

Question 1

Area of Study: Music for Orchestra 1700-1900

Candidates answer short answer questions on a score extract from one of the set works.

Questions will focus on identification and analysis of characteristics of musical style such as:

- form and structure
- genre
- period
- melody
- rhythm
- texture
- tonality and harmony
- use of instrumental resources
- musical devices

Question 2

Unfamiliar score extract

Candidates answer short answer questions on an unfamiliar score extract. The extract may be drawn from the Baroque, Classical or Romantic period and may include alto clef and transposing instruments in Bb, F and A.

Questions will focus on identification and analysis of characteristics of musical style such as:

- form and structure
- melody
- rhythm
- texture
- tonality and harmony
- use of instrumental resources
- musical devices

Questions 3 and 4

Areas of Study: Sacred Vocal Music and Secular Vocal Music

In questions 3 and 4 candidates will have a **choice of two** titles within each Area of Study. Each title will focus on a different set work and candidates answer one title for each Area of Study.

In preparing for answering the 15 mark **extended writing** questions candidates should be able to write in detail about the following aspects of the works as applicable:

- melodic features
- features of tonality and harmony
- form and structure
- main melodic motifs or thematic material
- writing for solo voice/ voices/ chorus
- text setting, word painting
- other important aspects of individual works (see below):

Candidates do not need to include extended introductory background information in their answer. In some of the longer set works candidates may be directed to discuss one section of the work only.

Other aspects of individual set works which may be examined include:

Gibbons: *This is the Record of John*

- variety of vocal writing and textures
- word setting
- characteristics of the verse anthem

Handel: *Zadok the Priest*

- typical Baroque features in the work
- how Handel effectively builds up a mood of expectation/ creates a climactic feel
- celebratory features

Mendelssohn: *Hear my Prayer*

- elements of aria and recitative / why the work can be described as a 'cantata'
- typical Romantic features
- solo and choral writing

Rutter: *A Clare Benediction, For the Beauty of the Earth*

- orchestral accompaniment, use of the instruments
- solo and choral writing
- features which account for the popularity of Rutter's works

Kern: *Ol Man River from Showboat*

- interaction between/ use of the soloist and chorus
- development /use of the thematic material

Rodgers and Hammerstein: *Soliloquy from Carousel*

- how the music depicts the emotional changes /two sides of Billy's character
- development of the musical motifs
- changing textures

Bernstein: *Tonight (Quintet) from West Side Story*

- Classical features
- jazz-like features
- main musical motifs and how they are combined
- how the ensemble creates a dramatic end to Act 1
- orchestral accompaniment, use of the instruments

Schönberg and Boublil: *One Day More from Les Misérables*

- how the ensemble creates a dramatic end to Act 1
- reworking and interrelation of musical motifs
- how the music is a commentary on the personal circumstances of the characters singing