

EXAMINATIONS

Confirmation Number

Total Marks



Maximum
Marks



20

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

Title: _____

Term: _____ the simultaneous use of two or more tonal centres

Title: _____

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

Title: _____

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

Title: _____

Term: _____ the use of rhythmic flexibility in performance as an expressive device

Title: _____

Term: _____ a programmatic single-movement orchestral work in free form

Title: _____

Term: _____ the extensive use of notes from outside the prevailing key signature

Title: _____

Term: _____ musical pictorialization of a text, used as an expressive device

Title: _____

CONTINUED NEXT PAGE

Question 1 continued

Term: _____ a declamatory style of singing supported by
continuo, employed in opera, oratorio, and cantata

Title: _____

Term: _____ a fascination with foreign lands and cultures,
evoked through melody, harmony, rhythm, and
orchestration

Title: _____

Term: _____ a system of tuning based on the division of the
octave into twelve equal semitones (half-steps)

Title: _____

Term: _____ a technique involving tapping the strings with the
wood of the bow

Title: _____

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

Title: _____

20

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.

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. _____

Question 2 continued

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.

20

[10]

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

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

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

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

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

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

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

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

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

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

_____ This composer contributed to the development of the three-movement concerto structure and helped establish *ritornello* form.

Question 3 continued

[10]

- 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: _____

20

[5]

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?

Question 4 continued

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.

[5]

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.

Question 4 continued

[10]

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.

20

[10]

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

Johann Sebastian Bach

Wolfgang Amadeus Mozart

Igor Stravinsky

[10]

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

Official Answer Sheet

December 2014



Confirmation Number

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

Do not write below this line.

Official Answer Sheet

December 2014



The Royal Conservatory®

EXAMINATIONS

Confirmation Number

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

Do not write below this line.



EXAMINATIONS

Confirmation Number

Total Marks

77

Maximum Marks



18/20

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

Title: Spring

Term: polytonality the simultaneous use of two or more tonal centres

Title: Well-Tempered Clavier

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

Title: Prelude & Fugue in Bb+

Term: cyclical structure a unifying device whereby a theme from an earlier movement is recalled in later movements

Title: Symphony no. 5

Term: rubato the use of rhythmic flexibility in performance as an expressive device

Title: Revolutionary Etude

Term: symphonic poem a programmatic single-movement orchestral work in free form

Title: Prelude to the Afternoon of a Fair

Term: chromaticism the extensive use of notes from outside the prevailing key signature

Title: Polonaise in Ab+

Term: word painting musical pictorialization of a text, used as an expressive device

Title: Messiah

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History 1: An Overview

December 2014

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Question 1 continued

Term: recitativo secco a declamatory style of singing supported by continuo, employed in opera, oratorio, and cantata

Title: Messiah

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

Title: Madama Butterfly

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

Title: Well-Tempered Clavier

Term: col legno a technique involving tapping the strings with the wood of the bow

Title: Symphonie fantastique

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

Title: Symphony no. 5

only first
10 answers
considered

17/20

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.

3 A string quartet by Haydn Title: "Quintets"

In which era was this work composed? Classical

Explain the nickname for this work.

Quintet means "fifth". The first movement opens with descending P5ms

What is the form of the fourth movement? sonata

Identify one rhythmic feature of this movement.

syncopation [and hemiola] ^{not presents}

4 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

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

1. Impressionism - artists tried to suggest rather than depict their subject matter

2. harp glissando explain / coloristic effect?

46 A piano piece by Chopin Title: Polonaise in A-flat

In which era was this work composed? Romantic

What is the form of this work? A B A

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

1. uses polonaise rhythms for example?

2. B is in E+ which is really F+

Question 2 continued

3.5 A piano piece by Louie Title: Distant Melodius^{.5}
In which era was this work composed? Modern
What is the formal structure of this piece? arch
Identify and briefly explain two specific musical features of this work.

- .5 1. senza misura ○
- .5 2. quasi-betwixt ○

only first 4 answers considered

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. idée 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-)

Question 2 continued

A *Lied* by Schubert

Title: _____

Erk König

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 Erk König. He keep repeating "mein Vater" singing a half step.

17
20
9 [10]

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 <i>opera buffa</i> , <i>opera seria</i> , and <i>Singspiel</i> . |
| Bernstein | He absorbed popular, jazz, and musical theatre elements in his compositional style. |
| Chopin | He used innovative figurations, chord spacings, sweeping arpeggiations, 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 <i>Lieder</i> . |
| Louie | This composer's works encompass both traditional and innovative features, while fusing European and Asian influences. |
| Handel | He employed both <i>recitativo secco</i> and <i>recitativo accompagnato</i> 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 <i>ritornello</i> form. |

Question 3 continued

8
[10]

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 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 symphonies for 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: Louis

Association: co-founded this orchestra

Johann Wolfgang von Goethe Composer: Schubert

Association: wrote the poem "Erlkönig" which Schubert used

only first
10 answers
accepted

Question 3 continued

Prince Nicholas Esterházy

Composer: _____

Handel

Association: his patron; he worked for the family for almost 30 yrs

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

13
20
2.5 [5]

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 it 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 use 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-)

only first answer considered

Question 4 continued

West Side Story

Who composed this work? Bernstein

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

Tritone: x4

Musical number/scene: "Maria"

Hemiola: three-note patterns regrouped in 2s

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 Puerto Rican sound.

3b^[5]

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 2a (sometimes 2b)

Dev.

Recap

Th 1, Bridge, Th 2a/b

Coda

consider tonal plan

Codetta?

Question 4 continued

7/10

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.

-1 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.

-1 harpsichord piano

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

nocturnes preludes

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

rondo ternary

only first 5 answers considered

12/20

7/10

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

- Johann Sebastian Bach
- Wolfgang Amadeus Mozart
- Igor Stravinsky

5/10

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.

7/10
consider:
family-legacy
education
training

5a. 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 Muhlhausen 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 disrespectful behavior. Important compositions from the Weimar period include a harpsichord arrangement of a Vivaldi concerto, and many organ works, including "Alba breve organ works." Bach's career prospered in the Cöthen period under the patronage of Prince Leopold. Compositions from this time included 6 English suites, Magnificat, and the Well ^{actually later} Tempered Clavier. During this time Bach's 1st wife died, so he remarried singer



[Empty box for Confirmation Number]

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

• four formal
"composer" ^{and}

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 Mass in B minor and [the] Art of [the] Fugue. Even though Bach did not create any new genres he poured 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 dominate the entire music history.

why?

significant
associations:
Collegium musicum
Friedrich the Great

Expand on his
style. Survey more
genres and cite more
works.

Do not write below this line.



Empty box for Confirmation Number

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

5/10

consider!

dates

performing forces

tempo markings
time sig.

good but
how are these
images evoked
in the music?

5b. 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 he included in the original score. The concerto is 3 movements: fast, slow, fast. The outer movements have a ritornello form (ritornello means "refrain"). 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 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).

EXAMINATIONS

Confirmation Number

Total Marks



Maximum
Marks



20

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 a short recurring instrumental passage found in the Baroque aria and concerto
Title: La Primavera

Term: polytonality the simultaneous use of two or more tonal centres
Title: Petrushka

Term: the Affections the projection of a single mood or emotion through an entire composition or movement in Baroque music
Title: La Primavera

Term: cyclical structure a unifying device whereby a theme from an earlier movement is recalled in later movements
Title: Symphony no. 5

Term: rubato the use of rhythmic flexibility in performance as an expressive device
Title: Polonaise in Ab major

Term: symphonic poem a programmatic single-movement orchestral work in free form
Title: Prelude to the Afternoon of a Faun

Term: chromaticism the extensive use of notes from outside the prevailing key signature
Title: Polonaise in Ab major

Term: word painting musical pictorialization of a text, used as an expressive device
Title: Messiah

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History 1: An Overview

December 2014

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Question 1 continued

Term: <u>recitativo secco</u>	a declamatory style of singing supported by continuo, employed in opera, oratorio, and cantata
Title: <u>Messiah</u>	
Term: <u>exoticism</u>	a fascination with foreign lands and cultures, evoked through melody, harmony, rhythm, and orchestration
Title: <u>Madama Butterfly</u>	
Term: <u>equal temperament</u>	a system of tuning based on the division of the octave into twelve equal semitones (half-steps)
Title: <u>Well-Tempered Clavier</u>	
Term: <u>col legno</u>	a technique involving tapping the strings with the wood of the bow
Title: <u>Symphonie fantastique</u>	
Term: <u>rocket theme</u>	a rapidly ascending arpeggiated theme, often used as the dramatic opening of Classical era works
Title: <u>Symphony no. 5</u>	

20

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

Classical

In which era was this work composed? _____

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

Modern

In which era was this work composed? _____

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


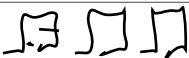
Title: Polonaise in Ab major

Romantic

In which era was this work composed? _____

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:  and 

2. bold harmonic language: chromatic opening, overall tonal
plan (Ab+ - E+ - Ab+)

Question 2 continued

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. idée 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

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Question 2 continued

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.

20

[10]

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 <i>opera buffa</i> , <i>opera seria</i> , and <i>Singspiel</i> .
Bernstein	He absorbed popular, jazz, and musical theatre elements in his compositional style.
Chopin	He used innovative figurations, chord spacings, sweeping arpeggiations, 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 <i>Lieder</i> .
Louie	This composer's works encompass both traditional and innovative features, while fusing European and Asian influences.
Handel	He employed both <i>recitativo secco</i> and <i>recitativo accompagnato</i> 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 <i>ritornello</i> form.

Question 3 continued

[10]

- 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

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Question 3 continued

Prince Nicholas Esterházy Composer: _____ Haydn _____

Association: acted as his patron for many years

Stéphane Mallarmé Composer: _____ Debussy _____

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

Anna Magdalena Wilcke Composer: _____ Bach _____

Association: singer in the Cothen court; became his 2nd wife

20

[5]

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-traditional 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

Question 4 continued

West Side Story

Bernstein

Who composed this work? _____

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

Tritone: x4th (or o5th)

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"

[5]

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.

Fugue	Sonata form
-Subject (tonic key)	EXP
	Th 1 (tonic key)
- Answer (dominant key)	Bridge (modulates)
- CSs - used as accompanying figures to the S/A	Th 2a, 2b, etc. (in dominant or rel + key)
-Episodes built out of sequential material	Codetta
	DEV
- stretto (layering) used to heighten tension	RECAP - materials recalled in tonic key ; Coda

Question 4 continued

[10]

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

20

[10]

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

Johann Sebastian Bach

Wolfgang Amadeus Mozart

Igor Stravinsky

[10]

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