

# Scherzo

'Scherzo' is the Italian word for joke. A Scherzo is in triple time and binary form, and is usually followed by a trio. So actually a Scherzo is very much like a minuet, but it is faster and brighter. The Trio was usually faster as well, to match the tempo of the Scherzo.

Towards the end of the Classical Period, 'Scherzo and Trio Form' began to overtake the minuet and trio in popularity. The two composers who were mostly responsible for this were Schubert and Beethoven. Towards the end of the Classical period and into the Romantic period, Scherzos were used not only as movements of large works but also as independent pieces. The changes of key were not necessarily related and the mood was not necessarily bright. The four Scherzi written by Chopin show quite a break away from the traditional form of a Scherzo. It became more of a descriptive title.

Quick Questions:

- ★ What is the main difference between a minuet and a scherzo? A Scherzo is faster and brighter
- ★ What was the overall form of scherzo and trio? Ternary
- ★ Which composers favoured scherzo and trio form? Schubert + Beethoven
- ★ Which composers extended the scherzo to a slightly different style? (name 3)

1. Mendelssohn
2. Chopin
3. Brahms

- ★ Name 2 examples of Scherzi (and their composers) from each of these periods

	Late Classical	Romantic
1.	Scherzo from Sonata Op 31 no. 3 - <u>Beethoven</u>	Scherzo no. 1 - <u>Chopin</u>
2.	Scherzo + Trio from Symphony no. 5 - <u>Beethoven</u>	Scherzo in E <sub>b</sub> - <u>Brahms</u>

# Air With Variations

An air is a melody to be sung or played. In instrumental music it can form the basis of a set of variations, in which the melody would be presented differently in each variation. This form can also be called theme and variations.

In 'Air with Variations Form', the Air (or theme) is usually accompanied with a very simple harmonic progression. The melody itself is traditionally quite basic, to allow for the development of different ideas in the variations that follow. There is no limit to the number of variations in a composition in this form.

See if you can describe six ways a composer might vary a simple melody with chords:

1. Rhythmically - develop the ideas in both theme and accompaniment
2. Melodically - extend the range of the 'air', decorate, ornament
3. Tonally - change key, e.g. major → minor
4. Register - the melody could be in the bass, accomp. up top
5. Time - change the time signature and/or tempo
6. Counterpoint - 'air' presented in other parts, fugal treatment

Name 3 'Air with Variations' (or Theme and Variations) in each of these categories:

	Keyboard (incl. Organ)	Chamber Music	Orchestral
1.	Goldberg Variations - <u>Bach</u>	1st movt. String Quartet Op. 76 no. 6 - <u>Haydn</u>	4th movt. Symphony no. 4 (Passacaglia) - <u>Brahms</u>
2.	1st movt. K 331 - <u>Mozart</u>	Slow movt. 'Death and the Maiden' quartet - <u>Schubert</u>	Britten - Young Person's Guide to the Orchestra
3.	Beethoven - 32 Variations in <u>C minor</u>	Final movt. Clarinet quintet K 581 - <u>Mozart</u>	Last movt. 'Eroica' Symphony - <u>Beethoven</u>

# Recitative and Aria



Sing this Recitative and Aria to learn about this form - and get somebody to accompany you!

(P.S. You should probably read up a bit on opera and oratorio before going on)

Ad libitum/very freely

## Quick Questions:

- ★ What was the most popular form for an Aria in the late Baroque period? Describe this form. Ternary form i.e. 'Da Capo' arias. Popular until about 1750. Two sections, contrasting, with a Da Capo sign after section 2 making it ternary form.
- ★ What was the objective of more virtuosic arias? Name an example. The 'Queen of the Night' (revenge) from the Magic Flute was a virtuosic aria. It's original aim was to show the range and technique of the singer, i.e. it was supposed to be a 'showstopper'.

Name three examples of arias and the operas or oratorios from which they come:

Aria	From Opera/Oratorio	Composer
1. 'Every valley'	Messiah	Handel
2. 'Porgi Amor'	The Marriage of Figaro	Mozart
3. 'Where is Euridice?'	Orfeo	Gluck

# Tiny Test

★ Briefly describe the way you would write an 'Air with Variations' based on the theme from Sesame Street.



• Theme with simple chord accompaniment

• Var I: Melody in bass, chords in treble

• Var II: Melody in high register with repeated notes, chords higher too

• Var III: Minor and slower tempo

• Var IV: Time signature change to 3/4, waltz-like accompaniment

• Var V: Finale - theme in octaves, faster, fuller accompaniment

★ What is meant by 'Minuet and Trio'? Describe a typical example and name the composer.

'Minuet and Trio' is the name given to the overall ternary form comprising the two sections 'Minuet' and 'Trio'. For instance, in Mozart's Minuet K.V.1, the Minuet is in G major, is in binary form (it modulates to the dominant at the '2-way point'). The Trio is in C major and is also in binary form. There is a Da Capo sign at the end - the Minuet is played again without repeats, making the overall form Ternary.

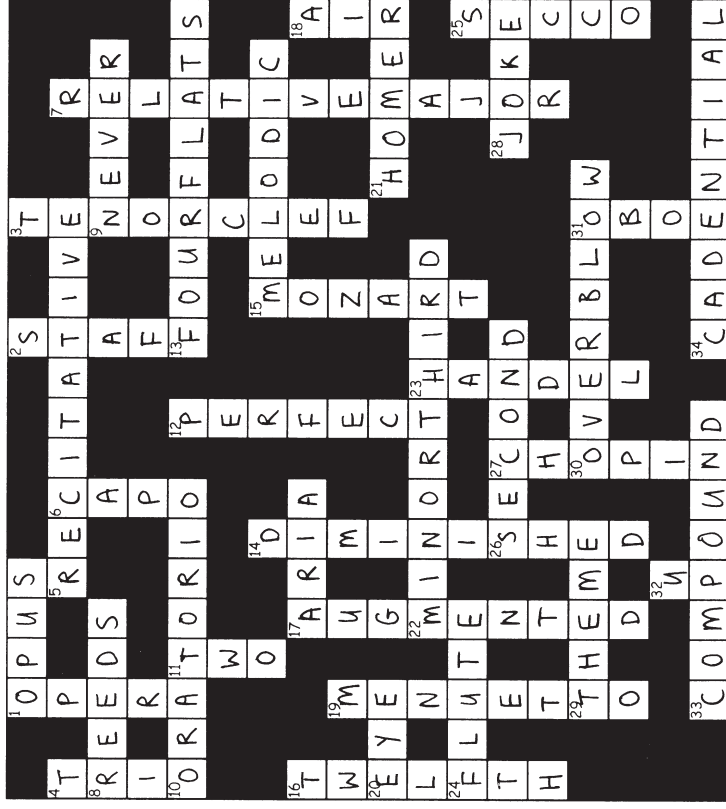
★ Discuss the different uses of the form 'Scherzo'.

The Scherzo (meaning 'joke') was originally a varied form of the Minuet. It preceded the Trio but was faster and brighter. It then began to evolve into a different form, one that did not relate to the features of the minuet. Composers such as Chopin and Brahms used 'Scherzo' as a descriptive title of their pieces.

★ Briefly describe the different types and functions of Recitativo. Name examples of two works.

Recitativo was a device for advancing the plot in opera or oratorio. Recitativo secco has little accompaniment and the vocal line was very free in rhythm, for instance 'Behold, I tell you' from the Messiah. Recitativo accompagnato was more rhythmic and had a steady accompaniment, for instance in Act I of Don Giovanni. The function of Recitativo was to lead in to a more descriptive aria and emotional

# Crossword



## Across

1. A work or group of works
5. Operatic device for advancing the storyline
8. Flautists do not use these
9. Neve double the leading note (the opposite of 'sharp')
10. An opera with no scenery, costumes or action
13. Key signature of F minor
15. Use this form of the minor scale in melodies.
17. Italian word for "air"
21. Hidden/exposed consecutives are hidden from the eye but exposed to the ear!
22. 3/8
24. Magical subject of a famous Mozart opera
26. 4 means 2nd inversion
28. English meaning of Scherzo
29. Other name for 'Air' with variations
30. If you do this into a woodwind instrument you'll get a higher note
33. Interval spanning more than an octave
34. Meaning "at a cadence point"

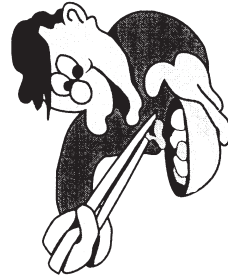
## Down

1. A musical play
2. The five lines of manuscript
3. Bassoon players often have to read this
4. Name of section after minuet
6. Da Capo arias were a popular form from 1650-1730
7. A minor minuet will often have a trio in this key
11. Number of keys belonging to any one key signature always this quality
12. Unisons, 4ths, 5ths and 8ves are not necessarily always this quality
14. Chords II and VII in minor keys are diminished
15. Composer who lived from 1756-1791
16. The clarinet overblows at this interval
17. One semitone larger than major or perfect
18. English word for 'Aria'
19. Italian spelling of minuet
23. Composer of 'The Messiah'
25. Recitativo without accompaniment!
27. Composer of 4 non-scherzo-like Scherzi
31. Woodwind instrument with shortest name
32. Orchestral parts for clarinets in B flat need to be transposed a tone in this direction

# Mad Multiple Choice

Once again, there could be more than one correct answer to these questions...

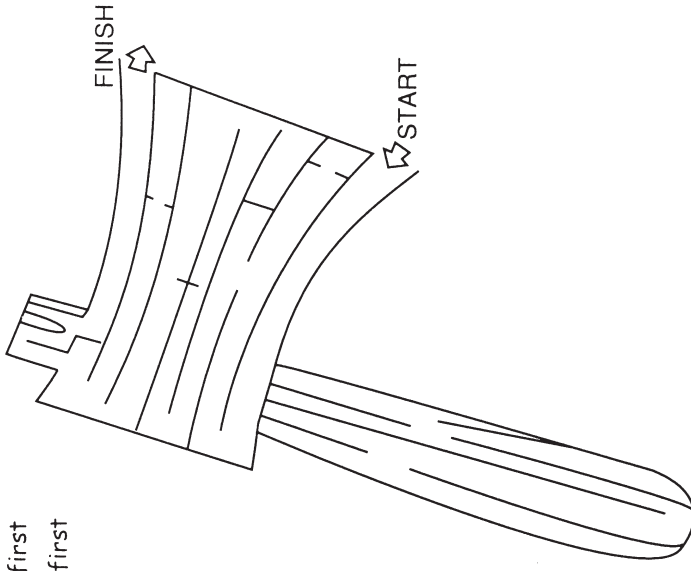
1. The instruments used in a wind quintet are:  
A: 2 flutes, oboe, clarinet, bassoon  
B: Flute, oboe, cor anglais, clarinet, bassoon  
C: Flute, oboe, clarinet, bassoon and french horn
2. The most common mistake when writing minor scales is:  
A: not raising the leading note  
B: missing accidentals  
C: writing it in the wrong direction
3. If you forget to use Ic -V in your harmony, you will:  
A: be marked wrong  
B: be marked down  
C: be in trouble from your teacher
4. When answering questions about musical forms, include:  
A: examples from relevant composers  
B: as much information as possible  
C: sentences that make it seem like you've read about them more than once



5. A Da Capo aria has:  
A: 3 sections  
B: 4 sections  
C: theme and 3 variations  
D: 2 sections
6. The best way to avoid consecutive fifths or octaves is to:  
A: use similar motion  
B: not do the harmony example  
C: use contrary motion

7. For the cadences with modulation question, you must:

- A: decide on the modulations first
- B: decide on the cadence first
- C: do the approach chord first

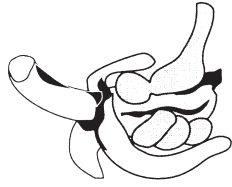


8. The bassoon uses:  
A: the alto clef  
B: the tenor clef  
C: the bass clef
9. A tenor clef looks like:  
A: a fancy K  
B: an alto clef on helium  
C: a C clef
10. Most woodwinds are tuned:  
A: one tone up  
B: one tone down  
C: to concert pitch
11. To achieve full marks in the harmony question, you need to:  
A: learn all your harmony rules  
B: apply all your harmony rules  
C: bribe the examiner
12. When using Ic-V, make sure the bass part:  
A: has the same note for each chord, even if it's an octave apart  
B: is doubled in one other part  
C: leads to chord VI, I or Ib
13. Perfect intervals, when made one semitone larger, become:  
A: major  
B: minor  
C: augmented



14. If you are looking for a modulation in a minor melody and there are no accidentals, it means:

- A: the melody has not modulated
- (B):** it has modulated to the relative major
- C: it has modulated to the dominant



15. An inversion of a compound major 7th is a:

- (A):** simple minor 2nd
- B: compound minor 2nd
- C: simple major 2nd

16. To decide between writing a melody to a couplet or continuing a motif, you should:

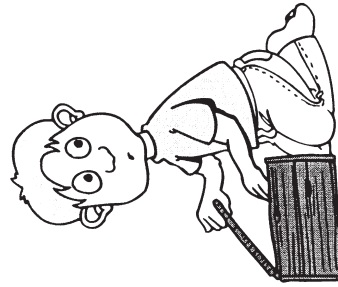
- A: do them both to try to get extra marks
- (B):** read the poetry and sing the motif, then see which one you get better ideas for
- C: flip a coin

17. The trio in a Minuet and Trio movement got its name because:

- A: it was originally played three times
- (B):** three instruments originally played it
- C: it was named after three great composers

18. A really great thing about fifth grade theory is:

- (A):** there are no folk songs to learn
- (B):** there are no Italian Terms to learn
- C: the workbook is pink



19. A good way to approach the exam is to:

- (A):** allocate a certain amount of time for each section according to your strengths
- B: rip through it as quickly as you can and then go back and check it ten times
- C: not turn up

# TEST PAPER (Ready for marking!) FIFTH GRADE THEORY

Mark  $\frac{45}{100}$

## Question 1 KEYS AND SCALES

Total Marks 10

3

A. Write the scale of A sharp melodic minor

- Use a key signature x
- Use crotchets ✓
- Write one octave going down and then up again ✓
- Mark each semitone with a slur x diff. ascending & descending
- Complete the scale with a double bar line ✓

B. Write the major scale that starts on the given note

- Use accidentals ✓
- Use minims ✓
- Write two octaves going up ✓
- Mark the tones with slurs x Semitones marked
- Complete the scale with a double bar line ✓

## Question 2 INTERVALS

Total Marks 12

4

A. Name these intervals by number and quality

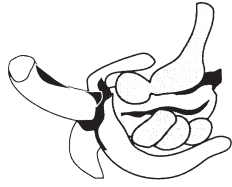
Augmented 6th ✓

Perfect 4th ✓

Diminished 7th X

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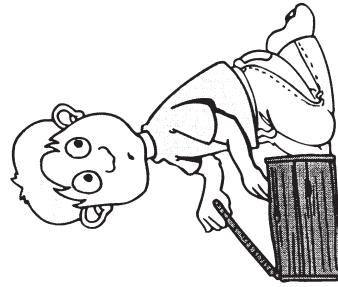
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5

B. Write these intervals below the given notes

(answers correct for above notes)

minor 7th perfect 5th diminished 4th minor 3rd major 6th

3 4

C. Write the inversions of these intervals and name the inversions

Augmented unison

Augmented 3rd

Each of these melodies modulates and ends in the new key. For each melody, name the new key and state its relationship to the original key.

Key of modulation: B major Relationship to original key: Subdominant

Key of modulation: B major Relationship to original key: Dominant

A. Harmonise the following melody in four-part vocal style. Include some/unaccented passing notes and auxiliary notes.

**Lento**

B. In four-part vocal style, harmonise the notes under each of the four brackets with a cadence and an appropriate approach chord. The passage includes modulation to related keys. Show one example of each of the four principle cadences.

13 16

**Moderato**

Answer only ONE part of this question.

EITHER: Write a melody in F major to the following stanza of poetry

- Write the words clearly under the notes
- Use hyphens for words with more than one syllable
- Mark the phrasing
- Modulation is optional

She sits beside the tinted tide,  
That's reddened by the tortured sand;  
And thro' the East, to ocean wide,  
A vessel sails from light of land.

OR: Continue this given opening to make a balanced eight-bar melody.

- Mark the phrasing
- Modulation is optional

Mood very bright for (tortured sand)

inappropriate sounding cadence

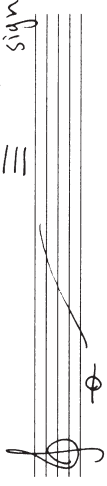
too scale-based

scale mod. x

repetition

unresolved L.N.

A. Briefly describe the flute. Mention its shape, construction, embouchure and tonal qualities. Write the range using an appropriate clef.



The flute is held sideways with no reed. The embouchure is quite tricky. It is usually silver but some really rich flute players have gold mouthpieces. The sound is high especially in the upper register. It comes apart into 3 pieces to fit into the case. There are lots of really good jokes about flute players.

Not very informative, lacks detail & accuracy

B. Write the following concert pitch phrase for clarinets in A and B flat.



Clarinet in A

Clarinet in B flat

Transposed wrong direction

phrasing

A. What is meant by 'Recitative and Aria'. Refer to examples by Handel or Mozart in your answer.

3	8
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A recitative is a way of getting through the story quickly in a very long opera. It often has no rhythm and no accompaniment, so that the notes and words can go fast. If there is accompaniment it's called 'Accompagnata'. An example is the Recitative before the Aria in the Magic Flute by Mozart. Which one?

An aria is a song designed to show off the singer's voice. An example is the 'Queen of the Night' aria in the Magic Flute by Mozart. Which one?

Again, lacks detail!

B. Describe in detail the possibilities of a piece written as an 'Air with Variations'. Name at least two examples and their composers.

3	8
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An Air with Variations has a theme with lots of variations following, like the Goldberg Variations by Beethoven. The variations of the theme could be higher, lower, faster, slower, longer, shorter, happier or sadder. The idea is that they are different and you have to try to hear the main tune.

Some examples are: Theme and Variations by Beethoven and Tartini's arrangement of Corelli's Variations.

More detail! on a theme by Paganini - Not possible required