

Vinzkorner

<http://www.vinchan.com>

Contact Details:

Vincent W.H. Chan

Email: vwhchan@hotmail.com

ICQ: 2044 3681

Australian Music Examination Board

Grade 6 Theory – General Knowledge Summary

These summary notes are produced to aid others in music studies. Any unauthorized use including plagiarizing, reproducing, distributing, altering, exchanging and lending of the following material by any means without the author's consent is strictly prohibited.

Contents	
	Page
1. Sonata Form	2
2. Sonata	2
3. Symphony	4
4. Sonata / Symphony	6
5. Overture	6
6. Concerto	7
7. Symphony / Concerto	8
8. Schubert Symphony in B minor	9

1. Sonata Form

1st Subject

- Establishes the tonic key with a usually strident rhythmically vital theme that has the potential for further motivic development.

2nd Subject

- Contrasts in mood and key.
- Typically the mood is more lyrical and the key is V.
- In the case of a minor, 2nd subject could be in the relative major of 1st subject. This key relationship is important.
- In some Haydn sonatas the key is all that matters. These can be MONOTHEMATIC. One theme explored in 2 keys. Struggle from I → III (V) → I with ultimate victory of the I.

Development

- To further develop and explore thematic ideas using: modulation, sequence, inversion, imitation, fugal or contrapuntal devices, rhythmic (Include augmentation / diminution) variations

Recapitulation

- To affirm the (triumph) or victory of the tonic.
- Sometimes a SUBDOMINANT recapitulation occurs where the Exposition is repeated but transposed to reveal the key scheme IV – bridge – I.

Sonata Form Mozart vs. Schubert		
Composers	Mozart	Schubert
Exposition	<ul style="list-style-type: none"> • 1st Subject- Tonic • 2nd Subject- Dominant • Image 	<ul style="list-style-type: none"> • 1st Subject – Tonic • 2nd Subject – Submediant Major
Development	<ul style="list-style-type: none"> • Modulates to closely related key 	<ul style="list-style-type: none"> • Explore remote key
Techniques of modulation	<ol style="list-style-type: none"> 1. Modulation 2. Motivic development – Fragmentation or expansion of themes 3. Sequence 4. Inversion of motifs 5. Rhythmic development – Diminution (2X Fast) / Augmentation (2X Slow) 6. Use of counter point 7. Using different instrument (tone colour) heard in exposition 8. Fugal device / imitation / instrumental dialogue 	
Recapitulation	<ul style="list-style-type: none"> • Restatement of exposition in tonic 	

2. Sonata

Different era of SONATA – see UNIT 26

Transition (Bridge)

Function to modulate from I to V (or related key in which 2nd subject is heard) is usually developmental in that it exploits motives derived from 1st subject

Codetta

Function to round off Exposition, concludes the section in the related key usually using material from Exposition

Recapitulation

Function to restate main themes introduced in the Exposition in the TONIC key, demonstrating primary importance of the tonic key.

Classical Sonata No. 8, Op13. C minor "Pathetique" by Beethoven	
<p><u>1st Movement – C minor</u> Sonata Form with 10 bar introduction – "Grave"</p>	<p>ENUNCIATION</p> <ul style="list-style-type: none"> • 1st Subject – C minor, Tonic Key • Bridge passage • 2nd Subject – Eb minor → Eb major • Coda – 1st Subject Material <p>DEVELOPMENT</p> <ul style="list-style-type: none"> • Material of Introduction in G minor → E minor • Constant reference to material of both Introduction and 1st Subject in keys of C minor and F minor to end in C minor • Development of motifs usually of either 1st or 2nd subjects. Modulations through various keys <p>RECAPITULATION</p> <ul style="list-style-type: none"> • 1st Subject – C minor, Tonic Key • Bridge • 2nd Subject – F minor → C minor • Coda – 1st Subject Material
<p><u>2nd Movement – Ab Major</u> Simple Rondo Form</p> <p>Form trends to be either:</p> <ol style="list-style-type: none"> 1. Modified sonata (no dev.) eg. Schubert Unfinished Symphony 2. Ternary 3. Theme and variations 	<ul style="list-style-type: none"> ● Part 1 – Ab Major → F minor → Eb major ● Part 2 – Ab Major → E Major → Eb Major → Ab Major ● Part 3 – Ab Major
<p><u>3rd Movement – C minor</u> Rondo-Sonata Form</p>	<ul style="list-style-type: none"> ●

EXAMPLE

BAROQUE – Corelli: Solo sonatas for violin OP 5

LATE BAROQUE

Solo sonata - Bach solo sonatas for violin

Sonata a due - Handel violin sonata

Trio sonata - Trio Sonatas of Bach

CLASSICAL

Solo sonata – Mozart piano sonatas

Duo sonata – Mozart violin sonatas

Trio – Haydn piano trios

Quartet – Mozart string quartets

Symphony – Mozart symphonies

- **Mozart Sonata No.13 K 333 Bb Major**

- 1st Movement – Sonata Form

- **ENUNCIATION**

- 1st Subject Bb Major (Tonic)
 - Bridge
 - 2nd Subject F Major (Dom)
 - **DEVELOPMENT**
 - 1st Subject Material
 - F M → F m → Bb M → G m → **Bb M**
 - **RECAPITULATION**
 - 1st Subject Bb Major (Tonic)
 - Bridge
 - 2nd Subject Bb Major (Tonic)
- 2nd Movement – Sonata Form
 - **EMUNCINATION**
 - 1st Subject Eb Major (Tonic)
 - Bridge
 - 2nd Subject Bb Major (Dom)
 - **DEVELOPMENT**
 - 1st Subject Material
 - F m → C m → Ab M → Db m → **Eb M**
 - **RECAPITULATION**
 - 1st Subject Eb Major (Tonic)
 - Bridge
 - 2nd Subject Eb Major (Tonic)
- 3rd Movement – Rondo Sonata Form
 - **PART I**
 - 1st Subject Bb Major
 - 2nd Subject F Major
 - 1st Subject Bb Major
 - **PART II**
 - Gm → EbM → Cm → Bbm → BbM
 - **PART III**
 - 1st Subject Bb Major
 - 2nd Subject Bb Major
 - 1st Subject Bb Major

3. Symphony

- A symphony is a large work for orchestra in several parts or movements, generally 3 or 4. The movements are contrasted in character, mood, and tempo
- Symphonic Form
- The 19th century symphony holds a place of honour in the output of the Romantic era.

Symphony	
Classical - Mozart No. 40 G minor K 550	<p><u>1st Movement – Sonata form</u></p> <ul style="list-style-type: none"> • 1st Subject G minor • 2nd Subject – Bb Major <p><u>2nd Movement – Sonata form</u></p> <ul style="list-style-type: none"> • Eb Major

	<p>3rd Movement – Minuet + Trio</p> <ul style="list-style-type: none"> • Minuet (A) – G minor • Trio (B) – G Major • Minuet (A) – G minor <p>4th Movement – Sonata Form</p> <ul style="list-style-type: none"> • 2nd Subject – Bb Major
Classical - Haydn Symphony (Surprise) No. 94 in G Major	<ul style="list-style-type: none"> ● 1st Movement – Sonata form with Adagio Slow introduction ● 2nd Movement – Theme + Variation ● 3rd Movement – Minuet + Trio ● 4th Movement – Allegro Rondo Sonata
Romantic – Brahms 4 symphonies	<ul style="list-style-type: none"> ● 1st Movement – Sonata form ● 2nd Movement – Slow movement of lyric nature ● 3rd Movement – Rhythmic and impetuous scherzo ● 4th Movement – spirited allegro on sonata form

EXAMPLE

CLASSICAL

Eg.1 Mozart Symphony No. 40 K550 in G minor

- 1st Movement – Sonata Form
 - 1st Subject G minor
 - 2nd Subject Bb Major
 - Development / Recapitulation – G minor
- 2nd Movement – Eb Major
- 3rd Movement – Minuet + Trio Form
 - Minuet - G minor
 - Trio – G Major
 - Minuet – G minor
- 4th Movement – Sonat Form
 - 1st Subject G minor
 - 2nd Subject Bb Major
 - Development / Recapitulation – G minor

Eg.2 Haydn Symphony (Surprise) No.94 in G Major

ROMANTIC

- Brahms 4 Symphonies

Comparison of Classical + Romantic Styles in Symphony

Mozart vs. Schubert

Composers	Mozart, Haydn, Beethoven	Schubert, Mendelssohn, Liszt, Wagner
Melody / Themes	<ul style="list-style-type: none"> • Symmetrical 4 bar structure (Question + Answer) • Antecedent consequent 	<ul style="list-style-type: none"> • Expressive, Wide range of chromatic inflections
Keys	<ul style="list-style-type: none"> • 1 Tonic, 4 Subdominant, 5 Dominant + Related Keys 	<ul style="list-style-type: none"> • 1 Tonic, 3 Mediant, 6 Submediant + Related Keys
Harmony	<ul style="list-style-type: none"> • Diatonic 	<ul style="list-style-type: none"> • Chromatic

Texture	<ul style="list-style-type: none"> • Homophonic with simple polyphony • Block of instrument colour 	<ul style="list-style-type: none"> • Homophonic increase with complex polyphony • Tonal colour blended continuously
Form	<ul style="list-style-type: none"> • Sonata form 	<ul style="list-style-type: none"> • Expansion of form • Programmatic
Instruments in Orchestra	<ul style="list-style-type: none"> • Strings • Woodwind • Horn/ Clarinets 	<ul style="list-style-type: none"> • SAME as well as Adding • A wider range of brass instrument

4. Sonata / Symphony

Sonata / Symphony	
Subdominant Recapitulation	<ul style="list-style-type: none"> • A Recapitulation transfer to subdominant key. Eg. Mozart K545, C major, 1st movement
Exposition	<ul style="list-style-type: none"> • 1st Subject C Major • 2nd Subject G Major
Development	<ul style="list-style-type: none"> •
Recapitulation	<ul style="list-style-type: none"> • 1st Subject F Major • 2nd Subject C Major
Modified Sonata form	<ul style="list-style-type: none"> • Has no small development • Eg. Schubert's Unfinished Symphony 2nd movement

5. Overture

Overture	
Baroque Eg. Messiah Oratorio (Handel's Messiah)	<p><u>Lully's French Overture</u></p> <ul style="list-style-type: none"> • Slow → Fast • Slow section - Duple time (Lots of dotted note rhythm) - Brief return of opening • Fast section – Triple time (Fugal in style) <p><u>Italian Overture</u></p> <ul style="list-style-type: none"> • Ancestor of Concerto/ Symphony • 3 Sections (Fast → Slow → Fast) <ul style="list-style-type: none"> ○ Section 1 Quick ○ Section 2 Lyrical ○ Section 3 Vicarious / Dance-like
Classical	<ul style="list-style-type: none"> • Symphonia – Sonata Form • Italian Overture: Alexandra Scarlatti wrote numerous opera/ overtures • Beethoven - 3 overtures entitled Lenora for opera Fidelio • Mozart – Marriage of Figaro to Don Giovanni
Romantic	<p><u>Concert Overture</u></p> <ul style="list-style-type: none"> • Self-contained Compositions which are not conceived as being attached to any other major work, but which may have a literary, artistic or some other inspiration, often programmatic • Sonata form without repetition of Exposition • Examples: <ul style="list-style-type: none"> ○ Mendelssohn "Hebrides" Overture ○ Mendelssohn "A midsummer Night's Dream"

	<ul style="list-style-type: none"> ○ Brahms' Academic Festival Overture ○ Tchaikovsky "Romeo and Juliet ○ Wagner "Flying Dutchman" <p>● Later operas Valkyrie – brief prelude before overture</p>
--	--

EXAMPLE

BAROQUE - Lully's French Overture / Italian Overture

CLASSICAL - Mozart Marriage of Figaro

- Beethoven Lenora for opera Fidelio

ROMANTIC - Mendelssohn "A midsummer Night's Dream"

- Brahms' Academic Festival Overture

- Tchaikovsky "Romeo and Juliet"

- Wagner "Flying Dutchman"

6. Concerto

1st movement

1. Double Exposition – 1st Exposition, sometimes tutti is called Ritornellos
2. Cadenza before the coda- soloist has virtuosic passage – added function further develop thematic material
3. Overall form – 3 movements instead of 4 in Symphony
4. Concerto – Contest and contrast define the Latin root/ timbral contrast in:
SOLO instrument/ Orchestra, alternation/contest in later 19th Century, but more equal in roles in 18th century.

Concerto - a work for one or several contrasted instruments			
Baroque	<p>Solo Concerto – Vivaldi – The 4 Seasons</p> <p>Concerto Grosso – Bach's Brandenburg</p> <p>- an orchestral work in several movements, containing passages for groups for SOLO instrument</p>		
Classical	Mozart A Major K488 Piano Concerto		
	1st Movement – Sonata form (Fast)		
	Exposition 1	Orchestra without pianist	Violin has both theme 1 and 2 (tonic)
	Bridge Passage		
	Exposition 2	Orchestra with pianist	E Major → B Major (Dominant)
	DEVELOPMENT		Development of 1 st and 2 nd subject material (Various Key)
	RECAPITULATION	Orchestra with pianist	1 st and 2 nd subject – Tonic key Briefly held Chord
	Cadenza	Piano alone	B Major (Dominant)
	Coda	Orchestra with pianist	Tonic
	2nd Movement – Adagio/ Ternary form (Slow) – (Related to Tonic Key)		
	3rd Movement – Rondo form (Fast) - (Tonic)		

EXAMPLE

BAROQUE

- **Solo Concerto** – Vivaldi The Four season
- **Concerto grosso** – Bach’s Brandenburg Concerto

CLASSICAL

- Mozart Piano Concerto K 488 A Major

Cadenza

- Improvised, virtuosic passage allowing soloist to further develop themes from the exposition and demonstrate skill
- Occurs before 1st Movement CODETTA of Concerto, typically announced by a Dominant Chord

7. Symphony / Concerto

Comparison of Symphony and Concerto Mozart vs. Schubert		
	Symphony	Concerto
Movements	<ul style="list-style-type: none"> • 4 (Fast, Slow, Minuet, Fast) 	<ul style="list-style-type: none"> • 3 (Fast, Slow, Fast)
	<ul style="list-style-type: none"> • 	<ul style="list-style-type: none"> • Cadenza before 1st movement CODA (Virtuosic passage)
Exposition	<ul style="list-style-type: none"> • Single 	<ul style="list-style-type: none"> • Double

Valves

- The function of valves is a means to change the fundamental pitch by introducing an extra length of tubing.
- As a certain number of valves depressed, natural pitch of the tube is lowered by a certain level.
- Hence, the depression of the various valves makes it possible for the brass player to find all the notes in a chromatic scale over several octaves.

8. Schubert Symphony in B minor

Abridged Sonata Form

1st Movement

Instrumentations

- 2 Flutes
- 2 Oboes
- 2 Clarinets in A
- 2 Bassoons
- 2 Horns in D (sounding a minor 7th lower than written)
- 2 Trumpets in E (sounding a Major 3rd higher than written)
- 3 Trombones
- 2 Timpani (tuned to B and F#)
- Strings – Viola, 2 Violins, Cello, Bass

Discuss specific:

- Developmental techniques
- Unusual choice of instrument
- Registers of instrument
- Treatment of soloists
- Key scheme

Importance of introduction to content and construction

- The motive is used symmetrically to frame the beginning as well as make a dramatic reappearance in the darker key of the E minor laid through. It occurs specifically at the opening of development and close of Coda

<ul style="list-style-type: none"> • Introduction <ul style="list-style-type: none"> ○ Cello / Bass 	<ul style="list-style-type: none"> • Introduction Material used <ul style="list-style-type: none"> ○ Development of Intro passage (E minor) 	<ul style="list-style-type: none"> • Introduction Material
<p>EXPOSITION</p> <ul style="list-style-type: none"> • 1st Subject (B minor) <ul style="list-style-type: none"> ○ Oboe, Clarinet (Thematic) with String accompaniment • Bridge <ul style="list-style-type: none"> ○ Horns + Bassoon • 2nd Subject (G Major) <ul style="list-style-type: none"> ○ Cello Theme, Pizzicato Bass ○ Viola + Clarinet syncopation • Codetta (G Major → B minor) 	<p>DEVELOPMENT</p> <ul style="list-style-type: none"> • <u>Techniques</u> <ul style="list-style-type: none"> ○ Modulation (C# m , Dm, Em) ○ Use of Sequence / Repetition (of intro material) ○ Motivic manipulation (change around interval) ○ Including inversion ○ Canonic treatment ○ Rhythmic development / variation 	<p>RECAPITULATION</p> <ul style="list-style-type: none"> • 1st Subject (B minor) <ul style="list-style-type: none"> ○ Oboe, Clarinet (Thematic) with String accompaniment • Bridge <ul style="list-style-type: none"> ○ Horns + Bassoon • 2nd Subject (D Major) <ul style="list-style-type: none"> ○ Cello Theme, Pizzicato Bass ○ Viola + Clarinet syncopation • CODA – employs figures from intro
<ul style="list-style-type: none"> • Characteristic tone colour and the richness of the harmony <ol style="list-style-type: none"> 1. Modulation to distant keys 2. Sudden changes from major to minor 3. Enharmonic modulation • Romantic Trait – Related by 3rd (Classical Trait related by 4th) <p style="text-align: center;">G Major ← B minor → D Major (VI) (I) (III)</p> 		

