

1 You will hear the following piece of music **four times**. The score of this Minuet by Handel is printed below. You may find it helpful to tick a box each time you hear the excerpt.

1a In the box, after the key signature, write the correct time signature. (1 mark)

1b What type of **cadence** is heard at the end of the piece? (circle your answer) (1 mark)

Plagal Cadence Imperfect Cadence Perfect Cadence Interrupted Cadence

1c Explain the meaning of the symbols at the end of bar 8 and bar 16

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 (2 marks)

1b What word best describes the form/structure of the piece?
 (1 mark)

1e The key of this music is D major. Bars 1 to 8 use only two chords. Chord I (tonic chord) = chord of D and chord V (dominant chord) = chord of A. In the boxes above bars 1-8, fill in the missing symbols. Four of them have already been done for you. (6 marks)

1f The music of bars 9 and 10 is repeated in bars 11 and 12 at a lower pitch. Write the name for this musical device in the box below bar 11. (1 mark)

1g Suggest a suitable dynamic marking for this Minuet
 (1 mark)

1h This Minuet was composed to be played outside. How do you think this affected Handel's choice of instruments?
 (2 marks)

*Answers (short form)**1a. 3/4**1b. Perfect Cadence**1c Repeat markings**1d. Binary Form**1e D, D, D, D, A, A**1f. Sequence**1g. Forte**1h. Open Air needs loud instruments – brass & timpani**Answers (Discussion Notes)*

Question 1a was looking at Rhythm and Metre. The correct time signature for this piece is 3-4. Three crotchet beats in a bar which you may have been able to work out by looking at the score or by remembering that 3-4 is the characteristic metre of a Minuet.

Question 1b was looking at Harmony and Tonality and asked you to name the type of cadence heard at the end of the extract. It was a perfect cadence. The music was brought to a firm close with the dominant, followed by the tonic chord. You can also give yourself a mark here if you put the alternative name “full close” or used the roman numerals Five-One or “V” “I”.

Questions 1c and 1d were looking at Structure and Form. First, you were asked to describe the musical symbols found at the end of bar 8 and bar 16. They are repeat markings for one mark. The symbol in bar 8 orders the performers to go back to the inverse repeat marking at bar 1 and perform this section again. Similarly, the symbol in bar 16 tells the performers to go back to the beginning of bar 9 and perform that section again, so if you mentioned this, it’s the full two marks. Question 1d was of course Binary Form, which much Baroque music, including this Minuet from an Orchestral Suite, was written in.

Question 1e was quite tricky and asked you to complete some chords, focusing on Harmony and Tonality once again. The chord in the first bar is given for you – the tonic chord D. The harmony stays firmly in the tonic key and the first five bars all use the chord of D, so your first four boxes should have contained the chord of D. The first change in harmony comes at bar 6 when the dominant chord of “A” is first heard. Bar 7 alternates between tonic and dominant and this section ends with an imperfect cadence on the dominant chord of “A” again.

Question 1f was looking at Texture and Melody and asked you to name the device where a short musical phrase, in this case the melody in bars 9 and 10, is repeated at a lower pitch, here in bars 11 and 12. The correct name for this is a musical “Sequence” for one mark.

Questions 1g & 1h looked at Timbre and Dynamics. A suitable dynamic marking for this piece would be Forte, or the musical symbol “f” for one mark. Question 1h gives you some information about the piece – it was composed to be performed outside – and asks you to think why Handel chose certain instruments.

This piece is taken from Handel's "Music for the Royal Fireworks" Orchestral Suite. As you probably heard, there were brass instruments – trumpets and horns – and timpani in the extract and you may have suggested Handel's inclusion of these as a way of making the sound audible when being performed in the open air. If Handel chose the traditional Baroque string orchestra, it would have been difficult to hear and the sound would be lost in the outside venue.