ii^{\circ 6}$

2.1.4 Cadences

- In the same way commas and full stops are pauses in literature, cadences are points of rest in music. It is found at the end of phrases, sections and compositions.

- There are four different cadences (the major figuring is used as example):

- | | | |
|--|---|-------------------------------------|
| ⇒ Authentic (perfect) cadence (V – I) | } | Sounds final
(like a full stop) |
| ⇒ Plagal cadence (IV – I) | | |
| ⇒ Imperfect cadence (I – V, ii – V, iv – V, vi – V or vii° – I) | } | Sounds incomplete
(like a comma) |
| ⇒ Interrupted cadence (V – vi) | | |

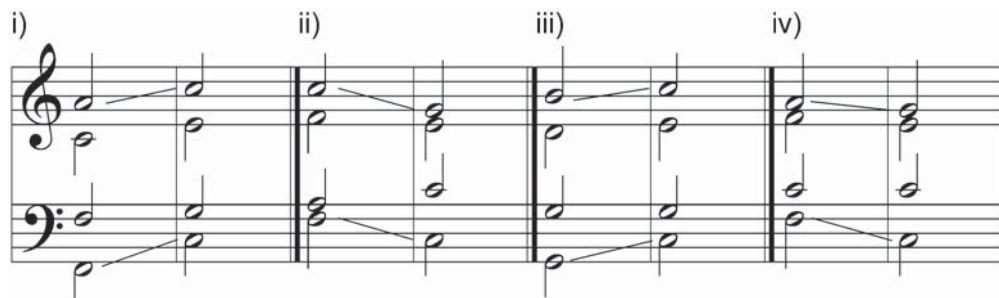
Exercise 2.2

Figure the following cadences. Major and minor keys should be considered.



2.1.5 Important aspects regarding the writing of four part harmony

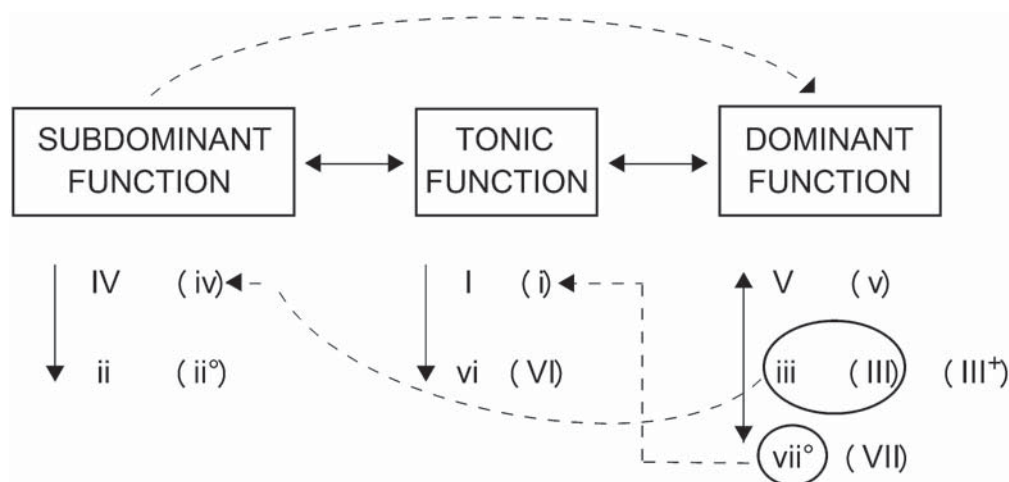
- ⇒ Should two consecutive chords have a note in common, the note must preferably be kept in the same voice.
- ⇒ Voices may not cross.
- ⇒ Avoid big leaps, especially in the soprano and in the bass.
- ⇒ The voices must be melodious.
- ⇒ Harmony must always be figured.
- ⇒ Be aware of parallel fifths, octaves and unisons.
- ⇒ Be attentive to hidden fifths and octaves between the soprano and the bass. It occurs when both voices are approached by a leap from the same direction (Example 2.3 i) and ii)). When approached from the same direction, but the soprano move stepwise, it is permissible (Example 2.3 iii) and iv)).



Example 2.3

2.1.9 Chord progression

The following example demonstrates different allowable chord progressions.



Example 2.4

2.1.10 Harmonic rhythm

The tempo at which chord changes occur, is known as **harmonic rhythm**. When regular chord changes take place, the harmonic rhythm is fast. The metre, tempo and style of the composition play an important role in determining its harmonic rhythm:

- ⇒ If the tempo is fast, a slower harmonic rhythm is more suitable and vice versa.
- ⇒ The style: in, for example a chorale, the harmonic rhythm is most often fast.
- ⇒ The metre: in for example $\frac{4}{4}$, chord changes occur on the crotchet beats. This does not mean that chord change will take place on each beat of the piece.

The number of chord changes per bar should be limited to one or two. This does not apply to places where progressions like the passing progression occur.

Exercise 2.5

Harmonise the following extracts from compositions in four parts. Indicate the key, conclude each phrase with a suitable cadence and figure all chords. Make use of primary and secondary chords. Keep the rules in number 2.1.6 to 2.1.9 in mind.

2.2 New contrapuntal procedures

2.2.1 Repeats

A repeat can easily be spotted in a composition. In four part work a repeat can be absolute (the pitch and rhythm remain exactly the same) or varied. A varied repeat can include melodic, harmonic or rhythmic variation (Example 2.6).

The image shows a musical score for a piano piece. The top staff is a treble clef with a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. A bracket above the last four notes (F4, G4, A4, B4) is labeled "Varied repeat". The bottom staff is a bass clef with a harmonic accompaniment of chords: C4-F4, C4-F4, C4-F4, C4-F4, G3-C4, G3-C4, F3-C4, F3-C4.

Example 2.6

2.2.2 Sequences

A sequence is a direct repeat of notes in the same voice at a different pitch. A sequence can be **melodic** or **harmonic**. "Melodic sequence" refers to a phrase or a part thereof which is repeated at a different interval (Example 2.7 and 2.8). A harmonic sequence occurs when a harmonic progression is repeated at a different pitch (Example 2.9 and 2.10).

The image shows a single treble clef staff. The first part is labeled "Pattern" and consists of a dotted quarter note followed by an eighth note: C4, D4. The second part is labeled "Tonal sequence" and consists of a dotted quarter note followed by an eighth note: E4, F4. This represents a melodic sequence of a half step.

Example 2.7 Melodic sequence

The image shows a single treble clef staff. The first part is labeled "Pattern (C major)" and consists of a dotted quarter note followed by an eighth note: C4, D4. The second part is labeled "Real sequence (D major)" and consists of a dotted quarter note followed by an eighth note: D4, E4. This represents a melodic sequence of a whole step.

Example 2.8 Melodic sequence

The image shows a piano score in 2/4 time. The top staff is a treble clef with a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The bottom staff is a bass clef with a harmonic accompaniment of chords: C4-F4, C4-F4, C4-F4, C4-F4, G3-C4, G3-C4, F3-C4, F3-C4. A bracket above the last four notes (F4, G4, A4, B4) is labeled "Tonal sequence".

Example 2.9 Harmonic sequence

The image shows a piano score in 2/4 time. The top staff is a treble clef with a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The bottom staff is a bass clef with a harmonic accompaniment of chords: C4-F4, C4-F4, C4-F4, C4-F4, G3-C4, G3-C4, F3-C4, F3-C4. A bracket above the last four notes (F4, G4, A4, B4) is labeled "Real sequence (G major)".

Example 2.10 Harmonic sequence

Revision

1. Harmonise the following progressions. Make use of the correct key signature in each example and figure all chords.

A: IV^6 I_4^6 IV c: i III^6 iv D \flat : I $vii^{\circ 6}$ I^6

2. Write the required dominant quartads and their resolutions by using minims.

g: V_2^4 i^6 B: V_5^6 vi^6 d: V^7 i f \sharp : V_3^4 i^6

3. Complete the following cadences and cadential six-four chords in four parts:

Interrupted cadence Plagal cadence Perfect cadence

D: I_4^6 V vi a: iv iv_4^6 i E \flat : I_4^6 V I

Anticipation

When a chord note is played/sung together with the preceding chord and causing dissonance, it is known as **anticipation**. An anticipation is always unaccented and can be diatonic (no. i)) or chromatic (no. ii)).

C: V I a: V i⁶

Table 3.1

3.2 New non-chordal notes⁶

3.2.1 The appoggiatura

The appoggiatura is preceded by a leap from a chord note, usually not bigger than a sixth, after which it resolves stepwise in the opposite direction to the next chord (Example 3.1). The appoggiatura can be accented (Example 3.1 ii)) or unaccented (Example 3.1 i)), diatonic (Example 3.1 i)) or chromatic (Example 3.1 ii)). The appoggiatura can also be written as an ornament. Ornaments are discussed under heading 3.4.

D: I ii⁶ g: iv VI

Example 3.1

3.2.2 The échappée (escape tone)

The échappée steps away from a chord note and is followed by a leap of a third (or sometimes a bigger interval) in the opposite direction to the next chord note (Example 3.2). The échappée can be accented (Example 3.2 ii)) or unaccented (Example 3.2 i)), diatonic (Example 3.2i)) or chromatic (Example 3.2 ii)).

⁶ Prescribed for the UNISA syllabus only.

i) ii)

e: iv V F: I IV⁶

Example 3.2

The following non-chordal notes are not prescribed. However, it is advisable to take note of them. Knowledge of these non-chordal notes is important for accurate harmonic analysis.

<p>Changing notes</p> <p>Changing notes occur between two harmony notes on the same pitch: the first harmony note move stepwise to the first changing note. The second changing note follows the first changing note by a leap of a third in the opposite direction. The second changing note resolves stepwise to the second harmony note.</p>	<p>Changing notes</p>
<p>Nota cambiata</p> <p>The nota cambiata or “cambiata” consists of four pitches (five if the resolution is included). The cambiata is constructed as follows: a harmony note is followed by a note a step away, then a leap of a third in the same direction and two notes moving stepwise in the opposite direction. The last note of the cambiata is a harmony note.</p>	<p>i) ii)</p>

Table 3.2

3.3 Additional Information

⇒ An auxiliary note can be suspended (Example 3.3).

In Grade 5, ornaments were discussed in a broad context. In Grade 6 ornaments are discussed in more detail for the sake of performance. However, ornaments must be considered within the context of the period of composition. Various ornaments are explained in Table 3.3 to 3.9. In the case where examples are explained on a system, the upper staff indicates the notation and the lower staff the way of performance.

The appoggiatura	
Description	A small note before a harmony note. The appoggiatura is a step above or below (mostly above) the harmony note and sounds dissonant against the chord. The appoggiatura occurs on the beat and steals a bit from the chord note's value. The note value of the appoggiatura is irrelevant.
Ways of performance	<ul style="list-style-type: none"> • The appoggiatura takes up half the value of a note which can be divided into two: <div style="text-align: center; margin: 10px 0;"> </div> • Should the chord note be a dotted crotchet or dotted note bigger than a dotted crotchet, the appoggiatura takes up two halves of the value of a note: <div style="text-align: center; margin: 10px 0;"> </div> • The appoggiatura takes up a third of a of a dotted quaver or dotted value smaller than that: <div style="text-align: center; margin: 10px 0;"> </div>

3.4 Which ornament looks like the following example when written out?
 _____ Illustrate it on the staff.

3.5 The following is an example of a _____. Write the ornament as indicated in music. Use a suitable time signature.

3.6 How would the following acciaccatura be performed at the indicated tempos?

3.7 The following example indicates a _____. Write out the ornament as it should be played.

3.8 Change the following cadence by adding an appoggiatura which is written out. Write the answer on the empty system. Figure the given example.

CHAPTER 4

Secondary dominants and secondary leading tone chords⁷

4.1 Secondary dominants

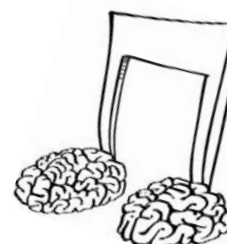
In tonal music, music that evolves round the tonic, the tonic and the tonic-chord form the nucleus. After the tonic-chord, the dominant chord is most important since a dominant chord moving to a tonic-chord, provides the strongest evidence of the tonic and thus of the key.

One way to emphasize a scale degree other than the tonic is to use the dominant chord of that particular scale degree just before the chord that needs to be emphasised. This dominant chord is known as a **secondary dominant**. Since a secondary dominant is the dominant chord of another key, the necessary accidentals of the specific key must be added (Example 4.1).

G: $\boxed{V^7/ii}$ ii V^7/iii iii V^7/IV IV V^7/V V V^7/vi vi

Figuring of a secondary dominant:

V of the supertonic key,
thus V of A minor.



Example 4.1

Any chord during the course of a phrase can be emphasised by means of a secondary dominant. However, this excludes the tonic chord, as well as augmented and diminished chords. For this reason the diminished leading tone triad is not found in Example 4.1.

A secondary dominant and its chord of resolution can be used as a cadence.

⁷ Prescribed for the UNISA syllabus only.

Exercise 4.6

Complete and figure the following secondary dominants and the chords they resolve to. First determine the chord of resolution and then the secondary dominant.

e: B: g: D^b: F:

b: A: c: F: E:

4.5 Secondary leading tone chords

Secondary leading tone chords function in the same way as secondary dominants and fulfill the same purpose. A secondary leading tone chord is a leading tone chord of another key which is borrowed temporarily. As in the case of a secondary dominant, any chord, except the tonic chord, as well as augmented and diminished chords, can be emphasised by means of a secondary leading tone chord. A secondary leading tone chord resolves in the same manner as a secondary dominant chord (Example 4.4). As in the case of a secondary dominant, a secondary leading tone chord is usually written as a quartad. In Grade 6, only the diminished form is prescribed. This means that the chord is chromatically altered in some way. The diminished quartad on the leading tone and its chromatic alteration were discussed in Chapter 1 under number 1.8.1.

D: vii^{o7}/V V g: vii^{o6}₅/iv iv⁶ F: vii^{o4}₃/ii ii⁶

Example 4.4

Exercise 5.2 (continued)

Piano Sonata No. 1 in F minor, Third Movement, Op. 2, bar 3-6, L. van Beethoven

f:

Trällerliedchen from Album for the Young, Op. 68, bar 7-10, R. Schumann

C:

5.1 Ways of modulation

When modulating, the new key first has to be confirmed by means of a tonic, subdominant and dominant chord or at least a tonic and dominant chord. This also applies to any other key, even at the beginning of a composition. Often, a perfect cadence is used since it is the strongest indication of key. In addition, it is important to reach a cadence point as soon as possible.

There are two ways of modulation: pivot chord modulation and direct modulation. These two ways are discussed below.

5.1.1 Modulation by means of a pivot chord

Modulation by means of a pivot chord involves a chord which occurs in both the outgoing key and the new key (Example 5.3).

From *Christmas Oratorio*, Part II, J.S. Bach

Harmonic analysis for Example 5.8:

- Chord 1: G:
- Chord 2: D:
- Chord 3: G: V_5^6/vi
- Chord 4: vi

Groupings:

- i) D: and G: V_5^6/vi
- ii) G: V_5^6/vi and vi

Example 5.8

If modulation is not obvious, the following indications must be taken into account:

- ⇒ The note to which melodic curves move. Wilfred Dunwell (s.d.:55) states that “[t]he tonal centre of a passage will often reveal itself, almost as a sort of centre of gravity, if a phrase is dwelt on in this way.” (Example 5.9).
- ⇒ Ensure you identify modulation(s) correctly by determining whether a cadence is possible at the end of a phrase or phrases.
- ⇒ Treatment of the leading tone. Should the leading tone not be prepared (approached) and left correctly, it is not the leading tone. This means another key must be considered.

Harmonic analysis for Example 5.9:

- Chord 1: C:
- Chord 2: a:
- Chord 3: F:
- Chord 4: G: (C: VV)
- Chord 5: C: (V)

Label: EPH

Example 5.9



5.3 General

- ⇒ If it is possible to harmonise a melody in a single key, one must try to include at least one modulation. This will make the harmony more interesting.
- ⇒ In order to create satisfactory modulation, it is good if:
 - ε a sharpened note rises to the note above it and a flattened note falls to the note below it (Example 5.9).
 - ε the chord preceding a cadence is in the same key as the cadence.

Exercise 5.6 (continued)

Ach bleib' bei uns, Herr Jesu Christ, C.P.E. Bach

V⁶/vi
E: vi

A:

I₄⁶

W. Dunwell

6.3 Example of a sixteen-bar melody¹¹

Allegro EPH

b: *mf*

f#:

G: e:

b: *mf* *rit.* *f*

6.4 Guidelines in terms of some instruments

6.4.1 The violin

The following aspects should be kept in mind when writing a melody for violin:

- ⇒ Violin music is notated in the treble clef.
- ⇒ The G string is known for its rich, warm tone.
- ⇒ Fast runs are typical.
- ⇒ Big staccato leaps over different strings are effective.
- ⇒ Big legato leaps over different strings are difficult.
- ⇒ It's range (Example 6.2).

Example 6.2

¹¹ Prescribed for the UNISA syllabus only.

- 7.2 Determine all intervals between the chord notes of the lower part and upper part. Indicate them by means of square brackets and name each interval next to the square bracket.
- 7.3 Indicate all repeats and sequences, as well as imitation between the two parts.

7.1 The meaning of “counterpoint”

Counterpoint refers to two or more independent melodies which are played at the same time. Another term which can be used, is **polyphony**. To qualify as two-part counterpoint, there must be two independent melodies. This means each part must have a satisfying melody of its own.

It is important to think vertically in two-part counterpoint but even more important, **horizontally**. This is in contrast to the writing of harmony which is largely **homophonic** and therefore, vertical. Remember, homophony refers to a melody with accompaniment in which case the accompaniment does not have much meaning without the melody.

7.2 Two-part counterpoint with reference to the invention¹²

7.2.1 Contrapuntal techniques

Before looking at the analysis of some of Bach's two-part inventions, you should familiarise yourself with the following contrapuntal techniques:

Motive

In context of an invention, a motive is a short recurring motive (subject). It is repeated several times in the composition and serves as foundation for variation and development in the composition.

Mozart, Piano Sonata in F Major, K. 332

Motive

The image shows a musical score for Mozart's Piano Sonata in F Major, K. 332. The score is in 3/4 time and F major. The right hand part starts with a forte (f) dynamic, followed by a piano (p) dynamic. The left hand part starts with a piano (p) dynamic. The motive is a short melodic phrase in the right hand, consisting of a quarter note followed by two eighth notes, repeated twice. The score is labeled 'Motive' and 'Mozart, Piano Sonata in F Major, K. 332'.

Countermotive

This term refers to free melodic material that accompanies the motive (subject) of an invention. Bach most often uses the same countermotive as contrapuntal contrast to the motive.

¹² Prescribed for the UNISA syllabus only.

Bach, *Invention No. 1*, BWV 772



Invertible counterpoint (double counterpoint)

Voices are inverted.

Bach, *Invention No. 7*, bar 1-8, BWV 778



Retrograde motion

The subject is written backwards from the last note to the first.



Stretto

Imitation of a motive before it has ended.

Bach, *Invention No. 7*, bar 11-12, BWV 778



7.2.2 The invention

An invention is a short contrapuntal keyboard work which is based on a melodic motive (subject). The purpose of the invention is to teach harmony students that an entire composition can be constructed from a single motive. Some inventions have more than one motive. The composition is characterised by an initial motive which is answered at the octave and sometimes the fifth. The motive and answer may overlap with one or two notes. Bach's inventions begin with either a motive or a motive with a coinciding countermotive. After one or two statements of the motive in the tonic key, the composition modulates to the dominant key in which a further one or two statements of the motives follow. To ensure smooth transition between keys,

7.4 Analysis of Bach's Inventions No. 1-8¹⁴

Invention 1

The score is divided into several sections with the following annotations:

- Exposition (Measures 1-4):** Treble clef contains Motive (M) and Countermotive (CM). Bass clef contains M. Measure 4 is labeled as Augmentation: first 4 notes of M.
- Episode (Measures 5-8):** Treble clef contains Inversion: M (except last note). Bass clef contains S, M (except last note), and Episode.
- Middle entry (Measures 9-12):** Treble clef contains M (except last note) and Episode. Bass clef contains CM (without last note) and Inversion: M.
- Episode (Measures 13-16):** Treble clef contains Inversion: M (bar 8) and Augmentation: M (first 4 notes of M). Bass clef contains CM material, S, and Inversion: M.
- Middle entry (Measures 17-20):** Treble clef contains M (without last note), Inversion: beginning M, and Inversion: beginning M. Bass clef contains Augmentation: S, S, and S.
- Episode (Measures 21-24):** Treble clef contains Inversion: M (except last note), Inversion: M, and M (except last note). Bass clef contains Inversion: M (except last note), M (except last note), and M (except last note).
- Middle entry (Measures 25-28):** Treble clef contains Inversion: M, New, M (except last note), Inversion: M, and M (except last note). Bass clef contains Imitation and M (except last note).
- Closing section (Measures 29-32):** Treble clef contains M (except last note), S, M, and Inversion: M. Bass clef contains S, M, and Inversion: M.

¹⁴ Prescribed for the UNISA syllabus only. ABRSM candidates are, however, encouraged to analyse some of the inventions to gain a better understanding of writing two-part counterpoint.

CHAPTER 8

History of music¹⁶



Before discussing the different periods in music and the composers associated with them, it is important to realise that each of the composers which are discussed in this chapter left a rich legacy of compositions. However, only one genre in which each composer excelled is discussed.

The Baroque Period (1600-1750)

General characteristics¹⁷

- This period is characterised by a highly ornamental style. Consequently, the music is rich in ornaments like the trill, acciaccatura and mordent. This style is found not only in music but also in the other art forms and architecture of the time.
- In contrast to the Renaissance, which preceded the Baroque, dissonance and chromaticism is found more often.
- The use of the tonal system consisting of majors and minors is an important characteristic of the period. Prior to this, the modal system consisting of modes was used.
- The bass part was written as numbers and symbols. This is known as the basso continuo or thorough bass (Example 8.1). The bass part was played instruments like the harpsichord, cello, lute and organ.



Beszyferde
bas { 9 6 6 6 5 6 9 6 6 6 6 5

Example 8.1

¹⁶ Prescribed mainly for the UNISA syllabus. ABRSM candidates should be familiar with the general characteristics and genres of each period. This chapter does not apply to Trinity Guildhall candidates.

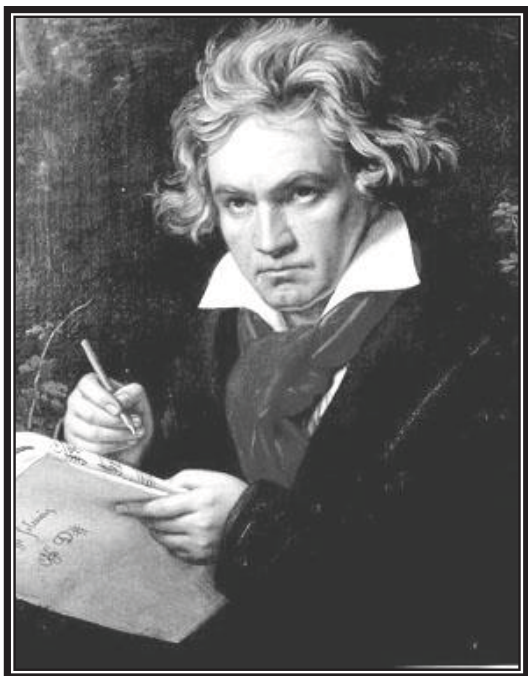
¹⁷ General characteristics of the various periods not prescribed for UNISA.

iv. Köchel's catalogue

Ludwig von Köchel catalogued Mozart's works in the Köchel catalogue which is the translation of "Köchel Verzeichnis" in German. The work numbers of Mozart's works, therefore starts with either "K" or "KV".

v. Stylistic characteristics of Mozart's operas

- Mozart reformed the conventional Italian and German opera.
- His operas show a new approach in the treatment of action: the function of the aria, duet or ensemble is to express a situation rather than to comment on it.
- He makes use of singspiel.



Ludwig van Beethoven (1770 – 1827) and the symphony

i. The symphony

A symphony is an extensive work for orchestra. In the Classical period, it consists of four movements. The movements are as follows:

1. Fast (sonata)
2. Slow (ternary form or theme with variations)
3. Moderate or fast tempo (minuet and trio or scherzo and trio)
4. Fast (often rondo or sonata- rondo form).

ii. Rondo Form

Rondo form consists of a recurring theme that alternates with other themes. The other themes are known as **couplets** or **reprises**. For a composition to qualify as a rondo, the recurring theme needs to occur at least **three times**. The structure of a rondo is as follows:

A	B	A	C or B	A
Rondo theme	Couplet 1 (1 st reprise)	Rondo theme	Couplet 2 (2 nd reprise)	Rondo theme


CHAPTER 9

Harmonic analysis

Demarcation of the different syllabi

UNISA	The harmonic analysis of a composition with regard to keys, modulation, chord progression, non-chordal notes, cadences and sequences.
ABRSM	The same as UNISA with addition of questions on phrasing, realising of ornaments, style, performance and the instruments for which the composition is written.
Trinity Guildhall	The classification of the texture as homophonic, polyphonic, imitative, thick or thin/transparent. Variation and ornamentation of the melody, harmony, dynamics and texture must also be identified.

9.1 Important terms with regard to harmonic analysis

Texture	The function of individual voices and the way in which they move together. The texture can be described as, for example homophonic or polyphonic, thick or thin/transparent.
Homophony	A melody with accompaniment. The accompaniment carries little meaning without the presence of the melody.
Polyphony	Two or more independent melodies played simultaneously.
Imitation	The repetition of a motive or melody in another voice. Imitation can occur at the same pitch or at a different pitch. It can also be slightly varied.
Pedal (point)	<p>A note or repeated notes in the lowest voice which are kept against changing harmonies in the upper voices.</p> <p style="text-align: center;"><i>Fugue in C minor from The Well-Tempered Clavier, bar 28^{4a}-31, J.S. Bach</i></p>  <p style="text-align: center;">Pedal point</p>

9.1.3 Answer the following questions on the extract from *Sonata XII, Ciacona* on page 156:

- a) Which one of the following composers is most likely to have composed the extract below? Circle the correct answer.

Beethoven Corelli Chopin

Give two reasons for your answer.

- b) Give the meaning of the following terms?

Largo _____

Allegro _____

Cembalo _____

- c) Indicate **one** example of each of the following by using the relevant capital letter. Write the bar number(s) in which the example is found.

A Imitation between different voices in bar _____.

B Repetition in bar _____.

C Variation in the same voice in bar _____ and _____.

- d) Give an example of each of the following non-chordal notes by referring to bar and beat numbers:

Passing note _____

Suspension _____

Lower auxiliary note _____

- e) What are the numbers below each system called, what do they indicate and to which instrument(s) do they apply? _____

- f) Is the composition written with or without key signature? _____

- g) The first modulation takes place from bar _____ and modulates to _____.

Exercise 9.2

Answer the questions with reference to the following compositions. This exercise is aimed specifically at UNISA candidates.

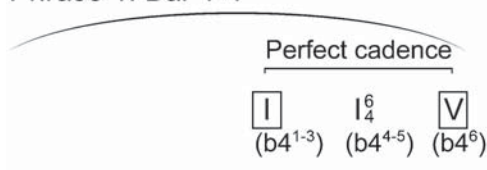
9.2.1 Answer the following questions on the extract from *Sonata in A*, K. 331 by Mozart on page 162.

- a) The following table represents bar 12-15. Complete it by filling in the chords and their positions.

Bar 12						Bar 13						Bar 14						Bar 15					
Beat 1			Beat 2			Beat 1			Beat 2			Beat 1			Beat 2			Beat 1			Beat 2		
1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6

- b) Analyse the phrase structure and cadences of the theme and illustrate it below. Include bar and beat numbers where necessary. The opening is given. **Note:** Pay attention to the mark allocation of UNISA papers in order to know how much detail should be provided.

Phrase 1: Bar 1-4



- c) Indicate all sequences on the score with a square bracket. Write above the square bracket “sequence” followed by the bar number (and beat number if applicable) of the motive of which it is a sequence.
- d) Give an example of each of the following non-chordal notes by referring to bar and beat numbers:

Appoggiatura _____

Passing note _____

Upper auxiliary note _____