

Music Summer Homework 2023

In addition to the following homework to support the course, it is highly recommended that you either have completed, or are capable of completing materials for, grade 5 theory.

We have a number of theory resource booklets working up to this exam, so if you would like some, please email the address at the bottom or contact music@charternorthdulwich.org.uk

1. Complete the work on intervals and on naming chords on the attached document entitled "Music Theory".
2. Using the attached sheet entitled "Haydn 104 Analysis", answer the questions at the top of the sheet covering context and then analyse:
 1. The Key of the piece
 2. Modulations
 3. Cadences
 4. Key areas of texture
 5. Any other features of interest

Here is the audio clip to the document so that you can listen to it.

3. Practice your instrument/voice for 30mins a day. Make sure you have two pieces ready to perform in September.

Optional extra:

4. The Seven-day challenge (as mentioned on the video for induction) (if not all seven, try and do 3 at least!)
 1. Set a timer and create a piece of music in that 1 hour (try to ignore any other distractions)
 2. Once the one hour has gone, save your work as an audio recording, computer file or score
 3. Repeat this process another six times so that you have seven pieces of music

Notes:

- You do not have to have seven complete pieces of full-textured music! It could be a melody, rhythmic composition, chord progression or piece of lyrics
- Don't throw anything away! It might be useful in the future, but you'll have something that you could use as inspiration for A-level projects.
- The more of these you do, the more practice you have at expressing creative ideas from your brain- try to do as many as you can.

Good luck!

Any questions please ask:

scalcott@charternorthdulwich.org.uk

Symphony 104

(London)

[Audio link](#)

The composer

Who composed this piece?

When was he alive?

How many symphonies did he compose?

The background to the symphony

When was this piece composed?

Where was this piece composed?

What was this piece composed for?

The score

What instruments are used?

Label the instrument translations in the score below.

Why is the key signature different for certain instruments?

Who was the piece composed for?

I

Adagio

2 Flauti
2 Oboi
2 Clarinetti (A)
2 Fagotti
2 Corni (D)
2 Clarini (D)
Timpani (D, A)
Violini I
Violini II
Viole
Violoncelli e Contrabassi

6

Fl.

Ob.

Cl.

Fag.

p *ff* *p*

12

Fl.

Ob.

Cl.

Fag.

Cor.

Cl-ni

Timp.

p *ff* *pp*

Vc. & Ch.

p *ff* *pp*

(Andante) Haydn, Variations (for piano), Hob. XVII/6

(e) etc.

Alla marcia grave Britten, Serenade for tenor, horn & strings ('Dirge')

(f) etc.

Allegro assai Walton, Symphony No. 1 (1st mv) etc.

(Assez lent) Lili Boulanger, Nocturne etc.

Animez etc.

Intervals

(The AB Guide to Music Theory, Chapter 7/1 & 3)

In Grade 5, you must be able to describe the interval between any two notes. Sometimes the two notes may be more than one octave apart.

You can describe intervals of less than an octave in the same way that you did at Grade 4. For example, this is a diminished 5th:



whatever the key signature (if there is one):



Intervals of more than one octave are called **compound intervals**. You can describe compound intervals in two ways, like this:

major 9th or compound major 2nd	major 10th or compound major 3rd	perfect 11th or compound perfect 4th	perfect 12th or compound perfect 5th	major 13th or compound major 6th	major 14th or compound major 7th	perfect 15th or compound perfect 8ve
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Musicians generally refer to a '9th', '10th', '12th' and '15th' rather than to a 'compound 2nd' or a 'compound 3rd' etc. However, in the exam both forms of description are acceptable.

Exercise 1

Write in the note that is needed to make each of these harmonic intervals.

Example

 augmented 6th	 compound perfect 5th	 diminished 8ve	 minor 10th	 major 9th
 augmented 5th	 compound minor 7th	 compound minor 6th	 augmented 2nd	 compound diminished 3rd

Exercise 2

Describe each of these harmonic intervals, e.g. augmented 4th, minor 10th (or compound minor 3rd) etc. Look at the key signature carefully, in case it affects either of the notes in the interval.

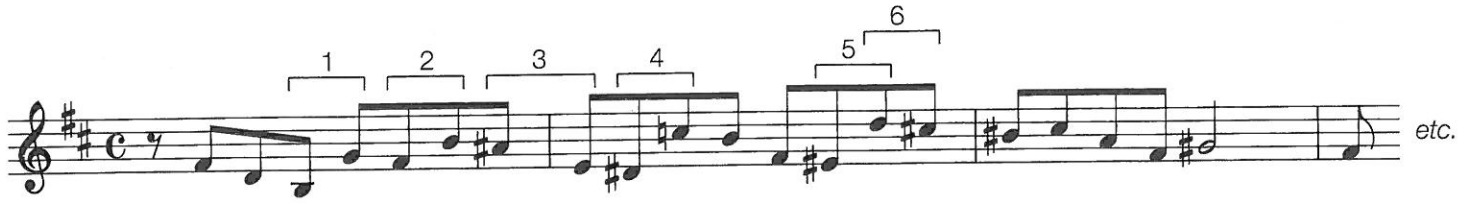
Example

 Augmented 5th	 _____	 _____	 _____	 _____
 _____	 _____	 _____	 _____	 _____
 _____	 _____	 _____	 _____	 _____

Exercise 3 Describe each of the melodic intervals marked 1 2 etc. in these extracts. Look carefully at the key signature and any accidentals in the bar. (The answers to numbers 1 and 2 in (a) have been done as an example.)

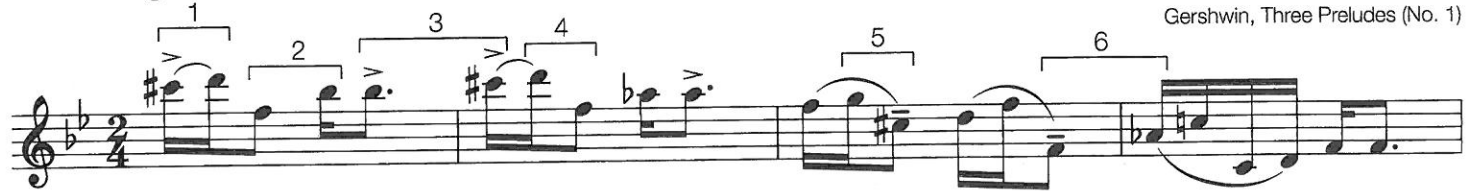
Remember! Always count an interval from the lower note, even if the higher note comes first.

J. S. Bach, 48 Preludes & Fugues, Bk I (Fugue No. 24)

(a)  etc.

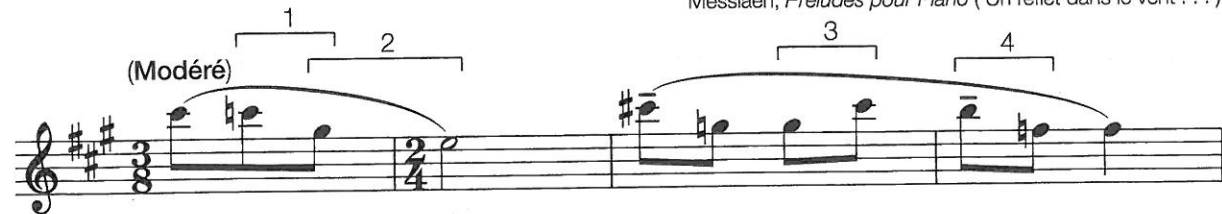
- | | | | | | |
|---|-------------|---|-------|---|-------|
| 1 | Minor 6th | 3 | _____ | 5 | _____ |
| 2 | Perfect 4th | 4 | _____ | 6 | _____ |

Allegro ben ritmico

(b)  Gershwin, Three Preludes (No. 1)

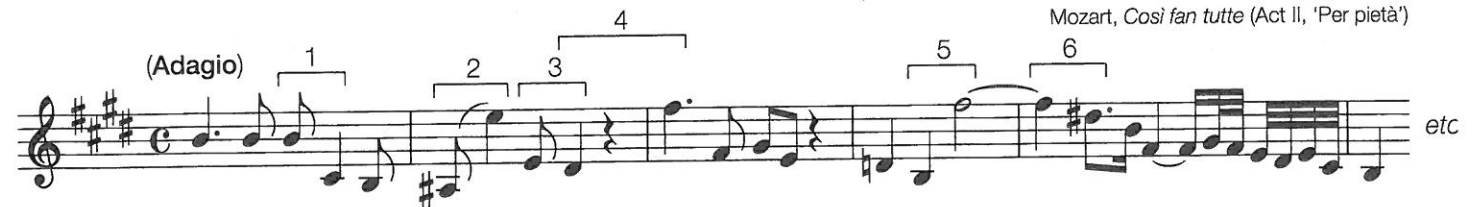
- | | | | | | |
|---|-------|---|-------|---|-------|
| 1 | _____ | 3 | _____ | 5 | _____ |
| 2 | _____ | 4 | _____ | 6 | _____ |

Messiaen, *Préludes pour Piano* ('Un reflet dans le vent ...')

(c)  (Modéré)

- | | | | |
|---|-------|---|-------|
| 1 | _____ | 3 | _____ |
| 2 | _____ | 4 | _____ |

Mozart, *Così fan tutte* (Act II, 'Per pietà')

(d)  (Adagio) etc.

- | | | | | | |
|---|-------|---|-------|---|-------|
| 1 | _____ | 3 | _____ | 5 | _____ |
| 2 | _____ | 4 | _____ | 6 | _____ |

Beethoven, Piano Sonata, Op. 10 No. 3 (Menuetto)

(d) **Allegro**
p dolce etc.

Key _____

Handel, Air, from HWV 434

(e) etc.

Key _____

Purcell, *Dido and Aeneas* ('When monarchs unite')

(f) **Allegro** etc.

Key _____

Allegretto (♩ = 80)

Shostakovich, 24 Preludes & Fugues, No. 19 (Prelude)

(g) **f**

Key _____