

Level 9 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 – *Erlkönig*
 B – String Quartet, op. 76, no. 3 (“Emperor”)
 C – *Prélude à l’après-midi d’un faune*
 D – *West Side Story*
 E – *Short Ride in a Fast Machine*

- _____ Ostinato-like repetitions are a signature of its minimalist style.
- _____ Harp *glissandi* add splashes of color to the opening measures.
- _____ The lyrics were written by Stephen Sondheim.
- _____ The second movement is a theme and variations.
- _____ The poem was written by Johann Wolfgang von Goethe.
- _____ This work features extreme dynamics and sudden shifts of volume and density.
- _____ The structure of this work can be described as *durchkomponiert*.
- _____ This work is a modern retelling of Shakespeare’s *Romeo and Juliet*.
- _____ Stéphane Mallarmé wrote the poem on which this work is based.
- _____ Amplified wood blocks are a prominent part of the large percussion section.
- _____ The young boy’s fearful cries are marked by a rising and falling minor second.
- _____ Sonata cycle is evident in its four-movement construction.
- _____ The performing forces include a solo voice and piano.
- _____ The opening flute solo traces the outline of a tritone.
- _____ The performing forces are two violins, viola, and cello.
- _____ The closing measures are punctuated by antique cymbals.
- _____ Jerome Robbins designed the choreography for the original 1957 production.
- _____ This symphonic poem employs a loose ABA form.
- _____ The second movement is based on a hymn that pays homage to the Austrian emperor.
- _____ This work is a fanfare for large orchestra and two synthesizers.

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.

the middle section of sonata form

Term: _____ Title: _____

a three-part form (ABA)

Term: _____ Title: _____

a solo song in an opera or oratorio

Term: _____ Title: _____

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

Term: _____ Title: _____

tapping the strings with the wooden part of the bow

Term: _____ Title: _____

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

Term: _____ Title: _____

a theme that grows out of a quickly ascending arpeggio

Term: _____ Title: _____

the full orchestra in a Baroque concerto

Term: _____ Title: _____

a German art song written for voice and piano

Term: _____ Title: _____

literally “day of wrath”; a medieval melody used in the Catholic mass for the dead

Term: _____ Title: _____

the text of an opera, oratorio, or cantata

Term: _____ Title: _____

an aristocratic Polish dance in triple meter

Term: _____ Title: _____

Practice Paper 1

20

[10]

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

“Spring” from *The Four Seasons*, op. 8, no. 1

Composer: _____ Era: _____

Give *one* example of word painting from *each* of the three movements of this work. Identify both the poetic image and its musical depiction.

First movement

Poetic image: _____

Musical depiction: _____

Second movement

Poetic image: _____

Musical depiction: _____

Third movement

Poetic image: _____

Musical depiction: _____

Identify *two* additional style features of this work.

1. _____

2. _____

Practice Paper 1

Eine kleine Nachtmusik, K 525

Composer: _____ Era: _____

Identify the key and form of *each* of the four movements of this work.

First movement

Key: _____ Form: _____

Second movement

Key: _____ Form: _____

Third movement

Key: _____ Form: _____

Fourth movement

Key: _____ Form: _____

Identify *four* features of this work.

- ☐ employs a rocket theme
- ☐ features predominantly homophonic texture
- ☐ maintains one affect throughout each movement
- ☐ demonstrates symmetrical phrasing and clear cadences
- ☐ contains contrasting theme groups within movements
- ☐ employs word painting

Practice Paper 1

Symphony No. 5 in C Minor, op. 67

Composer: _____ Era: _____

Identify the key and form of *each* of the four movements of this work.

First movement

Key: _____ Form: _____

Second movement

Key: _____ Form: _____

Third movement

Key: _____ Form: _____

Fourth movement

Key: _____ Form: _____

Identify *four* innovative features of this work.

1. _____
2. _____
3. _____
4. _____

Practice Paper 1

[10]

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

“Changes” from *Music for Piano*

Composer: _____ Era: _____

Performing forces: _____

Identify and briefly explain *three* musical features of this work.

1. _____

2. _____

3. _____

Prelude and Fugue in B flat Major, BWV 866

Composer: _____ Era: _____

Performing forces: _____

What tuning system made this collection possible? _____

How is virtuosity demonstrated in the prelude? _____

Identify *two* musical features of the fugue.

1. _____

2. _____

Practice Paper 1

Polonaise in A flat Major, op. 53

Composer: _____ Era: _____

Identify and briefly explain *three* musical features of this work.

1. _____

2. _____

3. _____

Practice Paper 1

20

[10]

4. a. Fill in the blanks for *one* of the following composers.

Joseph Haydn

Year of birth: _____

Year of death: _____

Era: _____

Name his principal patron. _____

Give the nicknames of two of his symphonies. _____

Name two choral works. _____

Identify *three* of his contributions or style traits.

- ☐ contributed to the development of sonata form
- ☐ co-founded The Royal Academy of Music to promote Italian opera in London
- ☐ composed sixty-eight string quartets
- ☐ added SATB soloists and SATB chorus to his last symphony
- ☐ worked closely with librettist Charles Jennens on several English oratorios
- ☐ his expositions are often monothematic

Hector Berlioz

Year of birth: _____

Year of death: _____

Country of birth: _____

Era: _____

Name two of his symphonies. _____

Name one opera. _____

Name one choral work. _____

Identify *three* of his contributions or style traits.

- ☐ contributed to the development of orchestral program music
- ☐ wrote a treatise on orchestration
- ☐ employed non-traditional scales like pentatonic and whole-tone
- ☐ was influenced by the Impressionist painters and Symbolist poets
- ☐ his solo piano music demonstrates *bel canto* influences
- ☐ achieved cyclical form through the use of an *idée fixe*

Practice Paper 1

Igor Stravinsky

Year of birth: _____

Year of death: _____

Country of birth: _____

Era: _____

Name two of his ballets.

Name one opera.

Name one choral work.

Identify *three* of his contributions or style traits.

- ☐ his early operas demonstrate *verismo* style
- ☐ wrote a treatise on orchestration
- ☐ his early style demonstrated primitivism, complex rhythms, and extreme dissonance
- ☐ his *Symphony of Psalms* demonstrates the cool detachment that characterized his neo-Classical period
- ☐ his polonaises and nocturnes demonstrate his Polish nationalism
- ☐ in his final years, he explored twelve-tone music

Practice Paper 1

[10]

- b. Identify the composer most closely associated with *five* of the following individuals and briefly explain. Composers must be chosen from those required for this examination.

George Sand

Composer: _____

Association: _____

Franz Xavier Süssmayr

Composer: _____

Association: _____

Harriet Smithson

Composer: _____

Association: _____

Anna Magdalena Wilcke

Composer: _____

Association: _____

Vaslav Nijinsky

Composer: _____

Association: _____

Johann Peter Salomon

Composer: _____

Association: _____

Sergei Diaghilev

Composer: _____

Association: _____

Frederick the Great

Composer: _____

Association: _____

Practice Paper 1

20

[10]

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

Johann Sebastian Bach

Frédéric Chopin

Wolfgang Amadeus Mozart

[10]

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

Messiah

Carmen

The Rite of Spring

Level 9 History

Practice Paper 1

Total Marks

Confirmation Number

Student Paper

76

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.

17
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 – *Erlkönig*

B – String Quartet, op. 76, no. 3 (“Emperor”)

C – *Prélude à l’après-midi d’un faune*

D – *West Side Story*

E – *Short Ride in a Fast Machine*

E Ostinato-like repetitions are a signature of its minimalist style.

A Harp *glissandi* add splashes of color to the opening measures.

D The lyrics were written by Stephen Sondheim.

B The second movement is a theme and variations.

C The poem was written by Johann Wolfgang von Goethe.

E This work features extreme dynamics and sudden shifts of volume and density.

A The structure of this work can be described as *durchkomponiert*.

D This work is a modern retelling of Shakespeare’s *Romeo and Juliet*.

A Stéphane Mallarmé wrote the poem on which this work is based.

E Amplified wood blocks are a prominent part of the large percussion section.

A The young boy’s fearful cries are marked by a rising and falling minor second.

B Sonata cycle is evident in its four-movement construction.

A The performing forces include a solo voice and piano.

C The opening flute solo traces the outline of a tritone.

B The performing forces are two violins, viola, and cello.

C The closing measures are punctuated by antique cymbals.

D Jerome Robbins designed the choreography for the original 1957 production.

C This symphonic poem employs a loose ABA form.

B The second movement is based on a hymn that pays homage to the Austrian emperor.

E This work is a fanfare for large orchestra and two synthesizers.

Practice Paper 1

15/20

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.

the middle section of sonata form

Term: Development Title: Eine kleine Nachtmusik, 1st movt.

a three-part form (ABA)

Term: ternary Title: Musette

a solo song in an opera or oratorio

Term: aria Title: Rejoice Greatly

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

Term: piano Title: Well-Tempered Clavier

tapping the strings with the wooden part of the bow

Term: col legno Title: Symphonie fantastique ✓

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

Term: rondo Title: Symphony no. 5 in C Minor

a theme that grows out of a quickly ascending arpeggio

Term: rocket theme Title: Messiah

the full orchestra in a Baroque concerto

Term: ripieno Title: Spring

a German art song written for voice and piano

Term: Lied Title: Erkönig

literally "day of wrath"; a medieval melody used in the Catholic mass for the dead

Term: idée fixe Title: Symphonie fantastique ✓

the text of an opera, oratorio, or cantata

Term: _____ Title: _____

an aristocratic Polish dance in triple meter

Term: _____ Title: _____

Practice Paper 1

20

[10]

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

“Spring” from *The Four Seasons*, op. 8, no. 1

Composer: Vivaldi Era: Baroque

Give *one* example of word painting from *each* of the three movements of this work. Identify both the poetic image and its musical depiction.

First movement

Poetic image: bird song

Musical depiction: high trills in the violins, like chirping

Second movement

Poetic image: the sleeping goatherd

Musical depiction: viola *ostinato*

Third movement

Poetic image: a rustic dance

Musical depiction: bagpipes

Identify two additional style features of this work.

1. uses ritornello form

2. uses word painting

Practice Paper 1

Eine kleine Nachtmusik, K 525

Composer: _____ Era: _____

Identify the key and form of *each* of the four movements of this work.

First movement

Key: _____ Form: _____

Second movement

Key: _____ Form: _____

Third movement

Key: _____ Form: _____

Fourth movement

Key: _____ Form: _____

Identify *four* features of this work.

- ☐ employs a rocket theme
- ☐ features predominantly homophonic texture
- ☐ maintains one affect throughout each movement
- ☐ demonstrates symmetrical phrasing and clear cadences
- ☐ contains contrasting theme groups within movements
- ☐ employs word painting

Practice Paper 1

Symphony No. 5 in C Minor, op. 67

Composer: _____ Era: _____

Identify the key and form of *each* of the four movements of this work.

First movement

Key: _____ Form: _____

Second movement

Key: _____ Form: _____

Third movement

Key: _____ Form: _____

Fourth movement

Key: _____ Form: _____

Identify *four* innovative features of this work.

1. _____
2. _____
3. _____
4. _____

Practice Paper 1

8.5/10

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

"Changes" from *Music for Piano*

Composer: _____ Era: _____

Performing forces: _____

Identify and briefly explain *three* musical features of this work.

1. _____

2. _____

3. _____

Prelude and Fugue in B flat Major, BWV 866

Composer: Bach Era: Baroque

Performing forces: solo keyboard

What tuning system made this collection possible? equal temperament ^{sp.}

How is virtuosity demonstrated in the prelude? it is very fast ^{.5}

expand on this

Identify *two* musical features of the fugue.

1. it is in Bb major

2. it is contrapuntal

these are too general -
cite features that are
more specific to this
fugue

Practice Paper 1

Polonaise in A flat Major, op. 53

Composer: Chopin Era: Romantic

5/5

Identify and briefly explain *three* musical features of this work.

1. it is very virtuosic, with trills, wide leaps, and repeated octaves
2. the B section is in an unusual key; E $\flat$ (the enharmonic of F flat major)
3. the introduction has chromatic scales

Practice Paper 1

20

[10]

4. a. Fill in the blanks for *one* of the following composers.

Joseph Haydn

Year of birth: 1685

Year of death: 1809

Era: Baroque

Name his principal patron.

Prince Esterhazy

Give the nicknames of two of his symphonies.

Surprise

London

Name two choral works.

Lord Nelson Mass

Israel in Egypt

Identify *three* of his contributions or style traits.

- ☒ contributed to the development of sonata form
- ☒ co-founded The Royal Academy of Music to promote Italian opera in London
- ☐ composed sixty-eight string quartets
- ☐ added SATB soloists and SATB chorus to his last symphony
- ☒ worked closely with librettist Charles Jennens on several English oratorios
- ☐ his expositions are often monothematic

Hector Berlioz

Year of birth: _____

Year of death: _____

Country of birth: _____

Era: _____

Name two of his symphonies.

Name one opera.

Name one choral work.

Identify *three* of his contributions or style traits.

- ☐ contributed to the development of orchestral program music
- ☐ wrote a treatise on orchestration
- ☐ employed non-traditional scales like pentatonic and whole-tone
- ☐ was influenced by the Impressionist painters and Symbolist poets
- ☐ his solo piano music demonstrates *bel canto* influences
- ☐ achieved cyclical form through the use of an *idée fixe*

Practice Paper 1

Igor Stravinsky

Year of birth: _____

Year of death: _____

Country of birth: _____

Era: _____

Name two of his ballets.

Name one opera.

Name one choral work.

Identify *three* of his contributions or style traits.

- ☐ his early operas demonstrate *verismo* style
- ☐ wrote a treatise on orchestration
- ☐ his early style demonstrated primitivism, complex rhythms, and extreme dissonance
- ☐ his *Symphony of Psalms* demonstrates the cool detachment that characterized his neo-Classical period
- ☐ his polonaises and nocturnes demonstrate his Polish nationalism
- ☐ in his final years, he explored twelve-tone music

Practice Paper 1

[10]

- b. Identify the composer most closely associated with five of the following individuals and briefly explain. Composers must be chosen from those required for this examination.

George Sand

Composer: Chopin ✓

Association:

this is the pen name of Aurélie Dudevant -1

Franz Xavier Süssmayr

Composer: Mozart

Association:

he finished Mozart's Requiem after his death

Harriet Smithson

Composer: Berlioz

Association:

she was the beloved, then they got married

Anna Magdalena Wilcke

Composer: Bach

Association:

she was Bach's 2nd wife, he wrote a notebook for her

Vaslav Nijinsky

Composer: _____

Association: _____

Johann Peter Salomon

Composer: _____

Association: _____

Sergei Diaghilev

Composer: Bernstein

Association:

he commissioned some works from him

Frederick the Great

Composer: Mozart

Association:

he wouldn't give him a job at court

Level 9 History

11 of 11

Practice Paper 1

20

[10]

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

Johann Sebastian Bach

Frédéric Chopin

Wolfgang Amadeus Mozart

[10]

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

Messiah

Carmen

The Rite of Spring

5a) J. S. Bach

Johann Sebastian^{sp.} Bach was born in 1865 - 1750 in Eisenach Germany. He was born into a musical family - the Bachs had been supplying musicians in that part of Germany for five generations.

Therefore, it is natural that young Bach would take up the family profession. He learned to play some different instruments, but was very good at the organ. Unfortunately, his parents died when he was a child, so he went to live with an older brother. His brother taught him organ and other musical things like theory. He also got to go to school, where he had to study Latin, Greek, religion, and instrument repair. He also sang and learned violin.

After that, he started working, doing all sorts of jobs - playing violin, playing organ, etc. Once he walked 200 miles to hear a great organist play and he didn't return for 3 months. When he returned he got married to a distant cousin and had 7 children.

His first really important job was in a place called Weimar where he stayed for many years. He was the court organist and also chamber musician for the Duke. He composed a lot for the organ during his years in Weimar, and he became famous as a very virtuoso organist. He also wrote a lot of church music for the Lutheran church, using Lutheran chorales whenever possible.

When the Duke failed to promote him, Bach got frustrated and looked for a new job. The Prince of Cöthen offered him a job and even paid him in advance, but when the Duke found out he was leaving, he threw Bach in jail for a whole month! When Bach got out of jail, he started working for the Calvinist Prince. Bach didn't write religious music during these years because the Calvinists didn't use any. So instead, he enjoyed himself writing suites, concertos, sonatas and other such works. He even began the Well-Tempered Clavier then, writing 24 Preludes & Fugues in every key (because of equal temperament) and using real and tonal answers and countersubjects (because of his contrapuntal mastery).

Tragically Maria Barbara died and Bach had to

remarry a young court singer named Anna Magdalena Wilcke. They had 13 children. Of all the children, only ten lived to be adults, which wasn't so unusual at that time. Four of the boys went on to become famous composers, even more famous than their father (during those days).

Bach's last important job was in Leipzig, where he was the director of music at St. Thomas. He stayed there for 27 years, until he died. He worked all the time - he taught, composed, directed choirs and orchestras, and took care of the music in quite a few churches. He even directed a group of university students. He was still famous and went all over the place testing out new keyboard instruments. He wrote many large-scale works, including his big oratorios (called "Passions") and The Musical Offering (based on a theme by Frederick the Great during his famous visit to Potsdam).

His eyesight got worse in the last few years of his life. He had an operation, but the doctor wasn't very good and he became blind. He died, most likely of a stroke, bringing to an end the greatest composer to ever live.

Bach's music was the high point of the Baroque era. He composed in every genre of his day, except he never wrote an opera. This may be because he was very religious, and everything he wrote was "to the glory of God." He was a master of counterpoint, also known as polyphonic texture and wrote many fugues. He combined influences from different countries. He shared the German love of counterpoint, the French dance rhythms and ornaments, the Italian lyrical melodies and use of ritornello form and put them all together in his style. Because he was a virtuoso organist, he could write a lot of very difficult music for all sorts of keyboard instruments. When he died in 1750, the Baroque Era came to an end.

Generally very well done.

You could cite even more works. Try to expand on the music he wrote in each of his 3 major parts, and support the style points listed above w/ more genres & titles.

9/10



7/10

S.b. Carmen

also discuss
libretto and
source of
story

Carmen is an opera written by George Bizet in 1875 in the exotic (style). It is in French, but it is set in Spain and has a lot of Spanish rhythms and colour. Also, the main character Carmen is a gypsy, which adds to the exoticism.

The story is about Carmen, a beautiful and seductive woman who is very dramatic and free-spirited. She works in a cigarette factory and often fights with the other workers. One day, on her lunch break, she comes to the town square and flirts with all the men. She sees Don José, a handsome soldier, and gets him to fall in love with her. She does this in recitative in the key of F minor and teases the men by asking "Quand je vous aimerai?" The famous Fate motive makes its appearance here, creating a sense of foreboding.

expand on
the musical
features of
both the
recitative
and
aria

Then, Carmen sings the famous "Habanera" which translates "Love is a rebellious bird." She is very seductive, echoing the rhythm of this song. The chorus enters and sings while Carmen continues to carry on. Later on, in Act 2, a torreador named Escamillo sings a song called "Votre toast." This is also in F minor, whereas the Habanera

was in D minor. The orchestra is very active in this song, with brass instruments and percussion creating a festive atmosphere.

Escamillio is the toreador who Carmen next falls in love with, and when she abandons Don José he becomes mad with jealousy. At the end of the opera he confronts Carmen (singing in tenor) and she responds (singing in mezzo-soprano). When she declares her love for Escamillio, he stabs her to death, bringing the action to a shocking ending, with the Fate motive triumphing.

Your discussion is off to a good start. Now, expand on your plot summary and include other important characters (and voice types). A more detailed description of the required musical selections is needed.

Level 9 History

Practice Paper 1

Examiner Comments

1. 17/20

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 seventeen questions correctly.

2. 15/20

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, the term “development” may be illustrated by several of 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 2, the student has correctly supplied the term “ternary” but the composition title given is not from the list of required works.
- In line 4, the correct answer is “harpsichord,” not “piano.” However, the composition title is correct and matches the given description, so one mark is awarded for *Well-Tempered Clavier*.
- In line 6, the student has correctly identified “rondo” as the form, but the composition title is incorrect; there is no rondo movement in Symphony No. 5 in C Minor.
- In line 7, “rocket theme” is the correct term, but *Messiah* does not demonstrate this term.
- In line 10, the correct answer is “Dies irae.” However, one mark is awarded for *Symphonie fantastique*.

3. 15.5/20

a. 7/10 In part (a) of this question, the student chooses one of three multi-movement works and answers specific questions. One mark is allocated for the composer and one mark is allotted for the era.

For “Spring,” there are various possibilities for identifying the poetic images in each movement.

- Second movement: The student has identified the sleeping goatherd as one of the poetic images; however, the viola ostinato does not match the image chosen. Therefore, one mark has been deducted.
- Third movement: The student has selected the image of the rustic dance, but the depiction is incorrect—the drones in the cello part suggest the bagpipes mentioned in the sonnet.

Note that “uses word painting” has been marked as incorrect because the question asked for two style features *in addition to* word painting.

b. 8.5/10 In part (b) of this question, the student chooses two works and answers specific questions. The mark allotment is not as transparent on this Practice Paper as it would be on a real examination; however, a suggested mark breakdown is offered on the Answer Key.

The purpose of asking students to “identify and briefly explain” musical features is to encourage a deeper knowledge of the work and a stronger sense of context.

For the Prelude and Fugue in B flat Major, the student has correctly identified the composer, era, performing forces, and tuning system. Half a mark has been deducted on the next answer because “it is very fast” is somewhat vague. While it is true that this prelude is usually taken at a very fast tempo, there are several technical elements that the student could cite, as suggested on the Answer Key. The next two answers are similarly generic—neither the key nor the texture sheds light on the particular features of this fugue.

4. 12.5/20

a. 5.5/10 In part (a) of this question, the student chooses one composer and answers specific questions. The birth and death dates are worth half a mark each, while all other answers are worth one mark.

There are various possibilities for composition titles; those on the Answer Key are the ones most frequently cited by students, but all correct answers are awarded one mark.

In answering these questions on Joseph Haydn, the student has made several errors; it seems that there is some confusion with George Frideric Handel.

b. 7/10 In part (b) of this question, the student identifies one composer most closely associated with *five* of the given individuals and explains the nature of the association. Each part is worth one mark and the marks are linked. Therefore, the correct identification of the composer is necessary in order to earn the subsequent mark for explaining the association.

For George Sand, the student has correctly identified Chopin as the most closely associated composer. However, even though it is true that this is the pen name of the writer Aurore Dudevant, the student has not explained the *association* between George Sand and Chopin, and therefore one mark has been deducted.

For Sergei Diaghilev, the student has incorrectly answered Bernstein, instead of Stravinsky. The second mark is deducted because the composer must be correctly identified in order for the mark explaining the association to be awarded.

5. 16/10

The answers for parts (a) and (b) of Question 5 may be presented as essays or in point form.

a. 9/10 Page 37 of the *Theory Syllabus, 2016 Edition* contains general information on preparing for music history examinations, including guidelines for discussing a composer's life, career, musical style, and contributions. These points may be used as an outline for organizing answers to questions like Question 5a of this paper and ensuring that there is a good balance of information.

This Bach essay is quite well done. The student had presented a fairly comprehensive biographical sketch, covering early life and education, major places of employment, and some information on Bach's personal life. At times, there could be more detail, but the general outline is good. The student has also dealt with Bach's style, giving a general overview of important features of his compositional style, although here more detail would enhance the answer. The examiner has encouraged the student to cite even more representative works and genres and to use these to support the points made regarding general style.

b. 7/10 In part (b) of this question, the student chooses one of the dramatic works and describes it in detail. The general information given on page 38 of the *Theory Syllabus* on the study of musical compositions can help students in organizing their discussions of such large-scale works.

This essay, although written in full sentences, could benefit from a more organized approach. There are many good points and the student has absorbed some important features of this opera (exoticism, use of the "fate" motive, Carmen's character); however, the discussion is somewhat disjointed. This essay would be strengthened by more comprehensive overview information at the beginning, including the librettists and source of the story, a list of characters and the vocal ranges. A fuller synopsis of the plot, followed by detailed description of each musical selection is also needed. Still, the student has made a good start on this answer.

Level 9 History

Practice Paper 1

Total Marks

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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.

Answer Key

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 – *Erlkönig*
B – String Quartet, op. 76, no. 3 ("Emperor")
C – *Prélude à l'après-midi d'un faune*
D – *West Side Story*
E – *Short Ride in a Fast Machine*

- E Ostinato-like repetitions are a signature of its minimalist style.
 C Harp *glissandi* add splashes of color to the opening measures.
 D The lyrics were written by Stephen Sondheim.
 B The second movement is a theme and variations.
 A The poem was written by Johann Wolfgang von Goethe.
 E This work features extreme dynamics and sudden shifts of volume and density.
 A The structure of this work can be described as *durchkomponiert*.
 D This work is a modern retelling of Shakespeare's *Romeo and Juliet*.
 C Stéphane Mallarmé wrote the poem on which this work is based.
 E Amplified wood blocks are a prominent part of the large percussion section.
 A The young boy's fearful cries are marked by a rising and falling minor second.
 B Sonata cycle is evident in its four-movement construction.
 A The performing forces include a solo voice and piano.
 C The opening flute solo traces the outline of a tritone.
 B The performing forces are two violins, viola, and cello.
 C The closing measures are punctuated by antique cymbals.
 D Jerome Robbins designed the choreography for the original 1957 production.
 C This symphonic poem employs a loose ABA form.
 B The second movement is based on a hymn that pays homage to the Austrian emperor.
 E This work is a fanfare for large orchestra and two synthesizers.

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.

the middle section of sonata form

Term: development Title: Emperor / Eine kleine / Symphony no. 5 in C minor

a three-part form (ABA)

Term: ternary Title: "Rejoice Greatly" (Messiah) / Eine kleine / Prélude / Polonaise / Symphony no. 5

a solo song in an opera or oratorio

Term: aria Title: Messiah / Carmen

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

Term: harpsichord Title: La primavera / WTC / Messiah

tapping the strings with the wooden part of the bow

Term: col legno Title: Symphonie fantastique / Rite of Spring

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

Term: rondo Title: Eine kleine Nachtmusik

a theme that grows out of a quickly ascending arpeggio

Term: rocket theme Title: Eine kleine / Symphony no. 5

the full orchestra in a Baroque concerto

Term: ripieno Title: La primavera

a German art song written for voice and piano

Term: Lied Title: Erlkönig

literally "day of wrath"; a medieval melody used in the Catholic mass for the dead

Term: Dies irae Title: Symphonie fantastique

the text of an opera, oratorio, or cantata

Term: libretto Title: Messiah / Carmen

an aristocratic Polish dance in triple meter

Term: polonaise Title: Polonaise in A♭ Major, Op. 53

ten

Practice Paper 1

20

[10]

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

“Spring” from *The Four Seasons*, op. 8, no. 1

Composer: Vivaldi Era: Baroque

Give *one* example of word painting from *each* of the three movements of this work. Identify both the poetic image and its musical depiction.

First movement

Poetic image: birds celebrate the arrival of Spring with festive song

Musical depiction: high-pitched trills, repeated notes

Second movement

Poetic image: the barking dog

Musical depiction: rhythmic ostinato in viola

Third movement

Poetic image: rustic bagpipes accompany the dance

Musical depiction: drones in the cello

Identify *two* additional style features of this work.

1. use of ritornello form in 1st and 3rd movements
2. high degree of virtuosity in solo violin part

1 mark for each answer

other poetic images may be cited

Practice Paper 1

Eine kleine Nachtmusik, K 525

(1) Composer: Mozart Era: Classical

Identify the key and form of *each* of the four movements of this work.

(1.5) *First movement*
Key: G major Form: (1.5) sonata

Second movement
Key: C major Form: rondo

Third movement
Key: G major Form: ABA / ternary / Minuet + Trio

Fourth movement
Key: G major Form: sonata - rondo

Identify *four* features of this work.

- ☒ employs a rocket theme
- ☒ features predominantly homophonic texture
- ☐ maintains one affect throughout each movement
- ☒ demonstrates symmetrical phrasing and clear cadences
- ☒ contains contrasting theme groups within movements
- ☐ employs word painting

1 mark each

Practice Paper 1

Symphony No. 5 in C Minor, op. 67

(1) Composer: Beethoven Era: ⁽¹⁾ Classical

Identify the key and form of *each* of the four movements of this work.

(1.5) First movement Key: C minor Form: ^(1.5) sonata

Second movement Key: A♭ major Form: theme & variations

Third movement Key: C minor Form: ABA/ternary /Scherzo + Trio

Fourth movement Key: C major Form: sonata

Identify *four* innovative features of this work.

1 mark
each

1. cyclical structure; the 4-note motive is used in all movements
 2. scherzo & trio replaces minuet & trio in 3rd movement
 3. piccolo, trombone & contrabassoon introduced to orchestra
 4. final movement in parallel (tonic) major
- (many more possibilities)

Practice Paper 1

[10]

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

"Changes" from *Music for Piano*

- (1) Composer: Louie (15) Era: Modern
- (15) Performing forces: solo piano

Identify and briefly explain *three* musical features of this work.

- (1) 1. opening figure in both hands is based on Per 4th (separated by a Per 5th)
- (1) 2. subtle shifting of accents in RH creates a bell-like effect
- (1) 3. key signature of 3 flats suggests Eb Major, but key is not treated in a traditional manner

Prelude and Fugue in B flat Major, BWV 866

- (1) Composer: Bach (15) Era: Baroque
- (15) Performing forces: solo keyboard (harpsichord, piano, etc.)
- (1) What tuning system made this collection possible? equal temperament
- (1) How is virtuosity demonstrated in the prelude? rapid 32nd note broken chords and scale passages

Identify *two* musical features of the fugue.

- (15) 1. uses a tonal answer
- (15) 2. has two countersubjects

Practice Paper 1

Polonaise in A flat Major, op. 53

(1) Composer: Chopin

(1) Era: Romantic

Identify and briefly explain *three* musical features of this work.

- (1) 1. Introduction features chromatically ascending first-inversion chords in parallel motion
- (1) 2. the main theme is presented in double thirds, ornamented with grace notes and appoggiaturas
- (1) 3. the B section opens with a Ltt ostinato playing descending octaves in E major

(many more possibilities)

Practice Paper 1

20

[10]

4. a. Fill in the blanks for *one* of the following composers.

Joseph Haydn

(1.5) Year of birth: 1732

(1.5) Year of death: 1809

(1) Era: Classical

(1) Name his principal patron.

(2) Give the nicknames of two of his symphonies.
(more possibilities)

(2) Name two choral works.

Esterhazy family
"Surprise" / "London" /
"Farewell" / "Drumroll" /
The Creation / The Seasons /
Lord Nelson Mass

(3) Identify *three* of his contributions or style traits.

- ☒ contributed to the development of sonata form
- ☐ co-founded The Royal Academy of Music to promote Italian opera in London
- ☒ composed sixty-eight string quartets
- ☐ added SATB soloists and SATB chorus to his last symphony
- ☐ worked closely with librettist Charles Jennens on several English oratorios
- ☒ his expositions are often monothematic

Hector Berlioz

(1.5) Year of birth: 1803

(1.5) Year of death: 1869

(1) Country of birth: France

(1) Era: Romantic

(2) Name two of his symphonies.

(more possibilities)

(1) Name one opera.

(1) Name one choral work.

Symphonie Fantastique /
Harold in Italy / Romeo & Juliet /
Les Troyens / Béatrice et Bénédict
La damnation de Faust / Requiem /
Te Deum

(3) Identify *three* of his contributions or style traits.

- ☒ contributed to the development of orchestral program music
- ☒ wrote a treatise on orchestration
- ☐ employed non-traditional scales like pentatonic and whole-tone
- ☐ was influenced by the Impressionist painters and Symbolist poets
- ☐ his solo piano music demonstrates *bel canto* influences
- ☒ achieved cyclical form through the use of an *idée fixe*

Level 9 History

9 of 11

Practice Paper 1

Igor Stravinsky

(1.5) Year of birth: 1882

(1.5) Year of death: 1971

Country of birth: Russia

Era: Modern

Name two of his ballets.

Firebird / Petrushka /

Rite of Spring / Agon

The Rake's Progress

Symphony of Psalms

Name one opera.

Name one choral work.

Identify *three* of his contributions or style traits.

- ☐ his early operas demonstrate *verismo* style
- ☐ wrote a treatise on orchestration
- ☒ his early style demonstrated primitivism, complex rhythms, and extreme dissonance
- ☒ his *Symphony of Psalms* demonstrates the cool detachment that characterized his neo-Classical period
- ☐ his polonaises and nocturnes demonstrate his Polish nationalism
- ☒ in his final years, he explored twelve-tone music

(all other answers are 1 mark) ↓

Practice Paper 1

[10]

- b. Identify the composer most closely associated with *five* of the following individuals and briefly explain. Composers must be chosen from those required for this examination.

linked

George Sand

Composer: Chopin

Association: writer, Chopin's romantic partner for ten years

Franz Xavier Süssmayr

Composer: Mozart

Association: former student & fellow composer; finished the Requiem

Harriet Smithson

Composer: Berlioz

Association: actress; inspiration for Symphonie fantastique, they later married

Anna Magdalena Wilcke

Composer: Bach

Association: singer, Bach's 2nd wife, they had 13 children together

Vaslav Nijinsky

Composer: Stravinsky

Association: dancer; choreographed The Rite of Spring

five

Johann Peter Salomon

Composer: Haydn

Association: concert promoter; arranged for Haydn's tours to London

Sergei Diaghilev

Composer: Stravinsky

Association: impresario; commissioned his three early ballets

Frederick the Great

Composer: Bach

Association: employed CPE Bach, gave JS Bach the theme for "The Musical Offering"

Practice Paper 1

20

[10]

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

Johann Sebastian Bach

Frédéric Chopin

Wolfgang Amadeus Mozart

[10]

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

Messiah

Carmen

The Rite of Spring