

Level 9 History

December 2019

Exam Prep Kit

Contents _____

Blank Paper 2

Marked Paper 17

Examiner Comments 32

Sample Answers 34

Level 9 History

December 2019

Total Marks

Confirmation Number

Maximum
Marks

20

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

B – Baroque

C – Classical

R – Romantic

M – Modern Era

_____ Newly emerging genres included the symphony and the string quartet.

_____ The Broadway musical originated in this era.

_____ *Basso continuo* provided the harmonic framework for compositions in this era.

_____ The *Lied* was an important genre, capturing the spirit of this era.

_____ The English oratorio originated in this era.

_____ Representative composers include Igor Stravinsky and John Adams.

_____ Composers placed an emphasis on symmetry, balance, and proportion.

_____ Equal temperament emerged as a preferred tuning system for keyboard instruments.

_____ Representative composers include Frédéric Chopin and Hector Berlioz.

_____ The sonata cycle emerged as the primary structure for instrumental music.

_____ Representative composers include Antonio Vivaldi and Johann Sebastian Bach.

_____ Nationalism and exoticism are closely associated with this era.

_____ Representative composers include Franz Joseph Haydn and Ludwig van Beethoven.

_____ Minimalism emerged as an important style current in this era.

_____ Elements of the musical style include chromatic harmony, virtuosity, and lyrical melodies.

_____ The French overture was used to introduce dramatic works in this era.

_____ Electronic instruments like the synthesizer were used in instrumental works.

_____ Movements were often dominated by a single “affect” or “affection.”

_____ Composers of this era absorbed popular music and jazz into their compositions.

_____ Compositions of this era often contain extramusical associations in orchestral genres, such as the program symphony.

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[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.

the full ensemble in a Baroque concerto

Term: _____ Title: _____

a loud ceremonial piece that features brass instruments

Term: _____ Title: _____

a programmatic single-movement orchestral work, free in form

Term: _____ Title: _____

a rapidly ascending, arpeggiated theme, often used as the dramatic opening of Classical-era works

Term: _____ Title: _____

Italian for “robbed time”; indicates a flexible approach to tempo

Term: _____ Title: _____

a note that is sustained while the harmony changes in other parts

Term: _____ Title: _____

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

Term: _____ Title: _____

the extensive use of notes from outside of the main key

Term: _____ Title: _____

a two-part form in which material from Section A returns after B material

Term: _____ Title: _____

a non-traditional scale consisting of six different, equally spaced pitches

Term: _____ Title: _____

a rhythmic or melodic pattern repeated for an extended period

Term: _____ Title: _____

a trend in 20th-century music that uses strong accents, heavy syncopation, polyrhythms, and expanded percussion

Term: _____ Title: _____

b. Choose *one* of the following formal structures, and answer the questions below.

□ sonata form

Describe the structural components of the form you have chosen.

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

Name *two* genres that employ a libretto.

Name *two* tuned percussion instruments.

Name *two* members of the brass family.

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



Title: _____ Composer: _____

Form of this movement: _____

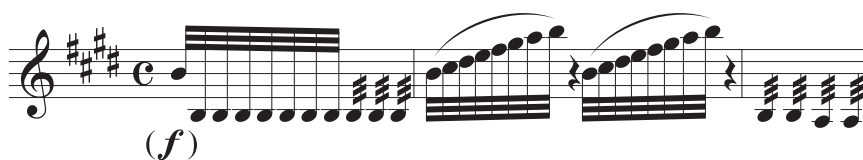
How does the key of this movement relate to the key of the entire work? _____

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

1. _____

2. _____

VI. Solo



Title of complete work: _____ Composer: _____

Form of this movement: _____

Identify the poetic image in this passage and briefly explain how it is depicted.

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

1. _____

2. _____

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Title of complete work: _____ Composer: _____

Name the instrument that introduces this theme. _____

Briefly describe the setting of this work.

Identify and briefly explain two musical features of this work.

1. _____

2. _____



Title: _____ Composer: _____

Genre of complete work: _____

Form of this movement: _____

Name the *two* chords outlined in this theme.

This composition demonstrates: ☐ program music ☐ absolute music ☐ exoticism

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Title: _____ Composer: _____

Era: _____

Genre: _____

Identify the poetic basis for this work. _____

Identify *two* innovative features of this work's orchestration.



Composer: _____ Era: _____

Who wrote the text of this work? _____

Identify the structure of this work. _____

Describe how the piano helps to establish the mood.

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20

[10]

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

The shepherd's bagpipes festively sound
As the nymphs and shepherds dance below the beloved sky
At the bright arrival of spring.

Title: _____ Composer: _____

Puerto Rico, you lovely island.
Island of tropical breezes.

Title: _____ Composer: _____

"He sees himself at a witches' Sabbath, in the midst of a hideous gathering of sorcerers and monsters of every kind who have come together for his funeral."

Title: _____ Composer: _____

"You know how it is when someone asks you to ride in a terrific sports car, and then you wish you hadn't?"

Title: _____ Composer: _____

"Glory to God, glory to God in the highest, and peace on earth, good will towards men."

Title: _____ Composer: _____

May laurel branches bloom for him, wherever he goes, as a wreath of honor.
God save Francis the Emperor.

Title: _____ Composer: _____

He reaches the courtyard weary and anxious;
In his arms, the child is dead.

Title: _____ Composer: _____

b. Choose *one* of the following works and fill in the blanks.

Messiah

Composer: _____ Era: _____

Performing forces: _____

Source of the text: _____

Librettist: _____

Name two types of recitative used in this work and give one example of each.

Describe *one* of the following movements in detail.

□ Overture (Sinfony)

□ “Rejoice Greatly”
(soprano aria)

□ “Hallelujah!”
(chorus)

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Carmen

Composer: _____ Era: _____

Librettists: _____

Original source of story: _____

Language of performance: _____

Briefly define the term *exoticism* and explain how it relates to this work. Cite specific musical elements used by the composer.

Describe “L’amour est un oiseau rebelle” in detail.

West Side Story

Composer: _____ Era: _____

Lyricist: _____

Choreographer: _____

Original source of story: _____

Provide a brief plot summary.

Describe in detail either “Maria” or “America.”

[illegible]

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- | | |
|------|--|
| 20 | 5. Answer the following questions on the enclosed Official Answer Sheets. |
| [5] | <p>a. Describe <i>one</i> of the following works in detail.</p> <p>Prelude and Fugue in B flat Major, BWV 866</p> <p>Polonaise in A flat Major, op. 53</p> <p><i>Changes</i></p> |
| [5] | <p>b. Discuss the style, innovations, and contributions of <i>one</i> of the following composers. Do not include biographical details.</p> <p>Franz Joseph Haydn</p> <p>Hector Berlioz</p> <p>John Adams</p> |
| [10] | <p>c. Discuss the life, career, and musical style of <i>one</i> of the following composers. Include examples of genres and composition titles.</p> <p>Johann Sebastian Bach</p> <p>Ludwig van Beethoven</p> <p>Igor Stravinsky</p> |

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

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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.

Level 9 History

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Maximum
Marks
▼

Confirmation Number

marked paper

Total Marks

73

18
20

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

B – Baroque

C – Classical

R – Romantic

M – Modern Era

- C Newly emerging genres included the symphony and the string quartet.
- M The Broadway musical originated in this era.
- B *Basso continuo* provided the harmonic framework for compositions in this era.
- R The *Lied* was an important genre, capturing the spirit of this era.
- B The English oratorio originated in this era.
- M Representative composers include Igor Stravinsky and John Adams.
- C Composers placed an emphasis on symmetry, balance, and proportion.
- B Equal temperament emerged as a preferred tuning system for keyboard instruments.
- R Representative composers include Frédéric Chopin and Hector Berlioz.
- C The sonata cycle emerged as the primary structure for instrumental music.
- B Representative composers include Antonio Vivaldi and Johann Sebastian Bach.
- M Nationalism and exoticism are closely associated with this era.
- C Representative composers include Franz Joseph Haydn and Ludwig van Beethoven.
- M Minimalism emerged as an important style current in this era.
- B Elements of the musical style include chromatic harmony, virtuosity, and lyrical melodies.
- B The French overture was used to introduce dramatic works in this era.
- M Electronic instruments like the synthesizer were used in instrumental works.
- B Movements were often dominated by a single “affect” or “affection.”
- M Composers of this era absorbed popular music and jazz into their compositions.
- R Compositions of this era often contain extramusical associations in orchestral genres, such as the program symphony.

December 2019

14
8/20
[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.

the full ensemble in a Baroque concerto

Term: ripieno Title: Spring

a loud ceremonial piece that features brass instruments

Term: fanfare Title: Symphonie fantastique

a programmatic single-movement orchestral work, free in form

Term: _____ Title: _____

a rapidly ascending, arpeggiated theme, often used as the dramatic opening of Classical-era works

Term: rocket theme Title: Eine kleine Nachtmusik

Italian for "robbed time"; indicates a flexible approach to tempo

Term: tempo rubato Title: Polonaise in Ab Major

a note that is sustained while the harmony changes in other parts

Term: pedal point Title: Spring

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

Term: clavier Title: Well-Tempered Clavier ✓

the extensive use of notes from outside of the main key

Term: melisma Title: Messiah

a two-part form in which material from Section A returns after B material

Term: _____ Title: _____

a non-traditional scale consisting of six different, equally spaced pitches

Term: whole tone scale Title: Prélude à l'après-midi d'un faune

a rhythmic or melodic pattern repeated for an extended period

Term: ostinato Title: West Side Story

a trend in 20th-century music that uses strong accents, heavy syncopation, polyrhythms, and expanded percussion

Term: primitivism Title: Rite of Spring

CONTINUED NEXT PAGE

3/ [5]

- b. Choose *one* of the following formal structures, and answer the questions below.

☒ fugue ☐ sonata form

Identify the era with which this structure is associated. _____

Describe the structural components of the form you have chosen.

A fugue is a contrapuntal work which features a single theme (subject) which recurs in the manner of a refrain. It has answers, real or virtual, and can have one or more counter-subjects. There are usually between 2-5 voices. After the exposition section, the theme is developed and may modulate to other keys. [Fugues end with a stretto, coda, and Tierce de Picardie.] ← for minor keys only

Some good information here, but also confusion w/ rondo and sonata form

they may end this way

3/ [5]

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

Name *two* forms other than sonata form found in the Classical sonata cycle.

rondo ritornello

Name *two* genres that employ a libretto.

opera ballet

Name *two* non-traditional scale types used by Modern-era composers.

Name *two* tuned percussion instruments.

timpani triangle

Name *two* members of the woodwind family.

flute clarinet

Name *two* members of the brass family.

trumpet bassoon

Name *two* types of musical texture.

14
20

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

1st four answers marked



4/5
Title: Symphonie No. 5 Composer: Beethoven

Form of this movement: Sonata form

How does the key of this movement relate to the key of the entire work? C minor (tonic)

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

1. it begins with a rocket theme in the low strings
2. the second theme features the "short-short-short-long" motive



5/5
Title of complete work: Spring Composer: Vivaldi

Form of this movement: ritornello form

Identify the poetic image in this passage and briefly explain how it is depicted.

a storm, bringing thunder & lightning - depicted by
tremolando figures & rising 32nd note scales

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

1. it is programmatic - it depicts images from a
sonnet most likely written by Vivaldi
2. in the 2nd movement, the viola ostinato depicts
a barking dog

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Lento, tempo rubato

Solo ad lib.



Title of complete work: Rite of Spring Composer: Stravinsky

Name the instrument that introduces this theme. flute

Briefly describe the setting of this work.

It is set in the high register, with changing meter and a rubato tempo.

Identify and briefly explain two musical features of this work.

1. primitivism 1.5

2. nationalism 0.5

Allegro



Title: Eine kleine Nachtmusik Composer: Mozart

Genre of complete work: Symphony

Form of this movement: rondo

Name the two chords outlined in this theme.

G D7

This composition demonstrates: ☐ program music ☒ absolute music ☐ exoticism

CONTINUED NEXT PAGE

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(not marked)



Title: Prelude to the Afternoon of a Faun

Composer: Debussy

Era: Modern

Genre: tone poem

Identify the poetic basis for this work. a Symbolist poem by Mallarmé

Identify *two* innovative features of this work's orchestration.

muted strings antique cymbals



Composer: _____

Era: _____

Who wrote the text of this work? _____

Identify the structure of this work. _____

Describe how the piano helps to establish the mood.

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11.5
20
[10]

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

The shepherd's bagpipes festively sound
As the nymphs and shepherds dance below the beloved sky
At the bright arrival of spring.

Title: Spring Composer: Vivaldi

Puerto Rico, you lovely island.
Island of tropical breezes.

Title: Carmen Composer: Bizet

"He sees himself at a witches' Sabbath, in the midst of a hideous gathering of sorcerers and monsters of every kind who have come together for his funeral."

Title: Symphonie fantastique Composer: Berlioz

"You know how it is when someone asks you to ride in a terrific sports car, and then you wish you hadn't?"

Title: Changes Composer: Louie

"Glory to God, glory to God in the highest, and peace on earth, good will towards men."

Title: _____ Composer: _____

May laurel branches bloom for him, wherever he goes, as a wreath of honor.
God save Francis the Emperor.

Title: _____ Composer: _____

He reaches the courtyard weary and anxious;
In his arms, the child is dead.

Title: Erlkönig Composer: Goethe

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[10]

b. Choose *one* of the following works and fill in the blanks.

Messiah

Composer: Handel Era: Baroque

Performing forces: (singers and orchestra)

Source of the text: the Bible

Librettist: Charles Jennens

Name two types of recitative used in this work and give one example of each.

1. recitativo There were shepherds

2. aria Rejoice Greatly

Describe *one* of the following movements in detail.

☒ Overture (Sinfony)

☐ "Rejoice Greatly"
(soprano aria)

☐ "Hallelujah!"
(chorus)

The beginning of this oratorio is a French Overture, also called a Sinfony. It is in the key of E minor and is marked Grave.

The A section is very light and bouncy, conveying joy and celebration. It achieves this through dotted figures which jump around. Then comes the B section, which is almost a 3-voice (fugue), except played by orchestra instead of harpsichord. It alternates between continuo and full orchestra, and there are many examples of (word painting.)

does not apply to this movement of the work

CONTINUED NEXT PAGE

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Carmen

Composer: _____ Era: _____

Librettists: _____

Original source of story: _____

Language of performance: _____

Briefly define the term *exoticism* and explain how it relates to this work. Cite specific musical elements used by the composer.

Describe "L'amour est un oiseau rebelle" in detail.

CONTINUED NEXT PAGE

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West Side Story

Composer: _____ Era: _____

Lyricist: _____

Choreographer: _____

Original source of story: _____

Provide a brief plot summary.

Describe in detail either “Maria” or “America.”

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15.5
20

5. Answer the following questions on the enclosed Official Answer Sheets.

4.5
[5]

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

Prelude and Fugue in B flat Major, BWV 866

Polonaise in A flat Major, op. 53

Changes

4
[5]

b. Discuss the style, innovations, and contributions of *one* of the following composers. Do not include biographical details.

Franz Joseph Haydn

Hector Berlioz

John Adams

7
[10]

c. Discuss the life, career, and musical style of *one* of the following composers. Include examples of genres and composition titles.

Johann Sebastian Bach

Ludwig van Beethoven

Igor Stravinsky

Official Answer Sheet

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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
5

5a. Polonaise in A-flat major, op. 53 is a solo piano piece by Chopin. It was composed in 1842. It is in ternary form (ABA) with an introduction and coda.

It begins boldly on the dominant with rising triads in first inversion - these are repeated in a sequence.

Then comes the main theme, with its usual dotted polonaise rhythm which is stately and impressive. There are grace notes and the LH leaps a lot. There are also sweeping ascending scales which are an example of virtuosity.

The B section is very surprising by being in E major which is the bII of Ab but spelled enharmonically. The LH has a very tiring ostinato of octaves while the RH plays dots. After it shifts to a new key, there is a new theme which shows Chopin's love of bel canto opera, as well as the Romantic style of rubato and pedal use. When the A section comes back it is shorter.

This leads to the majestic Coda which has some shocking harmony - (a bII or Neapolitan chord before the stark cadence on the final words.)

Generally, this is an informative discussion.

There is, however, some confusion w/ Erlkönig in your discussion of the harmonic progression in the Coda.

Official Answer Sheet

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

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Confirmation Number

4/5
(* Sturm und Drang "elements")
5b. Haydn is considered the father of the symphony and string quartet and he wrote many of each type. His style could be graceful and galant, but also sensitive and stressful.

He helped formulate sonata form, and sometimes used monothematic expositions or slow introductions. His works contain many forms: sonata, rondo, theme & variations, and minuet & trio.

He used folk melodies and dance rhythms in his pieces. He also had a great sense of humour and often wrote musical jokes like the Surprise Symphony.

(He enjoyed cyclical structure and linking together movements.)
true of Beethoven

You have identified many of Haydn's significant style features. You could expand on dramatic elements and provide more genres and titles to support your discussion.

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

7/10 So Igor Stravinsky lived from 1882-1971. He was born in Russia and had musical parents. But his parents wanted him to study law so he did in St. Petersburg, but he also took lessons on the side with Rimsky-Korsakov who was a great composer.

He wrote a piece that impressed Diaghilev (who ran the Ballets Russes in Paris) and he got a job to write three ballets which became very famous. One of them, The Rite of Spring, caused a riot.

He went to Switzerland to escape WWI and then after the Russian Revolution, cut his ties with home. In Paris he worked with famous artists like Picasso, and also wrote more music and conducted his works. He went to the US on visits. He married his second wife Vera after his first wife died and then gave lectures all over the U.S. before he finally settled in LA.

He became friends with another composer, Robert Craft, who wrote down many of the things he said. When he died, he was buried in Venice next to his old friend Diaghilev, who had given him his first break.

His music fits into four periods:

- Early
- Transitional
- Middle
- Final

In each period, his style changed, starting with

Describe each style period in greater detail, and cite innovations & representative works.

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Conservatory**
The finest instrument is the mind.



Confirmation Number

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

nationalism, big orchestras, and primitive rhythms
and ending up like Schoenberg.
His most famous works are The Rite of Spring and
Petushka. He also wrote The Firebird.

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Examiner Comments

Total Mark for this Examination: 73/100

1. 18/20

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

2. 14/20

- a. 8/10 – 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 – In part (b) of this question, the student chooses either fugue or sonata form, identifies the era with which the chosen term is most closely identified, and describes the structural components. Here, the student has chosen to discuss the structural components of fugue. The student has lost one mark for omitting the era. The description of the structural elements of fugue received three marks out of four; there was some accurate information on fugue, but also some confusion with other forms.
- c. 3/5 – In part (c) of this question, the student had four incorrect answers, each worth half a mark of deduction.

3. 14/20

In this question, the student is asked to identify the title and composer of four of six 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. 11.5/20

- a. 5/10 – 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, and there were five incorrect answers.
- b. 6.5/10 – In part (b) of this question, the student chooses one of three dramatic works and provides some short answers (worth a total of six marks), as well as a detailed description of one of the movements from the work (worth a total of four marks).

5. 15.5/20

- a. 4.5/5 – The student has chosen to describe Polonaise in A flat Major, op. 53 for part (a) of this question. This essay is quite well done, with lots of accurate and relevant information. There is half a mark deduction for some incorrect information in the last sentence, which seems to indicate some confusion with the closing measures of Erlkönig by Schubert.
- b. 4/5 – In part (b) of this question, the student discusses the style and innovative features of Haydn. Again, there is good information, but this short essay could be expanded to include more elements of Haydn's style. It is helpful here to cite some genres and titles to convey the breadth of his compositional output.
- c. 7/10 – In part (c) of this question, the student has chosen to discuss the life, career, and musical style of Igor Stravinsky. The biographical sketch is fairly well done, although it could be further expanded. The discussion of style is very brief, with main style periods identified but not described. A much fuller discussion of the composer's evolving style, supported by references to specific works, is needed here.

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Maximum
Marks
▼

Confirmation Number

Key

Total Marks

20

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

B – Baroque

C – Classical

R – Romantic

M – Modern Era

C Newly emerging genres included the symphony and the string quartet.

M The Broadway musical originated in this era.

B *Basso continuo* provided the harmonic framework for compositions in this era.

R The *Lied* was an important genre, capturing the spirit of this era.

B The English oratorio originated in this era.

M Representative composers include Igor Stravinsky and John Adams.

C Composers placed an emphasis on symmetry, balance, and proportion.

B Equal temperament emerged as a preferred tuning system for keyboard instruments.

R Representative composers include Frédéric Chopin and Hector Berlioz.

C The sonata cycle emerged as the primary structure for instrumental music.

B Representative composers include Antonio Vivaldi and Johann Sebastian Bach.

R Nationalism and exoticism are closely associated with this era.

C Representative composers include Franz Joseph Haydn and Ludwig van Beethoven.

M Minimalism emerged as an important style current in this era.

R Elements of the musical style include chromatic harmony, virtuosity, and lyrical melodies.

B The French overture was used to introduce dramatic works in this era.

M Electronic instruments like the synthesizer were used in instrumental works.

B Movements were often dominated by a single “affect” or “affection.”

M Composers of this era absorbed popular music and jazz into their compositions.

R Compositions of this era often contain extramusical associations in orchestral genres, such as the program symphony.

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)

the full ensemble in a Baroque concerto

Term: ripieno (also "tutti")

(.5) (not linked)

Title: Spring

a loud ceremonial piece that features brass instruments

Term: fanfare

Title: Short Ride in a Fast Machine

a programmatic single-movement orchestral work, free in form

Term: Symphonic poem (tone poem)

Title: Prelude to the Afternoon of a Faun

a rapidly ascending, arpeggiated theme, often used as the dramatic opening of Classical-era works

Term: rocket theme

Title: Symphony no. 5 / Eine kleine Nachtmusik

Italian for "robbed time"; indicates a flexible approach to tempo

Term: rubato

Title: Polonaise in Ab Major (other possibilities)

a note that is sustained while the harmony changes in other parts

Term: pedal point

Title: Prelude & Fugue in Bb Major / "Emperor" Quartet / others

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

Term: harpsichord

Title: Prelude & Fugue / Spring / Messiah

the extensive use of notes from outside of the main key

Term: chromaticism

Title: Polonaise in Ab Major (other possibilities)

a two-part form in which material from Section A returns after B material

Term: rounded binary

Title: Eine kleine Nachtmusik

a non-traditional scale consisting of six different, equally spaced pitches

Term: whole tone scale

Title: Prelude to the Afternoon... / West Side Story

a rhythmic or melodic pattern repeated for an extended period

Term: ostinato

Title: Spring / Polonaise in Ab Major / The Rite of Spring (other possibilities)

a trend in 20th-century music that uses strong accents, heavy syncopation, polyrhythms, and expanded percussion

Term: primitivism

Title: The Rite of Spring

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- [5] b. Choose *one* of the following formal structures, and answer the questions below.

☐ fugue ☐ sonata form

1 mark Identify the era with which this structure is associated. _____

4 marks Describe the structural components of the form you have chosen.

- [5] c. Fill in the blanks for *five* of the following.

Name *two* forms other than sonata form found in the Classical sonata cycle.

2 marks for each line

rondo theme & variations
(also sonata-rondo, minuet and trio, scherzo & trio ...)

Name *two* genres that employ a libretto.

opera / oratorio / cantata

Name *two* non-traditional scale types used by Modern-era composers.

whole tone / pentatonic / octatonic / modes

Name *two* tuned percussion instruments.

timpani / xylophone / marimba / glockenspiel / vibraphone / celesta / tubular bells / piano ...

Name *two* members of the woodwind family.

piccolo / flute / oboe / English horn / bassoon / contrabassoon / saxophone / clarinet / bass clarinet ...

Name *two* members of the brass family.

trumpet / French horn / trombone / tuba ...

Name *two* types of musical texture.

monophonic / polyphonic / homophonic / homorhythmic / heterophonic

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



1 mark per line

(1.5) Title: Symphony No. 5 (1.5) Composer: Beethoven

Form of this movement: ternary / ABA / scherzo & trio

How does the key of this movement relate to the key of the entire work? Same key

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

1. (many possibilities)

2. _____



1 mark per line

(1.5) Title of complete work: Spring (1.5) Composer: Vivaldi

Form of this movement: ritornello form

Identify the poetic image in this passage and briefly explain how it is depicted.

thunder - depicted by tremolando figure and
lightning - depicted by rapid, ascending 32nd-note scales

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

1. (many possibilities)

2. _____

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Lento, tempo rubato
Solo ad lib.

Bn.

1 mark per line

(1.5) Title of complete work: The Rite of Spring (1.5) Composer: Stravinsky

Name the instrument that introduces this theme. bassoon

Briefly describe the setting of this work.

pagan Russia during pre-Christian times

Identify and briefly explain two musical features of this work.

1. (many possibilities)

2.

Allegro

f

1 mark per line

(1.5) Title: Eine kleine Nachtmusik (1.5) Composer: Mozart

Genre of complete work: serenade / divertimento / chamber music

Form of this movement: sonata form (sonata-allegro)

Name the *two* chords outlined in this theme.

tonic triad (G) dominant seventh (D7)

This composition demonstrates: ☐ program music ☒ absolute music ☐ exoticism

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(1.5) Title: Prelude to the Afternoon of a Faun (1.5) Composer: Debussy
Era: Modern

Genre: symphonic poem (tone poem)

Identify the poetic basis for this work. a Symbolist poem by Mallarmé

Identify *two* innovative features of this work's orchestration.

harp glissandi / mated strings & horns / antique cymbals



(1) (1.5) Composer: Schubert (1.5) Era: Romantic

(1) Who wrote the text of this work? Goethe

(1) Identify the structure of this work. through-composed (durchkomponiert)

(2) Describe how the piano helps to establish the mood.

RH octave triplets evoke the galloping horse
LH melody evokes the howling wind

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[10]

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

1 mark for title

1 mark for composer

The shepherd's bagpipes festively sound
As the nymphs and shepherds dance below the beloved sky
At the bright arrival of spring.

Title: Spring Composer: Vivaldi

Puerto Rico, you lovely island.
Island of tropical breezes.

Title: West Side Story / "America" Composer: Bernstein

"He sees himself at a witches' Sabbath, in the midst of a hideous gathering of sorcerers and monsters of every kind who have come together for his funeral."

Title: Symphonie fantastique / "Dream of a Witches' Sabbath" Composer: Berlioz

"You know how it is when someone asks you to ride in a terrific sports car, and then you wish you hadn't?"

Title: Short Ride in a Fast Machine Composer: Adams

"Glory to God, glory to God in the highest, and peace on earth, good will towards men."

Title: Messiah / "Glory to God" Composer: Handel

May laurel branches bloom for him, wherever he goes, as a wreath of honor.
God save Francis the Emperor.

Title: "Emperor" Quartet Composer: Haydn

He reaches the courtyard weary and anxious;
In his arms, the child is dead.

Title: Erlkönig Composer: Schubert

b. Choose *one* of the following works and fill in the blanks.

Messiah

- (1) Composer: Handel Era: Baroque
- (1) Performing forces: SATB soloists, SATB chorus, (Baroque) orchestra
- (1) Source of the text: the Bible
- (1) Librettist: Charles Jennens
- (2) Name two types of recitative used in this work and give one example of each.
1. secco - "There were shepherds" / "And the angel said unto them"
2. accompagnato - "And lo the angel" / "And suddenly there was..."
- (4) Describe *one* of the following movements in detail.
- ☐ Overture (Sinfony) ☐ "Rejoice Greatly" (soprano aria) ☐ "Hallelujah!" (chorus)

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Carmen

- (1) Composer: Bizet Era: Romantic
- (1) Librettists: Halévy & Meilhac
- (1) Original source of story: novella by Prosper Mérimée
- (1) Language of performance: French
- (2) Briefly define the term *exoticism* and explain how it relates to this work. Cite specific musical elements used by the composer.

- (4) Describe "L'amour est un oiseau rebelle" in detail.

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West Side Story

(1) Composer: Bernstein Era: Modern

(1) Lyricist: Sondheim

(1) Choreographer: Robbins

(1) Original source of story: Romeo + Juliet

(2) Provide a brief plot summary.

(4) Describe in detail either "Maria" or "America."

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- 20 5. Answer the following questions on the enclosed Official Answer Sheets.
- [5] a. Describe *one* of the following works in detail.
Prelude and Fugue in B flat Major, BWV 866
Polonaise in A flat Major, op. 53
Changes
- [5] b. Discuss the style, innovations, and contributions of *one* of the following composers. Do not include biographical details.
Franz Joseph Haydn
Hector Berlioz
John Adams
- [10] c. Discuss the life, career, and musical style of *one* of the following composers. Include examples of genres and composition titles.
Johann Sebastian Bach
Ludwig van Beethoven
Igor Stravinsky