

You are advised to spend 45 minutes answering the questions in this booklet.

Assessor's
use only

QUESTION ONE

EXTRACT A: *Aria* from *Orchestral Suite No. 3* in D Major by J.S. Bach, arranged by Ward Swingle for The Swingle Singers

Refer to pages 2–3 in the Resource Booklet to answer questions (a)–(f).

- (a) Who **composed** this extract?

J.S. Bach ~~arranged by Ward Swingle~~

- (b) Which instrument is most likely to play the **percussion** line in this arrangement?

String Bass

- (c) Give another way of notating the opening time signature, C: $\frac{4}{4}$

- (d) The opening tempo is $\text{♩} = 63$.

- (i) Describe this tempo in **English** (eg 'very fast'): *Allor lo*

- (ii) Write the **Italian** word for this tempo (eg 'presto'): _____

- (e) (i) Give another name for the **string bass**.

fello

- (ii) Identify **TWO** functions the string bass has in this extract.

(1) *pizzca*

(2) *arco*

- (f) Rewrite the tenor part in bars 7–8 **down an octave**, so it is written at **sounding pitch**.

Tenor

- (g) Using information from the score, complete the table below, giving ONE example in each unshaded box. The first row has been given for you.

Instruction/Feature	Part(s)	Bar number(s)	Term/Symbol
'play softly'	all parts	1	<i>p</i>
a rehearsal mark	all parts	1-12	II: :
'pluck the notes'	String Bass	1	<i>pizz.</i>
the second-time bar	All parts.	13.	$\overline{\hspace{2cm}}$
a tied note	Bass (voice) part	3	$\overbrace{\hspace{2cm}}$
'always smoothly'	S.A.T.B. parts	(1)	legato legato sample

- (h) (i) What is the **key** at the start?
D major ^{1h} demonstrates basic understanding of how keys function
- (ii) How do you know where the key has **changed**?
when they have a natural sign \leftarrow
- (iii) What **new key** has the music moved to at bar 18 onwards?
A major \leftarrow $A^{\#} : G^{\#}$
- (i) (i) How many **systems** are there in this extract?
2
- (ii) How many bars would the musicians perform in **total** if they performed the whole extract as written?
20
- (j) Identify the **chords** labelled **1**, **2**, **3**, and highlighted on the score in bars 1-4. Choose from the roman numerals **I**, **IV**, **V**, and **VI**.

- 1** *I* \leftarrow $\left(\begin{matrix} F^{\#} \\ C^{\#} \end{matrix} \right)$
- 2** *IV* \leftarrow $\left(\begin{matrix} F^{\#} \\ C^{\#} \\ G^{\#} \end{matrix} \right)$
- 3** *V* \leftarrow $\left(\begin{matrix} F^{\#} \\ C^{\#} \\ G^{\#} \\ D^{\#} \end{matrix} \right)$

- (k) (i) What is the **pitch relationship** between the soprano and alto lines throughout this extract?

same.

- (ii) Look at the string bass part at bars 14–15, highlighted on the score. What **compositional device** is used here?

ostinato.

2k
Candidate has limited understanding of more complex questions.

- (iii) What is the function of the **percussion** part at bar 13?

Solo part and hitting the high ~~trip~~ high.

- (iv) Look at the string bass part at bar 13. Why is the marking 'arco'?

make it longer note.

- (l) Rewrite the voice parts only from bars 1–4 as a **keyboard score reduction** (closed score) for rehearsal purposes.

$\text{♩} = 63$

Soprano

Alto

Tenor

Bass

Keyboard Reduction

QUESTION TWO

EXTRACT B: *Variations on a Folk Tune* from *Mikrokosmos* by Béla Bartók

Refer to pages 4–5 in the Resource Booklet to answer questions (a)–(m).

- (a) The piece is scored for bassoon, clarinet in B^b, flute and oboe. What name is given to this type of ensemble? (eg string orchestra)

WOOD Wind

- (b) List each instrument from (a) against the letter of the correct score line it would play.

- | | | | | |
|----|----------------------------|-------|-------------------------------------|-------|
| A. | oboe | _____ | ^{2b} unsure of score order | _____ |
| B. | flute | _____ | but has recognised the | _____ |
| C. | Clarinet in B ^b | _____ | transposing clarinet line. | _____ |
| D. | bassoon | _____ | | _____ |

- (c) Name the key of the piece at the start (in concert pitch).

F major

- (d) (i) List the time signatures the piece uses.

$\frac{3}{4}$

^{2d(s)} Has not read the instructions carefully enough.

- (ii) Why is bar 31 only two beats long?

because $\frac{3}{4}$ first bar has taking 2 beats long and add the last bar is equal to 4 beats long.

- (e) Explain these tempo terms in English.

- | | | |
|-------|----------------------|------------------------------|
| (i) | Allegro (opening) | fast |
| (ii) | accel. (bar 21) | steadily suddenly very fast. |
| (iii) | Tempo primo (bar 23) | back to normal speed. |

- (f) Explain these dynamic terms and symbols in English.

- | | | | |
|-------|-------------------------|----------------------------|--|
| (i) | ff (opening) | from fortissimo | } ^{2f} Candidate has not correctly interpreted the instructions i.e. in English |
| (ii) | — (bars 12–13) | decreased | |
| (iii) | cresc. (bar 21) | increased | |

- (g) Look at Part A in bars 17–18, and identify the bracketed intervals labelled 1, 2, and 3.

- 1 ~~major~~ ~~minor~~ diminished 2nd.
 2 ~~major~~ ~~minor~~ minor major 2nd 3rd
 3 ~~major~~ minor 2nd 3rd.

- (h) Rewrite Part D in bars 6–9 up an octave.

6

D.

- (i) Describe the texture at:

- (i) opening – bar 4

start with $\frac{3}{4}$.

lacks understanding of the term 'texture'.

- (ii) bars 5–8

if ~~start~~ with $\frac{3}{4}$ in bar 5 it change time signature in bar 6 in $\frac{4}{4}$.

- (j) The piece is structured in **ternary form**. The table below names each section of the piece and shows where each starts and finishes. Complete the table by giving the details missing in the unshaded boxes.

Section A		Section B		Section A	
from	to	from	to	from	to
opening	bar 16	bar 17	bar 23	bar 24	bar 31

Question Two continues on the following page

(k) Find ONE example of each of the following:

(i) A **pedal note**:

(1) Part: instrument 1

(2) Bar(s): 23

(ii) An **ascending scale passage** that starts on the note B^b:

(1) Part: instrument 1

(2) Bar(s): 16

(iii) A **staccato** passage:

(1) Part: A part

(2) Bar(s): 27

(l) The passages referred to in the questions below are highlighted on the score.

(i) Name the **rhythmic device** used in Part D, bar 28.

rest note rest note

(ii) Name the **melodic device** used in Parts A and D, bar 16.

Part A. Bar going up Part D. Bar going down

(iii) Name the **compositional device** used in Part B in bars 9-12.

transpose.

(iv) In Part D, compare bar 12 with bar 13, and name the **compositional device** used.

when the note is going up it getting louder, when notes are going down it getting softer

(v) Examine the entry of Parts A and C at bar 17, and name the **compositional device** used.

The patterns are same but different pitch and different instrument are used.

(vi) Name the **scales** played by Parts A and C, and Parts B and D, in bars 24-25.

(1) Parts A and C: D C B A G F E

(2) Parts B and D: F E D G B A G F B F major

- (m) Rewrite Part C from bars 28–31 up a **perfect 4th**, so it can be performed by a French horn. Include all performance markings.

Assessor's
use only

29

C.

M