

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 c

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

J.S. Bach

1b/ Although not a correct response, the candidate has attempted the question from his/her knowledge base of percussion instruments!

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

snare drum

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

4/4

- (d) The opening tempo is  $\downarrow = 63$ .

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

Allegro

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

Vivace

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

Double Bass

1d(i) Has not interpreted the instruction 'in English'!

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

(1) Harmony

(2) Rhythm - Beat

1e ii Demonstrates ~~some~~ understanding of how music functions / role of instruments

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

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Tenor

A

N

A

N

A

A

(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	<i>♩ = 63</i>
'pluck the notes'	String Bass	1	<i>pizz.</i>
the second-time bar	All parts	13	12.
a tied note	Bass (voice) part	3-4	
'always smoothly'	S.A.T.B. parts	3	legato sempre

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

*♩ major*

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

~~accidentals are written in~~ accidentals are written in. e.g. added sharps or naturals. # or ♮

(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?

*2*

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

~~30~~ *32*

(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
- 2
- 3

*b*  
Shows understanding of keys + chord construction

*F  
F  
D  
B  
C C A E A*

AM

AME

2

2

2

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

They are singing at the same pitch, and some notes in the same rhythm.

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

rhythmic sequence

↳ demonstrates some understanding of more complex function but response not articulated / explained, ~~clearly~~ enough. accuracy

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

Added rhythm.

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

Arco means bow, so by marking "arco" the string bass player knows ~~know~~ to play with the bow.

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

♩ = 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<sup>b</sup>, flute and oboe. What **name** is given to this type of ensemble? (eg string orchestra)

Woodwind 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<sup>b</sup>

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.

4/4, 3/4, 2/4

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

The other two beats are played at the beginning as an up beat to the piece

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

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

fast

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

gradually getting faster

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

Faster speed (ritmo)

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

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

Very loud

- (ii) ***—*** (bars 12–13)

gradually getting softer / quieter

- (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 2<sup>nd</sup>  
 2 minor 3<sup>rd</sup>  
 3 major 3<sup>rd</sup>

- (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 polyphonic  
 (ii) bars 5–8 homophonic

- (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: C

(2) Bar(s): 17-20

(ii) An **ascending scale passage** that starts on the note B<sup>b</sup>:

(1) Part: C

(2) Bar(s): 16

(iii) A **staccato** passage.

(1) Part: C

(2) Bar(s): 22-23

21 (i-v)  
Describe what is  
happening ~~at~~ as does not  
have the music vocabulary to  
respond concisely eg. inversion,  
imitation, contrary motion.

(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.

off beat rhythm

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

ascending / descending scale runs / passages

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

rhythmic sequence transposed down a tone

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

rhythmic sequence that is transposed up.

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

same rhythmic sequence, that is played at different pitches.

(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 minor

(2) Parts B and D: 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.

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C.

The musical score shows two staves of music. The top staff begins with a 7-measure rest, followed by a melodic line of eighth notes. The bottom staff also begins with a 7-measure rest, followed by a melodic line of eighth notes. Both staves feature dynamic markings: a hairpin crescendo followed by a hairpin decrescendo, and a final 'f' (forte) marking. A large handwritten 'N' is on the right side of the page.