

POSSIBLE ANSWERS FOR:

MUSIC HG (2nd paper - History of Music and Form)

**(ANY RELEVANT FACT NOT MENTIONED
TAKEN INTO ACCOUNT)**

WILL BE

ONE MARK PER FACT

QUESTION 1(COMPULSORY)

- 1.1 * Term restricted to exposition of Fugue.
* Appears at the end of the exposition of Sonata Form. (2)
- 1.2 BRIDGE Modulating in Exposition and non-modulating in Recapitulation.
2ND SUBJECT Dominant key in Exposition and Tonic Key in Recapitulation.
CODETTA in Exposition and CODA in Recapitulation. (3)
- 1.3.1 Weber
1.3.2 Strauss
1.3.3 Beethoven
1.3.4 Liszt
1.3.5 Haydn
1.3.6 Wagner
1.3.7 Beethoven
1.3.8 Stravinsky
(any 5 of above) (5)
- 1.4 A sequence of three or four movements, each cast in a specific key and the First movement is usually in sonata form (1)
- 1.5 * emphasis is placed on irregularity and unpredictability
* used to generate power, drive and excitement.
* syncopations and complex rhythmic combinations
* rapidly changing meters
* rhythmic irregularities such as syncopations
* irregular grouping of beats
* irregular time signatures
* polyrhythms
(any 4 of above) (4)
- 1.6.1 Classical period (1)
- 1.6.2 * regular phrase structure
* homophonic texture
* articulation

- * Alberti bass
- * Melody motivically constructed (3)
- (any 3 facts)

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QUESTION 2 (OPERA)

2.1.1 The Camarata (1)

- 2.1.2
- * create new vocal style modelled on the music of ancient Greek tragedy.
 - * theories were based on surviving literary accounts.
 - * Greek dramas were sung in a style midway between speech and melody.
 - * vocal melody must follow rhythms and pitch fluctuations of speech.
(this new style is known as recitative)
 - * recitative is sung with simple chordal accompaniment
 - * texture is homophonic.
 - * polyphony was discarded
(any 5 facts)

2.2 OPERA SERIA

- * inherited form from Baroque opera
- * were stylized, with heroic subjects, generally concerning the gods of ancient times
- * As the classical spirit took hold, reformers attempted to make the opera seria more direct and simpler.
(any 2 facts)

OPERA BUFFA

- * contain humorous and serious characters
- * fast paced and humorous
- * full of frivolity, practical jokes and comic confusion
- * great melodic beauty is found in the arias
(any 2 facts)

SINGSPIEL

- * German comic opera
- * dialogue is spoken rather than sung in recitative
- * presentation is simpler.
(any 2 facts) (6)

2.3 OPERA SERIA - *Idomeneo / La clemenza di Tito*
(only 1 opera)

OPERA BUFFA - *The Marriage of Figaro / Don Giovanni / Così fan tutte*
(only 1 opera)

SINGSPIEL - *Die Entführung aus dem Serail / Die Zauberflöte*
(only 1 opera) (3)

- 2.4
- * very high range
 - * virtuoso execution of
 - * Scales and trills (3)

- 2.5 * The Art work of the Future
 * Art and Revolution
 * Opera and Drama (3)

- 2.6 EMOTION DEPICTION
 * Throbbing heart - * 2 violins playing octaves
 * Swelling of throbbing breast - * crescendi
 * Whispering and sighing - * 1st violins with mute and a flute playing in unison.

EVOLUTION AND CHANGING OF EMOTIONS

- * A character may feel one way at the beginning of an ensemble and a different way at its end.
 * In a duet in *Don Giovanni*,
 * *La ci darem la mano*
 * the feelings of Zerlina change as she gradually gives in to the charm of Don Giovanni. (10)

- 2.7 * built on grandiose plots
 * made use of large ensemble scenes
 * expanded orchestral resources
 * colourful pageantry (4)

- 2.8 * Operas move fast and involve characters who are plunged quickly into extremes of hatred, love, jealousy and fear.
 * His powerful music summons up heroes and underlines dramatic situations.
 * Expressive vocal melody
 * Musical centre lies in the voice
 * Choruses play an important role in operas.
 * Many ensembles - each melodically superbly matched to the emotions depicted.
 * Used fewer pauses between sections
 * Lessened the difference between aria and recitative
 * Orchestration became more imaginative and accompaniments richer.
 * Music completely fuses with poetry and action. (5)
 (any 5 facts)

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QUESTION 3 (SYMPHONY)

- 3.1 * Concerto Grosso
 * Trio Sonata
 * Opera overture
 * Baroque suite (3)
 (any 3 facts)

3.2.1 Johan Stamitz

- 3.2.2 * contrasting 2nd theme in dominant key
 * changed 3 movement symphony to 4 movement symphony
 * introduced Minuet and Trio as third movement. (3)
- 3.2.3 * melodic prominence was given to violins
 * abandonment of fugal and imitative writing
 * General pauses
 * Rakaten
 * Tremolo and broken chord in quick notes
 * No thoroughbass
 * presto character of quick movements
 * Mannheim steamrollers (5)
 (any 5 facts)
- 3.3.1 *Till Eulenspiegel lustige streiche* (1)
- 3.3.2 Richard Strauss (1)
- 3.3.3 2 Till themes come back endlessly but altered – comic effects. (2)
- 3.3.4 * Till's whistle - woodwinds
 * crowd scene - rattle
 * devil's smile - muted brass
 * Till's cheeky reply - clarinet in D
 * death twitches - pizzicato strings
 * Mischievous character - horn
 * Priest - bassoons
 * Till in love - swooning strings
 (any 5 facts) (5 x 2 = 10)

3.4 MOTIVIC MANIPULATION

- * ability to compose large scale work from very little material eg *5th symphony*
- * a single motif forms the basis of entire symphony eg. *5th symphony*
- * the motif appears as a march-like theme in the third movement and again in the last movement.
- * the work is unified by applying development techniques to the motive

SONATA FORM AND SONATA CYCLE DEVELOPMENT

- * development section is greatly expanded
- * coda is longer - new themes are sometimes introduced
- * Minuet + Trio is replaced by Scherzo + Trio
- * 3rd-movement is fast with rhythmic drive and flexible character.
- * Often uses triumphant climactic finales
- * Programme elements are sometimes introduced - *6th Symphony*

ORCHESTRATION

- * Orchestra is much larger
- * demands power and brilliance

- * Trombone was used for the first time a symphony - *5th Symphony*
 - * added piccolo and contrabassoon
 - * Important parts were given to all instruments
 - * Timpani participates in musical dialogue
 - * French horn plays prominent melodies
- (Any 10 facts which form a logical answer to the question)

3.5.1 FALSE

3.5.2 TRUE

3.5.3 TRUE

3.5.4 TRUE

(4)

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QUESTION 4 (CHAMBER MUSIC)

- 4.1 * Earliest chamber ensembles were the baroque trio and solo sonatas.
 * As classical melodic domination increased and the middle parts came to be played by the strings and wind instruments
 * basso continuo declined.
 * Initially the lower strings played accompaniment figures which is a result of the homophonic texture.
 * The first violin played the melodic material but gradually the other instruments played the melody. (9)
- 4.2.1 String Quartet in C major Op. 76 no. 3 (2)
- 4.2.2 1st-movement (1)
- 4.2.3 * The Emperor (3)
 * 2nd-movement has theme of
 * Austrian National anthem
- 4.2.4 * Theme and Variations
 * 4 variations
 * Form of the theme has 5 four bar phrases
 * a a b c c (4)
- 4.2.5 * dance elements of the Baroque
 * folk music of Austria (2)
- 4.2.6 * Exposition opens with theme comprising several different motives
 * Two which are used extensively
 * The opening 2-note motive and 5-note motive are frequently used for development.
 * The transition that leads to the repeat of the exposition uses the opening 2-note

- motive.
- * The development opens with the 5-note motive
 - * During development the 2-note and 5-note motive are imitated and extended. (6)
- 4.2.7 Both exposition and recapitulation are in Sonata Form. (1)
- 4.2.8 Divertimenti (1)
- 4.2.9 Minuet and Trio form (1)
- 4.3.1 * Folk music is from Slovak, Rumanian, Arabia and Hungarian which is the strongest.
- * He arranged many Hungarian and Rumanian folk tunes giving them highly dissonant accompaniments.
 - * In many works he does not quote folk melodies but composes melodies with a folk flavour. (any 2 facts)
- 4.3.2 * Convey a primitive brutality
- * or the vitality and swing of a peasant dance
- 4.3.3 * Suggest feelings of bleakness and profound pessimism
- * They often are atmospheric, almost impressionistic, suggesting nocturnal insect noises and the chirping of birds.
- 4.3.4 * He unifies the contrasting movements of a composition by bringing back a theme in transformed versions.
- * He also creates unity by beginning and ending a movement in the same way.
- 4.3.5 * He organized his work around a tonal centre.
- * Within this tonal framework, harsh dissonances, polychords and tone clusters are used.
- 4.3.6 * Pays special attention to percussion instruments
- * Draws unusual sounds for the xylophone and timpani
 - * He was fond of glissandos on the timpani
 - * Drew unusual percussive sounds from the piano as well.
 - * Techniques on string are "sul ponticello", pizzicato, col legno. (any 2 facts)
- 4.3.7 * His music is rhythmically characterized by a powerful beat.
- * uses unexpected accents
 - * and changing meters
 - * uses irregular meters and asymmetrical rhythmic patterns. (any 2 facts) (10)

[40]
TOTAL [100]