



**ANZCA**  
MUSIC EXAMINATIONS

# Theory of Music Syllabus

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2018–20

The following extract is taken from the 2018–20 practical syllabuses.

## THEORY OF MUSIC – TERMINOLOGY

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- *The following is a list of the terms required for each grade. The meanings given are those which the Board considers to be satisfactory English equivalents.*

### Preliminary

Crescendo (**cresc.**): gradually becoming louder.  
 Diminuendo (**dim.**): gradually becoming softer.  
 Forte (**f**): loud.  
 Legato: smooth and connected.  
 Mezzo forte (**mf**): moderately loud.  
 Mezzo piano (**mp**): moderately soft.  
 Moderato: at a moderate speed.  
 Piano (**p**): soft  
 Ritenuto (**riten.** or **rit.**): immediately slower or held back.  
 Staccato: short and detached.

### Grade One

Adagio: slow.  
 Allegro: fast and lively.  
 Andante: at an easy walking pace.  
 A tempo: return to former speed.  
 Fine: finish.  
 Fortissimo (**ff**): very loud.  
 Mezzo staccato: moderately short and detached.  
 Pianissimo (**pp**): very soft.  
 Rallentando (**rall.**): gradually becoming slower.  
 Ritardando (**ritard.** or **rit.**): gradually becoming slower.

### Grade Two

Accelerando (**accel.**): gradually becoming faster.  
 Allegretto: moderately fast.  
 Cantabile: in a singing style.  
 Da capo: from the beginning.  
 Dolce: sweetly.  
 Marcato: marked.  
 Molto: very.  
 Poco: little.  
 Staccatissimo: very short and detached.  
 Tenuto: held.

### Grade Three

Allargando: becoming broader.  
 Animato: animated.  
 Con moto: with movement.  
 Dal segno: from the sign.  
 Forte-piano (**fp**): loud then immediately soft.  
 Leggiero: lightly.  
 Lento: slowly.  
 Loco: at normal pitch (after an *8va* sign).  
 Main droite (M.D.): right hand.  
 Main gauche (M.G.): left hand.

**Grade Three**

(Continued)

Meno mosso: less movement.  
Piu mosso: more movement.  
Presto: very fast.  
Sempre: always.  
Sforzando (*sf*): a strong accent.

**Grade Four**

Arco: with the bow.  
Assai: very.  
Calando: getting softer and slower.  
Grave: slow and solemn.  
Grazioso: gracefully.  
Largo: broadly.  
Morendo: dying away.  
Pesante: heavily.  
Pizzicato: pluck the string with the finger.  
Prestissimo: as fast as possible.  
Quasi: almost.  
Risoluto: resolute.  
Scherzando: in a light playful manner.  
Senza: without.  
Smorzando: dying away.  
Sostenuto: sustained.  
Subito: suddenly.  
Tranquillo: calmly.  
Tre corde: release the soft pedal.  
Una corda: with the soft pedal.

**Grade Five**

Attacca: go on at once.  
Ad libitum: at pleasure.  
Cantando: in a singing style.  
Con anima: with animation.  
Con brio: with brilliance.  
Con forza: with force.  
Dolente: sadly.  
Giocoso: gaily.  
Largamente: broadly.  
L'istesso tempo: at the same speed.  
Maestoso: majestically.  
Non troppo: not too much.  
Perdendosi: fading away.  
Piacevole: pleasantly.  
Rubato: with some freedom in the time.  
Sotto voce: softly, in an undertone.  
Stringendo: pressing on faster.  
Tempo commodo: at a convenient speed.  
Tempo giusto: at a consistent speed.

**PRELIMINARY***Duration: 45 minutes**ANZCA publication relevant to this level:* • **ANZCA Music Theory – Pathway to Preliminary**

Pitch Treble or G clef, bass or F clef.

Names of the lines and spaces, middle C and the notes B and D either side of Middle C.

The sharp, flat and natural.

Scales Recognition and writing of C major and A natural minor, ascending and descending, one octave only.

Positioning of tones and semitones (C major only); the writing of scale degree numbers under the notes.

Triads Writing of the tonic triad in root position of C major and A minor.

Time and Duration Recognition and writing of the following values: semibreve, minim and crotchet (notes and rests), and dotted minim (note only). Division of notes into those of lesser value. Recognition and writing of the time signatures 2/4, 3/4 and 4/4, and the number of beats per bar.

Terminology As listed on page 8.

Signs Recognition, writing and explanation of the following signs: brace; bar line; double bar line; crescendo; diminuendo; legato slur; tie; staccato; staff or stave.

**GRADE ONE***Duration: 1 hour**ANZCA publication relevant to this level:* • **ANZCA Music Theory – Pathway to Grade One**

Pitch Names of the lines and spaces, to one leger line above and below each stave, including accidentals.

Keys and Scales Recognition and writing of the scales of C, G and F major and A harmonic minor, one octave only. Their key signatures, positioning of the tones and semitones and the writing of degree numbers under notes.

Time and Duration Recognition and writing of values as set for the previous grade, with the inclusion of the dotted crotchet (note only), quaver (note and rest) and whole bar of silence. Time signatures as for previous grade with the inclusion of the common time sign (C). Understanding of the terms simple duple, simple triple and simple quadruple.

Intervals Recognition and writing (by number only) of the diatonic intervals, above the tonic note, in the keys set for this grade; tones and semitones. Treble and bass staves.

Triads Recognition and writing of the root position tonic triad in the keys set for this grade. Treble and bass staves.

Transposition Transposition of a simple melody to one of the major keys set for this grade.

Terminology As listed on page 8, in addition to those set for the previous grade.

Signs As for Preliminary, with the addition of mezzo staccato and accent.

**GRADE TWO***Duration: 1½ hours**ANZCA publication relevant to this level: • ANZCA Music Theory – Pathway to Grade Two*

Pitch As for the previous grades, but including two leger lines above or below the staff.

Keys and Scales As for the previous grades, with the addition of D and B flat major and E and D harmonic minor.

Time and Duration As for the previous grades, with the addition of the dotted crotchet rest, semiquaver note and rest, and triplets using quaver or crotchet notes. Time signatures will include 2/2 (cut common time,  $\text{C}$ ) and 6/8. Understanding of the terms compound duple and triplet.

Intervals Recognition and writing of the diatonic intervals, above the tonic note, in the keys set for this grade; major, minor and perfect only. Treble and bass staves.

Triads The root position tonic triad in the keys specified for this grade. Treble and bass.

Melody Writing To divide a couplet of words into measured beats using upright lines.

Transposition Transposition of a melody to one of the major keys specified for this grade.

Terminology As listed on page 8, in addition to those set for the previous grades.

Signs As for the previous grades, with the addition of pause, repeat, staccatissimo and tenuto.

**GRADE THREE***Duration: 2 hours**ANZCA publication relevant to this level: • ANZCA Music Theory – Pathway to Grade Three*

Pitch As for the previous grades, but including all leger lines, and simple enharmonic change.

Keys and Scales As for the previous grades, with the addition of E, A and E flat major; G and B harmonic minor; A, E and D melodic minor. Technical degree names.

Time and Duration As for the previous grades, with the addition of the dotted semibreve, dotted quaver, dotted semiquaver, demisemiquaver, and duplets and triplets using any note or rest value. Time signatures will include 3/2, 3/8 and 9/8. Understanding of the terms compound triple and duplet.

Intervals As for the previous grades, with the addition of the keys set for this grade, and intervals above **any** note within the key (including diminished and augmented intervals). Recognition and writing of diatonic and chromatic semitones.

Triads Tonic, subdominant and dominant triads, in root position and first inversion, of the major and harmonic minor scales set for this grade.

Melody Writing (*One of the following will be set*)

(a) To write a suitable rhythmic pattern to a given couplet of words.

(b) To write a melody to a given four-bar rhythm and harmonic progression (in Roman numerals), in a major key up to two sharps or flats. Harmony will consist of tonic, subdominant and dominant triads. The melody should be within a voice range of the candidate's choice, and include unessential notes.

**GRADE THREE** (Continued)

**Harmony** Writing and recognition of the perfect and plagal cadences in four-part vocal style, in the keys set for this grade.

**Transposition** Transposition of a melody to one of the keys set for this grade. Accidentals may be included.

**Terminology** As listed on pages 8 and 9, in addition to those set for all previous grades.

**Signs** As for the previous grades, with the addition of M.M., 8va, appoggiatura, acciaccatura, double sharp and double flat.

**General Knowledge** To show an understanding of anacrusis, sequence, and binary and ternary form. The voice compasses of soprano, alto, tenor and bass.

**GRADE FOUR***Duration: 3 hours*

*ANZCA publications relevant to this level:* • **ANZCA Music Theory – Pathway to Grade Four**  
• **From Blues to Bop and Beyond... – A. Cytrynowski**

• *This examination includes Classical Stream and Modern Stream questions. Students should prepare one stream only.*

**Pitch** As for Grade Three.

**Keys and Scales** As for the previous grades, with the addition of B and A flat major; F sharp, C sharp, C and F harmonic and melodic minor; G and B melodic minor.

**Time and Duration** As for the previous grades, with the addition of the breve and all dotted and double-dotted values. Time signatures will include 4/2, 4/8 and 12/8. Understanding of the term compound quadruple. Recognition and writing of syncopation.

**Intervals** As for the previous grades, with the addition of the keys set for this grade, and inversion of all intervals.

**Chords** Writing and recognition of all triads in root position and inversions in the keys set for this grade. Root position of the dominant seventh chord, and the usual resolution of the third and seventh of this chord. Vocal style to be used.

**Melody Writing** To write a melody to a given eight-bar rhythm and harmonic progression (in Roman numerals), in a major or minor key up to two sharps or flats. The melody should be within a voice range of the candidate's choice, and must include unessential notes. Modulation is not required.

**Harmony** Recognition and writing of the four principal cadences in four-part vocal style, in the keys set for this grade. Knowledge of suitable chords to precede these cadences.

The harmonization of a figured bass in four-part vocal style, using the following vocabulary:

Major keys: I, ii, IV, V, vi; Ib, iib, IVb, Vb, vib, viib\*.

Minor keys: i, iv, V, VI; ib, ivb, Vb, VIb, viib\*.

\*viib should be used in the context of I-viib-Ib and Ib-viib-I progressions (major and minor).

Terms used in harmony, together with a knowledge of common faults to be avoided.

**GRADE FOUR** (Continued)

Modulation Recognition in melodies of modulation to the dominant, relative major or relative minor keys.

Analysis To analyse the chord structure of a given passage, using the harmonic vocabulary set for this grade. Vocal or instrumental style may be given.

Transposition Transposition of a melody, which includes accidentals, to one of the keys set for this grade.

Terminology As listed on page 9, in addition to those set for all previous grades.

Signs and Ornaments As for the previous grades, with the addition of trill, turn, mordent and arpeggio chord. Writing in full the appoggiatura and acciaccatura (minim and crotchet value only).

**Classical Stream**Two-part

To add a part, note against note in vocal style, above or below a given passage. Up to eight bars in a major or minor key will be set.

General Knowledge

To demonstrate an understanding of the style and features of the Baroque and Classical periods, including reference to the following for each:

- time frame;
- characteristics;
- common forms, including the main sections (but not modulations);
- common instrumentation, both solo and ensemble/orchestral;
- knowledge of the main composers of these periods. References to works must be limited to the following composers: Baroque – J. S. Bach, Handel, Purcell;  
Classical – Mozart, Beethoven (early), Haydn.

An understanding of rondo form.

A knowledge of the following instruments: violin, viola, cello and double bass.

**Modern Stream**Melodic Decoration

A simple eight-bar melody in a major or minor key with chord symbols will be given. The candidate must rewrite this melody, adding notes to create an interesting melodic line consistent with the chord progression. A single-note melody line only will be required.

General Knowledge

The history and elements (eg. rhythm, form, style, instrumentation, etc.) of Ragtime and New Orleans styles up to 1920. A knowledge of the foremost exponents (and their well-known works where applicable) of each style, such as (but not limited to) the following:

Ragtime – Scott Joplin, James Scott, Joseph Lamb;

New Orleans – Louis Armstrong, Joe “King” Oliver, Johnny Dodds, Edward “Kid” Ory,  
Jelly Roll Morton.

An understanding of rondo form and the common Twelve Bar Blues form.

A knowledge of the following instruments: pianoforte, cornet, trombone and clarinet.

**GRADE FIVE***Duration: 3 hours*

*ANZCA publications relevant to this level:*

- **ANZCA Music Theory – Pathway to Grade Five**
- **From Blues to Bop and Beyond... – A. Cytrynowski**

- *This examination includes Classical Stream and Modern Stream questions. Students should prepare one stream only.*

Pitch As for Grade Four.

Keys and Scales Recognition and writing of all major and minor (harmonic and melodic) scales and their key signatures. The harmonic chromatic scale.

Time and Duration As for the previous grades, with the addition of 5/4, 5/8, 7/4 and 7/8.

Intervals Writing and recognition of all diatonic and chromatic intervals, including inverted and compound.

Transposition Transposition of a melody to the C clef (tenor and alto).

Chords As for the previous grades, but including second inversion tonic (Ic), subdominant (IVc) and dominant (Vc) chords, plus suitable preceding and following chords. Major or minor keys. Dominant seventh in root position and inversions, resolving to the tonic chord (in root position or inversion). Major or minor keys.

Melody Writing To write a melody to a given verse, in a major or minor key up to three sharps or flats. The words must be written below the notes. The melody should be within a voice range of the candidate's choice, and must include unessential notes.

Harmony Harmonization of a melody or bass in four-part vocal style, using the vocabulary:

Major keys: I, ii, IV, V, vi; Ib, iib, IVb, Vb, vib, viib; Ic.

Minor keys: i, iv, V, VI; ib, iib, ivb, Vb, VIb, viib; ic.

Unaccented passing and auxiliary notes, and the Tierce de Picardie.

Terms used in harmony, together with a knowledge of common faults to be avoided.

Modulation Recognition in melodies and cadences of modulation to the dominant, subdominant and to the relative major or minor.

Analysis To analyse the chord structure of a given passage, using the vocabulary given for this grade. Vocal or instrumental style may be given.

Terminology As listed on page 9, in addition to those set for all previous grades.

Signs and Ornaments As for the previous grades, with the addition of repetition of a whole bar or a group of notes, tremolo, and appoggiatura on a dotted minim.

***Classical Stream*****Two-part**

To add a part in vocal style above or below a given eight-bar passage, using two notes to one in simple time, or three notes to one in compound time. Key may be major or minor.



**GRADE FIVE** (Continued)**Classical Stream** (Continued)General Knowledge

To demonstrate an understanding of the style and features of the Romantic period, including reference to the following:

- time frame;
- external influences;
- characteristics;
- common forms, including some detail in relation to the main sections and modulations, and compositional devices;
- common instrumentation, both solo and ensemble/orchestral;
- knowledge of the main composers of this period. References to works must be limited to the following composers: Chopin, Grieg, Schumann, Mendelssohn.

Instruments: general knowledge of the woodwind instruments of the orchestra.

**Modern Stream**Melodic Decoration

As for Grade Four, but the candidate must also add notes below the embellished melodic line to create a second part.

General Knowledge

The history and elements of Blues, Boogie, Spiritual and Gospel Song, and Jazz up to 1930. A knowledge of the foremost exponents (and their well-known works where applicable) of each style, such as (but not limited to) the following:

- Blues – Gertrude “Ma” Rainey, Bessie Smith, Charley Patton, Robert Johnson;
- Boogie – Jimmy Yancey, Clarence “Pinetop” Smith;
- Spiritual/Gospel Song – Mahalia Jackson;
- Jazz – as for Grade Four New Orleans, plus: Bix Beiderbecke, Gene Krupa, Duke Ellington, Benny Goodman.

Instruments: general knowledge of the trumpet, guitar, saxophone and string bass.

**GRADE SIX**

*Duration: 3 hours*

*ANZCA publications relevant to this level:* • **ANZCA Music Theory – Pathway to Grade Six**  
• **From Blues to Bop and Beyond... – A. Cytrynowski**

- *This examination includes Classical Stream and Modern Stream questions. Students should prepare one stream only.*

Harmony Harmonization of a simple melody or unfigured bass in four-part vocal style, using the vocabulary (major and minor keys):

I, II, III, IV, V, VI; Ib, IIb, IIIb, IVb, Vb, VIb, VIIb; Ic, IVc, Vc; V<sup>7</sup>, V<sup>7</sup>b, V<sup>7</sup>c, V<sup>7</sup>d.

Accented and unaccented passing notes and auxiliary notes; single suspensions.

Modulations to the dominant, subdominant and relative major or minor.

**GRADE SIX** (Continued)Melody Writing (*One of the following*)

(a) To write a melody to a four-line stanza, in a major or minor key up to four sharps or flats. The words must be written below the notes. The melody should be within a voice range of the candidate's choice, and include modulation (minimum of eight bars).

(b) To complete a four-phrase melody of which the first two bars are given (minimum of sixteen bars), in a major or minor key up to four sharps or flats. The melody should be within a voice range suitable to the given opening, and modulations are expected.

**Classical Stream**Two-part

To write a part above or below a given part in simple contrapuntal keyboard style. Passing, auxiliary, changing and subsidiary notes should be used wherever suitable.

Set Work

A symphony or part thereof will be set for study, from which the candidate will be asked general questions. Knowledge of main themes and orchestration will be required.

2018–20 – HAYDN, F. J. Symphony no. 103 (The Drum Roll), 1<sup>st</sup> and 2<sup>nd</sup> movements.

General Knowledge

To demonstrate an understanding of the styles and features of the post-Romantic/20<sup>th</sup> Century period, including reference to the following:

- time frame;
- external influences;
- characteristics;
- common forms, including considerable detail of structure and compositional devices;
- common instrumentation, both solo and ensemble/orchestral;
- knowledge of the diverse range of composers of this period. References to works must be limited to the following composers: Early – Debussy, Strauss, Rachmaninov;  
Later – Stravinsky, Schönberg, Bartók, Britten.

A knowledge of the following brass and percussion instruments of the symphony orchestra: horn, trumpet, trombone, tuba, kettle drums, xylophone, glockenspiel and cymbals.

**Modern Stream**Accompaniment

To add a modern pianoforte accompaniment to a melody of up to twelve bars.

Jazz Analysis

To analyse the harmony, using roman numerals, of a jazz composition of up to sixteen bars. Questions on the form, rhythm and style of the composition may be set.

General Knowledge

The history and elements of the principal Jazz and Latin styles up to 1960. A knowledge of the foremost exponents (and their well-known works where applicable) of each style, such as (but not limited to) the following:

Jazz – Glenn Miller, Miles Davis, Charlie Parker, Dave Brubeck, Lennie Tristano.

Latin – Tito Puente, Frank Grillo (“Machito”), A. C. Jobim, Stan Kenton.

General knowledge of the main percussion instruments of these styles.

**GRADE SEVEN***Duration: 3 hours per paper*

*Part One: October sitting only. Part Two: May sitting only.*

Pass mark: 75% average over both parts, with no one part having a mark lower than 70%.

**PART I: Harmony and Counterpoint**

Vocabulary as given for the previous grade, with the following inclusions:

Diminished triads and 7<sup>th</sup>s on the leading note. Secondary 7<sup>th</sup>s V/IV, V/V, V/VI.

Notes of anticipation, appoggiaturas, changing notes, double suspensions, retardations and modulations to all related keys.

Harmonization of a melody or unfigured bass in three or four vocal parts.

Analysis of a section of a Bach chorale.

To complete a passage by means of modulation. The opening will be given.

To write a part above or below a given part in the style of Bach counterpoint.

**PART II**

General knowledge of secular vocal music of the nineteenth century, and its composers.

Knowledge of the structure of fugue and ground bass (including passacaglia and chaconne), with reference to the works of leading composers and examples in this form.

General knowledge of the development of the concerto.

Knowledge of the instruments of the symphony orchestra from the nineteenth century.

Set Work A concerto or part thereof will be set for study, on which general questions will be asked. Knowledge of main themes and orchestration will be required.

2018–20 – BRAHMS. Concerto in A minor Op. 102 for Violin, Cello and Orchestra, 1<sup>st</sup> mvt.

**ASSOCIATE DIPLOMA** (A.Dip.A.)*Duration: 3 hours per paper*

*Part One: October sitting only. Part Two: May sitting only.*

Pass mark: 75% average over both parts, with no one part having a mark lower than 70%.

Note: Before entering for this examination, the candidate must have a Credit (or higher) in Grade Five practical and Grade Seven theory.

**PART I: Harmony and Counterpoint**

Vocabulary: All diatonic and chromatic harmony, augmented and Neapolitan sixths. Triple suspensions, real and tonal sequences. Modulations to related and near related keys.

The harmonization of a chorale melody. A diatonic common chord modulation and Neapolitan 6<sup>th</sup> chord will be expected.

A simple piano accompaniment to a melody for an orchestral instrument. (Candidates must

**ASSOCIATE DIPLOMA** (Continued)

use the harmonic vocabulary of all but the late Romantic composers.) Opportunity will be given to show an example of a chromatic or an enharmonic modulation, and candidates will try to use a “borrowed” chord from the tonic minor, and an augmented 6<sup>th</sup> chord.

A three-part counterpoint in imitative style, for voices or instruments, one of the extreme parts being given and an opening indicated (up to twelve bars).

**PART II: History**

Detailed knowledge of the music of the Viennese Classical period, with particular attention to the development of the orchestra from the Mannheim school to Mozart. Knowledge of composers, works, harmonic materials and stylistic traits of the period.

General knowledge of the development of oratorio, mass, opera and cantata.

Discussion of a set work.

- 2018–20 – HANDEL, G. F. Excerpts from *Messiah*\*:
1. Overture
  2. Comfort Ye
  3. Ev'ry Valley
  4. For Unto Us a Child is Born.

\*References: The Norton Scores, Vol. 1 and Analyses of Musical Classics Vol. 1 by Annie Warburton.

**LICENTIATE COMPOSITION DIPLOMA** (L.Dip.A.)

*Duration: 3 hours per paper*

*Part One: October* sitting only. *Part Two: May* sitting only.

Pass mark: 75% average over both parts, with no one part having a mark lower than 70%.

**Note:** Before entering for this examination, the candidate must have a Credit (or higher) in Grade Six practical and Grade Seven theory.

**PART I**

Setting a verse for a soprano voice in one of the Authentic modes (Dorian, Phrygian, Lydian, Mixolydian) in a style similar to the twentieth century composers Vaughan Williams, Virgil Thompson and Poulenc.

Writing a short string quartet in the style of Haydn. The violin or cello part will be given.

Writing a piano accompaniment to an art song of the nineteenth century. The opening four to six bars will be given.

**Original Composition**

Candidates may submit their own compositions as an alternative to Paper One. A folio, incorporating works to the same degree of difficulty as that set for an examination, must be submitted with the examination entry. This folio must include an audio recording of all works, and a written statement signed by both candidate and teacher, stating that the compositions submitted are original and composed within twelve months of the date of entry.

**LICENTIATE COMPOSITION DIPLOMA** (Continued)**Original Composition** (Continued)

The folio must include three works:

1. A movement written in either sonata or rondo-sonata form for pianoforte, or a movement for string, woodwind or brass with pianoforte.
2. A vocal chorus with pianoforte or string accompaniment.
3. A short movement scored for full orchestra or symphonic band.

**PART II** (Three hours)

Discussion of 20<sup>th</sup>-century compositional techniques used up to the 1950s, including modes (orchestral works of Vaughan Williams, Bartók, Copland), pantriadic technique (Vaughan Williams, Hindemith, Britten), quartal harmony (Bartók, Berg, Copland), pandiatonicism (Copland, Stravinsky), polychords (Stravinsky, Bartók), and serialism (Schönberg, Berg).

Two works are to be chosen from the following list for detailed study.

Names of the selected works must be submitted with the initial entry form.

- i) *Fantasia on a Theme by Thomas Tallis* – Vaughan Williams
- ii) *Sinfonia Antartica* – Vaughan Williams
- iii) *Piano Sonata no. 3* – Hindemith
- iv) *Mathis der Maler* – Hindemith
- v) *War Requiem* – Britten
- vi) *Concerto for Orchestra* – Bartók
- vii) *Petrouchka* – Stravinsky
- viii) *The Rite of Spring* – Stravinsky
- ix) *Violin Concerto* – Berg
- x) *String Quartet no. 4* – Schönberg

Set works each year on application to the office.

**LICENTIATE HISTORY AND LITERATURE DIPLOMA** (L.Dip.A.) *Duration: 3 hours*

Note: Before entering for this examination, the candidate must have a Credit (or higher) in Grade Six practical and Grade Seven theory.

One essay of approximately 1000 words for each of the following four sections.

**Section A** – Gregorian chant and secular song. Church music, the role of the church, and the Notre Dame School.

**Section B** – Renaissance sacred and secular music (vocal).

**Section C** – Renaissance instruments and instrumental music. Development of the suite.

**Section D** – Development of opera, circa late-16<sup>th</sup> to mid-18<sup>th</sup> century.