Pre A-Level Music Task

Firstly, congratulations on completion of your audition!

To be prepared for the start of the A' Level Music course in September, please complete the four tasks listed below. They all demonstrate different (but not all) skills required for this course:

1. Please complete the Grade 4 and 5 exercises. The Grade 4 exercises are about Triads and Chords I, IV and V. The Grade 5 exercises are about Naming Chords. These exercises will prepare you for the second task.

2. Read the score and listen to the Hallelujah Chorus by G.F Handel on YouTube and complete the analysis questions on the question page. This task will put your skills of analysis into context of a real and perhaps unfamiliar piece.

3. After reading and listening to the score of 'Four Seasons – Winter Movement 1' by Vivaldi, write a response to the following question:

   Evaluate the use of structure, tonality, harmony, melody and texture in 'Four Seasons – Winter' Movement 1

   Aim to write at least two features about each, giving as much terminology and bar referencing where possible.

4. Be prepared to perform a piece of Grade 5 standard (minimum) or above during the second lesson of the Autumn Term.

Please email: r.sinfield@hautlieu.sch.je with your performance title and post your completed tasks to Miss Sinfield, Hautlieu School, Wellington Road, St Saviours, JE2 7TH, prior to September 1st 2026. I will mark your Pre-A Level Task when I have received it and you will be given detailed feedback.

Good luck with your Summer preparations, and I look forward to seeing you again in September.

Miss R. E. Sinfield
(Co-ordinator of Music at Hautlieu School)

Pre A' Level Task

AS Level Music

Hallelujah Chorus by G.F.Handel: Analysis Questions

1. What is the meaning of the tempo marking 'Allegro'?

2. What is the tonality of the opening of the piece?

3. What key does the music modulate to in Bar 11? – tip - read the circled G# notes.

4. What is the name of the harmonic dissonance circled in bar 34? Is it;
   - Suspension
   - Auxillary Note
   - Passing Note
   - Anticipation Note

5. What is the type of chord circled in bar 39? Is it;
   - Minor
   - Diminished
   - Pentatonic
   - Major

6. What is the name of the texture of the music in the voices from bar 41 – 49?

7. What is the name of the harmonic device in the Soprano line in bars in bars 57 - 60?

8. What is the name of the texture of the music in the voices from bar 81 – 83?

9. What is the name of the harmonic dissonance in the square in bar 87? Is it;
   - Suspension
   - Auxillary Note
   - Passing Note
   - Anticipation Note

10. Give a Roman Numeral and a number to illustrate the inversion of the chords of the last three bars. The key is D Major:

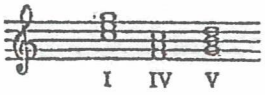
- Bar 92 Beat 4:
- Bar 93:
- Bar 94:
- What is the Cadence created by the last two chords?

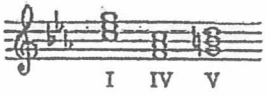
GRADE 4 · 2nd Task

G Triads and chords on I, IV and V

(see *The AB Guide to Music Theory*, 8/1–2)

In earlier grades, the only triad included was that on the tonic, the first degree of the scale. In Grade 4, candidates should also be able to recognise and write triads on the 4th and 5th degrees, i.e. the subdominant and dominant triads, e.g. –

C major 

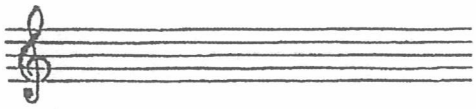
C minor 

These three triads – tonic, subdominant, dominant – are the 'primary' triads of the key. They can be indicated by roman numerals: I, IV and V respectively.

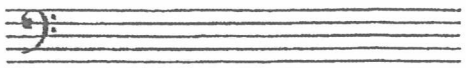
It is important to remember that the dominant triad in a minor key requires an accidental: the third of the chord has to be raised a semitone, since it is the leading note of the scale. Hence the B♮ in the above example. Similarly, the dominant triad of A minor is:

NOT

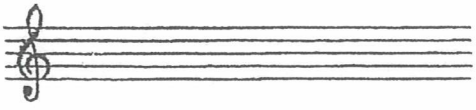
Exercise 26 After each of the following clefs, write the key signature of the given key, followed by the three primary triads: tonic, subdominant, dominant. Identify the triads by writing I, IV or V underneath.



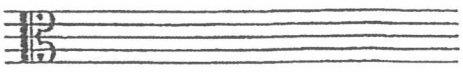
G major ....



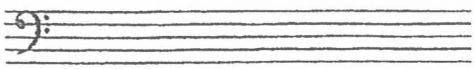
D minor ....



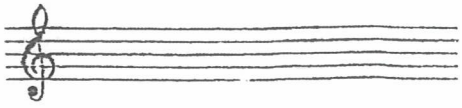
D♭ major ....



F♯ minor ....



E major ....



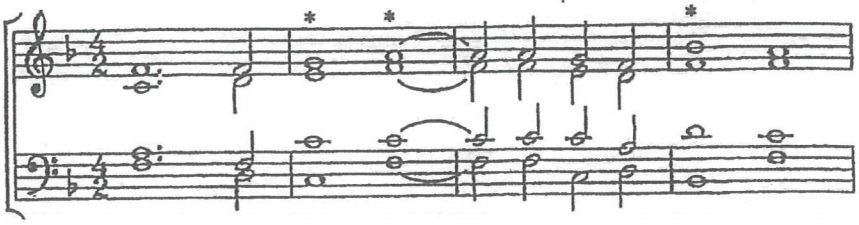
G♯ minor ....

You may also be asked to recognise (though not to write) chords made from the notes of the three primary triads. Again, they can be indicated by I, IV and V. The lowest note of the triad, its 'root', will always be at the bottom (i.e. the chords will be 'in root position') in this grade.

Exercise 29 Name the key of each of these passages, and identify each of the chords marked * by writing I, IV or V underneath.

(a)

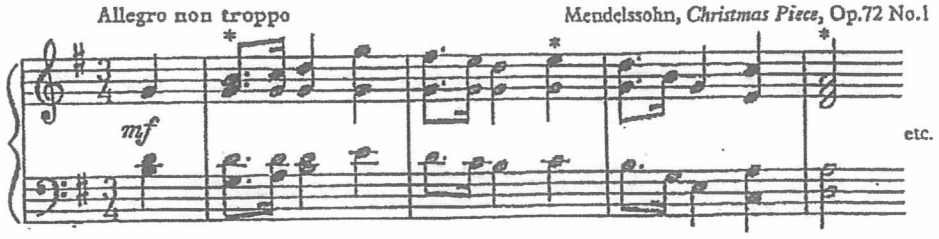
Tallis, Anthem 'If ye love me'



Key ....

(b)

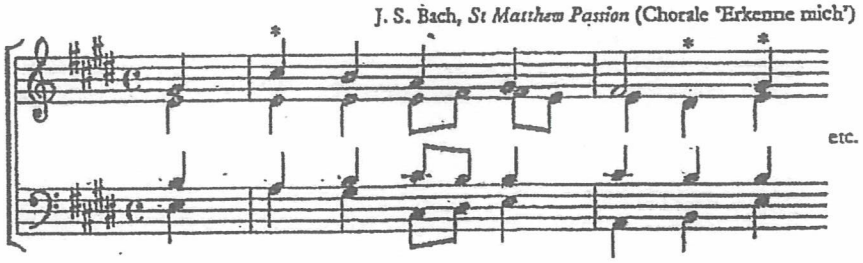
Allegro non troppo — Mendelssohn, *Christmas Piece*, Op.72 No.1



Key ....

(c)

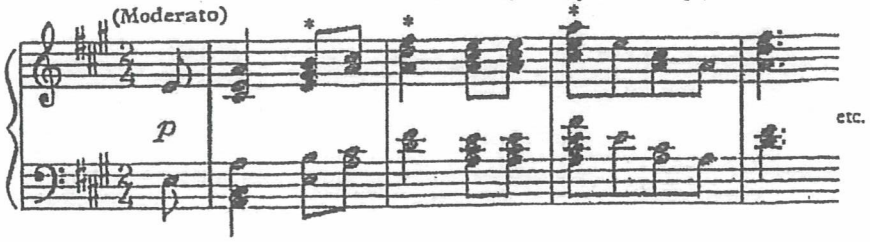
J. S. Bach, *St Matthew Passion* (Chorale 'Erkenne mich')



Key ....

(d)

Schumann, *Album for the Young* ('Ländliches Lied')



Key ....

GRADE 5: Naming chords 1st Task

(The AB Guide to Music Theory, Chapter 8/2)

Remember! Use roman numbers to describe chords:

I = 1
II = 2
III = 3
IV = 4
V = 5

In Grade 4 you identified these chords in root position:
- tonic (I),
- subdominant (IV),
- dominant (V).

In Grade 5 you will also look at the supertonic (II).

In the exam, you will need to say which note is the lowest note of the chord (root, 3rd or 5th), in other words, which **inversion** the chord is in. You can do this in different ways.

Remember! A chord is called an inversion when a note other than the tonic is the lowest sounding note.

(1) One way is to add 'a', 'b' or 'c':
- 'a' – means root position,
- 'b' – means first inversion,
- 'c' – means second inversion,

to the roman number, like this:
- Ia = tonic chord in root position,
- Ib = tonic chord in first inversion,
- Ic = tonic chord in second inversion.

(2) Another way is to write:
- $\frac{5}{3}$ instead of 'a',
- $\frac{6}{3}$ instead of 'b',
- $\frac{6}{4}$ instead of 'c',

after the roman number.

These numbers refer to intervals from the bass note, for example:
IV $\frac{6}{3}$ = the first inversion of the subdominant chord.

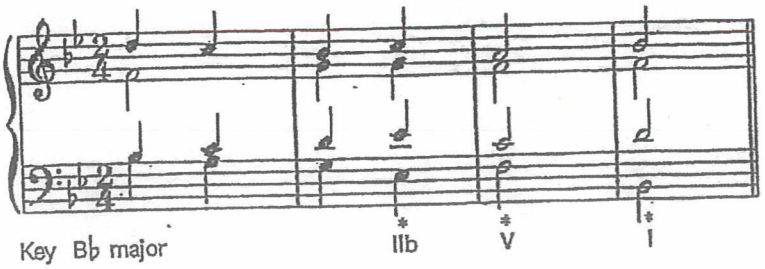
(3) Many people use the roman number on its own to describe a root-position chord, for example, just II (without either 'a' or '$\frac{5}{3}$'). The roman number on its own, therefore, means a root-position chord.

You can use any of the chord symbols, just make sure that the symbol is clear and fully describes the function of the chord in the key.

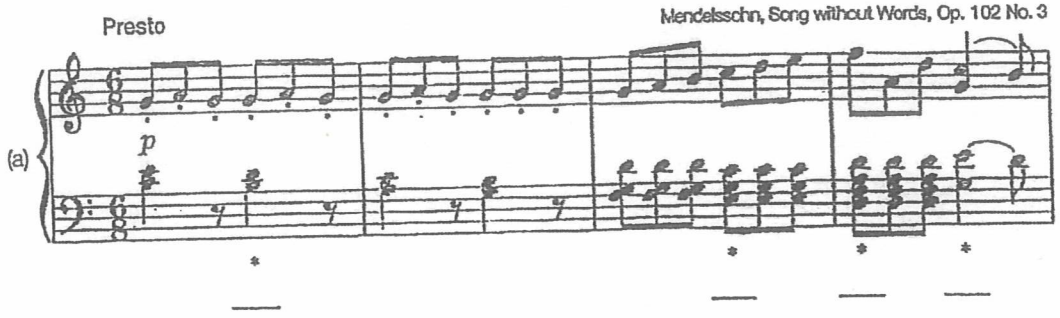
Exercise 1

Name the keys of the following extracts. Identify the chords marked with * and indicate which of the notes is the lowest note of the chord (or which position the chord is in).

Example

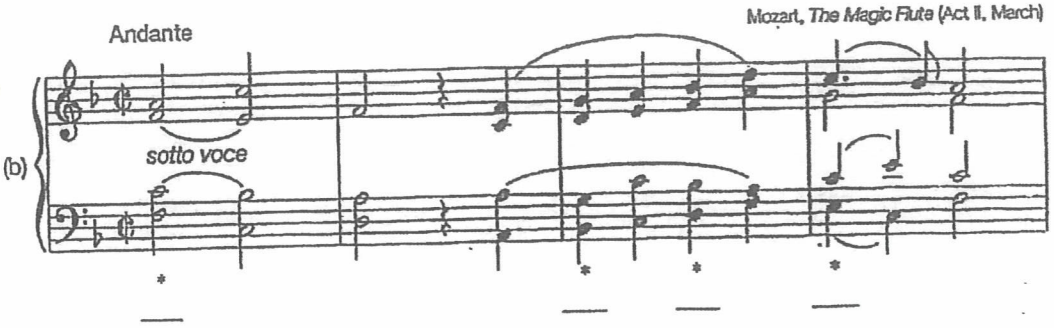


Mendelssohn, Song without Words, Op. 102 No. 3



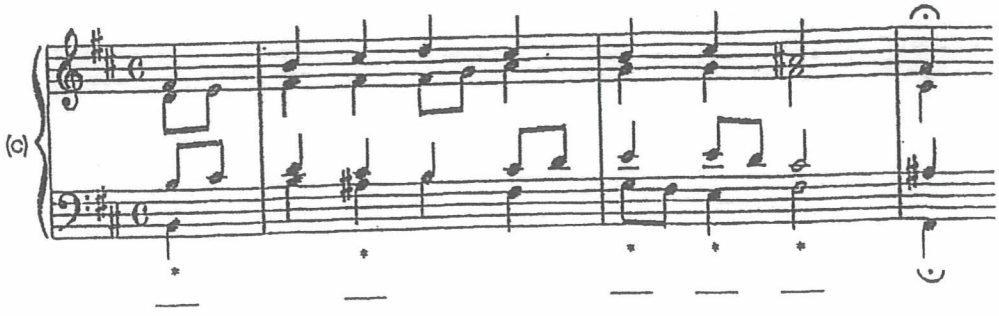
Key _____

Mozart, *The Magic Flute* (Act II, March)



Key _____

J. S. Bach, Chorale 'Wer nur den lieben Gott lässen' (Cantata 88)

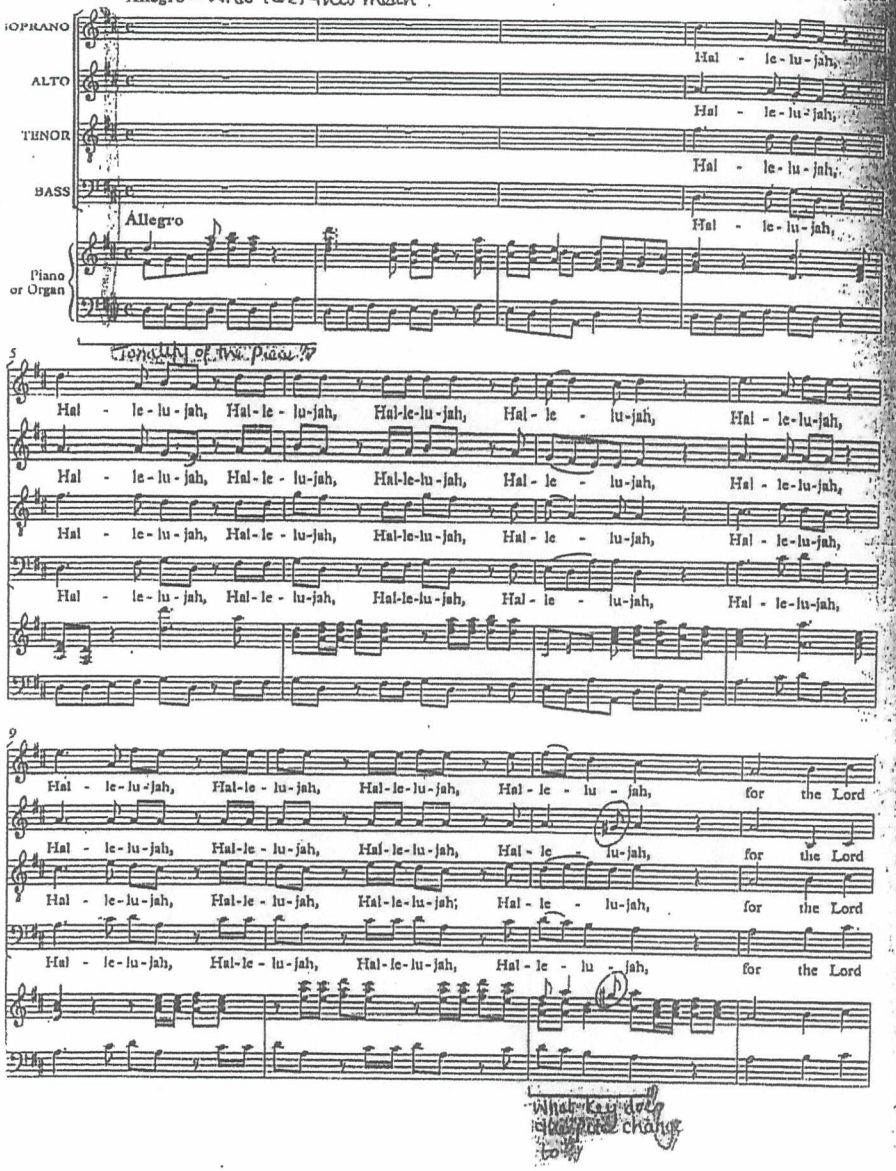


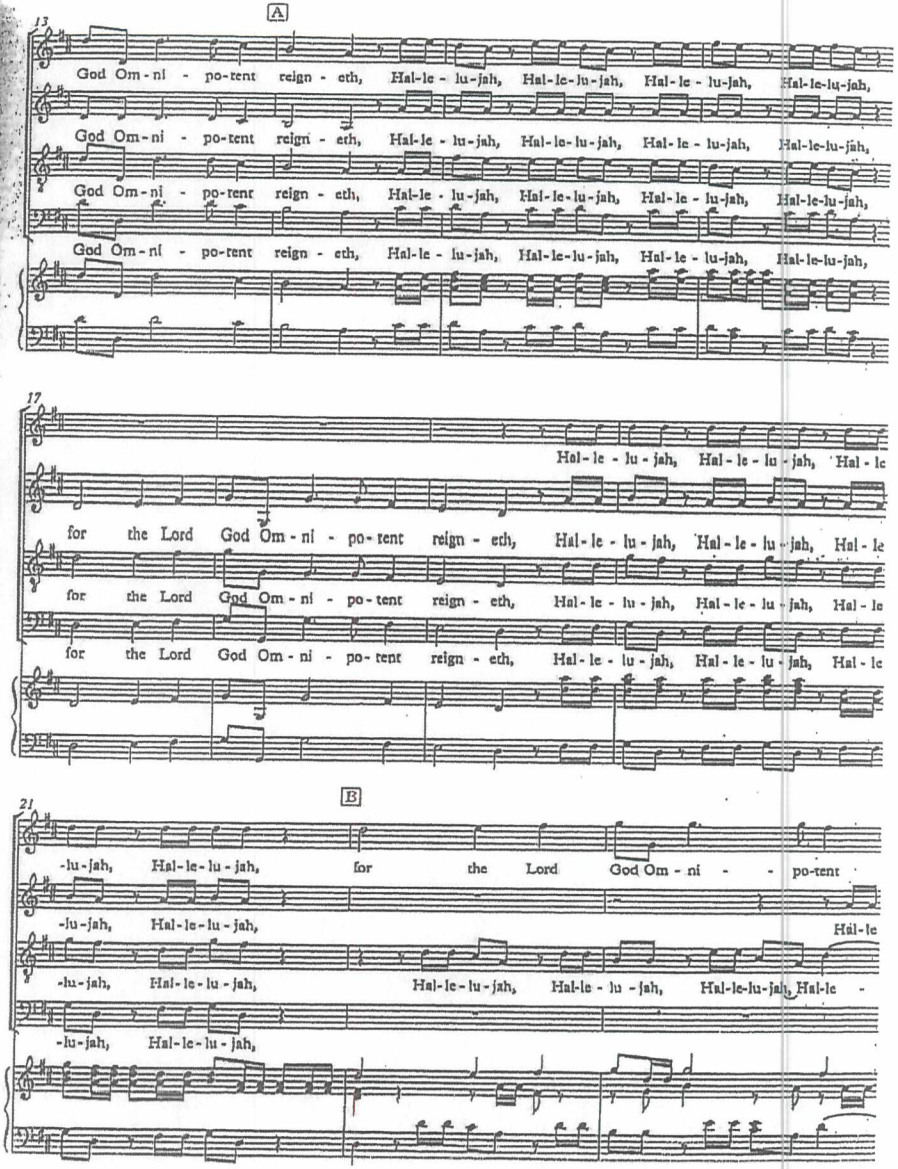
etc.

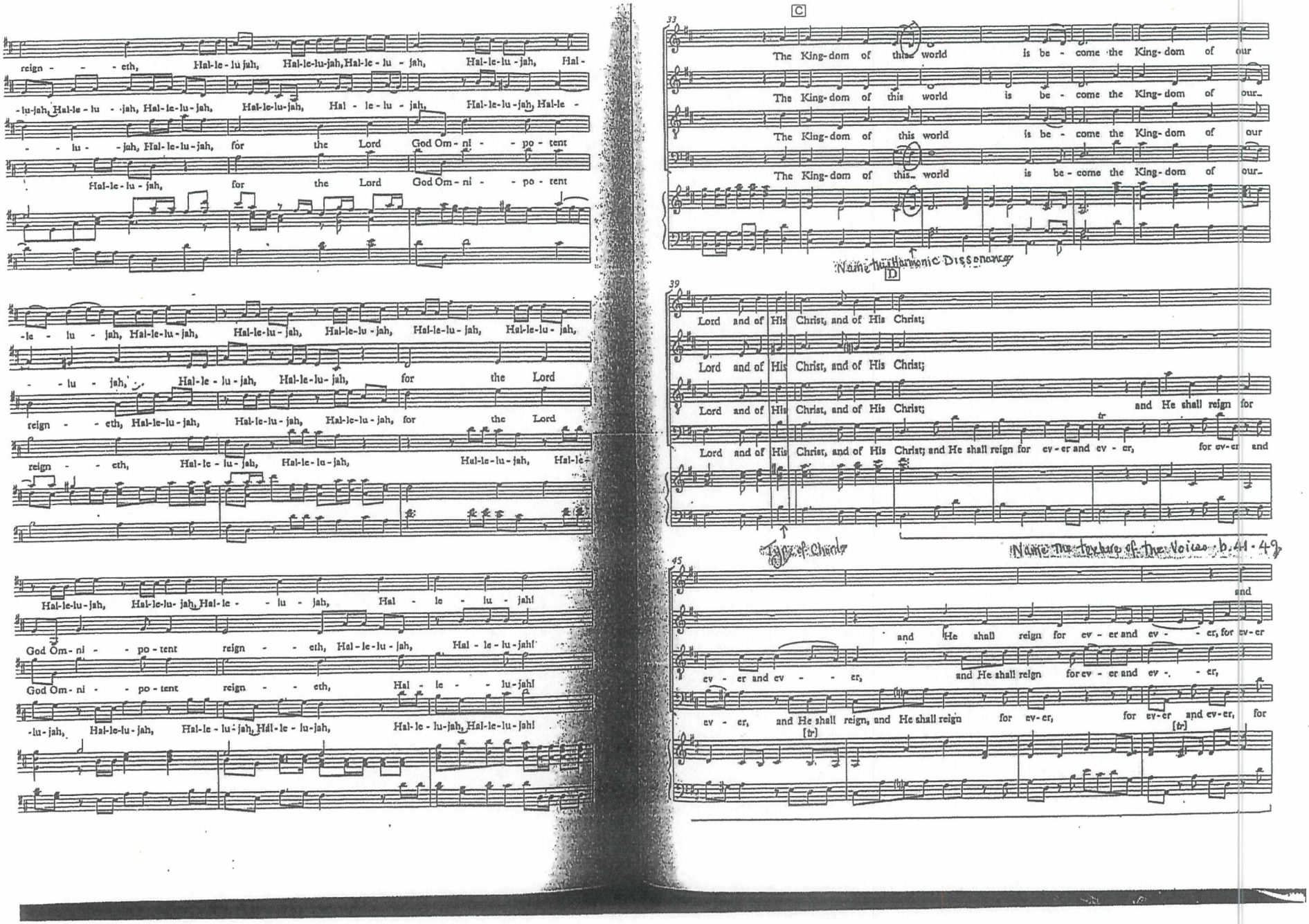
44. Hallelujah (*Chorus*)

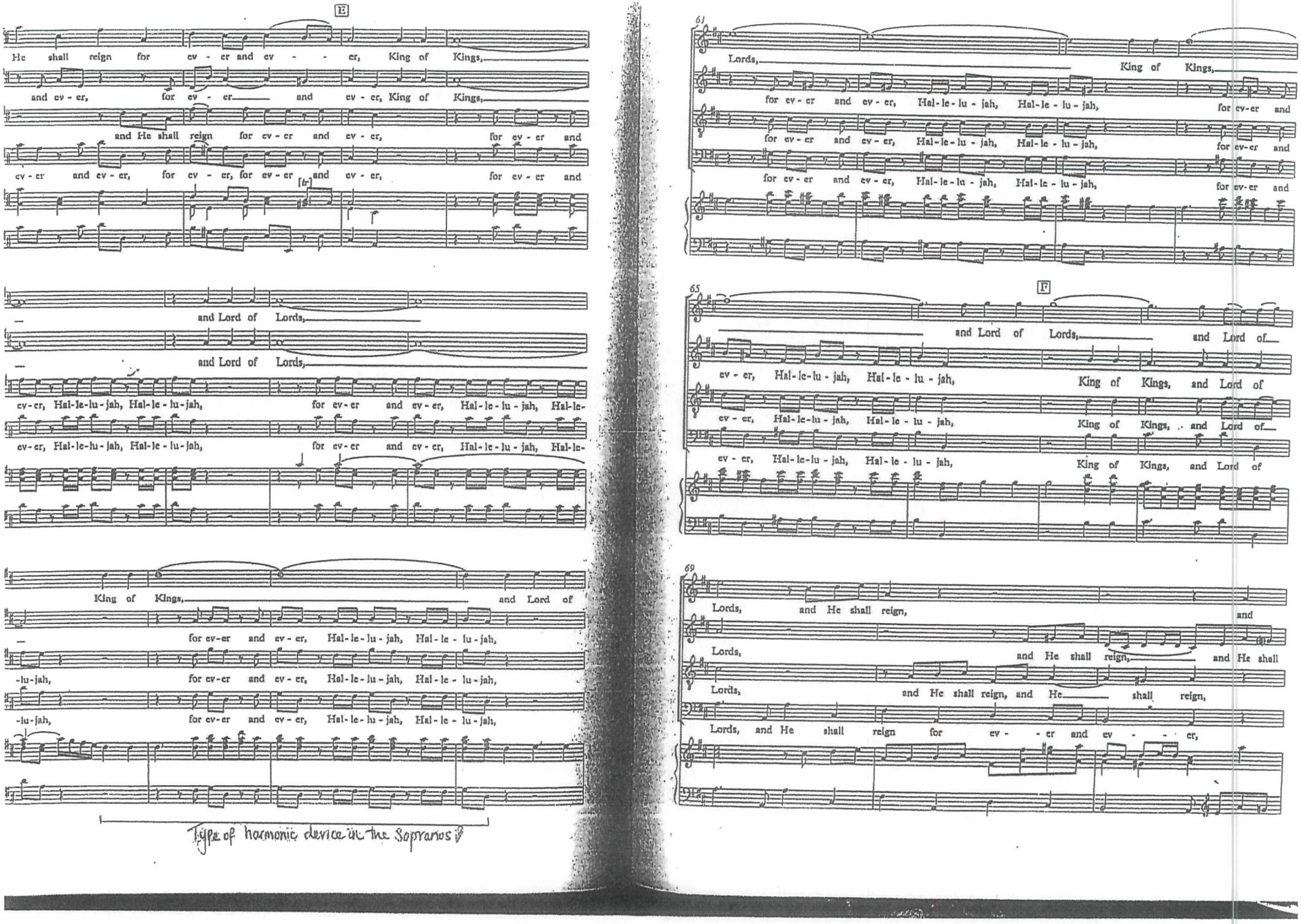
Allegro – What does this mean ?

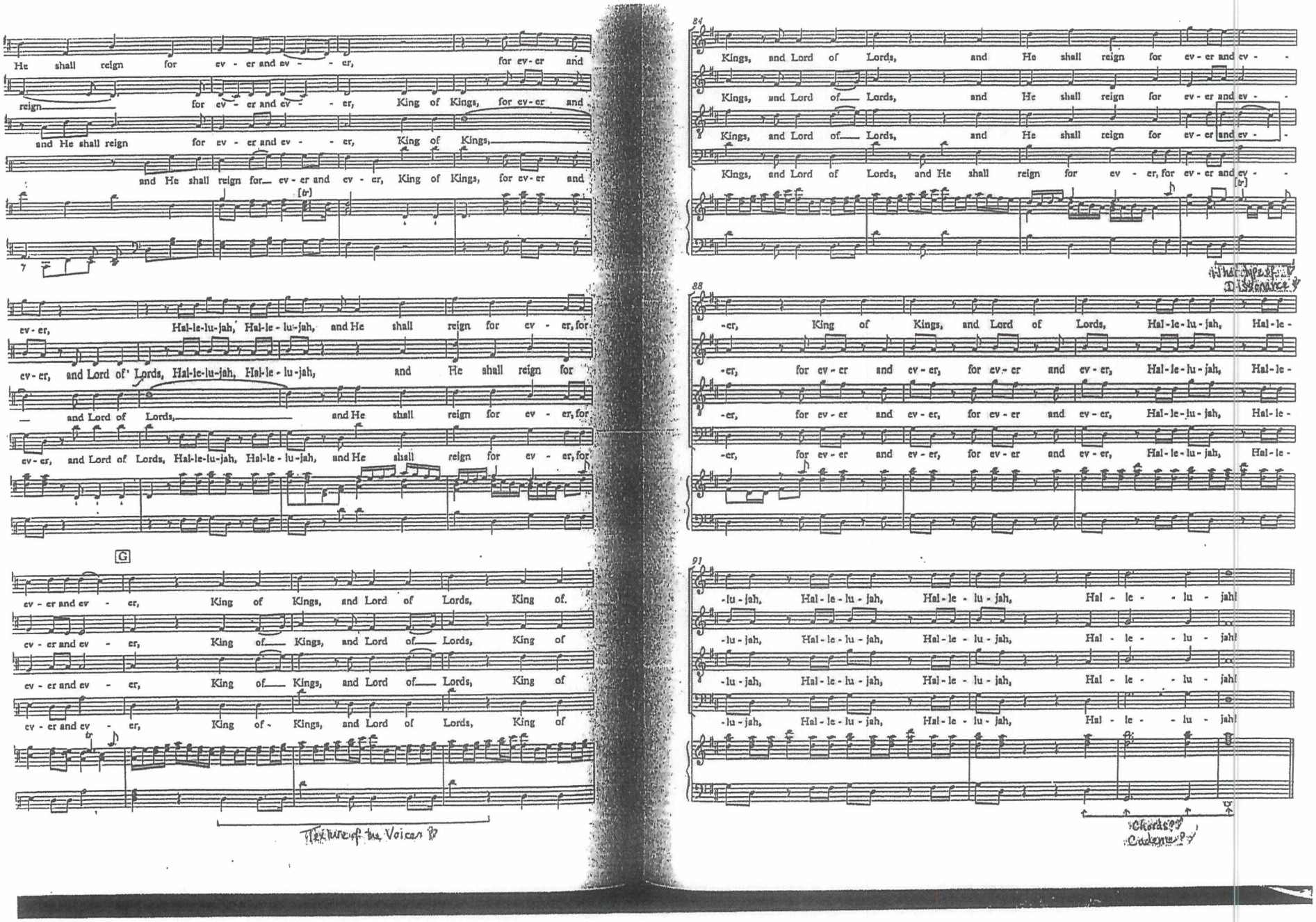
Revelation 19:6; 11:15; 19:16






C
33
The King-dom of this world is be - come the King-dom of our
The King-dom of this world is be - come the King-dom of our
The King-dom of this world is be - come the King-dom of our
The King-dom of this world is be - come the King-dom of our
Name the Harmonic Dissonance
D
39
Lord and of His Christ, and of His Christ;
Lord and of His Christ, and of His Christ;
Lord and of His Christ, and of His Christ;
and He shall reign for
Lord and of His Christ, and of His Christ; and He shall reign for ev - er and ev - er,
for ev-er and
Type of Chord
Name the texture of the voices, b. 41-49
45
and
and He shall reign for ev - er and ev - - er, for ev-er
ev - er and ev - - er, and He shall reign for ev - er and ev - - er,
ev - er, and He shall reign, and He shall reign for ev-er, for ev-er and ev-er, for
[tr]
[tr]
reign - - - eth, Hal-le - lu jah, Hal-le-lu-jah, Hal-le - lu - jah, Hal-le-lu-jah, Hal-
-lu-jah, Hal-le-lu - jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal - le-lu-jah, Hal-le-lu-jah, Hal-le -
- - lu - - jah, Hal-le-lu-jah, for the Lord God Om - ni - - po - tent
Hal-le-lu - jah, for the Lord God Om - ni - - po - tent
-le - lu - jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah,
- - lu - jah, Hal-le-lu-jah, Hal-le-lu-jah, for the Lord
reign - - eth, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, for the Lord
reign - - eth, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-
Hal-le-lu-jah, Hal-le-lu-jah, Hal-le - - lu - jah, Hal - le - lu - jah!
God Om-ni - - po-tent reign - - eth, Hal-le-lu-jah, Hal - le-lu-jah!
God Om-ni - - po-tent reign - - eth, Hal - le - - lu-jah!
-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah!


E
He shall reign for ev - er and ev - - - er, King of Kings,
and ev - er, for ev - er and ev - er, King of Kings,
and He shall reign for ev - er and ev - er, for ev - er and
ev - er and ev - er, for ev - er, for ev - er and ev - er, for ev - er and
and Lord of Lords,
and Lord of Lords,
ev - er, Hal - le - lu - jah, Hal - le - lu - jah, for ev - er and ev - er, Hal - le - lu - jah, Hal - le -
ev - er, Hal - le - lu - jah, Hal - le - lu - jah, for ev - er and ev - er, Hal - le - lu - jah, Hal - le -
King of Kings, and Lord of
for ev - er and ev - er, Hal - le - lu - jah, Hal - le - lu - jah,
- lu - jah, for ev - er and ev - er, Hal - le - lu - jah, Hal - le - lu - jah,
- lu - jah, for ev - er and ev - er, Hal - le - lu - jah, Hal - le - lu - jah,
Type of harmonic device in the Sopranos?
61
Lords, King of Kings,
for ev - er and ev - er, Hal - le - lu - jah, Hal - le - lu - jah, for ev - er and
for ev - er and ev - er, Hal - le - lu - jah, Hal - le - lu - jah, for ev - er and
for ev - er and ev - er, Hal - le - lu - jah, Hal - le - lu - jah, for ev - er and
65
F
and Lord of Lords, and Lord of
ev - er, Hal - le - lu - jah, Hal - le - lu - jah, King of Kings, and Lord of
ev - er, Hal - le - lu - jah, Hal - le - lu - jah, King of Kings, and Lord of
ev - er, Hal - le - lu - jah, Hal - le - lu - jah, King of Kings, and Lord of
69
Lords, and He shall reign, and
Lords, and He shall reign, and He shall
Lords, and He shall reign, and He shall reign,
Lords, and He shall reign for ev - - er and ev - - - er,

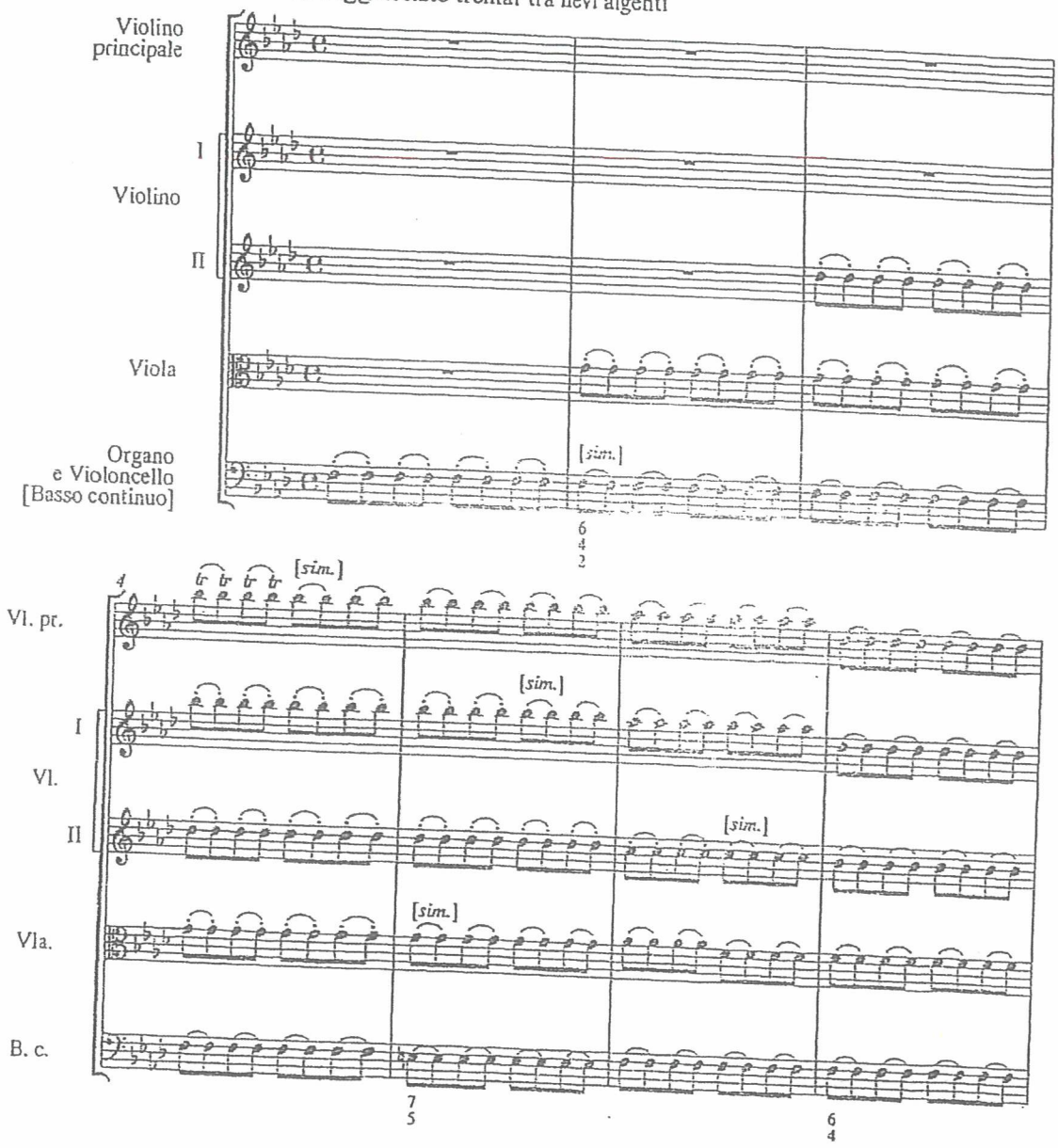

He shall reign for ev - er and ev - - er, for ev-er and
reign for ev - er and ev - - er, King of Kings, for ev-er and
and He shall reign for ev - er and ev - - er, King of Kings,
and He shall reign for ev - er and ev - er, King of Kings, for ev-er and
ev-er, Hal-le-lu-jah, Hal-le - lu-jah, and He shall reign for ev - er, for
ev-er, and Lord of Lords, Hal-le-lu-jah, Hal-le - lu-jah, and He shall reign for
and Lord of Lords, and He shall reign for ev - er, for
ev-er, and Lord of Lords, Hal-le-lu-jah, Hal-le - lu-jah, and He shall reign for ev - er, for
G
ev - er and ev - er, King of Kings, and Lord of Lords, King of.
ev - er and ev - er, King of Kings, and Lord of Lords, King of
ev - er and ev - er, King of Kings, and Lord of Lords, King of
ev - er and ev - er, King of Kings, and Lord of Lords, King of
Texture of the Voices
84
Kings, and Lord of Lords, and He shall reign for ev - er and ev -
Kings, and Lord of Lords, and He shall reign for ev - er and ev -
Kings, and Lord of Lords, and He shall reign for ev - er and ev -
Kings, and Lord of Lords, and He shall reign for ev - er, for ev - er and ev -
What type of Distance?
88
-er, King of Kings, and Lord of Lords, Hal-le-lu-jah, Hal-le -
-er, for ev - er and ev - er, for ev - er and ev - er, Hal-le-lu-jah, Hal-le -
-er, for ev - er and ev - er, for ev - er and ev - er, Hal-le-lu-jah, Hal-le -
-er, for ev - er and ev - er, for ev - er and ev - er, Hal-le-lu-jah, Hal-le -
91
-lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - - lu - jah!
-lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - - lu - jah!
-lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - - lu - jah!
-lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - - lu - jah!
Chords?
Cadence?

CONCERTO No. 4 L'INVERNO

Antonio Vivaldi
(1678–1741)
Op. 8/4
RV 297

I. Allegro non molto

A Aggiacciato tremar trà nevi algenti



Edited by Simon Launchbury
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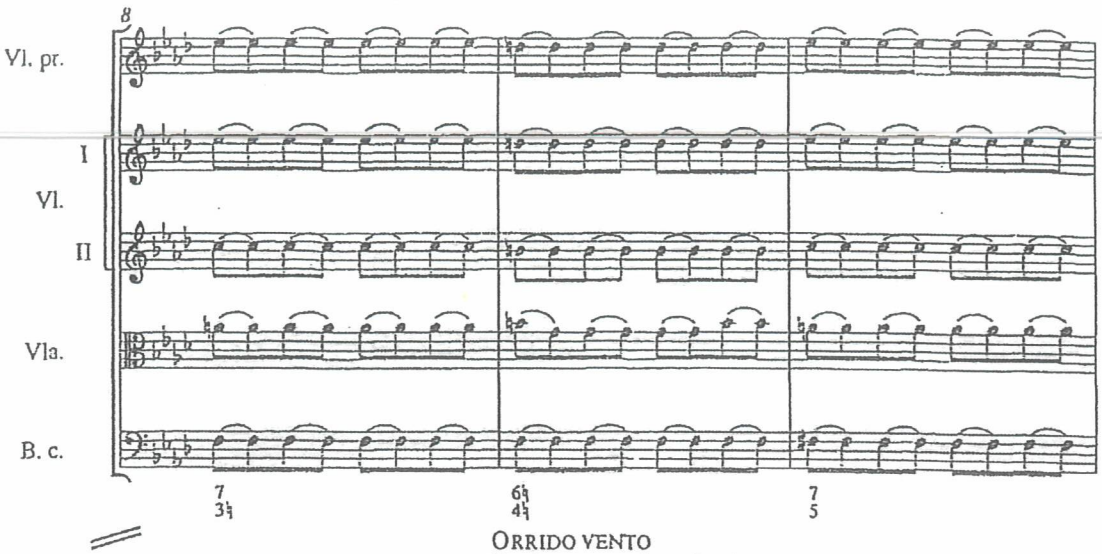
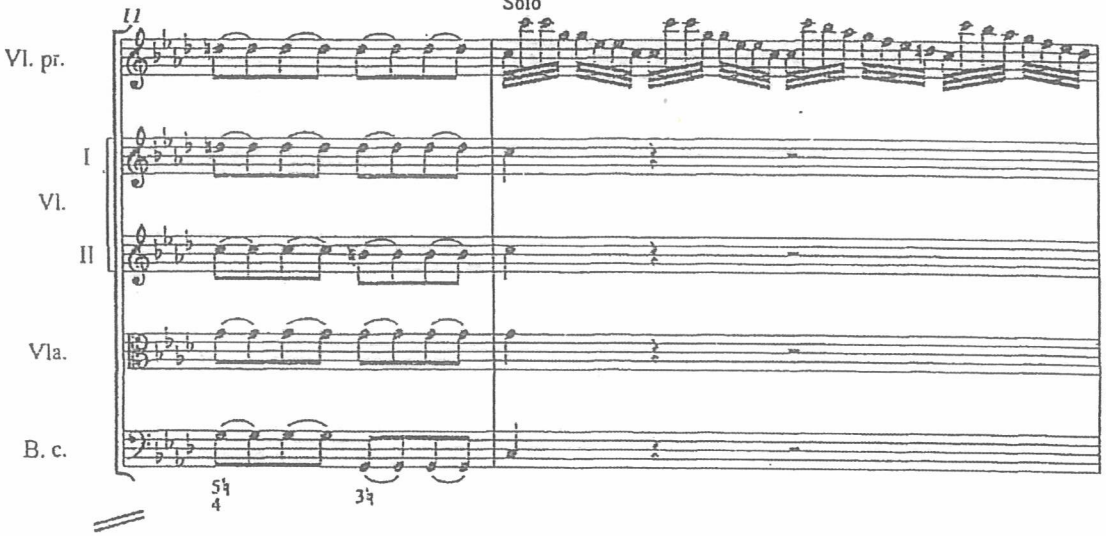
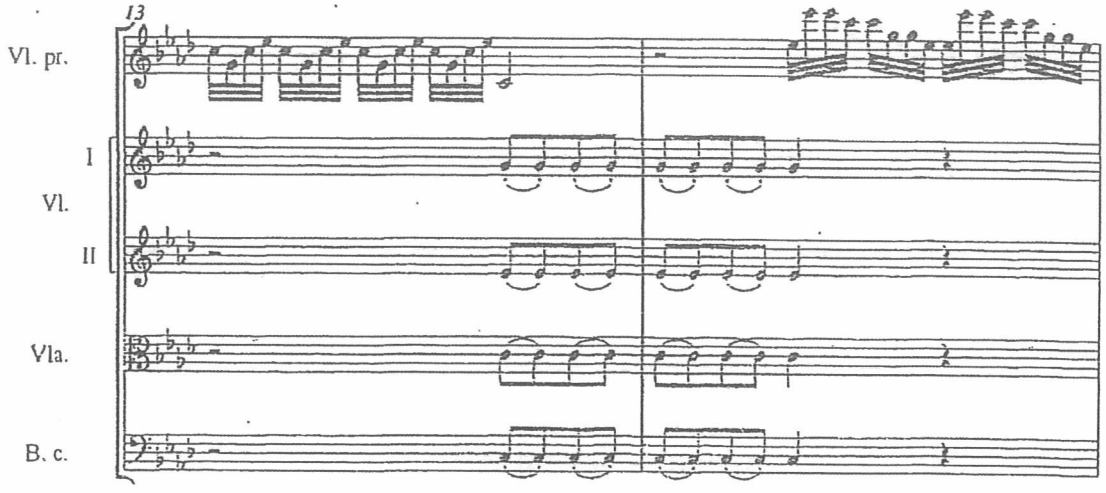


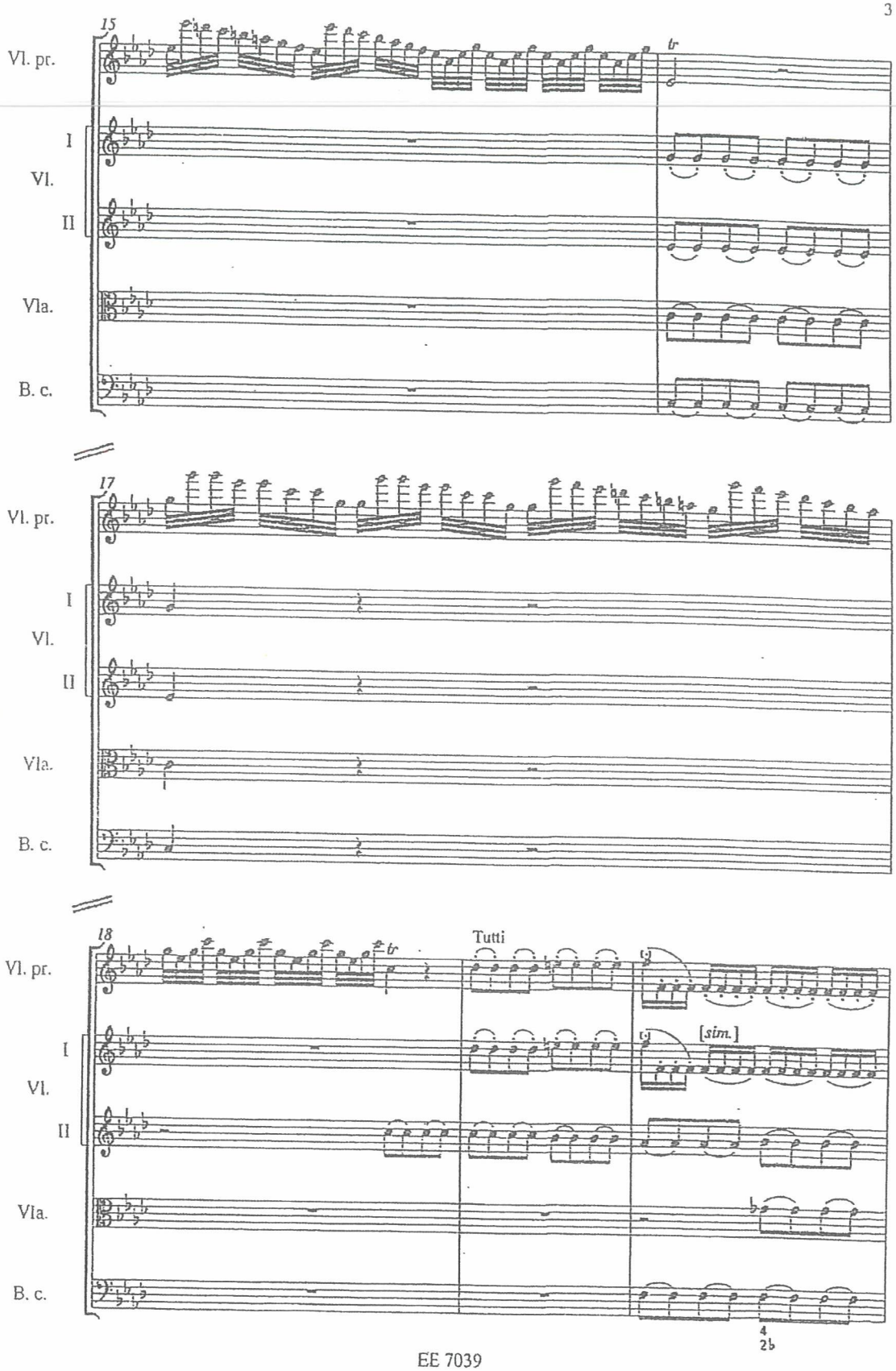
ORRIDO VENTO

B al severo spirar d'orrido vento,

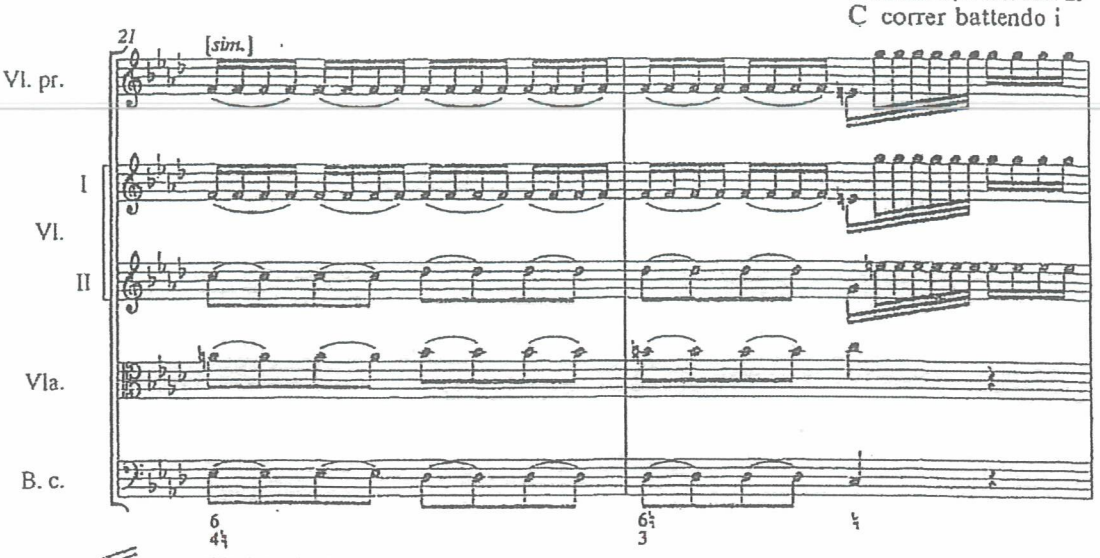
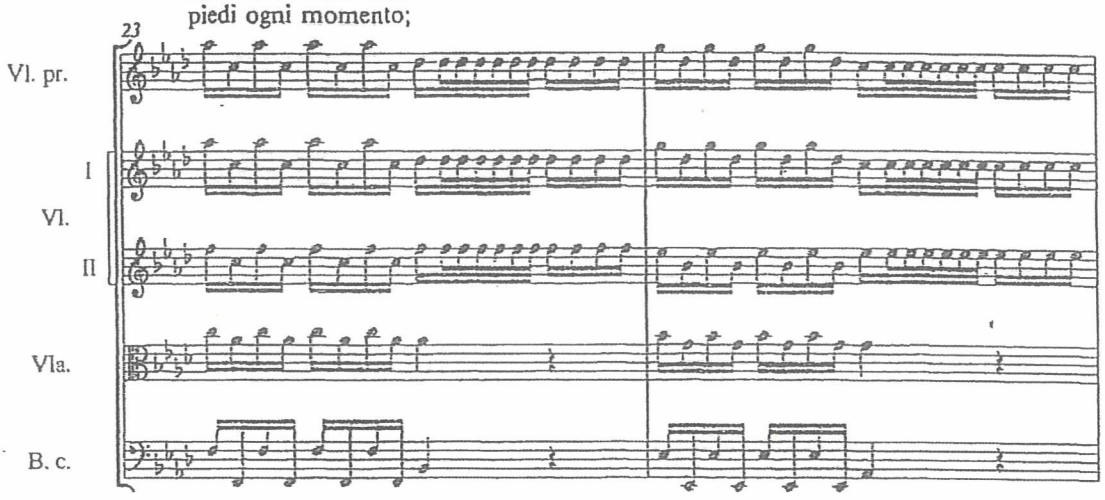
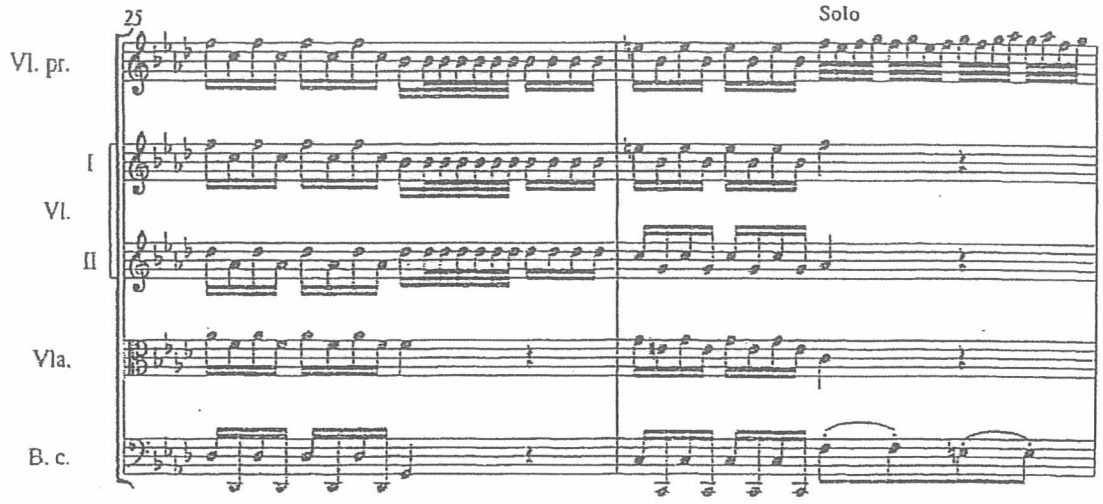
Solo






15
Vl. pr.
I
Vl.
II
Vla.
B. c.
tr
17
Vl. pr.
I
Vl.
II
Vla.
B. c.
18
Vl. pr.
I
Vl.
II
Vla.
B. c.
tr
Tutti
[sim.]
4
2♭

CORRERE, E BATTER LI
C correr battendo i



PIEDI PER IL FREDDO
piedi ogni momento;