

Theory Grade 5 Set Works



Supplementary Pages for New Edition

Workbook Pages

This booklet contains supplementary material for the current edition of 'How to BLITZ! Theory Grade 5', bringing it in line with the new section containing questions on the Set Works. Please do consult the official AMEB syllabus to make sure the set works in this booklet match your requirements!

As always, students are encouraged to work with their teachers and research the answers themselves. No-one except the AMEB really knows what type of questions will be asked, or what type of answers are expected!

Answer Book pages

It is extremely important for students to listen to, research and discuss the set works with their teacher. There is no point in copying down answers from answer book pages, and there is actually no definite right or wrong answer when it comes to analysing music.

For this reason, there are no specific 'answer pages' available for these supplement pages.

The brief analyses in this supplement are designed to provide basic 'answers' to the following pages, but these will be very subjective. More in-depth analyses are available through the links provided, and of course from the AMEB. By reading these analyses and listening and discussing with their teacher, students can fill in the tables and achieve a good understanding of the music.

More Detailed Analyses

Download these from the AMEB website.

Set Works Study



In the Theory Grade 5 workbook you learnt all about various musical forms: Minuet and Trio, Scherzo, Air with Variations, and Recitative and Aria. Some or all of these forms are represented in two set works, which you have to study. Your teacher will tell you what the set works are in the current syllabus. If they do not match the works described in this supplement, please download the latest edition.

It's very important you listen to and analyse your set works in great detail. The best way to get to know them is to listen to them a lot - sometimes with the score, and sometimes as background music while you do something else.

You will be expected to show how knowledgeable you are in relation to these set works and categories in the exam. Discuss each work with your teacher and spend a few lessons on each before filling in the grids on the following pages.

In order to be super prepared for any question, you really should listen to related works by the same composers or their contemporaries, preferably looking at the score too. List three different works in each category with which you have become familiar:

	Minuet and Trio	Scherzo	Air with Variations	Recitative and Aria
1.				
2.				
3.				

Set Works Analyses



The analyses included in this booklet are single-page summaries generously provided by Ross Hamilton. They are designed to supplement score listening and study with the teacher, and are also meant to complement, and not substitute for, the analyses provided by the AMEB.

Analysis of any kind can be quite subjective, so here is an important disclaimer:

YOU MUST DOWNLOAD THE OFFICIAL ANALYSES PROVIDED BY THE AMEB, AS THESE MAY DIFFER FROM WHAT IS PROVIDED HERE.

Working from two separate sets of analyses will give you a wider perspective on the music, but the information in the official AMEB analysis should 'trump' the information in this booklet, should there be a difference of opinion.

Keeping this in mind will give you the best possible chance of nailing the answers in the exam!

Comfort ye my people

George Frideric Handel (1685-1759)

Messiah HWV 56

- An oratorio is a musical work that tells a story, using solo singers, choir and orchestra. Oratorios are similar to operas, but they usually tell a religious story, and are performed without costumes, acting or scenery.
- The oratorio *Messiah* tells of the life and death of Jesus, using texts from the Bible.
- HWV 56 refers to the catalogue of Handel's works (*Handel Werke-Verzeichnis*).

Comfort ye my people

- 'Comfort ye my people' is a *recitativo accompagnato* (accompanied recitative).
- In 'Comfort ye', God is planning to comfort His people by sending the Messiah (Jesus).

Keys

- The main key of this recitative is **E major**.
- There are modulations to the most closely related keys: B major (the dominant key), A major (the subdominant key), and a brief hint of C# minor (the relative minor key).

Form

- 'Comfort ye my people' is in through-composed form, with an orchestral ritornello.

SECTION:	Ritornello	1st section	2nd section	Ritornello	3rd section
TEXT:	–	Comfort ye	Speak ye	–	The voice of him
BARS:	1-4	4-13	14-27	27-30	30-37
MAIN KEY:	E major		B major		A major

Melodic character

- This recitative is quite lyrical (songlike), and contains some repetition of text. These features are typically associated more with arias than with recitatives. Recitatives are usually less melodic in character, since their main role is to tell the events of the story clearly and concisely. The melodiousness of this recitative conveys a sense of "comfort".
- The final section ("The voice of him") comes closer to the "sung speech" style usually associated with recitative, conveying the rhythm and pitch contour of an orator's speech.

Accompaniment

- The accompaniment is provided by the orchestral strings and *basso continuo*.
- The *basso continuo* consists of a keyboard instrument such as harpsichord (*cembalo*), and low-pitched instruments such as cello, bassoon or violone (a predecessor of the double bass). All of these instruments would play the *Bassi* line, which is the lowest staff of each *system* (group of staves). In some places, Handel indicated chord figures, which the keyboard player would use to form a right hand part.
- The string parts are sometimes divided into *concertino* (soloists) and *ripieno* (the others).

Signs and terms (Italian)

- *Larghetto e piano* means fairly broadly (i.e. slowly), and softly.
- *senza rip.* means without *ripieno*; *con rip.* means with *ripieno* (i.e. all players).
- *tr* indicates a trill.
- *ad libitum* means freely (i.e. with artistic license, not in strict time).

*This summary has been prepared by Ross Hamilton and Samantha Coates (© 2019).
For a more detailed analysis of this work and many others, please visit www.musicanalysis.com.au.
Students should also consult the analysis supplied by the AMEB.*

Ev'ry valley shall be exalted

George Frideric Handel (1685-1759)

Title

- 'Ev'ry valley shall be exalted' is an *air* or *aria* for tenor voice and orchestra.
- "Ev'ry" is the same word as "every", with the middle syllable omitted to make it easier to sing. "Exalted" means to be lifted up.
- In 'Ev'ry valley', the sending of the Messiah is seen as the way of righting all wrongs. This is expressed through metaphors, such as crooked things being made straight.

Keys

- The main key of this aria is **E major**.
- There are modulations to the most closely related major keys (B major and A major).

Form

- 'Ev'ry valley shall be exalted' is in binary (AB) form, with an orchestral ritornello.

SECTION:	Ritornello	Section A	Ritornello (2nd half only)	Section B	Ritornello
BARS:	1-9	10-41	41-43	44-76	76-84
MAIN KEY:	E major	E major B major	B major	A major E major	E major

Melodic character

- This aria has a joyful character, with many rising intervals and several long *melismas* (using more than one note per syllable, particularly for significant words like "exalted").

Accompaniment

- The accompaniment is provided by a small Baroque orchestra, consisting of strings and *basso continuo*. Although some sections of *Messiah* also use oboes, trumpets and timpani, they are not used in this aria.
- The introductory ritornello supplies the main thematic material of the movement. The full and partial returns of the ritornello also help to clarify the structure of the aria.
- When the voice enters, the orchestral instruments sometimes *imitate* the vocal line, and at other times provide *counterpoint* (i.e. several melodic lines heard simultaneously).

Signs and terms (Italian)

- *Andante* means at an easy walking pace.

Compositional techniques (Baroque recitative and aria)

- ritornello (recurring theme).
- basso continuo.
- imitation.
- counterpoint.
- ornamentation (e.g. trills).
- sequence.
- melisma.
- word painting (e.g. mountain and hill, crooked straight, etc.).

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Minuet and Trio from Divertimento K. 563

Wolfgang Amadeus Mozart (1756-1791)

Title

- A *divertimento* is an instrumental piece in several contrasting movements. Mozart used this title for some of his chamber music, ranging from trios to larger mixed ensembles.
- A *minuet*, or *menuetto*, is a graceful dance with three beats in a bar.
- A *trio* is another minuet, usually contrasting in character to the first one.
- K. 563 refers to the catalogue of Mozart's works made by Ludwig von Köchel.

Keys

- The main key of this movement is **E flat major**.
- There are modulations to all of the closely related keys, most importantly to B \flat major (the dominant key), but also to A \flat major, C minor, G minor, F minor and E \flat minor. The latter modulations are usually brief, and often occur as part of a sequence.

Form

- This movement is in minuet and trio form. The Minuet and Trio each contain two repeated sections. After the Trio, the Minuet is played again, without repeats.

	MINUET		TRIO		MINUET	
SECTION:	A	B	A	B	A	B
BARS:	1-24	25-65	1-10	11-45	1-24	25-65
KEYS:	E \flat major B \flat major	E \flat major	E \flat major B \flat major	B \flat major E \flat major	E \flat major B \flat major	E \flat major

- The Minuet and Trio are each in rounded binary (AB) form. The two main sections are marked by repeat signs. Section A ends in the dominant key each time. Section B ends in the tonic key. The principal theme returns, slightly varied, midway through Section B.

Instrumentation

- The three instruments (violin, viola and cello) are treated more-or-less equally.
- The violin introduces the principal theme in both the Minuet and the Trio.
- When the principal theme returns in the Minuet, it is shared between the violin and cello.
- When the principal theme returns in the Trio, it is partially imitated by the viola.

Signs and terms (Italian)

- *Allegretto* means moderately fast.
- *Menuetto da capo* means play the Minuet again.

Compositional techniques (Classical chamber music)

- short, balanced phrases (antecedent and consequent, or question and answer).
- 8-bar periods.
- sequence.
- imitation.
- counter melody.
- hemiola.

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Set Works - The Basics



HANDEL: THE MESSIAH - 'COMFORT YE MY PEOPLE'

Key: _____

Form: _____

Time signature: _____

Instruments: _____

Special Features: _____

HANDEL: THE MESSIAH - 'EV'RY VALLEY SHALL BE EXALTED'

Key: _____

Form: _____

Time signature: _____

Instruments: _____

Special Features: _____

MOZART: DIVERTIMENTO IN E FLAT MAJOR K563

MINUET AND TRIO (3RD MOVEMENT)

Key: _____

Form: _____

Time signature: _____

Instruments: _____

Special Features: _____

Quotable Quotes



Discuss with your teacher which melodies or themes are the most prominent, and write them here (you are usually asked to quote about 8 bars in the exam). Don't worry about writing words, but do include all phrasing, dynamics and articulation. There's room for four quotes here, but it's up to you how many you learn - no-one knows what may be asked in the exam!

Set Work: _____

Set Work: _____

Set Work: _____

Set Work: _____

Some Hints on Analysing...



It is extremely important for students to become familiar with the set works by listening to them frequently, both with and without the score. Students can find different ways to talk about what they hear by researching what other people have written about the works. The best examination preparation for students is discussing what they hear and read about the set works with their teacher.

Remember, both technical elements and interpretive elements are required when analysing set works.

Technical Elements

Technical elements are the 'nuts and bolts' of music that composers use to translate their ideas and feelings into the compositions we hear in performances and see in scores. Technical elements (musical nuts and bolts) include: key and time signatures, expression and dynamic markings, musical form and structure, use of tonality (key changes, modulation), melodic or rhythmic elements that are used as motifs or themes, words of songs and ways composers represent ideas in accompaniments (e.g. galloping hooves).

Interpretive elements

Interpretive elements are ideas and feelings (interpretations) that listeners believe are suggested by the music. There are no definite right or wrong interpretations when it comes to interpreting music. There are some interpretations that composers have told us was their intention and there are others that lots of people now agree upon. Then, of course, there are personal interpretations that are special to an individual. Interpretive elements (ideas and feelings suggested by the music) include: choice of key to 'match' a mood; rhythms that are associated with feelings, ideas or actions; contrasts between keys to demonstrate changes in mood; a recurring motif or theme that we associate with an idea, action or feeling.

Set Works Stuff



As the syllabus has only just changed, we can only guess at the type of questioning there will be on the set works.

Here are six questions to keep you going. Once you've been through these, refer back to your scores. A common format in exam questions is that an excerpt from the score appears on the paper, and questions asked about it. This is an excellent type of question and you can practice this by selecting random sections and analysing the technical and interpretative elements.

1. Describe the chamber music movement you have studied. Mention form, keys and instrumentation.

2. Comment on how Handel treats the orchestral accompaniment in the movements you have studied.

3. Describe the form of the movements of the Messiah you have studied.

4. What is an oratorio?

5. Name two musical forms featured in the Set Works you have studied. _____

6. For each of your set works give a full account of the form and structure of the work, and of the role of the instrumentation.

Set Work 1: (Name: _____)

Set Work 2: (Name: _____)
