



**Royal Conservatoire  
of Scotland**



**UNIVERSITY  
of  
GLASGOW**

**Known as the Royal Scottish Academy of Music and  
Drama until 1 September 2011  
School of Music**

**UNIVERSITY OF GLASGOW  
School of Education**

**GUIDE FOR APPLICANTS  
Courses beginning in  
September 2012**

**Bachelor of Education in Music with Honours**

**BEd (Hons) Music \***

*\* subject to institutional revalidation*

# **GUIDE FOR APPLICANTS**

*For Entry in 2012/13*

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## Introduction

Thank you for your interest in the BEd (Music) programme. If you require any further information regarding the application and selection process generally or, more specifically, about your own application please do not hesitate to contact Admissions within Academic Administration and Support in the first instance. Contact details are:

Tel: 0141 332 4101  
email: [musicadmissions@rsamd.ac.uk](mailto:musicadmissions@rsamd.ac.uk)  
website: <http://www.rsamd.ac.uk>

This Guide contains important information regarding the completion of your application form, the nature of the Bachelor of Education (Music) with Honours programme and the selection process. Please read this document carefully before submitting your application and retain it for reference throughout the selection process. For information on the Bachelor of Music (Honours) and BA (Honours) Scottish Music/Piping course, please refer to the relevant guides on our website.

## Closing Date

Closing date for all on-time undergraduate applications is **1 October 2011**.

## Audition Period

Auditions for the BEd (Music) programme will take place in the week beginning **13 February 2012**.

## Application Procedure

The Royal Conservatoire of Scotland, together with six other UK Conservatoires, participate in an online admissions service. Applications for all programmes offered by the School of Music must be made online through the **Conservatoires UK Admissions Service (CUKAS)** website at [www.cukas.ac.uk](http://www.cukas.ac.uk). The Royal Conservatoire of Scotland institution code is R58. You will find details of the admissions process on that website and you can call CUKAS on 0870 112 2208 should you need advice or assistance.

You will also require the following course code to apply:

Course	Course Code
BEd (Hons) Music	WX33

## Application Fee and Submission of Application Form

There is a CUKAS application fee of £15. In addition to that application fee, each Conservatoire charges an audition fee. For the Royal Conservatoire of Scotland, the audition fee is £45 per programme applied for. Fees are not refundable. The fees are paid via the CUKAS website and not directly to the Conservatoire. Please note that if a late application is submitted (after 1<sup>st</sup> of October), an additional late fee of £15 is required.

## Tuition Fees and Funding

For up to date information on tuition fees please see <http://www.rsamd.ac.uk/studyhere/fees/>. Please contact Student Finance ([studentfinance@rsamd.ac.uk](mailto:studentfinance@rsamd.ac.uk)) if you require further information on fees or funding.

## **Protection of Vulnerable Groups (PVG) Scheme**

Because of the nature of the programme and specifically because you will come into contact with children, there is a requirement for students of the BEd (Music) programme to be members of the Protecting Vulnerable Groups (PVG) Scheme. This means that checks are carried out for any unspent and spent convictions and cautions. The checks also include any non-conviction data held by the police that may be relevant to teaching.

Applications for the PVG Scheme membership are processed and assessed by Disclosure Scotland which provide this service as a means of enhancing security, public safety and protecting the vulnerable in society.

The Royal Conservatoire of Scotland will administer students applying to be members of the PVG Scheme.

## **BACHELOR OF EDUCATION IN MUSIC (HONOURS)\***

*\*subject to institutional revalidation*

### **BEd (Music) (Bachelor of Education in Music) with Honours**

Full-time programme of four years' duration.

The BEd (Music) programme is offered jointly by the Royal Conservatoire of Scotland and the Faculty of Education of the University of Glasgow. The programme is accredited by the General Teaching Council for Scotland and leads to the award of a degree from the Royal Conservatoire of Scotland.

This programme is designed for people wishing to become music teachers and is one of the main routes into classroom music teaching in Scotland.

#### **What will I study?**

Your music education will run in parallel with your teacher education and school experience, all three sectors of the programme being equally important.

*Music Studies.* The emphasis of this sector is on practical musicianship, versatility on piano, and studies in compositional techniques and music history. You will receive 1:1 tuition in your Performance Study instrument or voice (45 minutes per week). There are also opportunities to participate in ensembles and choirs.

*Education Studies.* This sector has two major strands: Teacher education and music education, focusing on supporting and professional issues.

*School Experience.* This sector is integral to the programme and is designed to enable you to develop the professional skills of music teaching at all levels alongside the development of your music skills. During the first year of the programme your school placements will be in primary schools; in subsequent years, you will be involved in teaching pupils at all stages of secondary school.

#### **Religious Education**

If you wish to teach in a Roman Catholic school, there is a course in Religious Education which leads to the award of the Catholic Teacher's Certificate in Religious Education.

## **Minimum Entrance Requirements**

The minimum entrance requirements for the BEd (Music) programme are:

- passes in 3 subjects at Higher Grade (Grades A–C) and in 2 other subjects at Standard Grade (Grades 1–3) OR passes in 4 subjects, all at Higher Grade; OR
- passes in 2 subjects at GCE Advanced Level and in 3 other subjects at GCSE Level (Bands A, B and C); OR
- such other qualifications as may be deemed acceptable in lieu of those specified above.

## **Subjects Necessary**

- a pass in English at Higher Grade (or acceptable equivalent); OR
- a pass in English at Advanced Level or English Language and Literature at GCSE Level (or acceptable equivalent).

## **Subjects Recommended**

- Applicants would normally be expected to have a pass in Music at Higher, Advanced Higher or Advanced Level or equivalent.

## **Other Standards**

You will normally be of a standard equivalent to Grade 8 of the Associated Board of the Royal Schools of Music in your Performance Study. However, this is not a prerequisite for entry to the programme. The minimum age at entry to the programme is 17. In addition you will be required to play a short piano piece at the audition which will be of approximately Grade 6 standard.

## **Mature Students**

Applications from mature students, i.e. people over the age of 21 at entry to the programme, are welcomed. The same selection procedures will be applied, but consideration will be given to musical and other experience not normally expected in school-leavers which is deemed to compensate for any lack of traditional entrance qualifications. Successful mature applicants, as all other applicants, must convince the audition panel that they have the ability and potential to cope with the demands of the programme they wish to pursue. Their progress, especially in the early stages of the programme, will be monitored closely and appropriate advice and help given.

## **Selection Process**

All applicants to the BEd (Music) programme are invited to the Royal Conservatoire of Scotland for a day to undertake an audition. Applicants successful at the audition stage will be recalled in the afternoon for an interview and theory test.

## The Audition

Applicants who apply on time (before the 1<sup>st</sup> of October) will receive an invitation to undertake an audition in their Principal Study at the Conservatoire. Invitations will be sent out approximately three weeks before the audition date. All auditions will take place at the Conservatoire.

Please note that the audition date allocated to you cannot be altered. If you cannot attend due to illness, then a doctor's note must be provided, in which case an alternative date can be arranged. The Conservatoire has a specific period allocated to auditions and all on-time applications will have a decision following the audition period. If an audition is delayed, there is a risk that places will already have been taken.

Before your audition, you will have 30 minutes to warm-up on your instrument/voice.

The audition will take place in three parts. In the morning, you will be required to:

- 1a Play **two contrasting pieces** of your own choice on your chosen Performance Study (see list of available Performance Studies on p. 7). **Please note: there are special requirements if you are presenting Timpani & Percussion as your Performance Study (see below).**
- 1b **Sight-read** a short passage on your chosen Performance Study.
- 1c Sing **one song** of your own choice in order to demonstrate the stage of development of your vocal skills. (If your Performance Study is Voice, requirement 1c will not apply)
- 1d Play a short **piano piece** which will be sent to you approximately three weeks in advance of your audition, in order to demonstrate your level of keyboard ability\*. The piece will be of approximately Grade 6 standard.
- 1e Harmonize a short melody (c. 4–8 bars) at the piano, in the major key of C, G or F, demonstrating an understanding of the use of chords I, IV and V<sup>(7)</sup> (at least) and functional harmonic progression. The melody should be heard in the top part throughout; credit will be given for inventive harmonizations. This test will be provided in the warm-up room 30 minutes before the audition/interview. Exemplar tests appear at the end of this Guide.

Please note that examiners may not be able to hear all performances in their entirety and reserve the right to ask candidates to stop at any point during the audition. This should not be seen as an adverse reflection on your performance.

If you are successful in part 1 above, you will be recalled to parts 2 and 3 (an interview and theory exam) in the afternoon.

## The Interview

During the interview you will be expected to display a good general knowledge of and interest in music, and a keen commitment to teaching; you should be able to demonstrate an awareness of recent curricular initiatives and of how these might impact on music education. In advance of the audition you will be sent a range of exemplar interview questions. During the interview you will be asked to express your views on music education, and to describe and reflect upon your own experiences of learning and teaching.

The interview will be conducted in an informal manner, and you will be assessed on your:

- ability to express yourself clearly and fluently,
- perceived commitment to and enthusiasm for teaching
- level of preparation and reflection.

### **The Theory Test**

Candidates will be required to answer questions on music notation and theory. The test is roughly in line with the Associate Board's syllabus for Grade 5 Theory. A specimen paper is included at the end of this Guide.

### **Accompanists**

You will be allocated an official Conservatoire accompanist to play for your audition (unless you notify the Conservatoire that you intend to bring your own accompanist). You will be given time with the accompanist prior to your audition in order to run through your programme, and this time will be stated in the letter sent to you notifying you of your audition date.

### **Performance Studies**

Applicants may offer any of the following as Performance Studies:

Button Accordion or Piano Accordion	Horn (French)
Highland Bagpipes	Oboe
Bassoon	Organ
Cello	Percussion & Timpani
Clarinet	Piano
Cornet	Saxophone
Double Bass	Scots Song
Euphonium	Scottish Harp
Fiddle	Trombone
Flute	Trumpet
Gaelic Song	Tuba
Guitar	Viola
Harp	Violin
	Voice

## Percussion & Timpani Applicants

At audition, candidates will be expected to play three pieces:

- one on snare drum,
- one on tuned percussion, and
- one on timpani.

EITHER the snare drum piece OR the tuned percussion piece (but not both) may be 'own choice' pieces. Otherwise, the pieces should be chosen from the following lists:

Snare Drum: *Malvern March*  
*Con Anima*

from *Graded Music for Snare Drum* Book III (London: Associated Board of the Royal Schools of Music)

Tuned Percussion: Mendelssohn: *Song Without Words*, op. 102, no. 3  
Telemann: *Vivace*, from *Fantasia* no. 5 in F

from *Graded Music for Tuned Percussion* Book III (London: Associated Board of the Royal Schools of Music)

Timpani: *Beethoven Plus* (requires 2 timpani)  
*Marche Funèbre* (requires 3 timpani)  
*Diversions* (requires 3 timpani)

from *Graded Music for Timpani* Book III (London: Associated Board of the Royal Schools of Music)

## **Following Your Audition**

All decisions will be posted on CUKAS following your audition. CUKAS will notify you by email to check track (<http://www.cukas.ac.uk/students/track>) as soon as the status of your application has changed.

Please see below for an explanation of CUKAS codes –

### **Guaranteed Unconditional (GU)**

The Conservatoire is satisfied from the information you have given, that you have already met the conditions for entry. Unless your application and/or qualification are subsequently shown to be fraudulent, a guaranteed unconditional offer is binding.

### **Guaranteed Conditional (GC)**

The Conservatoire has made the offer subject to you meeting certain conditions such as examination results. Unless your application and/or qualifications are subsequently shown to be fraudulent, the offer is binding if you accept the offer and meet the conditions. You must meet the conditions of the offer by 31 August 2012, unless an earlier date is specified.

### **Reserve Unconditional (VU)**

The Conservatoire is satisfied from the information you have given, that you have already met the conditions for entry and have offered a place on our reserve list. See below for further information on reserve offers.

### **Reserve Conditional (VC)**

The Conservatoire has offered a place on its reserve list subject to you meeting certain conditions such as examination results. See below for further information on reserve offers.

### **Unsuccessful (R)**

The Conservatoire does not wish to offer you any type of a place.

### **Reserve Offers Explained**

A reserve (VC or VU) offer does not mean a place has been 'reserved' for you. Until such time as you receive (and accept) a guaranteed offer (GU or GC) from the Conservatoire, you have not been accepted to study at the Conservatoire.

If you have received a reserve offer, it means that the Conservatoire is not able to offer you a guaranteed place at the time it makes the offer. A reserve offer merely indicates that the Conservatoire would like the opportunity to review its offer to you in the light of acceptances/declines to its guaranteed offers. You will become part of a 'pool' of reserve candidates and the Conservatoire may choose to make you a guaranteed offer if a suitable place becomes available. If the Conservatoire chooses not to make you a guaranteed offer, you will not be eligible to start at the Conservatoire.

If you have been given a reserve offer, in order to be considered for a guaranteed place (should one become available) you will need to accept the offer (and meet any conditions if applicable).

If you are holding a reserve offer, the Conservatoire can elect to make you a guaranteed offer at any time during the application cycle. Reserve offers remain active until after the A

level results have been issued in August so you could have a reserve offer until the end of August. The decision to wait and see whether a guaranteed place becomes available, or to accept an offer at another conservatoire is entirely at your discretion.

### **Replying to offers**

If you have one or more offers and CUKAS has received decisions from all your conservatoires, they will send you a letter asking you to reply to your offers by a given date. You must reply online via CUKAS Track (<http://www.cukas.ac.uk/students/track>). Your reply date is also shown on Track. If you do not reply by the date given, your offers will be declined automatically. The reply date is your individual reply date so it may be different to other applicants. This is because it is based on when you received the last decision from your conservatoires.

### **2012 Entry Reply Dates**

Last decision by	Your reply date is
5 January 2012	31 January 2012
5 March 2012	31 March 2012
15 July 2012	30 July 2012
9 August 2012	25 August 2012
After 9 August 2012	30 September 2012

If you make an application through CUKAS, UCAS or GTTR, you cannot hold more than one confirmed place. A confirmed place in CUKAS is a guaranteed unconditional offer as your first choice (GU1) and in UCAS and GTTR it is an unconditional firm (UF) place. If you receive more than once confirmed place, UCAS will ask you to accept one offer and withdraw from any others.

### **Feedback to Applicants**

Subject to the provisions of the Conservatoire's Data Protection Policy, feedback will not be provided to applicants regarding the reasons for non-admittance.

### **Appeals Procedure**

If an applicant considers that the Conservatoire has failed to meet its high standards in the consideration of her/his application s/he should write to the Conservatoire's Director of Finance and Administration who will investigate the matter and respond to the applicant in writing. Disagreement with the academic judgement of programme selectors in reaching their decision based on the aspects of the applicant's profile does not constitute grounds for a complaint by an applicant. Complaints will only be considered in relation to non-adherence to approved policy and procedure. If it is found that the outcome of an application was affected by either non-adherence to a policy or defective procedure, the applicant concerned will be offered a re-audition.

## **Students with Disabilities**

The Royal Conservatoire of Scotland welcomes applications from all applicants and has substantial experience in supporting disabled students. Currently, over 15% of students at the Conservatoire have declared a disability or medical condition. Applicants who have a disability or special need and would like further information about facilities and support are invited to contact Jane Balmforth, the Conservatoire Counsellor and Disability Adviser. Jane contacts all applicants who declare a disability or medical condition on their application form, and will provide information about studying at the Conservatoire. If support is required for audition or interview, we would encourage you to help us to make the necessary arrangements by contacting by telephone, in writing or by email either Jane Balmforth (email: [j.balmforth@rsamd.ac.uk](mailto:j.balmforth@rsamd.ac.uk) phone: 0141 270 8282) or Registry (email: [registry@rsamd.ac.uk](mailto:registry@rsamd.ac.uk)). The Conservatoire Counsellor and Disability Adviser is also available to meet you when you come for audition/interview to discuss your particular requirements, sources of further information and any special funding e.g Disabled Students' Allowance. For more information, you can require a copy of the Conservatoire's booklet 'Information for Disabled Students and Applicants', or download this from the following website – <http://www.rsamd.ac.uk/studyhere/student-support>

## **Equal Opportunities Policy and Statement**

The Royal Conservatoire of Scotland welcomes a diverse population of staff and students. The Conservatoire is committed to promoting equality in its activities and it aims to provide a performing, learning, teaching, working and research environment free from unlawful discrimination against applicants, staff and students on the grounds of age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, actual or perceived religious or similar belief, sex and actual or perceived sexual orientation.

The information you give in response to any questions regarding Equal Opportunities is required only for statistical purposes, e.g. for monitoring application and admission rates to programmes and will not be available to programme selectors and will have no bearing on the admission decision.

## **Criminal Convictions**

1.1 You should not be deterred from applying to the Conservatoire if you have criminal convictions – you will not necessarily be excluded from the selection process and you will certainly not be automatically excluded. We will though want to ask you about the nature of any conviction. As part of your application you will be required to declare where you have any relevant unspent criminal convictions. The help text in Apply (CUKAS website) will explain what is classed as a relevant unspent conviction.

1.2 The Assistant Registrar (Admissions) will write to any applicant who has declared a criminal conviction seeking details of that conviction. The applicant will be asked to complete a Basic Disclosure Scotland application form at that point.

1.3 Following receipt of the applicant's Basic Disclosure, and the further information received from the applicant, a panel will risk assess the criminal conviction. The panel will normally consist of the Registrar, the Dean of Drama, the Dean of Music and the Assistant Registrar (Admissions). The Vice Principal or the Conservatoire Secretary may appoint alternative members to such a panel in the event of one or other of the members being unavailable or otherwise unable to participate.

1.4 The panel will decide whether or not the application should be considered further in the light of information received regarding the criminal conviction. Each case will be looked at individually and the circumstances of each case will be considered. It is not therefore possible to give an answer as to whether any particular type of offence would result in a decision to reject an application – the panel will be guided by general criteria which will be provided to any applicant involved in this process. In arriving at its decision, the panel may take legal or other professional advice.

1.5 If the panel decides that the applicant poses an unacceptable risk to the Conservatoire and is unable to approve further consideration of the application, the Registrar will write to the applicant accordingly, giving the reasons for that decision.

1.6 The applicant will have the right of appeal against the panel's decision to the Director of Finance and Administration within 28 days of its receipt. Appeals will only be considered if the applicant provides additional/relevant information or if the Conservatoire has failed to comply with the procedures set down in this document.

1.7 If the panel decides that the application should be considered further, it will be dealt with in accordance with the established admissions process. The criminal conviction will not be referred to again in that process (i.e. the audition/interviewing panel will not be made aware of it) and therefore it will not influence the outcome of the application.

1.8 Should an applicant with a declared conviction be offered a place at the Conservatoire, the panel will be so notified and the panel will consider the implications of that decision in the context of the Conservatoire's duty of care to staff and students. The panel has the right to determine whether the managers of student accommodation, the Head of Department/Programme Leader, the Conservatoire Counsellor or any other relevant member of staff should be made aware of the applicant's criminal conviction. The number of people who would be informed about the conviction will be limited to those required to ensure the safety of others. The panel may also attach specific conditions to the offer of place to study at the Conservatoire, which may involve special arrangements being put in place for the duration of the student's studies.

1.9 Should an applicant fail to disclose a criminal conviction and that omission comes to light in the course of the admissions process, the applicant will be asked to explain the failure to disclose by the Registrar or Assistant Registrar (Admissions) and the outcome of the application may be affected. The matter will be referred to the panel noted above, which may decide that the application should not be considered further or it may decide to withdraw any offer made. Should an undisclosed criminal conviction come to light after the applicant has become a student of the Conservatoire, the matter will be considered through the Conservatoire's student disciplinary procedure. The outcome of that disciplinary procedure may include exclusion from the Conservatoire.



Royal Conservatoire  
of Scotland



UNIVERSITY  
of  
GLASGOW

**BEd (Music)**

**Entrance Theory Examination — SPECIMEN PAPER**

**Duration: 1 hour**

This paper contains six questions, all of which should be answered in this booklet.

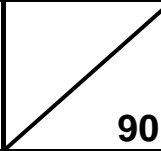
Write your answers in pencil or ink.

Answers must be written clearly and neatly, otherwise marks may be lost.

90 marks are available; the pass mark is 60.

**Name:** .....

**Date:** .....

<b>TOTAL</b>	 <b>90</b>
<b>PASS / FAIL</b>	

1 Insert the correct time signature at each of the places marked \*.

7

Herbert Howells

A spot-less Rose is blow - ing, Sprung from a ten - der root, Of  
 an - cient seers' fore - show - ing, Of Jes - se pro - mis'd fruit, Its fair

2 (a) Describe fully each of the four bracketed melodic intervals in the following extract (e.g. major 2<sup>nd</sup>).

10

A ..... C .....

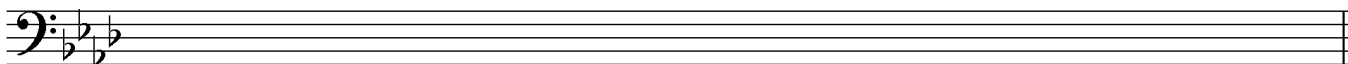
B ..... D .....

Schoenberg

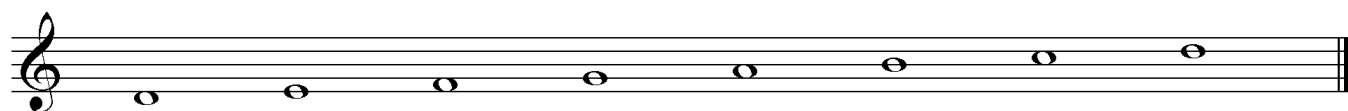
2 (b) Insert rests to complete each bar at the four places marked \* in the extract above.

10

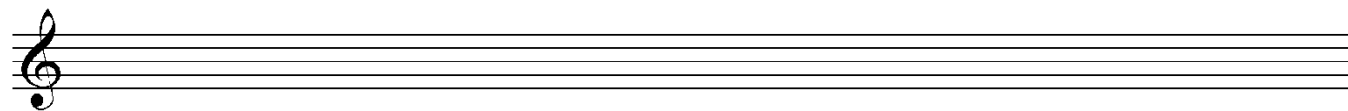
3 (a) Using semibreves (whole notes), write one octave **ascending** of the **melodic minor scale** that has this key signature. Begin on the tonic and remember to insert any necessary accidentals.



3 (b) Insert accidentals in front of the notes that need them to form the scale of **D<sub>b</sub> major**. Do not use a key signature.



4 The following melody is written for clarinet in A. Transpose it **down a minor 3<sup>rd</sup>**, as it will sound at concert pitch. Insert the new key signature and any necessary accidentals.



5 Study this extract from a piano sonata by Mozart, and then answer the questions on the following page.

30

W. A. Mozart

**Andante grazioso**

The musical score is for a piano sonata by Mozart, marked "Andante grazioso". It is in 6/8 time and D major. The score is divided into three systems of music. The first system (measures 1-6) has markings X and Y. The second system (measures 7-12) has markings Z, A, B, and C. The third system (measures 13-18) starts with a measure rest. Dynamics include *p*, *sf*, and *f*.

5 (a) Give the meaning of:

Andante grazioso .....

*sf* (bar 4) .....

♩ (bar 11) .....

5 (b) Name a key other than A major that has a key signature of three sharps.

.....

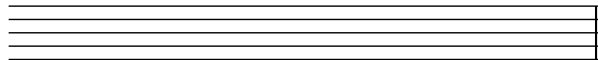
5 (c) Give the technical name (e.g. mediant) for the right-hand notes marked **A**, **B** and **C**.  
The key is A major.

**A** (bar 9) .....

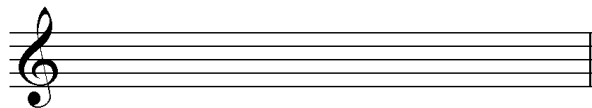
**B** (bar 10) .....

**C** (bar 11) .....

5 (d) Rewrite the left-hand part of bar 2 so that it sounds the same, but using the tenor C clef.  
(Remember to insert the clef and key signature.)



5 (e) Write an enharmonic equivalent of the first right-hand note of bar 1.



5 (f) Below the staves write  $\frac{6}{4}-\frac{5}{3}$  or Ic-V under two successive chords where this progression occurs.

5 (g) Describe the chords marked **X**, **Y** and **Z** as I, II, IV or V. Also indicate whether the lowest note of the chord is the root, 3<sup>rd</sup> or 5<sup>th</sup>. The key is A major.

Chord **X** (bar 2) .....

Chord **Y** (bar 5) .....

Chord **Z** (bar 7) .....

5 (h) The passage begins in the key of A major. What key is reached in bar 12?

.....

- 6 Suggest suitable progressions for TWO cadences in the passage below by indicating ONE chord at each of the places marked **A**–**E**. You do not need to indicate the position of the chords, or state which note is in the bass.

5

Show the chords:

EITHER by writing I, II etc. or any other recognized symbols on the dotted lines;

OR by writing notes on the staves.

FIRST CADENCE                      SECOND CADENCE

.....      .....                      .....      .....      .....

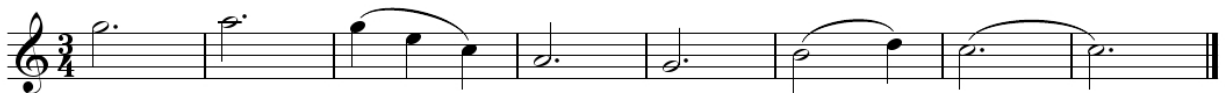
# BEd (Music) Entrance Audition Keyboard Harmonization Test, from 2010

## Exemplar Tests

Harmonize at the piano, a short melody (c. 4-8 bars) in the major key of C, G or F, demonstrating an understanding of the use of chords I, IV and V(7) (at least) and functional harmonic progression.

The melody should be heard in the top part throughout; credit will be given for inventive harmonizations.

This test will be provided in the warm-up room 40 minutes before the audition/interview.



## Example Responses

Please note: these example responses are given for illustrative purposes only, many other 'correct' responses would be considered appropriate; in practice, any sound harmonization played with a balance of fluency and accuracy will be acceptable. The test is intended to gauge applicants' understanding of implied harmony and keyboard 'geography'.

Musical score example 1: Treble clef, 3/4 time, key of D major. The melody consists of a dotted quarter note followed by an eighth note, then a quarter note, and a half note. The bass line consists of a dotted quarter note followed by an eighth note, then a quarter note, and a half note. The piece ends with a double bar line.

Musical score example 2: Treble clef, 6/8 time, key of D major. The melody consists of a dotted quarter note followed by an eighth note, then a quarter note, and a half note. The bass line consists of a dotted quarter note followed by an eighth note, then a quarter note, and a half note. The piece ends with a double bar line.

Musical score example 3: Treble clef, 3/2 time, key of D major. The melody consists of a dotted quarter note followed by an eighth note, then a quarter note, and a half note. The bass line consists of a dotted quarter note followed by an eighth note, then a quarter note, and a half note. The piece ends with a double bar line.

Musical score example 4: Treble clef, 4/4 time, key of D major. The melody consists of a dotted quarter note followed by an eighth note, then a quarter note, and a half note. The bass line consists of a dotted quarter note followed by an eighth note, then a quarter note, and a half note. The piece ends with a double bar line.

Musical score example 5: Treble clef, 3/4 time, key of D major. The melody consists of a dotted quarter note followed by an eighth note, then a quarter note, and a half note. The bass line consists of a dotted quarter note followed by an eighth note, then a quarter note, and a half note. The piece ends with a double bar line.

Musical score example 6: Treble clef, 3/4 time, key of D major. The melody consists of a dotted quarter note followed by an eighth note, then a quarter note, and a half note. The bass line consists of a dotted quarter note followed by an eighth note, then a quarter note, and a half note. The piece ends with a double bar line.