

Level 10 History

December 2019

Exam Prep Kit

Contents _____

Blank Paper 2

Marked Paper 17

Examiner Comments 32

Sample Answers 34

Level 10 History

December 2019

Total Marks

Confirmation Number

Maximum
Marks

20

1. Identify the historical era (Middle Ages, Renaissance, Baroque, or Classical) most closely associated with each of the following statements by writing the appropriate letter (**M**, **R**, **B**, or **C**) in the space provided.

M – Middle Ages

R – Renaissance

B – Baroque

C – Classical

- _____ Ground bass often provided the basic structure for arias in this era.
- _____ Instruments were classified as *haut* (outdoor) or *bas* (indoor).
- _____ A single “affect” or “affection” was usually projected through an entire composition or movement.
- _____ Points of imitation were used in sacred works of this era.
- _____ Solo concertos in this era often featured a double exposition.
- _____ Word painting was an important feature of madrigals in this era.
- _____ The sonata cycle was employed in a number of genres.
- _____ Church music in this era was often monophonic.
- _____ Instrumental music was often written for consorts of instruments.
- _____ Composers employed *ritornello* form in concertos during this era.
- _____ Representative composers include Franz Joseph Haydn and Ludwig van Beethoven.
- _____ Isorhythm and hocket were compositional devices employed by *Ars nova* composers.
- _____ Representative composers include Josquin des Prez and William Byrd.
- _____ The new style of monody led to the development of opera.
- _____ The *Sturm und Drang* literary movement influenced composers of this era.
- _____ Representative composers include Henry Purcell and Jean-Philippe Rameau.
- _____ Léonin and Pérotin were leading composers of the Notre Dame School.
- _____ Rocket themes were often used as the dramatic opening of a movement during this era.
- _____ *Trouvères* and *troubadours* cultivated the monophonic chanson.
- _____ The Council of Trent banned the use of a secular *cantus firmus*.

December 2019

20

[10]

2. a. Provide the term for *ten* of the following definitions. Name *one* representative composition title for each term. Composition titles must be chosen from the works required for this examination.

a three-part form (ABA)

Term: _____ Title: _____

a solo song in an opera, oratorio, or cantata

Term: _____ Title: _____

a popular Baroque keyboard instrument in which small quills pluck the strings

Term: _____ Title: _____

a multi-movement choral work that formed part of the Lutheran Church service

Term: _____ Title: _____

ABACA or ABACABA; a form often used in a sonata cycle

Term: _____ Title: _____

a melodic line split between two voices, alternating notes and rests

Term: _____ Title: _____

the full orchestra in a Baroque concerto

Term: _____ Title: _____

comic Italian opera sung throughout, with no spoken dialogue

Term: _____ Title: _____

the earliest notation symbols used in Western art music

Term: _____ Title: _____

a texture in which several players perform simultaneous variations on a single melody

Term: _____ Title: _____

a small group of soloists in a *concerto grosso*

Term: _____ Title: _____

a type of exposition in which the second theme is a transposed version of the first theme

Term: _____ Title: _____

b. Discuss *one* of the following topics, providing examples where appropriate.

-
- This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

c. Fill in the blanks for *five* of the following.

December 2019

Name *two* *haut* instruments from the Middle Ages.

Name *two* dances from the Middle Ages and/or Renaissance.

Name *two* of the four standard dances in the Baroque suite.

3. Fill in the blanks for *four* of the following musical excerpts.

S.  O Ma - ter De - i, me - men - to me - i, A - men.

A.  O Ma - ter De - i, me - men - to me - i, A - men.

T.  O Ma - ter De - i, me - men - to me - i, A - men.

B.  O Ma - ter De - i, me - men - to me - i, A - men.

Composer: _____ Era: _____

Genre: _____

Name the musical texture demonstrated in this passage. _____

Identify and briefly explain two specific musical features of this work.

1. _____

2. _____

December 2019



Title: _____ Era: _____

Name the musical texture demonstrated in this passage. _____

Name the source of the text. _____

Identify and briefly explain two specific musical features of this work.

1. _____

2. _____



Title of complete work: _____ Composer: _____

Era: _____

Performing forces of this movement:

Identify and briefly explain two specific musical features of this work.

1. _____

2. _____

December 2019

O mi - tis - si - ma Vir go Ma - ri - a, Pos - ce - tu - um - fi - li

Vir - go vir - gi - num, Lu - men lu - mi - num, Re - for - ma - trix ho - mi -

[Haec di

Title: _____ Era: _____

Genre: _____

This work is: ☐ heterophonic ☐ isorhythmic ☐ polytextual

Identify and briefly explain two specific musical features of this work.

1. _____

2. _____

December 2019

Allegro

f

Soprano *f* The hea - vens are tell - ing the glo - ry of God; _____

Alto *f* The hea - vens are tell - ing the glo - ry God; _____

Tenor *f* The hea - vens are tell - ing the glo - ry of God; _____

Bass *f* The hea - vens are tell - ing the glo - ry of God; _____

Title of complete work: _____ Composer: _____

Performing forces: _____

Name the musical texture demonstrated in this passage. _____

Identify *one* poetic image in this movement and describe how it is depicted.

Identify *one* additional musical feature of this work.

December 2019



Composer: _____ Era: _____

Name the form of this movement. _____

Name the solo instruments in this work.

Identify *one* additional musical feature of this work.



Title: _____ Era: _____

Genre: _____

Name the musical texture demonstrated in this passage. _____

Name the mode of this piece. _____

Identify *one* additional musical feature of this work.

December 2019

20

[10]

4. a. Identify the composition and composer for *five* of the following text excerpts, lyrics, quotes, or poetic inspirations.

I die, alas, in my suffering,
And she who could give me life,
Alas, kills me and will not help me!

Title: _____ Composer: _____

I adore you, o eyes,
The darts of love,
Your sparks
Sweetly pierce my breast.

Title: _____ Composer: _____

Hail Mary full of grace,
The Lord is with you, gentle Virgin.

Title: _____ Composer: _____

You are dead, my life, and I still breathe?
You are gone from me
Never to return, and I should remain?

Title: _____ Composer: _____

When she her sweet eye turneth,
O how my heart do burneth! Fa la...

Title: _____ Composer: _____

Remember me, remember me, but ah, forget my fate.

Title: _____ Composer: _____

A mighty fortress is Our God,
a good defense and weapon.

Title: _____ Composer: _____

[10]

- b. Choose *one* work from *each* list and describe it in detail. Answer this question on the enclosed Official Answer Sheets.

List A

The Carman's Whistle
La poule

List B

Moro lasso, al mio duolo
My Bonny Lass She Smileth

20

5. Write an essay on *one* of the following topics. Your discussion should include components and structural features, as well as the innovations and contributions of composers required for this examination. Make reference to composition titles and specific musical examples where appropriate. Answer this question on the enclosed Official Answer Sheets.

Discuss the origins and development of opera from 1600 to the end of the Classical era.

OR

Discuss the origins and development of the Classical sonata cycle.

December 2019



Confirmation Number

Page 10 of 10

Essay responses **MUST** be written on both sides of the Official Answer Sheet.

This image shows a full page of blank, lined paper. It features approximately 20 horizontal grey lines spaced evenly apart, typical of notebook paper. The lines extend across the entire width of the page, leaving small margins at the top and bottom. There are no vertical lines, text, or other markings present.

December 2019



Confirmation Number

Essay responses **MUST** be written on both sides of the Official Answer Sheet.

[illegible]

December 2019



Confirmation Number

Page 10

Essay responses **MUST** be written on both sides of the Official Answer Sheet.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

December 2019



Confirmation Number

Page 10 of 10

Essay responses **MUST** be written on both sides of the Official Answer Sheet.

[illegible]

Level 10 History

December 2019

Maximum
Marks
▼

Confirmation Number

Marked-Paper

Total Marks

75

14
20

1. Identify the historical era (Middle Ages, Renaissance, Baroque, or Classical) most closely associated with each of the following statements by writing the appropriate letter (M, R, B, or C) in the space provided.

M – Middle Ages

R – Renaissance

B – Baroque

C – Classical

- B Ground bass often provided the basic structure for arias in this era.
- R Instruments were classified as *haut* (outdoor) or *bas* (indoor).
- B A single “affect” or “affection” was usually projected through an entire composition or movement.
- B Points of imitation were used in sacred works of this era.
- C Solo concertos in this era often featured a double exposition.
- R Word painting was an important feature of madrigals in this era.
- C The sonata cycle was employed in a number of genres.
- M Church music in this era was often monophonic.
- M Instrumental music was often written for consorts of instruments.
- B Composers employed *ritornello* form in concertos during this era.
- C Representative composers include Franz Joseph Haydn and Ludwig van Beethoven.
- R Isorhythm and hocket were compositional devices employed by *Ars nova* composers.
- R Representative composers include Josquin des Prez and William Byrd.
- B The new style of monody led to the development of opera.
- C The *Sturm und Drang* literary movement influenced composers of this era.
- R Representative composers include Henry Purcell and Jean-Philippe Rameau.
- M Léonin and Pérotin were leading composers of the Notre Dame School.
- C Rocket themes were often used as the dramatic opening of a movement during this era.
- M *Trouvères* and *troubadours* cultivated the monophonic chanson.
- M The Council of Trent banned the use of a secular *cantus firmus*.

December 2019

14
20
6.5 [10]

2. a. Provide the term for *ten* of the following definitions. Name *one* representative composition title for each term. Composition titles must be chosen from the works required for this examination.

a three-part form (ABA)

Term: ternary Title: Hornpipe

a solo song in an opera, oratorio, or cantata

Term: aria Title: "V' adoro pupille"

a popular Baroque keyboard instrument in which small quills pluck the strings

Term: _____ Title: _____

a multi-movement choral work that formed part of the Lutheran Church service

Term: cantata Title: Cantata No. 80

ABACA or ABACABA; a form often used in a sonata cycle

Term: rondo Title: Symphony No. 5 in C minor

a melodic line split between two voices, alternating notes and rests

Term: monody Title: Je nouvelle musique

the full orchestra in a Baroque concerto

Term: ripieno Title: Brandenburg Concerto No. 2

comic Italian opera sung throughout, with no spoken dialogue

Term: opera buffa Title: L' Orfeo

the earliest notation symbols used in Western art music

Term: rhythmic modes Title: Haec dies organum

a texture in which several players perform simultaneous variations on a single melody

Term: _____ Title: _____

a small group of soloists in a *concerto grosso*

Term: concertino Title: Brandenburg Concerto No. 2

a type of exposition in which the second theme is a transposed version of the first theme

Term: fugal exposition Title: Cantata No. 80

December 2019

3.5
[5]

b. Discuss *one* of the following topics, providing examples where appropriate.

☒ the musical features of
Gregorian chant

☐ the mass in the Middle Ages
and Renaissance

some good
background information,
but focus more
on musical features
(e.g. modes, sacred
Latin texts,
unmeasured
rhythm)

Gregorian chant, also called plainchant, is a vocal style of the Middle Ages. It is monophonic, meaning it has a single line or voice, without accompaniment. It has a small range and often has stepwise motion.

There were so many chants that they started writing them down using neumes to help remind the monks which chant they were singing.

They were named for the pope at the time, but he wasn't the person who wrote them all - he just got other people to organize them.

4/
[5]

c. Fill in the blanks for *five* of the following.

Name *two* types of text setting used in plainchant.

melismatic

syllabic

Name *two* types of musical texture.

homophonic

monophonic

Name *two* movements of the Mass Ordinary.

Kyrie

Christe

Name *two* styles of organum.

Name *two* treatises or collections from the Middle Ages.

Le nuove musiche

Fitzwilliam Virginal Book

Level 10 History

December 2019

4 of 11

Name *two* *haut* instruments from the Middle Ages.

Name *two* dances from the Middle Ages and/or Renaissance.

Name *two* of the four standard dances in the Baroque suite.

Allemande Sarabande

14.5
20

3. Fill in the blanks for *four* of the following musical excerpts.

S. 
O Ma - ter De - i, me - men - to me - i, A - men.

A. 
O Ma - ter De - i, me - men - to me - i, A - men.

T. 
O Ma - ter De - i, me - men - to me - i, A - men.

B. 
O Ma - ter De - i, me - men - to me - i, A - men.

Composer: Josquin Era: Renaissance

Genre: mass

Name the musical texture demonstrated in this passage. homorhythmic

Identify and briefly explain two specific musical features of this work.

1. it features consonant, triadic harmony

2. demonstrates various contrapuntal techniques:
paired imitation and points of imitation

December 2019



Haec

2/5

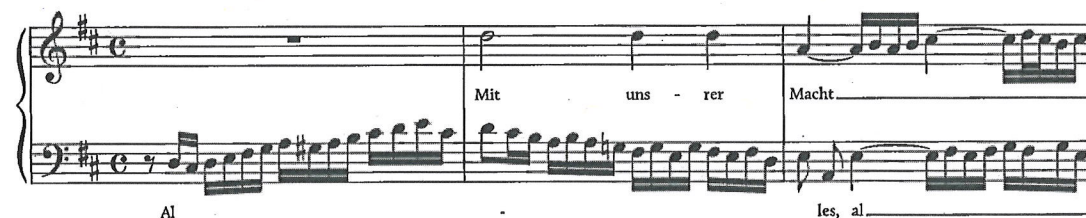
Title: The Carman's Whistle Era: Renaissance

Name the musical texture demonstrated in this passage. drones

Name the source of the text. a folk song

Identify and briefly explain two specific musical features of this work.

1. ☒ it employs rhythmic modes in the upper part
2. ☒ features intervals of the 4th, 5th, and 8th between the two voices



Al

les, al

Title of complete work: _____ Composer: _____

Era: _____

Performing forces of this movement:

Identify and briefly explain two specific musical features of this work.

1. _____

2. _____

December 2019

O mi - tis - si - ma Vir go Ma - ri - a, Pos - ce - tu - um - fi - li

Vir - go vir - gi - num, Lu - men lu - mi - num, Re - for - ma - trix ho - mi -

[Haec di

Title: _____ Era: _____

Genre: _____

This work is: ☐ heterophonic ☐ isorhythmic ☐ polytextual

Identify and briefly explain two specific musical features of this work.

1. _____

2. _____

Allegro

f

Soprano
The hea - vens are tell - ing the glo - ry of God; —

f

Alto
The hea - vens are tell - ing the glo - ry God;

f

Tenor
The hea - vens are tell - ing the glo - ry of God; —

f

Bass
The hea - vens are tell - ing the glo - ry of God; —

4.5/5

Title of complete work: The Creation Composer: Handel

Performing forces: orchestra, chorus, soloists (could specify further)

Name the musical texture demonstrated in this passage. homorhythmic texture

Identify *one* poetic image in this movement and describe how it is depicted.

The key shifts from C major to C minor at the word "night"

Identify *one* additional musical feature of this work.

the trio sections in this chorus are contrapuntal, whereas the choral passages are homorhythmic



Composer: Bach Era: Baroque

Name the form of this movement. ritornello form

Name the solo instruments in this work.

flute or recorder violin
oboe trumpet

Identify *one* additional musical feature of this work.

every phrase of the main theme is made the basis
of a fugal exposition



Title: _____ Era: _____

Genre: _____

Name the musical texture demonstrated in this passage. _____

Name the mode of this piece. _____

Identify *one* additional musical feature of this work.

Level 10 History

10 of 11

December 2019

20

[10]

4. a. Identify the composition and composer for *five* of the following text excerpts, lyrics, quotes, or poetic inspirations.

I die, alas, in my suffering,
And she who could give me life,
Alas, kills me and will not help me!

Title: Ce fut en mai Composer: Moniot d'Arras

I adore you, o eyes,
The darts of love,
Your sparks
Sweetly pierce my breast.

Title: _____ Composer: _____

Hail Mary full of grace,
The Lord is with you, gentle Virgin.

Title: Ave Maria ... virgo serena Composer: Josquin

You are dead, my life, and I still breathe?
You are gone from me
Never to return, and I should remain?

Title: _____ Composer: _____

When she her sweet eye turneth,
O how my heart do burneth! Fa la...

Title: My Bonny Lass She Smileth Composer: Morley

Remember me, remember me, but ah, forget my fate.

Title: Dido's Lament Composer: Purcell

A mighty fortress is Our God,
a good defense and weapon.

Title: Cantata No. 80 Composer: Bach

[10]

- b. Choose *one* work from *each* list and describe it in detail. Answer this question on the enclosed Official Answer Sheets.

List A

— *The Carman's Whistle*
La poule

List B

— *Moro lasso, al mio duolo*
My Bonny Lass She Smileth

Official Answer Sheet

December 2019

Essay responses MUST be written on both sides of the Official Answer Sheet.

The Royal Conservatory
The finest instrument is the mind.



Confirmation Number

4/5
You could expand on meter and rhythmic elements and ornamentation.

4b. The Carman's Whistle is a solo keyboard piece in theme & variations form. It is by Byrd and comes from the Renaissance era. It is based on a popular tune of the day that was sung by transportation workers. It is still popular today and may be found in the Fitzwilliam Virginal Book. It is in Ionian mode (or C major). With each variation, the texture changes, becoming most chordal at the end. It is an example of idiomatic writing and a little bit virtuosity.

4.5/5
could also discuss texture, but generally quite good!

"Moro, lasso, al mio duolo" is a tragic madrigal composed by Gesualdo in 1611. It has five voices and is in Italian. The beginning is very difficult to sing because it is very chromatic and has tricky intervals. This is part of its word painting - chromatic lines which descend generally mean death and grief. Then, on some words that have to do with life, the music becomes faster and more consonant before slipping back into chromaticism and grief. There is a lot of repetition and some sequences, but generally it is an example of virtuosity because it needs very skilled singers.

December 2019

~~16~~
20

5. Write an essay on *one* of the following topics. Your discussion should include components and structural features, as well as the innovations and contributions of composers required for this examination. Make reference to composition titles and specific musical examples where appropriate. Answer this question on the enclosed Official Answer Sheets.

— Discuss the origins and development of opera from 1600 to the end of the Classical era.

OR

Discuss the origins and development of the Classical sonata cycle.

Official Answer Sheet

December 2019

Essay responses MUST be written on both sides of the Official Answer Sheet.

The Royal Conservatory
The finest instrument is the mind.



Confirmation Number

5. Opera

Opera developed in Florence at the very beginning of the Baroque era. It is a story told through song and it combines music, art, literature, dance, scenery and costumes. It contains recitatives, arias, ensembles, and choruses and is accompanied by an orchestra.

The Florentine Camerata was a group of artists who met in the 1580s and 90s and discussed all sorts of intellectual things. They wanted to recreate Greek drama and this led to the invention of opera.

They developed monody - a single vocal melody supported by a bass line and simple chords. (This was also the beginning of basso continuo.) The first opera was performed in 1600 and was written by two members, Peri and Caccini.

After that, opera really took off. Monteverdi, who wrote many operas and was both late Renaissance and early Baroque in his styles, developed the stile rappresentativo. This was really just monody, but it turned into recitative. He also invented stile concitato, or the agitated style, which showed the hidden tremors of the soul. He said: "the text is the master, the music the servant." His opera Orfeo was based on a Greek myth, like many operas of the time.

16/20
clarify the connection between monody and the development of early opera

Official Answer Sheet

December 2019

Essay responses MUST be written on both sides of the Official Answer Sheet.

The Royal Conservatory
The finest instrument is the mind.



Confirmation Number

Outline
some of his
other
innovations

It was written in 1607, had 5 acts, and two roles for castrato singers. This opera had recitatives, examples of word painting, some choruses, and a sad ending.

Later on in the Baroque era, Purcell wrote *Dido and Aeneas*, also based on an ancient story (this time from Virgil in a libretto by Nahum Tate.) There are many examples of word painting in Dido's recitative "Thy hand, Belinda" and in her famous aria. Dido's Lament is over a ground bass which descends chromatically due to grief. Purcell also used Italian melodic style and French-style rhythms and English-style choruses.

Handel wrote many operas towards the end of the Baroque era. By then, the Baroque orchestra was more settled and regular, and women were allowed to sing on stage, although there were still castrato singers. His opera *Giulio Cesare* was based on history instead of a myth. He wrote many difficult and virtuosic arias to slow off the singers' voices and he also wrote da capo arias like "V'adoro pupille" in which the singer does ornaments on the return of the A section. By this time there were also two types of recitative that Handel routinely used: *secco* (continuo only) and *accompagnato* (with orchestra).

Official Answer Sheet

December 2019

Essay responses MUST be written on both sides of the Official Answer Sheet.

The Royal Conservatory
The finest instrument is the mind.



Confirmation Number

good summary

Because there were many abuses of opera in Handel's day due to singers competing for attention and stepping out of character, Gluck had to come along and reform opera. He brought back the chorus, came up with the *arioso* style, made the overture fit the opera and rejected flashy displays of technique. He went back to Monteverdi's motto.

discuss some of Mozart's innovations

Haydn wrote 14 operas in the Classical era, but they are not very well-known. Beethoven wrote just one, *Fidelio*, and it gave him a lot of trouble. But Mozart was a natural, and composed three types of opera — opera buffa, opera seria, and Singspiel. He composed many masterpieces and (made many innovations.) His opera *The Marriage of Figaro* features well-rounded and believable characters and has lots of emotion. It was based on a controversial play which showed a wily servant outsmarting his corrupt master. It is also a very funny opera, with many comic scenes and characters.

This is a fine overview of the development of opera. You could expand further on the musical features of the works you have studied.

Level 10 History

December 2019

Examiner Comments

Total Mark for this Examination: 75/100

1. 14/20

This question tests the student's general knowledge of the four historical eras required for this examination: the Middle Ages, Renaissance, Baroque, and Classical eras. Each descriptive statement is most closely associated with one historical era. One mark is awarded for each correct answer. The student has answered fourteen questions correctly.

2. 14/20

- a. 6.5/10 – In part (a) of this question, the student supplies a term and composition title for *ten* of the given definitions. Half a mark is allotted for each correct term, and half a mark for each correct composition title. There are several terms for which more than one composition title may apply (see the Answer Key). In the event that the student answers more than the required number of questions, the policy is to mark the *first* ten (or five, etc., as the case may be).
- b. 3.5/5 – In part (b) of this question, the student has chosen to discuss the musical features of Gregorian chant. There is some good information at the outset, but this could be expanded to include points on modes, rhythm, and text setting. The student moves slightly off topic with some background information on chant that while interesting, does not address the musical features.
- c. 4/5 – In part (c) of this question, there were two incorrect answers, each worth half a mark of deduction.

3. 14.5/20

In this question, the student is asked to identify the title and composer of four of seven musical excerpts and answer questions about each piece they have selected. The identification of title and composer are each worth half a mark, and all other questions are worth one mark (see Answer Key for detailed breakdown).

4. 16.5/20

- a. 8/10 – In part (a) of this question, the student identifies the composition and composer of five text excerpts, which may include lyrics, quotes, or poetic inspirations. The titles and composers are each worth one mark. There were two incorrect answers for a total of two deductions.
- b. 8.5/10 – In part (b) of this question, the student has chosen to describe two pieces in detail: *The Carman's Whistle* and *Moro lasso, al mio duolo*. The first discussion is quite well done, but could be expanded further to include meter, rhythmic elements, and a mention of ornamentation. The short essay on *Moro, lasso* is also well done, with a lot of good information. The student could go on to discuss the variety in texture.

5. 16/20

The student's long essay on the development of opera is generally quite good. The outline is strong and demonstrates good organization of the material. Greater use could be made of each of the required works and the musical features of specific movements to show each composer's innovations and developments.

Level 10 History

December 2019

Maximum
Marks
▼

Confirmation Number

Key

Total Marks

20

1. Identify the historical era (Middle Ages, Renaissance, Baroque, or Classical) most closely associated with each of the following statements by writing the appropriate letter (**M**, **R**, **B**, or **C**) in the space provided.

M – Middle Ages

R – Renaissance

B – Baroque

C – Classical

- B Ground bass often provided the basic structure for arias in this era.
- M Instruments were classified as *haut* (outdoor) or *bas* (indoor).
- B A single “affect” or “affection” was usually projected through an entire composition or movement.
- R Points of imitation were used in sacred works of this era.
- C Solo concertos in this era often featured a double exposition.
- R Word painting was an important feature of madrigals in this era.
- C The sonata cycle was employed in a number of genres.
- M Church music in this era was often monophonic.
- R Instrumental music was often written for consorts of instruments.
- B Composers employed *ritornello* form in concertos during this era.
- C Representative composers include Franz Joseph Haydn and Ludwig van Beethoven.
- M Isorhythm and hocket were compositional devices employed by *Ars nova* composers.
- R Representative composers include Josquin des Prez and William Byrd.
- B The new style of monody led to the development of opera.
- C The *Sturm und Drang* literary movement influenced composers of this era.
- B Representative composers include Henry Purcell and Jean-Philippe Rameau.
- M Léonin and Pérotin were leading composers of the Notre Dame School.
- C Rocket themes were often used as the dramatic opening of a movement during this era.
- M *Trouvères* and *troubadours* cultivated the monophonic chanson.
- R The Council of Trent banned the use of a secular *cantus firmus*.

December 2019

20

[10]

2. a. Provide the term for *ten* of the following definitions. Name *one* representative composition title for each term. Composition titles must be chosen from the works required for this examination. (.5)

(.5) (not linked)

a three-part form (ABA)

Term: ternary

Title: Giulio Cesare ("V'adamo pupille") / Water Music / other possibilities

a solo song in an opera, oratorio, or cantata

Term: aria

Title: Dido & Aeneas / Cantata no. 80 / The Creation / Marriage of Figaro / Giulio Cesare

a popular Baroque keyboard instrument in which small quills pluck the strings

Term: harpsichord

Title: Carman's Whistle / La Poule / all works with continuo

a multi-movement choral work that formed part of the Lutheran Church service

Term: cantata

Title: Cantata no. 80

ABACA or ABACABA; a form often used in a sonata cycle

Term: rondo

Title: "Pathetique" / The Creation

a melodic line split between two voices, alternating notes and rests

Term: hocket

Title: Messe de Nostre Dame

the full orchestra in a Baroque concerto

Term: ripieno / tutti

Title: Brandenburg Concerto no. 2

comic Italian opera sung throughout, with no spoken dialogue

Term: opera buffa

Title: Marriage of Figaro

the earliest notation symbols used in Western art music

Term: neumes

Title: Haec dies (chant/organum) / O mitissima... / Royal Estampie no. 4 / Messe de Nostre Dame...

a texture in which several players perform simultaneous variations on a single melody

Term: heterophonic

Title: Royal Estampie no. 4

a small group of soloists in a *concerto grosso*

Term: concertino

Title: Brandenburg Concerto no. 2

a type of exposition in which the second theme is a transposed version of the first theme

Term: monothematic

Title: Symphony no. 104

b. Discuss *one* of the following topics, providing examples where appropriate.

- the mass in the Middle Ages and Renaissance

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins or other markings visible.

c. Fill in the blanks for *five* of the following.

Name *two* types of text setting used in plainchant.

syllabic / neumatic / melismatic

Name *two* types of musical texture.

monophonic / polyphonic / homophonic / homorhythmic / heterophonic

Name *two* movements of the Mass Ordinary.

Kyrie/Gloria/Credo/Sanctus/Agnus Dei

Name *two* styles of organum.

original / discount

Name *two* treatises or collections from the Middle Ages.

Musica enchiridialis/Chansonnier du Roy/Ars Nova/
Magnus Liber Organi

Level 10 History

4 of 11

December 2019

Name *two* *haut* instruments from the Middle Ages.

sackbut/shawm/cornetto/nakers/tabor / (other possibilities)

Name *two* dances from the Middle Ages and/or Renaissance.

estampie/saltarello/ronde/basse danse/pavane/galliard/
(other possibilities)

Name *two* of the four standard dances in the Baroque suite.

allemande/courante/sarabande/gigue

December 2019

20

3. Fill in the blanks for *four* of the following musical excerpts.

S.

A.

T.

B.

Composer: Josquin des Prez (1.5) Era: Renaissance (1.5)

Genre: motet

Name the musical texture demonstrated in this passage. homorhythmic

Identify and briefly explain two specific musical features of this work.

1. points of imitation / triadic harmony (prominent use of 3rds and 6ths), opening motive loosely based on
2. plainchant (other possibilities)

December 2019



1 mark per line

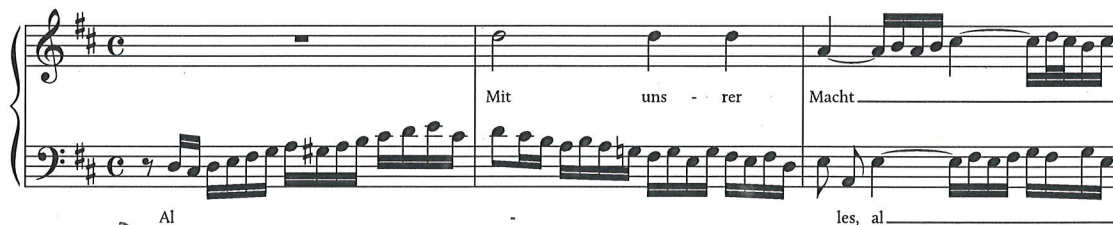
(1.5) Title: Haec dies (organum) (1.5) Era: Middle Ages

Name the musical texture demonstrated in this passage. polyphonic

Name the source of the text. The Bible (Old Testament/Psalms 118)

Identify and briefly explain two specific musical features of this work.

1. demonstrates organum and discant style / tenor sings cantus firmus / prominent use of 4ths and 5ths /
2. (many other possibilities)



1 mark per line

(1.5) Title of complete work: Cantata no. 80 (1.5) Composer: J.S. Bach

Era: Baroque

Performing forces of this movement:

S/B soloists, oboe, violins, violas, continuo

Identify and briefly explain two specific musical features of this work.

1. (many possibilities)

2.

December 2019

O mi - tis - si - ma Vir go Ma - ri - a, Pos - ce - tu - um - fi - li

Vir - go vir - gi - num, Lu - men lu - mi - num, Re - for - ma - trix ho - mi - di

1 mark per line

Title: O mitissima/Virgo/Ave Maria (1.5) Era: Middle Ages (1.5)
 Genre: (polytextual) motet

This work is: ☐ heterophonic ☐ isorhythmic ☒ polytextual

Identify and briefly explain two specific musical features of this work.

1. (many possibilities)
2. _____

December 2019

Allegro

f

Soprano
The hea - vens are tell - ing the glo - ry of God; _____

Alto
The hea - vens are tell - ing the glo - ry God;

Tenor
The hea - vens are tell - ing the glo - ry of God; _____

Bass
The hea - vens are tell - ing the glo - ry of God; _____

1 mark per line

(1.5) Title of complete work: The Creation (1.5) Composer: Haydn

Performing forces: S/T/B soloists, SATB chorus, orchestra

Name the musical texture demonstrated in this passage. homorhythmic

Identify *one* poetic image in this movement and describe how it is depicted.

on "night" the music shifts to C minor / "In all the lands"
is repeated expansively

Identify *one* additional musical feature of this work.

(several possibilities)

December 2019



(1) ^(1.5) Composer: J.S. Bach ^(1.5) Era: Baroque

(1) Name the form of this movement. ritornello form

(2) Name the solo instruments in this work.

violin recorder (or flute)
oboe trumpet

(1) Identify *one* additional musical feature of this work.
(many possibilities)



^(1.5) Title: Royal Estampie no. 4 ^(1.5) Era: Middle Ages

Genre: dance music

Name the musical texture demonstrated in this passage. monophonic

Name the mode of this piece. Dorian

Identify *one* additional musical feature of this work.
(several possibilities)

1 mark per line

December 2019

20

[10]

4. a. Identify the composition and composer for *five* of the following text excerpts, lyrics, quotes, or poetic inspirations.

I die, alas, in my suffering,
And she who could give me life,
Alas, kills me and will not help me!

(1)

Title: Moro, lasso (al mio duolo)

(1)

Composer: Gesualdo

I adore you, o eyes,
The darts of love,
Your sparks
Sweetly pierce my breast.

Title: Giulio Cesare ("V'adoro pupille") Composer: Handel

Hail Mary full of grace,
The Lord is with you, gentle Virgin.

Title: Ave Maria... virgo serena Composer: Josquin

You are dead, my life, and I still breathe?
You are gone from me
Never to return, and I should remain?

Title: Orfeo ("Tu se' morta") Composer: Monteverdi

When she her sweet eye turneth,
O how my heart do burneth! Fa la...

Title: My Bonnie Lass She Smileth Composer: Morley

Remember me, remember me, but ah, forget my fate.

Title: Dido and Aeneas ("When I am laid in earth") Composer: Purcell

A mighty fortress is Our God,
a good defense and weapon.

Title: Cantata no. 80 Composer: J.S. Bach

[10]

- b. Choose *one* work from *each* list and describe it in detail. Answer this question on the enclosed Official Answer Sheets.

List A

The Carman's Whistle

La poule

List B

Moro lasso, al mio duolo

My Bonny Lass She Smileth

2 marks
per line

- 20 5. Write an essay on *one* of the following topics. Your discussion should include components and structural features, as well as the innovations and contributions of composers required for this examination. Make reference to composition titles and specific musical examples where appropriate. Answer this question on the enclosed Official Answer Sheets.

Discuss the origins and development of opera from 1600 to the end of the Classical era.

OR

Discuss the origins and development of the Classical sonata cycle.