

The Operas of Mozart

AS/A Level AQA Set Work Analysis

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Teacher's Introduction

Wolfgang Amadeus Mozart is one of the most famous composers and his vast output covers instrumental concertos, symphonies, sonatas and, of course, numerous operas.

This resource has been created as part of the study of Component 1: Appraising Music for AS and A Level AQA Music. It is a guide to the fascinating study of Strand B: The Operas of Mozart from Area of Study 1 (Western Classical Tradition 1650–1910). The resource covers Section B: Analysis and Context, which is worth 17 of the 96 marks in the AS Level exam and 34 of the 120 marks in the A Level exam. The resource pack has been carefully written to complement both A Level teaching and co-teaching of AS and A Level.

Remember!

Always check the exam board website for new information, including changes to the specification and sample assessment material.

Students will need to comment on a variety of aspects, including:

- audience, time and location – the context of the opera and its reception
- the use of musical elements, features and devices to reflect their intention
- specific musical terminology
- how the music reflects the on-stage action

This study gives your students all the information they require to confidently analyse the music.

There is a detailed analysis of the relevant numbers from the opera *The Marriage of Figaro*, which is chosen as the representative study piece. This will enable your students to deepen their understanding of the characters in the opera, to understand, identify and analyse the relevant musical features and become more familiar with the Classical style of writing. It would be worthwhile encouraging students to attend a performance, if possible, and to participate in wider listening to other operas by Mozart.

You will need a suitable orchestral score and a good recording for this work. Live performances, including YouTube videos will give students a greater appreciation of the opera.

For each number, a brief synopsis is given of the libretto, as well as a full and detailed analysis of the use of musical elements and thematic material with several musical examples to illustrate. There are also a series of activities at the end of each number, which involve:

- questions on specific musical features
- questions to assess the understanding of how musical devices are applied
- discussion questions on a variety of musical topics to consolidate and embed key knowledge
- extension tasks looking closer at the use of specific musical elements, features or devices
- mind-mapping tasks

Following the analysis, a series of exam questions, information and revision tips are provided, which will help students gain a better understanding of the type of questions expected and learn how to score good marks. Exam practice questions are written in the exam format and therefore can be used in class, as homework tasks, projects or in internal assessments.

A revision summary is given to clarify the key musical points and answers are given for all tasks and exam-style questions.

There are a variety of crucial factors involved in the role of the teacher:

- to inspire a voyage of discovery into new styles of music
- to facilitate student progression as they become familiar with the set work
- to use exam-style questions often to assess learning and understanding
- to provide important constructive feedback to students
- to set a suitable pace for working through the resource

The approach to achieving the above factors varies depending on the students in your cohort. A useful approach would be to go through the analysis of each number and then set smaller written or aural tasks to assess understanding. With a stronger cohort, it may be suitable to set students a section of music or indeed an entire number to comment on and identify or describe musical features first. This may take the form of individual,

paired or group tasks. The important outcome is that students feel confident in understanding and articulating what they have learnt and can independently and convincingly approach exam-style questions.

Sources

Students will need to be familiar with the opening of *The Marriage of Figaro*, Act I. They will need to study the following numbers for AS:

- ♪ No. 1: Duetto (Figaro and Susanna, including following recitative)
- ♪ No. 3: Cavatina (Figaro, including the previous recitative)
- ♪ No. 4: Aria (Bartolo)
- ♪ No. 5: Duetto (Susanna and Marcellina)
- ♪ No. 6: Aria (Cherubino)

For A Level, students will study the above numbers, in addition to:

- ♪ Overture
- ♪ No. 7: Terzetto (Susanna, Basilio, Count)
- ♪ No. 9: Aria (Figaro)

A very good recording is the Philharmonic Orchestra and Chorus conducted by Carlo Maria Giulini – CD number M3CD304. A suitable free recording can be accessed at the following link:

🔗 <https://musopen.org/music/1347/wolfgang-amadeus-mozart/the-marriage-of-figaro-k-492/>

All time indications referring to the performance can be found here:

🔗 <https://www.youtube.com/watch?v=kVRwQp2YACw>

🔗 For all links, go to [zzed.uk/7783](https://www.zzed.uk/7783)

A libretto and translation are available here:

🔗 http://www.murashev.com/opera/le_nozze_di_figaro_libretto_english_italian

The AS exam will only use a vocal score. A suitable score would be the Barenreiter Urtext Edition or the G. Schirmer Opera Score Editions. The A Level exam will use a full orchestral score. A suitable score would be the Eulenberg miniature score. These are also the scores recommended by AQA for the study of this piece.

September 2017

Students' Introduction

Component 1: Appraising Music is worth 40% of your AS or A Level. The exam paper

- Section A: Listening
- Section B: Analysis
- Section C: Essay

In AS, Section A is based on your study of Area of Study 1: The Western Classical Tradition. In A Level, Section A is based on Area of Study 1 and two other Areas of Study. Section B focuses on the chosen study pieces from Area of Study 1: Western Classical Tradition.

This exciting resource introduces you to what you need to know for Strand B: The Study of Music. The study numbers from Act 1 of *The Marriage of Figaro*, which is a fine representation of the opera. The numbers that you need to study for AS are:

- No. 1: Duetto (Figaro and Susanna, including following recitative)
- No. 3: Cavatina (Figaro, including the previous recitative)
- No. 4: Aria (Bartolo)
- No. 5: Duetto (Susanna and Marcellina)
- No. 6: Aria (Cherubino)

For A Level, you will study the above numbers, in addition to:

- Overture
- No. 7: Terzetto (Susanna, Basilio, Count)
- No. 9: Aria (Figaro)

In this resource, you will be guided through each required number from the opera. The resource includes musical features, as well as audio examples to help make certain points clear. A video of the scene is included so you can visualise the scene. Some terms may be unfamiliar, so definitions are given in call-out boxes to help build your knowledge of key musical terms.

After the analysis of each number, there are questions to answer and to discuss to test your knowledge and also engage further with the study of this opera. As the resource focuses on the study piece, there is a focus here on Section B of the exam only.

There is a helpful revision summary of each number with key points listed under each element. It would be useful for you to use and create something like this when you have your information, refer to the analysis.

There are plenty of exam-style practice questions to help your preparation for this component. The number there are:

- four 1-mark questions
- one 2-mark question (AS only)
- one 5-mark question (A Level only)
- one 10-mark question

These exam-style questions are designed to give a range of questions reflecting the type of questions you will see in the exam. The structure of the exam questions given in this resource is intended to be familiar with what is expected within the written exam. There may be fewer 1-mark questions (A Level only) and 10-mark question will certainly form part of the exam. Answers for all tasks and exam questions are given, which demonstrate exactly what you need to achieve good marks in the exam. It is likely that you will be given a short extract

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required for study. You will be asked to identify musical features, analyse a specific extract and how it relates to the composer's writing, and answer an extended answer question about the extract within the context of the number as a whole.

With the help of this resource and a commitment to regular listening of the recordings, you will gain detailed knowledge and understanding of this fascinating opera. It would be certainly worth watching a performance on YouTube or better yet, attend a live performance if you can.

Finally, we would strongly encourage you to use your music theory skills through a wide range of music and a commitment to exploring the interesting way Mozart uses musical devices and how he uses them to create the Classical style.



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Mozart's *Le Nozze di Figaro*

The Composer

Born in Salzburg in 1756, Wolfgang Amadeus Mozart was one of the most influential and prolific composers of the Classical era, which is widely accepted to have lasted between 1750 and 1820. Having started writing music at a very young age, Mozart composed an abundance of music for orchestra, chamber music, concertos, symphonies, and his instrumental works, and, of course, operas.

From a young age, he toured Europe with his father and teacher, Leopold Mozart, performing as a child prodigy for royalty and other members of the social elite. From 1773, Mozart was employed as a musician at Salzburg Court, where he continued to perform and compose; however, dissatisfaction led to his resignation in 1777. In 1781, Mozart moved to Vienna, where he flourished as a composer and performer. His early success in Vienna allowed a lavish lifestyle for himself, his wife Constanze, and son Karl Thomas. However, financial hardship ensued in the late 1780s due to a severely reduced income, and Mozart began to suffer from depression. The last year of his life was one of his most productive, composing such highly regarded works as *Clemenza di Tito*; therefore, his financial stability improved towards the end of his life. In September 1791, he continued to work until November, when the severity of his illness bedridden until his death on 6th December, 1791.

Stylistically, Mozart's music is seen to epitomise the epitome of the Classical period. During the enlightenment, composers of the Classical period prioritised reason and beauty in their music, and sought to please their audiences through the pursuit of humankind. General musical characteristics of the Classical period include:

- ♫ emphasis on the relationships between tonic/dominant and tension/resolution
- ♫ a preference towards less complex, homophonic textures, with episodes of polyphony
- ♫ variety and contrast in timbre and dynamics
- ♫ shorter, regular melodic phrasing with clear-cut cadences
- ♫ modulations to closely related keys (i.e. the dominant, subdominant or relative major/minor)
- ♫ a greater tendency towards diatonicism, with very particular and specific treacherous modulations

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Le Nozze di Figaro: Background Information

An opera is a large-scale theatrical work for solo voices, chorus and orchestra. Opera numbers such as arias, duets and choruses in which singers are accompanied by the orchestra are usually used for emotional and reflective moments in the drama and are typically in a lyrical style. Between each number in an opera, there is a passage of action or dialogue that is in a recitative style. Recitative passages are usually sung quickly and in a speech-like style. They are often accompanied only by the harpsichord.

The 'opera', a term that literally means a 'work' in Italian, was seen as the highlight of the Classical period and a showcase of creativity. One reason for this is that opera combines grand-scale artistic expression: literary art (i.e. in the libretto), music for both vocalists and instrumentalists, and visual art (i.e. in the stage design). Mozart composed the four-act opera *Le Nozze di Figaro* with da Ponte, a Venetian poet and priest, with whom Mozart would later collaborate on *Così fan tutte* and *The Magic Flute*, wrote the Italian libretto. Italian opera of the late 18th century can be divided into two subgenres: *opera seria* and *opera buffa*. Whereas the narrative of the traditional *opera seria* centres upon mythological figures and legends, *opera buffa* is a comic form, in which the realities of humanity are satirically portrayed and celebrated.

Le Nozze di Figaro is an *opera buffa*, but Mozart composed musical dramatic works in the *opera seria* *La Clemenza di Tito* (1791), and the *Singspiel* (German-language opera in which the musical numbers are separated by spoken dialogue rather than recitatives) *Die Zauberflöte*. Furthermore, Mozart fused elements of both *opera seria* and *opera buffa* in works such as *Don Giovanni* and *Così fan tutte*. Ultimately, Mozart used opera to explore and express his views on society within the various subgenres of the art form.

Le Nozze di Figaro is scored for flutes, oboes, clarinet, bassoons, horns, trumpets, violins, violas, cellos, double basses and harpsichord or fortepiano. The characters in the opera are as follows:

- ♫ Count Almaviva (bass)
- ♫ Countess Almaviva (soprano)
- ♫ Figaro (bass)
- ♫ Susanna (soprano)
- ♫ Marcellina (soprano)
- ♫ Cherubino (soprano en travesti)
- ♫ Don Basilio (tenor)
- ♫ Don Bartolo (bass)
- ♫ Don Curzio (bass)
- ♫ Barbarina (soprano)
- ♫ Antonio (bass)
- ♫ Chorus

The narrative of *Le Nozze di Figaro* is based on a play of the same name by Pierre-Augustin de Beaumarchais, a sequel to the writer's earlier play, *The Barber of Seville*. da Ponte attained the approval of the Emperor for the play for Mozart's opera, despite the play being banned in Vienna because its name was a result of its explicit mockery of the aristocracy.

Following the plot of *The Barber of Seville*, in which Figaro obstructs Doctor Bartolo from marrying Rosina, the Countess Almaviva seeks revenge over Figaro, who is now set to marry Susanna (a maid whom the Countess has employed Figaro as his own personal valet, but seeks sexual relations with). Susanna, before the two of them marry (which is set to happen that day). Upon the wedding day, Countess Rosina, along with Figaro and Susanna, seek to publicly expose the Count's infidelity. The Count tries to coerce Figaro into marrying an older lady, who actually turns out to be the Countess.

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Meanwhile, Susanna and Figaro expertly manipulate the Count into rekindling his love. The opera comes to an end with all characters rejoicing.

One underlying theme in the narrative of both the play and opera is conflict with authority. Perhaps more significant is the way in which Mozart musically portrays characters. Mozart illustrates characters such as Figaro and Susanna, who are the heroic protagonists, with comparatively low social standing, with beautiful and tender melodies and harmonic order to stir positive emotions about their purity and humanity. For those at the top of the social hierarchy – such as Count Almaviva and Don Basilio – the composer uses boisterous and grandiose representations. Through such musical representations, Mozart revolutionised the way the personalities of characters could be portrayed in opera. Moreover, the composer and the dramatist created a unique way in *Le Nozze di Figaro*.

Mozart was commissioned to compose *Le Nozze di Figaro* by Emperor Josef II, who was the patron of his while living in Vienna. As a result of the extravagant lifestyle that he led, it was around this time that the composer began to undergo financial adversity. Much of his work in Vienna, which was the hub of musical activity during the Classical period, was done in competition with prominent Italian composers, to gain work.

On 1st May, 1786, the opera's premiere was staged at the Austrian National Theatre. Sitting at the keyboard, Mozart conducted this first performance, as was customary for composers of the time. The opera lasted for only nine performances, though this is not to say that it was a failure. Indeed, the opera was a success in Vienna (records suggest that at the premiere, it was even more so when it was performed in Prague later that year). The primary issue during its first performances was its unprecedentedly long duration, a concern that Emperor Josef II (who was also the head of the Bergtheater). Upon the revival of the opera in Vienna, Mozart replaced Susanna's arias with two new compositions. Of course, the prestige of the opera is underrated; it remains, and always will remain, in the operatic canon.

When we consider works that define the Viennese Classical style, Mozart's *Le Nozze di Figaro* is an exemplary work, as indeed is most of his compositions. However, this in no way means that the language is not flawed. As this text will continue to emphasise, every number for every character fails to thwart the audience's expectations in some way. While *Le Nozze di Figaro* does represent the pinnacle of the Classical style, elements of Mozart's treatments of form, tonality, and rhythm, at times, demonstrate a deviation from convention.

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Bar-by-bar Analysis

No. 1: Duettino (Figaro and Susanna)

Context within opera: In a partly furnished room, Figaro is measuring a space to be placed while Susanna, his fiancée is trying on her new dress.


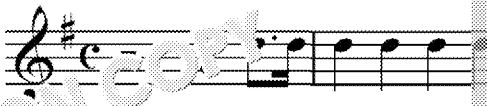
Metre: Common time

Tempo: *Allegro*

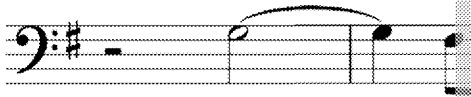
Form: Elementary structure

Key: G major

Instrumentation: Flutes, oboes, bassoons, horns in G, 1st and 2nd violins, violas, cellos, and basses

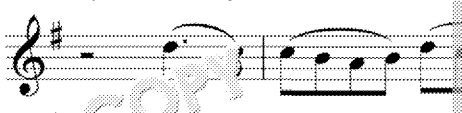
Section	Subsection	Detailed Analysis
Introduction (04:47–05:21) Bars 1–18	Introduction (Section 1) Bars 1–9	<p>One of the main themes of the Duettino is introduced by the first violins, and characterises this first part of the opera. It centres upon a detached bounce-like rhythm. This rhythm is then repeated immediately; however, the lower note is repeated and the higher note gets a longer note value.</p>   <p>The passage mostly uses chords I (G major) and V (D major), therefore establishes G as the tonic. All other chords are the V of V (A major) secondary dominant of D (the dominant), thus creating the impetus for the second half of the introduction.</p>

Secondary dominant: A non-diatonic chord that functions as chord V in the key that follows it. In this example, chord II (A major) is followed by chord I (G major). This would be a V → I progression in D major. However, as the key is G major, so chord II can be explained as a V of V secondary dominant.

Section	Subsection	Detailed Analysis
Introduction (04:47–05:21) Bars 1–18	Introduction (Section 1) Bars 1–9	<p>The texture between the two violins is highly contrapuntal. The first violin provides the melody, while the second violin provides an arpeggiated accompaniment. A counter-melody is introduced by the second violin, which interacts with the melody through a series of intervals, creating a more contrapuntal texture:</p> 

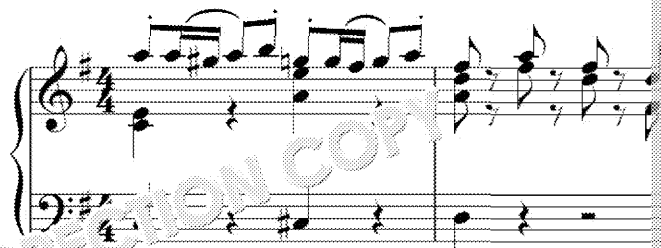
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Section	Subsection	Detailed Analysis
Introduction (04:47–05:21) Bars 1–18	Introduction (Section 2) Bars 9–18	<p>The second section of the introduction begins first. The melody switches from the first section's more stepwise and lyrical than the first section's.</p>  <p>By prolonging the dominant, the section creates a sense of tension, which is eventually reached with the tonic (bars 17–18¹). This sense of longing is enhanced in the horns and Mozart's treatment of the woodwinds (e.g. bars 11¹ and 13¹). The momentum is built by the interspersed explosive string flourish that we hear twice, before a final extended harmonic preparation of the perfect cadence in the introduction.</p>

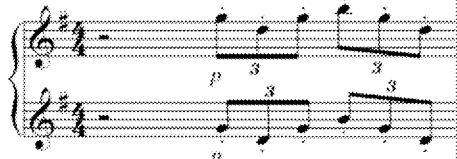
Pedal note: A note that is sustained across a series of harmonic changes. It may be independent of this note.

Appoggiatura: An accented non-harmony note that appears on a strong beat by a leap and resolves by step (generally in the opposite direction to the note). (Note: this is not to be confused with the ornament.)

Section	Subsection	Detailed Analysis
Strophe I (05:21–05:53) Bars 18–36	Strophe I (Section 1) Bars 18–30	<p>Similarly, the timbre, structure and treatment of the music in Strophe I are similar to that of the Introduction, but with the addition of the vocal line that Figaro sings are numbers—he is measuring the floor throughout the first half of Strophe I, complementing the piano's melody. The last two notes (either in octaves or in harmony with 1st section).</p> <p>Whereas the two contrasting sections in the Introduction here Section 1 is extended. Mozart achieves this by repeating the harmonic progression (A major – D major), which places greater emphasis on the first section (bars 27–30) – a technique that is typical of the Viennese Classical style.</p>  <p style="text-align: center;">ii^b V7^b/ V</p>

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Section	Subsection	Detailed Analysis
Strophe I (05:21–05:53) Bars 18–36	Strophe I (Section 2) Bars 30–36	<p>The second section is shorter than it was at the first point, Figaro stops singing and Susanna's time. She is singing about her pretty wedding. There is a stark contrast between the two sections suggested here: throughout Strophe I, the melody is in the body of the first section, while in the second, the lyrical melody of the second section is in the body of the first section because the thematic material within each section is with a sense of ownership of the respective characters. Whereas Figaro is dealing with the wedding, Susanna wants him to look at her.</p> <p>In bars 34 and 35, Mozart introduces rhythm for the first time in the Duetto. The light, staccato chords, which are triadic in shape, accompany the rhythm in the melody, creating a subtle textural interest to the music as it approaches the end of the section.</p> 


Polyrhythm: The parallel use of two or more dissimilar rhythms that occur from the same source. The term is synonymous to 'cross-rhythm'.

Section	Subsection	Detailed Analysis
Strophe II (05:53–06:29) Bars 36–55	Strophe II (Section 1) Bars 36–49	<p>In this section, greater levels of thematic material are introduced. Furthermore, the idea of separate melodic lines for each character begins to be challenged. In the first section, the melody that has been derived from the Introduction, relying heavily on repeated notes, is now being used by both characters. Figaro continues to sing the last two notes of the first section for the first time in the Duetto, the two characters sing the same section, and Figaro's interjections are now part of the melody. Mozart's treatment of themes ties in with the drama on stage, because he is concentrating on measuring the space in which the characters are. Susanna's attempt to gain his attention is now a part of the wedding song.</p> <p>Throughout this section, increasing importance is given to the dominant. For example, between bars 40 and 41, a dominant pedal in the flutes, emphasises the dominant. Moreover, the II (V of V) – V chord progression in this section has even more repetitions than the first section, repeated continually between bars 43 and 44.</p> <p>harmonic rhythm.</p>

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Harmonic rhythm: The rate of chordal change.

Section	Subsection	Detailed Analysis
Strophe II (05:53–06:29) Bars 36–55	Strophe II (Section 2) Bars 49–55	<p>Again, the second section is shorter in length than the first. Mozart introduces greater tonal and timbral variety here. The music is in the dominant key (D major), a departure from the conventional of the Viennese Classical style, which modulates approximately through the minor third to the dominant in the previous section; therefore, the key change is unexpected. Between bars 49 and 55, the key of D major is more firmly established with the introduction of the oboes.</p> <p>Mozart uses a variety of timbres here. The lyrical melody of the second section, which is now heard in the upper woodwind (bar 49), is a variation on the motif now heard in the upper woodwind (bar 49). The alteration, however, is that Figaro now sings exclusively with her.</p>
Continuation of 'Section 2' (06:29–07:15) Bars 55–77	Preparatory passage for return of tonic Bar 55–67	<p>From this point onwards, the main theme (which the listener initially associates with Figaro) now focuses on the lyrical motif from the first section because Figaro's attention is no longer on the drama, and he now turns his focus to Susanna. This is reflective of the drama on stage, because the same way that the listener is drawn to Susanna, she is considered to belong to her. This is reinforced by the treatment of vocal texture. From bar 61, the homophonic texture for the first time in the music, while Figaro and Susanna. Rhythmic imitation between the two voices.</p> <p>The section begins with two perfect cadences in the new key (bars 56–59). In bar 59, a perfect tonic pedal notes in the horns, bassoon and violas play triadic quavers to emphasise the new key. From bar 61³, this becomes a D⁷ chord (sustained until bar 67¹). This prepares the key change which occurs in the next section. Therefore, the pedal note (bars 59–67) appears to be a tonic pedal in D major, in bar 61, it becomes an anticipated key of G major.</p> <p>At the end of this subsection, textural diversity is introduced in the woodwind, and the voices and strings (bar 67) with a short, lower auxiliary note figure.</p> 

Auxiliary note:

Auxiliary (or neighbour) notes are non-harmony notes that occur between the repetitions of a harmony note. They are often used to create a sense of movement or tension. They are often used in the context of a harmony note, and whether they are 'upper' or 'lower' depends on whether they are higher or lower than the harmony note.

Section	Subsection	Detailed Analysis
Continuation of 'Section 2' (06:29–07:15) Bars 55–77	Section 2 Further Continuation Bars 67–77	Figaro and Susanna continue to sing the homophony with each other and the woodwinds flourish that were heard in the woodwind introduction. Furthermore, the woodwinds returned to the strings. Furthermore, the woodwinds heard in bars 3–35, used in the approach to the section, are in the violins (bars 73–74), the woodwinds, bassoons and oboes (bars 75–76). In the Viennese Classical tradition, the perfect cadence section (bars 74 ³ –75 ¹) is repeated (bars 77–78) as the tonic. The perfect cadences continue with a quicker harmonic pace.
Coda (07:15–07:37) Bars 77–88	N/A	As is typical with Viennese Classical tradition, the cadential function by reinforcing the tonic of the triplet idea, initially in the now <i>leggero</i> (bars 77–78), then in the woodwind (bars 79–80). The rhythmic momentum towards the final cadence in bar 81 through the persistent semiquaver 'dotted quaver – semiquaver' rhythms. Figaro and Susanna sing their final statement (bars 83 ⁴ –85 ¹), again reinforcing the unity and expected of music this style, the Duetting in the tonic key.

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Recitative No. 1 (07:38–08:25)

Context:

Figaro returns to measuring the space for the marital bed. Susanna is unhappy the room in which they have been given as a gift from the Count.

Text:

Susanna: What are you measuring for, my dearest Figaro?

Figaro: I want to see the bed which the Count has given us will go well

Susanna: ...in this room?

Figaro: Of course: it's been given to us by our generous lord and patron.

Susanna: As for me, I give it to you.

Figaro: And your reason?

Susanna: I have my reason here.

Figaro: [Doing the same] And why can't you put it in here?

Susanna: Because I don't want to. Are you my humble servant, or not?

Figaro: But I don't understand why you so dislike this most convenient

Susanna: Because I'm Susanna, and you're mad.

Figaro: Thank you; don't flatter me! But look – don't you see that we're
anywhere else?

Musical Characteristics:

The harpsichord and cello provide a homophonic accompaniment, playing chords between the two in the directions of Figaro and Susanna. The recitative functions as a passage between G major (the key of the previous number) and B major (the key

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No. 1: Duetтино Questions

To Answer

1. What type of cadence appears most frequently in this Duetтино?
2. In which bar(s) is the key of D major firmly established?
3. In which bars does Mozart use parallel motion?
4. What is the most commonly occurring musical theme in the Duetтино?

To Discuss

1. To what extent does Mozart employ a strophic form in this Duetтино?
2. Describe the ways Mozart conforms to Viennese Classical tradition in this Duetтино.
3. How does the music reflect the drama on stage?
4. As a listener, how do you relate and respond to Mozart's treatment of themes? (A Level only)

Extended Activity

1. Create a mind map showing the ways in which Mozart treats particular harmonic devices in the Duetтино. (You may wish to include examples of pedal notes, non-harmonic notes, chromatic chords and any other devices you can think of.)

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Recitative No. 2 (11:16–14:07)

Context:

Susanna explains to Figaro that the Count's sexual desires focus on her rather than on the Countess, which of course angers Figaro. Moreover, she clarifies that this is the reason for the gifts from the Count, including their new room that is conveniently located close to the Countess's chamber that he will, for now, play along with the Count's plans. The Countess rings for Susanna, and Figaro is left alone, at which point he vows to foil the Count's lustful endeavour.

Text:

Susanna: Well, yes, listen, and be quiet!

Figaro: Tell me: what's going on?

Susanna: Our noble Count, tired of pursuing foreign beauties, has turned his attention to his own wife – but mind, passion for his own wife does not spark his flame.

Figaro: For whom, then?

Susanna: For your little Susanna.

Figaro: For you?

Susanna: The very same; and he hopes that this noble design of his will succeed.

Figaro: Bravo! Let's hear more.

Susanna: This is the reason for all these graces, all these favours which he has shown to your intended bride.

Figaro: What generosity!

Susanna: Wait, the best is still to come: Don Basilio, my singing teacher, has just written this song to me.

Figaro: Don Basilio? The scoundrel!

Susanna: And you believed that he'd promised to pay my dowry simply in song?

Figaro: I flattered myself so.

Susanna: He intended it to win from me certain little half-hours which the Countess has given him.

Figaro: What? Hasn't he abolished those rights?

Susanna: Well now he regrets it, and it seems he's trying to buy them back.

Figaro: Bravo! I like that: What a dear lord! Well, we'll play at that game.
[A bell rings]
Who's ringing? The Countess.

Susanna: Farewell, farewell, farewell, my beautiful Figaro...

Figaro: Have courage, my love.

Susanna: And you, be careful!
[exit]

Figaro: Fare you well, my lord! Now I begin to understand the mystery and to see what we're going to London? You as the minister, I the courier, and the Countess as the Count's mistress? No, it will not be! Figaro swears it!

Musical Characteristics:

Once more, the harpsichord and cellos play a homophonic accompaniment and serve the purpose of seamlessly modulating, this time from B♭ major to F major.

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No. 3: Cavatina (Figaro)

Context within opera: Figaro is left alone, and feels angry about the Count's revenge, vowing that if the Count wishes to dance, he will dance to the tune.

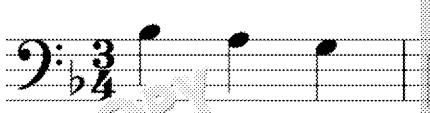
Metre: $\frac{3}{4} - \frac{2}{4} - \frac{3}{4} - \frac{2}{4}$

Tempo: *Allegretto – Presto – Tempo – Presto*

Form: Elements of theme and variation

Key: F major

Instrumentation: Oboes, bassoons, horns in F, 1st and 2nd violins, violas


Section	Subsection	Detailed Analysis
A (14:08–15:37) Bars 1–63	Minuet Theme A Bars 1–20	<p>The servant Figaro adopts the stately minuet of the Count. The structure of the minuet, being split into four equal four-bar phrases, is a balanced construct of A–A'–B–A". This balanced phrase is characteristic of the Viennese Classical style. However, Mozart repeats the perfect cadence (bars 15–16) at the end of the subsection to 20 bars. With each phrase, the melody becomes more and more conclusive. With the final phrase, the melody resolves onto the 5th degree of the scale, which then resolves onto the 3rd degree with an upward leap to the tonic, and, only with the final repetition, resolves onto the root of the chord. This obvious resolution of the music reflects Figaro's plan to rebel against the Count.</p> <p>The theme is derived primarily from the minuet, appearing in ascending order in the first two phrases, before the theme is repeated in sequence a 3rd higher in bars 15–16. The three-note motif in sequence from bars 15–16 is repeated in sequence a 3rd higher in bars 15–16.</p> <p>Throughout this subsection, a homophonic texture (the melody dictates the rhythm of the violas, violins and horns), while the cello and double bass provide a strong beat. The dignified, stately nature of the music is enhanced through the timbral technique of the minuet.</p>
	Minuet Theme B Bars 20–30	<p>The music breaks free from the rigid homophonic texture, allowing a greater freedom of texture. The melody is a stepwise descending figure:</p> <div style="text-align: center;">  <p>Se vuol ve -</p> </div>

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Section	Subsection	Detailed Analysis
A (14:08–15:37) Bars 1–63	Minuet Theme B Bars 20–30	<p>There are high levels of interaction among instruments throughout this passage. For example, even the bassoon is answered by a corresponding ascending semiquaver bassoons (bars 24, 26 and 28), creating an interesting interaction is enhanced with other features. The repeated motif in the flutes and horns is supported by lower auxiliary notes in the violins.</p> <p>From bar 27, the music begins to move towards a new key, which, as the dominant, is a modulation in the Viennese Classical style. Although the modulation begins from bar 27 (for example, with the use of a dominant chord established until the following subsection).</p>
	Minuet Theme A' Bars 31–42	<p>The initial theme returns, though slightly modified, establishing it firmly as the new key. This is reflected in Mozart's orchestration and dynamics. The chords that accompany the antecedents provide a stark contrast to the lighter, <i>piano</i> (bars 37–38), causing the theme to be less noticeable on its first appearance. Moreover, the composer's greater freedom of expression, illustrated by the dynamics, which reflects Figaro's eagerness to please. Therefore, the return of the first theme breaks the Minuet style by neglecting its regal nature. Structurally, however, Mozart moves further from the '4+4+4' phrase structure by only including one phrase, followed by the repeated perfect cadence from the first subsection, but this time in C major.</p>

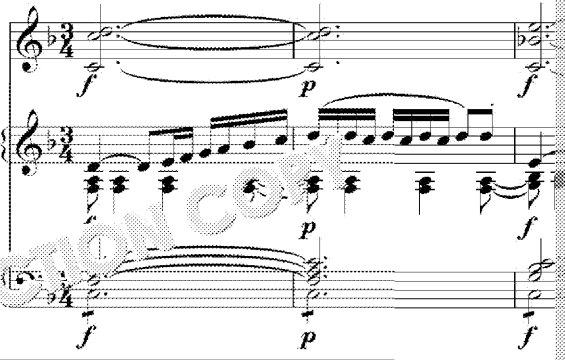
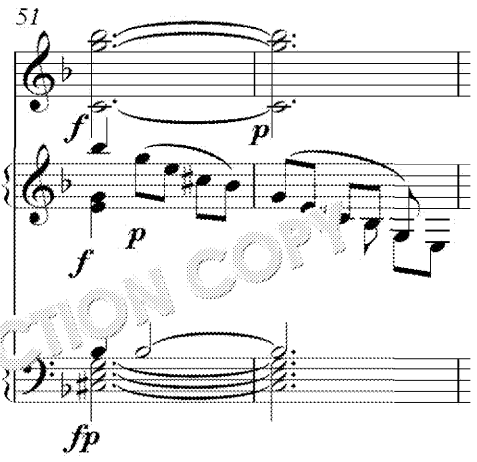
Antecedent	Consequent	A pair of musical statements that counterbalance each other. The first statement appears to pose a question by ending on a half note, and the second provides an answer through a more resolved cadence.
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Section	Subsection	Detailed Analysis
A (14:08–15:37) Bars 1–63	Modulatory Passage Bars 42–55	<p>In this passage, Mozart uses a sequential pattern of ascending stepwise semiquaver notes, followed by a semiquaver lower auxiliary note motif from the violin, to prepare for the modulation:</p>  <p>From bar 42 to bar 50, a C pedal note is played in the bass while the harmonies change around it. From bar 46 it appears to change to a dominant pedal as the tonality begins to move towards F major, achieved through a pivot chord (bars 44–45). This chord in 3rd inversion functions both as a dominant in C major and as a tonic in F major; this is followed by a C dominant chord in F major.</p>

Pivot chord:	A chord that is common to two separate keys and can therefore be used to pass from one key into another. The pivot chord is a commonly used device in classical music.
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Section	Subsection	Detailed Analysis
A (14:08–15:37) Bars 1–63	Modulatory Passage Bars 42–55	 <p>From bar 48, the harmonic rhythm increases, which, along with Figaro's more frequent interjections ("I know"), builds the momentum. Bars 48, 49 and 50 are in D major; however, the C# diminished 7th chord in bar 51 surprises the listener's expectations and destabilise the perceived key. This is the first significant treatment of chromaticism in the Cavatina.</p> 

Diminished 7th: A chromatic chord constructed from a stack of minor 3rd intervals.


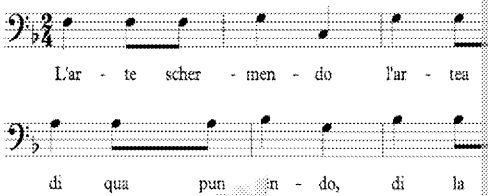

Section	Subsection	Detailed Analysis
A (14:08–15:37) Bars 1–63	Modulatory Passage Bars 42–55	<p>The functionality of the diminished 7th is resolved onto a D minor chord, the C# diminished 7th acting as a V^{7b9} secondary dominant.</p> <p>The diminished 7th is sustained for two bars in the harmonic rhythm, aided by the <i>mezzo-forte</i> in the 1st violin. However, from bar 52, the harmonic rhythm increases again, with chord changes on every half note, therefore building the momentum even further. By bar 55, at which point the harmony comes to rest on A major. How this A major chord functions in the Cavatina's tonality is not realised until the end of the section.</p>

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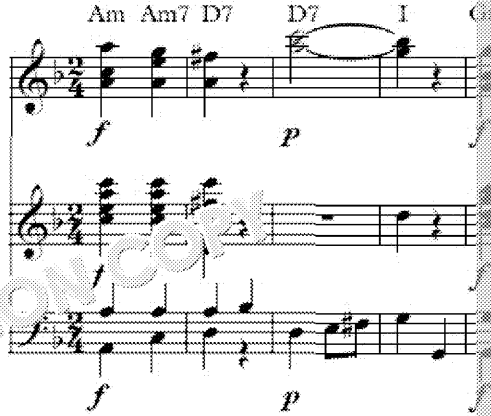
V^{7b9}:

A possible function of the diminished 7th chord, whereby it can be dominant 7th chord, but without the root and with an added flat. In D minor, the dominant 7th is A⁷, which, if the root is removed and the chord created consists of the notes C[♯], E, G and B[♭] and is therefore traced through the spelling of the chord and its resolution.

Section	Subsection	Detailed Analysis
A (14:08–15:37) Bars 1–63 	Minuet Theme B¹ Bars 1–63	<p>Figaro's treatment of timbre in this subsection where we first hear this prominent deviation comes from Figaro in unison with the cellos (as before), now but exclusively on the note A.</p> <p>The A major chord that is reached at the end of the subsection is prolonged throughout the entirety of the section in descending stepwise figures, and C[♯]s in the bass suggests that the tonality here is D minor (where this key is confirmed. By remaining on the implied dominant), the music longs to resolve. This perfect cadence never arrives, and the tension remains. Therefore, the most tonally unstable moment comes at the end of the entire first section where the listener should expect to hear a decisive cadence reinforces the tonic; however, Mozart delays the section on the dominant chord of a key that is established.</p> <p>By ending the section on the verge of D minor, the following section (<i>Presto</i>) to begin in the initial key, the tension of the prolonged dominant becomes more apparent. However, Mozart returns to the initial key of F major, change in tempo (from <i>Allegretto</i> to <i>Presto</i>) creates an immediate contrast to the music. However, the musical material of this section is the first. The contour of Figaro's melody, the first five notes of the F major scale, which half (bars 64–71), then descends for the rest of the section.</p>  <p>L'ar - te scher - men - do l'ar - tea - di qua pun - in - do, di la</p> <p>Mozart's treatment of harmony in this subsection (I – F major), dominant (V – C major) chords, thus reinforcing F major as the home key. The greater use of V in 1st inversion here (e.g. we only hear the dominant in root position at the end of the section). The emphasis on the dominant increases throughout, starting in 1st inversion before the subsection closes with forceful</p>
B (15:37–16:07) Bars 64–103 	Developed Minuet Theme A Bars 64–79	<p>Mozart's treatment of harmony in this subsection (I – F major), dominant (V – C major) chords, thus reinforcing F major as the home key. The greater use of V in 1st inversion here (e.g. we only hear the dominant in root position at the end of the section). The emphasis on the dominant increases throughout, starting in 1st inversion before the subsection closes with forceful</p>

1st inversion:


For a chord to be played in 1st inversion, the lowest sounding

Section	Subsection	Detailed Analysis
B (15:37–16:01) Bars 64–103	Developed Minuet Theme A Bars 64–79	<p>The 1st violin plays along with Figaro's melody with ornamental trills as decoration. The 2nd violin plays with the 1st, but without the trills, and the piano provides the accompaniment. Therefore, the texture is homophonic.</p> <p>When considering the context of this Cavatina from the opera, the abrupt change in metre from 3/4 to 2/4, Figaro's continually growing excitement at the Count, and the calm, stately nature of the minuet are further neglected.</p>
	Sequential Passage Bars 80–87	<p>The first four-bar phrase of this passage (bars 80–83) is a descending sequence (bars 84–87). The harmonic progression is II/ii(Am)–V (D)–I (Gm) (or i), where D is the secondary dominant in bar 80. In the first phrase, the key changes to G minor, through which the second phrase reappears sequentially in F major in bar 86.</p>  <p>Mozart uses the cycle of fifths technique, which harmonically enriches the progression with a series of chords related by perfect fifths.</p> <p>Mozart maintains a homophonic texture throughout, and his treatment of timbre creates a sense of detachment, vigorous block chords (bars 80–83) by a <i>legato, piano</i>, perfect cadence in the final bar (bar 87).</p>

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Cycle of fifths: A harmonic progression that is characterised by the chord changing by a 5th interval, then descending by a 5th interval, and finally, rising by a 4th interval to complete the cycle.

Section	Subsection	Detailed Analysis
B (15:37–16:01) Bars 64–103	Codetta Bars 88–103	<p>The closing passage of this section is divided into two phrases. In the first phrase (88–91), Figaro's melody returns, but the first notes are different from those heard previously. Only the strings playing softly here, creating a light texture. This first phrase is in the subdominant (E), preparing the cadential phrase.</p>  <p>The sudden <i>forte</i> and entrance of the woodwinds in the second phrase (92–95). Bars 92 and 93 end with a cadence in the next two bars, in which all instruments play in octaves, a descending octave leap on the tonic note F. The listener perhaps anticipates the end of the section; however, the Codetta proper (96–99¹) is a repeat of the first, but with a different accompaniment in the 2nd violin and viola.</p> <p>Now playing in octaves, the 2nd violin and viola provide a rhythmic suspensions. In the final phrase (99–103), all instruments (apart from the horns, which provide a homophonic texture). The music crescendos into the <i>Presto</i> section, which ends with all instruments playing the dominant (C) in octaves. By ending on the dominant, it anticipates the tonic chord that opens the next section.</p>

Suspension: An on-beat, non-harmony note that is prepared as a harmony note, but when the chord then is still present at the moment of harmonic change, before stepping on to a harmony note.

Section	Subsection	Detailed Analysis
A (16:01–16:29) Bars 104–123 ¹	Minuet Theme A Bars 104–123 ¹	The music here is an exact repetition of the first phrase, but with a different accompaniment, regaining its dignified, composed character.
Coda (16:29–16:34) Bars 123–131	N/A	<p>In this short, final flurry, the music unexpectedly returns to the <i>Presto</i>. This section is purely instrumental excitement, which has been growing throughout the section. The violins, in octaves, play the main theme (the ascending F major scale), which is also heard in the woodwinds.</p> <p>As the listener would expect from a Classical tradition, the passage reinforces the conclusive perfect cadence.</p>

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No. 3: Cavatina Questions

To Answer

1. What chord is reached in bars 51–52, and what is its function?
2. On which notes of the major scale is the theme of the first eight bars based?
3. What is the texture of the music in the first 20 bars?
4. What harmonic device does Mozart use between bars 80 and 87, and how is it used?
5. What is the full name of the chord in bar 65?

To Discuss

1. To what extent does the music modulate to D minor between bars 53 and 63?
2. How does Mozart deviate from the traditional Minuet style in this Cavatina?
3. How does Mozart develop the first eight bars of Figaro's opening theme throughout the piece?

Extended Activity

1. On manuscript paper, write out the first eight bars of Figaro's opening theme and your own developments based on this theme.


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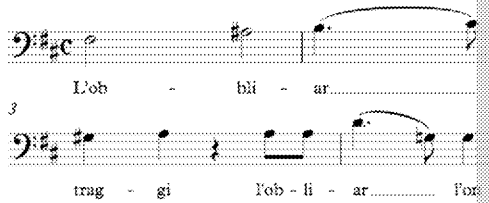
No. 4: Aria (Bartolo)

Context within opera:	Dr Bartolo is still furious with Figaro for ruining his plan to marry to Count Almaviva, and so seeks vengeance on him.
Metre:	Common time
Tempo:	<i>Allegro con spirito</i>
Form:	Elements of sonata form and da capo aria
Key:	D major
Instrumentation:	Flutes, oboes, bassoons, horns in D, trumpets in D, timpani, cello and double basses

Section	Section	Detailed Analysis
Exposition (17:43–18:00) Bars 1–29	Theme 'a' Bars 1–14	<p>Bartolo calls out his fanfare-like, boisterous melody at the opening entrance of the orchestra. The melody is solely on the tonic chord (D major):</p>  <p>La ven-det-ta, oh!</p> <p>Like a fanfare, Bartolo's theme is making a statement that he wants revenge. Indeed, the fanfare-like melody is enhanced by Mozart's use of trumpets and horns, which have not featured since the Overture. The timpani (apart from the timpani) double the melody in the first four bars, with added ornamental decoration. The oboes, which creates a strong, forceful effect. The character's boisterousness is reflected in the changes in dynamics, alternating between <i>forte</i> and <i>piu forte</i> in Bartolo's aria.</p> <p>From bar 5, a freer texture is employed. The cellos and double basses play sustained chords while the 2nd violins play a 'persistent stepwise semiquaver crotchet' figure in the 1st violins link to the 2nd violins.</p> <p>Mozart's treatment of harmony in this subsection is firmly established through the use of the tonic triad, the use of chords ii (e.g. Em in bar 10), and above all, with the perfect cadence in bar 14. This cadence is repeated in the orchestra, decorated by a demisemiquaver flourish (bar 13²) on to the tonic, and an ascending 'semiquaver– demisemiquaver' figure (bar 13⁴) on to the tonic.</p> <p>The phrase structure of Bartolo's melody includes two 'phrases' (bars 1–4), and two 'phrases' (bars 5–13); however, the instrumental four-bar phrase (bar 5) disrupts this structure. Mozart employs a more inventive treatment of this subsection and the tonic key, which has been established, begins to be destabilised. The harmonic progression 'III (V of vi – F#m) – vi (Bm)' is the composer's first use of a secondary dominant. The harmonic ingenuity is intensified in the final four bars, with the dim⁷ chord (bar 17¹), (G#dim7) which resolves to the tonic inversion (bar 17²).</p>
	Theme 'b' Bars 15–29	

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Section	Subsection	Detailed Analysis
Exposition (17:43–18:36) Bars 1–29	Theme 'b' Bars 15–29	 <p>The listener should expect a work of this dominant (or another closely related key) harmony here begins to anticipate this shift as it continues to travel towards A major (the use of G#s (e.g. bar 22) and the interval of a tritone between bars 23 and 29. The dominant chord; however, the dominant is not established firmly as the new key.</p> <p>Bartolo's melody in this subsection wholly fanfare-like, the first subsection of the first act. At this point, Bartolo has now moved from the theme of justice. From a lyrical, stepwise melody, and its comparison to the section is enhanced through Mozart's use of the unaccented passing note (bar 19¹)).</p>  <p>Lob - bli - ar... trag - gi Lob - li - ar... For...</p> <p>For the final seven bars of this subsection, the harmony functions as a dominant 'A', reinforcing that the tonality appears to be the dominant key. This is enhanced by the descending sequence of notes in the strings and voice (bars 20–22), culminating in a chord that functions as a rootless V⁷ chord of A major, leading the listener to expect the modulation.</p>

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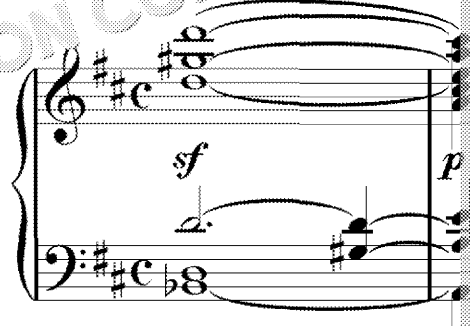


Unaccented passing note:	A non-harmony note that is sounded between two notes. The note must be both preceded and followed by a strong beat.
Descending sequence:	A motif that is restated more than once, where each time it is at a lower pitch, and running parallel to the harmony.

Section	Subsection	Detailed Analysis
Development (18:37–19:56) Bars 30–72	Development of Theme 'a' Bars 30–45	<p>Mozart's treatment of tonality in the previous section leads the listener to expect a modulation to the dominant. These expectations are thwarted at the beginning of this section by the opening chord progression (E–A (second inversion)–D⁹), which functions as 'V–I^{6/4}–V in A major (bars 30–31), the cadence (B⁷–E) establishes E major as the new key. This four-bar phrase reinforces E major as the new key. Although a supertonic is not particularly foreign to works of the Classical style, one would certainly expect such a modulation after a passage where the music is firmly rooted in one key, as is the case in Bartolo's aria. This unexpected modulation reflects the character's impulsive nature and the fact that the dominant key had not been decisively established. The modulation back to the dominant again is reflective of Bartolo's short attention span and inability to remain focused on one thought.</p> <p>The first eight bars are homophonic, and continue with changes in dynamics; bars 30–31 and 34–35 consist of single chords in all instruments (apart from the timpani). The cadences in bars 32–33 and 36–37 are <i>piano, legato</i> in the strings.</p> <p>The music appears to pass through a brief moment of ambiguity between bars 37 and 40, an effect that is achieved through changes in dynamics, slower harmonic rhythm and more open intervals. Furthermore, the clear interaction between the first and second violins and the 2nd violins with violas creates a more contrapuntal texture.</p> <p>From this point, the music does appear to move towards the dominant key, A major. For example, in bar 37, an inverted E pedal note in the trumpet begins, which functions either as a tonic pedal in E major (through which the music has passed), or as a dominant pedal in A major (which begins to be suggested). Moreover, the alternating E major and A major (2nd inversion) chords with an increasing interval between bars 41 and 44 culminate in an E⁷ chord in bar 45¹, which creates a longing to resolve to the A major position. The modulation to A major provides the listener with another instance in Bartolo's aria where modulation to the dominant (A major) is suggested. Indeed, bars 37–45 remain, once more, in the dominant key, A major.</p>
	Return to the Tonic Bars 46–50	<p>The listener's expectations are thwarted to the greatest extent at the climax of Bartolo's aria. The dominant key is definitively established, yet from this point, the music begins to re-suggest D major. The <i>tutti, sforzando</i> chromatic line in the first violin, then once more on the 3rd beat of bar 46, introduces an Italian augmented 6th chord (It⁶), which would expect, onto chord V of D major (A major).</p>

Tutti: The whole orchestra is playing.

Italian augmented 6th: A chromatic chord that consists of these three notes: the sharpened 4th, and the flattened 6th (which is of the same pitch as the major, for example, the Italian augmented 6th chord in D major consists of F, Bb and D. The two notes should resolve outwards (onto the dominant and tonic).

Section	Subsection	Detailed Analysis
Development (18:37–19:56) Bars 30–72 	Return to the Tonic Bars 51–56	 <p>Therefore, the function of this subsection is to return towards the tonic, D major, so that it may proceed seamlessly. The texture here remains highly contrasting dynamics that have permeated the previous section.</p>
	Development of Theme 'b' Bars 51–72	<p>The stepwise motion and rhythm that characterise this theme are present here, but with a more diatonic treatment. The section opens with two perfect cadences that open this subsection (bars 51–52 and 55–56) establishing D major as the key, and re-introducing the first 'iv' chord, the violins, oboes and bassoon. The section concludes with Bartolo's melody, with the exception of the arpeggio in the violins (bar 53).</p>

Parallel motion: Movement in the same direction in two or more parts, where the intervals between the parts remain the same.

Section	Subsection	Detailed Analysis
Development (18:37–19:56) Bars 30–72	Development of Theme 'b' Bars 51–72	<p>From bar 56, Mozart introduces triplet figures in the first violin, and, for the following 10 bars, until the end of the section (bar 66), the 1st violins provide an sense of constant motion. This is followed throughout by Bartolo himself joining in (bars 58–60), followed by the addition of the 2nd violin (bar 61), and the violas (bar 64). From bar 66, the quaver figures are based on the textually freer passage from the previous section, by the inverted interval note in the trumpet (bars 66–68, the dominant rather than the dominant).</p>

Inverted parallel motion: A sustained note across a series of harmonic changes, where the intervals between the parts found in a treble register not the bass.

Section	Subsection	Detailed Analysis
Development (18:37–19:56) Bars 30–72	Development of Theme 'b' Bars 51–72	<p>One tonal purpose of this subsection is to establish the tonic; still, Mozart does not refrain from adding chromaticism. For example, the composer makes further use of chromaticism in the chord progressions (e.g. I^7 (V of IV – D7)). Moreover, a cycle of fifths progression occurs between bars 64¹, which incorporates the progression I^7 – IV^7. Between bars 64 and 66¹, the harmonic language enhances this aforementioned build in the music. The passage culminates with a repeated It^6–V progression, which is expected of the Viennese Classical style.</p>
		<p>One tonal purpose of this subsection is to establish the tonic; still, Mozart does not refrain from adding chromaticism. For example, the composer makes further use of chromaticism in the chord progressions (e.g. I^7 (V of IV – D7)). Moreover, a cycle of fifths progression occurs between bars 64¹, which incorporates the progression I^7 – IV^7. Between bars 64 and 66¹, the harmonic language enhances this aforementioned build in the music. The passage culminates with a repeated It^6–V progression, which is expected of the Viennese Classical style.</p>
		<p>The Development ends with an imperfect cadence. Mozart has selected to end a section (the Development) with an imperfect cadence. Within the context of this aria, the use of an imperfect cadence on the dominant is unexpected because it has happened frequently throughout the piece. The way in which this chord is approached (i.e. the cadence) is unexpected. For the first time, the tonic minor chord (bar 71), and the current tonality.</p>
Recapitulation (19:57–20:23) Bars 73–87	N/A	<p>The Recapitulation opens, as one would expect, in the tonic key. The theme is decorated in a more elaborate manner by the woodwind and strings, but the use of chromaticism and dynamics cause the overall effect to remain similar. After four bars, when the theme has been restated, the music deviates from that of the Exposition. The music is more texturally freer, <i>legato</i> passage, staccato, and homophony (that alternate between <i>p</i> and <i>f</i>) lead back into a repetition of the staccato crotchets return in between bars 81 and 83, which lead into the Codetta.</p> <p>As the recapitulation of music firmly grounded in the tonic key, the Recapitulation remains in the tonic key.</p>

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Section	Subsection	Detailed Analysis
Coda (20:23–20:53) Bars 87–104	N/A	<p>The Coda of Bartolo's aria is an example of this style. Through repeated 'V–I' pairs (major) is affirmed unquestionably, and the final bars provide a true sense of 'closure'.</p> <p>The Coda begins with two cadential phrases (bars 87 and 93¹). A sense of movement is created by the use of tremolo strings. From bar 94, the strings alternate every bar, and semiquaver semibreves alternate between the tonic and dominant, creating a sense of momentum. The persistent semiquaver descending triplet semiquavers decorated with a faster harmonic rhythm (bars 99–100) create a sense of tension between the tonic and dominant pitch, and the aforementioned tonic chord repetition provides a sense of closure.</p>

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No. 4: Aria Questions

To Answer

1. At which point in this aria does the tonic key begin to be destabilised and this is achieved?
2. What chord is reached in bar 46, and what is its function?
3. What key does the music move through between bars 30 and 37?
4. What is the texture of the music in bar 77?

To Discuss:

1. Discuss Mozart's treatment of dynamics, and the overall effect it has on the aria.
2. To what extent can the structure of this aria be likened to a sonata form?
3. To what extent does the music modulate to the dominant in this aria?
4. How does Mozart's musical language present and reflect Bartolo's character?

Extended Activity

1. Compose your own four-bar cadential phrase in the key of C major incorporating treatment of an Italian augmented 6th chord. Be sure to resolve the chord appropriately. This should be completed in conjunction with your study of harmony or in preparation for it.

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No. 5: Duettino (Susanna and Marcellina)

Context within opera: Susanna and Marcellina squabble politely (i.e. they scold each other)


Metre: Common time

Tempo: *Allegro*

Form: Strophe + antistrophe

Key: A major

Instrumentation: Flutes, oboes, bassoons, horns in A, 1st and 2nd violins, violas, cellos, double basses

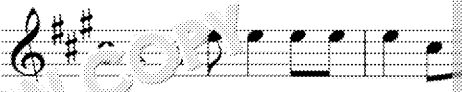
Section	Subsection	Detailed Analysis
Strophe (21:40–22:17) Bars 1–21	A Bars 1–13¹	<p>This is the first piece in the opera that does not begin with a tonic chord. Instead, the first bar begins with an E major triad in the 3rd inversion, which, on the first beat, becomes a dominant 7th in 3rd inversion. This is established with the passing 6/4 progression, which resolves onto the tonic in root position. The triadic accompaniment in the 2nd violins, which is in compound time; however, the Duettino is in simple time, creating a polyrhythmic 'dotted-quaver-semiquaver' rhythm and the theme is reminiscent of Figaro's theme in the listener that, although neither Susanna nor Marcellina, this, Figaro is the reason why they are so</p> 

3rd inversion: If a chord is to be played in 3rd inversion, the lowest sounding note should be the 3rd of the chord.

Passing 6/4 A three-chord harmonic progression whereby the middle chord is in 2nd inversion. The bass part should move by step and the chords should be two different inversions of the same chord (e.g. I→V→I).

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Section	Subsection	Detailed Analysis
Strophe (21:40–22:17) Bars 1–21	A Bars 1–13¹	<p>In bar 4, Marcellina begins to sing, but she does not sing the expected melody; instead she sings her own melodic line, starting on a dominant, followed by a stepwise descending scale, which is repeated exactly by Susanna a bar later.</p>  <p>Via re-sti ser - vi - ta,</p> <p>Meanwhile, the 1st violin intersperses its melody with the descending scale, doubling the descending scale in the vocal line. The 2nd violins continue the triplet accompaniment, creating a polyrhythmic effect. Moreover, Mozart's use of the same melodic themes creates a polyphonic texture. A harmonic conflict is apparent in this opening section.</p> <p>From bar 9, the tonality begins to shift towards E major, achieved through the $V^{4/2} \rightarrow I^6$ and $V^6 \rightarrow I$ progressions. Furthermore, Marcellina and Susanna's lines follow each other immediately with no rests, interrupting each other.</p>


$V^{4/2} \rightarrow I^6$: A commonly used chord progression that adds colour to the standard harmonic language. The 7th chord is in 3rd inversion, and therefore resolves onto a 1st inversion chord (by step).

Section	Subsection	Detailed Analysis
Strophe (21:40–22:17) Bars 13–21	B Bars 13–21	<p>In this subsection, the accompanying trio continues with repeated tremolo harmony notes. Still, the vocal lines, with the duple metre melody, thus continue to dominate that permeates this Duettino. This contrast reflects the quarrelling of the two characters.</p> <p>The new key of E major is consolidated through the use of the tonic triad (within the context of this key). A tonic triad is achieved through Mozart's use of accented notes in the oboes, bassoons and voice parts), which is achieved through the use of accented notes in this subsection.</p>

Accented passing note: A non-harmony note that is placed between two notes. The note is not the root of the chord, and is both preceded and followed by a strong note.

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Section	Subsection	Detailed Analysis
Strophe (21:40–22:17) Bars 1–21	B Bars 13–21	 <p>Marcellina enters first in bar 13, singing a way down the E major scale. A bar later, the same melody in canonic imitation. There is polyphony in this subsection, which Mozart is writing. This imitation is doubled in the violas and oboes and bassoon enter with Marcellina's melody, violins double Susanna's melody, seamless and triplet quavers (bar 14). From bar 14, Susanna doubles both Susanna and Marcellina in the flutes in bar 15², which, too, are imitative. The passage is repeated (bars 17–21¹), but Susanna. The subsection ends with a perfect cadence.</p>

Canonic imitation:

Imitation is a textural technique that involves the presentation of a melody in another part, where the melody is still heard. To be canonic, it must be exact (or near to exact).

Section	Subsection	Detailed Analysis
Antistrophe (22:17–22:40) Bars 21–38	N/A	<p>The second section begins in the dominant key of A major with the initial 1st violin's motif (that is reminiscent of the 1st Duetto). Here, the motif has further development by increasing the interval between the notes: a perfect 4th (bar 21), then a perfect 5th (bar 22), then a minor 7th (bar 24) and finally a perfect octave (bar 26). The vocal interjections of Marcellina and Susanna are spaced and politely conversational, and contrast with the aforementioned violin melody. The section ends between chords I and V in E major.</p> <p>From bar 26, the tonality begins to move towards the tonic, initiated both by the E dominant 7th chord and the melody being moved up a perfect 4th. This is affirmed unambiguously between bars 28 and 30 by the cadences.</p>


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Section	Subsection	Detailed Analysis
Antistrophe (22:17–22:47) Bars 21–38	N/A	<p>Both Marcellina and Susanna are clearly talking to each other throughout this passage (bars 21–38). Their interjections become shorter, as do the phrases. Susanna proves to be triumphant in the end with her <i>decrepita, da rider – fa!</i> (“Decrepit old Marcellina, take offence and has no retort”) – refined musically in Mozart’s treatment of the Duettino, there is no triplet-quaver (bars 37⁴) and thus there are no cross-rhythms. The rhythmic tension resembles Susanna’s argument of the argument.</p> <p>From bar 29 to the end of this section, the texture is thinner than previously in the Duettino, because the voices are now singing in counterpoint with each other, and the piano opening is no longer heard. Instead, the piano accompaniment (bars 29–33), while the voices highlight the repeated perfect cadences. The voices of Susanna are supported by a chordal accompaniment in the bars of the section, first in the strings (bars 29–33) and then the woodwind (bars 36–38¹).</p>
Bridge (22:47–22:56) Bars 38–41	N/A	<p>Because Marcellina has no retort, she repeats her phrase in the Duettino. Mozart uses this four-bar bridge as a transition into a repeat of the Antistrophe. The key signature (A7) resolves as we would expect, onto D major. Through such means, the listener is directed to the key of D major, which appears to be consistent with the perfect cadence in D major (bars 39–40). In bar 41, this D major chord becomes a D minor chord, which can be traced through its resolution in the piano part to the rootless V7 to E major. Therefore, the music passes through D major (the subdominant) to the key of E major, the tonality of the next section, which returns to the key of D major.</p>  <p>From the start of the Bridge, the triplet-quaver recommences in the 2nd violins, and then the piano part becomes polyrhythmic again. This reflects the dramatic tension that Marcellina has reinitiated the conflict between</p>

Section	Subsection	Detailed Analysis
Repeated Antistrophe (22:56–23:45) Bars 42–70	Repeated Section Bars 42–54	<p>The music of this section is almost identical to the previous section. However, the tone between Susanna and Marcellina is less polite, which is reflected in the development of the music. For example, there is comparatively less interjections of the two characters, which are interrupting each other. This brevity of the 'Figaro' melody, which, in bars 44 and 45, is rhythmically diminished from a dotted quarter to a half note.</p> <p>As before, the tonality of the Antistrophe is dominant, before returning to the tonic key here in bar 48⁴–49¹.</p>
	Extended Ending Bars 55–70	<p>From this point, the music deviates from the previous section by extending and repeating Susanna's insult. The quarrel comes to an end and Susanna is left alone. In bar 55, the two characters sing in counterpoint. Susanna's melody is more prominent than Marcellina's, and of its higher tessitura, further reinforcing her position. She repeats her final insult thrice more; for the first time, the triplet-quaver accompaniment terminates, signifying the closing of the conflict.</p> <p>The texture throughout this subsection is dominated by the melodies of Susanna and Marcellina interacting. This first time in the Duetto, Mozart introduces a counterpoint between the two vocal parts (bars 59 and 60). Previously they have remained in simple harmonic motion, with stepwise melody in quaver triplets while the accompaniment is in duple quavers.</p> <p>In the final two bars of the section, Susanna and Marcellina sing together in rhythmic unison, and the triplet accompaniment of the violins and violas, allowing a decisive return to the tonic key.</p>

Tessitura: The general range in which a vocal or instrumental part falls.

Cadential $\frac{6}{4}$: A defining harmonic progression that can be found at the ends of sections of tonal music. The cadential $\frac{6}{4}$ takes the following harmonic structure: $Ic \rightarrow V(7) \rightarrow I$.

Section	Subsection	Detailed Analysis
Coda	N/A	<p>The final four bars of the Duetto employ a similar harmonic structure to the previous section. The 1st violins again return to playing the motif 'Figaro' from the first song of the opera. The strings (in triplet quavers) and woodwind accompaniment. As one would expect of Classical style, the harmonic rhythm of the music is in preparation for the final perfect cadence.</p>

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No. 5 Duetto Questions

To Answer

1. What textural device does Mozart use between bars 13 and 21?
2. What is the significance of the 1st violins' motif in the opening few bars?
3. What harmonic progression is indicated between bars 2 and 3?
4. In how many bars of this Duetto does Mozart refrain from using constant triads?

To Discuss

1. How does Mozart musically reflect the conflict between Susanna and Marcello?
2. To what extent does Mozart subscribe to Viennese Classical tradition in his trios?

Extended Activity

1. In pencil, write your own bar-by-bar Roman numeral harmonic analysis under the score of bars 1–42¹.
2. In four-part harmony, write out your own V⁷–I progressions in A major using the notes in the boxes below. Remember to resolve each voice part appropriately. This should be complex enough for a detailed study of harmony and/or in preparation for your brief composition.

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No. 6: Aria (Cherubino)

Context within opera: The amorous Cherubino seeks aid from Susanna for Count, who is angry with Cherubino after catching his daughter. In this aria, Cherubino professes his love for Susanna.

Metre: Cut-common time

Tempo: *Allegro vivace*

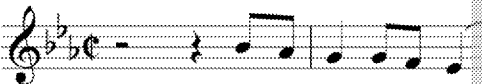
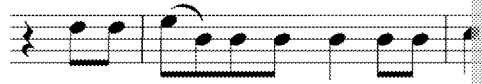
Form: Ambiguous

Key: E♭ major

Instrumentation: Clarinets in B♭, bassoons, horns in E♭, 1st and 2nd violins, violas, cellos, double basses

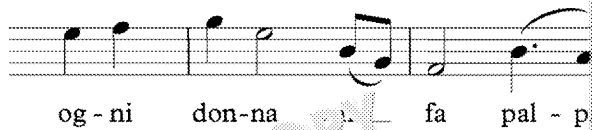
Section	Subsection	Detailed Analysis
Strophe (25:53–26:32) Bars 1–37	Stanza Bars 1–15 ¹	The voice type required for Cherubino's part is <i>travesti</i> , meaning that, although Cherubino is a young man, a woman should play his part. For the first time, Mozart incorporates the velvety sound of a <i>travesti</i> in an aria. The music begins in E♭ major, establishing a harmonic language based on chords I (E♭), ii (Fm) and iii (Gm) phrases (bars 1–3 ² and 3 ⁴ –5 ²), the cellos play homophonic chords on the strong beats, while the violins fill in the arpeggio around the dominant. The music is marked <i>con sordino</i> . From bar 3, the clarinets, bassoons and horns play homophonic chords in between the vocal phrases.

Con sordino: A timbral technique that instructs the performer to play their instrument with a muffled sound.

Section	Subsection	Detailed Analysis
Strophe (25:53–26:32) Bars 1–37	Stanza Bars 1–15 ¹	<p>Cherubino's melody in the first stanza is based on two phrases, which take the form of 'A–A'–B–B'. The melody centres upon a descending stepwise motion from the tonic, followed by an upward leap and a return to the tonic. Cherubino's theme adds harmonic colour through the use of harmony notes such as appoggiaturas (bars 1–3 and 3–5).</p> <p></p> <p>Non so piu co-sa son io</p> <p>This adds intensity to the emotion of the aria, as it is a plea for all women. The phrase's repetition and what is a 5th leap onto the appoggiatura in bar 3.</p> <p>Motif B is rhythmically similar to A, but it features a repeated dominant tone, and, on its first appearance, it is marked with an appoggiatura:</p> <p></p> <p>o-gni don-na can-giar di co-lore</p>

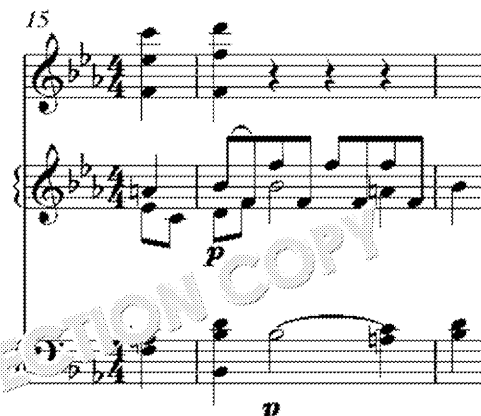
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Section	Subsection	Detailed Analysis
Strophe (25:53–26:32) Bars 1–37	Stanza Bars 1–15¹	<p>Apart from the omission of the appoggiatura, the motif is identical. Cherubino's third motif, C, great first two and serves a cadential purpose. The step (bar 9³–10¹) provides a climactic point in the stanza. In the motif's repetition, the motif resolves down onto the tonic.</p>  <p>og - ni don - na l. fa pal - p</p> <p>From bar 5¹, the harmonic rhythm begins to increase, and the intensity felt by the character in their first two bars changes occur at every other bar (bars 1–4), the harmonic changes twice per bar, alternating between the tonic and dominant. The harmonic rhythm increases once more in bar 5¹, working in contrary motion to the descending progression in the bass. This approaches the interrupted cadence to chord vi (Cm) that follows (bars 11³–12¹).</p> <p>The subsection closes with the repetition of motif C, which resolves the tension created by the interrupted cadence two bars previously. This perfect cadence was approached in bar 13⁴ by the only non-diatonic chord (chord II in first inversion), which functions as a V substitute dominant (F).</p>


Interrupted cadence:

A harmonic progression that thwarts the listener's expectation of preparing a perfect cadence (using chord V), but not resolving. The most common resolution is to chord vi (if major) or VI (if minor).

Section	Subsection	Detailed Analysis
Strophe (25:53–26:32) Bars 1–37	Stanza Bars 1–15¹	<p>After such diatonic treatment of harmony in the previous section, the major has now been firmly established as the tonic. The following harmonic progressions and sudden device begins to destabilise this. In bar 15⁴–16¹ the II – F progression directs the listener towards the dominant, reinforced immediately by an ascending passing 6⁴–5⁴ in the bass.</p>  <p>15</p> <p>og - ni don - na l. fa pal - p</p>

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Section	Subsection	Detailed Analysis
Strophe (25:53–26:32) Bars 1–37	Stanza Bars 1–15¹	<p>Because this aria is firmly rooted in the Viennese Classical style, the listener should expect a modulation to the dominant. Although Mozart does clearly imply the dominant through ascending 3rds in the strings and voice (bars 17 and 18), he does not, to any extent, destabilise this modulation. Still, however, these chromatic ascents (first on to an F dominant in bar 19 and then onto a B\flat chord (bar 21)) and the F-pedal note in the bass (bars 15–20) maintain B\flat major as the perceived tonality. The vocal melody here is an example of word painting, as the 'leaping' of his heart at the sight of women.</p> <p>Between bars 22 and 25, the dominant key is more firmly established, through alternating dominant 7th and 9th chords in the voice and the clarinet sounds an inverted dominant pedal. Mozart's use of harmony to control and manipulate the harmony thwarts the listener's expectations by prolonging resolution. For example, the II⁷ (Cm⁷) chord in bar 27, functions as a V of V secondarily, rather unconventionally, onto a V⁷ in 3rd inversion in bar 28. This is unexpected because the listener expects the E\flat to resolve upwards onto F, but, in this case, it descends chromatically.</p>  <p>This technique of prolonged resolution is exemplified to its extreme in bars 30–31. In bar 30, the ii⁶–V⁷ (Cm⁶–F⁷) progression is used, with resolution onto chord I, thus completing a perfect cadence. However, another II (Cm⁷ – V of V) chord in first inversion follows, so the tension is not resolved, which again supports the internal conflict of the character as they grasp for resolution, which is eventually resolved at the end of the subsection in bar 37. The final two bars (36–37) function as a transitory passage through the B\flat dominant 7th that prepares the way to E\flat major.</p> <p>Cherubino's stepwise melodic line throughout this subsection adds further harmonic interest through numerous non-chordal notes. For example, his descending scale 29–30 contains two non-chordal notes (29³ and 30¹) and two accented passing notes (29³ and 30¹). Throughout this subsection, the music is homophonic; Cherubino is supported by the strings in accompaniment and, besides the piano, doubled by flutes and bassoons in octaves.</p>


Section	Subsection	Detailed Analysis
Antistrophe (26:32–27:06) Bars 37–65	Stanza Bars 37–51	A repeat of the first 15 bars.
	Episode II Bars 51–65	<p>Following the repeat of the first half of the section, the listener would expect a repeat of the section in the tonic key. However, bars 51–65 present a new passage. This section opens with a tritone (bars 52–54), which resolves to the tonic. Suspensions in the woodwind, upper strings and piano appear to prepare the listener for a modulation, however, this is denied immediately with the progression, VI⁷ (V of ii)–ii in bars 56–57. The tritone is heard in second inversion, but the progression resolves (bars 58–59), resolving onto ii in root position. At this point, the possibilities are rather open, because the listener has not yet heard through these previous secondary dominants that the music has confirmed to have not modulated out of the key. The subsection (bars 60–65), which prolongs the tonic.</p> <p>The timbral functions throughout this passage are designed to maintain the aria's lively tone. For example, the violins (from bar 60) continue to play a triplet figure (now with the violas also), while the woodwinds play block chords. However, the music takes a moment of respite at the fermata in bar 65.</p>

Fermata: A pause in the music that instructs the performer to prolong a note (or notes) beyond the note value indicated, breaking free from the confines of the metre.

Section	Subsection	Detailed Analysis
Passage of Structural Ambiguity (27:06–27:54) Bars 65–91	Cadential Phrase I Bars 65–69	Mozart employs a much lighter texture at the beginning of this passage. The clarinets play thirds and octaves with Cherubino's melody. The bar 67 originates from the beginning of the short passage crescendos, which is enhanced by the instruments (violins in bar 67 and the horn in the next bar). The descending passing ^{6/4} progression in the subsection is approached by a 3 rd -inversion stepwise bass. The phrase resolves onto another fermata.
	Passage with Prolonged Tonic Bars 70–84	This passage unquestionably reasserts E-flat as the tonic in bar 72, the horn, cellos and double bass play a sustained E-flat while the 2 nd violins, violas and bassoon move back and forth between I (E-flat)–IV (A-flat) every two beats. Cherubino's melodic line (the dominant) throughout this subsection of the subsection, the harmony alternates between first inversion, culminating once more on a tonic. Again, the subsection crescendos from piano to forte. The passage is homophonic.

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Section	Subsection	Detailed Analysis
Passage of Structural Ambiguity (27:06–27:54) Bars 65–91	Cadential Phrase I Bars 84–88	This subsection is an identical repeat of the previous phrase.
	Cadential Phrase II Bars 89–91	Although this passage is essentially a perfect use of the $V^{4/2}-I^6$ progression once more, the spelling of the I^6 progression and therefore the cadence is different from Cherubino's melody, which is $I^6-V^{4/2}$. The entire phrase is <i>piano</i> , with light texture. Once more, the phrase ends with a fermata.
Code 	Adagio Passage Bars 92–95	This unexpected change in tempo begins with a final cadence in Tempo I. This tension is created by the treatment of harmony, which ends unresolved. The <i>Adagio</i> passage opens with a block chord, which Mozart exploits opportunities for. The passage begins with a III (V of vi – G) – vi (A \flat) progression, creating tension by longing for a return to the tonic.
	Tempo I Passage Bars 96–100	This final subsection is split into two cadences, separated by another fermata (bar 98). The I^6 in 1 st inversion passes through IV (A \flat) and V (E \flat) (functioning as a rootless V^7), before returning to the tonic. Therefore, although the harmonic outline is a perfect cadence, Mozart's treatment of inversion means that the cadence after the fermata, however, is different. We would expect the final cadence in a vocal setting, as all instruments play block chords (ii^6-V-I^6). Cherubino's melodic line ends on the tonic, leading to the aria.

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No. 6 Aria Questions

To Answer

1. What type of cadence occurs between bars 11 and 12?
2. What key begins to be suggested at the beginning of 'Episode II', and how does Mozart achieve this?
3. What is the overall texture of Cherubino's aria?
4. What is the function of the note sustained in the horns between bars 80 and 85, and how does it relate to the harmonies surrounding it?

To Discuss

1. How does Mozart's treatment of harmony in 'Episode I' thwart the listener's expectations?
2. To what extent does Mozart subscribe to a formal layout that is traditional to this aria?
3. What is your interpretation of the music with respect to how it portrays Cherubino? **(A Level only)**

Extended Activity

1. In pencil, put a circle around all passing notes, suspensions and appoggiatura in the melody. You should label all accented passing notes as 'pa', unaccented passing notes as 'sus', and appoggiaturas as 'app'.
2. On manuscript paper, transcribe the first 16 bars of the clarinet part at concert pitch.

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Overture [A Level only]

Context within opera: The instrumental overture opens the opera. There is no purpose of the overture is to signify to the audience the commencement. Interestingly, there is no explicit musical link between the overture and the rest of *Le Nozze di Figaro*.


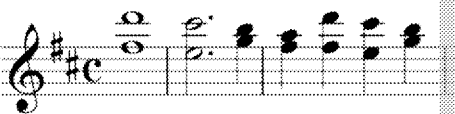
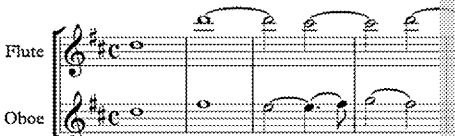
Metre: Common time

Tempo: *Presto*

Form: Sonata Form (without development section)

Key: D major


Instrumentation: Flutes, oboes, clarinets in A, bassoons, horns in D, trumpets, violins, violas, cellos and double basses

Section	Subsection	Detailed Analysis
Exposition (00:03–02:16) Bars 1–139	1 st Subject (a) Bars 1–35	<p>The overture opens with the main theme in the bassoons (bars 1–7), playing <i>pianissimo</i> and moving stepwise, whirling quavers that suggest a whirlwind in D major, with unaccented passing notes.</p>  <p>Following this, the double basses and cellos play a pedal point, while the oboes and horns sound a sustained chord, thus establishing D as the tonic. The flutes and clarinets, playing in arpeggio.</p> <p>In bar 12, the music explodes into a <i>forte</i> cadential theme, which becomes part of another cadential theme as the tonic, supported by tonic pedals in the trumpets, horns and bassoons. The theme descends from tonic to dominant, which is supported by 3rds and 6ths in the upper woodwind and brass.</p>  <p>The phrase ends with a cadential $\frac{6}{4}$ progression. Mozart employs a highly irregular phrase structure, which takes the form of 7+4+7.</p> <p>The first 18 bars are then repeated exactly, but with variety by adding a countermelody in the flute and oboe in bars 18 and 24. The flutes and oboes play each other, and with the initial theme:</p> 


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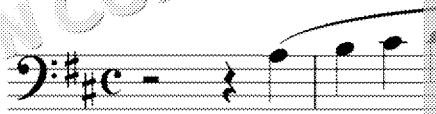
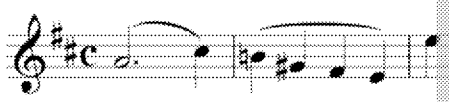


Counter melody:	A melodic line that is heard in counterpoint with another texture.
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Section	Subsection	Detailed Analysis
Exposition (00:03–02:16) Bars 1–139 	1st Subject (a) Bars 1–35	Bars 2 nd –35 th are an exact repeat of bar 1. The melody in this subsection is composed of non-harmony notes used in a descending scale. The theme here is a descending scale, with the violins a 6 th apart (bars 35 th –36). Each bar begins with a fortepiano block chord (e.g. bar 37). The ascending sequence (bars 37–40), which the timpani, horns and trumpets hold a tone apart, incorporates his first use of non-diatonic secondary dominant (D7).
	1st Subject (b) Bars 35–58	Bar 44 instigates a passage of repeated notes in the key, stabilising D major as the tonic. The dominant pitch, in <i>tutti</i> octaves.

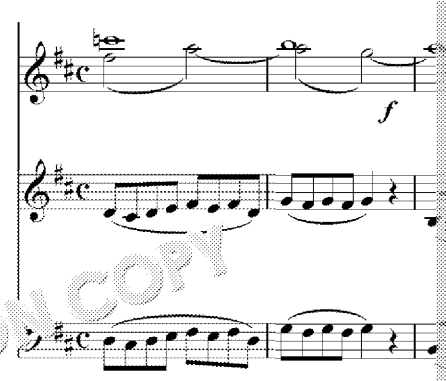
Fortepiano:	A performance direction, instructing the performers to play immediately softly.
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Section	Subsection	Detailed Analysis
Exposition (00:03–02:16) Bars 1–139 	Transition Bars 59–62	The comparatively reduced timbre of the <i>fortepiano</i> creates a stark contrast to the <i>tutti</i> entrance. The subsection begins in the suggested key of A major (dominant), with the 2 nd violins and violas enter a bar later. In bar 63, the oboes enter with accompaniment, followed by an ascending flourish on to the dominant (bars 65–66). The following bar in the flutes, but up a perfect fourth to the tonic in bar 67. It is with this perfect cadence (bars 67 and 67) that the new key of A major is established. The transition does begin in A major, with the II (V of V – B ⁷) secondary dominant (bars 61 and 62), so it is only after the aforementioned perfect cadence between bars 67 and 67 that the music then repeats the first eight bars of the exposition.
		In bars 75–77 and 79, a <i>forte</i> , <i>tutti</i> block chord creates a sense of rhythmic agitation, followed by a triadic descending motif in the bass, as a descending sequence on chord B ⁷ . In bar 81, the music drives towards the end of the transition (bars 84–85 ²).

Section	Subsection	Detailed Analysis
Exposition (00:03–02:16) Bars 1–139	2nd Subject (a) Bars 85–107	<p>The theme of the 2nd subject (a) is solely in the bassoons; it's low tessitura providing a contrast to the previous. It is based upon four ascending notes (chromatic, unaccented passing note) that resolves downwards onto the dominant.</p> 
	2nd Subject (a) Bars 85–107	<p>The theme is accompanied by a sustained woodwind and tremolo strings (thus providing a sense of tension) in bars 85 and 90. This leads into a passage between bars 91 and 92 (consisting of a half note G major (2nd inv)–B major (1st inv)–E major chords create a secondary dominant which then descends chromatically. Although the modulation is not complete, it destabilises the tonic, and could signify a modulation, the following cadential 6/4 chord reinforces A major as the tonality.</p> <p>The theme is then repeated, but with a different timbre to how it initially appeared. The 1st violins play the theme in octaves, while the bassoons (1st line only) and flutes (2nd line only) provide perfect cadences.</p> <p>Another chromatic passage follows the 1st violins play suspensions over the bassoons, which provide momentum through staccato chords. The subsection ends with a perfect cadence in A major. The subsection has remained in the dominant, creating a sense of tonal instability.</p>
	2nd Subject (b) Bars 107–123	<p>The next theme of the 2nd subject begins in the bassoons (but without the triplet semiquavers). The theme is mostly triadic, outlining the tonic triad of A major, with emphasis placed on the repeated notes.</p>  <p>The 2nd violin provides a staccato quaver accompaniment between the harmony notes, while the bassoons sustain a tonic pedal note (bars 107–112). The subsection is homophonic, and Mozart is purely diatonic within the context of the key.</p> <p>The first seven bars of the theme (bars 107–113) are identical (bars 116–122), but Mozart adds the flutes (doubling the melody) and the bassoons (accompaniment).</p>

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Section	Subsection	Detailed Analysis
Exposition (00:03–02:16) Bars 1–139	Codetta Bars 123–135	<p>The thematic, timbral and harmonic language of the Codetta is similar to that of the 1st subject, which is clearly derived from the 1st subject (b); this, once more, is repeated in sequence. Furthermore, the 2nd violin quaver passage in the wind sustains the harmonic structure.</p> <p>In the form of the overture to <i>Le Nozze di Figaro</i>, with our expectations of a typical sonata form (development section), then we would expect to find the development to prepare the recapitulation. However, because this section, the end of the Exposition and the beginning of the development.</p> <p>In bar 133, the use of G₄ instigates this tension of the V⁷ chord is enhanced by the use of the upper strings in bars 133–134.</p>
	Short Bridge Bars 135–138	<p>The purpose of these four bars is to separate the Exposition into the beginning of the development, achieved through the 1st and 2nd violin quaver passage that derives from the 1st subject.</p>
Recapitulation (2:16–3:49) Bars 139–236	1st Subject (a) Bars 139–171	<p>The first 18 bars of the recapitulation of the exposition; it is upon their repeat that alterations to the 1st subject (a). The upper strings change to a semibreve harmonic structure. The flutes now play semibreve harmonic structure.</p> <p>Furthermore, instead of alternating between the dominant and the tonic, Mozart repeats part of the 157–158) as a descending sequence, the dominant progressions I⁷ (V of IV – D⁷ (F#m7)–ii (Em) (bars 159–162). The strings (bars 159 and 161) in the flutes auxiliary notes in the strings motif (C).</p> 
False relation: A harmonic clash of two notes that chromatically contradict each other, heard simultaneously or one immediately after the other.		

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Overture Questions

To Answer

1. What harmonic device is used in bars 159 and 161?
2. How does Mozart achieve a sense of variety with the first 18 bars of the exposition repeated?
3. Compare and contrast the Overture and another overture to a Mozart opera. How are they different?
4. In how many bars is the texture exclusively octaves?

To Discuss

1. How does the tonal structure of the Overture align with the listener's expectations rooted in the Viennese Classical style?
2. Mozart incorporates a lot of themes into the Overture. How does the composer achieve familiarity with them?
3. Compare and contrast Mozart's phrase structures within the various subsections of the Overture.

Extended Activity

1. In place of the short bridge passage between the end of the Exposition and the beginning of the Recapitulation, create your own 24-bar development section for the Overture.

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No. 7: Terzetto (Susanna, Basilio and the Count) [A Level only]

Context within opera: Basilio talks with Susanna about the Cherubino's affair, which is overheard by the Count who is now enraged. He finds himself being reminded that Cherubino overheard him seduce Susanna.

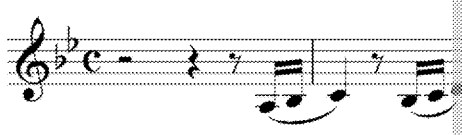
Metre: Common time

Tempo: *Allegro assai*

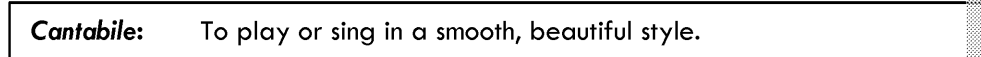
Form: Sonata form

Key: B \flat major

Instrumentation: Flutes, 5, 2 oboes in B \flat , bassoons, horns in B \flat , 1st and 2nd violins, violas, double basses

Section	Subsection	Detailed Analysis
Exposition (32:11–33:37) Bars 1–69	1st Subject Bars 1–15	<p>After the explosive first three bars in which the tonic through V–I repetitions, the 1st subject of the 1st subject is based on two ascending lines that rise by step on to a crotchet, repeated at the same time, which is played by the strings in octaves.</p>  <p>The first voice to enter is the Count's (bass), who is alone throughout the 1st Subject. He is joined by Cherubino out. The theme in the strings is a beat phrase is repeated twice as an ascending and 9th–1st.</p> <p>Bars 12–15 is a cadential passage that is in the key; the sudden <i>forte</i> is enhanced by the horns and strings. As one would expect from the treatment of harmony throughout the exposition, it is diatonic, and the subsection closes with a half cadence in the key. This bold opening serves to reflect what he has just heard from Basilio.</p>
	Transition Bars 15–43	<p>Here, the melody passes from the Count to himself in the midst of a domestic conflict for pardon. The wind sections stop once more and the tonic begins to be destabilised through chromaticism. In bar 16³, an F\sharp diminished rootless V^{7b9} of vi secondary dominant) (G minor). In bars 18–19, the secondary dominant is repeated; however it resolves, rather than to the tonic (which, if we were in the key of G minor, would be the cadence). The following chord progression is a series of secondary dominants (V^{7b9} of ii–ii (D minor) 21² and V⁶ of V (Gm6)– V(F) (bars 22³–23⁴).</p> <p>Bars 16 and 21 is rigidly homophonic, because of the rhythmic unison with Basilio's stepwise melody here to accompany the rather mischievous</p>

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Section	Subsection	Detailed Analysis
Exposition (32:11–33:37) Bars 1–69	2 nd Subject Bars 43–57	For example, an unexpected secondary chord (in G minor) is sounded in bar 51, traced because the chord resolves as expected (that is, onto chord V – D major). In the context of this resolution at the beginning of a cycle of chords V – i – ii – iii – iv – V – i (D – G – C – F) with chromatic movement, this unprecedentedly chromatic chord is emphasised by its <i>sforzando</i> accent on the offbeat, thus enhancing the extent of its effect. This is repeated (bar 55), and leads into the penultimate subsection.



German augmented 6th:	A chromatic chord that consists of the same notes as the German augmented 6 th chord, but with the added perfect 5 th above the root. In the key of C major, the German augmented 6 th chord is E \flat , G, and B \flat and the German augmented 6 th chord is E \flat , G, and B \flat and the two notes should resolve outwards (onto the dominant and tonic).
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Section	Subsection	Detailed Analysis
Exposition (32:11–33:37) Bars 1–69	Codetta Bars 57–69	The Codetta begins as one would expect, with a series of progressions in order to reinforce F major. The interjection from Basilio, Susanna singing a melodic line that, also, is triadic. The tonality of the Codetta, an unexpected turn from F major to G minor, progression, the music at the end of the Codetta (through alternating V–i chords) leads to the dominant 7 th of G minor chord. This is the end of the song/movement of the Viennese classic, and we expect the exposition to end decisively. So far, there have been two unexpected turns, both of which have occurred when Susanna has influenced Basilio and the Count. The Count has manipulated them in order to save Cherubino.
Development (33:37–35:30) Bars 70–146	2 nd Subject Material Bars 70–84	In this passage, the Basilio and the Count are singing to Susanna. The Development section begins with the 2 nd Subject, but in the subdominant key (E \flat major). Within the context of the subsection, the German augmented 6 th chord (Ger ⁶) is a secondary augmented 6 th chord.
	Transition material Bars 84–100	Bars 84–92 ¹ are based upon the music from the first section (bars 15–22) and, again, serve a modulatory function. Basilio exclusively sings throughout this section, and the listener can follow the theme with him. The first section (bars 85–92), and two III (V of vi – Gm)–vi chords (bars 93–96), the tonality shifts back to the dominant key of B \flat major. As was the case in the exposition, Susanna is accompanied by a crescendo and broadening to reflect her conviction; however, instead of moving through the dominant minor, the music moves through the dominant major, that becomes a dominant 7 th (bar 96), then the home key of B \flat major. This is enhanced by the dominant alterations at the end of this section.

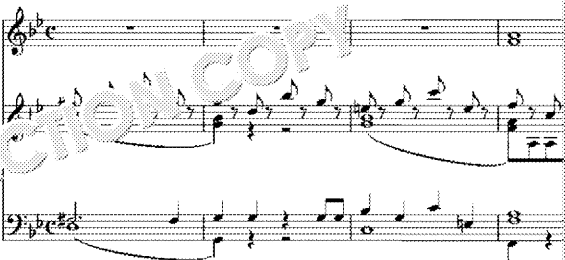


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Section	Subsection	Detailed Analysis
Development (33:37–35:30) Bars 70–146	False Recap. Bars 101–121	Having prepared a return to the tonic key in the previous section, bar 101 initiates a false recapitulation in B \flat major through a return of the 1 st subject's thematic material. The explosive block-chord opening of the Terzet to some extent, with the sudden <i>tutti, forte</i> tonic chord.

False recapitulation:	A device used in sonata form structures to give the listener the impression that the recapitulation has begun, but further listening proves that it is still a development section.
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Section	Subsection	Detailed Analysis
Development (33:37–35:30) Bars 70–146	False Recap. Bars 101–121	<p>The music deviates from that of the exposition in that, before, the 1st subject theme was repeated in ascending and descending homophonic perfect cadence accompanies the vocal entry of Basilio ("Poverino") follows the first statement of the 1st subject. This passage is repeated (105⁴–109²), before the music returns to a lighter texture (<i>piano</i> strings), with a detached, trilled accompaniment in the 1st violin, which continues throughout this subsection. Mozart effectively covers the ground of the conversation and organises the textural structure.</p> <p>From bar 112, the tonic begins to be destabilised by the use of V of vi – D – vi (Gm) (bars 112–113) and II (V of V – D) (bars 114–115) secondary dominant progressions, outlining a chromatic descent.</p>  <p>From bars 115–121, Mozart builds tension through the use of a dominant pedal note in the cellos, double basses and semibreves in the clarinets and bassoons (that of D, 97). This accompanies the short, alternating interludes of Susanna and Cherubino, in which they ask the Count how and why he is cavorting in the past.</p>
	Recitative Bars 121–128	<p>The Count answers Susanna and Basilio through an unexpected recitative, harmonised by an ascending scale in the tonic (B\flat major), followed by a III (V of vi – D) secondary dominant. The use of recitative texture enables the story to move forward quickly. Block chords in the woodwind and restless strings set the scene for the Count's rhythmically free recitative. A V dominant is sounded abruptly in <i>tutti</i> at bar 128.</p>

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Section	Subsection	Detailed Analysis
Recapitulation (35:31–36:37) Bars 147–201	1st Subject Bars 147–167	<p>It is with the recapitulation that the music returns to the traditional sonata form, because of the return of the theme. The section opens, as expected, with the theme, which appears to bear stronger likeness to how it appeared in the development section (bar 101–107) than to the first subject, by a perfect cadence in the tonic, and then the theme is repeated instead of being immediately repeated.</p> <p>After a brief suggestion that the tonality has changed to the dominant (bars 147–158), the music returns to the tonic. The recapitulation of a sonata form is complete. Susanna, Basilio and the Count all sing together in a homophonic texture. The pedal in the double basses, cellos and double basses (bars 161³–162 and 165³–166) is a new melody (bars 161³–162 and 165³–166) in the cellos, double basses and violins, and is imitative of the 2nd violin.</p>
	2nd Subject (Bars 168–201)	<p>One should expect the transition of the 2nd subject to remain in the tonic, but Mozart omits this. Instead, he altogether and, instead, reinstates the 2nd subject. The vocal parts continue to sing, but now in a homophonic texture.</p> <p>In bar 175², the music unexpectedly returns to the tonic. The offbeat on which the music returns to the tonic is an interruption, which is enhanced by the fact that the music expects to hear the theme midway through the Recapitulation. The tonality of this recapitulation remains firmly rooted in the tonic (Bassoon and double basses remain in the dominant position, the cellos, double basses and violins move onto the tonic in bar 189). The vocal parts and the three voices sing in polyphony.</p> <p>The 2nd Subject resumes, in the tonic key. The vocal parts become homophonic again.</p>
Coda (36:37–37:04) Bars 201–221	N/A	<p>The harmonies of the Coda remain in the tonic. In the first six bars of the Coda, Susanna and the Count sing in homophony, offbeat crotchets, before the vocal parts and contrapuntal melodies between bars 201–206. In the next three perfect cadences, they sing in homophony. The Terzetto ends with three <i>tutti</i> repetitions of the theme.</p>

No. 7 Terzetto Questions

To Answer

1. Explain the progression of harmony between bars 51 and 53.
2. In which key does the development section begin, and what cadential relation is there at the end of the exposition?
3. How does Mozart create textual variety between the three voice parts?
4. What dramatic device does Mozart employ to Basilio's melody in bars 51-53?

To Discuss

1. How does the theme of the 2nd subject relate to Figaro's melody in No. 3? Can you think this relates to the narrative of the opera?
2. To what extent (if at all) do you think the unexpected modulation to G minor is prepared?
3. In the exposition, the tonality passes unpredictably through the tonic minor, towards G minor in the codetta. In both of these instances, Susanna is singing. Is this relevant or reflective of the drama on stage?

Extended Activity

1. Make a table with two columns in which you list all the ways in which the Terzetto deviates from the expectations of a sonata form structure in one column, and all the ways in which it conforms to the expectations of sonata form.


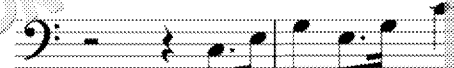
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No. 9: Aria (Figaro) [A Level only]



Context within opera: Figaro mocks Cherubino for the life that awaits him in the world of women and the lavishness to which he has come accustomed.
Metre: Common time
Tempo: *Allegro vivace*
Form: Elements of rondo form
Key: C major
Instrumentation: Flutes, oboes, bassoons, horns in C, trumpets in C, timpani, cello and double basses


Section	Subsection	Detailed Analysis
A (42:55–43:20) Bars 1–13	N/A	<p>Mozart immediately musically evokes the military-like nature of Figaro’s melody with its strong, clear contours on the tonic and dominant (bass clef).</p>  <p>Non piuan- drai, far-fal-lo</p> <p>This is doubled in the 1st violins in octaves with lower auxiliary notes. The march-like melody is followed by an ascending broken chord on the tonic, which is first heard in bars 5–7 and bassoons in octaves. The strings play this motif ‘<i>tenuto</i>’ meaning that the note is held for the entire bar.</p>  <p>del-le bel-le tur-ban</p> <p>This is followed by a closing triadic phrase on the dominant, and harmonised with a cadence (9¹). Bars 5⁴–9³ are then repeated identically to a close.</p> <p>The dotted-quaver–semiquaver rhythm is so prominent in this theme, harks back to the Duetto, because the listener has now heard this motif with Figaro.</p> <p>The section remains resolutely in C major throughout, thus reinforcing C major as the key of the opera. The broken chord motif in the strings creates a homophonic texture throughout this section, balanced phrase structure.</p>

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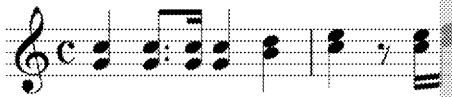


Section	Subsection	Detailed Analysis
B (43:20–43:55) Bars 14–31	B¹ Bars 14–26¹	<p>This section begins in and remains in G major. The modulation from the tonic to the dominant is achieved harmonically, but is consolidated immediately by the entry of the oboes between chords I (G) and V (D) in G major. The tension from the previous section is lessened here though, as the oboes' entry is now softer, and does not include the trill that characterised the first section.</p>  <p>Non più a vrai que stil bei per</p> <p>In bar 20, Mozart employs his first use of the aria, with a 1st inversion II⁷ (V of V) dominant progression. This is repeated, and the tonality appears to be shifting towards D major, but the subsection ends with a perfect cadence affirming that the tonality is still in the tonic. The tension throughout these repeated sections is maintained by the instruments upon every repeat (oboes 22³) and with a crescendo.</p> <p>The 1st violin's motif that is heard in bar 14 is repeated in the 2nd violin in a lower register, and the 1st violin continues until bar 24, to prepare for the subsection.</p>
	B² Bars 27–31³	<p>The repeated oscillation between chords I and V up this subsection consolidates the key of G major through another crescendo, tremolo in the violas, and an inverted dominant pedal point in the bass. The phrases are now much shorter, and are followed by descending scales in the 1st violin (that begins in bar 28). The subsection ends with a perfect cadence in G major.</p>
A (43:55–44:18) Bars 31–43	N/A	<p>This is an exact repeat of the first section, which is omitted. In its place is the beginning of the aria, where a forceful entry appears more abrupt.</p>
C (44:18–44:51) Bars 43–57	N/A	<p>The section opens with a <i>forte</i> explosion of the woodwind in octaves, while the brass plays dominant pitches. Mozart's use of the <i>forte</i> dynamic enhances the evocation of a military, fanfare-like sound.</p>  <p>This is followed by repeated perfect cadences (which occur every quaver beat), heard exclusively in the horn, thus creating dynamic and timbral contrast with the outburst (bar 44). Figaro's melody here is in the tonic and dominant pitches, reinforcing the key of G major.</p>

Section	Subsection	Detailed Analysis
C (44:18–44:51) Bars 43–57	N/A	<p>The first two bars of the section are then repeated, followed by <i>tutti</i> block chords, playing the dotted (that the listener has associated with Figaro) bass line (bars 47²–54³), while Figaro’s melodic interjection is heard in the violins.</p> <p>Throughout this passage, Mozart incorporates figures through the use of secondary dominants. In bar 43, the progression should expect, onto V (G); in bar 44, it resolves to V of V (D). The latter progression sequence, on to a VII (V of iii – B)– iii (Em) progression prepares the unexpected shift in tonality to E minor at the end of the subsection through a perfect cadence that awaits Cherubino is illustrated.</p>
Modulatory Passage (44:51–44:47) Bars 58–60	N/A	<p>Having established E minor as the new key, the passage returns to the tonic. This is achieved through a 2nd inversion chord which acts as a pivot chord between E minor and C major (III in E minor and V in C major). The return to C major is achieved in bar 60, through a root position V⁷ chord.</p> <p>Figaro’s melody throughout this passage is stepwise, with the descending bass line in the cellos and double basses.</p> 

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Section	Subsection	Detailed Analysis
D (44:47–45:13) Bars 61–69	N/A	<p>At this point, the aria's structure deviates from what the listener should expect from a work in this genre. Instead of reinstating the A section, another past section is heard. The fanfare-like nature of Fig. 10 is carried through his triadic melody and the steady harmonic motion for which, again, alternating woodwinds are responsible.</p>  <p>Only the woodwind and horns are heard in this section, creating timbral contrast to the previous section, which have relied heavily on the strings section.</p>
B² (45:13–45:33) Bars 69–77	N/A	Here, the material from subsection B is repeated, but twice the length of as it was initially heard. It is heard abruptly and briefly passes through the section.
A (45:33–45:55) Bars 77–89	N/A	Returning to the tonic key (C major), the A section is heard; however, the final bar is omitted.
D (45:55–46:19) Bars 89–101	N/A	This begins as a repeat of the previous section. It is repeated (from bar 97) by reiterating the perfect cadence that closed the section. In bars 97 and 99, the tonic triad is heard in the horns. This is Mozart's use of the fanfare in Fig. 10. In doing so, the fanfare is heard, and the simultaneous dotted rhythm in the other wind instruments is heard in triplets.
Coda (46:19–46:33) Bars 101–115	N/A	<p>The Coda is another repetition of section D, but with all instruments added (exclusive to the wind sections). This is the theme itself provides the act with a typical of what one should expect from a Coda. The strings double the woodwind theme and then reinforce the perfect cadence (between bars 108 and 112).</p> <p>The aria ends with ascending triplet-sextuplets in the woodwind and strings in octaves (on the tonic pitch in octaves).</p>

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No. 9 Aria Questions

To Answer

1. How many bars of this aria are in the dominant key?
2. What harmonic progression is used between 'da' (8) and '9'?
3. What device does Mozart use to modulate to E minor between bars 52 and 53?
4. What is the texture of the music in bar 86?

To Discuss

1. To what extent does this aria's structure align with that of a rondo form?
2. How does Figaro's theme interrelate to previously heard themes in the opera with this character?
3. How does Mozart musically reflect the context of this aria?
4. How does Mozart achieve timbral contrast between the different sections in this aria?



Extended Activity

1. On manuscript paper, make your own piano accompaniment reduction of the first 13 bars of the aria and perform it to the class.

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Division Summary

Number	Form	Melody	Harmony	Tonality	Texture	Timbre
No. 1 Duetto (Figaro and Susanna)	 <p>Elements of strophic</p> <p>Drama dictates form</p>	<p>Contrasting melodies for Figaro and Susanna</p> <p>Figaro's melody disappears</p>	<p>Secondary dominants</p> <p>Pedal notes</p> <p>Appoggiaturas and auxiliary notes</p>	<p>G major</p> <p>Modulation to the dominant</p>	<p>Homophonic</p> <p>Countermelody in bassoons and lower strings</p>	<p>Timbral variety</p> <p>Themes return in different instruments</p>
No. 3 Cavatina (Figaro)	 <p>Minuet</p> <p>Elements of theme and variation</p> <p>Minuet form</p>	<p>Based on first five notes of minuet</p> <p>Use of sequences stepwise</p>	<p>Diminished 7th</p> <p>Cycle of fifths</p> <p>Suspensions</p> <p>Secondary dominants</p>	<p>F major</p> <p>Modulation to dominant</p> <p>On verge of rel.</p> <p>Pivot chord</p>	<p>Homophonic</p> <p>Instances of freer texture</p>	<p>Interaction between voice and instruments</p> <p>Pizzicato</p>
No. 4 Aria (Bartolo)	<p>Elements of sonata form</p> <p>Elements of da capo aria</p>	<p>Triadic, fanfare-like, boisterous</p> <p>Use of sequences</p>	<p>Italian augmented 6th chord</p> <p>Secondary dominants</p>	<p>D major</p> <p>Modulation to subdominant</p>	<p>Homophonic octaves</p>	<p>First use of trumpets since overture</p> <p>Tutti</p>

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Number	Form	Melody	Harmony	Texture	Timbre	
No. 5 Duetto (Susanna and Marcellina)	Strophe + antistrophe 	Violins motif reminiscent of the first melody Stepwise	Accented passing notes	A major Modulation to dominant	Homophonic Canonic imitation Most polyphony so far	Tremolo triplets
No. 6 Aria (Cherubino)	Ambiguous Driven by the drama 	Short motifs Stepwise	Interrupted cadence Prolonged resolutions Non- harmony notes	E♭ major Modulation to dominant	Homophonic	First use of clarinets Con sordino Light and playful
A LEVEL ONLY						
Overture	Sonata form without development Irregular phrasing 	A lot of different themes Whirling quavers Repetition instead of development	False relations Secondary dominant Some chromatic runs	D major Modulation to dominant	Homophonic Octaves Counter melody In upper woodwind	Timbral variety Tutti Tremolo

Number	Form	Melody	Harmony	Tonality	Texture	Timbre	Metre, Tempo, Rhythm	Dynamics	Unconventional	Musical
No. 7 Terzetto (the Count, Basilio, Susanna)	Sonata form Use of false recapitulation Unexpected brief recitative	Individual themes for characters Inversion	<i>Tierce de Picardie</i> German augmented 6 th leading to secondary dominant Interrupted cadence	B \flat major Modulation to dominant and relative minor Passes through dominant minor and relative minor	Some homophony Polyphonic Imitation Octaves	Timbral variety between sections Tremolo	Common time <i>Allegro</i>			
No. 9 Aria (Figaro)	Elements of rondo	Triadic Fanfare-like Use of Figaro's dotted rhythm	Secondary dominants Relies most heavily on tonic-dominant	C major Modulation to dominant Passes through E minor	Homophonic Octaves	<i>Tenuto</i> Use of trumpets to evoke military Timbral variety between sections	Common time <i>Allegro vivace</i> Triplet quavers create polyrhythm			

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Exam Information and Revision

The assessment for Component 1: Appraising Music for both AS and A Level is a written test assessing your listening and analysis skills as well as your contextual understanding. The exam consists of three sections:

		AS
Section A	Multiple Choice	49 marks
Section B	Analysis	17 marks
Section C	Essay	30 marks

This makes a total of **96 marks** at AS, for which you have two hours to complete the paper and **120 marks** at A Level, for which you have two hours 30 minutes.

Section B consists of the following strands:

- Strand A (AS and A Level): Baroque Solo Concerto
- Strand B (AS and A Level): The Operas of Mozart
- Strand C (A Level only): The Piano Music of Chopin, Brahms and Grieg

For Section B at AS, there are two series of questions. For each question, an extra work is given from the different strands. You are asked to answer one of the two series of questions and a recording excerpt is available. You will have 25 minutes to answer these questions.

For Section B at A Level, there are three series of questions. For each question, an extra work is given from the different strands. You are asked to answer two of the three series of questions and a recording excerpt is available. You will have 20 minutes to answer these questions.

It is important for you to be familiar with the set work so that you do not need a recording. This will allow you to make the most effective use of time possible in the exam. You need to know where the excerpt from the examiner comes from in a specific piece of music, noted as '1-32', but will not necessarily reflect the first 32 bars of the piece.

You will be assessed on your ability to analyse musical elements and musical language using your knowledge of the musical features and vocabulary to describe the music.

The shorter one-mark questions (AS and A Level) and two-mark questions (AS only) require you to recognise specific musical features such as:

- ♫ keys
- ♫ melodic, harmonic and rhythmic devices
- ♫ cadences
- ♫ intervals
- ♫ chords – including dominant 7th, augmented 6th, diminished 7th, Neapolitan 6th
- ♫ composition techniques: Sequences, pedal notes, inversions, *terce de Picardie*, etc.
- ♫ non-harmony notes: passing notes, upper and lower auxiliary notes, suspensions
- ♫ rhythmic features such as dotted notes, triplets and syncopation

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The five-mark questions (A Level only) will focus on a specific stylistic characteristic to either analyse how it is typical of the composer, or place the techniques and style in the context of the era as a whole.

A guide for the assessment of your five-mark question

Full marks	an answer that shows in-depth knowledge of the subject matter in a way that is logically and clearly put together
3–4 marks	an answer that covers the question, expressed in a way that is clear
1–2 marks	an answer that is limited in content, lacking some vital facts and is not logically presented
0 marks	EITHER the question is not answered OR answer is incorrect

A 10-mark question will ask you to explain or discuss the use of musical elements within the context of the number as a whole. You will need to provide key musical details from the score to illustrate your answers.

A guide for the assessment of your 10-mark question

9–10 marks	an answer that shows a confident and complete knowledge of the question, expressed clearly and logically
7–8 marks	an answer that mostly covers the scope of the question, expressed in a generally logical and clear way
5–6 marks	an answer that gives some relevant facts but also some irrelevant detail, and has weaknesses in logic and clarity
3–4 marks	an answer that shows limited knowledge, with significant irrelevant detail and lacks both logic and clarity
1–2 marks	an answer that is rudimentary in all aspects
0 marks	EITHER the question is not answered OR answer is incorrect

REVISION TIP: the revision chart at the end of this resource sets out the key words for each element. It is strongly advisable for you to create your own extended revision chart with the elements used as sub-headings in a similar format to the one provided. You can add more detail to each element, particularly in preparation for the five-mark questions.

Top Tips

1. Use specific revision techniques that work best for you. Try mindmaps, lists, or paper with sections of the score separate with room to add musical details.
2. Complete as many practice questions, exercises and listening tasks as you can to identify strengths and areas for development in your answering.
3. Recognise musical terms visually and remember where they appear within the opera score.
4. Listen to each number often and with a significant degree of focus. Avoid background listening as your score is with you at all times.
5. Create detailed revision summaries as you go.

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Practice Exam Question

Here you will find exam-style questions for each number.

The questions for the AS and A Level numbers comprise:

- four one-mark questions
- one two-mark question (AS only)
- one five-mark question (A Level only)
- one 10-mark question

The questions for the A Level only numbers comprise:

- four one-mark questions
- one five-mark question
- one 10-mark question

These exam questions are designed to give a range of questions reflecting the types of questions that may arise in the exam. The structure of the real exam will differ from the practice sections.

No. 1: Duettino

You will require a blank score of No. 1: Duettino from bars 30–67 and a recording. If you do not have a recording, you can listen to the music here: <https://www.youtube.com/watch?v=4:49-5:59>.

1. What key is heard from bars 30–37? [1]
2. Name the harmonic device used by the band in bar 35³–bar 36¹. [1]
3. Give the letter name of the viola note in bar 56¹. [1]
4. Name the harmonic device by the horns, bassoons and cellos at bars 59–64¹.
5. Describe fully the melodic interval between the first two notes in the 1st violin part in bar 60.
6. Analyse Mozart's use of melody to alter thematic material in the vocal part for the first time. Give two ways in which this is typical of the Classical period. [5] **(A Level only)**
7. Discuss Mozart's handling of melody, texture, harmony and rhythm in this section. Give two ways in which this is typical of the Classical period. [10]

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No. 3: Cavatina

You will require a blank score of No. 3: Cavatina from bars 13–55 and a recording. If you do not have a recording, you can listen to the music here: <https://www.youtube.com/watch?v=12:49-13:48>.



1. Name the chord heard on the first beat of bar 14. [1]
2. Give the bar numbers where you find an example of an ascending sequence in the 1st violin. [1]
3. Name the chord heard on the first beat of bar 51. [1]
4. Give the bar numbers where an example of a pedal note is found. [1]
5. Describe the full name of the harmonic interval between the viola and 2nd violin in bar 42. [2] **(AS only)**
6. Analyse Mozart's handling of harmony and tonality in this extract. In your answer, refer to at least two typical of Mozart. [5] **(A Level only)**
7. Analyse the extent to which the on-stage drama dictates the evolving structure of the music and explain how Mozart achieves this. [10]

No. 4: Aria

You will require a blank score of No. 4: Aria from bars 15–50 and a recording. If you do not have a recording, you can listen to the music here: <https://www.youtube.com/watch?v=16:36-17:41>.



1. Name the harmonic device found in bar 16². [1]
2. What chord is found in bar 46? [1]
3. Name the melodic device found in bars 20–22. [1]
4. Name the key that the music has reached at bar 34. [1]
5. Give the full name of the harmonic interval between the lower note of the cello and the upper note of the bassoon in bar 16. [2] **(AS only)**
6. Analyse the extent to which Mozart's approach to harmony and tonality in this extract is typical of the Classical era. [5] **(A Level only)**
7. Explain Mozart's approach to melody, harmony, tonality and rhythm in this extract. Refer to the number as a whole. [10]

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No. 5: Duettino

You will require a blank score of No. 5: Duettino from bars 1–41 and a recording from bars 1–41. If you do not have a recording, you can listen to the music here: <https://www.youtube.com/watch?v=20:02-21:16>.

1. Name the rhythmic device found in bar 4. [1]
2. Name the cadence found in bars 20–21. [1]
3. What is the timbral texture created by the violins in bars 13–21? [1]
4. Give the bar number where a 7–6 suspension is heard. [1]
5. What key and cadence are reached in bars 20–21? [2] **(AS only)**
6. Analyse Mozart's handling of texture in this passage and discuss how it is typical of the genre. [4]
7. Discuss how Mozart uses the musical elements in this excerpt to heighten the dramatic effect. [4]

No. 6: Aria

You will require a blank score of No. 6: Aria from bars 51–76 and a recording from bars 51–76. If you do not have a recording, you can listen to the music here: <https://www.youtube.com/watch?v=25:14-25:52>.

1. What is the interval between the violin parts on their first quaver in bar 60? [1]
2. Give the bar numbers where a chromatic progression can be heard. [1]
3. Name the ornament used on the first beat of bar 56. [1]
4. Give the bar numbers where a tonic pedal note can be found. [1]
5. Exactly state what the two violins are playing at bars 67–68, including the rests in your answer. [2] **(AS only)**
6. Analyse Mozart's handling of harmony in this passage and explain how this reflects the character of the aria. [4] **(A Level only)**
7. Referring to the whole number, explain how Mozart uses melody, harmony, and rhythm to unify this movement. [10]

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Overture [A Level only]

You will require a blank score of the Overture from bars 139–198 and a recording. If you do not have a recording, you can listen to the music here: <https://www.youtube.com/watch?v=1:52-2:40>.



1. Give a bar number where the first 9–8 suspension is heard in this extract. [1]
2. Name the melodic device used in the strings at bar 160. [1]
3. What type of ornament is used on the opening beat of bar 174? [1]
4. What is the exact interval between the 2nd violin and viola note at bar 180¹⁻²? [1]
5. Discuss how Mozart achieves textural variety in this passage and how it reflects the drama. [10]
6. Explain how Mozart uses sonata form in this overture and analyse the extent of his application of sonata form. [10]

No. 7: Terzetto [A Level only]

You will require a blank score of No. 7: Terzetto from bars 1–42 and a recording. If you do not have a recording, you can listen to the music here: <https://www.youtube.com/watch?v=30:47-31:38>.



1. Name the chord in bar 16³. [1]
2. Name the cadence from bar 39³–40¹. [1]
3. What is the name given to the final chord of this extract? [1]
4. What is the melodic device used in the upper strings part from bar 5⁴–11¹? [1]
5. Analyse the melodic style used by Mozart in this extract and discuss how it reflects the drama. [10]
6. Explain how Mozart uses melody, harmony, tonality and texture in this extract to create a specific stage, commenting on how it relates to the rest of the number. [10]

No. 9: Aria [A Level only]

You will require a blank score of No. 9: Aria from bars 43–77 and a recording. If you do not have a recording, you can listen to the music here: <https://www.youtube.com/watch?v=42:47-44:12>.



1. Name the chord heard on the second beat of bar 50. [1]
2. Name the key and cadence at bar 57. [1]
3. Name the ornament used in the flute part from bars 65–67. [1]
4. Give the bar numbers where an ascending sequence is found. [1]
5. Analyse Mozart's use of melody in this passage, discussing how it is typical of the style. [10]
6. Explain how the music in this aria conveys the situation within the drama. [10]

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Glossary

Accented passing note	A non-harmony note that is sounded between two harmony notes. The passing note must be both preceded and followed by stepwise motion.
Appoggiatura	An accented non-harmony note that appears on a beat. It is usually a half note by a leap and resolves by half step (generally in the direction of the harmony note). (Note: this is not to be confused with anacciatura!)
Antecedent and consequent	A pair of musical statements that counterbalance each other. The antecedent statement appears to pose a question by ending on a half cadence, and the consequent provides an answer through a more resolute ending.
Auxiliary note	Auxiliary (or neighbour) notes are non-harmony notes that are used in the repetitions of a harmony note. They are one note above or below the harmony note, and whether they are 'upper' or 'lower' depends on whether they are higher or lower than the harmony note.
Cadential ^{6/4}	A defining harmonic progression that can be found in many pieces of tonal music. The cadential ^{6/4} takes the form $\text{IV} \rightarrow \text{V}^{(7)} \rightarrow \text{I}$.
Canonic imitation	Imitation is a textural technique that involves the same melody in another part, while the melody is still in the first part. If the imitation is canonic, it must be an exact (or near to exact) reproduction.
Cantabile	To play or sing in a smooth, beautiful style.
Con sordino	A timbral technique that instructs the performer to play or sing with a muffled sound.
Counter melody	A melody that is heard in counterpoint with another melody.
Cycle of fifths	A harmonic progression that is characterised by ascending by a 5 th interval, then descending by a 5 th , then, again, ascending by a 5 th .
Descending sequence	A motif that is restated more than once, where each statement is at a lower pitch, and running parallel to the harmony.
Diminished 7th	A chromatic chord constructed from a stack of minor thirds.
False recapitulation	A device used in sonata form structures to give the impression that the recapitulation has begun, but further listening reveals that it is only a development section.
False relation	A harmonic clash of two notes that chromatically move in opposite directions, heard simultaneously or one immediately after the other.
Fermata	A pause in the music that instructs the performer to hold a note for longer than the note value instructs, breaking free from the metre.
$\text{V}^{4/2} - \text{I}^6$	A common harmonic progression that adds colour to the dominant. The dominant chord is in 3 rd inversion, and therefore has a flattened 9 th (because the 7 th must resolve downwards).
V^{7b9}	A possible function of the diminished 7 th chord. It can act as an alternative dominant 7 th chord, but without the flattened 9 th . (For example, in D minor, the dominant 7 th chord is removed and a flattened 9 th is added, the chord becomes D ^{7b9} (F [♭] , C [♯] , E, G and B [♭] and is therefore a V^{7b9} .) This function is often used in the spelling of the chord and its resolution.

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1st Inversion	For a chord to be played in 1 st inversion, the lowest sounding note must be the third.
Fortepiano	A performance direction, instructing the performers to play immediately softly.
German augmented 6th	A chromatic chord that consists of the same notes as the perfect 5 th above the root. In the key of G minor, for example, the augmented 6 th chord is E \flat , G, and B \flat and C \sharp . As with the perfect 5 th , the augmented 6 th should resolve outwards (onto the dominant).
Harmonic rhythm	The rate of chordal change.
Interrupted cadence	A harmonic progression that meets the listener's expectation of a perfect cadence (using chords V and I), but not resolving onto the common tonic chord I, but to chord vi (if major) or VI (if minor).
Inverted pedal	A sustained note across a series of harmonic changes, with the treble register not the bass.
Italian augmented 6th	A chromatic chord that consists of these three notes of the sharpened 4 th , and the flattened 6 th (which is often the root of the major, for example, the Italian augmented 6 th chord is B \flat , D \sharp , and F \sharp). The two notes should resolve outwards (onto the dominant).
Melodic inversion	A developmental device whereby a theme or motif is turned upside down. For example, if the original melody has a descending major 2 nd , the inverted melody would have an ascending major 2 nd .
Parallel motion	Movement in the same direction in two or more parts, where the interval between the parts remains the same.
Passing ^{6/4}	A three-chord harmonic progression whereby the middle chord (the passing chord) is in 2 nd inversion. The bass part should move by step and precede and follow it should be two different inversions (e.g. I–V ^{6/4} –I ⁶).
Pedal note	A note that is sustained across a series of harmonic changes. It may be in the bass or treble register.
Pivot chord	A chord that is common to two separate keys and can therefore be used to pass from one key into another. The pivot chord is a common technique for modulation in tonal music.
Polyrhythm	The parallel use of two or more dissimilar rhythms that are measured from the same metre. The term is synonymous to 'cross-rhythm'.
Secondary dominant	A non-diatonic chord that functions as chord V in the key of the chord that follows it. In this example, chord II (A major) is followed by chord V (E major), which would be a V – I progression in D major. However, the key is still in G major, so chord II can be explained as a V of V.
Suspension	An on-beat, non-harmony note that is prepared as a harmony note from the previous chord then is still present at the moment of harmony change, finally being resolved by step on to a harmony note.
3rd inversion	For a chord to be played in 3 rd inversion, the lowest sounding note must be the 3 rd above the root.
Tessitura	The general range in which a vocal or instrumental part is written.
Tierce de Picardie	When the music concludes a section or piece with a major chord I (major) instead of chord i (minor).
Tutti	A performance direction, instructing the whole orchestra is playing.
Unaccented passing	A non-harmony note that is sounded between two different harmony notes. It must be both preceded and followed by step and it must not be a chord tone.

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Answers to Analysis Activities

The 'To Answer' questions require objective responses, whereas the 'To Discuss' questions require their own thoughts and interpretations.

No. 1 Duettino

To Answer

1. Perfect cadence.
2. Bars 54–55.
3. Bars 34–35.
4. Susanna.

To Discuss

The pupil may wish to consider:

1. That the Duettino begins rigidly in strophic form, but the continuation of the 2nd section suggests a sense of formal freedom.
2. Mozart's conventional treatments of tonality, harmony, and texture and specific instances of deviation.
3. How the treatment of themes reflects the subject of conversation between Figaro and Susanna, and the disappearance of Figaro's theme toward the end of the Duettino is relevant to his absence.
4. The extent to which they come to associate themes with particular characters, and the final judgements of Figaro and Susanna.

No. 3 Cavatina

To Answer

1. C# diminished 7th chord, functioning as a rootless V^{7/9} of vi, i.e. secondary dominant.
2. The first five notes of the ascending major scale.
3. Homophonic.
4. Cycle of fifths, enriched by V of V, i.e. secondary dominant (i.e. II–V–I of G minor, followed by C in 1st inversion or Vb).
5. C in 1st inversion or Vb.

To Discuss

The pupil may wish to consider:

1. That the music remains on the verge of D minor but the key is never completely established.
2. Instances highlighted in the text that neglect conventional aspects of the Minuet. In particular, the *presto* section as a complete deviation from the style.
3. That the theme re-emerges in various guises throughout the Cavatina; for example, in the *presto* section, but in a different metre and with added decoration.

No. 4 Aria

To Answer

1. In bar 15, using second dominants.
2. Italian augmented 6th chord (It⁶), to redirect the listener towards the tonic key.
3. E major.
4. Octaves.

To Discuss

The pupil may wish to consider:

1. There are sudden and extreme changes in dynamics, reflecting Bartolo's impulsive, unpredictable nature.
2. The aria can be clearly divided into exposition, development and recapitulation sections, which draw attention to the structural structure of the aria. However, perhaps the listener may be misled by the *capo* aria.
3. That are numerous instances whereby a modulation to the dominant is prepared and the perfect cadence neither fulfils nor decisively confirms this modulation.
4. The instances whereby Mozart thwarts the listener's structural, tonal, or other expectations, presenting Bartolo as impulsive and unpredictable.

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No. 5 Duettino

To Answer

1. Canonic imitation.
2. The dotted-quaver–semiquaver rhythm on dominant pitch is reminiscent of Figaro's between Susanna and Figaro, reminding the listener that it is because of Figaro that
3. Passing $6/4$.
4. 10.

To Discuss

The pupil may wish to consider:

1. Mozart's sense of musical forms in particular, and any other instance whereby this con
 2. Instances where Mozart's treatment of form either aligns with or defies the listener's
- Duetting

No. 6 Aria

To Answer

1. Interrupted.
2. A \flat major (the subdominant).
3. Homophonic.
4. B \flat , functioning as a dominant pedal.

To Discuss

The pupil may wish to consider:

1. The ways in which Mozart deviates from diatonic harmony and how the composer pr
2. The unprecedented levels of structural freedom and formal ambiguity of this aria (co
3. The melodic design of his themes and the general atmosphere surrounding the aria.

Overture [A Level only]

To Answer

1. False re
2. Through
3. Mozart does not incorporate any musical ideas from the rest of the opera into the o
4. 26.

To Discuss

The pupil may wish to consider:

1. The prominence of the tonic and dominant keys, and the effect that the absence of e
2. The importance of repetition and the lack of development of themes.
3. The irregular phrase structures in some sections, and regular phrase structures in o

No. 7 Terzetto [A Level only]

To Answer

1. Although the tonality is F major, a German augmented 6 $^{\text{th}}$ chord in G minor is followe
2. E \flat major. Interrupted.
3. Mozart uses both homophonic and polyphonic. The polyphony is achieved through s
4. Inverse

To Discuss

The pupil may wish to consider:

1. That, like the main theme from Figaro's cavatina, it is based on the first five notes of
2. The emergence of this theme brings contextual unity between the two numbers in the ar

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2. That throughout the second subject there is V of G minor secondary dominant, and although the modulation is unexpected, perhaps the modulation to G minor at the end sounds too alien to the listener.
3. That at these points in the drama, Susanna is manipulating the Count and Basilio, so in the same way that she appears to be leading the unexpected changes in tonality.

No. 9 Aria [A Level only]

To Answer

1. 27.
2. Cadential $6/4$.
3. Ascending sequence
4. Octave

To Discuss

The pupil may wish to consider:

1. That the aria begins in rondo form, but begins to deviate from our expectations of sonata form as the first subject does not return.
2. That the dotted-quaver–semiquaver rhythm has come to characterise Figaro, as it appears in the Duetto.
3. That Figaro is mocking Cherubino about the life that awaits him in the military, and the march-like features in this aria.
4. The differences in performance direction and the differences in the instruments used.

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Answers to Exam Questions

A number of features are given for the five and 10-mark questions. The teacher should not be provided along with the responses below. This mark scheme is based on the AQA sample mark scheme. You always refer to AQA mark schemes for specific criteria for this section of the exam.

A guide to the assessment criteria of a typical 5-mark question	
5 marks	A coherent, clear and articulated answer that shows significant depth of understanding.
3–4 marks	A well-structured answer that covers aspects of the content and provides some detail.
1–2 marks	A basic response with some inaccurate facts and lacking in musical knowledge.
0 marks	No answer given or the answer is invalid.

A guide to the assessment criteria of a typical 10-mark question	
9–10 marks	Answer is detailed, assured and clearly structured. There are regular references to the score and a wide range of information is given.
7–8 marks	Answer is well-articulated and demonstrates a clear structure. Knowledge is shown by using several examples from the score.
5–6 marks	An appropriate answer, which at times demonstrates clarity and sufficient detail. There are some errors or missing information.
3–4 marks	A limited response that lacks clarity. Repeated errors.
1–2 marks	A basic response showing little relevant content.
0 marks	No answer given or not worthy of credit.

No. 1: Duettino

1. D major
2. Ic-V-1 or cadential ^{6/4}
3. D
4. Pedal note
5. Tritone or diminished 5th
6. Suggestive of a...
 - Lyric first
 - Bar 30–34
 - Antecedent and consequent phrase 30–34
 - Descending sequence
 - *Legato*
 - Stepwise
 - Bar 36 – Susanna melody now derived from opening
 - Repeated notes
 - Two-note motifs to fill gap from Figaro
 - Imitation – Figaro imitates Susanna at bars 49–53

The answer below contains a range of information, features and facts that can be used to answer the question. The answer will be more than the scope for a 10-mark question, therefore specific features could be selected.

7.
 - First hear Susanna's voice – lyrical and *legato* stepwise melody – represents character
 - Previously heard Figaro – detached melody – represents character
 - Syllabic quality of the word-setting for Figaro, which reveals his business-like character
 - Oboe accompanies and adds to the texture
 - Rapid octave flourishes in Figaro's line at bar 15 is a typical feature of Mozart's style
 - Violin tripling the melody shows variety in rhythm
 - Upright bass provides a steady rhythmic accompaniment as it accompanies the dotted crotchet-quaver rhythm
 - Adds musical interest approaching the performance cadence at bar 36
 - From bar 36 – dialogue between two characters – challenges separate articulation
 - Susanna sings a two-note melody derived from Figaro's initial theme
 - Figaro interjects to fill in the gaps
 - Supports the drama on stage as Figaro takes no notice of Susanna's attempt to

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- Triplet pizzicato violin passage in bars 34–35 reflects Susanna's joy and cheerful word painting
- Bars 36–49 – dominant key becomes prevalent
- Inverted dominant pedal in the flutes in octaves – bars 40³–42³
- Use of secondary dominant (V of V) – V chord progression repeats between bar harmonic rhythm
- Bar 49 – return of Susanna's lyrical, *legato* melody sung by Figaro, however
- Conventional modulation to D major – establishing a family with a perfect cadence
- Alternates between string texture only and addition of woodwind semi-quaver
- Texture broadens towards the end
- From bar 55, the music uses the *legato* motif – Figaro now turns his attention
- Mozart's treatment of vocal texture reinforces the action on stage – as the lister
- Figaro now drawn to the theme that initially belonged to her
- Bar 56 the voice part has a homophonic texture for the first time in the aria
- Bars 56–59 consolidate new key with perfect cadence.
- In bar 59, a prolonged D chord begins – tonic pedal in horns, bassoons and celic
- Bar 61³ – becomes a D⁷ chord, which is sustained until bar 67
- Prepares the return of G major – tonic pedal of D becomes the dominant pedal
- Use of textural dialogue between the woodwind, voices and strings – bar 64⁴ an
- Centres on a short, lower auxiliary note figure

No. 3: Cavatina

1. D minor 7th chord in 3rd inversion
2. Bars 42–47 or bars 48–50
3. C#dim7
4. Bars 42–50 by the corni in F (horn in F)
5. Minor 6th
6. Suggested response
 - Bars 15–20 – repetition of perfect cadence – resolves onto 5th, 3rd with upward on to the root
 - Bar 27 – music moves towards the dominant – a typical modulation in the
 - New key not firmly established until bar 31
 - Bar 42 – to which is now treated as a dominant pedal, thus allowing the music to
 - Pivotal bars 44–45 – shift in tonality back to F major
 - D minor 7th chord in 3rd inversion functions as pivot chord
 - Followed by C dominant 7th in bars 46–47
 - Increase in harmonic rhythm from bar 48
 - C# diminished chord in bars 51–52 – destabilises tonality – first use of chromaticism suggested as a V7 secondary dominant
 - Resolves onto A major at bar 55
 - Mozart's harmonic style includes the use of chromaticism
 - Bars 51–55 displays Mozart's use of chromaticism to create excitement and ten
 - Mozart uses secondary dominants to build up the harmonic movement
 - Shows the ability of composers such as Mozart to control tonality as the plot de

The answer below contains a range of information, features and facts that can be used to will be more than the scope for a 10-mark question, therefore specific features could be

7.
 - Stately Minuet style – perhaps teasing or mimicking the Count
 - Pizzicato strings enhances stately nature of the opening
 - Structure of opening 16 bars – typical for a Minuet
 - Four equal phrases
 - Typical of Viennese Classical style
 - Rhythm of the melody dictates the rhythm of the accompaniment
 - Mozart repeats perfect cadence in bars 15–16 twice, extending the opening to
 - Mozart resolves onto different degrees of the scale in each cadence
 - 5th degree, 3rd degree, upward leap of a minor 6th, then finally onto the root
 - Move away from convention reflects Figaro's scheme to rebel
 - Bars 20–30 – greater freedom of texture
 - Each descending motif from Figaro is answered by an ascending motif – e.g. in t

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- Antiphonal texture
- Similarly every bar of repeated quavers in flutes and horns is answered by an in auxiliary notes in the violins
- Gives a sense that momentum is building as Figaro schemes against the Count
- Growth and excitement extended in to the return of Theme A
- Dynamics are *forte* with bold crotchet block chords in the orchestration accompaniment
- Stark contrast to the lighter *piano* accompaniment from the strings in the concert
- This decreases the dignified presentation of the music in the opening
- Freedom of expression here illustrates Figaro's pugnacity to rebel
- Another move away from the more stately nature as the more stately nature is neglected
- This is enhanced as strings of phrases moves away from the convention by orchestra
- The modulation to G builds momentum
- At bar 48 the strings and lower auxiliary note motif in the 1st violin
- Pedal point in cellos and double basses while the harmony changes
- Becomes a dominant pedal as the tonality shifts back to F major
- From bar 48 the harmonic rhythm increases with chord changes at every bar as Figaro
- The diminished 7th chord, which is sustained in bars 51–52, thwarts the listener's expectation
- Resolves onto a D minor chord
- Momentum continues to build with chord changes on each beat again from bar 53 at bar 55

No. 4: Aria

1. Unaccented passing note
2. Italian augmented 6th
3. Descending melodic sequence
4. E major
5. Major 3rd
6. Suggested response:
 - Begins in D major
 - Bars 15–16 secondary dominant
 - Monophonic texture (octave) for dramatic effect in bars 15–16. Mozart has
 - Bar 15 the use of a secondary dominant to modulate to the relative minor (B minor)
 - Diminished 7th chord – bar 17
 - At bar 18 shift to the dominant – typical
 - Dominant pedal note in horns bars 23–29
 - The accented chromatic approach decoration heard in bars 25–28 (violins, bass)
 - characteristic of Mozart's style, as is the dramatic pause and abrupt modulation
 - Holding back shift to dominant
 - From bar 30 – expectation of shift to dominant thwarted
 - The abrupt modulation to the supertonic after a *general pause* in bar 30 is another
 - the mature Mozart. Used to great effect in the 'Jupiter' symphony.
 - Cadence on to E major at bars 33–34
 - Modulation to supertonic – would expect dominant
 - Bar 37 – moving towards the dominant
 - Italian augmented 6th chord is an example of how Mozart uses this chord as a
 - Mozart realises that this chord has a similar quality to E⁷, but this chord substitutes
 - words 'il fatto è serio', (the matter is serious)

The answer below contains a range of information, features and facts that can be used to answer the question. The answer will be more than the scope for a 10-mark question, therefore specific features could be selected.

7.
 - Theme b – bars 15–16 – inventive treatment of harmony
 - Tonic by bar 17 to stabilise
 - Bar 15 the use of a secondary dominant to modulate to the relative minor (B minor)
 - Melody is more lyrical and stepwise – enhanced with non-harmony notes such as bar 16² and suspension in bar 19¹
 - Bar 17 – use of diminished 7th chord (G#dim7) resolving onto the dominant in its
 - Harmony begins to anticipate the expected shift to the dominant (A major)
 - Descending sequence in the strings and voice in bars 20–22
 - Use of G# in bar 22

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- Dominant pedal note in the trumpets between (bars 23–29)
- Culminates on a G#dim chord – functions as a V⁷ chord of A
- Bartolo only sings ‘A’
- Melody in this section contrasts to the triadic, fanfare-like opening.
- Development of Theme ‘a’ – bars 30–45 – expectations thwarted at the beginning
- Opening chord progression of V-Ic-V could function in A major, but there is a pedal point on E
- Bars 32–33 – the dominant of the dominant
- E major is reinforced as the new key – would expect a period where the key is established
- Unpredictable shift in tonality reflects the inquisitive nature of the character
- Slower harmonic rhythm in bars 37–45 – some syncopation
- Cadences are *piano* contrasting to the *forte*, detached, crotchet chords
- Bar 37 – 33 – sustained ‘E’ pedal note – could function as tonic or a dominant
- Bars 37–45 – increase harmonic rhythm – alternate between E major and A major
- Bar 45 – dominant chord – again modulation to the dominant suggested but not reached
- Bars 46–50 – still the dominant key not established, yet the music begins to suggest resolution
- Italian augmented 6th chord heard initially in bar 46 and continued through the end of the section
- Resolves onto A major – the dominant
- Redirects the listener towards the tonic

No. 5: Duetto

1. Polyrhythm
2. Perfect
3. Tremolo
4. Bars 17–19
5. Perfect cadence in E major or the dominant
6. Suggested response
 - Begins homophonic (feature of Classical style)
 - Typical classical *arpeggio* accompaniment played by 2nd violins
 - Overlapping themes create polyphonic texture
 - Voice part, strings quavers and the vocal triplet accompaniment
 - Homophonic bars 13–20 in A major
 - Oboes and bassoons join with Marcellino entry in bar 13
 - Violins join with Susanna entry at bar 14
 - Bassoon and woodwind splits and doubles both in octaves – imitative flutes in bar 15
 - Can be seen as vocal part far 13–21 (heard often in vocal duets of Mozart)
 - Polyphonic returns at 21
 - More homophonic from bar 29
 - Chordal bars 34–38
 - Stylistic: Mozart accomplished at varying texture seamlessly – characteristic

The answer below contains a range of information, features and facts that can be used to answer the question. The answer will be more than the scope for a 10-mark question, therefore specific features could be selected.

7.
 - Opens with a dominant chord (E major)
 - On beat 3 it becomes a V⁷d chord
 - Passing ^{6/4} progression in bar 2 resolves onto the tonic in root position in bar 3
 - Initially, the triplet rhythms in the 2nd violin suggests compound time
 - 1st violin enters with the theme in simple time with a dotted rhythm
 - Creates a polyrhythm effect – suggests on-stage conflict and the two different characters
 - Opening theme reminiscent of Figaro’s theme from No. 1 – Figaro is of course the dominant
 - Marcellina begins with another contrasting rhythm
 - Based on a repeated note followed by a descending scale to the tonic
 - 1st violin continues with initial theme, but doubles with the descending scale
 - Polyphonic maintained creating a polyphonic texture through Mozart’s treatment
 - From bar 19 – tonality shifts towards the dominant with a cadential ^{6/4} progression
 - Marcellina and Susanna’s phrases become shorter – as if they are cutting across each other
 - ‘B’ section bars 13–21 – triplet quavers continue to conflict with duple metre – characteristic
 - New key of E major – diatonic harmony with some accented passing notes (e.g. vocal part)

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- Use of canonic imitation in the vocal part – continues the polyphonic writing
- Imitation is doubled in the woodwind and upper strings – conflict extended into
- Bar 21 – initial polyrhythmic themes heard again though developed by increasing
- Alternating vocal interjections and more spaced and polite – counterpoint with
- Links to diatonic harmony
- Return to A major affirmation between bars 29–34
- Shorter interjections by the two singers in this section – increased aggravation
- The end of the conflict is reflected with the ending of the rhythm in bars 34–37
- Resembles Susanna's victory
- Bars 38–41 – Marcellina returns with the opening phrase and Mozart uses this phrase
- Use of D# diminished chord for the final beat of bar 41, the triplet-quaver accompaniment in the violins creating a new rhythm again.
- The conflict ends the drama on stage as Marcellina rekindles the conflict between her

Sample Answers

Below are two sample answers for the 10-mark question, which will appear in both the AS and A2 sample answer is graded and a brief evaluation is provided.

Discuss how Mozart uses the musical elements in this excerpt to heighten the underlying

Sample Answer 1:

Wolfgang Amadeus Mozart was born in Salzburg and was one of the best and most exciting composers. He was born in 1756 and died in 1791. He wrote lots of concertos, symphonies and operas. He used modulations, diatonic melodies and homophonic textures with a little polyphonic texture.

This number is a duet and the tempo is allegro. The key is A major and there is a full orchestra. Mozart sets the scene nicely. The piece starts with different rhythms, which could suggest conflict between the two voices. The violins use dotted crotchets and semiquavers. The melodic texture becomes more homophonic as the excerpt goes on and the two parts sing in dialogue. The first voice and strings play with the second voice. The music changes key to the dominant.

There are repeated motifs and the music becomes louder as the piece goes on. The rhythm changes at bar 21 and the violins play a scale in a scalar shape.

This answer discusses Mozart as the composer but uses irrelevant information that does not answer the question. There are accurate statements, and some accurate musical features but they are merely descriptive and lack reference to bar numbers or any musical detail to qualify each statement. A little reference to the drama with no real confidence.

Mark: 2/10

Sample Answer 2:

Mozart composed the opera Marriage of Figaro in 1786. It is an opera buffa, which is a comedy. It has a variety of characteristic features of Mozart's style such as tension and resolution, homophonic textures, polyphony, shorter melodies and variety in dynamics.

Conflict is shown immediately as the piece does not start with a tonic chord. In addition, the dotted rhythm of the 1st violin and vocal melody created a polyrhythm where three rhythms are heard. Mozart's use of overlapping themes in the vocal part and woodwind instruments creates a polyphonic texture. This continues until what I will call the conflicting nature returns at bar 21, but this time in a more stable key. From bar 13, the vocal texture shows canonic imitation so that the two voices are in a state of both conflict and an imitation. The writing in the vocal part is doubled by the woodwind and strings. At bar 29, the texture becomes more antiphonal. The dynamics become fiercer and the sense of sarcasm gives the piece a more dramatic feel. The conflict is resolved.

In terms of harmony, it is unsettled at times, which reflects the underlying drama. The first chord is in 3rd inversion and does not resolve until the 3rd bar. The tonality becomes unsettled from the suggested by the D# along with inverted dominant 7th chords in E, which is extended into the next bar. The pivot chords to modulate, and does so here but without the natural stability. The harmony is in A major and there are some accented passing notes such as in bar 15, which add chromaticism.

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creating an unsettled suspense. A sense of harmonic resolution of the apparent conflict is achieved as the harmony is diatonic again; however, the tonality shifts again with an unsettling 3rd inversion.

The nature of the thematic content in the opening dotted-quaver semiquaver motif is reminiscent of the conflict aligned to Figaro as it is characteristic of his theme from the opening Duetting. The motif starts on the dominant note and descends to the tonic. This is responded to by a similar melody in the bass, showing a mockery of equality between the countess and the servant. Mozart successfully creates a sense of conflict from bars 21–25. The motif is repeated; however, the interval between the perfect 4th then ascends each time to a perfect 5th (bar 22), minor 6th (bar 23), minor 7th (bar 24) and major 7th (bar 25). The short interjections of melody from bars 22–24 increase the tension and aggression.

In this Duetting, we clearly see the mastery of Mozart's handling of musical elements and his ability to link each musical element to a specific link between the music and on-stage drama. His use of melodic bursts and the conflicting polyphony enhances what is already a fairly complex undertone.



This answer goes slightly beyond the requirement for the 10-mark question and may be over the word limit. However, what is illustrated is the level of detail required to produce an effective response as referred to in the question. The level of knowledge in the response is excellent. The student understands the link between the music and the drama as well as showing confidence. The response is structured appropriately and contains frequent and relevant references. The response is a little presumptuous and shows a degree of imagination rather than imagination.

Mark: 9–10/10

No. 6: Aria

1. Minor 3rd
2. Bars 66–69
3. C major
4. Bars 72–76
5. Ascending staccato quavers in 3^{rds}
6. Suggested response:
 - Secondary dominant – bars 52–54 (5th of 4th)
 - Suspended chords – bars 57–58 (woodwind, upper strings and voice)
 - Inverted chord – bars 59–60
 - Bars 61–65 – prolonged V7 chord in E \flat
 - Bars 66–68 – woodwind and strings parallel thirds
 - Bar 66 – chromatic decoration is a series of rapid tonicisation. The wandering melody is word painting
 - Bars 65–68 – chromaticism, passing 6th/4th resolves onto tonic at bar 69
 - Tonic pedal note bars 72–76

The answer below contains a range of information, features and facts that can be used to answer the question. It will be more than the scope for a 10-mark question, therefore specific features could be selected.

7.
 - Unique sound of the clarinet used for the first time
 - Cellos and basses play the root on strong beats, violas sustained
 - Violins arpeggio – con sordino
 - Timbral function maintains lively tone of the aria
 - Use of *con sordino* could be said to portray the light-headedness of the lovesick Countess
 - 2nd violins continue the triadic quaver accompaniment while woodwind section provides harmonic support
 - Clarinet and bassoon chords – repetitive use of 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, 12th, 13th, 14th, 15th, 16th, 17th, 18th, 19th, 20th, 21st, 22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st, 32nd, 33rd, 34th, 35th, 36th, 37th, 38th, 39th, 40th, 41st, 42nd, 43rd, 44th, 45th, 46th, 47th, 48th, 49th, 50th, 51st, 52nd, 53rd, 54th, 55th, 56th, 57th, 58th, 59th, 60th, 61st, 62nd, 63rd, 64th, 65th, 66th, 67th, 68th, 69th, 70th, 71st, 72nd, 73rd, 74th, 75th, 76th, 77th, 78th, 79th, 80th, 81st, 82nd, 83rd, 84th, 85th, 86th, 87th, 88th, 89th, 90th, 91st, 92nd, 93rd, 94th, 95th, 96th, 97th, 98th, 99th, 100th
 - Cherubino – structured melody – A \flat –G \flat –F \flat –E \flat –D \flat –C \flat
 - 'A' – descending stepwise motion from dominant to tonic, upward leap, and further stepwise descent
 - Colour added to the melody by non-harmony notes – intensity to the emotion
 - A \flat – 1st – includes jump of a perfect octave
 - B \flat – 2nd – rhythm, centred on repeated dominant tone, 1st hearing ending on a half note
 - B1 – identical, though ends on the dominant tone
 - C – greatly contrasts – cadential purpose
 - Stepwise ascent on to G – climactic point
 - Repeat of motif resolves down onto the tonic
 - Interrupted cadence in bars 11–12, perfect cadence resolves tension of this uncertainty

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- Perfect cadence approached by a secondary dominant (V of V)
- Diatonic harmony establish E♭ major as the tonic
- Deviation from diatonicism – Episode 1 bars 15–37
- Chromaticism destabilises modulation, though resolves onto expected chords
- Use of word painting (bars 15–20)
- Mozart – commonly manipulates harmony to thwart expectations
- By use of secondary dominant chords (bar 27) and then a unconventional resolution descending chromatically on to E♭
- Cherubino's stepwise melodic line – 2nd and 3rd – suspensions, 29³ and 30³ – as
- Episode II – bars 51–65 – similar manipulation of harmony e.g. opens with secondary dominant resolving onto chord of suspension in the woodwind, upper strings and voice
- Continuous modulation through the use of secondary dominants
- Lifts texture from bars 65–69 – clarinets and bassoons in parallel 3^{rds}
- Bars 70–74 reassert the tonic
- 2nd violins, violas, bassoons and eventually clarinets move back and forth between
- *Adagio* coda reveals Mozart's sensitivity to the text and drama. Cherubino reflects *chi m'oda* – 'And if no one is near to hear me'. The interrupted cadence, pause underlying sorrow of the text
- Moment of sorrow abruptly contrasted with an emphatic tutti cadence '*parlo d'amore*
- Harmonic manipulation even in the last four bars with a tentative perfect cadence

Overture

1. Bar 160 in the oboe part
2. Lower auxiliary note
3. Diminished
4. Major 3rd
5. Suggested response
 - Bar 139 – beginning of recap as beginning
 - Bar 139 – strings and bassoon homophonic texture moves until bar 145
 - From bar 145 – briefly antiphonal between oboe, horn and flute, clarinet
 - Tutti at 150 and homophonic texture
 - Similar texture to the beginning at bar 156 with countermelody in flute and oboe
 - Tutti ends 157–177
 - Bar 178 reduced, briefly antiphonal strings at bars 176–177
 - Homophonic nature typical of Classical era, use of strings and upper woodwind

The answer below contains a range of information, features and facts that can be used to answer the question. The answer will be more than the scope for a 10-mark question, therefore specific features could be selected.

6.
 - Noticeable emphasis on tonic and dominant keys
 - The noticeable absence of a development section affects modulations and is an unusual feature of traditional sonata form
 - Begins with Exposition and 1st Subject theme in octaves
 - D major affirmed as the tonic – D tonic pedal in the lower strings bars 12–16
 - Irregular phrase structures are an unusual feature of Classical sonata form, though common in Mozart's music
 - Use of countermelody
 - Use of a second 1st Subject – descending scale in bars 37–36 is an uncharacteristic feature of sonata form logical progression in this overture
 - Transition begins to modulate towards the key of A major as expected in a conventional sonata form
 - However, this is destabilised by the use of secondary dominant chords in bars 50–54, leading to an interpretation of sonata form rather than rigid obedience.
 - 2nd subject theme introduced at bars 66–67 with a perfect cadence in A major in the key of A major
 - Use of a second subject through sequence (bars 59–64) and imitation (flutes 65–66)
 - Use of a second subject in the dominant as expected though use of secondary dominants destabilise the tonality
 - Use of a second 2nd Subject theme – as before an uncharacteristic feature as traditional sonata form has a single first subject and a single second subject
 - Use of a codetta – recaps thematic material. Codetta often used in traditional sonata form development sections

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- No development as expected in sonata form so Mozart uses the end of the exposition to develop the tonic – particularly in bar 133 with the use of G \sharp and bar 135 with an A dominant
- Recapitulation begins identically to the exposition – though there are some structural changes, the upper woodwind countermelody is changed so that the suspensions now occur in the strings
- Instead of alternating between tonic and dominant, Mozart repeats a fragment of the first subject in bar 158 as a descending sequence through secondary dominant chords
- Premature end to the 1st Subject.
- Transition begins in the tonic key – expected in a recapitulation section in the V
- 2nd Subject recap in the tonic key is identical to the exposition
- Use of a coda that contains thematic material – tonic reinforced through perfect cadence

No. 7: Terzetto

1. F \sharp diminished 7th chord
2. Interruption of the first subject
3. *Tierce de Picardie*
4. Sequence
5. Suggested response
 - 1st Subject theme based on two ascending stepwise semiquavers rising by step
 - Repeated in sequence – twice in bars 7–11
 - Bars 12–15 cadential phrase – in step, scalar semiquavers in 1st violins, then in oboe
 - Transition melody to Basilio – descending stepwise
 - Chromaticism in viola and cello
 - Bar 28 – Susanna melody stepwise
 - From bars 28–36 interweaving melodies
 - Susanna ends excerpt singing triadic melody in F minor

The answer below contains a range of information, features and facts that can be used to answer the question. It will be more than the scope for a 10-mark question, therefore specific features could be selected.

6.
 - Explosive opening first three bars – V–I repeated in the first half of the Count
 - 1st Subject theme – two ascending semiquavers, rising in step on to a half note
 - Repeated twice in sequence
 - Theme in the strings – its four-beat phrase is repeated twice as an ascending sequence
 - Bars 12–15 – cadential passage reinforcing B \flat major as the tonic
 - Susanna's entrance enhanced by entrance of the woodwind and strings
 - Half note completely diatonic
 - Bold, busy, use of sequence – reflects the anger of the Count
 - Transition – melody passes from the Count to Basilio – coincides with the destination of the strings
 - Bar 16³ F \sharp -dim 7th (rootless secondary dominant) resolves onto vi (G minor)
 - Bars 18–19 – secondary dominant repeated; however, it resolves onto E \flat major
 - Further secondary dominants in following progressions – Ddim7 resolving onto G minor (bars 20³ – 23²)
 - Rigid homophonic texture, all instruments in rhythmic unison with Basilio's count
 - Playfulness in the orchestration accompanies Basilio's mischievous character
 - Susanna vocal entrance in bar 23⁴
 - Greater freedom of texture, unexpected move to the dominant minor – uncommon
 - F minor firmly established
 - Bars 28–36 – three characters sing interweaving melody simultaneously for the first time
 - Vocal *tessitura* – top A \flat sung by Susanna in bar 28 reflects her despair – 'Che ruggine' (Rust)
 - Contrapuntal texture – entwined by the affection for her?
 - Susanna sings a triadic melody in bars 38–43¹ – link to Codetta bars 57–69
 - Increased texture in the orchestra reflects her conviction – seen again in the dramatic entrance
 - Explosive entrance by interrupted cadence in bars 39³ – 40¹ – prolongs suspense
 - Minor key suggests an awkwardness or a playfulness in Susanna's character
 - Interruption of the 2nd Subject Susanna indeed tries to attract their attention by half-fainting
 - Both men again sing as a form of duel
 - *Legato* 2nd Subject – unified in their attempts to woo Susanna
 - Use of German augmented 6th chord – another link to G minor
 - Codetta – another unexpected modulation – both linked to when Susanna sings her character

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- False recapitulation is a reflection of the on-stage conflict e.g. 1st Subject appears
- Susanna, Basilio, Count sing in polyphony from bars 155 – link to end of transition

No. 9: Aria

1. Secondary dominant / Chord II / V of V
2. Perfect cadence in E minor
3. Acciaccatura or grace note
4. Bars 69–70
5. Suggested response:
 - Begins with descending semiquavers leaping back up to the tonic by strings and
 - Military, fanfare-like
 - Figaro melody oscillates back and forth from tonic to dominant pitches
 - Figaro's melodic interjections fills gaps in between orchestral two-beat motifs
 - Figaro's triadic through until 57
 - Triadic semiquavers in strings from 58–60 – also in ascending sequence
 - Bars 58–60 – stepwise, ascending melody from vocal part
 - Bars 61 – passage of new thematic material
 - From bar 61 – Figaro triadic, woodwind ascending and descending in step

The answer below contains a range of information, features and facts that can be used to answer the question. The answer will be more than the scope for a 10-mark question, therefore specific features could be selected.

6.
 - Cherubino is being sent to the military
 - Figaro mocks him
 - Tempo *allegro vivace* – lively and playful
 - Military-like theme – triadic shape – doubled in 1st violins in octaves and decorated
 - 'Figaro motif' – dotted quaver, semiquaver rhythm
 - Bar 5–7 – fanfare-like figure is emphasised by the octave orchestra – recurring
 - Bar 9 – playful interjection of the oboes in thirds – quick military piccolo flourish
 - Playful orchestration reflects Mozart's contribution to the development of the
 - Some tension built through secondary dominant progressions – apparent shift to
 - Tension built through expressive dynamics
 - Bar 31 – dramatic shift to the dominant
 - New melodic material 43–57
 - Bar 43 – explosion of descending semiquavers leaping back to the tonic –
 - Use of trumpets and horns enhances the military, fanfare-like style of the aria
 - Dynamic and timbral contrast in preceding perfect cadences heard only in the
 - Figaro's melody oscillates between tonic and dominant – reinforces perfect cadence
 - Bars 43–44 repeated, followed by repeated block chords playing 'Figaro's rhythm' (Bars 47²–54³ – mostly triadic interjections by Figaro – continues the military theme)
 - Use of secondary dominants adds harmonic interest e.g. bar 50 – Chord II (V of V)
 - Use of 1st inversion V of II, then in ascending sequence becoming V of iii resolving
 - Prepares the unexpected shift to E minor
 - Triumphant end to this section illustrating the 'honour' that awaits Cherubino
 - Bars 58–60 – Figaro melody stepwise and in contrary motion to the descending
 - Section 'D' – fanfare-like nature of Figaro's aria maintained – triadic melody and
 - Bar 65–67 fanfare like flute, oboe, bassoon and horn accompany the words *alla di cannoni* (To the music of trumpets, of shells and cannons)
 - Woodwind and horn create timbral contrast to the previous section
 - Bars 89–91 – triumphant accompaniment to the words 'Cherubino alla vittoria' (Cherubino to the victory) – rhythms and ascending crotchets of flute and oboe in 3rds, horn in 5ths, trumpets in 3rds, these instruments in 3rds
 - The libretto reveals Mozart's creative approach to each aria, which reveals the

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Revision Summary (A3)

Number	Form	Melody	Harmony	Tonality	Texture	Timbre	Metre, Tempo and Rhythm	Dynamics Articulation
No. 1 Duetto (Figaro and Susanna)	<ul style="list-style-type: none"> Elements of strophic Drama dictates form 	<ul style="list-style-type: none"> Contrasting melodies for Figaro and Susanna Figaro's melody disappears 	<ul style="list-style-type: none"> Secondary dominants Pedal notes Appoggiaturas and auxiliary notes 	<ul style="list-style-type: none"> G major Modulation to the dominant 	<ul style="list-style-type: none"> Counter-melody in bassoons and lower strings 	<ul style="list-style-type: none"> Timbral variety Themes return in different instruments 	<ul style="list-style-type: none"> Common time <i>Allegro</i> Use of triplets, which creates polyrhythms 	<ul style="list-style-type: none"> Some sudden changes in dynamics Crescendo Accentuation
No. 3 Cavatina (Figaro)	<ul style="list-style-type: none"> Minuet Elements of theme and variation Drama dictates form 	<ul style="list-style-type: none"> Based on first five notes of major scale Use of sequences stepwise 	<ul style="list-style-type: none"> Diminished 7ths Cycle of fifths Suspensions Secondary dominants 	<ul style="list-style-type: none"> F major Modulation to dominant On verge of rel. Pivot chord 	<ul style="list-style-type: none"> Homophonic Instances of freer texture 	<ul style="list-style-type: none"> Interaction between voice and instruments Pizzicato 	<ul style="list-style-type: none"> $3_4-2_4-3_4-2_4$ <i>Allegretto-Presto</i> <i>Tempo I-Presto</i> 	<ul style="list-style-type: none"> Quick alternation between <i>f</i> and <i>piano</i> Staccato and <i>legato</i> contrast
No. 4 Aria (Bartolo)	<ul style="list-style-type: none"> Elements of sonata form Elements of da capo aria 	<ul style="list-style-type: none"> Triadic, fanfare-like, boisterous Use of sequences 	<ul style="list-style-type: none"> Italian augmented 6th chord Secondary dominants 	<ul style="list-style-type: none"> D major Modulation to supertonic 	<ul style="list-style-type: none"> Homophonic octaves 	<ul style="list-style-type: none"> First use of timbre change <i>Allegro con spirito</i> Tutti 	<ul style="list-style-type: none"> Common time <i>Allegro con spirito</i> 	<ul style="list-style-type: none"> Abrupt change in dynamics Contrast between <i>f</i> and <i>legato</i>
No. 5 Duetto (Susanna and Marcellina)	<ul style="list-style-type: none"> Strophe + antistrophe 	<ul style="list-style-type: none"> Violins motif reminiscent of Figaro's melody Stepwise 	<ul style="list-style-type: none"> Cadential $6/4$ and passing $6/4$ Accented passing notes 	<ul style="list-style-type: none"> A major Modulation to dominant 	<ul style="list-style-type: none"> Homophonic Canonic imitation Most polyphony so far 	<ul style="list-style-type: none"> Tremolo triplets 	<ul style="list-style-type: none"> Common time <i>Allegro</i> Persistent triplets Polyrhythms 	<ul style="list-style-type: none"> Mostly <i>piano</i> Short, accented <i>forte</i> explosion
No. 6 Aria (Cherubino)	<ul style="list-style-type: none"> Ambiguous Driven by the drama 	<ul style="list-style-type: none"> Short motifs Stepwise 	<ul style="list-style-type: none"> Interrupted cadence Secondary Dominants Prolonged resolutions Non-harmony notes 	<ul style="list-style-type: none"> E major Modulation to dominant 	<ul style="list-style-type: none"> Homophonic 	<ul style="list-style-type: none"> First use of clarinets Con sord. Light and airy 	<ul style="list-style-type: none"> Cut-common time <i>Allegro vivace</i> Short <i>adagio</i> passage at end 	<ul style="list-style-type: none"> Sudden change in dynamics Contrast between <i>f</i>, <i>forte</i>, and instances of <i>mezzo-forte</i>
A LEVEL ONLY								
Overture	<ul style="list-style-type: none"> Sonata form without development Irregular phrasing 	<ul style="list-style-type: none"> A lot of different themes Whirling quavers Use of repetition instead of development 	<ul style="list-style-type: none"> False relations Secondary dominants Some chromatic runs 	<ul style="list-style-type: none"> D major Modulation to dominant 	<ul style="list-style-type: none"> Homophonic Octaves Counter-melody In upper woodwind 	<ul style="list-style-type: none"> Timbral variety Tutti Tremolo 	<ul style="list-style-type: none"> Common time <i>Presto</i> 	<ul style="list-style-type: none"> Sudden change in dynamics
No. 7 Terzetto (the Count, Basilio, Susanna)	<ul style="list-style-type: none"> Sonata form Use of false recapitulation Unexpected brief recitative 	<ul style="list-style-type: none"> Individual themes for characters Inversion 	<ul style="list-style-type: none"> <i>Tierce de Picardie</i> German augmented 6th leading to secondary dominant Interrupted cadence 	<ul style="list-style-type: none"> B major Modulation to dominant and subdominant Passes through dominant minor and relative 	<ul style="list-style-type: none"> Some homophony Polyphonic Imitation Octaves 	<ul style="list-style-type: none"> Timbral variety between sections 	<ul style="list-style-type: none"> Common time <i>Allegro assai</i> 	<ul style="list-style-type: none"> Contrasts between <i>f</i> and <i>legato</i> Crescendo Extreme change in dynamics
No. 9 Aria (Figaro)	<ul style="list-style-type: none"> Elements of rondo 	<ul style="list-style-type: none"> Triadic Fanfare-like Use of Figaro's dotted rhythm 	<ul style="list-style-type: none"> Secondary dominants Relies most heavily on tonic-dominant 	<ul style="list-style-type: none"> Modulation to dominant Passes through E minor 	<ul style="list-style-type: none"> Homophonic Octaves 	<ul style="list-style-type: none"> <i>Tenuto</i> Use of trumpets to evoke military Timbral variety between sections 	<ul style="list-style-type: none"> Common time <i>Allegro vivace</i> Triplet quavers create polyrhythms 	<ul style="list-style-type: none"> Sudden change in dynamics

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