

AMEB 8TH GRADE VIOLIN EXAMINATION

– General Knowledge

List A – Etude 35 by Kreutzer

- **Etude:** A study or piece of music evolved from a single phrase or idea. Studies are also written purely as exercises to improve technique or fingering.
- **Rudolphe Kreutzer** – a French violinist (Beethoven – Kreutzer Sonata)

List B – Partita 1 – Corrente and Double by J.S. Bach

- **Baroque:** The somewhat elaborate style of composition of 17th and early 18th centuries, concluded by J.S. Bach. It often shows contrapuntal technique. At late Baroque, the music has the decline of polyphony, but rise of tonality.
- **Partita:** Italian style of suite consisting dance movements
- **J.S. Bach works:** Church music – Mass in B minor; Orchestral work – 6 Brandenburg Concertos; Organ work; English, French Suites; 2 violin concertos; St John Passion
 - **Contemporaries** - [Antonio Vivaldi](#), [Johann Sebastian Bach](#), [George Frideric Handel](#)

List C – Concerto for Violin No. 3 by W.A. Mozart

- **Classical:** Music with particular qualities of clarity and balance in melody, harmony and rhythm, specifically music of the late eighteenth and early nineteenth centuries.
- **Concerto:** A work for one or several voices with instrument accompaniment; a piece for a solo instrument and an accompanying orchestra.
 - **Contemporaries** - [Joseph Haydn](#), [Ludwig van Beethoven](#), [Franz Schubert](#)

Terms:

Cadenza -

Allegro – Lively and fast

Risoluto – With resolution

Grazioso - Gracefully

Poco piu animato e brillante – Little more animated and brilliant

List D – Praeludium and Allegro by Kreisler

- In the style of Paganini
- **Prelude:** An introductory piece of music
- **Fritz Kreisler:** (1875 – 1962) a celebrated Austrian violinist, for whom Elgar wrote his violin concerto. He settled in USA and wrote a variety of pieces, including some which he initially attributed to 17th and 18th-century composers.
 - **Contemporaries** - [Claude Debussy](#), [Arnold Schönberg](#), [Alban Berg](#), [Anton von Webern](#), [Belá Bartók](#), [Igor Stravinsky](#)

Terms:

Allegro – Lively and fast

Andante – At an easy walking pace

Allargando – Becoming broader

Molto moderato – Very at a moderate speed

- **Sources:** The following materials are excerpts from The Grove Concise Dictionary of Music <http://w3.rz-bernn.mpg.de/cmp/>

The Baroque

This term is used to designate the period or style of European music covering roughly the years 1600-1750. First used in French, it derives from a Portuguese word meaning a pearl of irregular shape; initially it was used to imply strangeness, irregularity and extravagance and was applied more to art than music. Only in the present century has it been used to refer to a period in music history.

Music of the Baroque period, which some authorities see as beginning as early as 1570 in Italy and ending during the second half of the 18th century, in such countries as England and Spain, has a number of characteristics in style and spirit, including the use of the basso continuo and the belief in the doctrine of the affections. The emphasis on contrast (of texture, pace, volume etc) in the music of the earlier Baroque, as compared with that of the late Renaissance, is also a distinguishing characteristic. Important early Baroque composers include [Monteverdi](#), Giovanni Gabrieli and [Schütz](#); of the middle Baroque, [Alessandro Scarlatti](#), Corelli, [Lully](#) and [Purcell](#); and of the late Baroque, [Bach](#), [Handel](#), [Vivaldi](#), [Domenico Scarlatti](#), Couperin and [Rameau](#).

Johann Sebastian Bach (1685-1750)

- Born Eisenach, 21 March 1685; died Leipzig, 28 July 1750

He was the youngest son of Johann Ambrosius Bach, a town musician, from whom he probably learnt the violin and the rudiments of musical theory. When he was ten he was orphaned and went to live with his elder brother Johann Christoph, organist at St. Michael's Church, Ohrdruf, who gave him lessons in keyboard playing. From 1700 to 1702 he attended St. Michael's School in Lüneburg, where he sang in the church choir and probably came into contact with the organist and composer Georg Böhm. He also visited Hamburg to hear J.A. Reincken at the organ of St. Catherine's Church.

After competing unsuccessfully for an organist's post in Sangerhausen in 1702, Bach spent the spring and summer of 1703 as 'lackey' and violinist at the court of Weimar and then took up the post of organist at the Neukirche in Arnstadt. In June 1707 he moved to St. Blasius, Mühlhausen, and four months later married his cousin Maria Barbara Bach in nearby Dornheim. Bach was appointed organist and chamber musician to the Duke of Saxe-Weimar in 1708, and in the next nine years he became known as a leading organist and composed many of his finest works for the instrument. During this time he fathered seven children, including Wilhelm Friedemann and Carl Philipp Emanuel. When, in 1717, Bach was appointed Kapellmeister at Cöthen, he was at first refused permission to leave Weimar and was allowed to do so only after being held prisoner by the duke for almost a month.

Bach's new employer, Prince Leopold, was a talented musician who loved and understood the art. Since the court was Calvinist, Bach had no chapel duties and instead concentrated on instrumental composition. From this period date his violin concertos and the six

Brandenburg Concertos, as well as numerous sonatas, suites and keyboard works, including several (e.g. the *Inventions* and *Book I of the '48'*) intended for instruction. In 1720 Maria Barbara died while Bach was visiting Karlsbad with the prince; in December of the following year Bach married Anna Magdalena Wilcke, daughter of a court trumpeter at Weissenfels. A week later Prince Leopold also married, and his bride's lack of interest in the arts led to a decline in the support given to music at the Cöthen court. In 1722 Bach entered his candidature for the prestigious post of *Director musices* at Leipzig and Kantor of the Thomasschule there. In April 1723, after the preferred candidates, Telemann and Graupner, had withdrawn, he was offered the post and accepted it.

Bach remained as Thomaskantor in Leipzig for the rest of his life, often in conflict with the authorities, but a happy family man and a proud and caring parent. His duties centred on the Sunday and feastday services at the city's two main churches, and during his early years in Leipzig he composed prodigious quantities of church music, including four or five [cantata](#) cycles, the *Magnificat* and the *St. John* and *St. Matthew Passions*. He was by this time renowned as a virtuoso organist and in constant demand as a teacher and an expert in organ construction and design. His fame as a composer gradually spread more widely when, from 1726 onwards, he began to bring out published editions of some of his keyboard and organ music.

From about 1729 Bach's interest in composing church music sharply declined, and most of his sacred works after that date, including the *b Minor Mass* and the *Christmas Oratorio*, consist mainly of 'parodies' or arrangements of earlier music. At the same time he took over the direction of the collegium musicum that Telemann had founded in Leipzig in 1702 - a mainly amateur society which gave regular public concerts. For these Bach arranged harpsichord concertos and composed several large-scale cantatas, or serenatas, to impress the Elector of Saxony, by whom he was granted the courtesy title of *Hofcompositeur* in 1736.

Among the 13 children born to Anna Magdalena at Leipzig was Bach's youngest son, Johann Christian, in 1735. In 1744 Bach's second son, Emanuel, was married, and three years later Bach visited the couple and their son (his first grandchild) at Potsdam, where Emanuel was employed as harpsichordist by Frederick the Great. At Potsdam Bach improvised on a theme given to him by the king, and this led to the composition of the *Musical Offering*, a compendium of fugue, canon, and sonata based on the royal theme. Contrapuntal artifice predominates in the work of Bach's last decade, during which his membership (from 1747) of Lorenz Mizler's learned Society of Musical Sciences profoundly affected his musical thinking. The *Canonic Variations* for organ was one of the works Bach presented to the society, and the unfinished *Art of Fugue* may also have been intended for distribution among its members.

Bach's eyesight began to deteriorate during his last year and in March and April 1750 he was twice operated on by the itinerant English oculist John Taylor. The operations and the treatment that followed them may have hastened Bach's death. He took final communion on 22 July and died six days later. On 31 July he was buried at St. John's cemetery. His widow survived him for ten years, dying in poverty in 1760.

Bach's output embraces practically every musical genre of his time except for the dramatic ones of opera and oratorio (his three 'oratorios' being oratorios only in a special sense). He opened up new dimensions in virtually every department of creative work to which he turned, in format, musical quality and technical demands. As was normal at the time, his creative production was mostly bound up with the external factors of his places of work

and his employers, but the density and complexity of his music are such that analysts and commentators have uncovered in it layers of religious and numerological significance rarely to be found in the music of other composers. Many of his contemporaries, notably the critic J.A. Scheibe, found his music too involved and lacking in immediate melodic appeal, but his [chorale](#) harmonizations and fugal works were soon adopted as models for new generations of musicians. The course of Bach's musical development was undeflected (though not entirely uninfluenced) by the changes in musical style taking place around him. Together with his great contemporary [Handel](#) (whom chance prevented his ever meeting), Bach was the last great representative of the Baroque era in an age which was already rejecting the Baroque aesthetic in favour of a new, 'enlightened' one.

The Classic

Term which, with its related forms such as 'classic' and 'classicism', has been applied to a variety of music from different cultures and is taken to mean any that does not belong to folk or popular traditions; it is also applied to any collection of music regarded as a model of excellence or formal discipline. But its chief application is to the Viennese Classical idiom which flourished in the late 18th century and the early 19th, above all in the hands of [Haydn](#), [Mozart](#) and [Beethoven](#). Among its musical characteristics are the use of dynamics and orchestral colour in a thematic way; the use of rhythm, including periodic structure and harmonic rhythm, to give definition to large-scale forms, along with the use of modulation to build longer spans of tension and release (most of the music is cast in [sonata form](#) or closely related forms); and the witty, typically Austrian mixture of comic and serious strains. It is no coincidence that this period was one of keen interest in classical antiquity; most of [Gluck](#)'s 'reform' operas, composed at the beginning of this period, are based on classical subjects.

The term 'neo-classicism' has been applied to the 18th-century revival of interest in classical antiquity. In music it is more often applied to the early 20th-century movement, led by [Stravinsky](#), which revived the balanced forms and clearly perceptible thematic processes of earlier styles to replace what seemed the increasingly exaggerated gestures and the formlessness of late [Romanticism](#).

Wolfgang Amadeus Mozart (1756-1791)

- Born Salzburg, 27 January 1756; died Vienna, 5 December 1791. Son of Leopold Mozart.

He showed musical gifts at a very early age, composing when he was five and when he was six playing before the Bavarian elector and the Austrian empress. Leopold felt that it was proper, and might also be profitable, to exhibit his children's God-given genius (Maria Anna, 'Nannerl', 1751-1829, was a gifted keyboard player): so in mid-1763 the family set out on a tour that took them to Paris and London, visiting numerous courts en route. Mozart astonished his audiences with his precocious skills; he played to the French and English royal families, had his first music published and wrote his earliest symphonies. The family arrived home late in 1766; nine months later they were off again, to Vienna, where hopes of having an opera by Mozart performed were frustrated by intrigues.

They spent 1769 in Salzburg; 1770-73 saw three visits to Italy, where Mozart wrote two operas (*Mitridate*, *Lucio Silla*) and a serenata for performance in Milan, and acquainted

himself with Italian styles. Summer 1773 saw a further visit to Vienna, probably in the hope of securing a post; there Mozart wrote a set of string quartets and, on his return, wrote a group of symphonies including his two earliest, nos. 25 in G minor and 29 in A, in the regular repertory. Apart from a journey to Munich for the premiere of his opera *La finta giardiniera* early in 1775, the period from 1774 to mid-1777 was spent in Salzburg, where Mozart worked as Konzertmeister at the Prince-Archbishop's court; his works of these years include masses, symphonies, all his [violin concertos](#), six piano sonatas, several serenades and divertimentos and his first great piano concerto, K271.

In 1777 the Mozarts, seeing limited opportunity in Salzburg for a composer so hugely gifted, resolved to seek a post elsewhere for Wolfgang. He was sent, with his mother, to Munich and to Mannheim, but was offered no position (though he stayed over four months at Mannheim, composing for piano and flute and falling in love with Aloysia Weber). His father then dispatched him to Paris: there he had minor successes, notably with his Paris Symphony, no. 31, deftly designed for the local taste. But prospects there were poor and Leopold ordered him home, where a superior post had been arranged at the court. He returned slowly and alone; his mother had died in Paris. The years 1779-80 were spent in Salzburg, playing in the cathedral and at court, composing sacred works, symphonies, concertos, serenades and dramatic music. But opera remained at the centre of his ambitions, and an opportunity came with a commission for a serious opera for Munich. He went there to compose it late in 1780; his correspondence with Leopold (through whom he communicated with the librettist, in Salzburg) is richly informative about his approach to musical drama. The work, *Idomeneo*, was a success. In it Mozart depicted serious, heroic emotion with a richness unparalleled elsewhere in his works, with vivid orchestral writing and an abundance of profoundly expressive orchestral recitative.

Mozart was then summoned from Munich to Vienna, where the Salzburg court was in residence on the accession of a new emperor. Fresh from his success, he found himself placed between the valets and the cooks; his resentment towards his employer, exacerbated by the Prince-Archbishop's refusal to let him perform at events the emperor was attending, soon led to conflict, and in May 1781 he resigned, or was kicked out of, his job. He wanted a post at the Imperial court in Vienna, but was content to do freelance work in a city that apparently offered golden opportunities. He made his living over the ensuing years by teaching, by publishing his music, by playing at patrons' houses or in public, by composing to commission (particularly operas); in 1787 he obtained a minor court post as *Kammermusicus*, which gave him a reasonable salary and required nothing beyond the writing of dance music for court balls. He always earned, by musicians' standards, a good income, and had a carriage and servants; through lavish spending and poor management he suffered times of financial difficulty and had to borrow. In 1782 he married Constanze Weber, Aloysia's younger sister.

In his early years in Vienna, Mozart built up his reputation by publishing (sonatas for piano, some with violin), by playing the piano and, in 1782, by having an opera performed: *Die Entführung aus dem Serail*, a German Singspiel which went far beyond the usual limits of the tradition with its long, elaborately written songs (hence Emperor Joseph II's famous observation, 'Too many notes, my dear Mozart!'). The work was successful and was taken into the repertoires of many provincial companies (for which Mozart was not however paid). In these years, too, he wrote [six string quartets](#) which he dedicated to the master of the form, Haydn: they are marked not only by their variety of expression but by their complex textures, conceived as four-part discourse, with the musical ideas linked to this freshly integrated treatment of the medium. [Haydn](#) told Mozart's father that Mozart was 'the

greatest composer known to me in person or by name; he has taste and, what is more, the greatest knowledge of composition'.

In 1782 Mozart embarked on the composition of piano concertos, so that he could appear both as composer and soloist. He wrote 15 before the end of 1786, with early 1784 as the peak of activity. They represent one of his greatest achievements, with their formal mastery, their subtle relationships between piano and orchestra (the wind instruments especially) and their combination of brilliance, lyricism and symphonic growth. In 1786 he wrote the first of his three comic operas with Lorenzo da Ponte as librettist, *Le nozze di Figaro*: here and in *Don Giovanni* (given in Prague, 1787) Mozart treats the interplay of social and sexual tensions with keen insight into human character that - as again in the more artificial sexual comedy of *Così fan tutte* (1790) - transcends the comic framework, just as *Die Zauberflöte* (1791) transcends, with its elements of ritual and allegory about human harmony and enlightenment, the world of the Viennese popular theatre from which it springs.

Mozart lived in Vienna for the rest of his life. He undertook a number of journeys: to Salzburg in 1783, to introduce his wife to his family; to Prague three times, for concerts and operas; to Berlin in 1789, where he had hopes of a post; to Frankfurt in 1790, to play at coronation celebrations. The last Prague journey was for the premiere of *La clemenza di Tito* (1791), a traditional serious opera written for coronation celebrations, but composed with a finesse and economy characteristic of Mozart's late music. Instrumental works of these years include some piano sonatas, three string quartets written for the King of Prussia, some string quintets, which include one of his most deeply felt works (K516 in g Minor) and one of his most nobly spacious (K515 in C), and his last four symphonies - one (no.38 in D) composed for Prague in 1786, the others written in 1788 and forming, with the lyricism of no.39 in E-flat, the tragic suggestiveness of no.40 in g Minor and the grandeur of no.41 in C, a climax to his orchestral music. His final works include the Clarinet Concerto and some pieces for masonic lodges (he had been a freemason since 1784; masonic teachings no doubt affected his thinking, and his compositions, in his last years). At his death from a feverish illness whose precise nature has given rise to much speculation (he was not poisoned), he left unfinished the *Requiem*, his first large-scale work for the church since the c Minor Mass of 1783, also unfinished; a completion by his pupil Süßmayr was long accepted as the standard one but there have been recent attempts to improve on it. Mozart was buried in a Vienna suburb, with little ceremony and in an unmarked grave, in accordance with prevailing custom.

The Modern

- Term applied to the era in music history, from circa 1900 to 1945, that succeeded the Romantic period.