

# Musicianship Grade 5 Set Works



## Supplementary Pages for New Edition

### Workbook Pages

This booklet contains supplementary material for the current edition of 'How to BLITZ! Musicianship Grade 5', bringing it in line with the new Set Works, which changed for the 2020 syllabus. However, 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 (with the exception of the crossword, for which the solution can be downloaded separately).

The brief analyses in this supplement are designed to provide basic 'answers' to the following pages. 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



At the beginning of the M5 workbook you learnt all about lieder, art song and chamber music for strings. Now you have set works to study representing these three categories. 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 in the car or 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 3 different works in each category with which you have become familiar:

|    | Chamber Music for Strings | Lieder | Art Song |
|----|---------------------------|--------|----------|
| 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!

Use the analyses to fill in the 'answers' to the following pages, in particular for the tables on pages 9-11. By reading these analyses and listening and discussing with their teacher, you can fill in the tables and achieve a good understanding of the music.

# 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.

# 1st movement of String quartet K. 387

Wolfgang Amadeus Mozart (1756-1791)

## String quartet K. 387

- The string quartet K. 387 is the first of the six “Haydn quartets”, which Mozart dedicated to Joseph Haydn. Haydn is considered to be the “father” of the string quartet genre.
- There are four movements: *Allegro vivace assai* (G major), *Minuetto: Allegro* (G major, with a Trio in G minor), *Andante cantabile* (C major) and *Molto allegro* (G major). The Minuet and Trio movement precedes the slow movement, which is a little unusual.
- K. 563 refers to the catalogue of Mozart’s works made by Ludwig von Köchel.

## 1st movement

- This movement is in **G major**, in sonata form. There are three main sections: exposition, development and recapitulation.

| EXPOSITION       |               |                                     |                                     |
|------------------|---------------|-------------------------------------|-------------------------------------|
| THEME:           | First subject | Transition                          | Second subject and Closing theme    |
| BARS:            | 1-10          | 11-24                               | 25-55                               |
| INSTRUMENTATION: | 1st violin    | 2nd violin imitated by 1st violin   | 2nd violin, then 1st violin + viola |
| MAIN KEY:        | G major       | Moving towards D major (or D minor) | D major                             |

| DEVELOPMENT |  |   |
|-------------|--|---|
| BARS:       | 56-79  | 80-107  |
| FEATURES:   | 1st subject theme developed by 1st violin (D major), 2nd violin (E minor) and viola (C major). | Incorporating the closing theme in E minor (b.86-89) and D major (b.97-100), then ending with a dominant pedal [of G] in the cello. |

| RECAPITULATION |               |  |                                  |
|----------------|---------------|--|----------------------------------|
| THEME:         | First subject | Transition                               | Second subject and Closing theme |
| BARS:          | 108-118       | 119-132                                  | 133-170                          |
| MAIN KEY:      | G major       | Mostly remaining in G major (or G minor) | G major                          |

## Signs and terms (Italian)

- *Allegro vivace assai* means fast and very lively.

## Compositional techniques (Classical chamber music)

- sonata form.
- short, balanced phrases (antecedent and consequent, or question and answer).
- recurring rhythmic motives.
- imitation.
- chromaticism (used more extensively in this piece than in many other Classical works).

*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](http://www.musicanalysis.com.au).  
Students should also consult the analysis supplied by the AMEB.*

# Frühlingstraum from Winterreise D. 911

Franz Schubert (1797-1828)

## Title

- The song cycle *Winterreise* (Winter journey) recounts a solitary journey through a bleak wintry landscape. It contains 24 songs, which can be performed as a single work. Many of the songs are in minor keys.
- “Frühlingstraum” means “Spring dream”, or “Dream of Spring”.
- D. 911 refers to the catalogue of Schubert’s works made by Otto Deutsch.

## Genre

- ‘Frühlingstraum’ is a Romantic *Lied* (German art song) for voice and piano.

## Keys

- This song mostly alternates between **F major** and **F minor**. [It was originally written in A major and A minor, but was transposed to F major/minor to suit a lower voice].
- The major key sections mostly relate to the dream (Spring, representing happier times), while the minor key sections mostly relate to the present reality (Winter).
- There are also brief modulations to C minor, B $\flat$  major and E $\flat$  minor.

## Form

- The text, by the German poet Wilhelm Müller, contains six stanzas, in two groups of three (1-2-3 then 4-5-6). Stanzas 1 and 4 both begin in a similar way, as do Stanzas 2 and 5.
- As is the case with many of Schubert’s songs, the musical setting is in a type of strophic (verse repeating) form. Unlike simple strophic songs, Schubert uses the same music for each *group* of stanzas in this song, rather than for every stanza. The two musically identical sections each contain three distinct parts, distinguished by tempo and tonality, to perfectly match the structure of Müller’s poem.

| SECTION:       | Introduction & Interlude  | Stanza 1 & 4 | Stanzas 2 & 5   | Stanzas 3 & 6   |
|----------------|---|--------------|---|---|
| TEMPO:         | <i>Etwas bewegt</i>   |              | <i>Schnell</i>  | <i>Langsam</i>  |
| METER:         | 6<br>8  |              | 6<br>8  | 2<br>4  |
| MAIN KEY:      | F major   |              | F minor   | F major - F minor   |
| HARMONY:       | settled, diatonic, often using the tonic chord                      |              | unsettled, chromatic, frequent key changes                                | sometimes irresolute (questioning)  |
| MELODIC STYLE: | flowing and carefree, often using ♪♪ rhythm, with some rising leaps |              | agitated repeated notes, rising semitones, wide leaps (mostly descending) | simple (mostly quavers, narrow pitch range) then sad (minor key, wider pitch range) |
| ACCOMPANIMENT: | flowing broken chords in continuous ♩ rhythm                        |              | throbbing chords (♩), broken octaves (♩)                                  | arpeggiated chords in ♩ and ♪♪ rhythm   |

## Signs and terms (German)

- *Etwas bewegt* means moving along somewhat (similar to *Con moto*).
- *Schnell* means fast.
- *Langsam* means slow.

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# O mistress mine

Gerald Finzi (1901-1956)

## Title

- *Let us garlands bring* is a set of five songs with texts by William Shakespeare.
- The text of 'O mistress mine' comes from *Twelfth night*, where it is sung by Feste, the jester in the court of Countess Olivia. Olivia, Feste's employer (mistress), has been mourning the death of her father and brother for some time, and is reluctant to marry.
- The underlying message of the song is to seize life's joys and pleasures while you can.

## Genre

- 'O Mistress mine' is a 20th-century English art song for voice and piano.

## Keys

- This song is mostly in **E flat major**. There is a modulation to E flat minor, the tonic minor key, at the end of each stanza.

## Form

- Shakespeare's text contains two stanzas.
- Finzi's musical setting is in modified strophic form. While there are similarities in the musical setting of each stanza, some changes have been made to allow the music to more closely match the text.
- The major key sections are bright and jaunty, with a constant rhythm (♩♩) in the bass. The minor key sections, which tend to be more philosophical in nature (youth is fleeting, do not run from the chance to be in love), are slower, broader and denser in texture. The song conveys Feste's blend of cheekiness, wisdom, and affection for his mistress.

| SECTION:  | Introduction | Stanza 1             | Interlude | Stanza 2             | Postlude |
|-----------|--------------|----------------------|-----------|----------------------|----------|
| BARS:     | 1-10         | 11-32                | 32-39     | 40-59                | 59-67    |
| MAIN KEY: | E♭ major     | E♭ major<br>E♭ minor | E♭ major  | E♭ major<br>E♭ minor | E♭ major |

## Signs and terms (Italian)

- *Allegretto amabile* means moderately fast, and amiable (pleasant or charming).
- *sempre staccato* means always detached.

## Style

Stylistic characteristics of this 20th Century art song include:

- irregular phrase lengths.
- syncopation and changes of meter.
- some dissonance.
- angular melodies (at times).
- occasional use of parallel 5ths in the bass.
- avoidance of raised 7th notes in minor keys.

In this song, Finzi deliberately used techniques associated with earlier musical styles (Baroque and Renaissance, i.e. from Shakespeare's time), including imitation, counterpoint, diatonic harmony (without accidentals) and an accompanying *ritornello* (recurring theme). The song suggests a troubadour (travelling singer), singing and playing a guitar or lute.

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# Set Works - The Basics



## MOZART STRING QUARTET NO. 14 IN G MAJOR K387

Key: \_\_\_\_\_

Form: \_\_\_\_\_

Time signature: \_\_\_\_\_

Instruments: \_\_\_\_\_

Special Features: \_\_\_\_\_

## FRANZ SCHUBERT: FRÜHLINGSTRAUM FROM DIE WINTERREISE D911

Key: \_\_\_\_\_

Form: \_\_\_\_\_

Time signature: \_\_\_\_\_

Poem by: \_\_\_\_\_

Special Features: \_\_\_\_\_

## GERALD FINZI: O MISTRESS MINE OP.18 NO.4

Key: \_\_\_\_\_

Form: \_\_\_\_\_

Time signature: \_\_\_\_\_

Poem by: \_\_\_\_\_

Special Features: \_\_\_\_\_



| MOZART              | Exposition | Development | Recapitulation | Coda | Other |
|---------------------|------------|-------------|----------------|------|-------|
| Violin I            |            |             |                |      |       |
| Violin I            |            |             |                |      |       |
| Viola I             |            |             |                |      |       |
| Cello               |            |             |                |      |       |
| General<br>Comments |            |             |                |      |       |

| <b>SCHUBERT</b> | Poem | Vocal Line | Piano accompaniment | Key, Expression, Dynamics | Other |
|-----------------|------|------------|---------------------|---------------------------|-------|
| Stanza 1        |      |            |                     |                           |       |
| Stanza 2        |      |            |                     |                           |       |
| Stanza 3        |      |            |                     |                           |       |
| Stanza 4        |      |            |                     |                           |       |
| Stanza 5        |      |            |                     |                           |       |
| Stanza 6        |      |            |                     |                           |       |

| FINZI        | Poem | Vocal Line | Piano accompaniment | Key, Expression, Dynamics | Other |
|--------------|------|------------|---------------------|---------------------------|-------|
| Introduction |      |            |                     |                           |       |
| Stanza 1     |      |            |                     |                           |       |
| Interlude    |      |            |                     |                           |       |
| Stanza 2     |      |            |                     |                           |       |
| Postlude     |      |            |                     |                           |       |

# 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 from Lieder or Art Song, 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: \_\_\_\_\_

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Set Work: \_\_\_\_\_

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Set Work: \_\_\_\_\_

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Set Work: \_\_\_\_\_

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# 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 seven questions to keep you going, plus there are heaps more at the end of this booklet!

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

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2. Comment on how Schubert treats the piano accompaniment in the song you have studied.

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3. Describe the form of the art song by Finzi you have studied.

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4. Fully describe the form of the string quartet you have studied. In what ways is it typical of the period? \_\_\_\_\_

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5. What is a song cycle? \_\_\_\_\_

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6. Name two song cycles (other than those from which your set works come) and the composer of each:

a. \_\_\_\_\_ b. \_\_\_\_\_

7. For each of your set works involving piano, give a full account of the form and structure of the work, and of the role of the piano accompaniment.

Set Work 1: (Name: \_\_\_\_\_ ) \_\_\_\_\_

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Set Work 2: (Name: \_\_\_\_\_ ) \_\_\_\_\_

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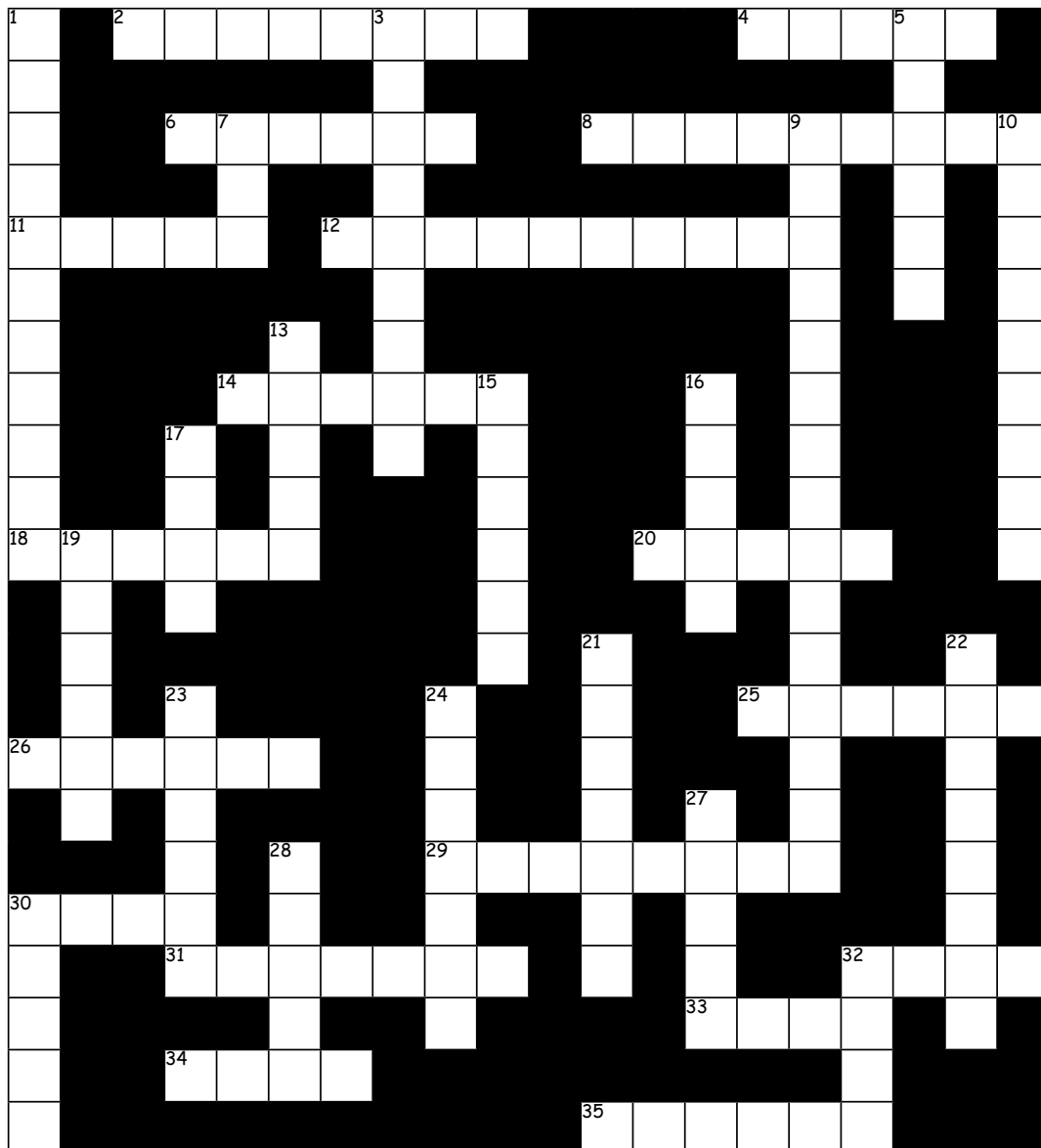
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# Crossword



## Across

2. Use this type of motion between soprano and bass in harmony writing
4. 6-3 means \_\_\_\_\_ inversion
6. Wooden platform on stringed instrument
8. Memorise approximately this much of each set work to quote
11. Key of 'O Mistress Mine'
12. Another name for a sixteenth note
14. 'O Mistress Mine' is about two would-be \_\_\_\_\_
18. Relative key of the string quartet set for study
20. Majority of songs in Die Winterreise are this tonality
25. Avoid this interval between treble and bass in two part writing
26. 6-4 means \_\_\_\_\_ inversion
29. Type of strophic form
30. Usual number of movements in a string quintet
31. Rhythmic figure/person with two identical siblings
32. Study/practice hard to avoid this result
33. Type of clef and female voice
34. German word for song
35. Plural form of previous clue

## Down

1. Author of poem in 'O Mistress Mine'
3. Avoid this type of 2nd in melody writing
5. Another word for 'verse'
7. Abbreviation for gradually becoming slower
9. Non-strophic form of lieder
10. A collection of songs based on a central theme
13. Bart Simpson's dad's name
15. First movements are often in this form
16. Leading note goes to \_\_\_\_\_
17. English word for 'lied'
19. Author of poem in 'Frühlingstraum'
21. Spice up your two part writing with these notes
22. Form of lieder when all verses are set to the same music
23. Composer of 'The Hunt' string quartet dedicated to Haydn
24. Type of music played in small concert venues
27. Instrument that uses alto clef
28. In lieder, the accompaniment is as important as the \_\_\_\_\_
30. Composer of 'O Mistress Mine'
32. Number of instruments in a quartet

# Grade 5 Set Works Questions

Here are 24 **sample** questions we might expect for the new Grade 5 Musicianship set works. Naturally, we can only guess at what will ACTUALLY be asked in an exam... looking through past papers is the best way to prepare! There is also a sample paper available from the AMEB

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 (see page 13).

1. Quote the opening theme of Mozart's String Quartet in G Major, K 387, first movement. Show all dynamic markings.
2. What is the form of this movement?
3. In Schubert's song Frühlingstraum there are six stanzas of poetry. Briefly explain how Schubert has set these six stanzas in his musical setting.
4. Name three other string quartets composed by Mozart.
5. What is the form of 'O Mistress Mine'?
6. How has Schubert used the piano in his setting of Frühlingstraum?
7. Quote the opening three bars of the vocal part of Finzi's O Mistress Mine.
8. Name the author of the words of O Mistress Mine. What play is this from?
9. Which instrument or instruments play the opening of the second subject in Mozart's String Quartet in G Major, K 387, 1st movement?
10. Quote the first four bars of the first violin part.
11. How does Finzi change the mood in his setting of O Mistress Mine?
12. Give a brief description of the structure and key plan of Mozart's String Quartet in G Major, K 387, 1st movement.
13. Discuss the key and main modulations in O Mistress Mine.



14. Briefly explain how the music of Schubert's *Frühlingstraum* is used to assist the text to tell the story.
15. What song cycle is *Frühlingstraum* from? What is the main subject matter?
16. Describe the form of Mozart's String Quartet in G Major, K 387, 1st movt, mentioning the instruments which have important roles in the various sections.
17. Quote the first eight bars of the vocal part of *Frühlingstraum*. The words are not required.
18. How does the changing music of *Frühlingstraum* reflect its text?
19. What is the form of *Frühlingstraum*? Why do you think Schubert chose this form?
20. Write the first four bars of the second violin part in the second subject of Mozart's String Quartet in G Major, K 387 1st movt.
21. Discuss Schubert's use of changing tonality in *Frühlingstraum*.
22. Discuss Finzi's use of dynamics and time signatures in his song *O Mistress Mine*.
23. Who wrote the poem Schubert set in *Frühlingstraum*?
24. What is the key of the second subject in (i) The Exposition and (ii) The Recapitulation of Mozart's String Quartet in G Major, K 387, 1st movt? Why are two different keys used?