

Your full name (as on appointment form). Please use BLOCK CAPITALS.

Your signature

Registration number

Centre

INSTRUCTIONS TO CANDIDATES

1. The time allowed for answering this paper is THREE (3) HOURS.
2. Fill in your name and the registration number printed on your appointment form in the appropriate spaces on this paper and on the front of the answer booklet, and on any other sheets that you use.
3. DO NOT OPEN THIS PAPER UNTIL YOU ARE TOLD TO DO SO.
4. Candidates must answer a total of FIVE questions, including at least one question from Section A and at least one question from Section B.
5. Read each question carefully before answering it. Your answers must be written legibly in the spaces provided or in the answer booklet as instructed. Make sure that any musical quotations which you use to illustrate your answers are clearly cross-referenced.
6. You are reminded that you are bound by the regulations for written exams displayed at the exam centre and listed in the current syllabus. In particular, you are reminded that you are not allowed to bring books, music or papers into the exam room, except for scores required for Section B. Bags must be left at the back of the room under the supervision of the invigilator.
7. If you leave the exam room you will not be allowed to return.
8. At the end of the exam, fix together all your work – including rough work – using the tag provided.

Write the section and number of each question you answer in the shaded boxes below.

Total		

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Introduction

The specimen answers in this document relate to the AMusTCL from 2017 sample paper, available to download free from Trinity's website.

Please note that these are not model answers. Instead, they are answers typical of those submitted by candidates in exams, incorporating a number of commonly-seen mistakes. All specimen answers should be read in conjunction with the examiner comments included in this document.

Second working

The image displays a musical score for piano, organized into two systems of staves. Each system contains two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The score is divided into eight numbered measures, with the numbers 1 through 8 placed above the treble clef staff. Measure 1 begins with a treble clef staff containing a whole note chord (F4, Bb4) and a bass clef staff with a whole note chord (Bb2, F3). Measure 2 features a treble clef staff with a half note chord (F4, Bb4) and a bass clef staff with a half note chord (Bb2, F3). Measure 3 shows a treble clef staff with a half note chord (F4, Bb4) and a bass clef staff with a half note chord (Bb2, F3). Measure 4 has a treble clef staff with a half note chord (F4, Bb4) and a bass clef staff with a half note chord (Bb2, F3). Measure 5 contains a treble clef staff with a half note chord (F4, Bb4) and a bass clef staff with a half note chord (Bb2, F3). Measure 6 shows a treble clef staff with a half note chord (F4, Bb4) and a bass clef staff with a half note chord (Bb2, F3). Measure 7 has a treble clef staff with a half note chord (F4, Bb4) and a bass clef staff with a half note chord (Bb2, F3). Measure 8 concludes with a treble clef staff with a half note chord (F4, Bb4) and a bass clef staff with a half note chord (Bb2, F3). The score ends with a double bar line at the end of measure 8.

2 Classical: Orchestration

Score this extract from the overture to Mozart's opera, *Don Giovanni*, for double woodwind, 2 horns in D, 2 trumpets in D, timpani in D and A, and strings.

The first half of bar 67 is completed for you on the special manuscript paper and also bar 75. Where ♩ is used in the reduction you may also use the same notation, rather than ♪♪♪

[Molto Allegro]

67 68 69 70

71 72 73 74 75

71 72 73 74 75

Fls.

Obs.

Cl.

Bsns. a 2

D Hns. a 2

D Tpts. a 2

Timp.

Vln. I

Vln. II

Vla.

Vc./Db.

Detailed description: This is a page of a musical score for measures 71 through 75. The score is arranged in a system with ten staves. The top four staves are for woodwinds: Flute (Fls.), Oboe (Obs.), Clarinet (Cl.), and Bassoon (Bsns.). The next two staves are for brass: Double Horns (D Hns.) and Double Trumpets (D Tpts.). The fifth staff is for Timpani (Timp.). The bottom four staves are for strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Double Bass (Vc./Db.). The key signature is one sharp (F#) and the time signature is 4/4. Measures 71 and 72 show the woodwinds and strings with various chords and melodic lines. Measures 73, 74, and 75 feature a prominent melodic line in the Flute and Oboe parts, with the Clarinet and Bassoon providing harmonic support. The brass and strings also have parts, with the Double Horns and Double Trumpets playing sustained notes. The Timpani part is mostly silent, with a few notes in measure 75.

3 Early Romantic: Pianoforte

Complete the second half of Mendelssohn's *Peasant Song*. In the original, the composer has several brief modulations from bar 18, returning to the tonic for the coda which begins in bar 22.

Specimen answer

[Poco sostenuto]

The musical score is written for piano and consists of three systems of two staves each (treble and bass clef). The key signature is G major (one sharp) and the time signature is common time (C). The tempo/mood is indicated as [Poco sostenuto].

System 1 (Bars 14-16): Starts with a *mf* dynamic. Bar 14 has a *mf* dynamic. Bar 15 has a *mf* dynamic and a *ten.* marking. Bar 16 has a *p* dynamic. There are slurs over the right-hand part in bars 14-15 and 15-16, and over the left-hand part in bars 14-15 and 15-16.

System 2 (Bars 17-20): Bar 17 has a *mf* dynamic. Bar 18 has a *mf* dynamic and a *cresc.* marking. Bar 19 has a *f* dynamic. Bar 20 has a *f* dynamic. There are slurs over the right-hand part in bars 17-18 and 18-19, and over the left-hand part in bars 17-18 and 18-19.

System 3 (Bars 21-25): Bar 21 has a *p* dynamic and a *ten.* marking. Bar 22 has a *p* dynamic. Bar 23 has a *p* dynamic. Bar 24 has a *dim. poco a poco* marking. Bar 25 has a *pp* dynamic. There are slurs over the right-hand part in bars 21-22, 22-23, 23-24, and 24-25, and over the left-hand part in bars 21-22, 22-23, 23-24, and 24-25.

Mendelssohn's original

[Poco sostenuto]

Musical score for measures 14-16. The piece is in G major and common time. Measure 14 starts with a mezzo-forte (*mf*) dynamic. Measure 15 features a tenuto (*ten.*) marking and an accent (>) over the first note. Measure 16 begins with a piano (*p*) dynamic. The score is written for piano with treble and bass staves.

Musical score for measures 17-20. Measure 17 is mezzo-forte (*mf*). Measure 18 has a crescendo (*cresc.*) marking. Measure 19 is mezzo-forte (*mf*). Measure 20 is forte (*f*). The score is written for piano with treble and bass staves.

Musical score for measures 21-25. Measure 21 has a tenuto (*ten.*) marking and a piano (*p*) dynamic. Measure 22 is piano (*p*). Measure 23 is piano-piano (*pp*). Measure 24 is marked *poco rit.* and piano-piano (*pp*). Measure 25 ends with a fermata. The score is written for piano with treble and bass staves.

4 Twentieth Century: Popular Song

Complete the second half of the refrain to the song *Me and My Girl* by Noel Gay and Douglas Furber. The song's introduction is given as an indication of the style.

Specimen answer

The first system of the specimen answer shows the piano accompaniment for the first four measures. The treble clef contains chords and melodic lines, while the bass clef contains a simple bass line. The key signature has one sharp (F#) and the time signature is common time (C).

The second system continues the piano accompaniment for measures 5 through 8. It features similar harmonic and melodic patterns to the first system, maintaining the style of the introduction.

52 C Em 53 54 C G+ Am 55

Some lit - tle church__ with a big stee - ple,

The third system includes the vocal melody and piano accompaniment for measures 52 to 55. The vocal line is written in the treble clef with lyrics underneath. The piano accompaniment is in the grand staff. Chord symbols are placed above the vocal line.

56 C E7 A7 57 58 C#° Dm

Just a few peo - ple that both of us know__

The fourth system includes the vocal melody and piano accompaniment for measures 56 to 58. The vocal line continues with lyrics. The piano accompaniment provides harmonic support. Chord symbols are placed above the vocal line.

59 60 F 61 Fm Ab°

And we'll have love, laugh - ter, be

62 C E7 63 A7 64

hap - py ev - er af - ter, Me

65 66 67

and my girl.

bliss. *8^{va}*

Detailed description of the musical score: The score is written for voice and piano. It consists of three systems of staves. The first system (measures 59-61) features a vocal line with lyrics 'And we'll have love, laugh - ter, be' and piano accompaniment with chords F, Fm, and Ab°. The second system (measures 62-64) has lyrics 'hap - py ev - er af - ter, Me' and piano accompaniment with chords C, E7, and A7. The third system (measures 65-67) has lyrics 'and my girl.' and piano accompaniment. The score concludes with a fermata over the final notes and a dynamic marking of *8^{va}* (octave up).

Original arrangement

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and single notes, including a G4 quarter note, an A4 quarter note, a B4 quarter note, and a C5 quarter note. The lower staff is in bass clef and contains a series of notes, including a C3 half note, a D3 quarter note, an E3 quarter note, and a F3 quarter note.

The second system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and single notes, including a G4 quarter note, an A4 quarter note, a B4 quarter note, and a C5 quarter note. The lower staff is in bass clef and contains a series of notes, including a C3 half note, a D3 quarter note, an E3 quarter note, and a F3 quarter note.

52 C Em 53 54 C G+ Am 55

Some lit - tle church_ with a big stee - ple,

The third system of music consists of two staves. The upper staff is a vocal line with lyrics. The lower staff is a piano accompaniment. The lyrics are "Some lit - tle church_ with a big stee - ple,". The piano accompaniment consists of two staves, with the upper staff in treble clef and the lower staff in bass clef.

56 C E7 A7 57 58 C#° Dm

Just a few peo - ple that both of us know_

The fourth system of music consists of two staves. The upper staff is a vocal line with lyrics. The lower staff is a piano accompaniment. The lyrics are "Just a few peo - ple that both of us know_". The piano accompaniment consists of two staves, with the upper staff in treble clef and the lower staff in bass clef.

59 60 F 61 Fm Ab°

And we'll have love, laugh - ter, be

62 C E7 63 A7 64

hap - py ev - er af - ter, Me

65 66 67

and my girl.

5 Twentieth Century: Melodic Composition

Continue ONE of these given openings to create a complete and coherent melody of between 24 and 30 bars' duration. You must name the single-line instrument or voice for which you write and the music should be based on some other system than diatonic major/minor keys.

You may transpose the opening if you wish.



First working

For oboe

Lento non troppo

teneramente

1 2 3 4 5 6

p *mp* *mf*

7 8 9 10 11 12 13 14

poco più f *f* *p*

15 16 17 18

poco cresc. *mf* *mp*

19 20 21 22 23 24

p sempre dim. al niente

Second working

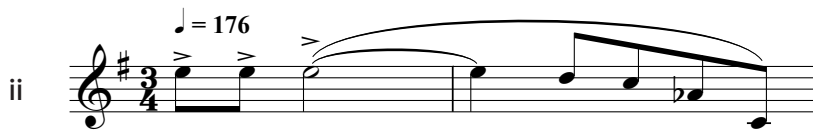
1 2 3 4 5 6

7 8 9 10 11 12

13 14 *lunga* 15 16 17 18

sf *sf* *sf*

19 20 21 22 23

ii 

First working

For cello

1  **f**

2 3 *a tempo* 4 5 6 *pizz.* 7

8 9 10  **p** *molto rall. arco* $\text{♩} = 60$

11 12 13 14

15 16 17 18 19 20 21

22 23 24 25 26 27 28 *pizz.* **ff**

Second working

For trumpet

1  **f brillante** $\text{♩} = 176$

2 3 4 5 6

7 **ff** 8 **mf** 9 10 11 12 **f**

13 14 15 16 17 18 19 20 21 *rall. poco a poco* **p** *cantabile*

22 *tempo primo* 23 24 25 26 **f**

27 28 3 3 29 **ff**

Section A: Musical skills – examiner comments

1. Baroque: Lutheran chorale

First working

There are errors both in musical grammar and in chorale style.

Faulty consecutives occur several times, as follows:

- ▶ Tenor and bass in bar 2, beats 3 and 4 (although the first 5th is perfect and the second is diminished, **any** consecutive 5ths which involve the bass part are incorrect)
- ▶ Tenor and soprano in bar 3, beats 2 and 3
- ▶ Bass and alto in bar 3, beats 3 and 4 (consecutive 5ths in contrary motion)
- ▶ Bass and soprano in bar 5, beats 3 and 4
- ▶ Bass and soprano in the cadence in bar 8

(The 5ths between alto and soprano in bar 6 are permissible.)

In the final cadence there is overlapping between soprano and alto and between alto and tenor.

The style is inconsistent. The given opening phrase is quite elaborate with plenty of quaver and even semiquaver movement. This occurs again in the fourth phrase because the opening has been reused. Phrases 2 and 3 have almost no decorative writing. In phrases 2 and 3 the parts are very plain – particularly the alto line in phrase 2. The bass at the beginning of phrase 2 is repetitive. The inverted cadence at the end of phrase 3 is acceptable but inverted cadences are rare in Bach's chorale harmonisations. A direct cadence here is easily created.

This working would receive a mark below pass.

Second working

Although there are no semiquavers after the given opening phrase, the overall style of this working shows some acquaintance with chorale idiom. There is some use of dissonance – eg the suspension in bar 3 and later in the same bar the accented passing note – and the music has a convincing sense of continuing forward movement. The brief crossing of parts in the cadence at the end of the third phrase allows a pleasing rise in the tenor. However, earlier in the same bar the bass moves down from F#, via D, to a B \flat making an augmented 5th, which is not at all idiomatic. In the final bar the alto passing note, a quaver D, is also unidiomatic.

Grammar has been infringed with the consecutive 5ths in bar 3 as well as the octave to unison from bar 2 into bar 3. This could easily be avoided by giving E to the alto and repeating G in the tenor, which would also obtain a full chord.

Although this working is not without its faults it would secure a distinction.

NB Students may see the original from which this question was devised in *Riemenschneider* no. 165. The second and third phrases in the question are phrases two and four in the original.

2. Classical: Orchestration

Careful study of the reduction in the question paper and Mozart's original scoring which is given in the specimen answers will show how these questions are constructed. Although it would be easy to provide candidates with a reduction which would be more readily playable by piano duettists, it would make the candidates' task much more difficult – akin to the level in LMusTCL. Thus, the reduction will always have clear guidance about how the music is to be apportioned to the instruments used by the composer of the score – most probably Haydn or Mozart, but also possibly a contemporary of theirs.

In this particular example important guidance may be obtained from careful consideration of the opening chord in both the reduction and as shown on the specially prepared manuscript paper which is supplied with the question paper. Without this a great variety of possible scorings of the huge semibreve chord in bar 67 would be possible and this in turn would have repercussions throughout the rest of the working.

Particular attention needs to be paid to ensure that **all** necessary accidentals are included. Common pitfalls are in situations such as the upper strings in bar 74 where the same accidentals as are in bar 73 must be written afresh. Candidates whose aural imagination is properly developed will hear the effect of missing accidentals, realise that bar 74 in their work sounds different from bar 73, whereas in the reduction they sound identical, and then make the necessary correction.

3. Early Romantic: Pianoforte

The two essentials to decide at the outset are the harmonic implications of the given material and the style(s) and texture(s) to be adopted. It is clear that in this working these have been considered and some wise decisions made. A broad hint from the title, *Peasant Song*, suggests a simple, unsophisticated style – as in the albeit short given opening. The continuation from the opening which uses doubled 3rds up to the cadence in bar 17 is appropriate, as is the use of the same texture from the upbeat to bar 22 through to the end. It is also apt to repeat the last two sub-phrases, though perhaps each repeat might be more effective if given a different dynamic from the first statement – perhaps making an echo each time. The dynamics would then match the music more closely than the less focussed *diminuendo* during the last two bars.

The harmonic style changes at the *mf* with a transition through B minor to an imperfect cadence in A major, the dominant. Well and good. The next phrase misses the mark, however, ending inappropriately on a $\frac{6}{4}$ chord. Mendelssohn's original shows how this phrase should be handled and has a $\frac{6}{4}$ chord correctly positioned.

Overall, this working would gain a safe pass. The use in bars 16 and 17 of something less like a direct copy of the opening would raise the mark to a distinction.

4. Twentieth Century: Popular Song

The specimen working has many correctly realised chords – at least as far as the chords contain the correct notes – but the style is generally quite poor with a thin texture and inconsistent piano style. The worst feature, however, is the ending, which is in the wrong key. Admittedly the opening of the song takes a little while before the key of C major is firmly established as the tonic, but it is without doubt that the accidentals in the first 8 bars make sense only when thought of as chromatic notes. Bars 7 and 8 have a very convincing perfect cadence in C major; no other key is possible there.

When this music was used in a live exam quite a few workings ended in A minor. By doing so in the specimen answer the opportunity arises to remind future candidates to think carefully when deciding which is the tonic key. In this case not only does the song end in the wrong key but the music in bars 64-67 is mostly out of character with the rest of the song. It is also poor style to have the rhythm of bar 65 so four-square with rests for the piano part in both hands at the same time. Very little is happening on the second half of both beats.

Compared with the published version, the specimen answer lacks a clear sense of forward movement. There are a few places where the specimen answer has an inverted chord rather than the root position of the published version. These inversions are less convincing.

If it were not for the hopelessly inappropriate ending the work would be a low pass but the ending brings the mark down to below pass.

5. Twentieth Century: Melodic Composition

There are two workings of each of the given openings.

Opening i

The **first working** is for oboe and is well written for the instrument with plenty of breathing places. The given opening has no performance instructions so the writer has had to discern what might be suitable and include the details. Appropriate choices have been made – ie they go well with the music.

The pattern of semitones and tones in the given opening has been noticed and used in various ways, sometimes inverting the shape of the opening. This helps give the music cohesion. The rising shape of the first four notes has been used to give overall shape to the melody, which reaches its climax quite early. There is a second, lesser, climax later which serves as a reminder of the earlier one. A plaintive piece, the dynamics and articulations have been carefully considered.

The mark for this melody would be very high.

The **second working** begins well enough as far as notes are concerned but there is neither tempo nor dynamic marking. More importantly, no indication is given of the instrument/voice intended, so the suitability of the music cannot be assessed or credited.

Accidentals have been considered carefully for most of the time but there are some careless omissions. There are some changes of time signature but only one of them is indicated.

The music begins to lose its way in the second line with the descending chromatic scale. Candidates often insert one (and sometimes more) of these into their melodies; only rarely do they add anything of interest or value to the musical effect. There is another short chromatic scale in bar 11. It, too, is mere note spinning – the equivalent to padding in an essay.

Much more significant note spinning, however, is the oscillation between A and G in the last 7 bars. The omission of a natural from where the sextuplets begin (presumably this is not a deliberate change) is careless and suggests that the writer had no really clear idea of how this music sounds.

This melody would receive a very low mark.

Opening ii

The **first working** has correctly transposed the opening into the bass clef, though the pause added to the final note (the low C) is questionable, as is the *crescendo* in bar 2. The idea of retrograde in bars 3 and 4 is a good one in principle but not effective in this case, making bar 4 finish with repeated accented quavers on a weak beat – and particularly at the given tempo, which is extremely fast.

In fact, this working falls down over tempo. The remainder of the opening (up to the end of bar 9) is highly improbable and ineffective.

Then comes a central episode which takes up 13 bars. Its style is so very different from that of the opening that it is completely out of place as well as disproportionate in length. It looks like 'something I prepared beforehand'. Bars 18-20 overuse what is a reasonable melodic shape and the whole of this episode is too strongly allied to tonal musical language.

The third section is presumably meant to resume the original tempo. It is too closely suggestive of E minor and the final F to E *acciaccatura* is unsuccessful.

The music is not well suited overall to the cello and the mark would be very low.

The **second working**, for trumpet, is excellent and students should study it carefully to determine how considerable use is made of elements of the given opening. The shortish central episode manages to release the tension created earlier and the resumption at **tempo primo** is refreshing. The very fast tempo is well handled for the trumpet and we have an exciting little piece which would gain a distinction.

Section B: Prescribed works

Excerpt questions – specimen answers

Candidates must answer a total of FIVE questions, including at least one question from Section A and at least one question from Section B.

For each prescribed work there are two options. You may answer **either** by writing a single essay (worth 20 marks) **or** by answering a series of sub-questions requiring answers ranging between a few words and a paragraph. The mark for each sub-question is shown, totalling 20 marks.

1 Bach – *Christmas Oratorio*, parts 1, 2 and 3

Either 1a

Write a critical overview of part 2 of the *Christmas Oratorio*, paying attention to the sequence of keys, the instrumental timbres and the overall character of the fourteen numbers. (20 marks)

(see page 23)

or 1b

Answer the following questions, which refer to number 9:

i. Why might the second phrase of the chorale be thought to be in G major? (4 marks)

The phrase might be thought to be in G major because in the tenor part the word sanft has C natural following a C# on the previous beat. Then the bass C# at the end of the bar could be a lower auxiliary note. Such notes are usually a semitone below the principal note.

The first phrase has a brief modulation to A major, the dominant, so a modulation to the subdominant would balance this.

ii. Why might this phrase be thought to be in D major? (4 marks)

Bach began and ended the first phrase in D major and it might make for a secure tonality if the second phrase were also to begin and end in the same key. The orchestral approach to the second phrase of the chorale makes D major the obvious key for the start of the second phrase.

While the C natural in the tenor hints at a move to G major, the modulation would have to occur in the two quaver chords of the second beat of bar 5; by the end of the bar the music has moved back to D major with the bass having an accented passing note (D) followed by C# which is an essential note, making the chord V7b in D major. The inverted perfect cadence is completed on the first beat of bar 6.

iii. Comment on the harmonic colour of the voice parts compared with that for trumpets and timpani. (4 marks)

The first, second and fourth phrases of the trumpet and timpani parts are mostly tonic chord with a little use of the dominant. Contrasting with this, the third phrase is primarily dominant chord with a little use of the tonic. No other chord is used in these fanfare-like phrases. The effect is of bright simplicity and very positive.

The chorale phrases are more varied harmonically but they also have a certain similarity. The first phrase has a brief move into the dominant (A major) and the second an even briefer visit to G major. The end of the second phrase has an accented passing note which pushes the music on to complete the phrase.

The third phrase makes a transition into E minor and immediately back to D major before ending in the dominant. The final phrase remains in the tonic but begins on the submediant chord. There is also more dissonance: suspensions on the first beat of bar 12 in the bass and on the fourth beat in the alto. Most striking is the combination of notes on the second half of beat 3 in bar 12; the notes sounding at that moment are D, E, F# and G. Each has a simple explanation but their combined effect is a moment of exquisite dissonance.

iv. Give the bar number and beat where there are quaver chord changes. (2 marks)

Eg bar 5 beat 2.

v. Which of the following occurs in this number?

- ▶ accented passing note
- ▶ sequence
- ▶ suspension
- ▶ tierce de Picardie

(4 marks)

Accented passing note, sequence, suspension.

vi. What essential detail is played by the continuo in the chord on the final quaver of bar 14? (2 marks)

3rd of chord.

2 Mozart – Serenade for 13 Wind Instruments

Either 2a

Choose a movement you particularly like and discuss how its features appeal to you. (20 marks)

(see page 27)

or 2b

Answer the following questions, which refer to the second movement, Menuetto:

i. What is the sounding interval between first oboe and second clarinet at the beginning of bar 4? (2 marks)

Perfect octave.

ii. Where is there a cadential $\frac{6}{4}$ in bars 1-8? (2 marks)

The beginning of bar 4.

iii. Write at concert pitch the music for the two corni di bassetto in bar 11. (4 marks)



iv. In which key does Trio I begin? (2 marks)

E♭ major.

- v. What device is used in the clarinet parts in bars 52-54? (2 marks)

Imitation.

- vi. The same device occurs in the corni di bassetto parts in bars 54-56 but with some differences. Describe one of the differences. (3 marks)

Eg clarinets move in 3rds; corni di bassetti move in 10ths.

- vii. Identify two ways in which the menuetto and both trios are similar to each other and three ways in which they differ, and give the details. (5 marks)

Similarities:

- ▶ *use of short answering phrases, eg bars 1-4; 47-50; 101-105*
- ▶ *all are binary structures*

Differences:

- ▶ *Keys: menuetto is in B♭ major, trio I is in E♭ major, trio II is in G minor*
- ▶ *Prevailing rhythms: menuetto has crotchet movement, trio I has quaver movement, trio II uses quaver triplets*
- ▶ *Instrumentation: menuetto uses all 13 instruments, trio I has 4 instruments, trio II has nine instruments*

3 Schumann – Symphony no. 3 in E♭, *Rhenish*

Either 3a

Schumann has been criticised for weakness as an orchestrator. Using the fourth movement, discuss his use of instruments and the textures he has created. (20 marks)

(see page 29)

or 3b Answer the following questions, which refer to the fourth movement:

- i Which instrument plays in unison with the alto trombone from the beginning? (2 marks)

1st horn.

- ii What is the chord at the beginning of bar 1? (2 marks)

E♭ minor, root position.

- iii Why does Schumann break the pattern of the bassoons playing octaves on the third beat of bar 1? (2 marks)

Low A♭ is not available on this instrument.

- iv Give the correct metronome speed for bar 23. (2 marks)

♩ = 54.

- v Write the two trumpet parts from the third beat of bar 52 to bar 54 at concert pitch. (4 marks)



vi Which parts play a passing note in bar 53? (2 marks)

1st trumpet, 1st bassoon, 1st clarinet, 1st oboe, 1st flute.

vii Discuss the tonality from bar 52 to the end of the movement. (6 marks)

- ▶ *begins with a pedal on B; the orchestra plays a chord of B major (but 1st horn has E♭ which transposes to G♭, enharmonic of F♯)*
- ▶ *bar 54 is enharmonic in the basses (C♭ = B♯); drops to B♭ then bars 55-56 have a perfect cadence in E♭ minor – ie the chord which opens the movement*
- ▶ *bars 56-58 repeat bars 52-54 with small differences, eg bassoons in bars 54 and 58; different dynamics; bars 52-54 are forte; 56-58 are **ff** then end with a diminuendo to **p***
- ▶ *there is chromatic movement in bars 58-64*
- ▶ *music subsides in bars 65-67; repeated chords of E♭ minor all marked **fp** and with top notes dropping in pitch*

4 Orff – Carmina Burana

Either 4a

How does Orff make the final movement of *Carmina Burana* so impressive? (20 marks)

(see page 31)

or 4b

Answer the following questions, which refer to no. 7, *Floret silva* (pages 47-59):

i Discuss the effects of using a large choir and a small choir. (5 marks)

- ▶ *3 different timbres create interest and drama: there is a large choir, a small choir with upper voices only and a small SATB choir.*
- ▶ *First large choir section is celebrating the fertility of the woods; upper voices of the small choir ask where her former lover is and the music is slower and much softer.*
- ▶ *At the words 'meus amicus' the mood lightens, crotchets replace minims and the 5/4 effect also gives a lilt.*
- ▶ *There is atmospheric use of terms expressing that he has ridden off on horseback.*
- ▶ *Chorus breaks in celebrating woodland fertility again.*
- ▶ *Then the small chorus upper voices sing again, echoing the idea of greenness. They use a different language but repeat earlier music.*

ii To what extent is this section a dance? (3 marks)

It's strongly rhythmic but there is a mix of triple, duple and quadruple bars and with moving accents, eg on page 47 there are 7 triple bars and 2 duple.

iii Explain how the first violins play the three bars beginning at bar 28. (4 marks)

- ▶ *cullando means rocking*
- ▶ *notes sway between B and D or G and B*
- ▶ *there is a small crescendo and diminuendo on each note within a prevailing very soft level of sound*

iv What is the chord on the second beat of both bars 31 and 33? (2 marks)

11th chord in D but with neither 3rd nor 5th sounded.

v What is the significance of the instruction 'non div.' for the strings before bar 11? (2 marks)

All the instruments play all the notes in each chord including the two low Ds (on different strings).

vi Write the horn parts for bars 87-89 as they sound at concert pitch. (4 marks)



5 Ravel – *Daphnis and Chloé*, parts 1 and 2

Either 5a

Part 2, beginning at rehearsal number 83 on page 96, moves from distant sounds through a very dramatic section culminating at rehearsal number 131 on page 150. Discuss the ways in which Ravel's music reflects the unfolding drama. (20 marks)

(see page 33)

or 5b

Answer the following questions, which refer to the beginning of part 2 from page 96:

i Beginning on G# in bar 6 of the soprano part, what device does Ravel use as far as bar 8? (2 marks)

Descending sequence.

ii In which other part does the same device occur at almost the same time? (2 marks)

Bass.

iii Discuss the atmosphere Ravel creates in bars 1-32. (5 marks)

- ▶ *slow tempo coupled with frequent stepwise chromatic intervals and subdued dynamics all contribute to an atmosphere of mystery and enchantment*
- ▶ *some phrases, eg alto bars 14-26, complement this*
- ▶ *much rise and fall in pitch, eg soprano bars 4-6*

iv Write the first horn part in bars 33 and 34 at concert pitch. (4 marks)

loin derrière la scène



v Identify how the different contrapuntal elements undergo changes in bars 1-32. (5 marks)

- ▶ *tenor has descending 3rds which transfer to alto at the same pitch (change of timbre from medium high to quite low)*
- ▶ *then sopranos a minor 6th higher*
- ▶ *bass falling 6ths from bar 6 move to tenor in bar 10 also a minor 6th higher*
- ▶ *soprano oscillating 2nds from bar 4 are taken up by alto in bar 9; a variation in tenor from bar 13; then alto bar 19 with added 3rds; tenor again in bar 26 and bass in bar 28*

vi Comment on the chord at the beginning of bar 33. (2 marks)

Thinking upwards from D there is a major 3rd (F#), an augmented 5th (A#, enharmonic of Bb) and major 9th (E). It has F# as the lowest sound so it could be thought of as an augmented chord with an added 7th.

Section B: Prescribed works**Essay questions – specimen answers and examiner comments****1 Bach – *Christmas Oratorio*, parts 1, 2 and 3**

Write a critical overview of part 2 of the *Christmas Oratorio*, paying attention to the sequence of keys, the instrumental timbres and the overall character of the fourteen numbers. (20 marks)

Answer 1

Part 2 of the *Christmas Oratorio* is for the second day of the Lutheran celebration of Christmas, 26 December. It has 14 numbers beginning with the *Sinfonia*. There are three chorales, 7 recitatives, 2 arias and the chorus *Ehre sei Gott*. The *Sinfonia* is in G major, as is the closing chorale. This is the subdominant of D major, the bright sounding key of part 1. The instrumental forces required for part 2 are two each of flutes, oboes d'amore and oboes da caccia, first and second violins, violas and continuo for which Bach specified organ. The score shows that in every movement the continuo part was originally written a tone lower than all the other parts.

The keys of the movements of part two are as follows:

Movement	Key
10	G major
11	Begins in E minor, final cadence perfect in B minor
12	G major
13	Begins in D major, final cadence perfect in B minor
14	Begins in G major, final cadence perfect in E minor
15	E minor
16	Begins in G major, final cadence perfect in A minor
17	C major
18	Begins in A minor, final cadence perfect in G major
19	G major
20	D major
21	G major
22	G major
23	G major

All the longer items and the chorales are in G major, giving a strong sense of cohesion to the music and underlining the fact that the *Christmas Oratorio* is in fact a sequence of six self-contained cantatas intended for use on six different occasions.

The most interesting movement in part 2 is the *Sinfonia*. It is in $\frac{12}{8}$ time and all the instruments play from the beginning. The flutes begin with a canon which is copied by the strings. The music is in G major and then in D major. In bar 9 the second oboe da caccia has a pedal on A which clashes with the first notes of the two oboes d'amore. This makes very interesting harmony. The music moves to C major and there is a lot of figured bass from bar 15. This means the harmony is very complicated. In bar 44 the music is like the opening so this is ternary form. The last chord is very strange with another A for 2nd oboe and G for the continuo. It makes us very excited about what is going to happen next in the recitative.

Examiner comments

This essay begins by showing some promise. The writer has acknowledged that a survey of part 2 is called for. There are three elements specified for this survey, however, and while there is a tabulated list of keys for each movement, there is no discussion of the effect of any of these keys, let alone any investigation into the tonal structure of any movement. There is no critique of instrumental timbres. Nor is there any sign of discussion of the overall character of part 2.

The opening paragraph does little more than state some facts about the *Christmas Oratorio* – not all of which are relevant. For example, it isn't necessary to list the instrumental resources required for part 2 in order to discuss instrumental timbres. A much better approach would be to choose some significant moments and discuss how the timbres contribute to underline their significance.

The table gives correct information about the key for each movement. Well and good, but a critical overview is very different from merely listing some keys – a task more suited to a Grade 5 theory paper.

Then comes a disastrous paragraph which is full of errors. It may be intended as an overview of the *Sinfonia* but if it is, then the writer has only the weakest grasp of what is required.

It is pointless to assert that the *Sinfonia* is the most interesting movement in part 2. Why is it the most interesting? In what way(s) is it the most interesting? Why assert this when the question asks about the whole of part 2? To say that all the instruments play from the beginning is simply wrong and makes the examiner wonder whether the candidate has only a vocal score rather than the specified full score. If the examiner's suspicions are correct then the candidate will be very seriously hampered. The flutes do not begin with a canon, though the two parts are imitative. The violin parts do not copy the flute parts but double them. As far as bar 9 first flute and first violin are identical. Second flute and second violin remain identical until bar 8 where the two flutes play in unison as they approach the cadence but second violin maintains an independent line, allowing for fuller harmony.

Yes, the music does move to D major, but the writer hasn't said where this happens so the comment has little value and might even be the result of guesswork based on generalisations learned about form and structure. What then follows is crassly incorrect. The writer has failed to look carefully at the score and note that the oboes da caccia parts are written in the C3 (or alto) clef, making the bottom space G below middle C. The chord is a simple chord of G major with the 5th, D, played by first oboe da caccia, the root doubled by second oboe d'amore and the 3rd played by the first oboe d'amore.

There are indeed a lot of figures in bars 15-18 (and again from bar 31) but there is no point in drawing our attention to them unless by doing so something relating to the question is being said.

There are similarities between bar 44 and the opening, but there is an important difference: in bar 44 the bass begins an octave lower, giving an added depth to the texture compared with bar 1. What is much more significant is the way in which Bach condenses the music from bar 44 onwards until the end, compared with the music at the beginning of the *Sinfonia*. A thorough discussion of these would be a significant part of the answer to a different question. Future candidates need to look into this matter carefully to ensure they have a full and correct understanding of this movement which, being entirely instrumental, is unique in the entire work.

The work is well below pass.

Answer 2

Part 2 of the *Christmas Oratorio* was intended for performance on December 26, the second day of the Lutheran celebration of Christmas. The narrative components concern the visit of the angels to the shepherds and their instruction to go to visit the Christ child in Bethlehem. These components are recitatives, some *secco* and others accompanied. All are short and conform to the conventions of their style and period.

Number 11 is a setting of two verses from Luke 2. The music begins in E minor, moves through D major where the words 'Und siehe' (which are the invitation to pay attention to the angels' presence) occur and ends in B minor, expressing the fear of the shepherds resulting from their unusual experience. The Evangelist continues in number 13 with the next two verses from Luke. Strings accompany this music with sustained notes which underline the angels' encouragement that the shepherds stay calm. The music begins in D major and moves to the relative, B minor, when the location of Jesus' birth is mentioned. There is no obvious musical reason for this key change beyond the stylistic convention that usually there are frequent key changes in recitatives and they help propel the music and its narrative forward.

Number 14 is another accompanied recitative. Here it is the two pairs of oboes which punctuate the music with short chords while the bass links the message of the angels with the experience of Abraham long before. Beginning with four and a half bars supported by a pedal G the music moves via V7d to Ib in D major and then moves to E minor when talking of God fulfilling once again the hopes of a shepherd.

In all of these recitatives we see Bach using the same small group of keys: G and D major, E and B minor. All closely related as relatives and as tonic/dominant pairings. This small repertoire of keys is not restricted just to the recitatives but is seen throughout the whole of Part 2. The prevailing key is G major and 8 movements begin in this key. The other keys used for the beginnings of movements are C and D major, E and A minor. Taken as a whole, these are four of the closely related keys of G major. So we can see that the tonal palette of Part 2 is very limited. However, the skill with which Bach creates great variety within the music is quite remarkable. By considering the overall character of this part we shall explore some of the ways in which this variety is achieved.

As has been mentioned already, Part 2 concerns the shepherds. It begins with the only purely instrumental number in the whole of the *Christmas Oratorio*. Called 'Sinfonia', it can be seen as a sympathetic portrayal of the shepherds as they do what they and their forebears have been doing every night since time out of memory: sitting guarding their flocks, taking turns to watch or sleep. The music has a gently flowing $\frac{12}{8}$ rhythm. Sometimes there is a flow of dotted quaver-semiquaver-quaver and elsewhere the flow is crotchet-quaver. Melodically there are arpeggio leaps and also passages of stepwise movement. Use of imitation abounds throughout the 63 bars of this most atmospheric piece. There are two principal ideas. The first is contrapuntal with flute 1 doubling violin 1 answered by flute 2 doubling violin 2. The falling bass in the continuo gives way in bar 4 to echoes of the earlier contrapuntal motif of the higher pitched instruments already named. The second idea is introduced by the two pairs of oboes. Three part harmony moves gently above a series of pedals played by the 2nd oboe da caccia, first on G then on B and finally on C. Each of the bar-and-a-half statements by the winds is separated by half a bar reminiscing the first idea, but there is no contrapuntal imitation here. From the opening key of G major there is a suggestion of E minor in bar 11 before the music settles on C major in bar 13.

The remainder of the movement displays a variety of re-workings of the material which is full of interesting detail. By way of example, in the closing bars the bass descends from E in bar 59 to reach a low G on the third quaver of the third beat of bar 61 before the final cadence which not only has two bars of the tonic chord (the first being beautifully but simply decorated with some non-essential notes), and the second being a single chord marked with a pause. Bach has created the feeling that all seems well and so perhaps only the most determined of the shepherds has managed to remain awake! Thus the scene is set for the dramatic appearance of the angel depicted in the recitative, number 11, already discussed.

After the angels' announcement there is a chorale, number 12. In the sixth phrase Bach uses a chromatic rising bass to underline the sense of the words 'Trost und Freude' (comfort and joy), imbuing them with

a really powerful effect. In the next phrase the running quavers of the bass which descend to low E (an extreme pitch) show how fully Satan has been vanquished. Then the final phrase expresses very clearly through the almost universal use of stepwise movement the supreme quality of peace which is the absence of anxiety. (Anxiety could have been expressed by parts moving widely as if in search of notes.) Here again we see how, while continuing use of the same small range of keys (G and D majors, E and A minors), Bach uses timbres to special effect, constantly creating appropriate character in the music.

Number 15 is a tenor aria in which the singer urges the shepherds to make haste. The word 'eilt' means hurry and after having sung the word several times to a single note (bars 28 and 30, also 45) there is a descriptive running phrase in bars 48-50. These examples illustrate what happens throughout this aria: there is no tempo marking but the abundance of semiquavers – and later on of demisemiquavers – makes it quite clear that Bach has composed music to express the haste with which the shepherds responded to the message of the angels. There is also a strongly visual quality to the way in which Bach has set the word 'labet' (refresh) beginning in bar 81. We can almost see the soap bubbles foaming as we wallow in refreshing water. Coupled with this are the almost ecstatic phrases setting the word 'Freude' (joy) beginning in bar 69.

We should also mention the use of flute in this aria. Flute represents the convention of the shepherd's pipe. However, Bach binds the music for flute and singer so closely that they are quite inseparable. To remove either or replace either with a different tonal colour would be to destroy the music. Such characterisation shows consummate skill in instrumental writing (counting the voice as an instrument for the sake of making this point), making a high point on which to conclude this admittedly selective survey of Part 2 of the *Christmas Oratorio*.

Examiner comments

With well over 1000 words this answer is almost certainly longer than most candidates would be able to produce within the time available, though it is sometimes surprising how much a candidate is able to get down (and without curtailing the work elsewhere in the script).

The answer has one quite short introductory sentence and then sets about discussing some of the recitatives. The question poses three elements for discussion and the first four paragraphs focus on keys with some mention of instrumentation and the resulting timbres. The next two paragraphs, about the Sinfonia, blend discussion of the character of the movement with mention of instrumentation and – albeit briefly – keys and modulations.

There are comments about both character and timbre in the next paragraph, which considers one of the chorale settings. Then, finally, there is discussion of an aria in which there is no mention of keys.

The final paragraph concludes the discussion of the aria and also rounds off the whole essay, making it clear that the coverage has been only partial. There has been earlier mention of this, suggesting that given more time it would be possible to examine even more of the music from Part 2.

Although the coverage is not comprehensive it is representative and there are frequent references to one or other of the three issues raised in the question. The essay is logically organised and free from factual errors. There is close reference to the music throughout and it is clear that the writer understands the relevance of the musical detail to the point being made. This essay would gain a high mark.

2 Mozart – *Serenade for 13 Wind Instruments*

Choose a movement you particularly like and discuss how its features appeal to you. (20 marks)

Answer 1

I have known this work for many years and from the first time I heard it the third movement has been my favourite and I never tire of listening to it.

The opening bar climbs up the tonic triad and drops an octave before what will become the accompaniment pattern begins. In this the bass moves up and down in quavers, outlining the chords on which the music is built. Above this are groups of three semiquavers beginning with the last quarter of the beat (so the second note of each group is accented). Because of the slow tempo and soft dynamic the effect is calm and peaceful but also confident. The melody begins on the first oboe in bar 4 and stands out simply because it has the highest pitches. A sustained high B \flat falls gently into an arabesque. It is hardly more than a sigh but it has elegance and beauty which I find heart warming. As it finishes the first clarinet plays a more mobile answering phrase which, like that for the oboe, moves gradually downwards. Both phrases have the effect of sighing.

First corno di bassetto then has the melodic interest. This time the melody has wide steps: down an octave, up a compound fourth, down a 17th, up a step and then up again, a double octave. These are all longer notes than the surrounding accompaniment but then the melody has a flow of semiquavers for its final three beats.

Considering the music described so far, there is considerable variety in the character and style of what is played by the three instruments yet somehow Mozart conveys a unified sense of serene beauty. The persistence of the accompaniment figures already described plays a significant part in this.

After hearing these three instruments one at a time Mozart has them play overlapping phrases, thereby introducing contrapuntal interest into the music. Clarinet, then corno di bassetto and then oboe which has the added interest of a demisemiquaver scale up to the highest note of the phrase. This is a sort of answer to the arpeggio figure which the single reed instruments have played, suggesting that the oboe is more agile. Mozart adds to the allure of the music by introducing a touch of lighthearted humour.

And so the music continues for 45 bars.

Examiner comments

The essay has a good beginning which wastes no time whatsoever in starting to address the question, though to be really fussy, we don't need to know how long the writer has known the music. All four paragraphs contain material which contributes to explaining the writer's high regard for the third movement.

Then we are left high and dry with the remaining 45 bars left to speak for themselves. Very likely the writer has run out of time and managed to scribble the final short sentence while the invigilator was ensuring that everyone stopped work punctually. However, such excuses carry no weight whatsoever. We have no knowledge of what the writer might have said about the bulk of this movement and no credit can be given for what might have been. After all, it might not have been said or might have been said ineffectually.

With so little of the music discussed the mark cannot possibly be a pass even though the little that has been covered has been treated well. However, candidates can be assured that a complete answer of the quality of the beginning shown here would receive a very high mark. There are examples of such work elsewhere in this document.

Answer 2

I think the whole of the *Serenade for 13 Wind Instruments* is a fantastic work and I can't decide on a favourite movement so I'll say a little about all of them.

The first movement has a **Largo** start. **Largo** means slow and the music changes from loud to soft. Then it's fast and goes on for pages. Then is the **Menuetto** which is Italian for minuet. There are two trios as well and they are different. The third movement is **Adagio**. The bass part is quavers and the others have lots of semiquavers so they are faster.

Another **Minuetto** comes next. It's **Allegretto** which is faster. Both **minuettos** have two trios. The fifth movement is called *Romanze*. It is slow and very romantic which is surprising in a classical piece. It changes to 2/4 time when it speeds up and gets more romantic. The sixth movement is Theme and Variation. There are six variations and there are lots of repeats. The last movement is a rondo. The tune is repeated.

I think this serenade is much better than *Eine Kleine Nachtmusik* because it has more instruments, more movements and is romantic. Romantic music is my favourite. If I had to choose I would have the wind instruments which are flutes, oboes, clarinets, horns and bassoons which are called faggoto.

Examiner comments

This essay is too short and would receive very few marks. From the outset it avoids answering the question which asks for discussion of a single movement.

There are three positive features here. The writer makes it clear that the question has been understood and it is obvious that the writer has looked at the score and listened to the music. Also, much of what is said is factually correct and the movements are correctly identified. The most important exception to this is the use of the word 'romantic' in connection with the *Romanze*.

There are some confusing statements such as that in the third movement some parts go faster than the bass. In fact they all go at the same speed – the speed of the beat. The difference between the quavers and semiquavers is their duration. It shows a basic misunderstanding of the difference between tempo and duration, something which should have been clarified many years before anyone undertakes an exam leading to a professional qualification.

Another misleading statement is that the tune in the final movement is repeated. There is more than one melody in this movement. The main tune – the rondo tune – recurs from bar 40 and again from bar 88. However, the episodes are repeated, too, so we cannot be sure which material the writer had in mind when saying that the tune is repeated.

The final paragraph seals the fate of this essay beyond redemption. Drawing a comparison with another serenade might have been helpful but to voice a preference only on the grounds of instrumentation, with no reference to musical content, is no way to conduct scholarly discourse. The list of wind instruments is pointless: it is a generalised list, selective, inappropriate regarding the *Serenade à 13* and the Italian for bassoon is misspelled. All in all a very weak way in which to conclude the answer.

3 Schumann – Symphony no. 3 in E♭, *Rhenish*

Schumann has been criticised for weakness as an orchestrator. Using the fourth movement, discuss his use of instruments and the textures he has created. (20 marks)

Answer 1

The fourth movement has only 67 bars and is in the principal key of the entire symphony – E♭ major. Significant from the point of view of orchestration is the first appearance in the symphony of alto, tenor and bass trombones.

From the outset there are clear signs that Schumann gave great thought to the details of part writing. The first chord is marked *pp* for bassoons, 1st and 2nd horns and trombones. 3rd and 4th horns, trumpets and all the strings are marked *sfz*. Closer inspection shows that the *pianissimo* notes are all crotchets whereas the *sforzando* notes are all quavers. However, the combined effect gives a clear 'edge' to the hushed beginning of this most atmospheric music. Bearing in mind the imagined setting for this music, inside the vast space of Cologne Cathedral, Schumann has used great skill in blending what might seem insignificant details to create the effect of grandeur within an echoing and very impressive place.

In the next four bars the violins and violas play a very short rhythmic figure *pizzicato*. This could well represent the hushed whispers of members of the congregation as they briefly assure one another that the ceremony is starting. The horns, trombones and bassoons and lower strings are all setting the scene. Maybe it's portraying the entry of the dignitaries or maybe it's the building (or maybe both of these) but the way in which the melody climbs – 1st horn and alto trombone – is very atmospheric. The choice of instruments is also significant; alto trombone has a brighter tone than its larger relations while horn tone has a round richness. Combined these two create a unique timbre which quite clearly has not been devised by an inferior craftsman.

On closer inspection we also see that the details of the part writing are very carefully done. The three trombone parts make complete harmony in themselves. 3rd horn adds chromatic details in a way which, as a continuous part, is unique though in particular chords different instruments are doubled. This creates a very strong texture and again this expresses something of the character of both the cathedral's structure and also the importance of the ceremony which is beginning.

When the pulse changes to triple time in bar 23 a fugal structure begins. 1st and 2nd horns lead off followed by clarinets and 2nd violins, then bassoons and lower strings. As the music continues Schumann varies the doublings, creating a constantly changing tonal palette which is reminiscent of the constantly changing colours in the light caused by the various patterns in the colour glass in the cathedral windows.

Moving on towards the end of the movement, full woodwind and brass play a fanfare-like phrase beginning in bar 52. This is an example of the sort of texture which has given rise to the criticism referred to in the question. Agreed, the music is full toned and rich but as well as this textural quality the music is based on a solid pedal played by bass trombone. Taken together these qualities strongly suggest that, just as has been shown in the opening of the movement, the instrumentation has been very carefully considered. This fanfare has an arresting effect which is, at least in part, the result of the scoring. After a very brief reminder of the contrapuntal discussion already described the fanfare is repeated at a greater dynamic level. Then the movement gradually subsides both tonally and also moves back into the tonic key. Once again there are interesting and carefully considered doublings including 2nd clarinet and 1st bassoon from bar 61.

From the examples chosen and discussed I have tried to show that from beginning to end the fourth movement has many examples of skilful and imaginative orchestration with few if any signs of weakness.

Examiner comments

An essay with five main paragraphs should be long enough to give sufficient detail to secure at least a safe pass. However, length in itself isn't the sole criterion; relevance is also essential.

This essay remains fully focussed throughout with frequent references to all sorts of evidence in support of disagreeing with the idea that Schumann was inadequate as an orchestrator. The essay is very quickly discussing details which show quite the contrary judgement, that Schumann was both sensitive and thoughtful about the deployment of the forces for which he wrote the fourth movement of his 3rd symphony.

Even with only 67 bars to consider it is impossible to write a full survey of every detail in the time available in the exam room. It is important to be selective, choosing a variety of textures. In the present example it is reasonable to conclude that overall Schumann knew well how to handle orchestral resources.

This answer would be awarded a very secure pass mark even though in the opening sentence it says the music is in E \flat major – clearly an oversight in otherwise reliable work.

Answer 2

Schumann starts the fourth movement with a thick texture containing brass and strings. Bassoons play the bass. In bar 6 upper strings play a wiggly phrase which is in diminution. The music gets gradually louder and reaches a climax in bar 21 where the whole orchestra plays loud. 4th horns play a low pedal B \flat for the equivalent of 5 bars.

The music speeds up in bar 23 and from bar 35 lower strings begin a new idea: repeated semiquavers. From bar 44 onwards they continue until bar 52. The other parts have white notes so they are going much slower.

At the end there are three bars of E \flat minor and they all are marked *fp* and include rolls for the timpani. Some instruments, I'm not sure which ones, don't play the whole of each bar but start half way through. Flutes play the same notes here but other instruments are divided.

Examiner comments

This is the sort of answer submitted by many candidates. The chief difficulty with it is that there are many instances of truths being only part stated.

There is only one real error in this short essay. In the second paragraph there is confusion about tempo when the pulse changes from a crotchet beat to a minim beat. The time that was given to a crotchet in the first 22 bars is now given to a minim. Also the music changes from a quadruple pulse to a triple one – and that is very important (though not something candidates should discuss in answer to this question).

There are quite a few observations about musical detail in the first paragraph but none of them is used to support a point being made in response to the question. Yes, the opening texture does look thick but in fact, when looked at in detail, that thickness evaporates and we find that strings are playing *pizzicato* and *pianissimo* – very unlikely to make a thick effect. The texture is really closely akin to that of a chorale with wind instruments playing what might be vocal lines and strings adding the accompaniment.

The final paragraph, about the final three chords, includes a confession that the score hasn't been thoroughly studied. It's not difficult to work out that the parts with the rests at the beginning of the bar are the horns. It's quite true that the two flutes play in unison while most other instruments do not. Upper strings should play double or triple stopped as there is no instruction for them to play *divisi*. Lower strings and bass trombone (of which there is only one) play single notes.

This answer is very borderline. It is very short and far from clear in what it says. There is no clear focus on the question so it is below pass.

4 Orff – *Carmina Burana*

How does Orff make the final movement of *Carmina Burana* so impressive?

(20 marks)

Answer 1

Carmina Burana is a setting of medieval texts in various languages. The collection of songs was found in the library of the Benedictine monastery of Beuern in Bavaria, southern Germany. That's how we get the word *Burana* in the title. This is a beautiful area with woods and hills and the mighty river Danube flows through it and on to the Black Sea. The music was written by Carl Orff in 1936 and the opening and closing movements, *O Fortuna*, have been used many times in films and TV programmes.

There are 254 poems in the collection and some are in German and some have bits of Provençal. Some are macaronic which means they use two languages: Latin and one other, perhaps German or French. The poems were written by students and clergy who were called Goliards, people who satirised the church. Orff chose 24 of these poems for his famous setting. Because he set *O Fortuna* twice there are 25 numbers in *Carmina Burana*. The title of number 25 means Fortune Empress of the World. Number 1 has the same title.

The music is very loud and slow. It speeds up in bar 3. It slows down again in bar 4.

All the orchestra plays at the start and there are lots of accents. In bar 5 the music is very quiet and not many instruments play. It goes a lot faster, too. This continues until bar 60 after which there is a break (indicated by a comma). Then the music goes even faster. It's very loud as well and hammered. The voice parts are marked with accents and lots of the instrumental parts have *staccato* dots. At bar 77 the voices are high. There is a *crescendo* in bars 91 and 92. Then the speed increases again and some parts have *fff*. The chorus sings one long note and then the music finishes. This is how the music is impressive. Also, it's a repeat of the opening so it's familiar.

Examiner comments

This is a very short answer and the amount of it which is relevant is very small indeed. The only saving grace is that details which are used as evidence are given clear references. However, the significance of the details referred to is never mentioned. In fact, until the penultimate sentence there is nothing that would tell the reader what is the purpose of the essay. This is another way of saying that the essay is almost completely lacking in focus, a serious shortcoming.

The first two paragraphs are completely irrelevant so gain no credit in the awarding of marks. The information is all correct but has no bearing whatsoever on the question which concerns only the final movement of *Carmina Burana*. Therefore we can take into account only the final paragraph which falls a very long way short of being a full answer. The mark would be very low indeed.

Answer 2

Carmina Burana is not a very long work so someone hearing it for the first time might very well realise that the final movement has been heard already, even though it might not be remembered that it was previously heard right at the beginning. Though the thought may be below the level of fully conscious, an attentive listener is thus prepared right at the outset for the possibility that something special is imminent.

And so the heavy tread begins with the words, 'O Fortuna'. A huge crash low on both pianos joined by well dug in low notes from cellos and double basses and comparably decisive notes from the lowest woodwinds and brass: *fortissimo* and accented. Then everyone else begins syncopated. Bars 2 and 3 have the same rhythm by which time we are fully immersed in the welter of sound. The *poco stringendo* in bar 3 may well start our heart rate to increase as excitement mounts. There are commas at the ends of bars 1 and 2 making the rhythm even more incisive.

When we consider the harmonies in these opening bars we find both major and minor seconds. Sopranos and tenors sing D and E while in the piano chords there are Es and Fs as well. Our knowledge of the structure of sound tells us when we study the score that these clashes will produce thrilling effects which complement the effects created by the rhythms which are described in the previous paragraph. When we experience them as we listen to the music, along with dynamics, rhythm and harmony, all combine to rouse the audience to the highest levels of excited expectation.

All of this is at a slow tempo, only 60 minims per minute and the notes are all minims and semibreves. The direction, *pesante*, means that the music is made very assertive and deliberate. We just cannot ignore it. We are caught up in a colossal vortex of magnificent sound.

But not for long. Were this to continue for any appreciable length of time not only would the performers be exhausted, the listeners would also become weary from the battering effect of the power within the music. From bar 5 the music changes character in many ways. The tempo increases so the duration of a minim is now half a second or even a little less (where in the opening it was a whole second). The dynamic changes to *pianissimo*, the strings, apart from the double basses, play crotchets and play them *pizzicato*. Although the pulse is a triple one Orff contrives to have the voices sing little phrases of four minims and each note marked *staccato* so very light and steady. The effect is altogether calming compared with the opening. Horns and double basses play sustained notes, the brass at low pitches. 2nd bassoon also has the sustained D. Oboes and cor anglais join the singers who are in unison. However, there is a seed from which expectation and excitement might grow: violas, cellos and 1st bassoon joined by the pianos have *staccato* crotchets which move about on notes which prove to be *ostinati* and they go across the barline, giving a different accent from that in the other parts. Yes, the tension has been reduced greatly but there is potential for things to become more excited in due course.

The way in which Orff achieves this mounting tension is by having 56 bars which continue in the same vein. There are changes but they are not very great. For example, in bars 9-12 the singers have a four bar phrase because they have more syllables to sing than would fit a 2-bar phrase such as is at the beginning of this section. This 4-bar phrase extends the number of pitches used to three: F, E and up to G. The accompaniment continues as already described until bar 21 with the instruments which double the voices continuing to do so.

In bar 21 the texture thickens slightly. The voices change from unison to moving in thirds. 1st and 2nd flutes join in with oboes and cor anglais and clarinets replace bassoons which now do something different; they descend to the depths to hold low Ds. Tam tam also joins in. The dynamic remains *pianissimo* so the hushed effect of imminence continues.

In bar 29 the texture reverts to that found from bar 5. This is because the singers resume singing in unison. (I think there is a misprint for tenors in bar 29; when compared with the same place in the opening movement we see the expected Fs are printed.) From bar 54 there are subtle changes which introduce some clashing seconds in the vocal parts. We may well be wondering how much longer this subdued muttering is going to continue.

At bar 61 we have our answer. A huge explosion of sound and at the same time a further increase in tempo so now there are 144 minims per minute. The full forces are playing again, the crotchets continue but now they are jubilantly thrusting into the soundscape. The sopranos are now an octave higher, the range of the accompaniment is also extended upwards and the pianists are instructed to play *martellatissimo*, ie very aggressively hammering the notes. However, this music is still only a stage on the road. There is more to come and only the piano parts are marked *fortissimo*. Everyone else is restricted to *forte*. The whole passage from bar 5 is now performed in this much fuller style. The drama mounts when the voices reach bar 77 and both sopranos and tenors are singing in 3rds in the upper register. They are magnificently supported by horns and strings. (Not double basses whose sustained Ds underpin the entire structure. In this they are joined by low brass and woodwind.)

Now we reach the final climactic moments. The only *crescendo* in the movement is the brief one in bar 91 and it leads into the final hike in tempo at bar 93. At this moment the singers reach their final syllable

which is sustained for 8 bars. Brass and the pianos are *fff* and the majority of the orchestra plays ecstatic crotchets which move relentlessly through the same four-note pattern mentioned earlier and which has by now been first infused and finally hammered into the audience for several minutes. How impressive is that!

Examiner comments

A little more than 1000 words help make this is a very thorough answer; it considers the whole of the final number and also looks at it from a range of points of view – melodic, harmonic, rhythmic, orchestral and dynamics among them.

The essay remains rooted in the question throughout, never losing its focus. It is free from factual errors (though it identifies a probable proofing oversight in one place).

The style of this essay is very assured and language is used in such a way as to persuade the reader to agree with the points made. Such oratory is unusual in young students but when it supports an incisive critique it can be a valuable additional quality.

As it stands this answer would gain a distinction. A shorter answer of this quality which was carefully selective might also gain a distinction. Students would find it a useful exercise to discuss with their teacher how this rather long but all embracing answer might be shortened by up to 30% yet retain the breadth and depth of coverage of the original.

5 Ravel – *Daphnis and Chloé*, parts 1 and 2

Part 2, beginning at rehearsal number 83 on page 96, moves from distant sounds through a very dramatic section culminating at rehearsal number 131 on page 150. Discuss the ways in which Ravel's music reflects the unfolding drama. (20 marks)

Answer 1

The unfolding drama is described on the contents page of the score. We realise that the scene is a pirate camp and after more torches are brought so the stage becomes gradually lighter, Bryaxis, the pirate leader orders for Chloé to be brought in. She appears, bound to two pirates.

Describing over 50 pages of score in a short essay will require much compression and I shall have to be selective.

Part 2 begins with the chorus unaccompanied; 1st horn is the first instrument we hear – at bar 33 – followed in the next bar by 1st trumpet. Both are played offstage, giving a very realistic feeling of being far away. During the ensuing 13 bars the players gradually move to their places in the orchestra. Also in bar 46 the lights on the music stands are switched on, a subtle way of slightly increasing the level of ambient light throughout the theatre. The chorus continues during this gradual change and right from the outset there is much use of *crescendo* and *diminuendo* with dynamic levels ranging between *pp* and *f*. The tempo from the close of Part 1 is continued: 50 crotchets per minute.

In bar 51 there is a sudden change. Strings have been playing *sur la touche* and then, as they do an upwards *glissando*, they also do a big *crescendo* from *p* to *ff* and the tempo and style change abruptly to fast and with harsh tone. There are now 138 crotchets per minute.

The music swirls along and by bar 63 almost the entire orchestra is playing. In bar 67 and again in 69 there is an upward rush of notes to a *fortissimo* chord *tutti*. From the opening already described the atmosphere has changed greatly. The drama continues as most of the players continue at bar 70 but playing crotchet or quaver chords *piano*, with strings *pizzicato*. It looks as if Ravel intends to have a series of surges with intervening recessions of sound and energy in the music.

This indeed happens and everyone is *fortissimo* again in bar 78. By bar 85 most of the orchestra has fallen silent but the energy is maintained. The sound builds again and in bar 98 there is a rapid swell to a crashing second beat. This is repeated in bar 100. Again the sound level drops and some instruments rest a while. From bar 109 the tempo increases gradually and the sound intensifies to another crash in bar 113. A further tempo increase at bar 121 has 152 crotchets per minute.

In bar 129 almost the whole orchestra plays and is *pianissimo*. Immediately a *crescendo* to *ff* which stretches to bar 132. Even faster at bar 137 (184 crotchets per minute and the time signature changes to 6/8 for the upper strings. This is so as to make the parts look less cluttered.

Several pages of *pianissimo* string playing begin at bar 171 and the upper string parts are marked *sautillé*. This gives added energy to the atmosphere and maybe also a sense of mystery. Very loud again at bar 189, back to *pp* in bar 193 and *ff* again by bar 197. Dynamics are constantly rising and falling.

The tempo relaxes a little in bar 203. The orchestral forces are mostly resting until bar 255 and three bars later the tempo picks up again a little. By bar 264 there are 184 crotchets per minute. Loud string chords and cello arpeggios. Another slackening of tempo to 152 crotchets per minute and swirling semiquavers. Back and forth the tempo changes with a final *accelerando* towards bar 328 and the last 11 bars of this section which is marked by a double barline at the end of page 149.

Examiner comments

This answer is indeed selective but a better word would be limited. There is plenty of detail about tempo changes and dynamics but little else. The writing is largely descriptive with little to link the comments to the question. Also there are a number of sweeping generalisations which suggest that the writer hasn't looked closely at the score and considered the implications of everything on the page(s) under consideration. This means that some of the comments are only half truths. For these reasons the mark would be a bare pass.

Answer 2

The first 338 bars of Part 2 of the ballet support the gradual realisation on the stage of a very different scene from that of Part 1. Towards the end of Part 1 Chloé has been carried off by some brigands and afterwards Daphnis has found one of her sandals. He is distraught. Now, as Part 2 begins, there are very soft voices singing wordlessly a series of gently wafting chords. The harmonic basis, quite clear in itself, has no obvious tonal significance and is likely to create a sense of insecurity in the listener. Also, to begin with, there is nothing to see happening onstage. When horn and trumpet begin a conversation with short, stuttering phrases the players are offstage, sounding distant. This, too, contributes to the sense of insecurity. A gradual *crescendo* begins at bar 39 and reaches a huge climax in bar 51 where the tempo changes from a very slow pulse to a much faster one. The chorus is then silent until bar 300 where tenors and basses begin singing very quietly and at quite moderate pitches. They take a full part in the ensuing *crescendo* and from bar 328 1st tenors have high A sharps at the beginning of each remaining bar. 1st basses are also quite high on D# above middle C. By this time the music is very fast and excited.

So how has the music moved from the beginning to the end of this section? In a series of surges reinforced by contrasting tempi, changing timbres and passages of powerful tone building. The music matches the gradual coming to life of the pirate camp. Eventually pirates are seen running about carrying stuff they have taken from ships they have attacked. Their prize capture, however, is Chloé and towards the end of our passage Bryaxis, the pirate chief, commands that she be brought out. She is led by two pirates to whom she is bound lest she try to escape. The music for this is on page 150. When the chief gives his order the two bars of music begin very aggressive and fast. In the second bar there is a big *rallentando* followed by total silence. The tempo resumes as Chloé comes on stage. The music is soft and expressive. Upper strings play falling 6ths while double basses sustain a soft D#. Harps play a series of *glissandi* and the tempo relaxes leading to a bar of silence while the tension mounts. What now? The pirate chief bids Chloé dance and the ballet continues.

Ravel makes use of *ostinato* as the tension begins to mount from the first fast section beginning at bar 51 on page 99. Bassoons, tuba and lower strings play very loud and vigorous quavers for a few bars then clarinets and some of the upper strings begin a semiquaver figure punctuated by *pizzicato* chords and horn slurred stabs of sound. Later (bar 70) the components are rearranged; upper woodwinds take over the *ostinato*, 1st violins and violas play wide spread *pizzicato* chords and 2nd violins play the semiquaver pattern which has been played previously by almost all the strings. This has been the first of the series of surges referred to above. Then I have described how the beginning of the second surge differs from the first but is also related to it. This is one of the ways in which Ravel is justified in calling the music symphonic.

There isn't time to continue this sort of detailed description of the music on the next 40-odd pages but Ravel uses similar ideas to those described already to create what the question calls a dramatic section.

Examiner comments

This is quite short and although it reads well it has some problems. There is rather more retelling of the story of the ballet than is really necessary, though having done this by way of introduction the essay does then get down to discussing musical detail. There are regular references to the point of the question so the essay remains well focussed.

One of the problems is the way in which the majority of the section of Part 2 specified for discussion is dismissed in the final short paragraph which doesn't even mention the climactic high B on which 1st tenors end. After the previous use of detail in the discussion this seems a very weak way in which to finish. It may represent that the writer has run out of time and tried to avoid the essay just fizzling out but whatever the reason, the effect on the reader is that the writer has given up on what had previously been an interesting discussion.

The essay considers a variety of elements in the music, though the depth of discussion is not all that great. For example, the comments on the harmonic language of the choral opening are shallow. The essay would gain a low pass mark.