

ARCT History

Practice Paper 1

Total Marks

Confirmation Number

Maximum
Marks

Your answers must be written in pencil in the space provided.

Il faut que vous écriviez vos réponses au crayon dans l'espace donné.

20

1. Identify the work to which each of the following statements applies by placing the appropriate letter (A, B, C, D, or E) in the space provided.

A – *Atmosphères*

B – Concerto for Orchestra

C – *Pierrot lunaire*D – *Quatuor pour la fin du temps*

E – Symphony, op. 21

_____ This work introduced *Sprechstimme*.

_____ The fourth movement is entitled “Interrupted Intermezzo.”

_____ It was composed in 1961 for large orchestra without percussion.

_____ Both movements are based on the same tone row.

_____ Each movement demonstrates *rondeau* form.

_____ It was composed in 1941 while Messiaen was captive in a prisoner-of-war camp.

_____ This work illustrates the composer’s use of micropolyphony.

_____ It was commissioned by Serge Koussevitsky for the Boston Symphony Orchestra.

_____ It is a song cycle by Schoenberg.

_____ It opens with a cluster chord consisting of fifty-nine pitches spanning five octaves.

_____ The fourth movement of this work demonstrates rondo-like form (intro ABA₁CB₁A₂).

_____ The clarinet introduces a coarse melody drawn from a Shostakovich symphony.

_____ Performing forces include five instrumentalists and one vocalist.

_____ Performing forces include violin, clarinet, cello, and piano.

_____ It begins with a disjunct eleven-measure theme.

_____ Conjunct piano lines in this work suggest plainchant and organum.

_____ Performing forces include two violin sections consisting of fourteen players each.

_____ The second movement consists of the theme, seven variations, and a *coda*.

_____ It is based on poems by Albert Giraud.

_____ Inspiration for the second movement was drawn from the Catholic bible: Revelation of St. John (10:1–3).

20

2. Choose *ten* of the following definitions and identify the musical term being described. Name *one* representative composition title for each term. Composition titles must be chosen from the specific works required for this examination.

music with no tonal center

Term: _____ Title: _____

a group of piano works based on a narrative or central theme

Term: _____ Title: _____

a virtuosic solo passage featured in a concerto

Term: _____ Title: _____

“beautiful singing”; Italian operatic style popular in the early and mid-19th century

Term: _____ Title: _____

a five-note scale (for example, C D E G A)

Term: _____ Title: _____

a type of scale having fewer than twelve transpositions

Term: _____ Title: _____

a single-movement programmatic work for orchestra, typically in sonata form

Term: _____ Title: _____

“study”; a solo composition focusing on one (or more) specific technical challenges

Term: _____ Title: _____

a piano modified by the insertion of objects made of different materials

Term: _____ Title: _____

strict imitation of a musical line at a fixed interval

Term: _____ Title: _____

a form in which the A section recurs, alternating with contrasting B and C sections

Term: _____ Title: _____

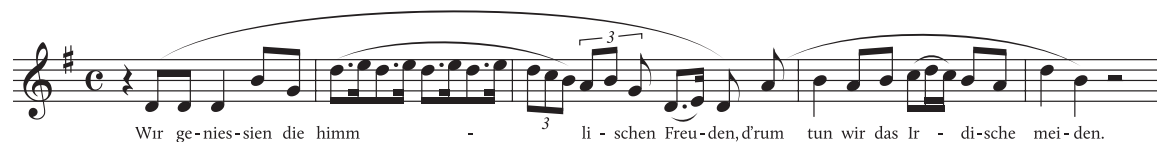
a ceremonial piece featuring brass instruments

Term: _____ Title: _____

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20

[10]

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

Composer: _____ Title of entire work: _____

The text is drawn from:

- ☐ the Bible
 ☐ *Des knaben Wunderhorn*
☐ the *Nibelungenlied*
☐ a poem by Albert Giraud

The movement commences in G major but ends in:

- ☐ G minor
 ☐ G sharp minor
 ☐ C major
 ☐ E major



Composer: _____ Title: _____

Number of movements: _____

The work was composed in 1844 for:

- ☐ Ferdinand David
 ☐ Clara Schumann
 ☐ Ricardo Viñes
 ☐ Cosima Wagner

In the first movement the *cadenza* is heard at the end of the:

- ☐ exposition
 ☐ development
 ☐ recapitulation
 ☐ *coda*

Practice Paper 1

Allegro giusto



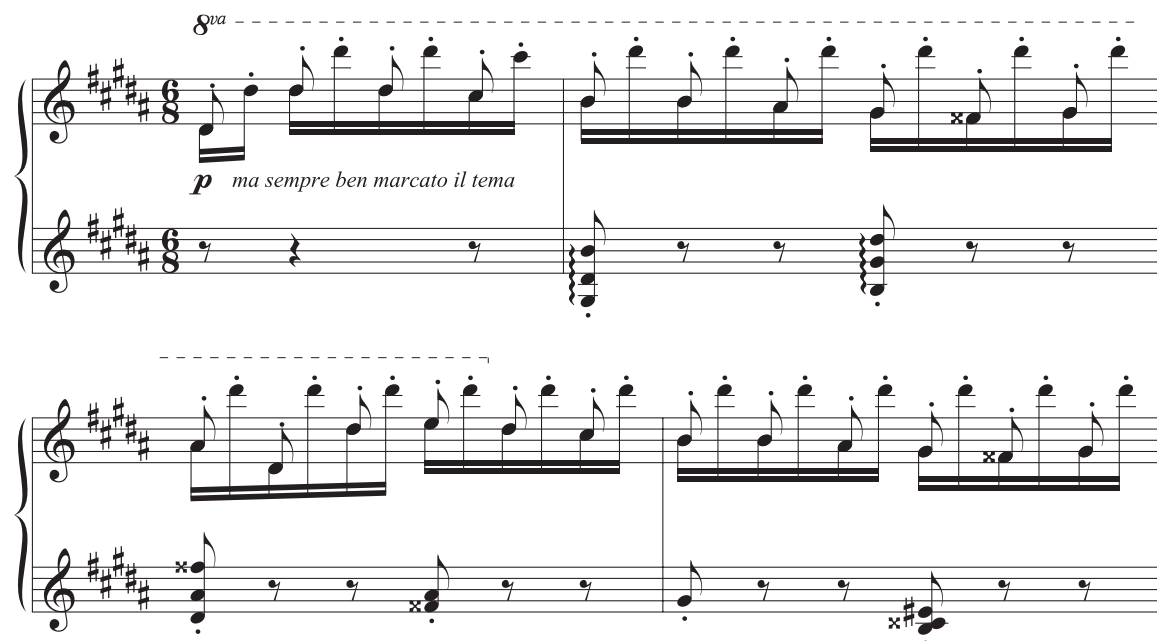
Composer: _____ Title: _____

Genre: _____

What is the musical form of this work? _____

The theme represents:

☐ the Feud ☐ the Magic Fire ☐ the St. John Rapids ☐ Pierrot



Composer: _____ Title: _____

Performing forces: _____

The work is based on a theme by:

☐ Shostakovich ☐ Brahms ☐ Paganini ☐ Verdi

The principal theme evokes the sound of a:

☐ clarinet ☐ bell ☐ harpsichord ☐ French horn

[10]

b. Fill in the blanks for *ten* of the following.

a work by Messiaen inspired by birdsong

a solo piano work by Ravel

an oratorio by Mendelssohn

a ballet by Tchaikovsky

a theatrical piece by Schafer

a film score (subsequently a cantata) by Prokofiev

a song cycle by Schumann

a ballet by Bartók

a song cycle by Mahler

a set of piano etudes by Liszt

a concert overture by Brahms

a ballet by Copland

an opera by Berg (excluding *Wozzeck*)

a chamber work by Schoenberg

20

[5]

4. a. Discuss the style, innovations, and contributions of *two* of the following composers.

Franz Liszt

Maurice Ravel

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Arnold Schoenberg

- [5] b. Describe *one* of the following works in detail.

Sonata V from *Sonatas and Interludes*

“The Contented House” from *Canada Mosaic*

Snowforms

Electric Counterpoint

- [10] c. Describe *one* of the following works in detail.

La traviata

Die Walküre

Wozzeck

Practice Paper 1

- 20 5. Write your prepared Independent Study Essay on *one* of the following topics, as outlined in the *Theory Syllabus, 2016 Edition*.

Musical Theater

Discuss the evolution of musical theater, using the following outline:

- Brief discussion of the roots and origins of musical theater.
- Definition of musical theater and its principal components.
- Detailed description of *two* musicals (one by a composer from each syllabus list). Include background information (source of story or plot, lyrics, choreography), plot summary, and detailed discussion of *one* musical number from each work. Include references to the musical style of each composer.

OR

Jazz

Discuss the origins of jazz, using the following outline:

- Brief discussion of the roots and origins of jazz.
- Definitions of jazz, ragtime, and blues.
- Discussion of the musical styles and contributions of *three* jazz artists (one from each syllabus list). Include specific references to *two* or more works by each selected artist.

OR

Technology in Music

Discuss the significance of technology in music, using the following outline:

- Discussion of the overall impact of technology on the evolution of music in the 20th and 21st centuries.
- Description of the unique features of *three* works (one from each syllabus list) and discussion of how each work has broadened our definition and understanding of music. Include a discussion of the specific contributions of the composer of each selected work.

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Practice Paper 1

Marked Paper

Total Marks

Confirmation Number

87.5

Maximum
Marks

Your answers must be written in pencil in the space provided.

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15 20

1. Identify the work to which each of the following statements applies by placing the appropriate letter (A, B, C, D, or E) in the space provided.

A – *Atmosphères*

B – Concerto for Orchestra

C – *Pierrot lunaire*

D – *Quatuor pour la fin du temps*

E – Symphony, op. 21

C This work introduced *Sprechstimme*.

B The fourth movement is entitled "Interrupted Intermezzo."

A It was composed in 1961 for large orchestra without percussion.

E Both movements are based on the same tone row.

C Each movement demonstrates *rondeau* form.

D It was composed in 1941 while Messiaen was captive in a prisoner-of-war camp.

A This work illustrates the composer's use of micropolyphony.

A It was commissioned by Serge Koussevitsky for the Boston Symphony Orchestra.

C It is a song cycle by Schoenberg.

A It opens with a cluster chord consisting of fifty-nine pitches spanning five octaves.

E The fourth movement of this work demonstrates rondo-like form (intro ABA₁CB₁A₂).

B The clarinet introduces a coarse melody drawn from a Shostakovich symphony.

D Performing forces include five instrumentalists and one vocalist.

C Performing forces include violin, clarinet, cello, and piano.

C It begins with a disjunct eleven-measure theme.

D Conjunct piano lines in this work suggest plainchant and organum.

A Performing forces include two violin sections consisting of fourteen players each.

E The second movement consists of the theme, seven variations, and a *coda*.

C It is based on poems by Albert Giraud.

D Inspiration for the second movement was drawn from the Catholic bible: Revelation of St. John (10:1–3).

Practice Paper 1

20

2. Choose *ten* of the following definitions and identify the musical term being described. Name *one* representative composition title for each term. Composition titles must be chosen from the specific works required for this examination.

music with no tonal center

Term: atonal Title: Symphony op. 21

a group of piano works based on a narrative or central theme

Term: piano cycle Title: Carnaval

a virtuosic solo passage featured in a concerto

Term: cadenza Title: Violin Concerto in E minor

"beautiful singing"; Italian operatic style popular in the early and mid-19th century

Term: bel canto Title: La traviata

a five-note scale (for example, C D E G A)

Term: pentascale Title: Jeux d'eau

a type of scale having fewer than twelve transpositions

Term: mode of limited transposition Title: Quartet for the End of Time

a single-movement programmatic work for orchestra, typically in sonata form

Term: tone poem Title: Vltava

"study"; a solo composition focusing on one (or more) specific technical challenges

Term: etude Title: La campanella

a piano modified by the insertion of objects made of different materials

Term: prepared piano Title: Sonatas & Intertudes

strict imitation of a musical line at a fixed interval

Term: Canon Title: Pierrot lunaire

a form in which the A section recurs, alternating with contrasting B and C sections

Term: arch form Title: ?

a ceremonial piece featuring brass instruments

Term: _____ Title: _____

Practice Paper 1

20

[10]

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

Composer: _____ Title of entire work: _____

The text is drawn from:

- ☐ the Bible
 ☐ *Des knaben Wunderhorn*
☐ the *Nibelungenlied*
☐ a poem by Albert Giraud

The movement commences in G major but ends in:

- ☐ G minor
 ☐ G sharp minor
 ☐ C major
 ☐ E major

Composer: Mendelssohn Title: Violin Concerto in E minorNumber of movements: 3

The work was composed in 1844 for:

- ☒ Ferdinand David
 ☐ Clara Schumann
 ☐ Ricardo Viñes
 ☐ Cosima Wagner

In the first movement the *cadenza* is heard at the end of the:

- ☐ exposition
 ☒ development
 ☐ recapitulation
 ☐ coda

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Composer: _____ Title: _____

Genre: _____

What is the musical form of this work? _____

The theme represents:

☐ the Feud ☐ the Magic Fire ☐ the St. John Rapids ☐ Pierrot



Composer: Liszt Title: La campanella

Performing forces: solo piano

The work is based on a theme by:

☐ Shostakovich ☐ Brahms ☒ Paganini ☐ Verdi

The principal theme evokes the sound of a:

☐ clarinet ☒ bell ☐ harpsichord ☐ French horn

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5 of 8

9/ [10]

b. Fill in the blanks for *ten* of the following.

a work by Messiaen inspired by birdsong

Oiseaux exotiques

a solo piano work by Ravel

Le tombeau de Couperin

an oratorio by Mendelssohn

St. Paul

a ballet by Tchaikovsky

Nutcracker

a theatrical piece by Schafer

Patria

a film score (subsequently a cantata) by Prokofiev

a song cycle by Schumann

Die Winterreise

a ballet by Bartók

Miraculous Mandarin

a song cycle by Mahler

Des Knaben Wunderhorn

a set of piano etudes by Liszt

a concert overture by Brahms

"Tragic"

a ballet by Copland

an opera by Berg (excluding *Wozzeck*)

Lulu

a chamber work by Schoenberg

Practice Paper 1

20

[5]

4. a. Discuss the style, innovations, and contributions of *two* of the following composers.

Franz Liszt

Liszt was known as the foremost virtuoso pianist in his day. He had an incredible technique which amazed audiences. His Transcendental Studies were almost unplayable by anyone other than Liszt. He was influenced by Paganini (who he tried to emulate in virtuosity at the piano), Chopin (who provided a more poetic model) and Berlioz (who was a revolutionary innovator and orchestrator). He was responsible for turning the piano sideways at recitals. He also developed the symphonic poem (tone poem) - the only new genre of the Romantic era. ?

Maurice Ravel

Practice Paper 1

Arnold Schoenberg

Schoenberg had four main style periods. In his first period, called Post-Romantic, he used lush orchestration and showed the influence of Wagner and Mahler. He wrote "Transfigured Night" during this period. Next came his Expressionist period in which he developed Sprechstimme and Klangfarbenmelodie. His disjunct melodies were very angular and often atonal. Next came his Years of Silence. After that, he entered his Twelve-Tone period, using his newly developed twelve-tone method. Finally, he had his American period, producing works that occasionally sounded tonal. An example is "A Survivor from Warsaw".

b. Describe *one* of the following works in detail.

Sonata V from *Sonatas and Interludes*

"The Contented House" from *Canada Mosaic*

Snowforms

Electric Counterpoint

c. Describe *one* of the following works in detail.

La traviata

Die Walküre

Wozzeck

Practice Paper 1

19/20

5. Write your prepared Independent Study Essay on *one* of the following topics, as outlined in the *Theory Syllabus, 2016 Edition*.

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

4(b)

4/5
"Snowforms" is a choral work by Canadian R. Murray Schafer, written in 1981 for a cappella SSAA choir. It has a free form structure and takes about 6-7 minutes to perform. It is marked very peacefully and smoothly. The text draws on some of the many Inuit words for snow. The score does not specify exact pitches, but rather contours and shapes of sound. Schafer uses graphic notation to show musical gestures, interval directions, articulation, duration and volume. As well, the score, which is itself a work of graphic art, evokes the soundscape that Schafer has in mind through its visual gestures.

An excellent start. You have summarized the basic features of this work well. Also describe the various sounds that are evoked by the notation.



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1(c) Die Walküre

Die Walküre is a music drama composed by Richard Wagner. It is the second opera in the Ring Cycle, which was first produced in 1876 and took 16 hours. Wagner wrote the libretti of all four music dramas of the Ring, basing them on Norse legends and a Medieval epic poem (The Song of the Nibelungs). The four operas are

1. Das Rheingold
2. Die Walküre
3. Siegfried
4. Götterdämmerung

Wagner wrote the libretti in reverse order, taking over 20 years to complete the cycle.

Die Walküre premiered in 1870 and explores themes of love, duty and power. Wagner used his concept of Gesamtkunstwerk (in which all aspects of art come together) to unify the text, music, and staging. He also used Leitmotifs - recurring themes that represent objects, characters or emotions and transform.

The main characters are:

- Wotan - ruler of the gods
- Fricka - his wife, and goddess of marriage

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- Brunnhilde - one of the 9 Valkyries (daughters of Wotan) and Wotan's favourite
- Siegmund - mortal son of Wotan (Sieglinde's twin)
- Sieglinde - mortal daughter of Wotan (Siegmund's twin)
- Hunding - Sieglinde's husband, Siegmund's enemy

The back story (presented in Das Rheingold) is:

The Niebelung Alberich (a dwarf) has stolen the enchanted gold from the Rhine river, tricking the 3 Rhine maidens who guard it. He has forged a magic ring that gives the bearer absolute power if he/she renounces love. Wotan has stolen the ring, incurring Alberich's curse. Wotan gives the ring to Fafner the giant as payment for constructing Valhalla (home of the gods). Wotan hopes that his mortal son Siegmund will be the hero who returns the ring to him.

Act 1 (Walküre) -

Siegmund collapses outside a hut in the forest where his twin sister Sieglinde lives with her brutish husband. Hunding is away, and the siblings, who do not know each other, fall in love. Hunding returns and challenges Siegmund to a fight to the death the next morning. Sieglinde drugs him, they consummate their love,



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and Siegmund pulls a sword from a tree trunk, naming it Nothung (Needful). It was left there years before by Wotan.

Wotan orders Brünnhilde to help her half-brother Siegmund in the battle against Siegmund. However, Fricka is furious because the twins have committed incest (and adultery) and they must be punished. Wotan reluctantly agrees and tells Brünnhilde that she must not help Siegmund. She disobeys him because she knows what is truly in his heart. Hunding kills Siegmund, Brünnhilde flees with the pregnant Sieglinde to a protected place in the forest. Wotan kills Hunding with a fatal glance, and is furious with Brünnhilde's betrayal.

Act 3 opens with the famous "Ride of the Valkyries" in which the sisters gather up the bodies of fallen heroes for final resting in Valhalla. Wotan finds Brünnhilde and must punish her. She convinces him to soften the punishment and he agrees: she will be put to sleep on a mountainside, encircled by magic fire so that only a great hero can pass through and claim her as his bride.

In scene 4, the slumber motive is played by the



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strings - it is calm and cantabile. The magic Sleep motive enters as Wotan kisses Brünnhilde and her eyes close. This motive features woodwinds and harps in contrary motion. Next, Wotan's spear motive is played by the trombones as he summons Loge, the god of fire. After the forceful descending octaves, we hear tremolando strings (Loge's motive). The Magic Fire motive has staccato 16th notes which represent flickering flames. The Siegfried motive is played as Wotan prophesizes that Siegfried (the unborn child of Siegmund & Sieglinde) will be the hero who awakens Brünnhilde in 20 years time. This theme is forte, heroic, and ascending. The scene closes with the Slumber & Magic Theme played together, gradually growing softer.

Excellent background information and plot summary. You could expand slightly on the musical elements.

Very Well Done!

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

#5. An Exploration of Musical Theatre

pg 1

19
20

Musical theatre is a dramatic genre which combines music, spoken dialogue, acting, scenery and choreography. The storyline is communicated through the book (the basic plot, dialogue) and the lyrics of the songs and ensemble numbers. The story is also told through the choreography, as there are often many scenes that involve dance.

Musical theatre developed from the operettas of the late 19th century. Operettas were short (usually) operas, usually light or humorous in nature, containing spoken dialogue. The main composers of operetta were Offenbach (in France), Gilbert + Sullivan (in England), Johann Strauss Jr. and Franz Lehar (in Vienna), and Romberg in the United States.

A "book musical" is a musical play in which the songs and dances are fully integrated into the story. The book tells the story, develops the characters, provides the dramatic structure and includes the spoken dialogue and the stage directions. The score includes the music and lyrics. The music includes solo songs, ensembles/choruses, and instrumental music (like the overture).

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

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The overtures to musicals often contain the songs which will be heard throughout the musical.

Most musicals are in two acts; the first act introduces almost all the characters, most of the music, and often ends with a dramatic crisis or plot complication. The second act may introduce a few new songs as well as reprise earlier songs. The second act (at the end) also resolves the conflicts and complications, leading to a "happily ever after" (usually) ending. Between the musical numbers, there is spoken dialogue. While most musicals are fun romantic comedies, some have addressed serious social issues. In the past, these include Jerome Kern's *Show Boat*, which in 1927 addressed alcoholism and inter-racial relationships. More recent musicals which have addressed serious social issues include *Miss Saigon* and *Rent*.

The two musicals which will be addressed in this discussion are "A Little Night Music" by Stephen Sondheim and "Candide" by Leonard Bernstein.

A Little Night Music (ALNM) premiered on Broadway in 1973, with a book by Hugh Wheeler and the music and lyrics by Sondheim. It is based on a film by Ingmar Bergman called "Smiles on a Summer Night." ALNM

Good work
on origins
and general
history!



is a translation of Mozart's "Eine kleine Nachtmusik" and, in fact, the musical quotes several themes from that work. The musical is set in Sweden in the late 19th-century.

In Act I, Madame Armfeldt, an aging courtesan, recounts to her granddaughter Frederika how the summer night "smiles" three times: for the young, the middle-aged, and the old. Frederik Egeman loves his young wife Anne, but she does not desire him in return. Frederik's son Henrik intends to enter the priesthood, but finds himself falling for Anne (his stepmother, although she is his age).

When Frederik takes Anne to the theatre to see the actress Desiree Armfeldt, Anne suspects (correctly) that they share a romantic past. She insists they leave the play and return home. Frederik visits Desiree, relates his marital frustration, and rekindles their affair. They are interrupted by Count Carl-Magnus, Desiree's current lover. Mad with jealousy, he sends his own wife Charlotte to tell Anne of the affair between Frederik and Desiree.

Tired of her life in the theatre, Desiree devises a scheme by which all the characters will arrive at Madame Armfeldt's country home for the weekend. In Act 2, on a single summer's night, characters reveal many secrets.

During Act 2, Desirée confesses her love to Frederik, and is heart-broken when he rejects her. Anne & Henrik declare their passion and elope. Frederik is wounded (not badly) in a duel with Carl-Magnus. Madame Armfeldt, weary of the world, passes away. Frederik gains new clarity after losing his wife, his son, and almost his life, and dedicates himself to a new life with Desirée.

One of the most famous songs from this musical is "Send in the Clowns", sung by Desirée to Frederik. It was originally written for an actress w/ a limited vocal ability, and therefore the phrases are short and end with closed consonants ("Isn't it rich? Are we a pair?") The song is in Eb major, $\frac{12}{8}$ (but w/ shifting metre) and features triplets throughout, as well as clarinet and harp. Desirée admits that she and Frederik are the foolish ones for having lost their former love for one another.

Leonard Bernstein's *Candide* is a hybrid of opera and musical theatre; premiered on Broadway, it has also been staged by leading opera houses. The book is by Lillian Hellman, w/ libretto by Sandholm. It is based on an 18th-c play by Voltaire which mocks blind optimism. *Candide* is in two acts, with action beginning and ending in Germany (with wide-flung travels in between).

Candide, the title character, is a country huckster. He is in love with his beautiful, rich and spoiled cousin Cunegonde. She returns his love, but does not want a simple country life. They are tutored by Dr. Pangloss (who represents Voltaire's views): since God created the world, and God is good, therefore everything in creation must be inherently good. That belief system is tested by separation, war, assassination, exploitation and the Inquisition! After encountering a world filled with evil, Candide and Cunegonde reunite back home, and vow to reject the world in favour of a simple, pastoral life:

"We're neither pure, nor wise, nor good,
We'll do the best we know.
We'll build our house, and chop our wood,
and make our garden grow."

"Gitter and Be Gay" is a famous song/aria from Act 1, sung by Cunegonde (a coloratura soprano role) when she is separated from Candide and working in a brothel in Paris. At first she bemoans her fallen state, but then, looking on the bright side, she takes comfort in the beauty of her sparkling jewels. The verse is in a minor key, dark and down. The above is used to underscore her shame and misery. The chorus/refrain is bright and sparkling (as her mood changes) and features rapid scales, dazzling

Official Answer Sheet

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EXAMINATIONS



Confirmation Number

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arpeggios, and no fewer than 8 high Es!
She repeats the virtuosic display in close
canon imitation of the orchestra.

A well-organized and well-written essay.
Excellent background information
provided and good plot summaries
of your two chosen musicals. You
could expand slightly on the musical
features in "Send in the Clowns" and
"Little and the Sea".

Well Done!

ARCT History

Practice Paper 1

Examiner Comments

Total Mark for this Examination: 87.5/100

1. 15/20

This question tests the student's knowledge of five required pieces. Each descriptive statement is designed to be specific to one piece. One mark is awarded for each correct answer. The student has answered fifteen questions correctly.

2. 17/20

In this question, the student supplies a term and composition title for *ten* of the given definitions. One mark is allotted for each correct term, and one mark is allotted for each correct composition title. There are several terms for which more than one composition title may apply (see the Answer Key). For example, for a term such as "canon," there are many possible titles from the list of required works. On the other hand, for "piano cycle," there is only one possible title from the works required for this examination. 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).

Deductions on this student paper are as follows:

- In line 5, the student has answered "pentascale" instead of "pentatonic scale." However, the example is correct for the definition.
- In line 7, the correct answer is "concert overture." Both marks are deducted here because neither the term nor the title matches the definition.

3. 19/20

On questions of this type, generally the student chooses *two* (or sometimes *four*) works and answers specific questions. This student has correctly identified and answered questions for two works. Each one has been marked out of five marks for a total of ten marks.

b. This type of question tests the student's knowledge of genres and titles or works by composers required for this course. For some questions, there are several possible answers (for example, *Nutcracker* is only one of several ballets composed by Tchaikovsky). The student has lost one mark here for identifying a song cycle by Schubert, instead of one by Schumann.

4. 17.5/20

a. 4/5 Typically on a five-mark question, the student chooses one composer and discusses style, innovations, and contributions. Although this Practice Paper states to choose *two*, in order to maintain the marking scheme, only the first essay has been assessed. The student has received 4/5 for the discussion of Liszt's style and innovations. For the examiner's detailed commentary, please see the marked paper.

b. 4/5 The student is asked to describe *one* of the required works listed in the question. This student has chosen to describe *Snonforms* by R. Murray Schafer. This student has provided a good overview of the work, but could relate the notational gestures more directly to the choral sounds that are produced as a result.

c. 9.5/10 The essay on *Die Walküre* by Richard Wagner is very well done and has received a mark of 9.5/10. The examiner has commented on the excellent background information and plot summary provided, but also commented that the description of musical elements could be slightly expanded.

5. 19/20

For the Independent Study Essay, this student has chosen to research and write an essay on musical theater. This is an excellent essay: well structured and well written, it demonstrates a good general knowledge of the genre. As with some of the other essays on this examination, the examiner has commented that there is still room to expand slightly on the musical features of the two chosen numbers. However, this is fine work overall.

ARCT History

Practice Paper 1

Sample Answers

Confirmation Number

Total Marks

Maximum
Marks

Your answers must be written in pencil in the space provided.

Il faut que vous écriviez vos réponses au crayon dans l'espace donné.

20

1. Identify the work to which each of the following statements applies by placing the appropriate letter (A, B, C, D, or E) in the space provided.

A – *Atmosphères*

B – Concerto for Orchestra

C – *Pierrot lunaire*

D – *Quatuor pour la fin du temps*

E – Symphony, op. 21

C This work introduced *Sprechstimme*.

B The fourth movement is entitled "Interrupted Intermezzo."

A It was composed in 1961 for large orchestra without percussion.

E Both movements are based on the same tone row.

C Each movement demonstrates *rondeau* form.

D It was composed in 1941 while Messiaen was captive in a prisoner-of-war camp.

A This work illustrates the composer's use of micropolyphony.

B It was commissioned by Serge Koussevitsky for the Boston Symphony Orchestra.

C It is a song cycle by Schoenberg.

A It opens with a cluster chord consisting of fifty-nine pitches spanning five octaves.

B The fourth movement of this work demonstrates rondo-like form (intro ABA₁CB₁A₂).

B The clarinet introduces a coarse melody drawn from a Shostakovich symphony.

C Performing forces include five instrumentalists and one vocalist.

D Performing forces include violin, clarinet, cello, and piano.

E It begins with a disjunct eleven-measure theme.

D Conjunct piano lines in this work suggest plainchant and organum.

A Performing forces include two violin sections consisting of fourteen players each.

E The second movement consists of the theme, seven variations, and a *coda*.

C It is based on poems by Albert Giraud.

D Inspiration for the second movement was drawn from the Catholic bible: Revelation of St. John (10:1–3).

Practice Paper 1

- 20 2. Choose *ten* of the following definitions and identify the musical term being described. Name *one* representative composition title for each term. Composition titles must be chosen from the specific works required for this examination.

music with no tonal center

Term: atonal Title: Pierrot Lunaire, Symphony op. 21
(other possibilities)

a group of piano works based on a narrative or central theme

Term: piano cycle Title: Carnaval

a virtuosic solo passage featured in a concerto

Term: cadenza Title: Violin Concerto in E Minor

"beautiful singing"; Italian operatic style popular in the early and mid-19th century

Term: bel canto Title: La traviata

a five-note scale (for example, C D E G A)

Term: pentatonic Title: Jeux d'eau (other possibilities)

a type of scale having fewer than twelve transpositions

Term: mode of limited transposition Title: Quatuor pour la fin du temps

a single-movement programmatic work for orchestra, typically in sonata form

Term: concert overture Title: Romeo & Juliet

"study"; a solo composition focusing on one (or more) specific technical challenges

Term: étude Title: La campanella

a piano modified by the insertion of objects made of different materials

Term: prepared piano Title: Sonata II (from Sonatas & Interludes)

strict imitation of a musical line at a fixed interval

Term: canon Title: Pierrot Lunaire, Symphony op. 21

a form in which the A section recurs, alternating with contrasting B and C sections

Term: rondo Title: Ein deutsches Requiem, Concerto for Orchestra

a ceremonial piece featuring brass instruments

Term: fanfare Title: Fanfare for the Common Man

Practice Paper 1

20

[10]

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

Composer: Mahler Title of entire work: Symphony No. 4 in G Major
 The text is drawn from:
☐ the Bible ☒ *Des knaben Wunderhorn* ☐ the *Nibelungenlied* ☐ a poem by Albert Giraud

The movement commences in G major but ends in:

☐ G minor ☐ G sharp minor ☐ C major ☒ E major



Composer: Mendelssohn Title: Violin Concerto in E minor
 Number of movements: 3

The work was composed in 1844 for:

☒ Ferdinand David ☐ Clara Schumann ☐ Ricardo Viñes ☐ Cosima Wagner

In the first movement the *cadenza* is heard at the end of the:

☐ exposition ☒ development ☐ recapitulation ☐ *coda*

ARCT History

Practice Paper 1

4 of 8

Allegro giusto



Composer: Tchaikovsky Title: Romeo & Juliet

Genre: concert overture

What is the musical form of this work? sonata form

The theme represents:

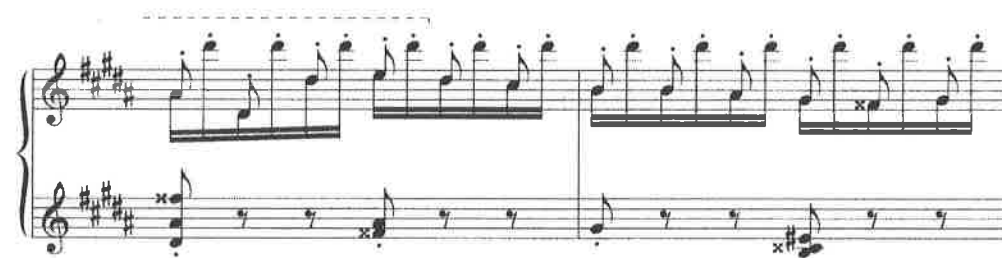
☒ the Feud

☐ the Magic Fire

☐ the St. John Rapids

☐ Pierrot

8^{va}



Composer: Liszt Title: La campanella

Performing forces: solo piano

The work is based on a theme by:

☐ Shostakovich

☐ Brahms

☒ Paganini

☐ Verdi

The principal theme evokes the sound of a:

☐ clarinet

☒ bell

☐ harpsichord

☐ French horn

Practice Paper 1

[10]

b. Fill in the blanks for *ten* of the following.

a work by Messiaen inspired by birdsong

Oiseaux exotiques

a solo piano work by Ravel

Jeux d'eau

an oratorio by Mendelssohn

Elijah

a ballet by Tchaikovsky

Swan Lake

a theatrical piece by Schafer

Patria series (or any individual title)

a film score (subsequently a cantata) by Prokofiev

Alexander Nevsky

a song cycle by Schumann

Dichterliebe

a ballet by Bartók

The Wooden Prince

a song cycle by Mahler

Das Lied von der Erde

a set of piano etudes by Liszt

Transcendental Etudes

a concert overture by Brahms

Academic Festival Overture

a ballet by Copland

Billy the Kidan opera by Berg (excluding *Wozzeck*)Lulu (only possibility)

a chamber work by Schoenberg

Verklärte Nacht

* other possibilities for most of these

20
[5]

(many possibilities here)

4. a. Discuss the style, innovations, and contributions of *two* of the following composers.

Franz Liszt

- incorporated many virtuosic elements into his writing for solo piano: extreme registers, wide leaps, tremolos, broken octaves, arpeggios
- developed modern piano culture: the master class, solo recital, played from memory, sat profile to audience
- used chromatic harmony, favoured mediant relationships, augmented triads, altered chords
- developed symphonic poem & used thematic transformation, also contributed to development of program symphony
- experimented w/ form, eg/ single-movement structure of B minor Sonata
- furthered the art of transcription
- developed the concert etude and lyric piano piece

Maurice Ravel

Practice Paper 1

Arnold Schoenberg

- [5] b. Describe *one* of the following works in detail.

Sonata V from *Sonatas and Interludes*

“The Contented House” from *Canada Mosaic*

Snowforms

Electric Counterpoint

- [10] c. Describe *one* of the following works in detail.

La traviata

Die Walküre

Wozzeck

Practice Paper 1

- 20 5. Write your prepared Independent Study Essay on *one* of the following topics, as outlined in the *Theory Syllabus, 2016 Edition*.

Musical Theater

Discuss the evolution of musical theater, using the following outline:

- Brief discussion of the roots and origins of musical theater.
- Definition of musical theater and its principal components.
- Detailed description of *two* musicals (one by a composer from each syllabus list). Include background information (source of story or plot, lyrics, choreography), plot summary, and detailed discussion of *one* musical number from each work. Include references to the musical style of each composer.

OR

Jazz

Discuss the origins of jazz, using the following outline:

- Brief discussion of the roots and origins of jazz.
- Definitions of jazz, ragtime, and blues.
- Discussion of the musical styles and contributions of *three* jazz artists (one from each syllabus list). Include specific references to *two* or more works by each selected artist.

OR

Technology in Music

Discuss the significance of technology in music, using the following outline:

- Discussion of the overall impact of technology on the evolution of music in the 20th and 21st centuries.
- Description of the unique features of *three* works (one from each syllabus list) and discussion of how each work has broadened our definition and understanding of music. Include a discussion of the specific contributions of the composer of each selected work.