2016 specification
first exams in 2018 (2017 for AS)

Student Guide to Strand B: Operas of Mozart

For AS and A Level AQA Music

Update v1.1, July 2019

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Contents

Teacher's Introduction

This resource is intended to support students with AQA AS and A Level Music, Component 1: Appraising Music. It provides information and activities to prepare students for the first section of the exam, Section A: Listening. This section is worth 49 out of 96 marks at AS Level, and 56 out of 120 marks at A Level.

This study pack focuses on Area of Study 1, Strand B: The Operas of Mozart. It is intended complement students' study of the set works from *Le nozze di Figaro,* Act 1. It provides a broad survey of the musical features used in Mozart's operas, as well as activities to help students prepare for Section A of the Appraising music examination.

Following an initial contextual introduction, each chapter of this study pack focuses on one of the musical elements listed in the AQA specification: structure, melody, harmony, tonality, sonority, texture, metre, tempo and rhythm and dynamics and articulation. Each chapter contains both information and activities that will help students prepare for the examination. After the chapters about musical elements, there are revision tables, practice exam questions, and a glossary to help students revise what they have learnt.

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

Although Mozart was a prolific composer of operas, this study pack, following the suggested wider-listening examples given by AQA, focuses on five key works: *Le nozze di Figaro* (passages not included in the set works), *Die Entführung aus dem Serail, Don Giovanni, Die Zauberflöte* and *Così fan tutte*.

Accessible scores and recordings of these operas are shown in the table overleaf. You will need a Spotify account to access the recordings. You can set this up here: **https://www.spotify.com//**

In accordance with the format of the exam, most of the activities in this study pack are based around listening skills. Where timings on the recordings are given in activities or informative passages, these refer to the recordings listed in this table. However, teachers and students may sometimes find it helpful to listen with the scores, free, printable editions of which are listed overleaf.

> For your convenience, links to the websites required for activities have been provided on ZigZag Education's website at **ZZed.uk/8564**. Students might find this helpful for accessing the websites rather than typing in the web address each time. As customers report any broken links, we will update this page. If you find that any of the links are not working, please inform us by email to **music@zigzageducation.co.uk**.

Update v1.1, July 2019
Spotify link corrected on p. 22 (Question 2)

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Scores and recordings

Title	Free, downloadable scores
Le nozze di Figaro (excerpts not included in the set works)	**Full score:** http://imslp.org/wiki/Le_nozze_di_Figaro,_K.492_(Mo ,_Wolfgang_Amadeus) **Vocal score:** http://ks.petruccimusiclibrary.org/files/imglnks/usimg/ f/IMSLP20896-PMLP03845-Mozart-K492vsF.pdf
Die Entführung aus dem Serail	**Full score:** http://hz.imslp.info/files/imglnks/usimg/6/69/IMSLP0 0-Mozart,_Wolfgang_Amadeus_-_Die_Entfuhrung_aus_dem_Serail.pdf **Vocal score:** http://imslp.org/wiki/Die_Entf%C3%BChrung_aus_der erail,_K.384_(Mozart,_Wolfgang_Amadeus)
Don Giovanni	**Full score:** http://ks.imslp.net/files/imglnks/usimg/f/fb/IMSLP363 -PMLP36804-WAMozart_Don_Giovanni,_K.527_MWS5B9N18.pdf **Vocal score:** http://ks.imslp.info/files/imglnks/usimg/d/d5/IMSLP2 60-PMLP36804-dongiovanniopera00moza.pdf
Die Zauberflöte	**Full score:** http://hz.imslp.info/files/imglnks/usimg/5/5b/IMSLP4 68-PMLP20137-Mozart_-_Il_Flauto_Magico_(Partitura) _Edizione_Dover.pdf **Vocal score:** http://hz.imslp.info/files/imglnks/usimg/8/8f/IMSLP91 -PMLP20137-The_Magic_Flute_Vocal_Score.pdf
Così fan tutte	**Full score:** http://imslp.org/wiki/Cos%C3%AC_fan_tutte,_K.588_(art,_Wolfgang_Amadeus) **Vocal score:** http://petrucci.mus.auth.gr/imglnks/usimg/b/be/IMSL 3595-PMLP39835-b30014773_text.pdf

Contextual Overview

Wolfgang Amadeus Mozart

Wolfgang Amadeus Mozart (1756–1791) was a prolific composer of both operas and instrumental works, such as symphonies, concertos, sonatas and string quartets. He was born in Salzburg, Austria. His father, Leopold Mozart, was a musician and taught his son from an early age. W A Mozart became a child prodigy. He composed his first pieces at around four or five years of age and went on tour with his sister throughout Europe.

Between 1773 and 1777, Mozart was employed at court in Salzburg. His first opera, **Die Schuldigkeit des ersten Gebots**, premiered at the Archbishop's palace in 1767. However, in 1777, Mozart travelled to various European cities, including Paris, in search of employment.

In 1781, Mozart moved to Vienna. The following year, he married his wife, Constanze, with whom he had six children. While in Vienna, Mozart gained a part-time position and commissions from the Emperor Joseph II. Alongside this, he pursued freelance work as a teacher, composer and performer.

At first, Mozart was very successful in Vienna. However, a war between Turkey a Mozart's aristocratic audiences with less money to spend on music. This meant financially.

In the autumn of 1891, Mozart became ill. He died in December of the same yea

Mozart's operas

During his life, Mozart wrote 22 operas. Not all of Mozart's operas are equally fa examination, we are going to encourage you to study five of the most famous on some passages from *Le nozze di Figaro* (The Marriage of Figaro), Act 1. In this stu some other excerpts from *Le nozze di Figaro*, as well as passages from *Die Entfü Giovanni*, *Così fan tutte* and *Die Zauberflöte* (The Magic Flute).

Overleaf, there is some background information and a brief synopsis of each ope recording used in this study guide. However, it will deepen your understanding o working through the activities in this booklet, you watch a staged performance, e YouTube or a DVD.

Timeline of Mozart's operas

Die Entführung aus dem Serail

Premiere: 16 July 1782 at the Burgtheater, Vienna

Historical background: Sponsored by the Nationalsingspiel, a company formed by Empe
Joseph II to perform music-dramas in German.

Synopsis: Belmonte is a Spanish nobleman. His fiancée, Konstanza, and their servants, P
abducted by a Turkish military officer, Osmin. Belmonte rescues Konstanza, Pedrillo and

Recording: https://open.spotify.com/album/6AwHGcg9EprSIDV2Qu1fro

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Le nozze di Figaro

Premiere: 1 May 1786 at the Burgtheater in Vienna

Historical background: The libretto was written by Lorenzo da Ponte and is based on a p
writer Beaumarchais.

Synopsis: Figaro and Susanna, who are both servants to the Count and Countess, are en
married. The Count is flirting with Susanna. By swapping clothes, the Countess and Susa
flirting with his own wife, who then forgives him for his misdeeds.

Recording: https://open.spotify.com/album/1XqVeu53vGcbrtECmnKK0l

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Don Giovanni

Premiere: 29 October 1787 at the National Theatre in Prague

Historical background: The opera was commissioned due to Mozart's visit to Prague in F
The libretto was written by Lorenzo da Ponte. It is based on the Spanish Don Juan myth.

Synopsis: Don Giovanni seduces each of the women in the opera in turn. He also murders
Commendetore. At the end of the opera, the Commendetore returns from the grave and D

Recording: https://open.spotify.com/album/1BvxsodDpvjvncnuCUvkct

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Così fan tutte

Premiere: 26 January 1790 at the Burgtheater in Vienna

Historical background: The libretto was written by Lorenzo da Ponte and was inspired b
century poem: *Orlando furioso*.

Synopsis: Two officers, Ferrando and Guglielmo, are engaged to two sisters, Dorabella a
faithful their fiancées are, the officers disguise themselves as Albanians and seduce each
Fiordiligi do flirt with the 'Albanians', but their husbands ultimately forgive them.

Recording: https://open.spotify.com/album/16Qt8Tfm5Xs6Cv7e3z4WvQ

Die Zauberflöte

Premiere: 30 September 1791 at the Freihaus-Theater auf der Wieden

Historical background: The opera resulted from Mozart's involvement with the theatre
company at the Freihaus-Theater auf der Wieden

Synopsis: Tamino's beloved, Pamina, is captured by the High Priest Sarastro. Papageno
Tamino undergoes a series of trials to rescue Pamina. In the process, Papageno, who ac

Recording: https://open.spotify.com/album/5bl4ZfC6N6hHg7NnjZx9WF

Structure

Like all Classical operas, Mozart's operas start with an opening instrumental pass
Following the overture, the text of the opera, which is called the **libretto**, is set t
and instrumentalists. Sections for vocalists and full orchestral accompaniment, s
often referred to as operatic **numbers**. They are often used to reflect moments o
text. The overture, arias, ensembles and choruses are usually all self-contained s
Today they are sometimes separated from the rest of the opera and performed i

Key Terms

Libretto   the text of an opera
Numbers   sections of an opera, such as arias, duets and choruses, written for
                accompaniment
Recitative   a passage of declamatory (speech-like) singing with minimal orche

Between operatic numbers, there are passages of dialogue and action. In some o
others, they are set to **recitative**. Recitatives are sung passages where there is n
accompaniment and the singing is rapid, detached and declamatory (speech-like)

Opera buffa, opera seria and Singspiel

Mozart was influenced by a number of pre-existing genres of music-drama when
influences on Mozart's operas are:

- Opera seria – 'serious' opera, which usually featured noble or mythic charac
  had a serious plot, and the libretto (text) was sung in Italian. It usually had a
  contained recitatives, choruses and arias with few ensembles.
- Opera buffa – comic opera, which featured characters in comic situations. I
  structure. It was sung in Italian and included ensembles, as well as numerou
- Singspiel – a traditional German entertainment dating as far back as the me
  comic elements and involved spoken dialogue and songs. Many of the song
  verse (strophic form). The text was in German and the plots were often con
  popularity in the Classical era, in part due to the patronage of Emperor Jose

Key Terms

Opera seria   opera with a serious plot and noble or mythic characters. It was su
Opera buffa   opera with comic characters. It was sung in Italian and had recitat
Singspiel   a traditional form of music drama in German. It had spoken dialo

One of the most obvious ways in which these genres influenced Mozart's operas
the libretto (text). Another was the choice of either spoken dialogue or recitativ
passages. Three of the operas we are going to study in detail are in Italian with r
Giovanni, and *Così fan tutte.* This use of the Italian language reflects the populai
opera buffa throughout Europe in the late eighteenth century. However, two of
have texts in German and spoken dialogue with few recitatives: *Die Entführung d
Zauberflöte.* This reflects the influence of the German Singspiel.

However, Mozart combines elements of Singspiel, opera buffa and opera seria w
makes it difficult to categorise them in terms of these genres. For example, *Le n*
characters, the high-born Count and Countess, and buffa characters, such as Che
every woman in sight. Similarly, *Così fan tutte* is essentially an opera buffa, with
and frequent ensembles. However, it contains some arias in the seria style, such

A good example of how the conventions of different operatic genres interact wit
Pamina's aria 'Ach, ich Fühls, es ist verschwunden' from *Die Zauberflöte.* During
the High Priest Sarastro, is being rescued by her lover Tamino, who is accompani
bird-catcher, Papageno. The influence of Singspiel is clearly seen by the fact that
dialogue and the text is in German. However, the mood of the aria is very sad: P
her phrases contain plaintive, accented dissonances, and rests that sound like sig
influence of opera seria. However, within the context of the drama overall, Pam
The audience have been told in previous passages both that Tamino still loves Pa
attempts will succeed. Moreover, the aria is preceded by a humorous passage w
chatters and sings while Tamino is trying to sneak silently around the palace. Mc
gets drunk on palace wine. By placing Pamina's seria aria in this light-hearted co
make her heartbreak look out of place and ridiculous. This creates a type of hum
of the comic opera buffa genre.

Activity 1

1. Which language are opera buffas and opera serias sung in?

   ....

2. Which language are Singspiels sung in?

   ....

3. Which operatic genre has spoken dialogue rather than recitative?

   ....

4. Why is it difficult to classify Mozart's operas according to genre?

   ....

Aria types
Many arias in Classical opera can be divided into types according to features such
melody, metre, tempo and tonality. Some of the main aria types include:
- Buffo aria – These were common in opera buffas and are usually sung by comi
  usually in $^4_4$ time and are often **through-composed** with different music for ea
  sections. The text is often delivered rapidly, and **syllabically**, with one note of
- Rondò aria (not to be confused with rondo form) – These were usually sung
  to express deep and conflicting emotions. There are usually only one or two
  near the end of the opera. They are usually in two-tempo structure (see be
  prominent solos from one or two wind instruments.
- Heroic aria – These were usually sung by upper-class characters to express r
  usually in moderately fast tempo, $^2_4$ or $^4_4$ time, and often in the keys of C or D

Key Terms

Syllabic setting	where each syllable of text is set to only one note
Through-composed	where there is different music for each verse of a song o

Activity 2

Listen to the aria 'Non più andrai, farfallone amoroso' from *Le nozze di Figaro*, A⬚
here: **https://open.spotify.com/track/2f0TxTVpRA4ESTyBKrCFD8** (disc 1, track ⬚

Which type does this aria belong to? Explain your answer.

....

....

....

Structure of the operatic numbers

In a manner typical of many operas, Mozart's musical structures are designed to ⬚
of his libretto. However, there are certain musical forms and structures which h⬚

Sonata form

Sonata form was in widespread use throughout the Classical era, and it does feat⬚
operas. **Sonata form** is a structure in three sections: exposition, development ar⬚
exposition, two contrasting themes, the first and second subject, are presented i⬚
the tonic and dominant). These themes are explored in related keys in the devel⬚
the exposition is re-stated, with the second subject transposed to the tonic key. ⬚

You will have studied sonata form already in relation to some of the opening nur⬚
as 'La Vendetta'. Other examples include 'Ah taci, ingiusto core!' and 'Non ti fid⬚
Act 1. However, it is worth noting that in both these examples, as in many oper⬚
modified to fit the text and dramatic action.

Key Terms

Sonata form	a form with two contrasting themes and three main section⬚ recapitulation
Two-tempo form	a variant of binary form used in some arias. Section A is o⬚ B in a fast tempo.
Binary form	a form in two sections: AB. The material in Section B is rela⬚

Activity 3

Listen to 'Non ti fidar, o misera' from *Don Giovanni*
(**https://open.spotify.com/track/51tqxYghiHXUEsVOKBob29?si=-XfVuCOrSL**⬚
and follow the unfolding of the sonata form. Notice that although the key sch⬚
retained, it is only the tonic key, and not the first and second subjects, that re⬚
- The first subject in the tonic key is from 0:00–1:10.
- The second subject, starting with the line 'Ah, non credete al perfido' mc⬚
  from 1:11.
- The development starts with the line 'Io di qua non vado via' and begins ⬚
- The recapitulation, which is in the tonic, but does not repeat the melodi⬚
  starts at 2:58.

Two-tempo form

Some of Mozart's arias are in **two-tempo form**. This means that they have two s
usually in the order slow–fast. It is a variant of **binary form**, which consists of tw
often more contrast between the two sections in **two-tempo form** than in the bi

Two-tempo form was common in operas from the Classical era and was a feature
seria. You have already studied an example of a two-tempo aria: 'Se vuol ballare
Another example is 'Dove sono e bei momenti' from *Le nozze di Figaro,* Act 3.

Ternary form

Ternary from consists of three sections: ABA. The outer sections contain similar
the tonic key. The central B section has a contrasting theme and is usually in a d
dominant or relative major/minor.

Ternary from was much less popular in the Classical era than in the Baroque era.
ternary form occasionally in his operas. An example is the overture to *Die Entfü*
wish to listen to this as a class or in your own time, noting where there is a dram
for the central B section (1:33–2:58 on the recording).

Key Terms

Ternary form	a structure ABA with similar outer sections and a contrastin
Through-composed	a structure used in songs and arias where different music is
Strophic	a form used in songs and arias where the same music is use
Dal segno	from the sign 𝄋. It is usually used in pairs. The music between t

Through-composed and strophic forms

Many of Mozart's operatic numbers are **through-composed**. This means that the
different music with little or no direct repetition of musical material. However, s
of music is set to the same music, was used commonly in traditional Singspiel mu
seen in some numbers in *Die Zauberflöte*, including 'In diesen heil'gen Hallen'.

Use of the Dal segno sign

Mozart sometimes uses the **dal segno** sign 𝄋 in his strophic numbers to signal v
be repeated in each strophe.

Dal segno signs are often used in pairs like brackets – the passage of music betwe
anything that is outside them is not. It is used in some numbers, including 'In die
repeating the instrumental introduction with each verse.

Activity 4

In this activity, you are going to listen to two excerpts of music and identify the structure of each.

Excerpt 1
The first excerpt is 'Der Vogelfänger bin ich ja' from *Die Zauberflöte*, Act 1. A rec
https://open.spotify.com/track/4XQsVX90aACZvZDQozfyX6?si=aAX531VuTlqy

1. What structural function is performed by the passage from 0:00–0:43 on the

    ....

2. Which form is this excerpt in:

    a. Binary form   ....

    b. Two-tempo form   ....

    c. Sonata form   ....

    d. Strophic form   ....

3. How many verses does the text have?

    ....

Excerpt 2
The second excerpt is 'Per pieta, ben mio' from *Così fan tutte,* Act 2. A recording
https://open.spotify.com/track/68v54TueBASPpsoo11yl7W (disc 2, track 17)

1. Is the form of the aria through-composed or strophic?

    ....

2. How many sections does the form have?

    ....

3. What is the main difference between the first and second section of the ari

    ....

4. Name the form of the piece.

    ....

Melodic structure

Much of Mozart's music features **periodic phrasing**. Periodic phrasing occurs wh[...]
balanced pairs. Each pair is referred to as a **period**. The first phrase in each peri[...]
antecedent usually ends with an imperfect cadence (ending in chord V). The sec[...]
the **consequent**. The consequent usually ends with a perfect cadence (V–I). The [...]
usually each two, four or eight bars long. Periodic phrasing is a typical feature of [...]

Key Terms

Periodic phrasing	when phrases are grouped into balanced pairs
Period	a pair of balanced phrases consisting of an antecedent an[...]
Antecedent	the first of a pair of phrases in a period. It ends in an impe[...]
Consequent	the second of a pair of phrases in a period. It ends with a p[...]

An example of periodic phrasing occurs at the beginning of 'Batti, batti, o bel Ma[...]
At the opening of this aria, there is a four-bar period. This begins with a two-bar [...]
with an imperfect cadence. The antecedent is followed by a two-bar consequen[...]
cadence.

Periodic phrasing

Activity 5

Using Sibelius, write the melody of a four-bar period like the one above. Remem[...]
to consist of two phrases of two bars each. The first phrase, the antecedent, will [...]
cadence, and the second phrase, the consequent, will need to imply a perfect ca[...]

Melody

Common features of Mozart's melodies

Conjunct and triadic movement

In general, conjunct and triadic movement prevails in Mozart's melodies. When a
major and minor 2^{nds}, and looks as though it is made from sections of scales. Wh
like it is built out of sections of broken chords and arpeggios. It frequently uses f
3^{rds}. It may also occasionally use perfect 4^{ths} and major and minor 6^{ths}.

Key Terms

Conjunct melody   melody that mostly uses major and minor 2^{nds}. It may look like
Triadic melody   melody built out of sections of a broken chord or arpeggio.
                     mostly major and minor 3^{rds}, as well as some perfect 4^{ths} and

In general, Mozart, like many Classical composers, combines triadic and conjunct
melodies. A good example of this occurs in 'Voi che sapete' from *Le nozze di Fige*
this excerpt are triadic. They are built around the interval of a minor 3rd. The thi
scalic intervals of a major and minor 2nd.

Conjunct and triadic movement and melodic contour

don - ne ve - de - te............. s'io l'ho
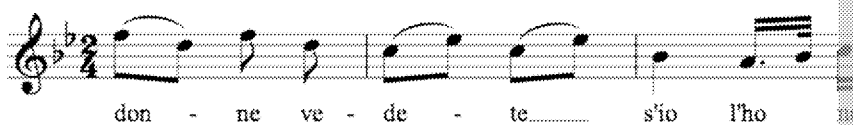
Melodic contour

Melodic contour is the shape of the melody. The melodic contour is influenced b
down and whether it moves by leap or by step.

Many of Mozart's melodies feature an arch-shaped contour. Arch-shaped melod
descending motion. This helps to create the lyrical feel typical of Classical melod

This feature can be seen in the extract above, where each of the two-bar phrase
arch.

Text setting

Mozart often sets his text **syllabically**. This means that each syllable of text is su
the norm in recitatives. It is also common in arias. Arias also tend to feature me
syllable of text is set to more than one note of music. Mozart's melismas tend to
consist of only two to five notes. However, sometimes, he uses much longer me
tend to be associated with the leading character or characters in each opera, such
aus dem Serail, and Pamina in *Die Zauberflöte.*

Key Terms

Melodic contour   the shape of the melody, determined by the size and direct
Syllabic setting   where each syllable of text is set to only one note of music
Melismatic setting   where a syllable of text is set to more than one note

Activity 1

Listen to the opening of the aria 'Non mi dir, bell'idol mio' from *Don Giovanni, A[...]*

The text of this passage is:

<div align="center">

Non mi dir bell'i-dol mi-o

Che son i-o cru-del con te,

</div>

The hyphens (-) separate the syllables in words that are more than one syllable l[...]

Listen to the recording: **https://open.spotify.com/track/1oiEEcI67WJJUyuMyjq[...]**

<u>Underline</u> the syllables of text that are set melismatically (to more than one note[...] syllables that are set syllabically (to only one note).

You may need to listen to the recording more than once.

Characterisation

Mozart uses melody to define the personalities of individual characters in his op[...] of the stylistic conventions outlined above in order to create individual musical p[...]

An extreme example of this occurs in the Queen of the Night's aria 'Der Hölle Ra[...] (The revenge of Hell seethes in my heart) from *Die Zauberflöte*, Act 2. The Quee[...] character, associated with darkness and storms. As suggested by the title of her [...] full of rage. She is planning the murder of Sarastro, a priest, who is holding her d[...]

Mozart reflects the Queen of the Night's mythic and vengeful character with son[...] he ever wrote. The contour of the Queen of the Night's aria contrasts strongly w[...] triadic melodies that dominate most of Mozart's arias. It alternates repeated an[...] leaps that take the singer to the high F right at the top of the soprano range. Mo[...] syllabic setting and short melismas that dominate many of Mozart's arias, the Qu[...] that extend over many bars.

Activity 2

1. Name three typical features of the melodies in Mozart's operas:

    a. ....

    b. ....

    c. ....

2. Mozart sometimes uses melodies which do not use these features. Why is t[...]

    ....

    ....

    ....

    ....

Sequence

Although he used it somewhat less frequently than composers of the Baroque era, composers, sometimes uses **sequence**. This is particularly common in his instrume accompaniments.

Sequence occurs when a melody is repeated at higher or lower pitches in the sam be describes as an ascending sequence (going up) or descending sequence (going

A good example of sequence occurs in the 1st violin part at the beginning of the ' Giovanni, Act 1. The orchestral introduction opens with a pair of phrases that fo of these phrases is also constructed through an ascending sequence created by a

Sequence

Phrases

Motives
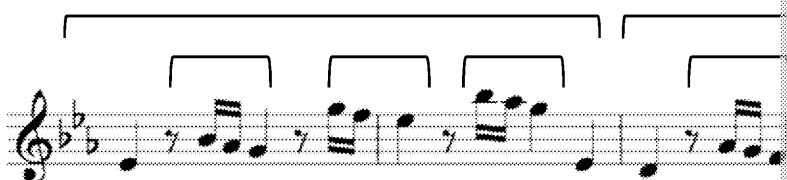
Ornamentation

Like other Classical composers, Mozart used fewer ornaments than Baroque comp when they are present, tend to be written out or indicated by symbols placed in t as many were in the Baroque era.

Key Terms

Sequence	when a melody is repeated at higher or lower pitches in the s
Turn	an ornament using the following notes in order: principal melo the melody note – principal melody note – note a step below melody note
Dissonant note	a note which clashes with the harmony
Consonant note	a note that belongs to the harmony at that point in the piece
Trill	an ornament consisting of the rapid alternation between the n note immediately above or below it
Passing note	a dissonant note used between two consonant melody notes
Motive	a short section of melody that recurs over the course of a mus

Turns

Turns are often used in music of the Classical era. They consist of the rapid use of sequence: principal melody note – note a step above the melody note – principa below the melody note – principal melody note.

Sometimes a symbol ∞ is placed above the principal melody note to indicate a tu written out in full in the score. An example of this occurs in 'Ach ich liebte, war s aus dem Serail, Act 1.

Turn
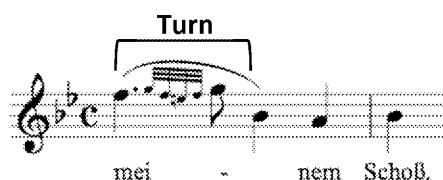
Trills and passing notes

Trills consist of the rapid alternation between the principal note of the melody a
below it. They were more common in the Baroque era than in the Classical era,
them on occasion.

A **passing note** is a note used between two principal melody notes. The principa
This means that they belong to the underlying harmony of the piece. The passin
it clashes with the underlying harmony of the music. Usually, a single passing no
consonant notes a 3rd apart. However, sometimes two passing notes may be us

One notable example of the use of a trills and a passing notes in Mozart's operas
tutte. The *Così* trill is a **motive**. A motive is a short section of melody that recurs
work. It may be altered each time it appears, or it may remain the same. The 'C
initial trill, and a scalic passage where two passing notes are used to fill in a desc
first in the flute part in the overture to *Così fan tutte*, but recurs at significant po
the end of the third trio. It also features in 'Cosa sento! Tosto andate' from *Le n*

The *Così* trill
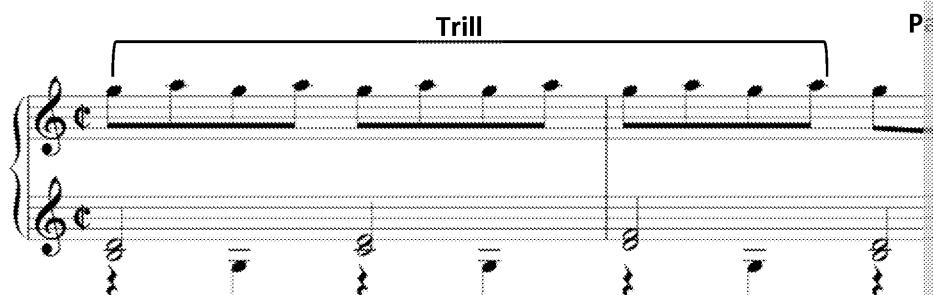
Appoggiaturas

A common feature of Classical melody was the use of **appoggiaturas**. An appogg
above the main melody note. It is played on the beat, before the main melody n
the value of the principal note. The appoggiatura is usually dissonant (clashes) w
principal note is usually consonant – it belongs to the chord used at that point in

An example of an appoggiatura occurs in 'Non mi dir bell'idol mio' from *Don Gio*

Here, a B♭ semiquaver is used over an F major chord. The semiquaver is dissonan

It resolves downward, onto an A, which is consonant with the F major chord.

Key Terms

Appoggiatura	an ornament consisting of a dissonant note which falls b
The dissonant note usually takes up half the value of the
Chromatic ornaments	ornaments that contain a note that does not belong to th

Appoggiatura

Chromatic ornaments

Some of Mozart's ornaments are chromatic. This means that they use notes tha[...]
of the piece. An example of this occurs in the extract shown above, where an E♮ [...]
B♭ major.

Activity 3

In this activity, you are going to identify some ornaments used in the aria 'Ach, ic[...]
from *Die Zauberflöte,* Act 2.

A recording is available here: **https://open.spotify.com/track/6drgqsKRLpUpqC**[...]
Listen to the recording and identify the ornaments that occur at each point on th[...]
has been done for you.

1. 0:04   appoggiatura

2. 0:11   ....

3. 0:15–0:16   ....

4. 0:54–57   ....

5. 1:14–1:16   ....

Melodic dictation

In the exam, you will be asked to complete a melodic or rhythmic dictation. For [t]
given a skeleton score, consisting of a melody and bass line. Some notes will be [m]
will be asked to use your aural skills to fill these in.

To prepare for the melodic dictation activities, you should learn what each interv[a]
singing it, or playing it on your instrument. You should also practise melodic dict[a]
are given in the activity below, as well as in the practice exam questions at the e[n]

Activity 4

1. Listen to the recording. Fill in the missing pitches on the score provided.
    https://open.spotify.com/track/6ScZwIF0hL6Ci7OuWLYFjq?si=yPhRhRTxT
    'Tutti accusan le donne' disc 3, track 6, 0:00–0:12)

2. Listen to the recording: **https://open.spotify.com/track/4YJ1CcrL4SCVYYB**
    'Giovinette che fate all'amore' disc 1, track 7, 0:00–0:06). Fill in the missing [p]

Harmony

Like harmony in Baroque compositions, harmony in Classical compositions, inclu[...]
functional and **diatonic**. When harmony is described as functional, this means th[...]
called **chord progressions** that follow the logic and order typical in Western art m[...]
When harmony is described as **diatonic**, this means that the notes of the chords b[...]

Like all pieces from the Classical era, the chord progressions in Mozart's operas a[...]
triads – chords I, IV, and V. They also use **secondary triads** – chords II, III, VI and [...]
triads to create **7th chords**. This most commonly effects chords II and V, which w[...]

Inversions

In the Classical era, most chords appear either in **root position** or in **1st inversion** [...]
where the root of the chord is in the bass. First inversion chords are chords whe[...]
However, Classical pieces often feature **2nd inversion** chords, where the 5th of the [...]

Key Terms

Functional harmony	when the chords form progressions that follow the lo[...] art music from the period 1650–1900
Diatonic harmony	chords where all the notes belong to the main key o[...]
Primary triads	chords I, IV and V
Secondary triads	chords II, III, VI and VII
Root position chord	a chord where the root of the chord is in the bass
First inversion chord	a chord where the 3rd is in the bass
Second inversion chord	a chord where the 5th is in the bass
Cadential $\frac{6}{4}$	the use of the chord progression Ic–V or Ic–V–I at the[...]

Chord inversions

Root position   First inversion   Second inversion
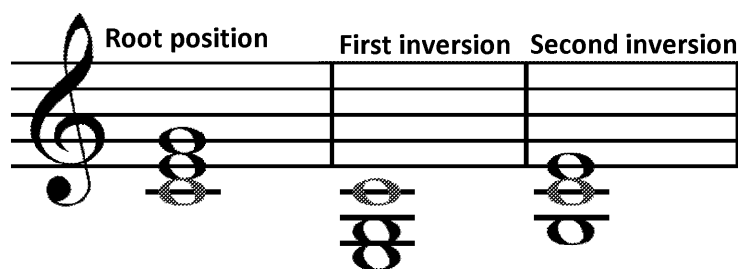
A common progression involving 2nd inversion chords is the **cadential $\frac{6}{4}$**.

This usually involves the progression Ic–V, Ic–V–I or Ic–V^7–I at the end of a music[...]
because it involves the repetition of the 5th degree of the scale in the bass. A cle[...]
end of 'Dove sono i bei momenti' from *Le nozze di Figaro*, Act 3.

Cadential $^6_4$.

gra - to   cor!

Ic   V   I

Activity 1

In this activity, you are going to familiarise yourself with some examples of Moza...

1. Look at the extract below and identify the chords used. Write your answers i...

Voice. Non ti fi - dar, o mi - se - ra, di quel
       Oh, ere thou trust in him, beware, His heart

Piano.

I   V⁷c ___   ___

2. Now listen to the recording of this extract while looking at your annotations
    with the sound of each chord. The excerpt is available at the beginning of th...
    https://open.spotify.com/track/51tqxYghiHXUEsVOKBob29
    ('Non ti fidar, o misera', *Don Giovanni,* disc 2, track 2).

Chromatic chords

Some chromatic chords were used in music from the Classical era. However, it is
occurred less frequently in Classical music than in later music of the Romantic era

Secondary dominants

One of the chromatic chords that was used most often in the Classical era was the
secondary dominant chord is the dominant chord of a key other than the tonic. It
the music returns to the main key shortly after a secondary dominant is used.

An example of a secondary dominant chord appear in the aria 'Deh vieni, non tar
aria is in F major, and in this example, a dominant chord (G major), with added 7
resolves onto a C major chord, creating a progression that looks like a perfect ca
although perfect cadences are often used to confirm a new key, we know this ex
because immediately after the C major chord is sounded, we hear a B♭, which lea
tonic key of F major.

Secondary dominant chord

F maj: VI   C maj: V⁷   I   F maj: VI

Diminished 7ᵗʰ

Another chord that was sometimes used by Mozart and other Classical compose[...]
position, the diminished 7ᵗʰ consists of three superimposed intervals of a minor 3[...]
of a diminished 7ᵗʰ, and the interval of a diminished 5ᵗʰ. It thus sounds very disso[...]
it was usually used by Classical composers to reflect intense negative emotions s[...]

Diminished 7ᵗʰ chord

Diminished 5ᵗʰ

Diminished seventh
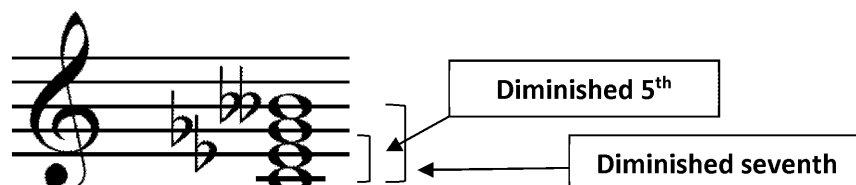
Neapolitan chords

Mozart, like other Classical composers, sometimes uses Neapolitan chords. A **Ne**[...]
built on the lowered second degree of the scale. In a major key, it involves two c[...]
and a lowered 5ᵗʰ.

Most commonly, it is used in first inversion as the **Neapolitan 6ᵗʰ chord** (♭IIb).

It is often associated with sadness in music.

Neapolitan 6ᵗʰ chord (C major)

Augmented 6ᵗʰ chords

Another chord that sometimes features in Classical harmonic progressions, inclu[...]
passages of Mozart's operas, is the augmented 6ᵗʰ chord. The augmented 6ᵗʰ ch[...]
6ᵗʰ degree of the scale, though it is sometimes also built on other scale degrees. [...]
major 3ʳᵈ and augmented 6ᵗʰ above the bass. The interval of an augmented 6ᵗʰ is [...]
augmented 6ᵗʰ chords are often used to reflect moments of extreme anguish.

Augmented 6ᵗʰ chord

French, Italian and German 6th Chords

There were three versions of the Augmented sixth chord in Classical harmony:
augmented sixths. All tend to be, but are not always, built on the flattened 6th

Italian 6th		The Italian 6th consists of the interval of a 6th above the bass
French 6th		The French 6th is like the Italian 6th, but it an augmented 4th above the bass
German 6th		The German 6th is like the Italian 6th, but it a perfect 5th above the bass.

Activity 2

Complete this table by writing the definitions in the right-hand column.

Primary triads	
Secondary triads	
Cadential $^6_4$	
Secondary dominant chord	
Diminished 7th chord	
Neapolitan chord	
Neapolitan 6th chord	
Augmented 6th chord	

Now play or listen to each of these harmonies in the table above. You may need
on the previous pages. As a class, discuss the different sound created by each ch

Identify the chromatic chord used at each point on the following recordings:
1. ('A cenar teco', *Don Giovanni*, disc 3, track 11, 0:00–0:03)
   https://open.spotify.com/track/5OCjMnjT1dDZAjO6OXiwXt

   ....

2. ('Fra gli amplessi in pochi istanti', *Così fan tutte*, disc 3, track 4, 3:04–3:09)
   https://open.spotify.com/track/5owoI2vXz36YdTBQBjgZtt?si=2RE03BPVT

   ....

3. (Overture, *Don Giovanni*, disc 1, track 1, 1:42–1:46)
   https://open.spotify.com/track/0amnrLLIea6xATD4eivRKp

   ....

Tonality

Major and minor keys

Like tonality in most pieces of the Classical era, Mozart's tonality is largely **diaton**
used belong to the keys of the piece, and that the tonalities used are major and

In general, like many composers of the Classical era, Mozart tends to prefer maj
tend to sound happy and lively, and minor keys sound sad. For this reason, Moz
numbers with a melancholy or anxious mood.

Modulations to related keys

Activity 1

Listen to the following excerpts, and identify whether they open in a major or a m
1.   ('Wie Stark ist nicht dein Zauberton!', *Die Zauberflöte,* disc 1, track 16)
     https://open.spotify.com/track/63iEMWuERxT4tRajHc1yXj

     ....

2.   ('Wer ein Liebchen hat gefunden', *Die Entführung aus dem Serail*, track 3)
     https://open.spotify.com/track/1lGeiSY7HCSZoiz1UGvbYb?si=sjFnisdJTuG

     ....

3.   ('Ho capito, signor, si!', *Don Giovanni*, disc 1, track 9)
     https://open.spotify.com/track/7gl6thReE7VbNBMWbQHA35?si=HiJoHU5

     ....

Modulation means changing key. As in all music of the Classical era, the modula
follow a hierarchy of keys. In general, this means that in a major key, the first m
dominant key. A good example of this can be seen in 'Eh via, buffone, eh via' fro
the first modulation is usually to the relative major. A good example of this can b
verschwunden' from *Die Zauberflöte,* Act 2.

Activity 2

1.   Listen to 'Eh via, buffone, eh via': **https://open.spotify.com/track/4uukA4y2**
     (*Don Giovanni,* disc 2, track 13). At which point on the recording does the mo

     ....

2.   Listen to 'Ach, ich fühl's, es ist verschwunden': **https://open.spotify.com/track**
     Zauberflöte, disc 2, track 14). At which point on the recording does the modula

     ....

As in all Classical compositions, modulations to other related keys are common in M
after the initial predictable modulation to the dominant or relative minor. For exam
Teurer, nicht mehr sehen?' from *Die Zauberflöte,* Act 2, there is an initial modulatio
However, subsequently the trio modulates to the relative minor (0:43–0:55) and th

Besides modulations to the dominant, subdominant, and relative major/minor, s
modulations which Mozart, like other Classical composers, regularly employs are
- the tonic major. A good example occurs in the overture to *Don Giovanni,* w
  progresses to D major at 2:00 on the recording.
- the tonic minor. A good example is in 'Dalla sua pace' from *Don Giovanni* (C
- keys related to the dominant, subdominant or relative key, such as the relat
  subdominant key. An example of the relative major of the subdominant key
  coraggio', from the Act 1 finale of *Don Giovanni.*

Activity 3

Listen to the examples of modulation given in the paragraph above and discuss t

Now listen to the recordings and identify the key that is reached at each point:
1. (Arie und Chor 'O Isis und Osiris', *Die Zauberflöte*, disc 1, track 23, 1:12)
   https://open.spotify.com/track/0iirXOEavkgSkn5Tbonyrr

   ....

2. (Overture, *Don Giovanni*, disc 1, track 1, 2:22)
   https://open.spotify.com/track/0amnrLLIea6xATD4eivRKp

   ....

3. ('O zittre nicht, mein lieber Sohn!', *Die Zauberflöte*, disc 1, track 8, 1:07)
   https://open.spotify.com/track/0sRtgSaCa8NRtqpULLYCtl

   ....

Musical devices related to tonality

Pedal notes
A device Mozart, like other Classical composers, often uses to reinforce tonality,
notes are sustained or repeated notes that cause dissonance with the surroundi
often in the bass, and when they occur in the upper parts they are called **inverte**

Key Terms
Pedal notes	repeated or sustained notes in the bass that reinforce tonality
	surrounding harmony
Circle of 5ths	modulation through a series of keys whose tonics are related
	(or sometimes a 4th)

In Classical music, pedal notes are usually on the dominant or tonic note. In this
tonality of the piece. An example of a dominant pedal note that you can listen t
'Papagena, Papagena, Papagena' from *Die Zauberflöte.*

Circle of 5ᵗʰˢ

Mozart often uses a circle of 5ᵗʰˢ to modulate rapidly through a series of keys. A
modulates through a series of keys, whose tonic notes are related by the interva
major, D major, A major, E major, etc. In this version of the circle of 5ths, each k
Alternatively, a circle of 5ᵗʰˢ can be reversed, so that the relationship between th
example C major, F major, B♭ major, E♭ major, etc. In this version of the circle of
subdominant.

Activity 4

An example of a circle of 5ths occurs in the Act 2 finale of *Le nozze di Figaro* on
https://open.spotify.com/album/1XqVeu53vGcbrtECmnKK0I, disc 2, tracks 11,

Track 11, 'Ah! Signor, signor ... Cosa è stato?' starts in G major. The first major m

1. What key is reached at this point on the recording?

   ....

2. What relationship does this key have to G major?

   ....

3. Which key is reached at the start of track 12 ('Voi, signor, che giusto siete')?

   ....

4. Which key is reached at 2:33 of track 12?

   ....

5. Which key is reached at the start of track 13 ('Che imbarazzo è mai questo!'

   ....

6. How are these keys related?

   ....

7. Is this circle of 5ᵗʰˢ going forwards or backwards?

   ....

Tertiary Modulations

On occasion, Mozart modulates between keys whose tonics are a 3ʳᵈ apart. Thi
It was much more common in the Romantic era than in the Classical era, and w
modulation, it is usually for dramatic effect.

A good example of a tertiary modulation for you to listen to occurs towards the
Le nozze di Figaro. The finale starts with the usual modulation from tonic (E♭ m
major, track 9), but then suddenly slides into G major to emphasise Figaro's arr

Activity 5

A similar use of a tertiary modulation occurs towards the end of Act 1 finale of
recording at **https://open.spotify.com/album/1BvxsodDpvjvncnuCUvkct**, trac
Where in the finale does the tertiary modulation occur? Refer to a score if you

....

Sonority

Singers in the Classical era

In opera, the main voice types used are: **soprano**, a high female voice; **alto**, a low
voice; and **bass**, a low male voice. In addition to these, **mezzo sopranos**, modera[te]
baritones, moderately low male voices, are also used.

In each of his operas, Mozart uses **choruses** (choirs), and solo singers. The choru[s]
harmony: soprano, alto, tenor, bass. They are usually sung by minor characters w[ith]
servants or peasants.

Key Terms

Soprano	a high female voice
Alto	a low female voice
Tenor	a high male voice
Bass	a low male voice
Mezzo-soprano	a moderately high female voice
Baritone	a moderately low male voice
Chorus	the choir in an opera
Treble	a boy with a high, unbroken voice
Continuo	a harmony part improvised by a harpsichord

In addition to choruses, Mozart also uses solo singers. The main voice types he u[ses]
- **Soprano** – a high female voice. Characters include the Countess and Susann[a]
  Fioradiligi, Dorabella and Despina in *Così fan tutte.*
- **Tenor** – a high male voice. Characters include Ferrando in *Così fan tutte* and
- **Baritone** – a moderately low male voice. Characters include Papageno in *Di[e]
  character of *Don Giovanni.*
- **Bass** – a low male voice. Characters include Don Alfonso in *Così fan tutte* an[d]
  Giovanni.

Occasionally, Mozart uses other voice types for specific characters. For example[,]
Zauberflöte he uses three young boys with unbroken voices – a **treble** (high voice[)]

Activity 1

In this activity, you are going to listen to extracts from several Mozart operas. Fo[r]
question, follow the link and listen to the opening of the aria. Write the voice typ[e]
soprano, tenor, etc.) that performs the passage in the space provided.

Link
https://open.spotify.com/track/6P0r4PIcSiJRX32xgEfcGF ('Batti, batti, o bel Masetto', *Don Giovanni,* disc 2, track 9)
https://open.spotify.com/track/29KZciWvejFKswN9QZpUz9 ('Ho, wie will ich triumphieren', *Die Entführung aus dem Serail*, track 36)
https://open.spotify.com/track/7dbuu9JiUHp3OkpiWU7Wh1 ('Alles fühlt der Liebe Freuden', *Die Zauberflöte*, disc 2, track 6)
https://open.spotify.com/track/4XQsVX90aACZvZDQozfyX6 ('Der Vogelfänger bin ich ja', *Die Zauberflöte*, disc 1, track 4)

Orchestras in the Classical era

Orchestras in the Classical era were smaller than in some late nineteenth century
of instruments than many Baroque orchestras. In the Classical orchestra, the strin
second violins, violas, cellos and double basses, dominated orchestral writing. Hov
some orchestras consisted entirely of strings and **continuo** (harmonies played by t
era, woodwind, brass, and some percussion instruments were increasingly used to

In his operas, as well as the usual string section, Mozart typically employed doub
clarinets, oboes and bassoons. His brass section generally consisted of two trum
Die Zauberflöte, three trombones are also used. The main percussion instrumen

The instruments of each part may play the same notes in **unison**, or they may be
(**divisi**). Sometimes **instrumental solos** are used, where just one of a pair of woc
the melody, usually above a string accompaniment. In addition to this core orche
employed additional instruments. For example to create a 'Turkish' sound in *Die*
uses a bass drum, cymbals, triangle and piccolo.

Key Terms

Continuo	harmonies improvised played by the harpsichord
Recitativo secco	a passage of declamatory (speech-like) singing, acco
Recititivo accompagnato	a passage of declamatory (speech-like) singing with section
Unison	when two instruments or voices play the same pitches
Divisi	when the instruments of a part play different notes
Instrumental solo	where just one of a pair of woodwind or bars instrun

Sonority in recitatives

Recitatives are generally used for passages of dialogue and action in Classical ope
style is often fairly quick and detached. The singers do not usually employ the fu
rather, they use a declamatory (speech-like) style.

Mozart used two types of recitative in his operas. These are defined by the type
used. The two types are:
1. **Recitativo secco** – recitative featuring solo singers accompanied only by a co
   opera usually consisted only of chords played by the harpsichord – there wa
   continuo. Often, in scores, only the bass line was provided, over which the
   An example of this for you to listen to is 'Fuor la spada' from Act I, Scene 1 o
2. **Recitativo accompagnato** – recitative where the soloists are accompanied b
   example of this for you to listen to is 'E Susanna non vien' from Act 3, Scene

Recitativo secco

Recitativo accompagnato

Activity 2

Identify another example of recitativo secco and another example of recitativo a
Use scores and recordings to help you.

....

....

Sonority in arias

In Classical operas, a more rich and varied sonority is used in the numbers (arias,
than in recitatives. Usually, the full string section is used, with woodwind and so
instruments used for colouristic effect. The singer uses the full, operatic timbre
includes **vibrato**, which consists of rapid but miniscule variations in pitch, creating
of operatic voices.

Key Terms

Numbers sections of an opera, such as arias, duets and choruses, scored for vo
Vibrato rapid but miniscule variations in pitch while playing or singing a singl
sound.

Sonority in operatic numbers

Activity 3

In this activity, you are going to identify some of the instruments used in an excerpt from the aria 'Ich Baue ganz auf deine Stärke' from Act 3 of *Die Entführung aus dem Serail*.

A recording is available here: **https://open.spotify.com/track/5UpGNiwBeGwM** **3PdjvSoS5TKxvS4Tf3Q** (track 33)

Listen to the recording and answer the following questions. You may play the rec

1. Which section (i.e. strings, brass, percussion or woodwind) of the orchestra opening of the recording until 0:23?

    ....

2. Are the instrumental lines in this section of the recording in unison or divide

    ....

3. Which section of the orchestra plays at 0:23–028?

    ....

4. Which instrument plays the main melody at 0:28–0:30?

    ....

5. Which instrument plays a melodic solo at 1:35-1:39?

    ....

Instrumental associations

In eighteenth century opera, some instruments had specific dramatic association
often associated with sadness, trumpets with regal characters, warriors and hun
nature.

Activity 4

In this activity, you are going to listen to an extract from the aria 'Dove sono I be
momenti' from Act 3 of *Le nozze di Figaro*.

A recording is available here: **https://open.spotify.com/track/32Ujo2pPPIopKM**

In this aria, the Countess reflects sadly about her marriage to the Count. Listen to
instrument plays frequent melodic solos? Why do you think Mozart has used this

....

....

....

....

Instrumental techniques

The frequency with which performers were given specific written performance in
increased over time. Thus, while in the Baroque era few directions were given to
instrumental techniques they should use, by the Romantic era, detailed and speci
given. The level of detail included in scores of the Classical era lies somewhere b

Some of the instrumental techniques that Mozart frequently uses are:
- **Pizzicato** – a direction given to string players to pluck the strings of their ins
  produced is detached. A good example of this that you should listen to occu
  parts of 'Voi che sapete' from Act 2, Scene 2 of *Le nozze di Figaro.*
- **Arco** – a direction given to the string players to play the strings with their bo
  writing uses bows.
- **Tremolo** – the rapid repetition of a note, usually indicated by one or more li
  the note or notes involved. An example of this for you to listen to occurs in
  'Solche hergelauf'ne Laffen' from Act 1 of *Die Entführung aus dem Serail* (3:
- *Sotto voce* – a direction given to play or sing 'in an undertone', i.e. very quie
  parts in 'Non mi dir, bell'idol mio' from *Don Giovanni.*

Key Terms

Pizzicato	a direction given to string players to pluck the strings of their instru
Arco	a direction given to string players to bow the strings of their instrur
Tremolo	the rapid repetition of a note, usually indicated by one or more lin note or notes involved
Sotto voce	a direction given to play or sing 'in an undertone', i.e. very quietly

Activity 5

1. Match the voice type to its description by drawing a line

a.	Soprano	i.	a high female voice
b.	Alto	ii.	a boy with a high, unbrok...
c.	Tenor	iii.	the choir in an opera
d.	Bass	iv.	a low male voice
e.	Mezzo-soprano	v.	a high male voice
f.	Baritone	vi.	a moderately low male v...
g.	Chorus	vii.	a low female voice
h.	Treble	viii.	a moderately high femal...

2. Which section dominated the Classical orchestra?

   ....

3. How were woodwind, brass and percussion instruments used in the Classica...

   ....

   ....

4. Describe the instrumentation of recitativo secco.

   ....

   ....

5. Describe the instrumentation of recitativo accompagnato.

   ....

   ....

6. Which type of recitative features in this extract?
   https://open.spotify.com/track/16eVf32bkHyplTby1njgYW
   ('Queste sono, Madama', *Le nozze di Figaro*, disc 3, track 2)

   ....

   ....

7. What is tremolo?

   ....

   ....

8. What is pizzicato?

   ....

   ....

9. Identify the technique used by the string section at the opening of this recor...
   https://open.spotify.com/track/7dbuu9JiUHp3OkpiWU7Wh1 ('Alles fuhlt ...
   Zauberflöte, disc 2, track 6)

   ....

   ....

Texture

Interaction of voices and instruments

In the Classical era, there was a greater tendency towards the use of **homophon[ic]**
accompaniment textures than in earlier music. Broadly speaking, in arias, ensem[...]
orchestra was used as an accompaniment to the singers, although there were so[me]
melodic solos from the orchestra.

Key Terms

Homophonic	a texture where the melody and harmony p[...] same rhythm
Melody and accompaniment	a texture where there are independent mel[ody] parts that have different rhythms

There were four main ways in which singers and instruments interacted in Moza[rt...]
summarised below.

Key Terms

Doubling	when two parts play or sing the same melody at the same time [...]
Idiomatic	musical material written specifically to suit the capabilities of a [...]
Figuration	repeated, idiomatic patterns played by instruments
Counterpoint	when different parts play different melodies, or different parts [...] same time

1. **Framing**
    The orchestra often plays an introduction at the beginning of an aria, and a [...]
    end of an aria. This frames the aria in instrumental passages. This use of an [...]
    developed out of the Baroque ritornello structure that you studied in relatio[n...]
    orchestral framing for you to listen to occurs in 'Der Vogelfänger bin ich ja' f[...]

2. **Doubling**
    In Mozart's operas, one or more instruments doubles the vocal line. **Doubli[ng]**
    sing the same melody at the same time in unison, in octaves, in 6ths or in 3rds [...]
    listen to occurs at the opening of 'Wenn der Freude Thränen fliessen' from [...]
    Serail, where the first violins double the tenor's melody in octaves.

    Doubling

    Violin I

    Voice

3. **Figuration**
    In all arias, the orchestra plays an accompaniment that contrasts with the me[lody...]
    that is, written specifically to suit the capabilities of the instruments that play [...]
    repeating patterns, such as broken chords or block chords, these patterns are [...]
    example of figuration for you to listen to occurs in the duet 'Sull'aria... che so[...]
    Figaro, Act 3, which uses broken chords throughout, until the final few bars, v[...]

4. Melodic interaction

Instrumental melodies are often used to punctuate the vocal line when the ☐
The melodies the instruments play may either be related or unrelated to the
overlap with the vocal line, creating **counterpoint**. An example of melodic i☐
opening of 'Ah, guarda, sorella' from *Così fan tutte,* Act 1, where after each ☐
violins play a melodic motif from the introductory instrumental passage.

Activity 1

In this activity you are going to listen to the interaction between the vocalist and
instrumentalists in the aria 'È amore un ladroncello' from *Così fan tutte,* Act 2. Li☐
the recording and answer the following questions.

A recording is available here: **https://open.spotify.com/track/4BuirxFx55wVAo☐**

1. Where on the recording does the instrumental introduction begin and end?

   ....

2. At what interval do the clarinets double the vocal line?

   ....

3. Where in the extract does a melody played by instruments interact with the
   the singer's rests and sustained notes?

   ....

4. Describe the accompanying figuration on the recording at 1:14–1:20.

   ....

5. Where on the recording does the instrumental coda begin and end?

   ....

Types of vocal ensemble

The sections of operas that are written for vocalists and full orchestra are often c☐
the number of singers that perform in them. The common ensembles that featu☐

- Aria – for a single vocal soloist
- Duet – two vocal soloists
- Trio (terzetto) – three vocal soloists
- Quartet – four vocal soloists

- Quintet – five voca☐
- Sextet – six vocal s☐
- Septet – seven voc☐
- Chorus – for choir☐

Key Terms

Homophonic   a texture where the melody and harmony parts are played ☐
Homorhythmic   when different parts have the same rhythm

Homophony and homorhythm in vocal ensembles

Some of Mozart's vocal ensembles are entirely homophonic. This means that th☐
often sung by the highest voice, and that the other voice(s) harmonise. A featur☐
homorhythm. This means that every part plays the same rhythm at the same tim☐

In some ensembles, the parts sing together in homophony and homorhythm thro[ughout]
of choruses, such as the 'Chorus of the priests' from *Die Zauberflöte*, Act 2. How[ever]
also feature this kind of texture. This includes the duet 'Bewahret euch vor Weib[ern]'
Act 2 and the trio 'Soave sia il vento' from *Così fan tutte,* Act 1.

Homorhythm

Build-up of texture in vocal ensembles
In many vocal ensembles, the texture builds up as the voices enter one by one. A[n example]
should listen to occurs in the terzetto (trio) 'Una bella serenata' from *Così fan tut[te]*
long solo from Ferrando (0:18–0:38), followed by solos from Guglielmo and Alfon[so]
texture then begins to thicken when Ferrando and Guglielmo sing in homorhythm[ic]
bars (1:05–1:14). The trio is brought to a climax by an extended passage where a[ll sing in]
homophony.

Use of counterpoint
At times, Mozart employs counterpoint in his vocal ensembles. He often does th[is to reflect]
conflicts between characters. A spectacular example of this occurs in the septet [from Le nozze di]
Figaro. Just prior to this septet, Figaro, who is about to marry Susanna, has been [discovered to be]
engaged to Marcellina. While there are some passages of homophony and homo[rhythm, there are]
many passages where Mozart reflects the utter confusion that this news has caus[ed by using]
different texts and different melodies at the same time.

Activity 2

In this activity, you are going to listen to the texture of the septet from *Le nozze d[i Figaro.* As you listen to]
the recording, write down whether the texture used in the vocal parts is homoph[onic or contrapuntal. The first]
example has been done for you.

A recording is available here: **https://open.spotify.com/track/6UapeY1iLUvxZU[...]**

1. 0:00–0:08   homophonic

2. 0:17–1:43   ....

3. 1:43–1:52   ....

4. 2:30–3:19   ....

5. 3:45–3:50   ....

Rhythm

Mozart uses all the rhythms typical of pieces from the Classical era. In most passa[...]
straight rhythms are used. An example of this is 'Non più andrai farfalone amoro[...]
Triplets also feature sometimes to add variety. An example occurs on the word '[...]
in meinem Herzen' from *Die Zauberflöte,* Act 2. Sometimes, sustained rhythms a[...]
the Aria and Chorus 'O Isis und Osiris' from *Die Zauberflöte,* Act 2. In this numbe[...]
mostly in crotchets and minims and dotted minims. However, in most passages, [...]
shorter rhythms. An example of this is 'Venite, inginocciatevi!' from *Le nozze di* [...]
frequent quaver and semiquaver figuration, a common feature of Classical rhyth[...]

Activity 1

1. Identify the rhythm used at the start of the vocal line in this aria.
   https://open.spotify.com/track/2iILxFs5Sn5x8Ghp6LAmAL
   ('Alla bella Despinetta', *Così fan tutte*, disc 1, track 26)

   Put a tick by the correct answer.

   A

   B

   C

   D

2. Identify the rhythm used at the start of the vocal line in this aria.
   https://open.spotify.com/track/5SyEsy31FybbeLvqdSwh6L ('Un'aura amo[...]
   tutte, disc 1, track 34)

   Put a tick by the correct answer.

   A

   B

   C

   D

Rhythmic dictation

In the exam, you will be asked to complete a melodic or rhythmic dictation. If yo
rhythmic dictation, you will be given a skeleton score, and asked to fill in the mis

To prepare for this element of the exam, you should practise rhythmic dictation a
given below, and in the exam question section at the end of this study pack.

Activity 2

For each question, listen to the extract, and fill in the missing rhythms on the sta

1. (Chor der Priester 'O Isis und Osiris', *Die Zauberflöte,* disc 2, track 16) 0:39–1
    https://open.spotify.com/track/2NCoCw7X7YjxjhTZtsPLIo
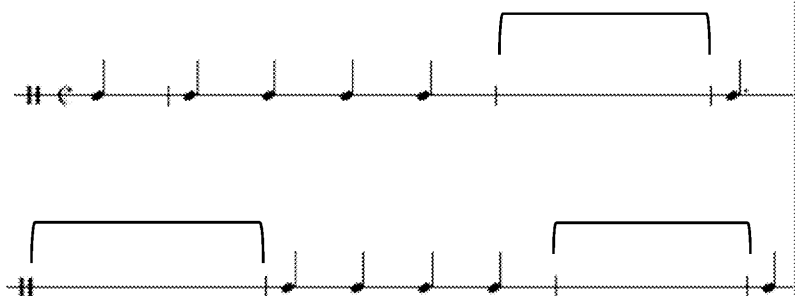
2. ('Prenderò quell brunettino', *Così fan tutte*, disc 2, track 9) 0:00–0:09
    https://open.spotify.com/track/1c9rUPsd2JZJaL7jSOGha3
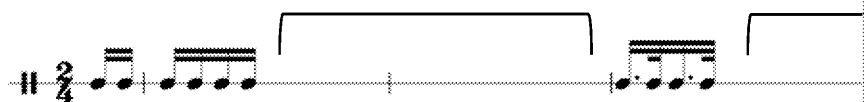
3. ('Martern aller Arten', *Die Entführung aus dem Serail*, track 22) 2:10–2:23
    https://open.spotify.com/track/45NdOrfeYRmTjE8deR3aR3:
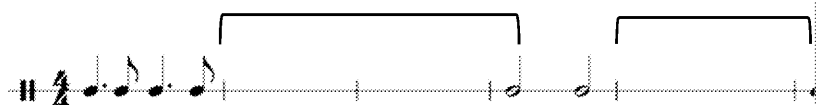
Metre

Like all Classical composers, Mozart uses a mixture of compound and simple met
metres are pulses where each beat is divided into three. An example is 'Una dor
tutte, which is in ⁶₈ time, with two groups of three quavers in a bar. **Simple metr**
each beat is divided into two units. An example is 'Zum Leiden bin ich auserkore
which is in ³₄, with three groups of two quavers in each bar.

Key Terms

Compound metre	a pulse where each beat is divided into three
Simple metre	a pulse where each beat is divided into two

Activity 3

Listen to the following excerpts and decide whether they are in simple time or compound time. Give a reason for your answer in each case.

1. ('Donne mie, la fate a tanti', *Così fan tutte*), disc 3, track 19)
   https://open.spotify.com/track/0F5SmYDyQCcYX5Phx75QDK

Compound metre	Simple metre

2. ('È amore un ladroncello', *Così fan tutte*, disc 3, track 2)
   https://open.spotify.com/track/4BuirxFx55wVAoRZFF67lA

Compound metre	Simple metre

3. Listen to the following excerpts and write down which time signature is used.
   ('Fate presto, o cari amici', *Così fan tutte* , disc 3, track 7)
   https://open.spotify.com/track/1vxf1ZZ3SuWXY11olxBj6y

   ....

4. ('Ricevete o padroncina', *Le nozze di Figaro*, disc 3, track 1)
   https://open.spotify.com/track/3EeHxEm42YYL1tDPEp8SoZ

   ....

5. ('Amanti costanti', *Le nozze di Figaro*, disc 3, track 4)
   https://open.spotify.com/track/1oeWfZOuQpIexRWR38YxJD

   ....

Tempo

Mozart uses the usual range of tempo indications, such as *adagio* (slow), *moder[…]* Most items contain only one tempo, but some may contain two or more. Gener[…] strictly. An exception to this occurs in recitatives, where the singers have licence[…] accentuate the underlying rhythm and meaning of the text. Moreover, there are[…] *accelerandos* and *rallentandos* in Mozart's music. An **accelerando** occurs when[…] **rallentando** occurs when the music slows down gradually. An example of a *ralle[…]* occurs towards the end of 'Per pietà, ben mio' from *Così fan tutte* (disc 2, track 1[…] *rallentando* is followed by an ***a tempo**,* that is a return to the *allegro* tempo that[…]

Key Terms

Accelerando	getting gradually faster
Rallentando	getting gradually slower
A tempo	an indication to performers, following a change in tempo, to r[…]

Activity 4

Listen to the **opening** of each track and describe the use of tempo in each case:

1. ('Alles fühlt der Liebe Freuden', *Die Zauberflöte*, disc 2, track 6)
   https://open.spotify.com/track/7dbuu9JiUHp3OkpiWU7Wh1

   ....

   ....

2. ('Wer ein Liebchen had gefunden', *Die Entführung aus dem Serail*, disc 1, tra[…]
   https://open.spotify.com/album/6AwHGcg9EprSIDV2Qu1fro

   ....

   ....

3. (Sinfonia/overture, *Così fan tutte*, disc 1, track 1)
   https://open.spotify.com/track/1GqdMzsxIZU3UqlhVDKBAM

   ....

   ....

Rhythmic devices

Mozart also uses a number of rhythmic devices in his operas, all of which feature~
era. These include:

Syncopation

Syncopation occurs when an accent or emphasis is placed on a weak beat or bet~
Classical era, it is commonly created either by tying a note across the barline, or b~
values on the strong beats, and longer rhythmic values on weak beats or betwee~

Key Terms

Syncopation   when an accent or emphasis is placed on a weak beat, or betwe~

A good example of syncopation for you to listen to occurs at the instrumental intro~
lieber Sohn' from *Die Zauberflöte*, Act 1, where it is created by the use of the rhythm~

Syncopation at the opening of 'O zittre nicht'

Cross-rhythm

Cross-rhythm occurs when conflicting rhythms are heard at the same time. One~
of this is the simultaneous use of triplets and duplets. An example of this for you~
scoglio' from *Così fan tutte,* Act 1 at 3:26–3:33 on the recording, where the singe~
triplet accompaniment.

Fermata

Fermatas, sometimes referred to as pauses are indicated by the marking ∩ over~
the score. They indicate that the note should be sustained for longer than the w~
examples of fermatas (0:43–0:53, 2:27, 2:32, etc.) in 'Come scoglio' from *Così fan*~

Hemiola

Hemiola occurs when a passage in a piece in 3 time sounds as though it is in 2 tim~
in 2 time sounds as though it is in 3 time. Hemiola was more common in the Bar~
but Mozart does sometimes use hemiolas. Some good examples for you to listen~
Fuggi il traditor!' from *Don Giovanni.*

Hemiola in 'Ah! Fuggi il traditor!', bars 9–11

Bars 9–11 as they are written:
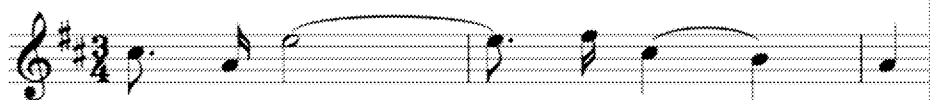
Bars 9–11 as they sound:

Key Terms

Cross-rhythm   when conflicting rhythms are heard at the same time, for example

Fermata   the use of the marking ⌒ to indicate that the rhythm should be sustained

Hemiola   when a passage in a piece in 3 time sounds as though it were in 2 music in 2 time sounds as though it were in 3 time

Activity 5

Identify the rhythmic device used on each recording.

1.   ('Smanie implacabili' *Così fan tutte*, disc 1, track 22, whole aria)
     https://open.spotify.com/track/58uF9x1gwb5V8HnGsXfrH6?si=7qPTyfMB

     ....

2.   ('È la fede delle femmine', *Così fan tutte*, disc 1, track 4, 0:28–0:33)
     https://open.spotify.com/track/2frC8uxbaHfnoESYicpVf0?si=-csiRF6jQqO

     ....

3.   (Overture, *Die Zauberflöte*, disc 1, track 1, 0:24–0:45)
     https://open.spotify.com/track/2XRZPj0hi4P5rEfkXPcnmT

     ....

Dynamics and articulatic

Over the course of Western art music's history, composers give increasingly com
Baroque composers often gave few, if any, dynamic and articulation markings, an
very detailed markings. Mozart, like other Classical composers, lies between the

Dynamics

The dynamic markings given by Mozart most frequently are *f* (*forte*, loud) and *p* (
(*fortissimo*, very loud) and **pp** (*pianissimo,* very soft) are also used, as well as **mf** (
and **mp** (*mezzo piano,* moderately soft).

Mozart, like other Classical composers, uses both graduated dynamics, and sudd
Sometimes, he rapidly follows the use of *forte* with *piano*, in which case this is la
use *crescendos*, where the music gets gradually louder, and *diminuendos,* where

Activity 1

In this activity, you are going to answer some questions about the dynamics of son

Listen to the 'Ecco la marcia!' from *Le nozze di Figaro:*
https://open.spotify. com/track/6Dv1to3UVgs43WYXhGdrwG (disc 3, track 3)

1. Describe the dynamics at the opening of the extract.

    ....

    ....

2. Describe what happens at 0:41–0:51 on the recording.

    ....

    ....

3. Describe the dynamics used at the end of the recording.

    ....

    ....

Listen to 'Ich gehe, doch rate ich dir' from *Die Entführung aus dem Serail*
https://open.spotify.com/track/7whd0hWEICML6Sk4b9X90b (track 17, whole

4. Describe the dynamics used in this extract.

    ....

    ....

Articulation

Two of the most common articulations given by Mozart are staccato and legato. detached, and legato notes are played smoothly. Legato can take two forms. So legato phrasing, when entire phrases or passages are played smoothly. Sometim when the notes that are played smoothly are separated into short groups. Some **staccato**. **Semi-staccato** is usually indicated by the simultaneous use of a slur an which means that the notes are detached, but not as detached as full staccato. H frequently, these are *sforzandos* (*sf*), but sometimes *tenuto*, a more subtle accer

Key Terms

Semi-staccato	playing that is detached, but not as detached as full staccato
Tenuto	a subtle accent

Semi-staccato

Activity 2

In this activity, you are going to answer some questions about the articulation us Mozart's operas.

Listen to 'Sull'aria… che soave zeffiretto' from *Le nozze di Figaro.*
A recording is available here:
https://open.spotify.com/track/1cQOaExev5FMO3nlKgsCD7 (disc 2, track 26)

1. Describe the articulation used for the melody of this duet.

....

Listen to the Overture to *Die Zauberflöte.* A recording is available here:
https://open.spotify.com/track/2XRZPj0hi4P5rEfkXPcnmT (disc 1, track 1)
Describe the articulation used at the following points on the recording:

2. 0:27 and 0: 38

....

3. 0:47–1:30 (melody)

....

4. 1:33–2:04

....

Introduction to the exam

AS Level

This study guide will help you with the Appraising Music exam, Section A, Area o...
The Operas of Mozart.

The Appraising Music exam has 96 marks available and is worth 40% of your ove...
three sections:
- Section A: listening, weighted at 49 marks
- Section B: analysis, weighted at 17 marks
- Section C: essay, weighted at 30 marks

For Section A, you will need to answer **two** sets of questions. The first set of que...
1: The Western Classical Tradition, 1650–1910. Some of these questions will rela...
Concerto, and some will relate to Strand B: *The Operas of Mozart.* This study gui...
The Operas of Mozart, but you should answer **all** questions in this first set. The s...
to Areas of Study 2–6. You should choose **one** area of study to answer questions...
questions related to that area of study.

Most of the questions in Section A will be short-answer questions worth 1 or 2 m...
Study, there will be a longer question worth 10 marks. For Area of Study 1, there...
dictation. This is likely to be worth about 6 marks. Each set of questions will con...
music from that Area of Study. These will be digital recordings and you will be a...
you need.

You will be assessed according to Assessment Objectives 3 and 4. 37.5% of your...
and 62.5% of your mark will be awarded for AO4.

AO3

For AO3 you will need to 'demonstrate and apply musical knowledge'. In terms o...
means that you will be asked to identify the musical features you have studied o...
excerpts of music.

AO4

For AO4, you will need to 'use analysis and appraising skills to make evaluative a...
music'. In terms of Section A, this means that you should be able to link the use o...
unfamiliar extract to the era in which it was written.

A Level

This study guide will help you with the Appraising Music exam, Section A, Area o[...]
The Operas of Mozart.

The Appraising Music exam has 120 marks available and is and is worth 40% of y[...]
Music. It has three sections:
- Section A: listening, weighted at 56 marks
- Section B: analysis, weighted at 34 marks
- Section C: essay, weighted at 30 marks

For Section A, you will need to answer **three** sets of questions. The first set of qu[...]
Study 1: The Western Classical Tradition, 1650–1910. Some of these questions v[...]
Baroque Solo Concerto, some will relate to Strand B: *The Operas of Mozart*, and s[...]
piano music of *Brahms, Chopin and Grieg.* This study guide will help you with Str[...]
you should answer **all** questions in this first set. The second and third sets of que[...]
Study 2–7. You should choose **two** areas of study to answer questions about, an[...]
related to those areas of study.

Most of the questions in Section A will be short-answer questions worth 1 or 2 m[...]
Study, there will be a longer question worth 10 marks. For Area of Study 1, ther[...]
dictation. This is likely to be worth about 6 marks. Each set of questions will con[...]
music from that Area of Study. These will be digital recordings and you will be al[...]
you need.

You will be assessed according to Assessment Objectives 3 and4. 25% of your m[...]
75% of your mark will be awarded for AO4.

AO3

For AO3 you will need to 'demonstrate and apply musical knowledge'. In terms o[...]
means that you will be asked to identify the musical features you have studied o[...]
excerpts of music.

AO4

For AO4, you will need to 'use analysis and appraising skills to make evaluative a[...]
music'. In terms of Section A, this means that you should be able to link the use [...]
unfamiliar extract to the era in which it was written.

Structure	• Opera seria • Opera buffa • Singspiel *Common features* • Recitative • Sonata form – often modified or adapted to fit the text • Binary form, particularly two-tempo binary form • Through-composed – different music for each verse • Periodic phrasing to structure melody *Less common* • Strophic form – influence of Singspiel • Ternary form • Dal segno sign
Melody	• Conjunct and triadic movement • Arch-shaped contour • Motives • Some use of sequence *Ornamentation* • Turns • Trills • Passing notes • Chromatic ornamentation
Harmony	• Diatonic and functional • Root position and first inversion chords predominate • Use of chord II^7 and V^7 • Cadential $^6_4$ • Secondary dominants • Neapolitan chords and Neapolitan 6th chords • Augmented 6th chords (A Level: Italian, French and German (

Tonality	• Diatonic
	• Major and minor keys
	• Modulation to related keys
	    ◦ dominant
	    ◦ relative major/minor
	    ◦ subdominant
	    ◦ tonic major/minor
	    ◦ relative minor of the dominant or subdominant
	• Pedal notes
	• Circle of 5^{ths}
	
	A Level only
	• Tertiary modulation used occasionally for dramatic effect

Sonority	*Voice types* • Soprano • Mezzo-soprano • Alto • Tenor • Baritone • Bass *Orchestra* • Strings dominate the orchestra • Winds, brass and percussion provide colour • Solos • Unison • Divisi • Arco – bowed strings • Pizzicato – plucked strings • Tremolo • *Sotto voce* *Sonority in vocal numbers* • Recitativo secco – continuo accompaniment • Recitativo accompagnato – string accompaniment • Arias use full orchestra
Texture	• Types of vocal number: aria, duet, trio, quartet, quintet, sex • Homophonic texture common • Contrapuntal texture used at times • Doubling in 3^{rds}, 6^{ths}, 8^{ves} and unison • Accompaniment – instrumental figuration • Build-up of texture in ensembles
Rhythm, metre and tempo	*Rhythm* • Dotted and straight rhythms • Triplets • Syncopation • Fermatas • Cross-rhythm • Hemiola – only used occasionally *Metre* • Simple and compound time *Tempo* • Variety of tempos used • *Accellerando, rallentando, a tempo* • Singers vary the rhythms in recitatives to reflect the meanin
Dynamics and articulation	*Dynamics* • *Pianissimo, piano, mezzo piano, mezzo forte, forte, fortissim* • Sudden dynamic contrasts • *Crescendos* and *diminuendos* *Articulation* • Legato phrasing • Slurs • Staccato • Accents, and *sforzando* • Occasional use of *tenuto*

Short-answer questions

- Question 1 is on **https://open.spotify.com/track/67q60isu5lc1JZcRQrNutI** (*fan tutte*, disc 3, track 10)
- Question 2 is on: **https://open.spotify.com/track/6X4AsD02kA92c6VHCA0** schön', *Die Zauberflöte,* disc 1, track 6)
- Question 3 is on: **https://open.spotify.com/track/6eUgmFnCv09ziJReGqkD** *Così fan tutte*, disc 2 track 10)
- Question 4 is on: **https://open.spotify.com/track/2tUMxymtkYViEQ0Rcog** *Zauberflöte*, disc 1, track 10)
- Question 5 is on: **https://open.spotify.com/track/3SiEFTtT0KTMBdNEwsKf** piede' *Don Giovanni*, disc 1, track 11)

1. Which of the following ornaments is used in this extract?

   Underline the correct answer.

         trill   **acciaccatura**   **echapée**

2. Which type of voice performs this aria?

   Underline the correct answer.

         alto   **tenor**   **baritone**

3. Identify the interval between the two vocal parts at the start of this duet.

   ....

4. Besides the tonic, which **two** tonalities are used in this extract?

   Underline the correct answer.

       dominant   **subdominant**   **relative minor**   **to**

5. Describe the **two** textures that feature in this extract.

   ....

   ....

   ....

   ....

1. This is a skeleton score of an excerpt with homophonic texture. It shows the missing pitches on the staves provided.

2. This is a skeleton score of an excerpt with homophonic texture. It shows the missing pitches on the staves provided.

3. This is a skeleton score of an excerpt with homophonic texture. It shows the missing pitches on the staves provided.
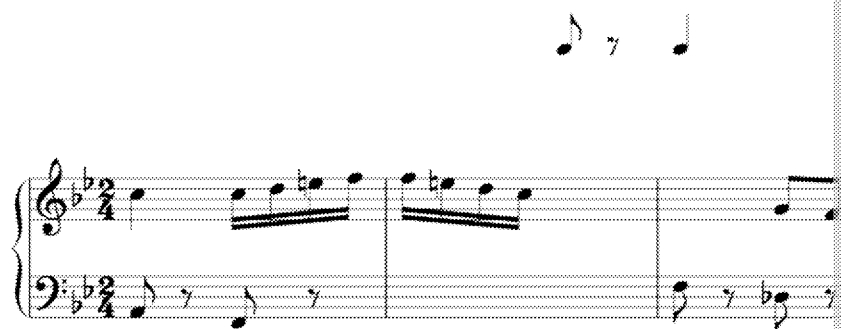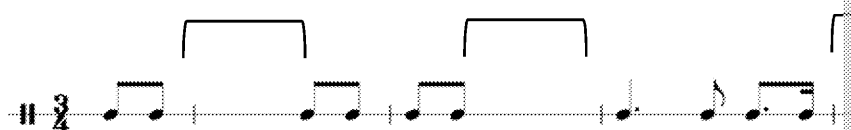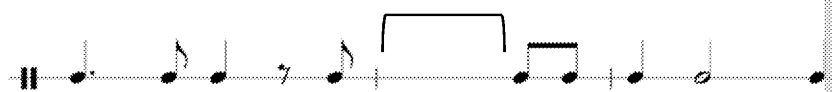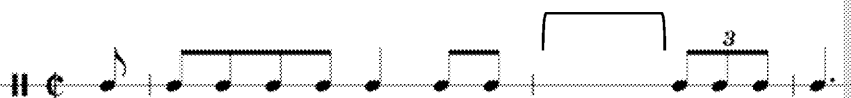

4. This is the rhythm of the vocal melody of the extract on the recording. Write in the spaces provided.

5. This is the rhythm of the vocal melody of the extract on the recording. Write in the spaces provided.

Long Answer Questions

- The recording for Question 1 is on:
  https://open.spotify.com/track/2frC8uxbaHfnoESYicpVf0?si=jtIuijClQXKZU
  femmine', *Così fan tutte*, disc 1, track 4)
- The recording for Question 2 is on: **https://open.spotify.com/track/2k7OrY**
  ich deine Huld verkennen', *Die Entführung aus dem Serail*, track 41)
- The recording for Question 3 is on: **https://open.spotify.com/track/4CUUA**
  Carino', *Don Giovanni,* disc 2, track 17)

1. Analyse the musical elements that are typical of a piece of music from the Cl

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2. Analyse the musical elements that are typical of an opera from the Classical

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3. Analyse the musical elements that are typical of a vocal work from the Class[...]

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Glossary

Accelerando	getting gradually faster
Alto	a low female voice
Appoggiatura	an ornament consisting of a dissonant note whi[...] melody note. The dissonant note usually takes [...] melody note.
Antecedent	the first of a pair of phrases in a period. It ends [...]
Arco	a direction given to string players to bow the str[...]
A tempo	an indication to performers, following a change [...] original tempo
Augmented 6th chord	a chord containing the interval of an augmented [...] French German and Italian.
Baritone	a moderately low male voice
Bass	a low male voice
Binary form	a form in two sections: AB. The material in Sect[...] Section A.
Cadential $\frac{6}{4}$	the use of the chord progression Ic–V or Ic–V–I [...]
Chorus	the choir in an opera, or a vocal number sung b[...]
Chromatic ornaments	ornaments that contain a note that does not be[...] the piece
Circle of 5^{ths}	modulation through a series of keys whose toni[...] 5th (or sometimes a 4th)
Compound metre	a pulse where each beat is divided into three
Conjunct melody	melody that mostly uses major and minor 2^{nds}. It [...]
Continuo	a harmony part consisting of chords improvised [...]
Consequent	the second of a pair of phrases in a period. It en[...]
Consonance	when a harmony does not clash or sound dissor[...]
Counterpoint	when different parts pay different melodies, or [...] melody, at the same time
Cross-rhythm	when conflicting rhythms are heard at the same [...] duplets
Dal segno	the sign 𝄋. It is usually used in pairs. The music [...] signs is repeated.
Diatonic harmony	chords where all the notes belong to the main k[...]
Diatonic tonality	where the notes of the piece belong to its keys, [...] minor tonalities
Diminished 7th chord	a dissonant chord containing three superimpose[...]
Dissonance	'clashing' harmony
Divisi	when the instruments of a part play different n[...]
Doubling	when two parts play o sing the same melody at [...] octaves or in 3^{rds}

Fermata	the use of the marking ⌢ to indicate that the r[...] longer than the written value.
Figuration	repeated, idiomatic patterns played by instrum[...]
First inversion chord	a chord where the 3rd is in the bass
Functional harmony	when the chords form progressions that follow[...] Western art music from the period 1650–1900
Hemiola	when a passage in a piece in 3 time sounds as [...] a passage of music in 2 time sounds as though [...]
Homophonic	a texture where the melody and harmony part[...] same rhythm
Homorhythmic	when different parts have the same rhythm
Idiomatic	musical material written specifically to suit the [...] instrument
Libretto	the text of an opera
Melody and accompaniment	a texture where there are independent melod[...] parts that have different rhythms
Melismatic setting	where a syllable of text is set to more than one[...]
Melodic contour	the shape of the melody, determined by the si[...] intervals used
Mezzo-soprano	a moderately high female voice
Modulation	changing key
Motive	a short section of melody that recurs over the [...]
Neapolitan chord	a major chord based on the lowered second de[...]
Neapolitan 6th chord	a Neapolitan chord in 1st inversion
Numbers	sections of an opera, such as arias, duets and [...] full orchestral accompaniment
Opera buffa	opera with comic characters. It was sung in Ita[...]
Opera seria	opera with a serious plot and noble or mythic [...] and had recitatives.
Passing note	a dissonant note used between two consonant[...]
Pedal notes	repeated or sustained notes in the bass that re[...] dissonance with the surrounding harmony
Period	a pair of balanced phrases consisting of an ant[...]
Periodic phrasing	when phrases of equal length are grouped into [...] consists of an antecedent, ending in an imperf[...] ending on a perfect cadence.
Pizzicato	a direction given to string players to pluck the [...]
Primary triads	chords I, IV and V
Rallentando	getting gradually slower
Recitative	a passage of declamatory (speech-like) singing [...] accompaniment
Recititivo accompagnato	a passage of declamatory (speech-like) singing [...] string section

a passage of declamatory (speech-like) singing, accompanied by a continuo

a chord where the root of the chord is in the bass

chords II, III, VI and VII

a chord where the 5th is in the bass

when a melody is repeated at higher or lower pitches in the same part

playing that is detached, but not as detached as full staccato

a pulse where each beat is divided into two

a traditional form of music drama in German. It had spoken dialogue instead of recitatives.

a chord that is the dominant chord of a key other than the tonic; for example, a D major chord (V of G major) in a piece in C major)

where just one of a pair or group of instruments plays the melody

a high female voice

a form with two contrasting themes and three main sections: exposition, development and recapitulation

a direction given to play or sing 'in an undertone', i.e. very quietly

a form used in songs and arias where the same music is used for each verse

where each syllable of text is set to only one note

when an accent or emphasis is placed on a weak beat, or between beats

a high male voice

a subtle accent

a structure ABA with similar outer sections and a contrasting middle section

where there is different music for each verse of a song or aria

a boy with a high, unbroken voice

the rapid repetition of a note, usually indicated by one or more lines drawn through the stem of the note or notes involved

melody built out of sections of a broken chord or arpeggio. The intervals used are usually mostly major and minor 3rds, as well as some perfect 4ths and major or minor 6ths.

an ornament using the following notes in order: principal melody note – note a step above the melody note – principal melody note – note a step below the melody note – principal melody note

a variant of binary form used in some arias. Section A is often in a slow tempo and Section B in a fast tempo.

an ornament consisting of the rapid alternation between the main note of the melody and the note immediately above or below it

when two instruments or voices play the same pitches at the same time

rapid but miniscule variations in pitch while playing or singing a single note. It creates a fluttering sound.

Answers

Structure

Activity 1
1. Italian
2. German
3. Singspiel
4. Mozart's operas are difficult to classify because each opera contains elements o

Activity 2
It is a buffo aria. It is sung by a male character and has a comic tone. It has a $^4_4$ metr
syllabically. It has a sectional structure, though unlike some through-composed buff
which is first heard at the opening of the aria.

Activity 4
Excerpt 1
1. It is an instrumental introduction.
2. d. Strophic form
3. Three

Excerpt 2
1. It is through-composed
2. It has two sections
3. The second has a faster tempo
4. Two-tempo form

Melody

Activity 1
(Non) <u>mi</u> <u>dir</u> <u>bell</u>' <u>i-dol</u> <u>mi</u>-(o)
(Che) (son) (i-)(o) (cru)-<u>del</u> (con)-(te),

Activity 2
1. a. Triadic and conjunct motion
   b. Syllabic setting with some use of use melismas
   c. Arch-shaped melodic contour

2. To define specific characters

Activity 3
2. Appoggiatura
3. Passing notes
4. Chromatic passing note
5. Turn

Activity 4
1.

2.
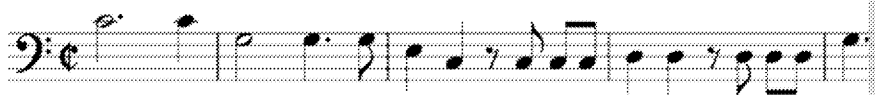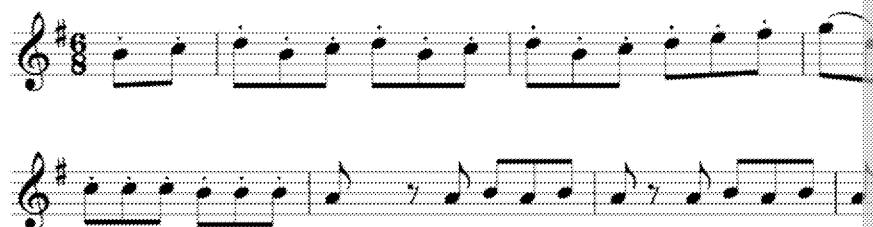
Harmony

Activity 1
The chords in order are: Ib, V⁷b, I, Ic, I, V

Activity 2

Primary triads	Chords I, IV and V
Secondary triads	Chords II, III, VI and VII
Cadential $\frac{6}{4}$	The use of the chord progression Ic–V–I at the end
Secondary dominant chord	A chord that is the dominant chord of a key other
Diminished 7th chord	A dissonant chord containing three superimposed 3rd
Neapolitan chord	A major chord based on the lowered second degree
Neapolitan 6th chord	A Neapolitan chord in 1st inversion
Augmented 6th chord	A chord containing the interval of an augmented 6

1. Diminished 7th
2. Augmented 6th (A Level students may identify this as a German augmented 6th
3. Neapolitan chord, or Neapolitan 6th over a subdominant pedal

Tonality

Activity 1
1. Major key
2. Minor key
3. Major key

Activity 2
1. 0:16
2. 0:44

Activity 3
1. The dominant key (C major)
2. The tonic major key (D major)
3. The relative minor (G minor)

Activity 4
1. C major
2. It is the subdominant
3. F major
4. B♭ major
5. E♭ major
6. Each key is the subdominant of the previous key
7. Backwards

Activity 5 – A Level only
1:18

Sonority

Activity 1
The extracts in order are for: soprano, bass, tenor and baritone.

Activity 2
There are many possibilities but examples are:
* Recitativo secco – 'Leporello, ove sei?' *Don Giovanni:* Act 1,
* Recitativo accompagnato – 'Don Ottavio! Son morta!' *Don Giovanni:* Act 1

Activity 3
1. The woodwind section
2. Divided
3. The string section
4. Flute
5. Clarinet

Activity 4
The oboe plays melodic solos, at times doubled by a bassoon. Mozart has used the ob
with sadness in eighteenth-century music.

Activity 5
1. a-i, b-vii, c-v, d-iv, e-viii, f-vi, g-iii h-ii
2. The string section
3. For colour
4. The solo singer or singers were supported by a continuo consisting of harmoni
5. The solo singer or singers were accompanied by the full string section.
6. Recitativo secco
7. The rapid repetition of a note or notes, usually indicated by lines drawn throug
8. A direction given to string players to pluck the strings of their instruments. The
9. Tremolo

Texture

Activity 1
1. 0:00–0:13
2. In unison
3. 0:28. 0:46–49, 1:04–06, 2:06-2:16
4. Block chords
5. 2:50–3:00

Activity 2
2. Homophonic
3. Contrapuntal
4. Contrapuntal
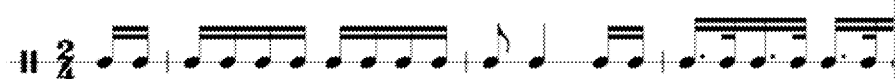5. Homophonic

Rhythm, metre and tempo

Activity 1
1. c
2. a

Activity 2
1.

2.

3.

Activity 3
1. Simple metre
2. Compound metre
3. $^4_4$ (though there are triplets in the accompaniment)
4. $^6_8$
5. $^2_4$

Activity 4
1. Fast (*allegro*)
2. Moderately slow (*andante*)
3. Very fast (*presto*), with a moderately slow introduction (*andante*)

Activity 5
1. Fermata
2. Cross-rhythm
3. Syncopation

Dynamics and articulation

Activity 1
1. Soft, *pianissimo,* but accept *piano*
2. *Crescendo* – getting louder
3. Loud, *forte*, but accept *fortissimo*
4. The extract starts and ends loudly, *forte*, with a soft central passage. There is so‖ diminuendos, especially in the opening and closing sections.

Activity 2
1. Legato phrasing
2. Accented, *sf*
3. The notes of the melody are slurred in pairs
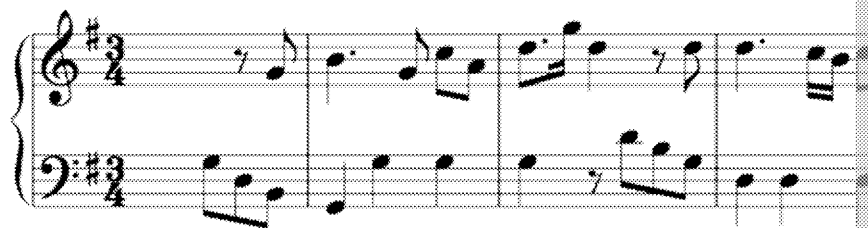4. Mostly staccato, with some slurs
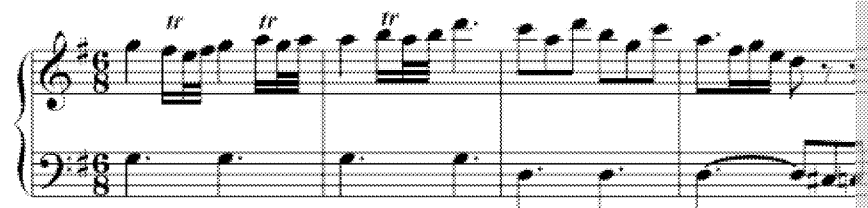
Practice exam questions

Short-answer questions
1. Trill
2. Tenor
3. The vocal parts are in 3rds
4. The dominant and the relative minor. Award 1 mark for each.
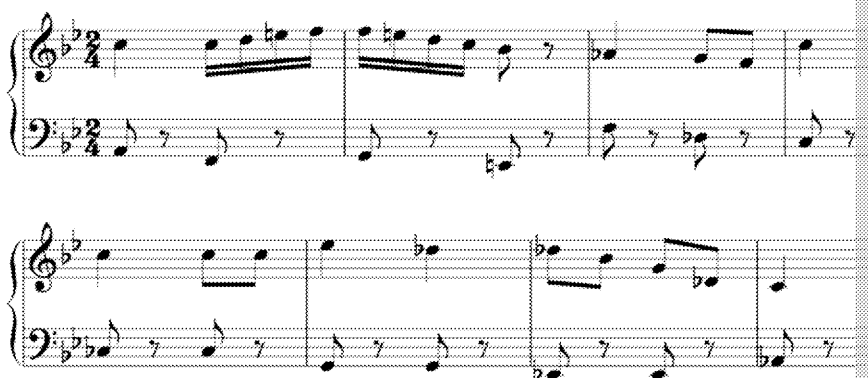5. Counterpoint and homophony. Award 1 mark for each.
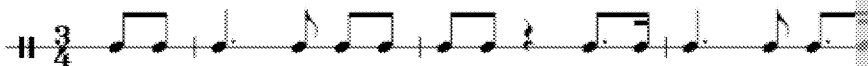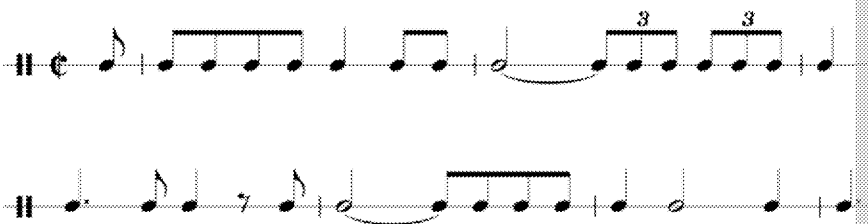
Transcription
1.

2.

3.

4.

5.

Long answer questions

	Mark Scheme
9–10 marks	A clear, well-structured and accurate response that takes into accou
7–8 marks	A broad and convincing response that is mostly clear and well-struct
5–6	An appropriate response but with some inaccuracies or key aspects
3–4	A narrow and largely unclear response that misses out significant de
1–2	A very basic response
0	A response in no way worthy of credit

AO4 is weighted more heavily than AO3 in this exam:
- AS: AO3 = 37.5% AO4 = 62.5%
- A Level: AO3 = 25% AO4 = 75%

1. Answers could include the following:
   - Operatic trio opens the passage
   - Use of recitativo secco to follow operatic number
   - Regular pulse maintained in the trio, with some use of fermatas
   - Primary triads predominate
   - Use of tonic pedal notes
   - Arch-shaped melody
   - Melody mixes conjunct and triadic movement
   - Homophonic texture with broken chord figurations in the accompaniment
   - Orchestra dominated by strings

   Credit will be given to any other relevant answers.

2. Answers could include the following:
   - Vocal number with full orchestral accompaniment
   - Use of passages of triadic and conjunct melody with occasional leaps
   - Doubling of the vocal line by instruments such as the oboe, violin and flute
   - Modulation to the dominant – C major
   - Homophonic texture
   - Use of homorhythm in the passages for four voices
   - Text setting mostly syllabic with some short melismas
   - Use of cadential $^6_4$ progressions

   Credit will be given to any other relevant answers.

2. Answers could include the following:
   - Vocal number with full orchestral accompaniment
   - Introduction and coda for orchestra
   - Short passages throughout where the orchestra punctuates the vocal melo
   - Doubling of the vocal melody – especially by the violins
   - Homophonic texture
   - Use of trills and passing notes
   - Arch-shaped melodies
   - Phrases divide into balanced pairs
   - Dynamic contrasts and *crescendo*
   - Tonic pedal notes
   - Primary triads dominate
   - Frequent use of dominant 7th chords
   - Brief modulation to the dominant

   Credit will be given to any other relevant answers.