

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

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

Drum kit (snare drum → bass drum)
Congas

- (c) Give another way of notating the opening **time signature**, C:



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

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

walking speed, slow

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

Andante

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

Double bass

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

(1) Play bass notes of chords

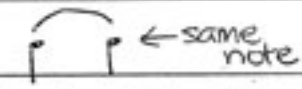
(2) Keep steady pace, move music along

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

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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	7	A
'pluck the notes'	String bass	1	pizz.
the second-time bar	all parts	13	2.
a tied note	Bass (voice) part	10-11 <small>(first beat) (last beat)</small>	
'always smoothly'	S.A.T.B. parts	3	legato sempre

- (h) (i) What is the **key** at the start?

D major

- (ii) How do you know where the key has **changed**?

accidentals are added.

- (iii) What **new key** has the music moved to at bar 18 onwards?

B minor

- (i) (i) How many **systems** are there in this extract?

5

- (ii) How many bars would the musicians perform **in total** if they performed the whole extract as written?

31

- (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

2 VI

3 V

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

They are in unison all through this extract

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

Sequence

1st coherent explanation with detail added.

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

A fill to keep the music interesting while other parts are playing a long note, leads to the next section.

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

This indicates to the string player to bow the note instead of plucking it like the previous notes. The note in bar 13 is held for 4th beats, plucking the note will only play a staccato (short) note, so the player will have to bow it to hold it for 4th notes.

- (l) Rewrite the voice parts only from bars 1-4 as a **keyboard score reduction** (closed score) for rehearsal purposes. *player will have to bow it to hold it for 4th notes

$\text{♩} = 63$

Soprano

Alto

Tenor

Bass

Keyboard Reduction

ME

ME

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)

Wind quartet

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

A.

flute

B.

oboe

C.

clarinet in B^b

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.

$\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

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

The piece started with an anacrusic ^{beat} bar (an upbeat) of 2 crotchets. The last bar ^{only} has 2 beats long to balance ~~that bar out~~ the upbeat so it only adds up to one bar in total. (4 crotchets)

- (e) Explain these **tempo** terms in **English**.

- (i) **Allegro** (opening)

fast

- (ii) **accel.** (bar 21)

gradually getting faster

- (iii) **Tempo primo** (bar 23)

Back to the first speed (tempo)

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

- (i) ***ff*** (opening)

play very loudly

- (ii) ***—*** (bars 12–13)

gradually getting softer

- (iii) ***cresc.*** (bar 21)

gradually getting louder

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

- ① Minor 2nd
- ② Minor 3rd
- ③ Major 3rd

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

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D.

- (i) Describe the texture at:

- (i) opening – bar 4 homophonic
- (ii) bars 5–8 polyphonic

- (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		Section		Section	
A		B		A	
from	to	from	to	from	to
opening	bar <u>16</u>	bar <u>17</u>	bar <u>23</u>	bar <u>24</u>	bar 31

Question Two continues
on the following page

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

2k
Accuracy & detail given

(i) A **pedal note**:

(1) Part: D

(2) Bar(s): 17-20

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

(1) Part: D

(2) Bar(s): last quaver of bar 15 - 16

(iii) A **staccato** passage:

(1) Part: C

(2) Bar(s): last 2 beats of bar 22 to first 2 beats of bar 23

(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.

Syncopation

21
Comprehensive knowledge of music terms.

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

Contrary motion

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

Sequence

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

Mirror image

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

imitation

(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 natural minor scale

(2) Parts B and D: F major scale

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M

ME

- (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.

29

C.

Assessor's use only

M