

ARCT History

December 2019

Exam Prep Kit

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ARCT History

December 2019

Total Marks

Confirmation Number

Maximum
Marks

20

1. Indicate the stylistic current (Romanticism, Impressionism, Expressionism, Serialism, or Neo-Classicism) most closely associated with each of the following statements by writing the appropriate letter (**R**, **I**, **E**, **S**, or **N**) in the space provided.

R – Romanticism

I – Impressionism

E – Expressionism

S – Serialism

N – Neo-Classicism

_____ Music in this style cultivates a detached sensibility, while generally retaining a tonal framework.

_____ Representative works in this style include *Wozzeck* and *Pierrot lunaire*.

_____ Developments in this style include the ordering of rhythm and dynamics.

_____ Smaller genres such as art song and lyric piano pieces captured the spirit of this style.

_____ Representative composers include Claude Debussy and Maurice Ravel.

_____ This style explores deeply psychological themes, including fear, trauma, and obsession.

_____ This style is also known as dodecaphonic or twelve-tone music.

_____ Representative composers include Béla Bartók and Aaron Copland.

_____ Composers in this style drew on non-traditional scales, including modes, whole-tone scales, and pentatonic scales.

_____ This style is marked by a return to absolute music and traditional formal structures.

_____ The symphonic poems of Franz Liszt illustrate this style.

_____ In this style, the tone row may be transposed or presented in inversion, retrograde, or retrograde inversion.

_____ Technical improvements in instrument building was directly linked to an increase in virtuosity in the compositions associated with this style.

CONTINUED NEXT PAGE

- _____ This style features extreme dissonance, angular melodies, and irregular rhythmic groupings.
- _____ Composers sought to blur the metrical pulse within this style.
- _____ Trends within this style include nationalism, exoticism, and a fascination with the supernatural.
- _____ This compositional method was developed by composers of the Second Viennese School.
- _____ This style features unresolved seventh and ninth chords, aggregate chords, and parallel chord streams.
- _____ *Klangfarbenmelodie* and *Sprechstimme* are two innovative techniques that emerged in this style.
- _____ Representative composers include Robert and Clara Schumann.

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 texture in which many separate melodic strands are woven into a complex polyphonic fabric

Term: _____ Title: _____

a single-movement programmatic orchestral work, usually in sonata form

Term: _____ Title: _____

a vocal technique developed by Schoenberg in which the singer performs “pitched speaking”

Term: _____ Title: _____

a scale that is limited to fewer than the usual twelve transpositions

Term: _____ Title: _____

a poetic form developed in the 14th century

Term: _____ Title: _____

a collection of piano pieces united by a central theme or narrative thread

Term: _____ Title: _____

music notation that employs symbols and shapes outside the realm of traditional notation

Term: _____ Title: _____

German for “total artwork”; achieved through the perfect union of text, music, and stagecraft

Term: _____ Title: _____

from the Latin for “law”; the strict imitation of a musical line at a fixed interval throughout

Term: _____ Title: _____

the distribution of a melody through many instruments, thereby emphasizing their color

Term: _____ Title: _____

the introduction of random or chance elements into a composition

Term: _____ Title: _____

a loud ceremonial piece featuring brass instruments

Term: _____ Title: _____

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[10]

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

And I saw another mighty angel come down from heaven, clothed with a cloud:
and a rainbow was upon his head, and his face was as it were the sun.

Title: _____ Composer: _____

A la claire fontaine
M'en allant promener.

Title: _____ Composer: _____

Good greens of every sort
grow in the heavenly vegetable patch,
good asparagus, string beans,
and whatever we want.

Title: _____ Composer: _____

How lovely is Thy dwelling place, O Lord of Hosts!
My soul longs and yearns for the courts of the Lord.

Title: _____ Composer: _____

O ancient fragrance of a fairy-tale age,
Intoxicate again my senses!

Title: _____ Composer: _____

If you love for beauty,
Oh, do not love me!
Love the sun,
She has golden tresses!

Title: _____ Composer: _____

apingaut
mauyk
qanit
sitidlorak

Title: _____ Composer: _____

December 2019

20

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

Der Au - gen leuch - ten - des Paar, das oft ich lä - chelnd ge

sempre legatissimo e tenuto

pp

Title of complete work: _____ Composer: _____

Name the character who sings this excerpt. _____

Name the character to whom he is singing. _____

Identify the theme in the orchestral part. _____

Which instrument(s) play this theme? _____

Rin - gel, Rin - gel, Ro - sen - kranz. Rin - gel - reih'n!

f

Title of complete work: _____ Composer: _____

Source of the libretto: _____

Librettist: _____

Briefly explain the dramatic context of this scene.

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First system: Treble and bass staves. Treble clef, key signature of two sharps (F# and C#), common time (C). Dynamics: *p*, *p*, *p*, *p*, *poco più*, *f*.
Second system: Treble and bass staves. Treble clef, key signature of two sharps (F# and C#), common time (C). Dynamics: *p*, *p*.

Title: _____ Composer: _____

Genre: _____

This composition was inspired by:

☐ the Psalms☐ the poems of Heine☐ a Shakespeare play

The structure of this work is:

☐ free-form☐ sonata form☐ modified strophic

Name the character portrayed in this excerpt. _____

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In - vi - ta - to a qui se - guir - mi, ver - rà des - so? vor - ra u - dir - me?

Ei ver - rà. chè l'odio a - tro - ce puote in lui più di mia vo - ce.

Title of complete work: _____ Composer: _____

Librettist: _____

Name the character who sings this excerpt. _____

Briefly explain the dramatic context of this scene.



pp *dolcissimo una corda*

Title: _____ Composer: _____

Identify the inspiration for this work. _____

Name the form of this work. _____

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

1. _____
2. _____

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Violin *pp*

Viola *pp*

Cello *pp*

Double Bass *pp*

Title: _____ Composer: _____

Genre: _____

Performing forces: _____

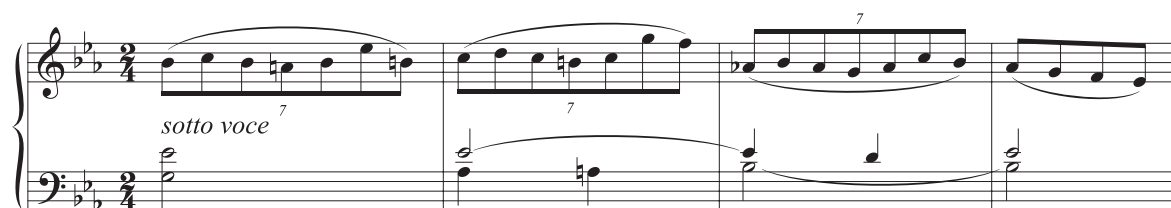
This composition was inspired by:

☐ a *Lied*☐ a poem by Ruckert☐ a Shakespeare play

This structure of this movement is:

☐ sonata form☐ modified strophic☐ theme and variations

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Title of complete work: _____ Composer: _____

Title of this movement: _____

Name *one* other movement from this collection. _____

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

1. _____

2. _____

20

[10]

4. a. Choose *one* of the following composers and fill in the blanks.

Felix Mendelssohn

Dates: _____ to _____

Explain his connection to the following:

Johann Sebastian Bach _____

Fanny Hensel _____

Ferdinand David _____

Queen Victoria _____

Leipzig _____

Identify two Classical-style elements in his music.

1. _____

2. _____

Identify two innovative elements in his music.

1. _____

2. _____

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Béla Bartók

Dates: _____ to _____

Explain his connection to the following:

Budapest Academy _____

Zoltán Kodály _____

Benny Goodman _____

New York City _____

Serge Koussevitzky _____

Identify two elements in Bartók's work that demonstrate nationalism.

1. _____

2. _____

Identify two neo-Classical elements in Bartók's work.

1. _____

2. _____

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Sergei Prokofiev

Dates: _____ to _____

Explain his connection to the following:

St. Petersburg Conservatory _____

Ballets Russes _____

Joseph Stalin _____

Hollywood _____

Mira Mendelssohn _____

Identify and briefly explain four principal characteristics of Prokofiev's musical style.

1. _____

2. _____

3. _____

4. _____

- [10] b. Discuss the innovations and musical contributions of *two* of the following. Do not include biographical details. Answer this question on the enclosed Official Answer Sheets.

Franz Liszt

Arnold Schoenberg

Olivier Messiaen

John Cage

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

Musical Theater

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

- Brief discussion of the roots and origins of musical theater in the European operetta tradition.
- 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 and evolution 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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Confirmation Number

Page 10 of 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.

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Confirmation Number

Page 10 of 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.

ARCT History

December 2019

Total Marks

Confirmation Number

Marked Paper

8190

Maximum
Marks

18
20

1. Indicate the stylistic current (Romanticism, Impressionism, Expressionism, Serialism, or Neo-Classicism) most closely associated with each of the following statements by writing the appropriate letter (R, I, E, S, or N) in the space provided.

R – Romanticism

I – Impressionism

E – Expressionism

S – Serialism

N – Neo-Classicism

N Music in this style cultivates a detached sensibility, while generally retaining a tonal framework.

E Representative works in this style include *Wozzeck* and *Pierrot lunaire*.

S Developments in this style include the ordering of rhythm and dynamics.

R Smaller genres such as art song and lyric piano pieces captured the spirit of this style.

I Representative composers include Claude Debussy and Maurice Ravel.

S This style explores deeply psychological themes, including fear, trauma, and obsession.

S This style is also known as dodecaphonic or twelve-tone music.

N Representative composers include Béla Bartók and Aaron Copland.

I Composers in this style drew on non-traditional scales, including modes, whole-tone scales, and pentatonic scales.

S This style is marked by a return to absolute music and traditional formal structures.

R The symphonic poems of Franz Liszt illustrate this style.

S In this style, the tone row may be transposed or presented in inversion, retrograde, or retrograde inversion.

R Technical improvements in instrument building was directly linked to an increase in virtuosity in the compositions associated with this style.

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- E This style features extreme dissonance, angular melodies, and irregular rhythmic groupings.
- I Composers sought to blur the metrical pulse within this style.
- R Trends within this style include nationalism, exoticism, and a fascination with the supernatural.
- S This compositional method was developed by composers of the Second Viennese School.
- I This style features unresolved seventh and ninth chords, aggregate chords, and parallel chord streams.
- E *Klangfarbenmelodie* and *Sprechstimme* are two innovative techniques that emerged in this style.
- R Representative composers include Robert and Clara Schumann.

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 texture in which many separate melodic strands are woven into a complex polyphonic fabric

Term: micropolyphony Title: Atmosphères

a single-movement programmatic orchestral work, usually in sonata form

Term: concert overture Title: Romeo & Juliet

a vocal technique developed by Schoenberg in which the singer performs "pitched speaking"

Term: Sprechstimme Title: Pierrot lunaire

a scale that is limited to fewer than the usual twelve transpositions

Term: (whole-tone scale) Title: Jeux d'eau

a poetic form developed in the 14th century

Term: rondeau Title: Pierrot lunaire

a collection of piano pieces united by a central theme or narrative thread

Term: piano cycle Title: Carnaval

music notation that employs symbols and shapes outside the realm of traditional notation

Term: _____ Title: _____

German for "total artwork"; achieved through the perfect union of text, music, and stagecraft

Term: Gesamtkunstwerk Title: Die Walküre

from the Latin for "law"; the strict imitation of a musical line at a fixed interval throughout

Term: canon Title: Symphony, op. 21

the distribution of a melody through many instruments, thereby emphasizing their color

Term: _____ Title: _____

the introduction of random or chance elements into a composition

Term: indeterminacy Title: Snowforms

a loud ceremonial piece featuring brass instruments

Term: fanfare Title: Fanfare for the Common Man

CONTINUED NEXT PAGE

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b | [10]

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

And I saw another mighty angel come down from heaven, clothed with a cloud:
and a rainbow was upon his head, and his face was as it were the sun.

Title: Symphony No. 4 in G Major Composer: Mahler

A la claire fontaine
M'en allant promener.

Title: Jeux d'eau Composer: Ravel

Good greens of every sort
grow in the heavenly vegetable patch,
good asparagus, string beans,
and whatever we want.

Title: _____ Composer: _____

How lovely is Thy dwelling place, O Lord of Hosts!
My soul longs and yearns for the courts of the Lord.

Title: Ein deutsches Requiem Composer: Brahms

O ancient fragrance of a fairy-tale age,
Intoxicate again my senses!

Title: Pierrot Lunaire Composer: Schoenberg

If you love for beauty,
Oh, do not love me!
Love the sun,
She has golden tresses!

Title: Liebst du um Schönheit Composer: Clara Schumann

apingaut
mauyk
qanit
sitidlorak

Title: _____ Composer: _____

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17.5

20

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

Der Au - gen leuch - ten - des Paar, das oft ich lä - chelnd ge

sempre legatissimo e tenuto

pp

Title of complete work: _____ Composer: _____

Name the character who sings this excerpt. _____

Name the character to whom he is singing. _____

Identify the theme in the orchestral part. _____

Which instrument(s) play this theme? _____

Rin - gel, Rin - gel, Ro - sen - kranz. Rin - gel - reih'n!

f

Title of complete work: Wozzeck Composer: BergSource of the libretto: a play by Büchner, prepared by BergLibrettist: Berg

Briefly explain the dramatic context of this scene.

This is the final scene. Children, including Marie's young son, are playing a circle game. One announces that Marie is dead and they all run off, leaving Marie's son alone on stage riding a hobby horse. He doesn't understand.

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Title: Romeo + JulietComposer: MendelssohnGenre: concerto overture

This composition was inspired by:

☐ the Psalms☐ the poems of Heine☒ a Shakespeare play

The structure of this work is:

☐ free-form☒ sonata form☐ modified strophicName the character portrayed in this excerpt. Friar Laurence

CONTINUED NEXT PAGE



In - vi - ta - to a qui se - guir - mi, ver - rà des - so? vor - ra u - dir - me?
Ei ver - rà. chè l'odio a - tro - ce puote in lui più di mia vo - ce.

Title of complete work: _____ Composer: _____

Librettist: _____

Name the character who sings this excerpt. _____

Briefly explain the dramatic context of this scene.



pp dolcissimo una corda

Title: _____ Composer: _____

Identify the inspiration for this work. _____

Name the form of this work. _____

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

1. _____

2. _____

Violin

Viola

Cello

Double Bass

pp

pp

pp

pp

1.

4/5

Title: Trout Quintet Composer: Schubert

Genre: chamber music

Performing forces: violin, viola, cello, bass, piano

This composition was inspired by:

☒ a Lied ☐ a poem by Ruckert ☐ a Shakespeare play

This structure of this movement is:

☒ sonata form ☐ modified strophic ☐ theme and variations

CONTINUED NEXT PAGE

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Title of complete work: Carnaval Composer: R. Schumann

Title of this movement: Eusebius

Name *one* other movement from this collection. Chiarina

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

1. the 21 movements are based on a four-note motto which spells the town where the composer's girlfriend lived
2. based on an etude for violin by Baganini

some
confusion
w/ "Campanella"

December 2019

20
[10]

4. a. Choose *one* of the following composers and fill in the blanks.

Felix Mendelssohn

Dates: 1809 to 1847

Explain his connection to the following:

Johann Sebastian Bach he admired Bach, initiated a historic revival of St. Matthew's Passion, used contrapuntal texture frequently

Fanny Hensel his older sister, also a gifted pianist and composer, they were close until her death

Ferdinand David celebrated violinist; Mendelssohn composed the concerto in E minor for him

Queen Victoria she admired his music; he visited Buckingham Palace on one of his many visits to England

Leipzig born and raised in Leipzig, was Cantor of St. Thomas

Identify two Classical-style elements in his music.

- he used traditional forms, structures, and textures
- he used a moderate-sized orchestra of about 40 players

Identify two innovative elements in his music.

- he invented the symphonic poem
- he wrote many works with programmatic elements

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Béla Bartók

Dates: _____ to _____

Explain his connection to the following:

Budapest Academy _____

Zoltán Kodály _____

Benny Goodman _____

New York City _____

Serge Koussevitzky _____

Identify two elements in Bartók's work that demonstrate nationalism.

1. _____

2. _____

Identify two neo-Classical elements in Bartók's work.

1. _____

2. _____

CONTINUED NEXT PAGE

Sergei Prokofiev

Dates: _____ to _____

Explain his connection to the following:

St. Petersburg Conservatory _____

Ballets Russes _____

Joseph Stalin _____

Hollywood _____

Mira Mendelssohn _____

Identify and briefly explain four principal characteristics of Prokofiev's musical style.

1. _____

2. _____

3. _____

4. _____

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7/ [10]

- b. Discuss the innovations and musical contributions of *two* of the following. Do not include biographical details. Answer this question on the enclosed Official Answer Sheets.

✓ Franz Liszt
✓ Arnold Schoenberg
Olivier Messiaen
John Cage

14.5

20

5. Write your prepared Independent Study Essay on one of the following topics, as outlined in the *Theory Syllabus, 2016 Edition*. Answer this question on the enclosed Official Answer Sheets.

✓ **Musical Theater**

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

- Brief discussion of the roots and origins of musical theater in the European operetta tradition.
- 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 and evolution 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.

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

4b. Franz Liszt was a virtuoso pianist and an innovative composer.

As a pianist, he reached new heights of technique and showmanship. He invented the modern-day solo piano recital, turned the piano so that the performer sat in profile to the audience, and dazzled everyone with his loud octaves, fast tempi, and bravura effects. He invented the only new form of the Romantic era - the symphonic (or tone) poem, and generally enjoyed composing programmatic music. He was progressive for his time, championing the "music of the future", using free forms, chromatic harmonies, and thematic transformation. Much of his music was written for solo piano.

Arnold Schoenberg was an important figure in 20th century music, shattering the harmony rules of the past and forging a new way of composing using all 12 tones.

He had four main style periods:

① Early

This was his post-Romantic period in which he was influenced by several late Romantic composers like Wagner and Mahler. His harmony was chromatic but still tonal and his orchestration was lush.

3.5
5

could also
mention his late
style, and
use of folk
elements

Cite genres
and titles

3.5
5

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

② Expressionism

At this time, he rejected tonal music and started to compose expressionist works that featured wide leaps, dissonant harmony, and emotional trauma. He invented *Speechstimm* and *Klangfarbenmelodie*. He started to lean more towards contrapuntal writing.

③ Twelve-Tone

After 6 years of silence, Schoenberg announced his new method for composing with all 12 pitches. While his melodies and harmonies were revolutionary, his forms were traditional.

④ American Years

He relaxed his rules a bit and occasionally used tonality.

This outline of his style periods is fairly well done, but could be illustrated with representative genres and titles

5. Essay on Musical Theatre

14.5
20

Musical Theatre is a distinctly American genre which, like opera and operetta, employs singers (soloists), an orchestra, and has scenery, costumes, and choreography. There are solos, duets and ensemble numbers, and larger chorus numbers. There is also spoken dialogue, as in many operettas.

Musical theatre, or "musicals," emerged in the early 20th century from European light opera or operetta. Works by the Austrian composer Franz Lehar, the British team of Gilbert and Sullivan, or the French composer Jacques Offenbach, were highly influential. Their works were most often light and comedic, with romantic elements, a hint of adventure, and spoken dialogue which knitted together the musical numbers.

In America, Victor Herbert wrote a number of operettas in the early 1900s, some of which, like "Naughty Marietta," are still performed today.

clarify the connection of European operetta to musicals

The Music Man, by Meredith Willson, was an award-winning Broadway musical that came out in 1957. The book (storyline or plot), and music and the lyrics were all written by Willson, who based his musical on a story by Franklin Lacey. There were originally more than forty songs, but they were cut down to 18 for the Broadway show. The original stage production was produced by Bloomgarden, directed by DaCosta and choreographed by Onna White. The film version which starred Robert Preston and Shirley Jones was released in 1962.

expand on plot, secondary characters

The Music Man tells the story of a con man named Harold Hill who pretends to be a professor of music and general expert on all things musical so that he can sell band instruments and uniforms to boys in small towns. He commits to staying in each town to teach the boys and help them establish their band, but he has no intention of remaining once he has his money. The whole town believes him except for Marian, the town librarian, who has more education than most people and realizes he is just a con man. They have an antagonistic relationship (which is a trope in many musicals) but they are secretly falling in love with one another.

The musical is very humorous, with some show-stopping ensemble numbers like the salesmen's "song", which is almost a rap since it is spoken rhythmically by the salesman as they are on a train. There is also the very famous "Seventy-Six Trombones" which is like a marching band number.

One of the best-known ballads from the show is the lyrical song that Marian sings towards the end when she realizes she is in love with Harold Hill – "Till There Was You." She meets him at the footbridge and sings about how she never heard the bells ringing or the birds singing until she had met them. It is in a major key, moderately slow tempo, and the orchestration features harp and woodwinds.

A more recent musical is *Sweeney Todd: The Demon Barber of Fleet Street* by Stephen Sondheim, who wrote the music and the lyrics, but not the book, which was written by Hugh Wheeler. This musical is from 1979 and is based on a play from 1970 by Christopher Bond. It has won many awards and been revived several times, and there was a film version that came along later.

It tells the story of a barber who is falsely accused of a crime and unjustly sent to Australia because the judge trying his case wants to seduce his wife. He manages to escape and returns to London, where he goes to his old lodging in Mrs. Lovett's house. Todd tells Mrs. Lovett who he is (because she didn't recognize him at first) and gets his old room back. She tells him that his wife poisoned herself and that his daughter has become the ward of the evil judge. He vows to get revenge, and just then Mrs. Lovett gives him his barber's tools (sharp razors) that she kept in his absence. Things become more complicated as Mrs. Lovett falls for Sweeney Todd and we find out that the judge now wants to force Joanna (the daughter) to marry him, having already ruined her mother many years before.

Describe plot in greater detail, and include more of the secondary characters

In the second act, we learn that Mrs. Lovett's shop that sells meat pies has suddenly become very successful, and the reason is that Todd has started to slit the throats of his

customers and she is disposing of the bodies. The humour is very dark. In the meantime, the young sailor Anthony who first rescued Todd has fallen in love with Joanna. Moreover, we learn that Lucy, Sweeney Todd's wife who was thought to be dead, is still alive and has been living in an insane asylum.

The ending is very violent, with Todd throwing Mrs. Lovett into an oven, Tobias killing Sweeney Todd, and Lucy dying. The young lovers, however, survive, and go on, hopefully to live happier lives.

One of the musical highlights is the scene early on in the musical when Todd is reunited with his precious razors, which he will then go on to use as instruments of revenge. He sings "My Friends" to his razors, while Mrs. Lovett sings to him of her love, and all the while he is unaware of her. It begins with an ostinato in the orchestra and Todd singing an almost recitative-like melody that is very ironic in that it is a love song to his razors. The A section is repeated and then a more lyrical passage follows. The song ends with Sweeney speaking the line "at last my arm is complete again" while the orchestra thunders out a melody that sounds like the "Dies Irae" but inverted.

You could expand on musical features of "My Friends".
Also, include a brief general style discussion for each of your chosen composers.

ARCT History

December 2019

Examiner Comments

Total Mark for this Examination: 81/100

1. 18/20

This question tests the student's general knowledge of five stylistic currents required for this examination: Romanticism, Impressionism, Expressionism, Serialism, and Neo-Classicism. Each descriptive statement is most closely associated with one of these stylistic currents. One mark is awarded for each correct answer. The student has answered eighteen questions correctly.

2. 16/20

- a. 10/10 – 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). Note that the answer “whole tone scale” was accepted for “a scale that is limited to fewer than the usual twelve transpositions.” The anticipated correct answer was “mode of limited transposition” but because the whole tone scale is one of the modes of limited transposition, it is an acceptable answer in this context.
- b. 6/10 – In part (b) 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 four incorrect answers, for a total of four deductions.

3. 17.5/20

In this question, the student is asked to identify the title and composer of four of seven musical excerpts and answer questions about each selected piece. 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. 15/20

- a. 8/10 – In part (a) of this question, the student chooses one of three composers and provides biographical information according to a template. The student has done fairly well here, losing two marks due to some confusion with other composers.
- b. 7/10 – In part (b) of this question, the student chose to discuss the innovations and musical contributions of Franz Liszt and Arnold Schoenberg. There were good points in each short essay, however, the student could draw more upon the works (citing genres and titles) or each composer to illustrate the discussion of style.

5. 14.5/20

For the long essay, the student chose to write on Musical Theater. The student has provided an overview of the components of musical theater, and given a brief summary of some European operetta antecedents. There could be a greater connection made between late 19th-century operetta and the emergence of musical theater as a genre in America.

The discussion of *The Music Man* has some good information, but could be expanded, both in the plot description and the detailed discussion of one of the movements or numbers. Much more detail could be given on the musical features of “Till There Was You.” As well, the student has not provided any information on Willson’s general style as a composer.

The treatment of Sondheim’s *Sweeney Todd* is similar, in that the plot description begins well but does not fully deal with the storyline and the description of “My Friends” could also be far more detailed. Once again, the student has not discussed Sondheim’s style or output in more general terms.

ARCT History

December 2019

Maximum
Marks
▼

Confirmation Number

Key

Total Marks

20

1. Indicate the stylistic current (Romanticism, Impressionism, Expressionism, Serialism, or Neo-Classicism) most closely associated with each of the following statements by writing the appropriate letter (**R**, **I**, **E**, **S**, or **N**) in the space provided.

R – Romanticism

I – Impressionism

E – Expressionism

S – Serialism

N – Neo-Classicism

N Music in this style cultivates a detached sensibility, while generally retaining a tonal framework.

E Representative works in this style include *Wozzeck* and *Pierrot lunaire*.

S Developments in this style include the ordering of rhythm and dynamics.

R Smaller genres such as art song and lyric piano pieces captured the spirit of this style.

I Representative composers include Claude Debussy and Maurice Ravel.

E This style explores deeply psychological themes, including fear, trauma, and obsession.

S This style is also known as dodecaphonic or twelve-tone music.

N Representative composers include Béla Bartók and Aaron Copland.

I Composers in this style drew on non-traditional scales, including modes, whole-tone scales, and pentatonic scales.

N This style is marked by a return to absolute music and traditional formal structures.

R The symphonic poems of Franz Liszt illustrate this style.

S In this style, the tone row may be transposed or presented in inversion, retrograde, or retrograde inversion.

R Technical improvements in instrument building was directly linked to an increase in virtuosity in the compositions associated with this style.

1 mark
each

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- E This style features extreme dissonance, angular melodies, and irregular rhythmic groupings.
- I Composers sought to blur the metrical pulse within this style.
- R Trends within this style include nationalism, exoticism, and a fascination with the supernatural.
- S This compositional method was developed by composers of the Second Viennese School.
- I This style features unresolved seventh and ninth chords, aggregate chords, and parallel chord streams.
- E *Klangfarbenmelodie* and *Sprechstimme* are two innovative techniques that emerged in this style.
- R Representative composers include Robert and Clara Schumann.

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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.

1 mark per line

(0.5)

a texture in which many separate melodic strands are woven into a complex polyphonic fabric

Term: micropolyphony

(0.5)

Title: Atmosphères

a single-movement programmatic orchestral work, usually in sonata form

Term: concert overtureTitle: Romeo & Juliet Overture

a vocal technique developed by Schoenberg in which the singer performs "pitched speaking"

Term: SprechstimmeTitle: Pierre Lunaire / Wozzeck

a scale that is limited to fewer than the usual twelve transpositions

Term: mode of limited transpositionTitle: Quartet for the End of Time

a poetic form developed in the 14th century

Term: rondeauTitle: Pierrot Lunaire

a collection of piano pieces united by a central theme or narrative thread

Term: piano cycleTitle: Carnaval

music notation that employs symbols and shapes outside the realm of traditional notation

Term: graphic notationTitle: Snowforms

German for "total artwork"; achieved through the perfect union of text, music, and stagecraft

Term: GesamtkunstwerkTitle: Die Walküre

from the Latin for "law"; the strict imitation of a musical line at a fixed interval throughout

Term: canonTitle: Pierrot Lunaire / Wozzeck /Concerto for Orchestra / Electric Counterpoint

the distribution of a melody through many instruments, thereby emphasizing their color

Term: KlangfarbenmelodieTitle: Symphony, op. 21

the introduction of random or chance elements into a composition

Term: indeterminacyTitle: Snowforms

a loud ceremonial piece featuring brass instruments

Term: fanfareTitle: Fanfare for the Common Man

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[10]

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

And I saw another mighty angel come down from heaven, clothed with a cloud:
and a rainbow was upon his head, and his face was as it were the sun.

(1) Title: Quartet for the End of Time (1) Composer: Messiaen

A la claire fontaine
M'en allant promener.

Title: The Contented House Composer: Coulthard

Good greens of every sort
grow in the heavenly vegetable patch,
good asparagus, string beans,
and whatever we want.

Title: Symphony no. 4 Composer: Mahler

How lovely is Thy dwelling place, O Lord of Hosts!
My soul longs and yearns for the courts of the Lord.

Title: A German Requiem Composer: Brahms

O ancient fragrance of a fairy-tale age,
Intoxicate again my senses!

Title: Pierrot Lunaire Composer: Schoenberg

If you love for beauty,
Oh, do not love me!
Love the sun,
She has golden tresses!

Title: Liebst du um Schönheit Composer: Clara Schumann

apingaut
mauyk
qanit
sitidlorak

Title: Snowforms Composer: Schafer

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

Der Augen leuchten des Paares, das oft ich lächelnd ge

sempre legatissimo e tenuto

pp

1 mark per line

(1.5) Title of complete work: Die Walküre (1.5) Composer: Wagner

Name the character who sings this excerpt. Wotan

Name the character to whom he is singing. Brünnhilde

Identify the theme in the orchestral part. Slumber Motive

Which instrument(s) play this theme? low strings

Rin - gel, Rin - gel, Ro - sen - kranz. Rin - gel - reih'n!

1 mark per line

(1) (1.5) Title of complete work: Wozzeck (1.5) Composer: Berg

(1) Source of the libretto: a play by Büchner

(1) Librettist: Berg wrote the libretto himself

- (2) Briefly explain the dramatic context of this scene.

children play outside Marie's house - they tell her son that his mother is dead - they run off to view the murder scene leaving the little boy alone on stage - he rides his hobby horse ("Hopp! Hopp!")

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1 mark per line

(1.5)

Title: Romeo + Juliet Overture

(1.5)

Composer: TchaikovskyGenre: concert overture

This composition was inspired by:

☐ the Psalms☐ the poems of Heine☒ a Shakespeare play

The structure of this work is:

☐ free-form☒ sonata form☐ modified strophicName the character portrayed in this excerpt. Friar Laurence

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In - vi - ta - to a qui se - guir - mi, ver - rà des - so? vor - ra u - dir - me?
Ei ver - rà. chè l'odio a - tro - ce puote in lui più di mia vo - ce.

- (1) 1 mark per line Title of complete work: La traviata (1.5) Composer: Verdi (1.5)
(1) Librettist: Prave
(1) Name the character who sings this excerpt. Violetta

Briefly explain the dramatic context of this scene.

- (2) At Flora's party, Violetta waits to speak privately to Alfredo. She denies ever having loved him (out of concern) and he denounces her in front of the guests and hurls his winnings at her. Humiliated, she collapses. The guests, along with Alfredo's father, berate his cruel behaviour. The Baron challenges Alfredo to a duel and Violetta confesses her love.



pp *dolcissimo una corda*

- 1 mark per line (1.5) Title: Jeux d'eau (1.5) Composer: Ravel
Identify the inspiration for this work. a piano work by Liszt / Fountains at the Villa d'Este
Name the form of this work. sonata form
Identify and briefly explain two specific musical features of this work.

1. (many possibilities)
2. _____

Violin *pp*

Viola *pp*

Cello *pp*

Double Bass *pp*

1 mark per line

Title: "Trout" Quintet Composer: Schubert

Genre: piano quintet / chamber music

Performing forces: piano, violin, viola, cello, bass

This composition was inspired by:

☒ a *Lied*

☐ a poem by Ruckert

☐ a Shakespeare play

This structure of this movement is:

☐ sonata form

☐ modified strophic

☒ theme and variations

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1 mark per line

(1.5) Title of complete work: Carnaval (1.5) Composer: Robert Schumann

Title of this movement: "Eusebins"

Name *one* other movement from this collection. (several possibilities)

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

1. (many possibilities)

2. _____

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20

[10]

4. a. Choose *one* of the following composers and fill in the blanks.

Felix Mendelssohn

- (1) Dates: 1809 to 1847

Explain his connection to the following:

- (1) Johann Sebastian Bach conducted historic revival of Bach's
St. Matthew Passion in 1829
- (1) Fanny Hensel his sister; also an esteemed composer
- (1) Ferdinand David he composed the Violin Concerto in E Minor for him
- (1) Queen Victoria he was greatly admired at the English court;
she played his music
- (1) Leipzig he founded the Conservatory there/ conducted the
Gewandhaus Orchestra

Identify two Classical-style elements in his music.

- (2) 1. symmetrical phrases/ clear texture/ use of sonata form/
2. composed for moderately-sized orchestra (about 40 players)

- (2) Identify two innovative elements in his music.

1. embraced program music/ linked movements/ novel placement of
2. cadenza in a concerto/ combined soloist and orchestra within
a single exposition/ unexpected modulations/ scherzando-
style string writing

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Béla Bartók

(1) Dates: 1881 to 1945

Explain his connection to the following:

- (1) Budapest Academy in 1899 he began his studies there/ years later he became an instructor there
- (1) Zoltán Kodály collaborated with him on folk-song collecting tours
- (1) Benny Goodman collaborated with him (and Joseph Szigeti) on recording of "Contrasts"
- (1) New York City lived there, worked as an ethnomusicologist at Columbia University, died there in 1945
- (1) Serge Koussevitzky was commissioned by him to compose Concerto for Orchestra
- (2) Identify two elements in Bartók's work that demonstrate nationalism.
1. use of non-traditional scales/ quoting of folk melodies/
 2. irregular rhythms and phrases/ dance rhythms/
- (2) Identify two neo-Classical elements in Bartók's work. ^{subject matter, eg. "Kossuth"}
1. employed contrapuntal texture/ used traditional forms
 2. of the Baroque and Classical eras

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Sergei ProkofievDates: 1891 to 1953

Explain his connection to the following:

St. Petersburg Conservatory he began his studies there in 1906
(he was the youngest student ever admitted)*Ballets Russes* he received a commission to compose the
ballet "Scythian Suite"Joseph Stalin won the Stalin prize / was persecuted by the
Stalinist regime / died the same day as the dictatorHollywood visited in the late 1930s to research
the art of film scoringMira Mendelssohn he married her and they collaborated on
two of his operas: "Betrothal" and "War and Peace"

(0.5) (0.5) Identify and briefly explain four principal characteristics of Prokofiev's musical style.

1. classical elements — (explain)2. lyrical elements . . .3. motoric elements . . .4. search for innovation . . .

4 x 1 mark

[10]

- b. Discuss the innovations and musical contributions of *two* of the following. Do not include biographical details. Answer this question on the enclosed Official Answer Sheets.

Franz Liszt

Arnold Schoenberg

Olivier Messiaen

John Cage

20

5. Write your prepared Independent Study Essay on one of the following topics, as outlined in the *Theory Syllabus, 2016 Edition*. Answer this question on the enclosed Official Answer Sheets.

Musical Theater

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

- Brief discussion of the roots and origins of musical theater in the European operetta tradition.
- 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 and evolution 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.