1. Give the musical term for ten of the following definitions. Provide one composition title for each term chosen. Composition titles must be chosen from the specific works required for this examination.

Term: ___________________  
Title: ___________________

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<table>
<thead>
<tr>
<th>Term</th>
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<tr>
<td>________________</td>
<td>a declamatory style of singing supported by continuo, employed in opera, oratorio, and cantata</td>
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<td>a fascination with foreign lands and cultures, evoked through melody, harmony, rhythm, and orchestration</td>
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<td>a system of tuning based on the division of the octave into twelve equal semitones (half-steps)</td>
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<td>________________</td>
<td>a technique involving tapping the strings with the wood of the bow</td>
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<td>________________</td>
<td>a rapidly ascending arpeggiated theme, often used as the dramatic opening of Classical era works</td>
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2. For four of the following, provide the composition title and fill in the blanks. Composition titles must be chosen from the specific works required for this examination.

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<thead>
<tr>
<th>Composition</th>
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<td></td>
<td>Identify one rhythmic feature of this movement.</td>
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<td>In which era was this work composed?</td>
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<td>What is the literary basis of this work?</td>
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<td>Identify and briefly explain two specific musical features of this work.</td>
</tr>
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<td>A piano piece by Chopin</td>
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<td></td>
<td>Identify and briefly explain two specific musical features of this work.</td>
</tr>
</tbody>
</table>
A piano piece by Louie
Title: ____________________________
In which era was this work composed? _______________________________________
What is the formal structure of this piece? ______________________________________
Identify and briefly explain two specific musical features of this work.
1. ____________________________________________________________
2. ____________________________________________________________

A program symphony by Berlioz
Title: ____________________________
In which era was this work composed? _______________________________________
How many movements are in this work? ______________________________________
Identify by name two themes used in this work and briefly explain how they are used.
1. ____________________________________________________________
2. ____________________________________________________________

A keyboard collection by Bach
Title: ____________________________
In which era was this work composed? _______________________________________
What tuning system made this collection possible? _______________________________
Explain the structural organization of this collection.
__________________________________________________________
__________________________________________________________
__________________________________________________________
Question 2 continued

**A Lied by Schubert**

Title: ___________________________________________

In which era was this work composed? ___________________________________________

What is the type of song structure used in this *Lied*? ___________________________________________

How does the piano help establish the mood?

_________________________________________________________________________________

_________________________________________________________________________________

Identify a character in this *Lied* and describe how this character is musically portrayed.

_________________________________________________________________________________

_________________________________________________________________________________
3. a. Identify the composer that matches each of the following descriptions. Composers must be drawn from those required for this examination.

<table>
<thead>
<tr>
<th>Statement</th>
<th>Composer</th>
</tr>
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<tbody>
<tr>
<td>His sonata-form movements often feature slow introductions and monothematic expositions.</td>
<td></td>
</tr>
<tr>
<td>Opera was central to his career and he made important contributions to <em>opera buffa</em>, <em>opera seria</em>, and <em>Singspiel</em>.</td>
<td></td>
</tr>
<tr>
<td>He absorbed popular, jazz, and musical theatre elements in his compositional style.</td>
<td></td>
</tr>
<tr>
<td>He used innovative figurations, chord spacings, sweeping arpeggiations, and expanded range in his writing for the piano.</td>
<td></td>
</tr>
<tr>
<td>His early works demonstrate the use of dissonant harmony, polytonality, ostinato, syncopation, and polymeter.</td>
<td></td>
</tr>
<tr>
<td>The influence of German Romantic poets may be seen in his over 600 <em>Lieder</em>.</td>
<td></td>
</tr>
<tr>
<td>This composer’s works encompass both traditional and innovative features, while fusing European and Asian influences.</td>
<td></td>
</tr>
<tr>
<td>He employed both <em>recitativo secco</em> and <em>recitativo accompagnato</em> in his oratorios.</td>
<td></td>
</tr>
<tr>
<td>He set the poetry of Symbolists such as Baudelaire, Mallarmé, and Verlaine to music.</td>
<td></td>
</tr>
<tr>
<td>This composer contributed to the development of the three-movement concerto structure and helped establish <em>ritornello</em> form.</td>
<td></td>
</tr>
</tbody>
</table>
b. Identify the composer most closely associated with ten of the following and explain the association. Composers must be chosen from those required for this examination.

Charles Jennens  Composer: _____________________________
Association: _____________________________

Harriet Smithson  Composer: _____________________________
Association: _____________________________

Napoleon Bonaparte  Composer: _____________________________
Association: _____________________________

Robert Craft  Composer: _____________________________
Association: _____________________________

George Sand  Composer: _____________________________
Association: _____________________________

Stephen Sondheim  Composer: _____________________________
Association: _____________________________

Ospedale della Pietà  Composer: _____________________________
Association: _____________________________

Lorenzo da Ponte  Composer: _____________________________
Association: _____________________________

Esprit Orchestra  Composer: _____________________________
Association: _____________________________

Johann Wolfgang von Goethe  Composer: _____________________________
Association: _____________________________
Question 3 continued

Prince Nicholas Esterházy  Composer: ________________
Association: ________________________________

Stéphane Mallarmé  Composer: ________________
Association: ________________________________

Anna Magdalena Wilcke  Composer: ________________
Association: ________________________________
4. a. Provide the required information for one of the following works.

*Carmen*

Who composed this work? 

Briefly define the term *exoticism* and explain how it relates to this opera.

Identify two specific musical features in the aria “L’amour est un oiseau rebelle” which reveal Carmen’s character.

*Madama Butterfly*

Who composed this work? 

Briefly define the term *exoticism* and explain how it relates to this opera.

How does the Prelude to Act I set the stage for the story?
West Side Story

Who composed this work? __________________________

Briefly define the following and cite the musical number or scene in which each occurs.

Tritone: __________________________

Musical number/scene: __________________________

Hemiola: __________________________

Musical number/scene: __________________________

Briefly describe how the instrumentation of this musical number/scene helps to establish the Latin ambience.

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

b. Choose one of the following formal structures.

☐ fugue  ☐ sonata form

With which era is this structure associated? __________________________

Describe the structural components of the form you have chosen.

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
c. Fill in the blanks for five of the following.
Name two types of musical texture.

Name two non-traditional scales used by Modern era composers.

Name two genres which employ a libretto.

Name two members of the brass family.

Name two keyboard instruments used in the Baroque era.

Name two types of lyric piano pieces cultivated in the Romantic era.

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

5. a. Discuss the life, career, and musical style of one of the following composers.

Johann Sebastian Bach
Wolfgang Amadeus Mozart
Igor Stravinsky

b. Discuss one of the following works in detail.

“La Primavera” from Le Quattro Stagioni
Messiah, overview and musical highlights
Symphony No. 5 in C Minor, op. 67
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.
1. Give the musical term for ten of the following definitions. Provide one composition title for each term chosen. Composition titles must be chosen from the specific works required for this examination.

Term: ritornello
Title: Spring

Term: polytonality
Title: Well-Tempered Clavier

Term: the Affections
Title: Prelude & Fugue in B♭

Term: cyclical structure
Title: Symphony no. 5

Term: subito
Title: Revolutionary Etude

Term: symphony poem
Title: Prelude to "The Afternoon of a Faun"

Term: chromaticism
Title: Polonaise in Ab+

Term: word painting
Title: Messiah

a short recurring instrumental passage found in the Baroque aria and concerto

the simultaneous use of two or more tonal centres

the projection of a single mood or emotion through an entire composition or movement in Baroque music

a unifying device whereby a theme from an earlier movement is recalled in later movements

the use of rhythmic flexibility in performance as an expressive device

a programmatic single-movement orchestral work in free form

the extensive use of notes from outside the prevailing key signature

musical pictorialization of a text, used as an expressive device

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Term: *recitative* 
Title: **Messiah** 
a declamatory style of singing supported by continuo, employed in opera, oratorio, and cantata

Term: *exoticism* 
Title: **Madama Butterfly** 
a fascination with foreign lands and cultures, evoked through melody, harmony, rhythm, and orchestration

Term: *equal temperament* 
Title: **Well-Tempered Clavier** 
a system of tuning based on the division of the octave into twelve equal semitones (half-steps)

Term: *col legno* 
Title: **Symphonie fantastique** 
a technique involving tapping the strings with the wood of the bow

Term: *rocket theme* 
Title: **Symphony no. 5** 
a rapidly ascending arpeggiated theme, often used as the dramatic opening of Classical era works
2. For four of the following, provide the composition title and fill in the blanks. Composition titles must be chosen from the specific works required for this examination.

A string quartet by Haydn
Title: ____________

In which era was this work composed? ____________

Explain the nickname for this work.

_Duōtoven means “double,”. The first movement opens with descending P7th?

What is the form of the fourth movement? ____________

Identify one rhythmic feature of this movement. ____________

A symphonic poem by Debussy
Title: ____________

In which era was this work composed? ____________

What is the literary basis of this work? ____________

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

1. ____________

2. ____________

A piano piece by Chopin
Title: ____________

In which era was this work composed? ____________

What is the form of this work? ____________

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

1. ____________

2. ____________
A piano piece by Louie
Title: Distant Memories
In which era was this work composed? Modern
What is the formal structure of this piece? O
Identify and briefly explain two specific musical features of this work.
1. Largo misterioso
2. quasi because

A program symphony by Berlioz
Title: Symphonie fantastique
In which era was this work composed? Romantic
How many movements are in this work? 5
Identify by name two themes used in this work and briefly explain how they are used.
1. Idea fixe (beloved’s theme) used in every movement but transformed
2. Dies Irae — this ancient chant is used in first movement; played by ophicleide (nowadays a tuba)

A keyboard collection by Bach
Title: Well-Tempered Clavier
In which era was this work composed? Baroque
What tuning system made this collection possible? Equal temperament
Explain the structural organization of this collection.
It has 2 volumes each containing 24 preludes and fugues. The prelude always comes first then the fugue. They go up in half-steps (C, C−, C♯, C♯− = B−).
**A Lied by Schubert**

Title: Eifer im Könige

In which era was this work composed? Romantic

What is the type of song structure used in this Lied? Through-composed

How does the piano help establish the mood?

The RH opens with octave triplets suggesting the galloping horse.

Identify a character in this Lied and describe how this character is musically portrayed.

The boy is sick and fearful of the Erlking. He keeps repeating "mein Vater" singing a halfstep.
3. a. Identify the composer that matches each of the following descriptions. Composers must be drawn from those required for this examination.

- **Handel**
  His sonata-form movements often feature slow introductions and monothematic expositions.

- **Mozart**
  Opera was central to his career and he made important contributions to *opera buffa*, *opera seria*, and *Singspiel*.

- **Bernstein**
  He absorbed popular, jazz, and musical theatre elements in his compositional style.

- **Chopin**
  He used innovative figurations, chord spacings, sweeping arpeggios, and expanded range in his writing for the piano.

- **Stravinsky**
  His early works demonstrate the use of dissonant harmony, polytonality, ostinato, syncopation, and polymeter.

- **Schubert**
  The influence of German Romantic poets may be seen in his over 600 *Lieder*.

- **Lavie**
  This composer’s works encompass both traditional and innovative features, while fusing European and Asian influences.

- **Handel**
  He employed both *recitativo secco* and *recitativo accompagnato* in his oratorios.

- **Debussy**
  He set the poetry of Symbolists such as Baudelaire, Mallarmé, and Verlaine to music.

- **Vivaldi**
  This composer contributed to the development of the three-movement concerto structure and helped establish *ritornello* form.
b. Identify the composer most closely associated with the following and explain the association. Composers must be chosen from those required for this examination.

- Charles Jennens
  Composer: **Handel**
  Association: **wrote libretto for Messiah**

- Harriet Smithson
  Composer: **Berlioz**
  Association: **his wife**

- Napoleon Bonaparte
  Composer: **Beethoven**
  Association: **originally dedicated Symphony no. 3 to him**

- Robert Craft
  Composer: **Stravinsky**
  Association: **Stravinsky's friend, published books on the composer**

- George Sand
  Composer: **Handel**
  Association: **commissioned him to write new symphony in London**

- Stephen Sondheim
  Composer: **Bernstein**
  Association: **wrote the lyrics for West Side Story**

- Ospedale della Pietà
  Composer: **Vivaldi**
  Association: **taught at this Venetian school for young women**

- Lorenzo da Ponte
  Composer: **Mozart**
  Association: **wrote librettos for some of his operas**

- Esprit Orchestra
  Composer: **Lennie**
  Association: **co-founded this orchestra**

- Johann Wolfgang von Goethe
  Composer: **Schubert**
  Association: **wrote the poem “Erlking,” which Schubert used**

Only 10 answers accepted.
Question 3 continued

Prince Nicholas Esterházy
Composer: Handel
Association: His patron; he worked for the family for almost 30 years

Stéphane Mallarmé
Composer: Debussy
Association: His poem "The Afternoon of a Faun" inspired his tone poem

Anna Magdalena Wilcke
Composer: Bach
Association: A court singer, she became his 2nd wife
4. a. Provide the required information for one of the following works.

_Carmen_

Who composed this work? __Bizet__

Briefly define the term _exoticism_ and explain how it relates to this opera.

European composers dreamed of far-away places. Bizet (French) set his opera in Spain, a country he never visited. Musical aspects of exoticism?

Identify two specific musical features in the aria “L’amour est un oiseau rebelle” which reveal Carmen’s character.

- _She talks about love acting like a rebellious bird._ = translation (music?)
- _She sings a descending chromatic scale._ what does this suggest about her character?

_Madama Butterfly_

Who composed this work? __Puccini__

Briefly define the term _exoticism_ and explain how it relates to this opera.

Composers set their operas in distant places to excite the audience’s imagination. He uses monophonic texture and pentatonic scales to suggest Japan.

How does the Prelude to Act I set the stage for the story?

It is tense (marked “Vigoroso”) and dark (C-).
West Side Story

Who composed this work? ____________

Bernstein

Briefly define the following and cite the musical number or scene in which each occurs.

Tritone: ____________

Musical number/scene: "Maria"

Hemiola: ____________

Musical number/scene: "America"

Briefly describe how the instrumentation of this musical number/scene helps to establish the Latin ambience.

He uses claves, maracas, guiro and guitar to give the music a Porto Rican sound.

b. Choose one of the following formal structures.

☐ fugue

☐ sonata form

With which era is this structure associated? ____________

18th century

Describe the structural components of the form you have chosen.

Sonata Form

Exp.

Th 1 in tonic key

Bridge

Th 2 a (sometimes 2b)

Dev.

Recap

Th 1, Bridge, Th 2ab

Coda...?
c. Fill in the blanks for five of the following.
Name two types of musical texture.

homophonic

polyphonic

Name two non-traditional scales used by Modern era composers.

octatonic

chromatic

Name two genres which employ a libretto.

opera

oratorio

Name two members of the brass family.

French horn

English horn

Name two keyboard instruments used in the Baroque era.

harpsichord

piano

Name two types of lyric piano pieces cultivated in the Romantic era.

caprices

preludes

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

rondo

ternary

5. a. Discuss the life, career, and musical style of one of the following composers.

Johann Sebastian Bach
Wolfgang Amadeus Mozart
Igor Stravinsky

b. Discuss one of the following works in detail.

“La Primavera” from Le Quattro Stagioni
Messiah, overview and musical highlights
Symphony No. 5 in C Minor, op. 67
Johann Sebastian Bach was born in Germany, Eisenach, in year 1685. He became an orphan at age 10 and was raised by his older brother. He also learned how to play the organ from his older brother. Bach's first job was a church organist at age 18. He married his cousin Maria Barbara at age 22. Then he stayed for one year at a church in Mühlhausen before moving to Weimar. Bach has 3 main periods in his life—Weimar, Cöthen, and Leipzig. He stayed in Weimar from 23 to 32 under the patronage of Duke of Weimar, however, he could not leave this position until he was dismissed. When he quit, he was put in jail for the disruptive behavior. Important compositions from the Weimar period include a harpsichord arrangement of a Vivaldi concerto and many organ works, including “Alta breve organ works.” Bach's career prospered in the Cöthen period under the patronage of Prince Leopold. Compositions from this time include 6 English suites, Magnificat, and the Well-Tempered Clavier. During this time, Bach's 1st wife died, so he remarried.
Anna Magdalena. In total, Bach had 20 children, but only 10 survived. In the final period of his life, in city of Leipzig, he was appointed to the prestigious position of cantor of St. Thomas Church. Also, he was not the first choice for this position, it claimed him fame. He became known as the greatest organist in Germany. Compositions from this period include "Meditation in B minor" and "The Art of the Fugue." Even though Bach did not create any new genres, he poured his music into existing forms and took them to new heights. During the last 20-30 years of his life, Bach's music was going out of style as homophony became more popular. Despite this, Bach revolutionized the way composers thought about music later on. Much of Bach's work was devoted to the glory of God, and his work was often religious. He was known as a great polyphonic composer, and in terms of counterpoint, Bach's music dominates the entire music history.

 Expand on history, survey more genre and say more work.
La Primavera was composed by Vivaldi. It is one of four concertos which are solo concertos. The soloist is the violin, who plays along with a Baroque orchestra. The work is programmatic because Vivaldi wrote some poems himself which were included in the original score. The concerto is in 3 movements: fast, slow, fast. The outer movements have a ritornello form (ritornello means “replay”).

The first movement is in E major and starts with the ritornello with everybody playing together. At various times the soloist is featured. The program elements include birds chirping, breezes, thunder, and lightning. The second movement is in C minor. It is much slower and shorter (fewer measures). The program describes a goatherd sleeping in a meadow with his faithful dog. The last movement is back in E major.
Examiner Comments

History 1 Examination
December 2014

This student paper is based on answers from actual student examinations, assembled to demonstrate the most common errors made by History 1 students.

Question 1
Although this student has answered all of the questions, the examiner has marked only the first ten responses, as per the marking policy. Errors have been circled in red and marks have been deducted as follows:
• The association of polytonality with the Well-Tempered Clavier is a common error among students. -1
• The example of the Revolutionary Etude is unfortunately inadmissible as it is not one of the specific works required for this examination. -1

Question 2
Again, the student answered all of the questions and only the first four answers have been considered. Unfortunately, these answers contained some incorrect information, whereas the “extra” answers were perfect. Had the candidate followed the instructions the mark might have been higher. Note that square brackets are used to indicate inaccurate or irrelevant information for which a deduction has not been taken.
• For Prelude to the Afternoon of a Faun, the information provided was correct but incomplete. The answer could have focused more on Impressionism in music, including a description of the musical effect created.
• For Polonaise in A flat Major, the reference to “polonaise rhythm” is not specific enough. Inclusion of the rhythmic figure (blank rhythm) would strengthen this answer.
• For Distant Memories, the student has named the title incorrectly; nevertheless, a mark of .5 was awarded. The information provided is correct but incomplete. Musical features need to be stated more clearly.

Question 3a
The student has confused Handel and Haydn, a common occurrence on History 1 examinations.

Question 3b
The student has confused George Sand with Johann Peter Salomon. Only the first ten answers were considered.

Question 4a
For Carmen, the musical aspects need to be emphasized. The term exoticism should be explained in relation to musical style and the musical features can be connected more directly to Carmen’s character.
Question 4b
For sonata form the candidate was required to identify the era (Classical), not the century. The basic outline provided in point form is incomplete, and does not serve to “describe” the structural components of sonata form. At the heart of sonata form is the tonal plan (modulation to the new key with an eventual return to the tonic). This should be factored into the discussion. References to the *codetta* and the use of dominant preparation at the end of the development would also improve the mark.

Question 4c
Marks have been deducted as follows:
- Chromatic scales have been part of traditional harmonic language for centuries, and thus do not qualify as non-traditional scales. Pentatonic and whole tone would be more appropriate choices. -1
- The English horn is not a member of the brass family. -1
- The newly invented piano was not yet in common use in the Baroque era. -1

Question 5a
Overall the student has provided an adequate discussion: the information is (mostly) correct and presented in a coherent linear order. At the same time, the essay fails to convey the sheer breadth of Bach’s life and career and his exalted position in the pantheon of composers. This answer could be improved a number of ways:
1. Reflect on his family life in greater detail. Five generations of musicians is an astounding legacy. Name his sons who in their lifetimes surpassed the fame of their father.
2. Consider Bach’s training and skills. He was a masterful craftsman in the field of organ construction and repair.
3. Consider significant associations. The fact that Bach was invited to direct the Collegium Musicum is a testament to his greatness and reputation, even though he himself boasted no formal academic degrees. Frederick the Great was one of the most powerful men in Europe. He was also a fine flutist and passionate music lover. *The Musical Offering* is the result of their converging paths and interests.
4. Expand on Bach’s style. Keywords and topics to consider would be: equal temperament, fugue, chromatic harmony, absorption of international style traits, chorale, Lutheran faith.
5. Survey more genres and provide more examples. Many genres are not represented; for example, the cantatas. The student has made an effort to associate some works with the specific periods. Building on this information would improve the essay significantly.

Question 5b
Although the student has included some important information, it is incomplete and not specific enough to earn a passing grade. Greater attention needs to be paid to background information and especially to musical details. The *Theory Syllabus* outlines the type of information expected, such as date of composition, performing forces, as well as tempo and meter for each movement. The discussion would be further elevated by connecting the programmatic images to their musical rendering. In addition, this answer contains inaccurate information (key of the second movement).
1. Give the musical term for ten of the following definitions. Provide one composition title for each term chosen. Composition titles must be chosen from the specific works required for this examination.

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>ritornello</td>
<td>a short recurring instrumental passage found in the Baroque aria and concerto</td>
</tr>
<tr>
<td>La Primavera</td>
<td></td>
</tr>
<tr>
<td>polytonality</td>
<td>the simultaneous use of two or more tonal centres</td>
</tr>
<tr>
<td>Petrushka</td>
<td></td>
</tr>
<tr>
<td>the Affections</td>
<td>the projection of a single mood or emotion through an entire composition or movement in Baroque music</td>
</tr>
<tr>
<td>La Primavera</td>
<td></td>
</tr>
<tr>
<td>cyclical structure</td>
<td>a unifying device whereby a theme from an earlier movement is recalled in later movements</td>
</tr>
<tr>
<td>Symphony no. 5</td>
<td></td>
</tr>
<tr>
<td>rubato</td>
<td>the use of rhythmic flexibility in performance as an expressive device</td>
</tr>
<tr>
<td>Polonaise in Ab major</td>
<td></td>
</tr>
<tr>
<td>symphonic poem</td>
<td>a programmatic single-movement orchestral work in free form</td>
</tr>
<tr>
<td>Prelude to the Afternoon</td>
<td>of a Faun</td>
</tr>
<tr>
<td>chromaticism</td>
<td>the extensive use of notes from outside the prevailing key signature</td>
</tr>
<tr>
<td>Polonaise in Ab major</td>
<td></td>
</tr>
<tr>
<td>word painting</td>
<td>musical pictorialization of a text, used as an expressive device</td>
</tr>
<tr>
<td>Messiah</td>
<td></td>
</tr>
<tr>
<td>Term</td>
<td>Definition</td>
</tr>
<tr>
<td>----------------------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>recitativo secco</td>
<td>a declamatory style of singing supported by continuo, employed in opera, oratorio, and cantata</td>
</tr>
<tr>
<td>exoticism</td>
<td>a fascination with foreign lands and cultures, evoked through melody, harmony, rhythm, and orchestration</td>
</tr>
<tr>
<td>equal temperament</td>
<td>a system of tuning based on the division of the octave into twelve equal semitones (half-steps)</td>
</tr>
<tr>
<td>col legno</td>
<td>a technique involving tapping the strings with the wood of the bow</td>
</tr>
<tr>
<td>rocket theme</td>
<td>a rapidly ascending arpeggiated theme, often used as the dramatic opening of Classical era works</td>
</tr>
</tbody>
</table>
2. For four of the following, provide the composition title and fill in the blanks. Composition titles must be chosen from the specific works required for this examination.

**A string quartet by Haydn**  
*Title:* "Quinten" Quartet  
*In which era was this work composed?* Classical  
*Explain the nickname for this work.* In Latin "quintus" means "fifth". The first movement opens dramatically with descending fifths.  
*What is the form of the fourth movement?* sonata  
*Identify one rhythmic feature of this movement.* syncopation; prominent in Th 1 and throughout the movement

**A symphonic poem by Debussy**  
*Title:* Prelude to the Afternoon of a Faun  
*In which era was this work composed?* Modern  
*What is the literary basis of this work?* a poem by Stephane Mallarme  
*Identify and briefly explain two specific musical features of this work.*  
1. Impressionist style - evoked by muted instruments (horns, strings) and splashes of orchestral color (harp glissandi)  
2. Blurring of metrical pulse - chords held over the bar, no percussion except for the shimmer of antique cymbals

**A piano piece by Chopin**  
*Title:* Polonaise in Ab major  
*In which era was this work composed?* Romantic  
*What is the form of this work?* ternary (A B A)  
*Identify and briefly explain two specific musical features of this work.*  
1. Polish nationalism conveyed through the use of characteristic polonaise rhythms:  
2. Bold harmonic language: chromatic opening, overall tonal plan (Ab+ - E+ - Ab+)
**A piano piece by Louie**  
**Title:** Distant Memories  
**In which era was this work composed?** Modern  
**What is the formal structure of this piece?** A-B-C-B-A  

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

1. **Senza misura** - Section A is composed in real (not metrical) time  
2. **quasi-berceuse** - Section B is to be played "like a lullaby"; evoked through changing meter and a static (repeated) LH

**A program symphony by Berlioz**  
**Title:** Symphonie fantastique  
**In which era was this work composed?** Romantic  
**How many movements are in this work?** 5  

Identify by name two themes used in this work and briefly explain how they are used.

1. **idee fixe** - an arching melody which represents the Beloved is heard in every movement; undergoes thematic transformation  
2. **Dies Irae** - the final movement quotes a medieval chant from the mass for the dead; played ominously by the ophicleide

**A keyboard collection by Bach**  
**Title:** The Well-Tempered Clavier  
**In which era was this work composed?** Baroque  
**What tuning system made this collection possible?** equal temperament  

Explain the structural organization of this collection.

The collection contains 48 preludes and fugues in two volumes (24 + 24). In each volume they are presented in pairs: tonic major/tonic minor keys. They are presented in an ascending chromatic pattern: C+, C−, C#+, C#−, D+, etc.
A Lied by Schubert

Title: Erlkonig

In which era was this work composed? Romantic

What is the type of song structure used in this Lied? through-composed

How does the piano help establish the mood?
Octave triplets in the RH suggest the galloping horse and riders.
The arched figure in the LH evokes the howling wind.

Identify a character in this Lied and describe how this character is musically portrayed.
The Boy is ailing and fears the Erlking's advances. Crying out "my father, my father" he sings a clashingly-dissonant minor 2nd.
3. a. Identify the composer that matches each of the following descriptions. Composers must be drawn from those required for this examination.

Haydn
His sonata-form movements often feature slow introductions and monothematic expositions.

Mozart
Opera was central to his career and he made important contributions to opera buffa, opera seria, and Singspiel.

Bernstein
He absorbed popular, jazz, and musical theatre elements in his compositional style.

Chopin
He used innovative figurations, chord spacings, sweeping arpeggios, and expanded range in his writing for the piano.

Stravinsky
His early works demonstrate the use of dissonant harmony, polytonality, ostinato, syncopation, and polymeter.

Schubert
The influence of German Romantic poets may be seen in his over 600 Lieder.

Louie
This composer’s works encompass both traditional and innovative features, while fusing European and Asian influences.

Handel
He employed both recitativo secco and recitativo accompagnato in his oratorios.

 Debussy
He set the poetry of Symbolists such as Baudelaire, Mallarmé, and Verlaine to music.

Vivaldi
This composer contributed to the development of the three-movement concerto structure and helped establish ritornello form.
b. Identify the composer most closely associated with ten of the following and explain the association. Composers must be chosen from those required for this examination.

Charles Jennens  
Composer: Handel  
Association: wrote the libretto for Messiah

Harriet Smithson  
Composer: Berlioz  
Association: his wife; inspiration for Symphonie fantastique

Napoleon Bonaparte  
Composer: Beethoven  
Association: originally dedicated his Symphony no. 3 to him

Robert Craft  
Composer: Stravinsky  
Association: close friend; published several books about the composer

George Sand  
Composer: Chopin  
Association: was his life partner for about ten years

Stephen Sondheim  
Composer: Bernstein  
Association: wrote the lyrics for West Side Story

Ospedale della Pietà  
Composer: Vivaldi  
Association: wrote music for the young women in this Venetian school

Lorenzo da Ponte  
Composer: Mozart  
Association: wrote librettos for 3 operas including Don Giovanni

Esprit Orchestra  
Composer: Louie  
Association: co-founded the ensemble; her husband is the conductor

Johann Wolfgang von Goethe  
Composer: Schubert  
Association: wrote the famous poem on which his op. 1 is based
Haydn acted as his patron for many years

Debussy wrote poem on which Prelude to the Afternoon of a Faun is based

Bach singer in the Cothen court; became his 2nd wife
4. a. Provide the required information for one of the following works.

**Carmen**

Who composed this work? Bizet

Briefly define the term *exoticism* and explain how it relates to this opera.

- the fascination with foreign lands and cultures
- Bizet, a French composer, evoked the Spanish setting using
dance rhythms (habanera) and orchestral colour (tambourine)

Identify two specific musical features in the aria “L’amour est un oiseau rebelle” which reveal Carmen’s character.

The aria opens with a descending chromatic line suggesting

Carmen’s sensual nature. The habanera rhythm is crisp, bold; it underscores her determination to seduce Don Jose.

**Madama Butterfly**

Who composed this work? Puccini

Briefly define the term *exoticism* and explain how it relates to this opera.

- the fascination European composer had for distant lands/cultures
- Puccini used non-tradition scales (pentatonic, whole tone)
to suggest the opera’s Japanese setting

How does the Prelude to Act I set the stage for the story?

- in C −, strings play a fugal treatment of the main theme
- marked "vigoroso" the playing is intensive
- winds and pizzicato strings suggest Japanese instruments
West Side Story

Who composed this work? Bernstein

Briefly define the following and cite the musical number or scene in which each occurs.

- Tritone: 4th (or 5th)
- Musical number/scene: opens Tony's song "Ma-RI-A"
- Hemiola: shifting of the accent from groupings of 3 to 2
- Musical number/scene: forms the basis of "America"

Briefly describe how the instrumentation of this musical number/scene helps to establish the Latin ambience.

Bernstein uses an expanded percussion section (claves, maracas) and guitar to evoke Puerto Rico. Flutes play a rapid WT scale figure to suggest "tropical breezes"

b. Choose one of the following formal structures.

- ☐ fugue
- ☐ sonata form

With which era is this structure associated? fugue/Baroque; sonata form/Classical

Describe the structural components of the form you have chosen.

<table>
<thead>
<tr>
<th>Fugue</th>
<th>Sonata form</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Subject (tonic key)</td>
<td>EXP</td>
</tr>
<tr>
<td>Th 1 (tonic key)</td>
<td></td>
</tr>
<tr>
<td>- Answer (dominant key)</td>
<td>Bridge (modulates)</td>
</tr>
<tr>
<td>- CSs - used as accompanying</td>
<td>Th 2a, 2b, etc. (in dominant</td>
</tr>
<tr>
<td>figures to the S/A</td>
<td>or rel + key)</td>
</tr>
<tr>
<td>- Episodes built out of</td>
<td>Codetta</td>
</tr>
<tr>
<td>sequential material</td>
<td>DEV</td>
</tr>
<tr>
<td>- stretto (layering) used to</td>
<td>RECAP - materials recalled</td>
</tr>
<tr>
<td>heighten tension</td>
<td>in tonic key ; Coda</td>
</tr>
</tbody>
</table>
c. Fill in the blanks for five of the following.

Name two types of musical texture.

- homophonic
- polyphonic

Name two non-traditional scales used by Modern era composers.

- whole tone
- pentatonic

Name two genres which employ a libretto.

- opera
- oratorio

Name two members of the brass family.

- trumpet
- French horn

Name two keyboard instruments used in the Baroque era.

- harpsichord
- clavichord

Name two types of lyric piano pieces cultivated in the Romantic era.

- prelude
- nocturne

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

- rondo
- ternary

5. a. Discuss the life, career, and musical style of one of the following composers.

- Johann Sebastian Bach
- Wolfgang Amadeus Mozart
- Igor Stravinsky

b. Discuss one of the following works in detail.

- “La Primavera” from Le Quattro Stagioni
- Messiah, overview and musical highlights
- Symphony No. 5 in C Minor, op. 67