

Unisa Theory of Music Grade 6 - 2015

The Unisa Theory of Music Grade 6 exam consists of two papers namely 6.1 (Harmony and Counterpoint) and 6.2 (Form models and History of Music).

- **Paper 6.1:** The Counterpoint syllabi changed. You now also need Mignon Hodgson's **new book** "*Analysis of J.S. Bach's Two Part Inventions Nos. 1 - 8*", which will be available on this website from February 2016. It replaces *Two-part work*.

You still need the following two books of Mignon Hodgson, with changes as indicated:

- "*Four-Part Harmony Grade 6*": Add *secondary leading note chords in root position* to page 166. (A small addendum on this will be available on our website in May 2016.)
 - "*Two-Part writing / Melody writing Grade 6*": You need to do the Melody part only. Two-part writing is nice to know, but not compulsory.)
- **Paper 6.2:** You need to add the following annexure to Dr. Annie Hugo's "Form Models and History of Music":

ANNEXURE - GRADE 6.2 - 2015

By Dr. Annie Hugo

CONTENTS

1. Baroque period - equal temperament
2. Classical period - the structure of sonata and rondo form (five-part rondo, seven-part rondo) and sonata-rondo. Beethoven symphonies no. 3, 5 and 9
3. Romantic period - The characteristics of the Lied
4. Twentieth century - definitions and examples of compositions by representative composers of the different styles.

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1. BAROQUE PERIOD

Equal temperament

Temperament is a system of tuning in which the intervals deviate from the pure or acoustically correct intervals of the Pythagorean system and 'just' intonation. The deviations are necessary because these two systems are inadequate with the successive introduction of chromatic notes. Equal temperament is a musical temperament, or system of tuning, in which every pair of adjacent notes has an identical frequency ratio. An equal temperament divides the octave into twelve equal semitones also known as the 'twelve-tone equal temperament'.

In equal temperament only the octave is acoustically correct. The deviations of the other intervals are very small. However, the modern ear has become used to this error and the advantages of the system far outweigh its flaws.

J.S. Bach composed The Well-Tempered Clavier (Das Wohltemperierte Clavier) to demonstrate the musical possibilities of equal temperament. It consists of 48 Preludes and Fugues which appear in two volumes. Each volume contains 24 pairs of preludes and fugues with one prelude and one fugue for each major and each minor key, which starts at C major and ascends then chromatically (C major, c minor, C# major, c# minor, D major, d minor and so on). The title refers to equal temperament, in which all keys can be played on the correct pitch.

2. CLASSICAL PERIOD

Beethoven - symphony

Definitions

Symphony

The symphony is an extended large-scale orchestral composition in three or four movements. It is similar in form to a sonata but written for an orchestra. At least one of the movements is in sonata form. It can also be defined as a sonata for orchestra.

Sonata form

See page 12 - 15.

Rondo form and sonata rondo form

See p. 18 and 20

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The five-part and seven-part rondo

Most rondos belong to the five-part or seven-part rondo schemes. The five part A B A C A - the A representing the main theme and B and C contrasting material.

An example of a five part rondo A B A C A is Beethoven's Piano sonata op. 13 in c minor, second movement.

The seven part rondo A B A C A B A - the A representing again the main theme and B contrasting material. The two ternary sections A B A are separated by a contrasting and often extended C section or episode.

An example of a seven-part rondo A B A C A B A is Beethoven's Piano sonata op. 13 in c minor, third movement.

Symphony no. 3 (Eroica) in E flat op. 55

Allegro con brio - E flat

Marcia funèbre - Adagio assai - c minor

Scherzo and Trio - Allegro vivace - E flat

Finale - Allegro molto - E flat

The symphony no. 3 (Eroica) in E flat was composed in homage to Napoleon, but when Napoleon took the title of emperor, Beethoven changed the dedication 'to celebrate the memory of a great man'. This symphony is the second instrumental work by Beethoven which he allowed to be published with a title.

It represents a turning point not only in Beethoven's career, but also in the history of music. Beethoven's third symphony belongs to the new order and shows the methods which revolutionise this period. The first movement is characterised by the continuous connecting of the second subject with the first, the introduction of episodes into the development and the importance of the Coda.

In the second movement there is the title of 'Marcia funèbre' (funeral March), referring to the original title of the symphony, a distinct innovation on previous custom.

The title Scherzo in the third movement, is for the first time used in a symphony. In this energetic Scherzo, Beethoven plays with metric ambiguities - duple and triple time. The French horns are shining in the trio section and this was the first prominent symphony where he uses three horns instead of two.

In the Finale, fourth movement, Beethoven employs another innovation. This

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movement is a series of free variations based on a dance like theme used in earlier compositions (Beethoven's 'Prometheus' theme). Ends with a Presto coda.

Symphony no. 5 in c minor op. 67

1. Allegro con brio - c minor - sonata form
2. Andante con moto - A flat
3. Scherzo and Trio - Allegro - c minor and major, leading into
4. Finale - Allegro; with return of the Trio and final Presto

The piccolo, trombones and contra-bassoon are used in the finale and this was not usually the custom.

The first movement is in traditional sonata form. The symphony starts with a four note motive, three short notes of equal length followed by a longer note, which is undoubtedly the most famous in symphonic music. Beethoven's explanation of this motive was "Fate knocking at the door". This symphony was composed at the time that Beethoven learned that he was going deaf. With the rhythm of the first motive and tonal variations, Beethoven created a dramatic first theme which dominates the first movement and plays an important role later in the symphony. This movement ends with a massive coda.

The second movement is lyrical and slower, in the contrasting key of A flat major and in theme and variation form based on two themes. A beautiful lyrical melody played by the cellos announces this movement. The second theme is played by the wind instruments. The 'fate motive' of the first movement also appears again. He treats his themes with utmost freedom and fantasy.

The third movement is in ternary form, consisting of a scherzo and trio. The scherzo starts with a broken chord theme played by cellos and double basses in a low register. This theme is dominated by the rhythmic pattern, three short notes and a long note. The trio section is in C major and is written in a contrapuntal texture. After the Trio section, the scherzo is repeated leading to a bridge passage in which against the timpani pulsation the violins play a fragment of the scherzo theme. The tension mounts as this fragment is played higher and higher, until a sudden crescendo reaches a climax with the opening of the finale. This transition to the fourth movement is considered one of the greatest musical transitions.

The fourth movement is in C major and is written in an unusual variant of sonata form. It ends with a very long coda in which the main themes of the movement are played in compressed form. The trombone in this last movement was used for the first time in a concert symphony.

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Symphony no. 9 (Choral), in d minor op. 125

1. Allegro ma non troppo, un poco maestoso - sonata form
2. Scherzo: Molto vivace - scherzo and Trio form
3. Adagio molto e cantabile - a loose variation form
4. Finale: Allegro assai - the famous choral finale is like a symphony within a symphony.

The mood of the first movement (in d minor) can be described as stormy. Against the background of the pianissimo string tremolos, emerges the first theme and is announced in bar 16 by the whole orchestra. A theme of power and clarity which will drive the entire movement. The second theme played by the clarinet is in contrast with the first. The introduction employs the use of the mediant to tonic relationship and the coda the chromatic fourth interval.

The second movement (also in d minor) bearing resemblance to the opening theme of the first movement. While it is in the standard ternary form of a dance movement (scherzo-trio-scherzo), the scherzo section has an elaborate internal structure like a complete sonata form. The scherzo includes fugal writing and ends with a brief codetta. The contrasting trio section is in D major and in duple time. It is in the trio that the trombones play for the first time in this movement. After the trio, the second occurrence of the scherzo plays through without any repetition and the movement ends with an abrupt coda.

The third movement (B flat major) is lyrical and slow in a double variation form. The variations are separated by episodes. The final variation is twice interrupted by episodes in which the full orchestra play loud fanfares. A prominent horn solo is also included. The trombones are tacet for this movement.

The fourth movement, the famous choral finale, is like a symphony within a symphony, played without interruption. It follows the same pattern as the Ninth symphony as a whole. The scheme is as follows:

First 'movement' - theme and variations with a slow introduction.

Second 'movement' - scherzo in military style. Concludes with a variation of the main theme with chorus.

Third 'movement' - slow meditation with a new theme.

Fourth 'movement' - fugato finale on the themes of the first and third 'movements'. The text of the fourth movement is taken from Schiller's "Ode to Joy". Towards the end of the fourth movement, the choir sings the last four lines of the main theme.

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The Ninth Symphony is almost universally considered to be among Beethoven's greatest works. Many composers of the Romantic period and after were influenced specifically by Beethoven's Ninth symphony.

Style characteristics regarding the symphonies by Beethoven

Beethoven expanded the Classical forms and did not discard them. His symphonies show vast emotional schemes, but at the same time tightened and unified the form. The symphony had formerly been a cycle of contrasting movements but in the hands of Beethoven it became an emotional programme, somewhat resembling a chronological progress such can be found in literature.

For Beethoven the development section of a sonata form became the heart of the work. He did this by making the development not only longer but more structured. For example the very long development section of the Eroica symphony is divided into four roughly equal sections, making it a sonata form within sonata form.

Another characteristic of Beethoven's symphonies is his extensive use of forceful, marked and stark rhythmic patterns in his themes and motives. Some of which are rather rhythmic than melodic for example those of the first movements of the third, fifth and ninth symphonies.

Before Beethoven a single motive never appeared in each movement of the symphony. In the first movement of the fifth symphony Beethoven introduced a striking motive, in the opening bar, which echoed in various forms in all four movements of the symphony. This is the first important occurrence of a cyclic form.

Beethoven enlarged the orchestra and moved the centre of the sound downwards to the violas and the lower register of the violins and cellos, giving his music a heavier and darker feeling than that of Haydn and Mozart.

Beethoven used the trombone for the first time in his symphony no. 5 in the last movement.

In his ninth symphony Beethoven included a chorus and solo voices in the fourth movement for the first time and made extensive use of fugues - both unusual in symphonies.

Beethoven's symphonies were conceived for larger orchestras than those of Haydn or Mozart. Beethoven added the trombone, piccolo and contrabassoon for greater power and brilliance. These instruments were previously not often used in symphonies.

Each Beethoven symphony has a unique character and style. The odd-number symphonies are more forceful and assertive and the even numbers are calmer and more lyrical.

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In the finale of the Ninth symphony, Beethoven uses a chorus and four solo voices.

Beethoven was a revolutionary artist in a period of revolution.

3. ROMANTIC

The **characteristics** of the Lied, the relationship between the **song text and the music**, and the relationship between the **voice and piano accompaniment**.

The music of the Lied varies according to the emotional requirements of the song text. Sometimes Schubert attempts to depict actual sound as in 'Die junge Nonne' (The Young Nun), where the convent bell is heard repeatedly tolling. Sometimes the music consists of suggestive figures. As in 'Die Krähe' (The Raven) the music suggests the text by a gesture in sound. The music describes the raven that flies over the rejected lover, waiting for him to die in the snow. The circling motion of the bird is depicted in an exceptional menacing way by simple undulations of the melody which begins in the piano part. The over 600 songs of Schubert show a variety of moods and types. Their forms include strophic, modified strophic and through-composed. Some of Schubert's songs have a freely structure, e.g. 'Erkönig'. 'Gute Nacht' and 'Die Forelle' is in modified strophic form. The same melody and accompaniment is repeated for each verse but with expressive variations. In all these songs the Lied is a compound art form, in which the text influences the music, and the music enhances the emotional implications of the text. The Lied is in contrast with the national anthem which is in strophic form, each vers having the same melody and accompaniment.

Like the relationship between the text and the music, there is also a relationship between the voice and the piano accompaniment. The piano accompaniment is much more than just accompaniment or background music. Some of the Lieder starts with a piano introduction that sets the mood and establishes the basic rhythm and thematic idea. During the song, the piano plays solo passages that contribute to the artistic design. The ending of the song by the piano is a very expressive part. Sometimes the piano simply duplicate the melodic line, as in the opening of Schubert's 'Die Wetterfahne'. In most cases the piano part is different from the melody and of equal importance. The critic Paul Henry Lang said, it provides "the soil from which the vocal flower grows".

Schubert gave greater importance to the piano accompaniment. For instance in 'Gretchen at the spinning Wheel' he unifies the whole song by the continuous whirring motives in the piano part, which are completely different from those heard in the voice, but they set the mood and serve to unify the different elements of the voice part. This is a common function of the piano in the Schubert song. Thus the melody and the piano accompaniment cannot be separated.

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4. A short definition of and examples of compositions by composers representative of each of the following styles: Impressionism, Expressionism, Serialism, Minimalism, Aleatoric music, and Atonal music.

See Annexure Grade 6 - 2011

Examples of compositions of:

Impressionism - Debussy - 'La mer' (The sea) en 'La cathédral engloutie'
(The sunken Cathedral)

Expressionism - Schoenberg - Pierrot Lunaire - for solo voice and instruments.
Berg - Wozzeck and Lulu - two operas

Serialism - In serial music the traditional rules and conventions of music such as tonality, melody, harmony, rhythm etc. are discarded and replaced by new rules and principles. Serialism is a technique of composition that uses a series of notes, for example the twelve tones of the chromatic scale in any order chosen by the composer. No tone may be repeated until the other eleven have appeared. The order of the series remained unchanged during the composition.

Babbitt - Three compositions for piano
Stravinsky - In Memoriam Dylan Thomas

Minimalism - Reich - Music for 18 Musicians
Glass - Einstein on the Beach - an opera

Aleatoric music - Cage - Music of changes - piano piece.
Kagel - 'Sonant' - for guitar, harp and percussion

Atonal music - Schoenberg - Three piano pieces op. 11
Schoenberg - 'Pierrot Lunaire - for solo voice and instruments

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