



# Learning & Engagement Teaching Kit

Stage 5 & 6

# Acknowledgements

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Simone Young Chief Conductor and Artistic Director, Sydney Symphony Orchestra

Craig Whitehead Chief Executive Officer, Sydney Symphony Orchestra

## Resource Development

**Contributor:** Philip Cooney, Wycliffe Christian School

**Editor:** Sonia de Freitas

**Production:** Meklit Kibret

**Design:** Amy Zhou

## Contact

For information concerning the Sydney Symphony Orchestra's Learning & Engagement program, contact:

**Email:** [education@sydneysymphony.com](mailto:education@sydneysymphony.com)

**Online:** [www.sydneysymphony.com](http://www.sydneysymphony.com)

**“Your life can be changed and enriched through all sorts of music; music from now, music from the past, music from the very distant past and music from as recently as yesterday.**

**Through intensive listening students become involved in one of the highest orders of thinking.**

**As a teacher, by bringing students to a concert and studying music in the classroom, you are providing your students with a special pathway to musical knowledge through direct experience of and contact with live music.”**

Richard Gill AO  
(1941 – 2018)

*Conductor, notable educator and advocate. Richard was the founding Artistic Director of Education at Sydney Symphony. He has inspired generations of musicians through his work and continues to inspire new generations through his legacy.*

# Background:

## Music of the Eighteenth Century


### Historic Context

The 18<sup>th</sup> Century was a time of conflict and ultimately, revolution. It was also an era of exploration, colonisation and empire. Patronage remained important to the arts, but this was gradually moved from the Church to the nobility. It was dominated by the intellectual and philosophical movement known as the Age of Enlightenment, which centred on the value of human happiness, the pursuit of knowledge obtained by means of reason and the evidence of the senses, and ideals such as liberty, progress, fraternity, constitutional government, and separation of church and state.

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### A snapshot of events include:

<b>1756-63</b>	○	Seven Years' War fought among European powers.
<b>1756</b>	○	Birth of Wolfgang Amadeus Mozart
<b>1757</b>	○	Battle of Plassey signalled the beginning of British rule in India.
<b>1760</b>	○	George III became King of Britain.
<b>1762-96</b>	○	Reign of Catherine the Great of Russia.
<b>1768-71</b>	○	Captain Cook's first Pacific expedition
<b>1769</b>	○	James Watt takes out a patent for a new, efficient design for steam engines
<b>1770</b>	○	Birth of Ludwig van Beethoven
<b>1775-1783</b>	○	American Revolutionary War
<b>1776</b>	○	Adam Smith publishes The Wealth of Nations
<b>1788</b>	○	First European settlement established in Australia at Sydney Cove.
<b>1789</b>	○	George Washington elected President of the United States. Served until 1797.
<b>1789- 99</b>	○	The French Revolution
<b>1791</b>	○	Death of Mozart
<b>1792-1815</b>	○	French Revolutionary Wars which lead into the Napoleonic Wars.
<b>1799</b>	○	Napoleon stages a coup d'état and became dictator of France.
<b>1801</b>	○	The Kingdom of Great Britain and the Kingdom of Ireland merge to form the United Kingdom.



<b>1804</b>	Austrian Empire founded by Francis I.
<b>1806</b>	Holy Roman Empire dissolved as a consequence of the Treaty of Lunéville.
<b>1809</b>	Death of Josef Haydn
<b>1810</b>	First research university is founded in Berlin. Among its students and faculty are Hegel, Marx, and Bismarck. The German university reform is copied around the world.
<b>1810s- 20s</b>	Most of the Latin American colonies free themselves from the Spanish and Portuguese Empires after the Mexican War of Independence and the South American Wars of Independence.
<b>1815</b>	Napoleon's defeat at Waterloo brings a conclusion to the Napoleonic Wars and marks the beginning of a Pax Britannica which lasts until 1870.

## Features of Classical Music

Music of this time began with the style gallant. This courtly style is polished, polite and extremely elegant. As Classical music matured, it came to adopt the qualities of Classical architecture: grace and beauty of line (melody) and shape (form or structure) as well as proportion and balance both in formal structure and in expressiveness. Classicism favoured clearer divisions between parts, brighter contrasts and colours, and simplicity rather than complexity.

### Pitch (Melody and Harmony)

- Short well-balanced melodies and clear-cut question and answer phrases.
  - Mainly simple diatonic harmony.
  - Chords became a much more prevalent feature of music.
  - Alberti bass uses a broken chord pattern to accompany a melody.
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### Duration (Rhythm and Metre)

- The simplification of texture made such instrumental detail more important, and also made the use of characteristic rhythms, such as attention-getting opening fanfares, the funeral march rhythm, or the minuet genre, more important in establishing and unifying the tone of a single movement.
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### Tone Colour and Performing Media

- Woodwind instruments are increasingly employed for their timbral quality.
  - Tone colour is used as an expressive technique, with increasing emotional and psychological power.
  - A move to standard instrumental groups and the reduction in the importance of the continuo.
  - The orchestra increased in size and range.
  - The woodwind became a self-contained section.
  - The clarinet is added to the orchestra.
  - As a solo instrument, the harpsichord was replaced by the piano (or fortepiano).
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## Tonality

- Diatonic harmonies are important at first but chromaticism is increasingly introduced in later works by composers such as Mozart.
  - The tonal structure of a piece of music became more audible.
  - Greater variety within a piece through changes in key, dynamics, and melodies.
- 

## Texture

- Mainly homophonic—melody above chordal accompaniment (but counterpoint is by no means forgotten, especially in development sections of Sonata Form and in choral compositions).
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## Dynamics and Expressive Devices

- Since the focus is on a single melodic line with accompaniment, there is greater emphasis on notating that line for dynamics, ornamentation and phrasing.
  - Variety and contrast within a piece became more pronounced than before.
  - More use of crescendo, diminuendo and sforzando, along with frequent changes of mood and tone colour.
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## Structure

- Importance is given to instrumental music.
  - Sonata form developed and became the most important form. It was used to build up the first movement of most large-scale works, but also other movements and single pieces (such as overtures).
  - The string quartet replaces the trio sonata as the principal form of chamber music.
  - The symphony was created in this period (this is popularly attributed to Joseph Haydn).
  - Forms such as the concerto and sonata were more heavily defined and given more specific rules.
  - The concerto grosso began to be replaced by the solo concerto and began to place more importance on the particular soloist's ability to show off.
  - The opera is the principal form of vocal music.
-

## Classical Period Orchestra Instrumentation

While the typical size of orchestras began to increase, the instrumentation in an orchestra was still dependant on the availability of musicians. A composer such as Mozart would re-score the woodwinds in a symphony, if required.

Woodwind	Brass	Percussion	Strings
2 Flutes	2 Horns (natural horns)	Timpani (1 player)	Violin I
2 Oboes			Violin II
2 Clarinets	2 Trumpets (natural trumpets)		Viola
2 Bassoons			Cello
			Double Bass

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## Techniques of Orchestration

Composers of the Classical Period were often dependent on the instruments available in the orchestra of their patron. Nonetheless, the employment of double winds – two flutes, two oboe, two bassoons, two French horns and two trumpets – together with the standard, four part string section became the standard by the end of the eighteenth century. Timpani were the main percussion instrument. The natural trumpets were mostly assigned a rhythmic role, while the natural horn was given the more melodic roles. While the strings remained the foundation of the orchestra, Mozart experimented with the role of the woodwind, initially using them to add colour and variety to the string melodies and then assigning them thematic material exploiting the tonal character and ability of each individual instrument.

# Work: MOZART “Haffner” Serenade in D major K. 250 (1776)

## Composer Background

### Wolfgang Amadeus Mozart (1756 – 1791)



Wolfgang Amadeus Mozart. Portrait by Barbara Krafft, Public domain, via Wikimedia Commons

**Mozart** was born in Salzburg in 1756, the son of a court musician, Leopold. Mozart composed over six hundred works and was one of the most prolific and influential composers of the Classical Period. Wolfgang was a child prodigy, playing both keyboard and violin, and writing his first compositions from the age of five. His father took Mozart and his sister, Nannerl, on tours of Europe, where they performed before royalty. At seventeen, Mozart was engaged as a musician at the court of the Archbishop of Salzburg court but grew restless and travelled in search of a better position. Finding no worthwhile work in Paris or Mannheim, Mozart finally settled in Vienna, where he married and spent the last ten years of his life, composing many of his best-known symphonies, concertos, and operas, and portions of the Requiem, which remained unfinished at the time of his death at the age of thirty-five.

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## Work Background

### “Haffner” Serenade in D major, K. 250 (1776)

Written when Mozart was just twenty and still living in Salzburg, the piece is dedicated to a family friend, Marie Elisabeth Haffner, to mark the occasion of her wedding. Mozart's friend and contemporary Sigmund Haffner the Younger commissioned the serenade. It was first played on 21 July 1776, on the eve of the wedding. The music of the serenade displays the breadth of Mozart's creativity and is full of the composer's wit and charm, combining moments of dramatic urgency, later termed “ Sturm und Drang”, with episodes of fun and play. A serenade in the late eighteenth century was essentially an occasional composition, designed for evening entertainment or celebration. A serenade would normally open and close with a march and include a sonata-form movement, two slow movements and two or three minuets. Originally intended for outdoor performance and therefore entrusted principally to wind instruments, the form came to include indoor chamber or orchestral music of a similar character.

## Instrumentation

Woodwind	Brass	Percussion	Strings
2 flutes alternating with 2 oboes, 2 bassoons	2 Horns 2 Trumpets	Timpani (thought not originally scored, these are often added to performances)	Violin I Violin II Viola Cello Double Bass

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## Listening Guide Overview:

The Serenade for orchestra in D major, K. 250 is in eight movements:

- I. *Allegro maestoso - Allegro molto*
- II. *Andante*
- III. *Menuetto*
- IV. *Rondeau: Allegro*
- V. *Menuetto galante*
- VI. *Andante*
- VII. *Menuetto*
- VIII. *Adagio - Allegro assai*

The second, third and fourth movements feature prominent violin solos. These movements also include solo cadenzas. The Serenade is sometimes divided into two parts of four movements each. It is assumed that the Marcia K. 249 was intended as entrance and exit music together with this Serenade. The following link will provide helpful summaries of the following musical forms: <https://wmich.edu/mus-history/TheoryHelp/forms.html>

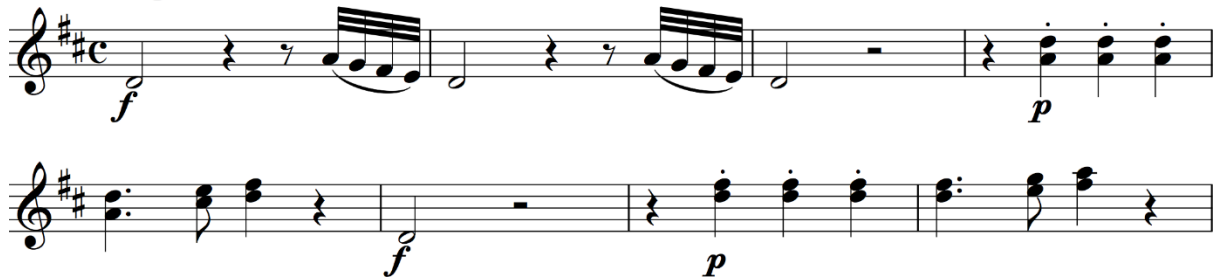
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### Movement I

#### *Allegro maestoso - Allegro molto*

This movement begins with an introduction of thirty-five bars, *Allegro maestoso*, while the *Allegro molto* is in Sonata Form.

### **Allegro maestoso**



The first subject is introduced by the unison strings, doubled by the oboes and bassoons. It is in the tonic key of D major.

### **Allegro molto**



Second subject is played by the first violins. It is in the dominant key of A major.



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## **Movement II**

### *Andante*

This movement is in Sonata-Rondo Form and features the solo violin. It is 3/4 time and the key of G major. The oboes are replaced by flutes, with prominence given to a solo violin.

Following a tutti introduction (soloists and orchestra),



the solo violin introduces the second theme, also in G major.



The B section is in the dominant key.



The two themes from Section A return, also in the dominant, before the recapitulation of the themes from both Section A and Section B in the tonic key of G major.

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### Movement III

#### *Minuet and Trio*

The first of the three Minuets of the Serenade, this movement is in Ternary Form (da capo), with both the Minuet and the Trio in rounded binary form.

The minuet is in G minor.



The Trio is in the tonic major key, G major, scored only for solo violin, flutes, bassoons and horns.



## Movement IV

### Rondo

The solo violin introduces the lively rondo theme in G major. The theme is presented in two sections in its first presentation only. It always appears in the tonic key.



The episodes are in related keys:

B section – D major

C section – E minor

D section – C major

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## Movement V

### Minuet Galante

Oboes and trumpets return for the D major Menuetto Galante, with a gentle D minor Trio scored only for strings. This movement follows the standard pattern of a minuet and trio.



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## Movement VI

### Andante

This movement is in Rondo form, with the main theme introduced by the first violins, harmonised by the second violins. The key is A major.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two measures of music, both marked with a piano (*p*) dynamic. The second system consists of six measures, with dynamics marked as piano (*p*), forte (*f*), piano (*p*), and forte (*f*) in sequence. The melody is written in treble clef, and the accompaniment is written in bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The melody features a variety of note values, including eighth and sixteenth notes, and rests. The accompaniment is primarily composed of eighth and sixteenth notes, often beamed together. The piece concludes with a final measure in the second system, marked with a forte (*f*) dynamic.

**Menuetto**

*f* *p*

**Trio 1**



*p*

14

**Trio 2**

## Movement VIII

### *Adagio: Allegro assai*

The flutes are replaced by oboes for the *Adagio* that leads to a sparkling *Allegro assai* in Sonata form. The time signature changes from 4/4, in the *Adagio*, to 3/8 for the *Allegro*.

**Adagio**

The first subject, in D major, is introduced by a rhythmic pedal in the violins, with the first violins introducing the main melody.

**Allegro assai**

The second subject is in the dominant key, A major. It is played by harmonised first and second violins, with responses from the violas and cellos.

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## Audio Excerpts

Access the Spotify playlist by visiting the following link:

[Link](#)

Excerpt No.	Movement	Time	Activity	Page
1	Movement 1: <i>Allegro maestoso - Allegro molto</i>	0:00 – 1:12	Activity 1	18
2	Movement 1: <i>Allegro molto</i>	1:12 – 1:36	Activity 2	20
3	Movement 1: <i>Allegro molto</i>	1:37 – 1:59	Activity 2	20
4	Movement 1: <i>Allegro molto</i>	2:00 – 2:21	Activity 2	20
5	Movement 1: <i>Allegro molto</i>	2:22 – 3:04	Activity 2	20
6	Movement 1: <i>Allegro molto</i>	5:16 – 6:17	Activity 2	20
7	Movement 1: <i>Allegro molto</i>	7:08 – 7:28	Activity 2	20
8	Movement 1: <i>Allegro molto</i>	8:19-8:52	Activity 2	20
9	Movement 3: <i>Minuet and Trio</i>	0:00 – 1:34	Activity 3	22
10	Movement 3: <i>Minuet and Trio</i>	1:35 – 2:40	Activity 3	22
11	Movement 3: <i>Minuet and Trio</i>	1:35 – 1:53	Activity 3	22
12	Movement 1: <i>Allegro molto</i>	0:00 – 0:32	Activity 4	25
13	Movement 6: <i>Andante</i>	3:26 – 3:59	Activity 4	25
14	Movement 6: <i>Andante</i>	5:45 – 6:51	Activity 4	25

## Score Excerpts (Click below to access)

### Serenade in D major, K. 250 "Haffner"

Excerpt No.	Movement	Bars	Activity	Page
1	Movement 1: <i>Allegro maestoso - Allegro molto</i>	1 – 62	Activity 2	20
2	Movement 3: <i>Minuet and trio</i>	71 – 110	Activity 3	22
3	Movement 6: <i>Andante</i>		Activity 4	25

## Additional Media Resources

Below is a curated selection of additional third-party media resources you might choose to use in supporting your students to engage in concert preparation. The videos may provide further insight into performance of the Serenade.

### **Stuttgart Chamber Orchestra:**

Thomas Zehetmair leads and plays the solo or principal violin part.

[https://www.youtube.com/watch?v=04WqW0bhF0c&ab\\_channel=StgtKammerorchester](https://www.youtube.com/watch?v=04WqW0bhF0c&ab_channel=StgtKammerorchester)

### **Serenade in D major, K. 250 "Haffner" Recording plus score**

[https://www.youtube.com/watch?v=RZfPpUc9x4Q&ab\\_channel=symphony7526](https://www.youtube.com/watch?v=RZfPpUc9x4Q&ab_channel=symphony7526)

# Learning Activities

## Activity 1: Aural Skills

In this activity, the students will demonstrate an understanding of the musical concepts and their relationship in an example of orchestral music from the Classical Period.

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### Task 1

Listen to **bars 1 to 35** from the Serenade First Movement *Allegro maestoso: Allegro molto* (**Audio Excerpt 1**) and answer the following questions on your own writing paper or device.

#### Focus question:

With reference to the concepts of music, explain how the composer attracts and maintains the listener's interest in this excerpt?

#### Scaffolding questions:

1. How many different pieces of pitch material (themes and motifs) are used in this excerpt?
2. Which pitch material is repeated?
3. Which pitch material reappears during the excerpt?
4. Describe the composer's use of dynamics.
5. Describe the composer's use of tone colour.
6. Describe the composer's use of texture.

Use a table similar to the following, to summarise your observations.

Pitch	
Duration	
Dynamics	
Tone Colour	
Texture	

## Task 2

Listen to the complete playing of the first movement and follow the score (**Score Excerpt 1**). Identify the material from the *Allegro maestoso* (**bars 1 to 35**) that the composer uses in the main part of the movement, *Allegro molto*, by noting the page and/or time code where you hear a theme or motif from the introduction.

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## Task 3

Compare and contrast the style of writing in the *Allegro maestoso* with that of an example of Baroque music, such as the opening of the Overture from Bach's *Orchestral Suite No. 3* – suggested audio link: <https://open.spotify.com/album/2hepGgEkxWLHtT5R3yJqXu> (Audio cue 0:00–1:15). Consider performing media, pitch, duration, dynamics and texture. Compile your observations in a comparative table.

Concept	Mozart (Classical)	Bach (Baroque)
Performing media		
Pitch		
Duration		
Dynamics		
Texture		

## Activity 2: Listening and score reading

In this activity, the students will investigate Sonata Form using the First Movement *Allegro maestoso: Allegro molto*

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### Introduction

In instrumental works of the Classical Period, the first movement is almost always structured in what is called Sonata Form. Sonata Form grew out of binary (two-part) form and maintained its harmonic foundation of a movement away from and then back to the home or tonic key via related keys. This origin is evident in the physical division of the Classical score into two distinct parts, each marked to be repeated. Despite this, Sonata Form is structured in three parts, called exposition, development and recapitulation. There may also be a slow introduction before the sonata form really begins.

**Exposition** – The exposition has two themes (called subjects) which contrast with each other. The main contrast is in key. The second subject is in a different but related key. There are also differences in melody, rhythm, texture, dynamics and performing media. A connecting episode or transition links the two subjects.

**Development** – The subject material or motifs derived from them are reworked through different musical techniques such as: sequencing, imitation, augmentation and diminution, modulation, inversion.

**Recapitulation** – The two subjects from the exposition are played again but, unlike the Exposition, the second subject is presented in the same tonic key as the first.

A **coda** is often added to the end of the movement.

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### Task 1

Answer the following questions to investigate Mozart's use of Sonata Form in the First Movement of the Haffner Serenade. Write your answers on your own writing paper or device. The music of the movement has been divided into seven audio excerpts to assist you.

### Exposition

**Bars 1 to 91**

Refer to **Score Excerpt 1** and listen to **Audio Excerpt 2**

**1<sup>st</sup> subject**

**Bars 1 to 19**

1. Describe the first subject with reference to pitch, dynamics and texture.

## Transition

### Bars 19-37

Refer to Score Excerpt 1 and listen to Audio Excerpt 3

2. Identify the elements of the first subject that are used in the transition.
3. Identify the indication that the music is modulating.

## 2<sup>nd</sup> Subject

### Bars 38-52

Refer to Score Excerpt 1 and listen to Audio Excerpt 4

4. Describe three ways that the composer achieves contrast between the first and second subjects.

## Coda

### Bars 53-91

Refer to Score Excerpt 1 and listen to Audio Excerpt 5

5. Identify the motif from the Transition that is used in the Coda.
6. Compare the music in bars 85 to 91 with that in bars 15 to 19.

## Development

### Bars 92 to 137

Refer to Score Excerpt 1 and listen to Audio Excerpt 6

7. Identify the harmonies in the first twenty bars (92 to 111) of the development.
8. Circle or highlight the three motifs used in the development.

## Recapitulation

### Bars 138 to 191

Refer to Score Excerpt 1 and listen to Audio Excerpt 7

9. Describe any difference in the presentation of the second subject in bars 177 to 191 (Audio cue 7:08-7:28)

## Coda

### Bars 192 to 249

Refer to Score Excerpt 1 and listen to Audio Excerpt 8

10. Identify the source of the material used in the Coda.

## Activity 3: Aural and Score Reading

In this task the students will investigate the composer's use pitch, texture and dynamics in the Movement 3 *Minuet and Trio*

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### Core Task 1

Listen to the Minuet from Movement III of the Serenade (**Audio Excerpt 9**) and answer the following questions on your own writing paper or device.

**Focus question:** With reference to the concepts of music, describe the structure of the Minuet.

#### Scaffolding questions:

1. The music is in 3/4 time. Count the bars by counting the first beat of each bar. How long are the phrases within each section of the minuet?
2. How many phrases are there in each section of the minuet? Are there the same number of phrases in each section?
3. Draw a map of the structure with vertical lines to indicate each phrase. Include markings to show any repeated sections.

|Phrase 1| 2 | etc. OR | a | b | etc. Indicate repeated sections : ||

4. What other aspects of the music help to distinguish the phrases from each other?
  5. Which phrases from Section 1 reappear in Section 2? Indicate these in your map of the structure.
  6. Using your map as a template, create a summary of your findings. Include references to related concepts that help to define the structure.
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### Core Task 2

Listen to the Minuet from Movement 3 of the Serenade (**Audio Excerpt 10**) and answer the following questions on your own writing paper or device.

**Focus Question:** How does the composer create tension and release in the minuet?

#### Scaffolding questions:

1. Using your map of the minuet structure, mark the phrases where tension and release is created.

2. Identify the musical concepts that create tension in the music.

### Extension

Study the score of the Minuet. **Score Extract 2**

1. Identify the harmonies in **bars 5 to 12**.
  2. Discuss the cadence in **bars 15 and 16**.
  3. Name the harmonic device used in **bars 17 to 22**.
  4. Identify the points of dissonance and consonance in these bars.
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### Core Task 3

Listen to the Trio from Movement 3 of the Serenade (**Audio Excerpt 13**) and answer the following questions on your own writing paper or device.

**Focus question:** How is contrast achieved between the minuet and the trio?

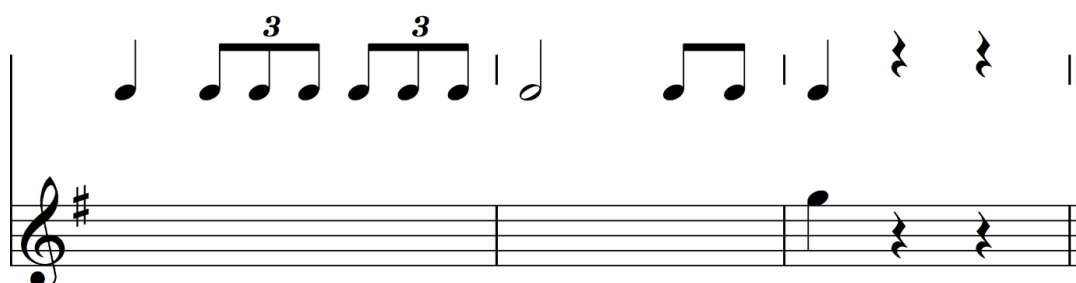
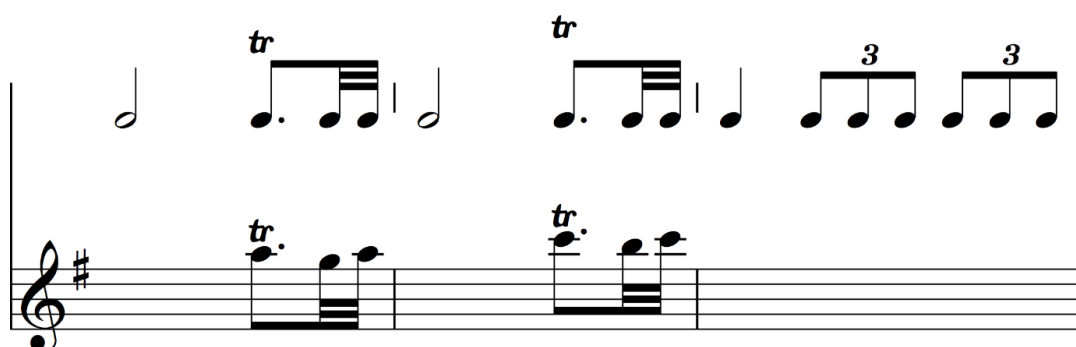
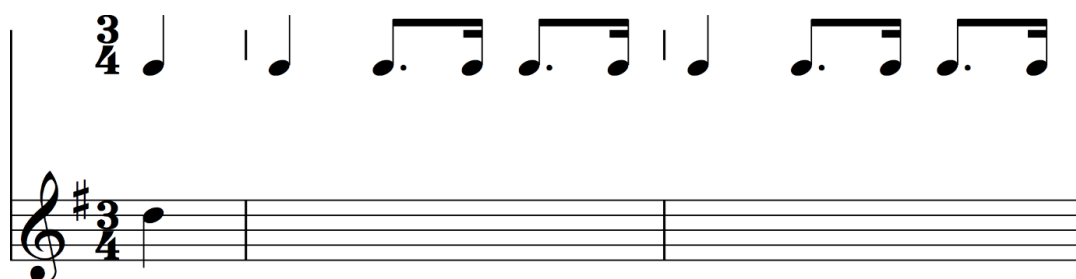
#### Scaffolding questions:

1. List the aspects of the music which are different in the trio.
2. Label your observations with the relevant concept term.
3. Add detailed descriptions to your observations.
4. Use the concept terms as sub-headings and summarise your observations as bullet points beneath each concept.

## Extension Task

Listen to the theme of the Trio (**Audio Excerpt 11**) and answer the questions on the stave provided below.

1. Notate the solo violin melody on the staff below. The rhythm, starting and ending notes and ornamentation have been given to assist you.



2. Investigate Rounded Binary form. Discuss whether this description applies to the minuet, the trio or both.

Reference Link: Rounded Binary

<https://musictheory.pugetsound.edu/mt21c/RoundedBinary.html>

## Activity 4: Listening and Composition

In this activity, the students will analyse and use a limited number of composition techniques found in the Movement 6.

### Task 1

Study **bars 1 to 17** of Movement 6 and listen to **Audio Excerpt 12** and answer the following questions.

*Andante.*

The musical score is for an orchestral excerpt in 2/4 time, key of D major (two sharps). The tempo is marked *Andante.* The instruments and their parts are as follows:

- Oboe I:** Rests for the first 10 bars, then plays a half note G4 and a half note A4 in bar 11, marked *f*.
- Oboe II:** Rests for the first 10 bars, then plays a half note G4 and a half note A4 in bar 11, marked *f*.
- Fagotti:** Plays a continuous eighth-note pattern starting in bar 1, marked *p* at the beginning and *f* at the end.
- Corni in A:** Rests for the first 10 bars, then plays a half note G4 and a half note A4 in bar 11, marked *f*.
- Violino I:** Plays a continuous eighth-note pattern starting in bar 1, marked *p* at the beginning and *f* at the end.
- Violino II:** Plays a continuous eighth-note pattern starting in bar 1, marked *p* at the beginning and *f* at the end.
- Viola:** Plays a continuous eighth-note pattern starting in bar 1, marked *p* at the beginning and *f* at the end.
- Basso:** Plays a continuous eighth-note pattern starting in bar 1, marked *p* at the beginning and *f* at the end.

*Andante.*

The musical score is written for a piano in G major (one sharp) and 3/4 time. It consists of two systems of six staves each. The first system contains bars 1 to 8, and the second system contains bars 9 to 23. The music features a variety of textures, including single-note melodies, chords, and dense sixteenth-note passages. Dynamics such as piano (p), forte (f), and trills (tr) are indicated throughout.

1. Describe the construction of **bars 1 to 4**.
2. Name the compositional device used to extend the melody in **bars 5 to 8**.
3. Explain how Mozart introduces variety when the melody is repeated in **bars 9 to 17**.
4. Describe how contrast is created in the subsequent phrase, **bars 18 to 23**.

Study **bars 110 to 126** of Movement 6 and listen to **Audio Excerpt 13.**

5. How has Mozart varied the melody in these bars?

Study **bars 219 to 235** of Movement 6 and listen to and listen to **Audio Excerpt 14.**

First system of a musical score in D major. The violin part features a melodic line with eighth and sixteenth notes. The piano accompaniment includes a rapid sixteenth-note arpeggiated pattern in the right hand and a more rhythmic bass line in the left hand. Dynamics include 'arco' and 'f'.

Second system of the musical score. The violin part continues with a melodic line. The piano accompaniment features a rapid sixteenth-note arpeggiated pattern in the right hand and a more rhythmic bass line in the left hand. Dynamics include 'p' and 'f'.

6. How has Mozart varied the presentation of the melody in these bars?

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## Task 2

Study the following theme, **bars 27 to 33**, from movement eight of the Serenade.



1. Use these bars to create two variations using the same techniques you have observed in your study of movement 6.
  2. You may write for any melodic instrument(s) of your choosing.
  3. Name the instrument(s) on your score.
- 

## Task 3

1. Compose an eight-bar answering phrase or response for the theme.
2. Your response should balance the given phrase. This means that the two phrases complement each other. They should be symmetrical (same length) and have complementing direction, rhythm and underlying harmony e.g. complement a rising phrase with a falling phrase; chord notes in the intervals with step-wise movement; long and short rhythms, even and uneven rhythms. Remember here, variety and balance rather than contrast.
3. Combine the theme and variations in the following extended structure.  
**Theme – Response – Variation 1 – Response – Variation 2 – Response – Theme**

### Extension

Add a bass line to the theme and response. You may copy Mozart's bass line for the theme, from **bars 27 to 33**, and create your own bass line for the answering phrase that you composed.

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## Task 4 (Optional)

Perform your compositions for the class.

## Activity 5: Performance

In this activity, the students will explore the composer's use of performing media and expressive techniques in the texture of Trio 2 from Movement 7 of the Serenade.

### Task 1

Perform this arrangement of Trio 2 from Movement 7. The music can be played with just the top line and the bass line from the piano part. Any bass clef instruments can play the bass line. A B flat version of the top stave is included at the end, if required. Add the complete piano part and any other of the instrumental parts, where available, to create a full ensemble sound.

### Trio in D major from "Haffner" Serenade Movt. 7

W.A. Mozart

The musical score is for a 5-part ensemble: Flute/Oboe/Violin, Clarinet in B $\flat$ , Alto Saxophone, Horn in F, and Trumpet in B $\flat$ , plus Piano. The key signature is D major (two sharps) and the time signature is 3/4. The score consists of five measures. Dynamics include piano (*p*) and fortissimo (*fp*).

**Flute/Oboe/Violin:** Measures 1-5. Dynamics: *p* (Measure 1), *fp* (Measure 3), *fp* (Measure 5).

**Clarinet in B $\flat$ :** Measures 1-5. Dynamics: *p* (Measure 1), *fp* (Measure 3), *fp* (Measure 5).

**Alto Saxophone:** Measures 1-5. Dynamics: *p* (Measure 1), *fp* (Measure 3), *fp* (Measure 5).

**Horn in F:** Measures 1-5. Dynamics: *p* (Measure 1), *fp* (Measure 3), *fp* (Measure 5).

**Trumpet in B $\flat$ :** Measures 1-5. Dynamics: *p* (Measure 1), *fp* (Measure 3), *fp* (Measure 5).

**Piano:** Measures 1-5. Dynamics: *p* (Measure 1), *fp* (Measure 3), *fp* (Measure 5).

Fl.

Cl.

Alto Sax.

Hn.

Tpt.

Pno.

*p*

*tr*

The musical score is for a jazz ensemble, page 2. It features six staves: Flute (Fl.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), Horn (Hn.), Trumpet (Tpt.), and Piano (Pno.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The Flute, Clarinet, and Horn parts feature melodic lines with trills (tr) in measures 3 and 7. The Alto Saxophone and Piano parts feature a piano (*p*) dynamic. The Piano part includes a complex rhythmic pattern in the right hand, consisting of eighth and sixteenth notes, and a simpler pattern in the left hand. The score concludes with a double bar line at the end of measure 8.

Fl.

Cl.

Alto Sax.

Hn.

Tpt.

Pno.

tr

tr

Fl.

Cl.

Alto Sax.

Hn.

Tpt.

Pno.

*fp*

This musical score is for a jazz ensemble, page 4. It features six staves: Flute (Fl.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), Horn (Hn.), Trumpet (Tpt.), and Piano (Pno.). The key signature is three sharps (F#, C#, G#). The Flute part has a melodic line with a grace note and a triplet. The Clarinet and Alto Saxophone parts have a similar melodic line. The Horn and Trumpet parts have a similar melodic line. The Piano part has a complex rhythmic pattern in the right hand and a simple bass line in the left hand. The piano part includes a fortissimo (*fp*) dynamic marking.

Fl.

Cl.

Alto Sax.

Hn.

Tpt.

Pno.

*fp*

*p*

This musical score is for a jazz ensemble, consisting of Flute (Fl.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), Horn (Hn.), Trumpet (Tpt.), and Piano (Pno.). The music is written in 4/4 time and features a key signature of three sharps (F#, C#, G#). The score is divided into five measures. The Flute part begins with a rapid sixteenth-note run in the first measure, followed by sustained chords. The Clarinet, Alto Saxophone, and Horn parts enter in the second measure with a melodic line, marked with a piano (*p*) dynamic. The Trumpet part provides a rhythmic accompaniment with eighth and sixteenth notes. The Piano part features a complex texture with chords and moving lines in both the right and left hands, marked with a fortissimo-piano (*fp*) dynamic in the first measure and piano (*p*) in the second. The score concludes with a double bar line and repeat dots in the fifth measure.

B♭ Stave 1

# Trio in D major

from "Haffner" Serenade Movt. 7

W.A. Mozart

*p*

8

15

20

# Assessment

## Activity 1

Evidence of learning and engagement

A student is able to:

- Engage confidently with unfamiliar music.
- Describe a composer's use of the concepts of music and the effect upon the listener.
- Record their aural observations using correct concept terms and appropriate musical vocabulary.
- Effectively apply their observations to the set question.
- Identify and discuss common techniques used to maintain a listener's interest: variety and contrast.
- Aurally discern similarities and differences between presentations of thematic material, with reference to pitch, duration, texture and performing media.

### Activity 1 Task 1

<ul style="list-style-type: none"><li>• Comments in detail as to how the composer maintains interest in the excerpt using suitable examples to support observations.</li><li>• Demonstrates aural understanding, although descriptions of musical events may contain some inaccurate observations.</li></ul>	Substantial
<ul style="list-style-type: none"><li>• Comments on how the composer maintains interest in the excerpt. Includes some examples to support observations.</li><li>• Demonstrates some aural understanding, but makes generalisations and may not provide supporting examples.</li></ul>	Sound
<ul style="list-style-type: none"><li>• Demonstrates limited aural understanding in identifying or commenting on how the composer maintains interest</li></ul>	Basic

## Activity 2

Evidence of learning and engagement

A student is able to:

- Engage confidently with unfamiliar music.
- Demonstrate their knowledge of key and harmonic relationships in an extended musical example.
- Describe a composer's use of the concepts of music to create variety and contrast within an extended musical example.
- Record their observations using correct concept terms and appropriate musical vocabulary.

- Aurally discern similarities and differences between presentations of thematic material, with reference to pitch, duration, texture and performing media.
- Describe the techniques used by a composer to extend and develop melodic material.
- Use skills in aural discernment and score analysis to discuss the elements of unity and contrast evident in sonata form.
- Identify and explain the key structural elements of sonata form.

## Activity 2

<ul style="list-style-type: none"> <li>• Analyses in detail the musical features with reference to the score.</li> <li>• Demonstrates a developed aural understanding through detailed description of the composer's use of the concepts of music to achieve unity and contrast</li> <li>• Confidently discusses the structural elements of sonata form in the movement</li> </ul>	Substantial
<ul style="list-style-type: none"> <li>• Analyses in some detail the musical features with reference to the score</li> <li>• Demonstrates a competent aural understanding through description of the composer's use of the concepts of music to achieve unity and contrast</li> <li>• Identifies the structural elements of sonata form relevant to this movement</li> </ul>	Sound
<ul style="list-style-type: none"> <li>• Analyses some musical features with some reference to the score</li> <li>• Demonstrates a basic aural understanding of the elements that contribute to unity and contrast in the movement</li> <li>• Recalls the structural elements of sonata form</li> </ul>	Basic

## Activity 3

Evidence of learning and engagement

A student is able to:

- Engage confidently with unfamiliar music.
- Describe a composer's use of the concepts of music and the effect upon the listener.
- Identify and discuss common techniques used to create tension in music: dissonance, melodic contour, register, tone colour and duration.
- Aurally discern similarities and differences between two presentations of the same thematic material, with reference to pitch, duration, texture and performing media.
- Demonstrate an aural discernment of the contour and intervals of a given melody.

### Activity 3 Task 1

<ul style="list-style-type: none"><li>• Outlines the structure used with extensive detail</li><li>• Demonstrates a developed aural understanding through a detailed discussion of how the concepts of pitch, texture and dynamics are used to create unity and variety in the structure</li></ul>	Substantial
<ul style="list-style-type: none"><li>• Outlines the structure used with some detail</li><li>• Demonstrates a competent aural understanding through a description of how the concepts of pitch, texture and dynamics are used to create unity and variety in the structure</li></ul>	Sound
<ul style="list-style-type: none"><li>• Outlines basic structure with limited detail</li><li>• Demonstrates a basic aural understanding with limited or unsupported references to the concepts of pitch, texture and dynamics</li></ul>	Basic

### Activity 3 Task 2

<ul style="list-style-type: none"><li>• Explains in detail how tension is created and selects appropriate examples to support response</li><li>• Demonstrates a high level of aural understanding with well-supported observations, including detailed descriptions of musical concepts</li><li>• Correctly identifies harmonies</li></ul>	Substantial
<ul style="list-style-type: none"><li>• Explains in some detail how tension is created and selects mostly appropriate examples to support response</li><li>• Demonstrates aural understanding with observations, including descriptions of musical concepts</li><li>• Identifies harmonies but answer may contain inaccuracies</li></ul>	Sound
<ul style="list-style-type: none"><li>• Provides some points about how tension is created</li><li>• Demonstrates some aural understanding with some observations, makes generalisations and may provide supporting examples</li></ul>	Basic

### Activity 3 Task 3

<ul style="list-style-type: none"><li>• Notates the pitch and rhythm with accuracy</li></ul>	5
<ul style="list-style-type: none"><li>• Notates the pitch and rhythm with substantial accuracy</li></ul>	4
<ul style="list-style-type: none"><li>• Notates the pitch and rhythm with some accuracy</li></ul>	3
<ul style="list-style-type: none"><li>• Notates the pitch and/or rhythm with basic accuracy</li></ul>	2
<ul style="list-style-type: none"><li>• Notates the pitch and/or rhythm with limited accuracy</li></ul>	1

## Activity 4

### Evidence of learning and engagement

A student is able to:

- Describe the techniques used by a composer to extend and develop melodic material.
- Identify and correctly employ compositional techniques such as melodic sequence, imitation, inversion, counter-melody, rhythmic variety, augmentation and diminution.
- Create and develop motivic material from a given melody.
- Describe the accompaniment to a melody with reference to the concepts of music.
- Identify the key of an example melody and its primary and secondary triads.
- Identify the chords required to harmonise a given melody.
- Correctly notate the melody and harmony parts for chosen instruments.
- Arrange the pitches correctly for the chosen performing media.
- Clearly represent their intentions on the score including consideration of expressive detail.

#### Activity 4 Task 1

• Describes THREE compositional features used in each excerpt with reference to the concepts of music	Substantial
• Describes TWO compositional features used in each excerpt with reference to the concepts of music	Sound
• Describes ONE compositional feature used in each excerpt supporting examples	Basic

#### Activity 4 Task 2

<ul style="list-style-type: none"><li>• Demonstrates the capacity to develop and extend melodic and harmonic ideas</li><li>• Manipulates texture, resulting in engaging interplay between parts</li><li>• Explores the full potential of the chosen performing media</li><li>• Links musical ideas successfully with seamless transitions, organising their work in coherent structure</li><li>• Clearly represents their intentions on the score reflecting consideration of expressive detail and interpretative nuance</li></ul>	Substantial
<ul style="list-style-type: none"><li>• Develops melodic material through the exploration of pitch, duration, texture, register and tone colour</li><li>• Writes idiomatically for chosen instrument(s)</li></ul>	Sound

<ul style="list-style-type: none"> <li>• Assembles sections and transitions into coherent structure</li> <li>• Creates scores with clear intentions</li> </ul>	
<ul style="list-style-type: none"> <li>• Relies on repetition rather than development of material</li> <li>• Does not show a clear understanding of the capabilities or range of the chosen instruments</li> <li>• Has difficulties in linking musical ideas, causing a lack of structural coherence</li> <li>• Creates poorly edited score with inadequate performance directions</li> </ul>	Basic

## Activity

Evidence of learning and engagement

A student is able to:

- Perform their part in the piece with technical skill and stylistic understanding.
- Collaborate in the preparation and performance of the project.
- Demonstrate an understanding of notation and use this to present an expressive interpretation of the score.
- Demonstrate ensemble performance skills.
- Discuss the historical, social and musical influences evident in the composition and performance.
- Apply learning about structure, dynamics, expressive techniques, texture and performing media in the Classical period to the performance and analysis of the arrangement.

# Suggested Answers and Teaching Notes

## Activity 1

### Teaching Notes: Activity 1

- Task 1 should be completed without reference to the score.
- The bar numbers in the answers to Task 1 are for teacher's reference only.
- This task is set out with an examination-style question and then scaffolding questions to assist the students with their listening and compiling their observations in order to answer the focus question. Breaking down the components enables you to guide your students thinking. It may also assist you in assessing a student's understanding of a concept and their confidence in discussing its use in the excerpt.
- Task 2 should be undertaken with reference to the score but if students are less experienced with score reading, an indication of the time or even a raised hand can be used to indicate the student's recognition of the material.
- The most obvious references for Task 2 occur in the Exposition, bars 1 to 91 (Audio cue: 1:12–5:15), and this would be sufficient listening for this task, if time is limited. However, more experienced listeners may also identify the use of some material in the Development, bars 92 to 137 (Audio cue 5:16–6:16). The Exposition material is also used in the Recapitulation (Audio cue 6:17–7:28) and Mozart saves his final reference as a surprise to the very last bar of the movement (8:44–8:52). See the Answers section for more detail.
- In Task 3, the similarities to note between the Bach and the Mozart are the use of tutti orchestra in a grand statement of tonality and rhythmic vitality. This is not background music, whatever the commission may have been, but music that captures the audience's attention.
- The Bach Overture features an almost continuous dotted (or double-dotted) rhythm in the French Overture style. Mozart makes a brief (and it is unclear, if intentional) reference to this dotted rhythm in the woodwind motif.

### Task 1

#### Scaffolding questions:

1. There are at least seven different, short, two-bar phrases or pieces of pitch material
  - The opening descending, unison scale
  - Rhythmic pedal note in second violins
  - Ascending, staccato wind theme
  - Semiquaver figure in violins
  - Dotted theme presented by first violins and oboe
  - B minor melody presented in octaves by first and second violins
  - Descending, legato wind theme
2. Each piece of pitch material is repeated once. The woodwind phrase in bars 4 and 5 is repeated as a sequence in bars 7 and 8, creating unity and variety
3. The return of the rhythmic material, the second time on the dominant, A.

4. The composer constantly alternates loud and soft dynamics. Each change of pitch material introduces a contrasting dynamic.
5. The composer also alternates the instrumental tone colour introducing each phrase.
6. Following the unison opening, the composer employs two main textures. The winds (woodwind and horn) present their phrases in harmonised homophony, accompanied by the second violin pedal point. The first and second violins play mostly in unaccompanied pairs. These bars alternate with bars of tutti orchestra, creating both dynamic and textural contrast.

Pitch	<ul style="list-style-type: none"> <li>• Each phrase is repeated</li> <li>• Each new phrase contrasts with the previous phrase</li> <li>• The second violin pedal pattern (bars 3 to 8) is repeated in bars 26 to 31</li> <li>• The woodwind phrase is repeated as a sequence, creating unity and variety</li> </ul>
Duration	<ul style="list-style-type: none"> <li>• Dramatic contrast in the opening phrase</li> <li>• Every phrase introduces a new rhythm</li> <li>• The tutti passages contain numerous different rhythms for each layer in the texture</li> <li>• Dotted rhythms are important in the excerpt</li> </ul>
Dynamics	<ul style="list-style-type: none"> <li>• The contrasting dynamics of each phrase create interest and variety</li> <li>• The constant changing of dynamics creates unity</li> </ul>
Tone colour	<ul style="list-style-type: none"> <li>• Strings and winds alternate with almost all two-bar phrases</li> <li>• All instruments are combined in the tutti sections</li> </ul>
Texture	<ul style="list-style-type: none"> <li>• Alternating thin and thick textures</li> <li>• The constant changing of texture creates contrast</li> </ul>

**Focus question:** Interest is achieved and maintained in this excerpt through the concepts of pitch, duration, dynamics, tone colour and texture. This excerpt is constructed from a variety of pitch material, mostly in two-bar phrases. Each two-bar phrase is repeated, creating unity, with contrasting pitch material, rhythms and alternating dynamics and texture used to create variety and interest. The second violin pedal point, played first on the tonic, D, and later repeated on the dominant, A, creates both unity and variety. It accompanies the wind phrases, creating unity, but the pitch and rhythmic differences in the two wind phrases create variety.

## Task 2

The main material used in both the introductory Allegro maestoso and the Allegro molto is the wind phrase from bars 4 to 8.

- This appears as a transition at the end of sections in the Allegro molto in bars 15 to 19 (Audio cue 1:30–1:36), bars 85 to 91 (Audio cue 3:05–3:12), bars 150–153 (Audio cue 6:34–6:40) and bars 223 to 227 (Audio cue 8:11–8:19) of the Allegro molto.
- Some listeners might also consider the rapid, full octave ascending scale in bars 80 to 84 (Audio cue 2:59–3:05), to be an inversion and extension of the opening D major scale of the movement.

- The motifs in the development section, bars 92 to 137 (Audio cue 5:16–6:16), are based on the *Allegro maestoso*. Note that the cut common time signature in the *Allegro molto* creates the same rhythmic values as in the.
- The movement ends with the descending scale from the beginning of the *Allegro maestoso* (Audio cue 8:44-8:52).

### Task 3

Concepts	Mozart (Classical)	Bach (Baroque)
Performing media	Full orchestra – brass is prominent but strings are the main instruments.	Full orchestra – brass is prominent but strings are the main instruments Trumpets are playing at a higher pitch than the Mozart. Harpsichord is also used.
Pitch	Many contrasting themes and motifs used.	All the pitch material is based on the opening bars.
Duration	Rhythmic variety creates interest.	Constant dotted rhythm creates unity.
Dynamics	Sudden changes often associated with changes in texture and the use of performing media. Use of crescendo (not indicated on score).	Sudden changes, often associated with changes in texture and the use of performing media. E.g. brass and timpani are not used in the soft passages.
Texture	Homophonic texture. Use of unison texture in the opening motif. Use of pedal point. Bass part repeats the same pitch	Homophonic but bass moves in the bars where the melody has longer notes.

### Activity 2

#### Teaching Notes: Activity 2

- The bars indicated are numbered from the start of the *Allegro molto*.
- Mozart includes bars from the opening *Allegro maestoso* in the main part of the movement in **bars 15 to 19, 85 to 91 and 185 to 191** of the *Allegro molto*.
- The exposition is repeated, as marked in the score. The timings for the repeat (3:05-5:15) have not been included in the worksheet.
- The movement ends with the descending scale from the beginning of the *Allegro maestoso*, creating a further point of unity between the two sections of the movement. It would be an interesting point for the students to discuss whether this final flourish is required or was a humorous gesture on the part of the composer.
- There is a helpful summary of Sonata Form at the website given in the Listening Guide. <https://wmich.edu/mus-history/TheoryHelp/forms.html> or use this link: <https://wmich.edu/mus-history/TheoryHelp/sonataform.gif>
- For an entertaining explanation of Sonata Form, watch the episode of Howard Goodall's Great Dates: 1791. [https://www.youtube.com/watch?v=XhwgL3MGuaw&ab\\_channel=MichaelBurrows](https://www.youtube.com/watch?v=XhwgL3MGuaw&ab_channel=MichaelBurrows)

## Exposition Bars 1 to 91

### 1<sup>st</sup> subject Bars 1 to 19

1. *Pitch:* The opening four bars are mostly a D major scale. The following bars (5 to 14) are triadic or chordal in construction, creating contrast, while the final four bars, taken from the opening of the movement, move by step. The structure of the subject is abbc. Note the use of accented passing notes in bars 6–7, 10–11, creating tension and release, as well as variety from the chordal character of the rest of the theme.

*Dynamics:* The subject is a consistent *forte* dynamic, with the exception of the last four *piano* bars, providing both pitch and dynamic variety.

*Texture:* Following the opening unison four bars, the texture becomes more complex.

### Transition Bars 19-37

2. The elements of the first subject that are used in the transition are:

The dotted rhythm from bar 1 of the first subject

The rising arpeggio from bar 5

The crotchet and two quavers rhythm that first appears in the horns and trumpets in bars 12 and 14.

3. The G sharp, which first appears in bar 21, is an indication that the music is modulating to the dominant. The F natural is another prominent accidental at the start of the transition.

### 2<sup>nd</sup> Subject Bars 38-52

4. The second subject contrasts with the first subject.

*Pitch:* The second subject is in the dominant key of A major.

*Duration:* The second subject uses longer duration notes. The minim-crotchet rhythm is repeated.

*Texture:* The second subject has a thinner texture, with just three layers in the first four bars and four layers in the second four bars.

*Dynamics:* The second subject has a *piano* dynamic.

### Coda Bars 53-91

5. The motif from bar 19 is the main element of the Transition used in the Coda.
6. The music in bars 85 to 91 is the wind theme from bars 15 to 19 but in the dominant key of A major.

### Development Bars 92 to 137

7. The harmonies change every four bars: D major (bars 92 to 95), D sharp diminished 7th (bars 96 to 99), Am<sub>6</sub><sup>4</sup> 2nd inversion (bars 100 to 103), F diminished 7th (bars 104 to 107), Bm<sub>6</sub><sup>4</sup> 2nd inversion (bars 108 to 111).

8. Three motifs used in the development:

- Four semiquavers and crotchet (bar 92). This is used in both descending and ascending form.
- Four descending crotchets, forming an arpeggio (bar 95).
- Three ascending crotchets, forming a triad (bar 92-95). Sometimes a fourth, repeated note, precedes the motif.
- Note that the quaver and semibreve layers are harmonies rather than motifs.

**Recapitulation** Bars 138 to 191

9. The presentation of the second subject in bars 177 to 191 is in a different key, the tonic. This is the usual practice in Sonata Form.

**Coda** Bars 192 to 249

10. The Coda uses material from the Transition, for example, bar 19; the Exposition coda, bars 16–27; the second subject (bars 53 to 66); the first subject (bars 1–2); and concludes with the opening motif from the *Allegro maestoso*.

## Activity 3

### Teaching Notes: Activity 3

- These tasks are designed for both Course 1 and Course 2 students. The core tasks should be completed by all students. The extension tasks are for Course 2 students but may be undertaken by Course 1 students at the teacher's discretion.
- The three core tasks are set out with an examination-style question and then scaffolding questions to assist the students with their listening and compiling their observations in order to answer the focus question. Breaking down the question components also enables you to guide your students thinking. It may also assist you in assessing a student's understanding of a concept and their confidence in discussing its use in the excerpt.
- Counting bars, as suggested in Task 1, is a useful skill for all students.
- It is not necessary for Course 1 students to name the structure but Course 2 students should be able to identify the binary structure of the minuet (and later, the ternary structure of the complete movement).
- The core tasks may be completed on the student's own paper but the Extension Task (Melody Dictation) should be copied for the students.

### Core Task 1

Scaffolding questions:

1. Each phrase is four bars long.
2. There are four phrases in section one and eight phrases in section two. The sections are different lengths. Section one is sixteen bars and section two is twenty-four bars.
3. Structure:

||: a | b | c | d :||: e | e | b | c | d | a :||

- Each phrase has a different rhythm (duration), uses different instrumental combinations (tone colour and texture) and generally has a different dynamic from the previous four-bar phrase.

### Section A

	Bars 1 to 4	Bars 5 to 8	Bars 9 to 12	Bars 13 to 16
<b>Pitch</b>	Triadic melody G minor	Chromatic melody	Chromatic intervals	Diatonic notes of the dominant-D major Pedal point
<b>Duration</b>	Staccato crotchets	Dotted minim and legato quavers in acc.	Staccato crotchets	Longer duration, legato (augmentation)
<b>Dynamics</b>	Loud ( <i>forte</i> )	Soft ( <i>piano</i> )	Loud ( <i>forte</i> )	Soft ( <i>piano</i> )
<b>Texture and Tone Colour</b>	Full texture All instruments	Less layers Strings and bassoons	Full texture All instruments	Less layers, staggered entry to finish

### Section B

Bars 1 to 4	Bars 5 to 8	Bars 9 to 12	Bars 13 to 16	Bars 17 to 20	Bars 21 to 24
Accented passing notes D pedal point Crotchets but dotted quaver-semiquaver introduces variety.	Repeated melody starting at higher pitch Same shape but different intervals	Chromatic melody (bars 5 to 8) Dotted minim and legato quavers in acc. Soft ( <i>piano</i> ) Less layers Strings and bassoons	Chromatic intervals (bars 9 to 12) Staccato crotchets Loud ( <i>forte</i> ) Full texture All instruments	Diatonic notes of the tonic-G minor (bars 13 to 16) Longer duration, legato (augmentation) Soft ( <i>piano</i> ) Less layers, staggered entry to finish	Triadic melody G minor (bars 1 to 4) Staccato crotchets Loud ( <i>forte</i> ) Full texture All instruments

**Focus question:** With reference to the concepts of music, describe the structure of the Minuet.

- The minuet is in two sections or binary form.

- Each section is constructed from four-bar phrases, which are distinguished by changes in pitch, duration and expressive techniques, dynamics, texture and tone colour.
- Section A is sixteen bars in length, with four phrases.
- Section B is twenty-four bars in length, with six phrases of four bars each.
- Both sections alternate loud and soft phrases.
- Variety is introduced in Section B, when the first phrase is repeated at a higher pitch, creating an eight-bar phrase, over a D (dominant) pedal point.
- Unity is created by the repetition of each section and by the use of the same phrases in both sections.

## Core Task 2

### Scaffolding questions:

1. The X mark the phrases where tension is created. In some phrases the release occurs in the same phrase, for example the b phrase, but for others, it is the following phrase or phrases that provide the release.

||: | X | X | :||: X | X | X | X | | :||

2. Pitch, both melody and harmony, and dynamics are the musical concepts that create tension in the music. The dissonant harmonies and chromatic notes in the melody create tension. The dissonance is often combined with a louder dynamic or, in the B phrase (bars 5 to 8) it is emphasised by the contrasting duration between the first violin minims and the second violin quavers.

### Focus Question

- Tension. Is created through the use of dissonance.
- Tension is also created by the use of chromatic lines.
- Pedal points are also used to create tension between the bass and melodic layers.
- The dissonance is often emphasised by the use of a louder dynamic.
- The release is achieved with a softer dynamic.
- In the b phrase, the dissonance is created between the semitone minim in the first violin and the chromatic semitones in the second violin.

### Extension Task

1. The harmonies in bars 5 to 12 are: Gm Adim D7 Gm | Cm (with the chromatic A flat and F sharp creating augmented intervals) Gm 1st inv | Bdim A Adim7 | G Gm F | C 2nd inv Dm A | D5.
2. The cadence in bars 15 and 16 is a modal cadence C to D, which has no third to indicate the tonality. This is an unusual cadence in a Classical tonal work.
3. Pedal point (dominant) is the harmonic device used in bars 17 to 22.
4. Identify the points of dissonance and consonance in these bars. Dissonance is created in bars 17 (major 7th and major 9th), 18 (minor 7th) and bars 21 (major 7th), 22 (minor 7th) and resolves to D major in bars 19 and 20.

### Core Task 3

#### Scaffolding questions:

##### *Pitch:*

- The trio is in G major.
- This is the tonic major of the minuet key in G minor.
- The melody is different.

##### *Texture:*

- The texture is thinner in the trio.
- There are three layers, spread across four instrumental parts.

##### *Tone colour:*

- The solo violin, woodwinds and french horns, create contrast with the fuller instrumentation of the minuet.
- The choice of the wind instruments allows the solo violin to be easily heard, even with the *piano* dynamic.

##### *Dynamics:*

- The trio is played *piano* throughout.

##### *Duration:*

- There is more rhythmic variety in the trio.
- The use of triplets is a significant contrast.
- There are almost no crotchets in the trio melody.

##### *Expressive techniques:*

- The use of ornamentation in the trio creates contrast.

#### Focus question: How is contrast achieved between the minuet and the trio?

Contrast is achieved between the minuet and the trio using the concepts of pitch, texture, tone colour, dynamics, duration and expressive techniques. The trio is in the tonic major key of G major. It is written for solo violin and wind instruments (oboes, bassoons and french horns). The dynamics are piano throughout. The structure of the trio is rounded binary, with the second section being considerably extended with the return of the melody from Section A. The melodic material has more rhythmic variety and includes the use of ornamentation (trills and grace notes).

### Extension Task

Notate the solo violin melody on the staff below. The rhythm, starting and ending notes and ornamentation have been given to assist you.



## Activity 4

### Teaching Notes: Activity 4

- The melody in Task 1 is constructed from notes of the underlying triads: Chords I, IV and V. The subsequent four-bar phrase is a three-note scale motif, presented as a sequence – the compositional device. This is an example of balance that may assist the students in writing their own eight-bar balancing phrase in Task 3.
- Tasks 2 and 3 are open-ended. Students may write two melodic variations for the same instrument or they may add a counter-melody or harmonising part for a second melodic instrument. They may then add a bass line and possibly another harmony part to their composition, depending on time, level of ability and the requirements set by the teacher.
- The last note in the given phrase may be changed to an A, with a C# in the bass, to provide an imperfect ending or assist with a transition to a second phrase. The note value may also be altered.
- You may choose to have your students write out their two variations on staff notation paper or use notation software to complete Task 2. Noteflight <https://www.noteflight.com/> or Musescore <https://musescore.org/en> are free online notation software that you could use.

### Task 1

1. The melody is constructed from notes of the primary triads. It finishes with an accented passing note creating a suspended 4th, which resolves to the third of the scale, C sharp.
2. A rising sequence is used to extend the melody in bars 5 to 8.
3. Mozart introduces variety in bars 9 to 17 by adding a simplified version of the melody in the flutes and a more complex accompaniment in the second violin. The bass notes are changed, though the harmonies remain the same. The fuller texture is reinforced by a louder dynamic marking. There is an additional note in the anacrusis in bar 8 and the rising sequence in bars 13 to 15 displaces the principal pitches, a, b and c, to the first beat of the bar and introduces a rhythmically varied version of the sequence itself. The suspension in the final bar, 16, is repeated an octave lower.
4. Contrast is created in the subsequent phrase, bars 18 to 23, with the introduction of a scalic motif, using demi-semiquavers, which is repeated. The harmonies are E7 and A, the dominant 7th and tonic of the key. The texture is reduced, with no oboes, and sustained semiquaver chords in the string accompaniment.
5. Mozart varies the rhythm of the melody in bars 110 to 117, creating a syncopated rhythm using tied notes. The rising sequence in bars 115 to 117, is at a higher pitch, based on the principal notes of D, E and F sharp. The repeat of the theme, in bars 118 to 126, has additional passing notes, creating a more scalic version of the triadic theme. The sequence returns to the principal notes of A, B and C sharp.
6. In bars 219 to 226 Mozart varies the presentation of the melody by simplifying the rhythm and having the first violins play the melody an octave lower in staccato quavers. The second violins and violas play a harmonised, semiquaver countermelody above the rondo theme. While in the repeat, in bars 227 to 235, the dotted rhythm returns, harmonised by the oboes and horns, with an elaborate extension of the countermelody, in demi-semiquaver scales is played by the second violins. The bassoons and lower strings respond to each two-bar phrase of the melody with a version of the dotted theme.

# GLOSSARY

Musical term	Definition
<b>a2</b>	Two instruments play the given pitch.
<b>Accompaniment</b>	The part of the music that is not the main theme or tune, but the musical support.
<b>Da capo</b>	From the beginning.
<b>Dissonant</b>	The term describing the sound when notes played simultaneously do not blend together but clash.
<b>Duration</b>	Referring to the rhythmic aspects of music, length of sounds or silence.
<b>Dynamics and expression</b>	Volume and choice of how the sound is made.
<b>Expressive techniques</b>	Ways of playing or articulating a sound often related to the interpretation of a style.
<b>Extended Techniques</b>	When a player is required to play their instrument in an untraditional manner, such as blowing into a trumpet without the mouthpiece or tapping the belly of a stringed instrument.
<b>Forte (<i>f</i>)</b>	Loud
<b>Fortepiano (<i>fp</i>)</b>	To commence a note loudly and becoming very soft immediately after.
<b>Graphic Notation</b>	A method of indicating pitch, rhythm and dynamics using symbols instead of traditional musical notation.
<b>Legato</b>	Smoothly
<b>Melody</b>	Tune
<b>Metre</b>	The way that the beats are grouped in a piece of music, ie the number of beats in a bar
<b>Orchestra</b>	A group of mixed instruments comprising woodwind, brass, percussion and stringed instruments and usually directed by a conductor.
<b>Ostinato</b>	A repeating pattern – may be rhythm only or rhythm and pitch.
<b>Pentatonic Scale</b>	A scale consisting of five notes only – the most common being the 1 <sup>st</sup> , 2 <sup>nd</sup> 3 <sup>rd</sup> , 5 <sup>th</sup> , and 6 <sup>th</sup> notes of the scale.
<b>Piano (<i>p</i>)</b>	A dynamic marking meaning soft.
<b>Pitch</b>	The relative highness of lowness of sounds. Discussion of pitch includes the melody and direction of pitch movement and the harmony (different parts).

<b>Pizzicato</b>	A technique used by string players where the sound is made by plucking the string rather than bowing it.
<b>Program music</b>	Music which is inspired by a story, character, place or atmosphere i.e. it is inspired by a non musical program.
<b>Sequence</b>	A pattern that repeats at a higher or lower pitch.
<b>Sforzando piano (<i>sfp</i>)</b>	To accent the start of the note loudly, then become suddenly soft.
<b>Soundscape</b>	Compositions of organised sounds which are describe a scene of a place.
<b>Staccato</b>	Playing a note so that it sounds short and detached.
<b>Structure (form)</b>	The plan underlying the construction or the design of a piece of music. Structure relates to the ways in which sections of music sound similar or different.
<b>Texture</b>	The layers of sound in a piece of music.
<b>Timbre/Tone Colour</b>	The particular features of a sound which distinguish one sound (instrument or singer) from another.
<b>Tuned and Untuned percussion</b>	Tuned percussion refers to percussion instruments which play specific pitches such as xylophones. Untuned percussion instruments include shakers, triangles and other instruments with no definable pitch.