

Mozart's Symphony No. 40

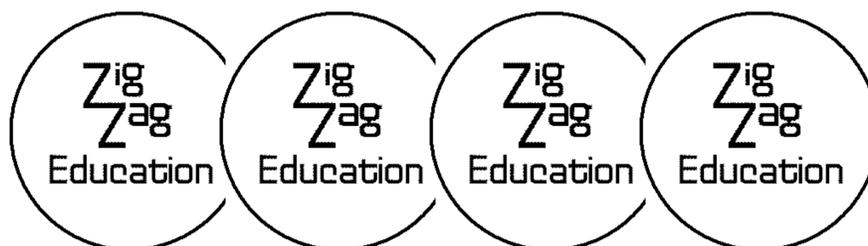
1st Movement

GCSE Set Work Analysis and Activities



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Teacher's Introduction

This is an extremely valuable resource for candidates of all abilities. However, candidates in particular will find it very useful for raising their standards, as looking at notation, and find it difficult to understand and use music vocabulary. It tackles these common difficulties in its layout and approach.

The composition task and the practice questions are aimed at these grades. The piece that should be taught jointly as a performance piece and as a learning exercise is mentioned in it. Its overall structure and internal structure can be used as a template. Candidates should be encouraged by the teacher to analyse the music whilst listening to the devices used and what they sound like.

The separate composition task will take the candidates through the steps of writing an orchestral piece. *Symphony No. 40 in G minor K.550 First Movement* is analysed in the order of musical events during unit 1. It is then analysed again using the context during unit 2 and then for a third time using the detailed unit content of the unit 3. This is to make the resource more accessible for different types of learner and different teaching styles.

There are mark schemes for the practice questions and a keywords table with a resource is aimed at teachers that have had some classical music training but lack the contextual information and conventions of the Classical period. Its sole purpose is to be accessible information to the busy teacher who does not need to be bombarded with paperwork. It is to be used in conjunction with the Edexcel Schemes of Work.

MA in Music Education (Institute of Education, London), PGCE (Cambridge)

Sheila James is an experienced Head of Music in challenging London schools and GCE Music examiner.

Note:

If you have purchased the editable Word version of this resource, you will need the OpenType font. Some of the musical notation (flat, sharp and natural symbols) in the text of this resource (version 4.x or higher) installed on your computer, you will already have the font. It can be found by installing the browser extension 'Scorch' from the Sibelius website (www.sibelius.com/). To find the font file (a .tff file) for download on our website, zigzageducation.co.uk: click on 'Download Files' at the top of the page. To install this font onto a Windows computer, double-click to open the CD window, click the font file once to highlight it, then click on **File > Install** and follow the prompts.

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Introduction to *Symphony No. 40 in G*

Factual Information

Edexcel GCSE Music area of study:	One
Period of Western Music:	Classical period (1750–1830)
Composer:	Wolfgang Amadeus Mozart (1756–1791)
Title of set work:	Symphony No 40 in G minor K.550 Movement No.1
Title of Larger Work:	Symphony No. 40 in G minor K.550
Type of Work:	Symphony
Date of Composition:	Completed 25 th July 1788 in Vienna
Duration:	7 minutes 40 seconds
Stockist:	http://www.amazon.co.uk
Full score:	PDF format available via Google search
Country of origin:	Austria
Geographical information:	Austria is a landlocked country. It has Germany to the west and Italy to the south-west. Other surrounding countries are Hungary, Slovenia, Slovakia and the Czech Republic
Official language:	German

Meaning – social, historical and cultural context

This set work was written during the Age of Enlightenment when the Western world valued the good of the common man rather than the elite privileged few.

Wolfgang Amadeus Mozart was born on 27th January 1756 in Salzburg, Austria as the youngest child of Leopold Mozart (a published violin book writer and successful musician) and Maria Anna Pertl (a singer). Mozart's two surviving children Wolfgang and older daughter Nannerl were child prodigies who toured around Europe when Wolfgang was only 6 years old. Mozart developed into a prodigy and a music tutor under various rich patrons. After getting married, Mozart moved to Vienna where he performed at his own concerts, composed commissioned music and tutored other musicians. When hard times struck during the Austrian War, Mozart's work dried up for a while and illness, from which he never recovered. Mozart died in Vienna at 1:00am on 6th December 1791.

The classical orchestra generally consisted of strings, woodwind, horns, trumpets and timpani. The galant styles fused to create the classical orchestral style championed by the composers of the period.

The classical symphony evolved from the Baroque sinfonia to be a large scale orchestral work consisting of three to four movements: - (1) Fast Sonata Form; (2) slow; (3) minuet and trio; (4) fast.

Mozart composed Symphony No. 40 after moving to his final place of residence in Vienna. At the time he was a freelance musician with fame and acclaim throughout Europe, and was appointed as a composer for the Emperor Joseph II.

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🎵 Contextual Information 🎵

The Standard Symphony of the Classical Era

The classical symphony evolved from the Baroque sinfonia to be a large scale orchestra to four movements. Although symphonies varied on an individual basis, the table below shows the standard structure of the symphony of the Classical period. It was sometimes the case that the first and second movements of the first movement would be used in disguise in the other three movements and did not count as separate movements in the symphony.

Features	First Movement	Second Movement	Third Movement
Tempo	Fast	Slow	Moderate
Structure	Sonata form: <i>Exposition;</i> <i>Development;</i> <i>Recapitulation</i>	Ternary form: A – B - A; or Theme and Variations form: A, A ¹ - A ² - A ³ , etc	Minuet and Trio form <i>Minuet, Trio, Minuet</i> (but later on in the nineteenth century became Scherzo and Trio form)
Typical Mood	Lively	Sombre	Fairly light

The Sonata Form Structure

Mozart uses sonata form for movements 1, 2 and 4 of this symphony and minuet and trio for the third movement. This was an unusually excessive use of sonata form in a symphony during the Classical period.

Exposition (repeated)	Development	Conclusion
<ul style="list-style-type: none"> • First subject – a musical idea in the tonic key. • Bridge passage, travelling through different keys to arrive at the dominant key or the relevant major key if the tonic is a minor key. • Second subject – a new contrasting and more lyrical musical idea in the dominant key or the relative major if the tonic is a minor key. • Codetta – using motifs derived from the two subjects as material to round up the Exposition. It is in the same key as the second subject. 	Motifs from the first and second subjects are developed through: <ul style="list-style-type: none"> • various musical devices • the use of different keys • a variety of instrumentation • a variety of textures • a variety of rhythmic variations 	<ul style="list-style-type: none"> • First subject • Bridge passage • Second subject • Codetta

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The Classical Symphony Orchestra

The orchestra evolved from the Baroque period to add clarinets, horns and timpani. The strings became redundant and was replaced by the extended woodwind and brass sections.

Strings	Woodwind (<i>in pairs</i>)	Brass (<i>in pairs</i>)
<ul style="list-style-type: none">• First Violins• Second Violins• Violas• Cellos• Double basses	<ul style="list-style-type: none">• Flutes• Oboes• Clarinets (newly invented)• Bassoons	<ul style="list-style-type: none">• Horns• Trumpets

Other Influences

The rococo style was French in origin and influenced the Arts at the end of the seventeenth century. It was popular in music enjoyed by the aristocratic few. It maintained the elaborate Baroque style, but scaled it down in chamber works and smaller scale. The galant style was Italian in origin and was an early Classical period style. It featured clear melodies as opposed to the Baroque style. The galant style was used in the Italian opera of the day. The Sturm und Drang literary movement in Germany influenced music by adding extreme dynamics to the Baroque era. The Age of Enlightenment and interest in ancient Greece and Rome led to more symmetry and balance in musical structures, and clear cut, regular (periodic) and balanced phrases of eight bars long consisting of a four-bar phrase. The harmony was functional (progressing the music towards the tonic, dominant and subdominant chords around chords I, II, IV, V & VI). The sections within structures were defined by changes in musical material. Cadences were important to show the end of sections within a structure. The influences were fused together by the Mannheim orchestra and other notable orchestras of the day demonstrate the capacity of the orchestra. The result was the makings of the Classical period. Mozart and other composers of the day used, established and developed via their works.

Other notable composers contemporary to Mozart were Franz Joseph Haydn (1732–1809) and Ludwig van Beethoven (1770–1827). Haydn worked for the aristocratic **Esterházy** family through which he wrote over 100 symphonies and string quartets, establishing himself as the biggest of the symphony. Haydn has earned the title of ‘the father of the symphony’. He was a direct influence on Beethoven’s music. Beethoven both helped to establish the classical style and the philosophy of self-expression via music, thus beginning the Romantic era in music.

New musical genres were created during the Classical period – the symphony; the string quartet (work for four string players using three movements and sonata form); the concerto (which featured a solo virtuosic instrumentalist with the orchestra); and the solo sonata (movement piece for a solo instrumentalist, which used sonata form).

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Unit 1: Performing Music

Mozart's Catalogue of Compositions

Mozart's works were catalogued by Ludwig von Köchel, so are assigned a 'K' or 'KV' catalogue reference instead of the more conventional opus number given to all other works in a general list of the works that Mozart composed.

Type of work	Details
Concerto	4 horn concertos, 27 piano concertos, 5 violin concertos and 5 other wind instruments
Mass	7 masses
Opera	23 operas. His most famous operas were <i>Le Nozze di Figaro</i> (1787), <i>Così fan tutte</i> (1790) and <i>Die Zauberflöte</i> (1791)
Piano works	Various solo works, pieces for two hands and pieces for two pianos
String Quartet	27 string quartets
String Quintet	6 string quintets
Symphony	41 symphonies
Other instrumental works	Church sonatas, organ music, dances, sonatas, serenades
Other vocal works	Concert arias, songs and canons

Recommended Listening and Activities

Listen to a movement of a string quartet and a clarinet concerto by Mozart to become familiar with the sound of a clarinet and the sound of the individual orchestral strings. Genuine clarinet sounds are rare these days as midi sounds have often been used to replace them.

Students should have a lesson on instruments of the orchestra, their properties and how the orchestra developed over time.

Students should learn about the keys and chords involved in this set work prior to the lesson.

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Overview of Symphony No. 40 K550 by WA Mozart

Features	First Movement	Second Movement	Third Movement
Tempo	Molto allegro – very fast	Andante – at a moderate pace	Allegretto – fairly fast
Structure	Sonata form: <i>Exposition – repeated;</i> <i>Development;</i> <i>Recapitulation</i>	Sonata form <i>Exposition – repeated;</i> <i>Development;</i> <i>Recapitulation</i>	Minuet and Trio form: <i>Minuet;</i> <i>Trio;</i> <i>Minuet</i>
Key	G minor with the second subject in B♭ major in the exposition	E♭ major with the second subject in B♭ major in the exposition	G minor but the trio is in the tonic major - G major
Metre	4/4 time	6/8 time	3/4 time
Mood	Sad but lively	Pastoral and relaxed	Sad but the trio is relaxed and soothing
Details	See the main analysis.	It is based on a motif derived from the first subject motif of the first movement. The transition modulates to a few remote keys from the tonic.	The main motif in the minuet has derived from the first subject motif of the first movement. The minuet section employs the use of hemiola as a feature.
Duration	07:40	07:50	04:23

Analysis of Symphony No. 40 K550 First Movement

This first movement has a tempo marking of allegro molto (lively with movement) in the key of G minor. It is scored for an orchestra consisting of strings, woodwind, and brass. It is strongly recommended that for this stage of the analysis, a full copy of the score for each candidate and then the following analysis information below can be added as students. This will help all students develop music reading and score reading skills of the compositional devices that are occurring in the music of this set work.

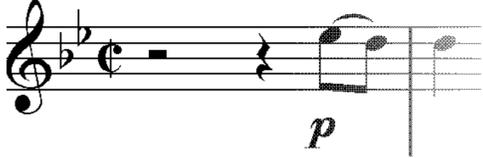
Exposition (bars 1–100)	
First subject (bars 1–20)	<p>The first subject enters without an introduction after just three chords of G minor and played in octave unison by the first and second violins. The first subject is a four-bar phrase which repeats as a sequence a step lower. A new phrase is introduced and is immediately repeated with a modified ending to lead into the woodwind at bar 14 and the modulation that leads into the extended section. The sustained string chords, the strings hand the completion of the first subject which are backed with chords in the woodwind and a punctuating D major chord in the section.</p> <p>The galant style is apparent as the melody is clear with regular phrasing and chordal accompaniment provided by the divisi (split) viola parts and the cello and double bass. The woodwind join in for the last part of the first subject which leads up, via a brief modulation to D major using C♯s, to an immediate cadence.</p> <p>The opening rhythm of the first subject has led to the metaphorical 'chased by 'The Furies', who were mythological Greek goddesses who punished their lives for the wrongs they had done. There is also strong evidence of the 'storm and stress' style by the sudden dynamic contrast from piano to forte.</p>

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Exposition (bars 1–100) (cont'd)

<p>Bridge passage (bars 20–44)</p>	<p>The bridge passage begins by repeating the first eight bars of the first subject with added sustained woodwind chords. However, the Fs are no longer sustained. The bridge begins to move towards the relative major key of B♭ major for the second subject, which is conventional in classical period sonata form music in a minor key. Next, after the eight bars of the first subject. The bassoons begin a descending scale in bars 28–30 which overlaps the beginning of a new descending sequence based on a broken chord which descends a tone each bar. Bar 34 begins with a cadence to conclude the bridge passage. This consists of busy repeated notes against a sustained C major chord with loud dynamics and sforzando. This leads to F major whose tonic chord becomes the dominant chord of B♭ major from bars 38–43 followed by a bar's rest in all parts.</p>
<p>Second subject (bars 44–72)</p>	<p>The second subject is a contrast to the first. It is in B♭ major. It is more conventional of sonata form during the Classical period. It begins softly with a chromatic idea in the strings punctuated with a short quick run in the woodwinds. The descending chromatic idea is immediately repeated in the woodwinds and the woodwind is taken up by the strings instead. A few new ideas for the strings and syncopated chords together of ambiguous tonality; flowing quaver patterns over two bars to build a forte climax and perfect cadence. Then a chromatic scale over a further four bars, with the use of sforzando, maintains agitation. The piece dissolves with a two-bar soft descending quaver scalar run onto a dissonant chord.</p>
<p>Codetta (bars 73–100)</p>	<p>The codetta begins softly. The opening bar and a half snippet of the first subject that is developed imitatively to form the material of the codetta in the woodwinds. The chord bass in the second violin part and sustained chords created by the woodwinds.</p> <div style="text-align: center;">  </div> <p>This is done for four bars followed by a four-bar tune which evolves into a four-bar phrase accompanied by repeated quavers combined with sustained chords. The first subject is immediately repeated. The codetta ends with several descending scales and then finally with several cadences punctuated mainly by the same notes as the pedal notes at the end of the first subject (given below) and then finally with a cadence.</p> <div style="text-align: center;">  </div>

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1st Subject

Flute

Violin I

Violin II

6

Fl.

Vln. I

Vln. II

12

Fl.

Vln. I

Vln. II

17

Fl.

Vln. I

Vln. II

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2nd Subject

Violin I
p

Violin II
p

Woodwind repeats previous violin tune

Vln. I

Vln. II

Vln. I

Vln. II

Vln. I

Vln. II

cresc. *f*

cresc. *f*

Vln. I

Vln. II

Vln. I

Vln. II

p

p

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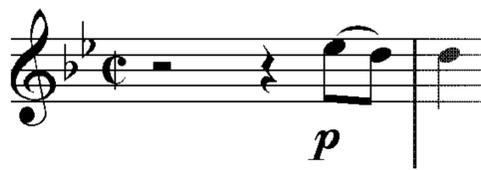


Development (bars 101–164)

The development section develops the first four bars of the first subject in a harmonic texture of transient minor keys whilst varying the instrumentation.



The sequential treatment of this idea begins in the tonally remote key of F# minor, then D minor, and then F major on the way to Bb major. By bar 134 the music has a four-bar A# pedal in the lower strings and bassoon, with minor chords in the second violins and woodwind. The harmony that follows is an intricate texture and chromatic writing. From bars 153–160 a dominant pedal of the D# note, the dominant tonality begins the return to G minor for the Recapitulation at bar 164. The note motif taken from the opening of the first subject.



Recapitulation (bars 164–299)

<p>First subject returns (bars 164 – 183)</p>	<p>The first subject is presented in very much the same way as in the first movement.</p>
<p>Bridge passage (bars 183 – 226)</p>	<p>The same material is used but with harmonic and pitch changes. From bar 185 the A flat note is introduced several times, leading to F major (the sub-mediante key) by bar 191. But then a Db and a transition to F minor (the supertonic key of Eb major, and the sub-dominant of G minor which is C minor) by bar 198. The music drifts back into Eb major by a perfect cadence. However, A#s are introduced in bar 207 and F#s in bar 210. The first subject returns in G minor for the second subject to be recapitulated in the tonic key.</p>
<p>Second subject returns in the tonic key (bars 227 – 260)</p>	<p>The chromatic second subject is presented generally in G minor in a similar way to the Exposition.</p>
<p>Coda (bars 260–299)</p>	<p>This is basically the codetta now in the tonic key of G minor of Bb major. However the ending has been extended to include the first subject.</p>

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Using the Class Activity Worksheet

The following 'Class Activity Worksheet' sheet on page 13 is primarily a learning resource illustration of the basic musical devices involved in the set work. It mirrors aspects of the set work. Its focus is to develop melody writing with chordal accompaniment. It can also be used for students' own compositions later on and is certainly recommended. In order not to breach the amount of bars, overall structure keys and chords should all be changed to the set work to avoid the candidate's own work being classed as 'guided or assisted' and therefore not eligible for the award.

Knowledge

Candidates learn about these devices by **doing** them, so that they can hear them played and learn the technical terms for them. The sonata form structure is simplified to be a repeat of section A to mirror the repeat of an Exposition in the sonata form structure. The structure mirrors the concepts of the galant style.

Instructions are given to raise an awareness of contrast via dynamics, tempo and rhythm in the top blank squares of each block and should be based on the chord immediately preceding the bar so that the candidate develops a raised awareness of key, scales and the concept of diatonic scales and are based around the chord at that given point. Demonstrate steps and leaps and be aware that all good tunes use a combination of steps and leaps.

Suggested Pedagogical Approach

As a suggested starter, the music teacher might want to do a 'whole class improvisation' where students learn to be free and creative when composing melodies. Many students, particularly those who are performers, can be afraid to take risks in case it doesn't sound as good as their performance. Encouragement goes a long way here without actually composing the tunes for them.

It is also recommended that during the melody-writing sections of the lesson, the teacher should listen to the class and helps the groups modify weak bits of the melody so that they create a melody that is melodic and balanced.

Candidates who are struggling may be encouraged to base their melodies on the notes of the given chord in the bar. They should simply use the notes of the given chord in the bar and mix the notes to create their melody. After that they could go through their piece and add passing notes between the notes of the chord. Inform candidates that notes from the given chord in each bar can be repeated or used in different ways.

GCSE Music classes in some centres may find it useful to spend a few lessons on the following topics:

- **texture** by varying the way that the chords are used, such as block chords versus arpeggiated chords
- **staff notation** by helping candidates to notate their piece into Sibelius or play it back in Sibelius
- **part writing** by adding orchestral instrumental parts in Sibelius or Cubase based on the notes of the chord (using chord notes and passing notes between them)
- **expression and articulation** by adding phrase marks, dynamics, staccatos, accents etc. using Sibelius software to humanize the midi instruments
- **Post production music technology** by mixing down the parts in Cubase, using panning and volume controls to build a stereo picture, and blend and balance the parts

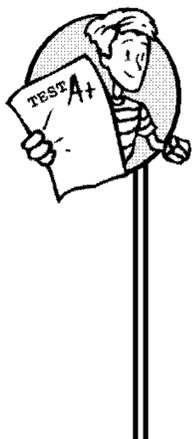
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Performing

Candidates may also choose to add a variety of playing styles and techniques to add interest to their compositions. C–B grade candidates should use a variety of sustained chords and intervals that comprises of steps and leaps. Both hand parts on the keyboard should be independent. Melodic instruments should use at least 1–2 octaves.

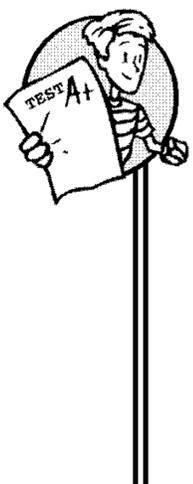


Going for an A

Candidates who are going for an A grade would need to display a variety of techniques to show the capabilities of their instrument. The keyboard should use a variety of intervals and chords. Alberti type bass parts and scalar runs would also raise marks. Leaps should be used in both hands and steps; leaps and large leaps should be in the melody. Melodic instruments should also play in at least two different registers and spend time in different registers.

Composing

Candidates may also choose to use the Worksheet as a basic template to produce their composition. They should structure out their entire composition and work at a keyboard to choose chords and basic melodies. Later on, they should use Sibelius and score the ideas in various ways. C–B grade candidates should have a clear structure, chords that work together and intervals that are not chords with no serious misjudgements. There should also be some display of both dynamic contrast and mood setting.



Going for an A

Candidates going for an A grade would also need to arrange their piece for a small ensemble. They would need to compose their piece in a way that is suitable for each instrument (idiomatic) for each of the instruments that they have composed for. The piece should show a variety of mood, a variety of instrumental combinations (texture and timbre) and small key changes. The melodies should be imaginative and show flair. The piece should be at least a minute and a half long.

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CLASS ACTIVITY WORKSHEET

Melody Writing Skills

Working in groups of 2–4 students, compose a ternary form piece by writing melody in the blank boxes below to ensure that chords and tunes blend together. Use step

Section A:

This section is in the key of C. It uses the notes of the C major Scale. <i>(Play loudly, fast and jolly)</i>						
Add Your Tune						
Chords	Bar 1	I = C E G	Bar 2	VI = A C E	Bar 3	II = D F A
Your Tune						
Chords	Bar 5	III = E G B	Bar 6	IV = F A C	Bar 7	V = G B D

Repeat this section to establish the ideas.

Section B:

This section is in the key of A minor. It uses the notes of the: Natural A B C D E F G A; Harmonic A B C D E F G# A; Melodic A B C D E F G A <i>(Combine all the minor scales together in your tunes) (Play softly, slowly)</i>					
Create a descending sequence by taking the bar 9 idea and moving it down the chords) until the end of bar 12.					
Bar 9	I = A C E	Bar 10	VII = G B D	Bar 11	VI = F A C
Bar 13	IV = D F A	Bar 14	I = A C E	Bar 15	IV = D F A

Section A:

Copy the contents of section A above into the boxes below so that you have a repeated your ternary form structure. Add some small changes to create a bit of variety with

C major Scale: C D E F G A B C. (Play loud and fast)					
Bar 17	I = C E G	Bar 18	VI = A C E	Bar 19	II = D F A
Bar 21	III = E G B	Bar 22	IV = F A C	Bar 23	V = G B D

- Rehearse your group piece with some students playing the chords and some playing the melody.
- Perform your piece to the class.

Plan your own compositions in a similar way.

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Unit 2: Composing Music

Use and Development of Ideas

Motif development is a feature of the entire Classical period. Snippets of the main motif are used both harmonically and rhythmically, and through devices such as imitation and sequence. Ideas are re-used rather than new ideas introduced. This is a feature of sonata form.

The ideas from the subjects from the Exposition are developed during the Development. The entire Exposition is presented again but in the tonic key in the final section called the Recapitulation. It is extended to make a proper coda to end the piece.

Exploitation of the Medium

The flute uses the higher tessitura. However the instrumentalists do not require virtuosity in their part despite being given a chance to use all the registers of their instrument.

Structure and Form

The first movement of Symphony No. 40 is in sonata form. This consists of:

- **Exposition** – where a first subject idea is presented in the tonic key followed by a second subject idea that the second subject idea can be presented in a related key. A codetta ends the exposition as the second subject.
- **Development** – where snippets from the musical ideas of the Exposition called motifs are used in different keys, by the use of different musical devices such as imitation and sequence, different instrumentations, rhythms and textures.
- **Recapitulation** – where the entire Exposition is repeated but all in the tonic key. The first subject, of the bridge, second subject and coda are adjusted to maintain the tonic key throughout.

Accompaniment

The harmonic movement is slower than the Baroque era with mostly a chord per bar. The accompaniment is interesting by repeated quaver notes on the same note of the chord, and with occasional eighth note movement. The Alberti bass (which is a broken chord pattern of root, 5th, root, 3rd, 5th) of composer Domenico Alberti [1710–1740]) is used as a growing convention of the genre. The melody is clear and regularly phrased melodies. Sustained chords are sometimes used in the accompaniment. The bass was sometimes sparse and merely punctuated the chord of each bar.

Texture

The texture includes *divisi* parts. This is when an instrumental part is split into two parts. For example, two viola players would normally all play the same thing but at the beginning of the movement they play the top part and some play the bottom part. Sometimes parts are doubled at the beginning of the second violin for the first subject, the woodwind for their very first two bars, all the instruments for the first subject. There is much use of polyphony, especially of sustained chords against scalar or rhythmic patterns. This texture is usually reserved for the passages leading up to the extended cadences at the end of the Exposition.

Tempo and rhythms

The tempo instruction is *allegro molto*, i.e. lively with movement. This tempo remains throughout the entire piece.

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Dynamic contrast

The *Sturm und Drang* was a style in the Arts which influenced German literature with 'storm and stress' and in music it influenced how dynamics were used. Music in this style features extreme dynamic contrast, e.g. *p* (*piano*), which means soft, to *f* (*forte*) which means loud. It also features *crescendos* and *sforzandos*. This was different to the terrace dynamics of the Baroque era, with loud sections and quiet sections in line with the loud or soft terrace (top or bottom keys) of the double clavichord.

Instrumentation and Technique

An orchestra is used to perform this work. The orchestra that Mozart used consisted of strings, flute, clarinet in B \flat , bassoon, horn in B \flat and horn in G (to get the notes of the G minor chorale), violin 1, violin 2, viola, cello and double bass.

Melodies and tonality

The key of this set work is G minor. However, the music does modulate to B \flat major during the bridge to the second subject and remains in this key for the rest of the Exposition in sonata form. The Development section takes the music into various related and remote keys, including E \flat minor, B \flat minor, etc. The Recapitulation is in G minor but does have a bridge in B \flat major during the bridge passage. There is also much use of chromatic writing in this movement.

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COMPOSITION TASK: CREATING A CLASSICAL SYMPHONY

Compose your piece by following the instructions from 1 to 7 below.

The brief is to compose a short sonata form piece for strings, flute, oboe, clarinet and software. Sibelius software will allow the production of a score and the chance to time and andante tempo.

(Allow at least six lessons to complete this task. It could take a term to compose, record it.)

1) Preparation:

Drafting out the composition framework.

- Choose a scale to create your tune from: G major, A minor, B minor, C major (all keys related to G major and its relative minor, E minor.)
- Write out each of the scales mentioned above in a composition notebook, an instrument so that you are aware what you have to work with.
- Plan your composition out on a piece of manuscript paper.
- Each subject melody will be eight bars long and end with a perfect cadence (major). The bridge passage will be eight bars long and the codetta will be eight bars in on the manuscript paper.
- Write the chord symbol for chord I at bar 1.
- Write the chord symbols for a perfect cadence at bars 7–8.
- Write down all your G major chords and then at a keyboard compose a chord for the eight bars for your first subject and then write these on to your manuscript paper.
- Follow this same procedure in a different key (dominant key or relative minor) for the second subject.
- Set up a Sibelius document which has all the instrumental parts written above and below the staff in 4/4 time signature plus the andante tempo marking in place.

Also note that sometimes the first and second violins double each other at the octave and sometimes double each other at the octave and the flute also copies the first violin differences.

2) Creating Ideas and Finalising the Sonata Form Structure:

- In Sibelius compose the first subject in the first violin part based on the chords in your manuscript notebook.
- Compose the second subject in the first violin part also beginning at bar 25. Copy and paste to other parts later on.
- Following the Preparation process above, plan a bridge passage of eight bars for the second subjects that has a chord scheme which changes key to the new key. Make sure that there is a perfect cadence in the new key at the end of the bridge passage.
- Score in the chord pattern for the bridge passage in the viola part using an Alberti bass style or broken chords.
- Do the same procedure for the eight-bar codetta.
- Leave 24 blank bars for the development section to be added.
- Copy and paste all the following ideas into the music from bar 49 onwards. Ask your music teacher, transpose the copied music so that it is all in the tonic key. Add a perfect cadence at the end of the music to allow for the cadences that will end the music.

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3) Developing Ideas:

- Fill in the chord parts in the Exposition (bars 1–24) and Recapitulation (bars 25–48).
- The chords for each bar are split between the different instruments and the chords of the next chord.
- For your development section develop motifs by the use of: sequences; imitations; repeating ideas in related different keys; repeating ideas on different instruments. This section will take up 24 bars so it is best to sketch out a plan on some manuscript paper. Plan to do for each set of four bars.

4) Consolidating Ideas:

Listen to your entire composition and make changes where you feel they are not working. It is not a project because a section of music is not to your liking. Ask advice from your music teacher. You can go a long way to improve your composition. Ways to improve your work can be: adding chords; varying the texture of chords such as sustained, broken chords; varying the rhythm of chords rhythmically. Spend time on varying your texture to raise the grade of your composition.

5) Finalising the Composition:

Now that you have completed your composition, add dynamic contrast in effect and other expression and articulation markings where they will help to make the music more humanised (i.e. like the music is being performed by a human being rather than a computer). If your music is not going to be performed by real acoustic instruments, export it as a wav or mp3 file and submit it to your music teacher.

6) Rehearsing Your Piece:

If your composition is going to be performed on acoustic instruments, print off the score and hand them out to the instrumentalists. Agree and set a series of at least four rehearsal sessions with your group and the music department. Allow the other players to rehearse their parts during the rehearsal. Ensure that at the end of the rehearsal sessions your piece is performed with expression and articulation.

7) Handing In Your Coursework:

Record your composition. Print off the score and hand it in to your music teacher.

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Key and Chord Palette

The notes of the C major scale are drawn on a staff first. Chords are built on each note and the notes in each chord are worked out and written down.

C Major

I II III IV V VI
 CEG DFA EGB FAC GBD ACE

This information is used to complete the chart below. This chart is an overview of the key of C major. Note that chords II, III and VI are always minor chords in major scales.

Chord Chart						
Notes in the chord	C E G	D F A	E G B	F A C	G B D	A C E
Name of the chord	C	Dm	Em	F	G	A
Notes in the Scale	C	D	E	F	G	A
Technical chord terms	Tonic	Super-tonic	Mediant	Sub-dominant	Dominant	Super-dominant
Chord number	I	II	III	IV	V	VI

After studying the chart above to understand how scales and chords work, create a short piece of music that your composition is in by using the chart below. All major scales follow this pattern but are slightly different.

Don't forget your key signature on the staff below and accidentals when writing the chords.

I II III IV V VI

Chord Chart Template						
Notes in the chord						
Name of the chord						
Notes in the Scale						
Technical chord terms	Tonic	Super-tonic	Mediant	Sub-dominant	Dominant	Super-dominant
Chord number	I	II	III	IV	V	VI

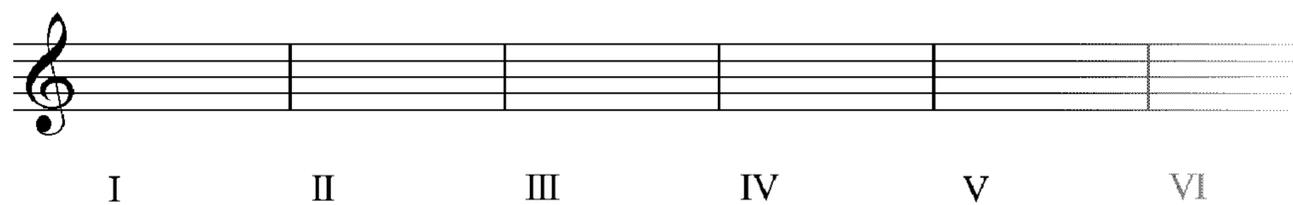
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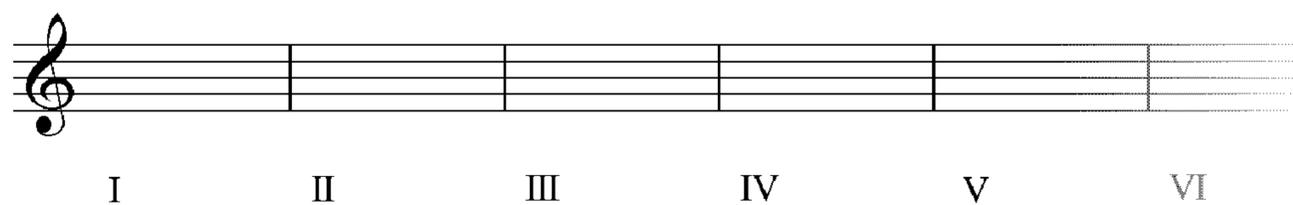
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Here are some spares chord chart templates for when you want to change key .

Don't forget to add the key signature to the staff and the accidentals to the note names out. Please note that when using minor keys, a separate chart needs to be drawn for natural, harmonic and ascending melodic minor scales. As a result of this you will



Chord Chart Template						
Notes in the chord						
Name of the chord						
<i>Notes in the Scale</i>						
Technical chord terms	Tonic	Super-tonic	Mediant	Sub-dominant	Dominant	Sub-tonic
Chord number	I	II	III	IV	V	VI



Chord Chart Template						
Notes in the chord						
Name of the chord						
<i>Notes in the Scale</i>						
Technical chord terms	Tonic	Super-tonic	Mediant	Sub-dominant	Dominant	Sub-tonic
Chord number	I	II	III	IV	V	VI

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🎵 Unit 3: Listening and Appraising

Musical Element

- **Pitch** – All the registers of each instrument are used. The music is generally in C major and related and remotely related major and minor keys.
- **Duration** – The music is in cut common time and remains in this metre throughout.
- **Dynamics** – The dynamics are in keeping with the *Sturm und Drang* (storm and stress) fashion of the time, which found its way into music and the other Arts. This movement is extreme and dramatic. Typically the piece went from *piano* to *forte*, or had big *fortes*. There would also be *sforzandos* to add turbulence to the mood created by the music.
- **Tempo** – The tempo remains at *allegro molto* (fast with movement) throughout and does not change at all.
- **Timbre** – The strings are bowed throughout the entire piece. The horns are not used and do not require the use of other fancy techniques other than simple blowing to produce their sound.
- **Texture** – A polyphonic texture is used throughout most of the piece. Homophonic textures are used at extended cadence points to bring a sense of finality to a section. Parts are sometimes emphasized, such as the first and second violin parts for the presenting theme. The first and second parts play a melody or idea in octave unison to emphasize that idea for special effect. This occurs at the bridge passage, the codetta and the coda.
- **Structure** – The structure is sonata form. This is the conventional first movement of the Classical period. This consists of:
 - **Exposition** – where a first subject idea is presented in the tonic key followed by a second subject idea so that the second subject idea can be presented in a related key. A codetta follows in the same key as the second subject.
 - **Development** – where snippets from the musical ideas of the Exposition call for different keys, by the use of different musical devices such as imitation and different instrumentation, rhythms and textures.
 - **Recapitulation** – where the entire Exposition is repeated, but all in the tonic key. The harmony of the bridge, second subject and coda are adjusted to maintain the tonic key throughout the section.

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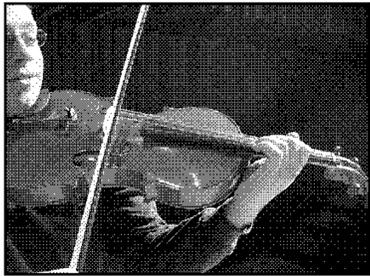
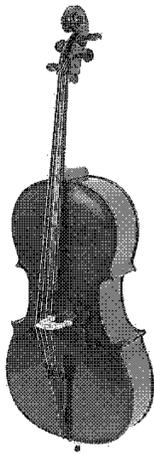
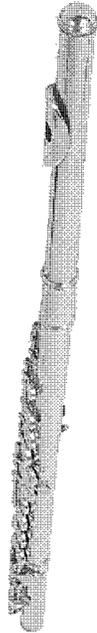
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Instrumentation



A picture of an orchestra in a concert hall

			
<p>Violin</p>	<p>Viola</p>	<p>Cello</p>	<p>Double bass</p>
			
<p>Flute</p>	<p>Clarinet</p>	<p>Horn</p>	

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Key Musical Features

- The opening motif of the first subject is the key feature of this piece. It crops up in the Introduction, the codetta, the Development and the coda. Repeated quaver notes and scalar quaver patterns are other key features of this piece. Chromatic harmony and melodies are other key features of this piece.

Musical and Melodic Devices

- The first subject (opening four bars) is treated sequentially at the beginning of the Development section. It is also treated in imitation at the beginning of the section. Broken chord bass is used to add interest to chordal accompaniment. Broken chords are used to add interest to the accompaniment of melodies. Syncopation is used as part of the accompaniment in the latter part of the second subject to add interest. Chromatic writing is used to keep the listener's interest during part of the transitional key changes featured throughout this piece.

Rhythmic Devices

- Running quavers are used to add movement to the piece. Often the quavers will repeat it again an octave higher or lower to maintain interest in the music. Some scalar descending or ascending runs in octave unison to move the music on and are occasionally used during the sustained chord idea of the second subject to maintain interest. Dotted rhythms are used in the second subject to add a feel of elegance in the first part of the subject. The dotted rhythms add pride and dignity in the second part of the subject.

Tonality

- The music is generally in G minor but undergoes several transitions into various keys. In line with the conventions of sonata form, the bridge passage moves the key to setting up the key for the presentation of the second subject. In this case, the key changes to F major. The Recapitulation goes through E \flat major and F minor in order to present the second subject in F minor. In the Exposition it goes to F major to cause the second subject to be in F major. The Development section takes ideas through F minor, E \flat minor, B \flat minor, etc.

The Context of the Music

- **Social, Political, and Historical Context:** Symphony No 40 was written during the Age of Enlightenment was a cultural movement across Europe in the late 18th century. People were encouraged to think for themselves rather than rely upon the upper classes to think for them. This socio-political philosophy affected every aspect of European society. People were encouraged by the Arts and various publications towards humanistic life philosophies rather than the spiritual man, the boundaries and concerns of the aristocracy. This caused every institution of authority to be judged on how well it served the wellbeing of the individual person. The shift was from the contentment and happiness of the majority, which were the common and accepted values. This thinking is encapsulated in the American Declaration of Independence on the 4th July 1776, the rule, and the French Revolution (1789–1799) where the monarchy and aristocracy were murdered and replaced by a country under democratic rule. The Age of Enlightenment was inspired by, the rise of the Freemasonry in Europe.
- **Cultural Context:** Europe was a cosmopolitan place by the Classical period (1750–1800). The royal thrones in Europe – e.g. German kings were in England, Poland and Sweden. The Empress of Russia, a Spanish king ruled in Naples in Italy, etc. Europe was equal. Poets, musicians and other artists continued to travel around Europe to show their talents. Mozart visited Salzburg, one of the largest cities in Austria on the 27th January 1756. From there he travelled to Germany, London in England, Italy three times, which included a trip to Rome and France in 1777 (where his mother died) and Germany again, but eventually settled in Vienna with his wife and two children. Symphony No 40 was written in Vienna in July 1788.

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- **Financial and Career Context:** Rulers such as royalty and Church rulers patronised the arts during the 18th century. Mozart began his career as a touring performer and composer with his father Leopold. Leopold was not granted leave from his patron in Salzburg to take him on tour. Mozarts performed throughout Austria, Germany, Italy, Paris and London during his childhood. Mozart became court musician (third concertmaster) for Prince-Archbishop Hieronymus von Schrattenbach in 1769 (but was often granted leave to tour) and, from 1771, his patron Count Hieronymus von Colloredo (who was reluctant to release Mozart to tour except on five occasions) granted him several wealthy Austrian families. Mozart was unhappy working for Count Colloredo as he restricted Mozart from earning more money with other wealthier patrons and from taking freelance work and commissions by touring to supplement his low wage under Colloredo. He was eventually acrimoniously dismissed in 1781. He left Salzburg and moved to Vienna to start a freelance career as a composer, performer and music tutor. This started quite well but he joined the Freemasons in 1784 and made fewer public appearances after 1786. His income fell in his income. He became the imperial chamber composer for Emperor Joseph II in 1788, replacing after the death of Gluck a month earlier. The steady post under the Emperor was not without its problems. Mozart continued to receive commissions to compose music. Symphony No. 41 'Jupiter' was written despite all the employment under wealthy aristocrats, commissions to write music for churches and freelance work, Mozart was grossly underpaid throughout his life and died in his 35th year on December 1791, most probably of rheumatic fever, since he had experienced rheumatism since childhood. His heavy debt was caused by war in Austria which affected rich and poor alike. Arts. Theatres were closed for performances to accommodate troops. Other musicians had similar financial struggles. Mozart's financial position was beginning to improve but he had several commissions and lucrative engagements booked that would have earned him more if he died before he could complete his commissioned requiem (which Mozart felt he was writing for his own death). It was customary at the time for ordinary Viennese people to be buried in a pauper's grave so Mozart was buried in this way according to local custom.

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Conventions of Music in the Classical Period in Europe and

Music of the Classical period deliberately moved away from the very ornate, complex and fussy nature of the Baroque style towards a simpler melody-orientated style and clear harmonic balance of repetition and contrast. Music of the Enlightenment was to be for the people, without the complexity that required much studying to comprehend it. In the new philosophy, music was to be pleasant and easy to understand with regular phrases and simple style (fashionable from 1725–1775 in France) embodied the decorative style of the *grandeur*. The contemporary galant style also joined the European classical music in the eighteenth century and focused on simplicity rather than polyphony, and melody-orientated and often on the bass part. The major key tonality was the most popular mode in use. The emphasis upon Germany led to a literary movement described as *Sturm und Drang* (storm and stress). *Drang* philosophy found its way into music from 1760 via the galant style and featured elements such as sudden dynamic contrast, crescendos and music in the minor key. Mozart and Beethoven used *Sturm und Drang* in their music. Mozart's Symphony No 40 embodies *Sturm und Drang*. (It is commonly said that the main rhythmic motif of the first subject is being chased by 'the Furies', who were three mythological Greek goddesses known as the Furies of the Night, who would punish crime and follow criminals throughout their life.) The rococo and galant styles fused together to create the main classical style by the end of the eighteenth century.

The classical symphony (translated as 'sounding together' from Italian) generally consisted of four movements, the first being an overture which was known as the Baroque *sinfonia*. It had three movements, i.e. fast, slow and fast (dance form such as a gigue or minuet). The early classical symphony began with three movements but later evolved to include a fast fourth movement. The structure with its clear thematic texture, and the thematic development of the symphony evolved from the Baroque.

The orchestra of the classical era evolved from just strings with harpsichord continuing to include the newly invented clarinets plus horns. The additional woodwind made the harpsichord obsolete by the middle of the Classical era. By the late Classical era the orchestra had expanded to include in the woodwind section, percussion such as the timpani, and an expanded brass section. Mozart's Symphony No. 40 existed in two versions – one scored with clarinets and one with oboes. Mozart's contemporary Austrian composer and friend Joseph Haydn used trumpet and trombone in addition to strings, French horns, flutes, oboes, clarinets and bassoons. During the late 18th century, Christian Gottlieb Theodore (1743–1778) the Mannheim orchestra under the musical leadership of Johann Stamitz was the most famous orchestra in Europe and influenced the great composers of the time. It had the most advanced orchestra of its time and showed the potential of orchestral writing, such as their famous Mannheim crescendo where the strings, woodwinds and brass crescendoed together, and their ability to go from pianissimo to fortissimo within a few measures. In contrast to this, the typical Baroque-influenced dynamics were terrace dynamics of loud sections, crescendos and diminuendos. The modern symphony orchestra now has the addition of the trombone and tuba to the brass section and a wide range of tuned and untuned instruments in the percussion section.

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Sharing Opinions (Cross-curricular opportunities with RE)

- Mozart became a Freemason on 14th December 1784. Freemasonry can be traced to as early as the fourteenth century in Europe. Masonic beliefs are metaphorically based on rebuilding King Solomon's temple. The medieval symbol of stone craft (masonry) of a compass and square was used to identify the society.
- The basic requirements are: that a man (not woman until the nineteenth century) come of his own free will; believe in a Supreme Being of the member's own choice (because Freemasonry is not a religion or substitute for one, but an order, secret society or society with secrets); be at least 18 years old; be of good social and moral standard with a good reputation and a willingness to abide by the laws of the country; be of sound mental health; be legally capable of writing a will; be willing to pay the regular subscription; produce character references, with at least two from other Masons. Therefore, Mozart was a staunch Roman Catholic all his life until death despite the Pope's pronouncement in April 1738. Freemasons would be members of a Lodge and would be preoccupied with the duties of their particular Lodge. The Lodge would meet in temples or halls and would work with other Lodges. A Freemason is not allowed to attend any other Lodge but his own (of third degree level), and membership is via petition from the candidate, an agreement and votes from the members of a Lodge, and the candidate has to have enough shares from other members. Therefore, a Lodge might consist of just military personnel or civil servants. Lodges that were properly set up with the right approval and permissions were considered regular, anything other than this is an irregular Lodge and is therefore not recognised by any authority. Mozart became a member of the Zur Wohltätigkeit ('Beneficence') Viennese Lodge. He remained a Master Mason in 1785 and was welcome at all the Lodges thereafter due to his military connections. He was a member of an aristocratic Lodge in Vienna 'Zur wahren Eintracht' ('True Concord') a few times. In December 1785 which caused Mozart's main Lodge to be joined with two others as 'Zur Neugekrönten Hoffnung' ('New Crowned Hope'). Mozart's father Leopold also was a member of Fellow Lodges identified each other by special handshakes and gestures and would include including lending each other money if it would not cause any hardship to himself or his family. He had many influential fellow Mason friends such as patrons, colleagues (fellow composers), a Prince, and he borrowed money from his fellow Lodge brethren (the brotherhood) in his times of hardship during the last few years of his life.
- A Grand Lodge / Grand Orient is the Lodge that governs the other regular Lodges in that country and keeps lists of all the regular Lodges. Prince Philip openly declared himself as a Master Mason of a Grand Lodge in a ceremony broadcast on daytime BBC TV in November 1993. He is the husband of Queen Elizabeth II who is currently Head of the Church of England, thus showing that religion and Freemasonry can co-exist in a member. However the current Archbishop and highest authority in the Church of England, Dr Rowan Williams, expressed in *The Independent* newspaper in November 2002 his disdain for Freemason church members and explained that he denied them promotion to senior leadership roles because they are members of a secret society with questionable beliefs who practise mutual protection of each others' interests.
- Freemasonry was such a secret society, consisting of a labyrinth of Lodges with special and common interests, that the main public grew suspicious of them. This may well have had some adverse effect on Mozart's wealth after he began to compose some of his music: *The Marriage of Figaro* (the storyline was Masonic in spirit); *The Magic Flute* (the rhythm used when knocking on the door of a Lodge to gain entry); and other cantatas. It is suggested from Thomson, Katherine (1977) *The Masonic Thread in Mozart*. London: Duckworth, 853153817.)
- Freemasons have often been accused of being linked to Mysticism, The Occult, The Order by conspiracy theorists because these beliefs have been inspired and promoted by influential Freemasons. These latter groups are secret international world organisations that operate through influencing international politics and monetary systems, and have been accused of being a 'world' system in lieu of 'The Antichrist' predicted in the book of Revelations in the

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Practice Questions: Area of Study

Section A

Symphony No.40 K550 1st Movement by Wolfgang Amadeus Mozart

1) Listen to the extract (00:00–01:25) taken from the Exposition which will be played

a) Name the instrument which introduces the first subject in the first 20 bars.

b) Name the keys of the first subject and the second subject when introduced

(i) _____

(ii) _____

c) **Circle** the musical term that best describes the musical device used in the first

canon

ostinato

imitation

d) Listen to the bridge passage (01:25–01:57) which will be played **three** times, marks in the music which show how this symphony movement is influenced by the movement in the Arts at the time. Use correct musical vocabulary.

e) Listen **twice** to the beginning of the Development section (03:50–04:50) and use and describe how it is used. Name the key that the first subject violin motif enters in the Development. Use correct musical vocabulary.

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Section A

2) Listen to the Exposition (00:00–01:57) three times.

a) What structure does the entire first movement use? _____

b) Name the type of cadences at the end of the first subject and the end of the section.

(i) _____

(ii) _____

c) Give the meaning of the following musical devices, and the instrumental section in which the devices occur, in the given sections of music:

- Homophony (in the first eight-bar phrase of the second subject)
- Antiphony (at the beginning of the codetta)

Listen to the end of the Development section and the Recapitulation (04:58–06:54).

d) Circle the musical term that best describes the tonality used at the end of the section, in relation to the tonic key of G minor:

Relative major

Dominant

Sub-dominant

Supertonic

e) State the new chord that the bridge passage ends with in the Recapitulation section, in the second subject during the Recapitulation.

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Mark Scheme for Practice Questions

SECTION A		
Question	Answer	
1	a	Violin.
	b	G minor and B \flat major.
	c	Sequence.
	d	<i>p / piano; f / forte; sf / sforzando.</i>
	e	The device in use is a sequence. The sequence is descending. The Development begins in F \sharp minor.
2	a	Sonata form.
	b	The cadence that ends the first subject is an imperfect cadence. The cadence that ends the second subject is a perfect cadence.
	c	Homophony is when different parts play different tunes but with the same accompaniment. The string section of the orchestra uses this device for the first eight bars of the first subject. Antiphony is when there is a musical conversation / call and response between different parts / when a musical idea is answered by another musical idea in different parts. The woodwind section uses this device at the beginning of the codetta.
	d	Dominant.
	e	The bridge passage in the Recapitulation ends with a D major chord. The first subject is sad/melancholy/sombre/gloomy/dismal/sorrowful or other appropriate adjectives.
SECTION B		
Question	Answer	
3	a	1788.
	b	Austria.
	c	<ul style="list-style-type: none"> The Exposition is where the first and second subjects are introduced. The first subject is in the tonic key of G minor (1 mark); the bridge passage changes key and a change of key happens (1 mark). It moves the music into B\flat major in the second subject, which is in B\flat major (1 mark). The Development section develops motifs from the first subject (1 mark) in different keys (1 mark) and different instruments (1 mark). The Recapitulation repeats the entire Exposition but all in G minor (1 mark). The codetta rounds off the Exposition in B\flat major (1 mark). The codetta is in G minor but extended to make more of a final ending by the use of motifs from the first subject.
4	a	The Symphony No. 40 K550 was written for Mozart's many concerts throughout Europe and performed in.
	b	Mozart added the clarinets later because they had not been invented yet at the time of this symphony. Mozart added clarinets later when they were available.
	c	<ul style="list-style-type: none"> The first, second and fourth movements are in sonata form. The third movement is in minuet and trio form. The first and fourth movements are fast, the second is slow and the third movement is moderate. (4 marks) The instruments used are: strings – violins, violas, cellos and double basses; woodwind – flute, oboes, clarinets and bassoons; brass – horns. It was unusual for trumpets or timpani to be used. (4 marks) The galant style is evident because there are clear melodies backed by simple harmonic accompaniment and regularly phrased melodies. (2 marks)

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🎵 Keywords 🎵

Keyword	Definition
Alberti Bass	A broken chord pattern which uses the root, 5th, 3rd and 2nd notes in a regular pattern. It was named after Italian composer Domenico Alberti.
Allegro	Lively and fast.
Antiphony	When a musical idea is stated followed by another musical idea in a musical conversation. This tends to produce a thin or transparent texture.
Aristocracy	The people in society who were royal, rich or enjoyed a privileged position. The term was used to describe this class of people before the 19th century.
Augmentation	Increasing the length of the rhythm notes whilst keeping the same pitch.
Bridge Passage	The section of music in sonata form which occurs between the first and second subjects. The purpose of the bridge passage is to change the key of the dominant, so that the second subject can be presented in the key of the dominant.
Cadence	The two final chords at the end of a section of music. The perfect cadence (V - I); imperfect (ending on chord V); interrupted (ending on chord other than V).
Chordal	Based around chords.
Chromatic	Semitone movements of pitch. Chromatic music uses lots of sharps and flats to the music for decoration or for brief key changes.
Classical music	Music which is refined and perfected by trained musicians.
Classical period	Western classical music that was composed between 1750 and 1825.
Crescendo	Gradually getting louder.
Development	A section of music which re-uses previously introduced ideas in new ways.
Diminution	Reducing the length of the rhythm notes whilst keeping the same pitch.
Divisi	An instrumental part split into more than one part so that each player in that group play a different part for a while.
Exposition	The beginning section of sonata form where all the main themes are introduced.
Functional harmony	Progressing the music towards the tonic, the dominant or the subdominant.
Homophony	Different tunes occurring at the same time in harmony with each other to produce a thick texture.
Melody	A tune which is a bit song-like in nature.
Minuet and Trio form	A minuet and trio were originally dance forms in triple time. The minuet became the standard third movement form in a classical sonata. The ternary form structure of minuet, trio and then the minuet.
Modulation	A key change.
Molto	Very
Motif	A very short musical idea that has been taken from a bigger idea.
Pathetique	This is a French word for pathetic. It is used to describe music that evokes emotions of sadness, pity, passion, compassion and other feelings. This is usually created by semitones, dissonance, tempo changes, expressive dynamics, textures and timbres.
Patron	A rich person who pays a musician or an artist to continue their work.

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Keyword	Definition
Philosophy	Personal belief about the role and purpose of music.
Phrase of music	A unit of music that is stable. Classical music used regular length (also known as periodic phrasing). Classical music phrases which consist of two 4-bar phrases. The first four bars would be the antecedent phrase and the second 4 bar phrase would be the consequent phrase).
Polyphony	Different tunes with different rhythms occurring at the same time.
Recapitulation	The final section in sonata form where all the previous ideas are repeated but also all in the tonic key.
Related key	A key that uses the same scale or notes that are similar to the tonic scale built on the 1 st –6 th degree of the tonic scale with one or two accidentals.
Remote key	A key that is related to a related key of the tonic key, e.g. D major is related to G major but not to the tonic of G minor. However, E \flat major is related to G minor.
Rondo	A structure where there is a main tune which alternates with new ideas (episodes). This is often illustrated as A B A C A D A. Sections B, C and D are all different new ideas which are played after the playing of the main tune.
Scalic	Resembling musical scales, i.e. a row of notes in music alphabetically.
Semitone	Semi means half in French. It refers to half a tone of pitch e.g. from a white note on a keyboard to the very next black note or the very next white note on a keyboard such as C - C \sharp & E - F.
Sequence	Repeating musical ideas in a pattern of pitches. A melodic sequence will add additional accidentals to the notes. A harmonic sequence will add additional accidentals to the notes.
Sforzando (sfz)	Forced or sudden accent.
Sinfonia	A Baroque operatic overture which is written for an orchestra. The structure is fast, slow, fast.
Sonata form	The structure used for the first movement of a symphony. In the Exposition, two main musical ideas are introduced, a Development where the first idea (motifs) are played around with and presented in different keys. In the Recapitulation where the Exposition is played again but all in the tonic key.
Sturm und drang	Storm and stress.
Subject	A main musical idea in sonata form. The first subject is the first main tune and the second subject is the second main tune.
Symphony	A 3–4 movement large scale orchestral work with a fast first movement, a slow second movement, a minuet and trio third movement and a fast fourth movement.
Tempo	The overall speed of the music.
Ternary form	A musical sandwich of ideas. There would be a main section, a contrasting section and then the main section would be repeated. The contrasting section is often in a different key.
Texture	The number of instruments playing together and how they are played. It refers to lots of sounds occurring at the same time and a single sound occurring at the same time.
Theme and Variations form	A theme is the main tune and variations are the different versions of the theme.
Tone	A tone is a whole step away from the previous note such as C to D. Another note between notes that are a tone apart because there is one note between them.
Transition	The moving of the music briefly through a different key.

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🎵 Match-Up Exercise 🎵

Match up the key words with the correct definitions:

Sforzando (sfz)	Forced or sudden accent.
Bridge Passage	Western classical music that was popular from the 1820s to the 1830s.
Chordal	The section of music in sonata form between the first and second subjects. The purpose is to change the key of the music from that of the first subject so that the second subject can be presented in a new key during the Exposition.
Chromatic	The moving of the music briefly through a key other than the main key.
Classical music	Semitone movements of pitch. Chromatic means half a semitone and adds extra sharps or flats to a note for decoration or for brief key changes.
Classical period	Semi means half in French. It refers to a half note, e.g. from a white note to the very next black note or from a black note to the very next white note on a keyboard such as a piano.
Homophony	Music which is refined and perfect in its execution.
Modulation	Different tunes occurring at the same time but with the same rhythm. This tends to produce a sense of movement.
Semitone	Based around chords.
Tone	A whole step away from the previous note. A tone must always be another note between two semitones.
Transition	A key change.

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🎵 **Key Words Exercise – Fill in the Definition**

Read the key word and write its definition in the box to its right.

Alberti Bass	
Allegro	
Aristocracy	
Augmentation	
Diminution	
Divisi	
Functional harmony	
Melody	
Molto	
Motif	
Pathetique	
Patron	
Philosophy	
Polyphony	
Related key	
Remote key	
Sequence	
Sturm und drang	
Texture	

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🎵 Definitions Exercise – Fill in the Key

Read the definition and write the key word that it defines in the

	When a musical idea is stated followed by another musical idea, often in a different key. This tends to produce a thin or transitional musical conversation. This tends to produce a thin or transitional musical conversation.
	The two final chords at the end of a section of music. The perfect (ending on chord I); imperfect (ending on chord V); interrupted (ending on chord IV - I).
	Gradually getting louder.
	Resembling musical scales, i.e. a row of notes in music alphabetically.
	The overall speed of the music.

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🎵 Dominoes Exercise

Cut out the dominoes and match up the key words to the descriptions.

Development
A theme is the main tune and variations are the different versions of the theme.

Exposition
A section of music which re-uses previously introduced ideas in creative and different ways.

Rondo
The final section of a sonata form where all the previous ideas are played again in order, but also all in the same key.

Subject
The structure used for the first movement of a symphony. It has an Exposition where two main musical ideas are introduced, a Development where snippets of the main tune (motifs) are played around with and presented in different disguises, and a Recapitulation where the Exposition is played again but all in the tonic key.

Minuet and Trio form
The beginning section of sonata form where all the main ideas are introduced.

Ternary form
A 3–4 movement structure used by a scale orchestra. It consists of a first movement, a second movement, a minuet and trio, and a fourth movement.

Sinfonia
A structure where there is a main tune which alternates with different new tunes (episodes). This is often illustrated as A B A C A D A. Section A is the recurring main idea and sections B, C and D are all different new ideas which add contrast between the playing of the main tune.

Recapitulation
A unit of music that is stable. Classical music used regular phrasing, i.e. phrases of equal length (also known as periodic phrasing). Classical music often used eight-bar phrases which consist of two 4-bar phrases. The first four bars would be the question (antecedent phrase) and the second 4 bar phrase would be the answering phrase (consequent phrase).

Theme and Variations
A musical structure where a main section follows a contrasting section and then the main section would be repeated. This is often illustrated as A B A.

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