

Q. Identify and describe the texture of the piano in this excerpt

Polyphonic – 2 (?) melodies at the same time, or several independent melodies at the same time, several counter melodies at the same time. Also features imitation or a 3-part canon. 1 melody in the R.H. or treble and another in the L.H. or bass

Homophonic – 1 melody with an accompaniment consisting of broken chords and/or block chords, long sustained notes in the bass (L.H.) or long sustained harmonies. Very often an accompaniment features bass notes and inner harmonies, on this occasion all on the piano.

Monophonic – single line of melody without accompaniment.

Q. Identify and describe the cadence at the end of this excerpt?

Perfect cadence – chord V followed by chord I. Sounds finished.

Plagal cadence – IV-I. sounds finished.

Imperfect cadence – ?-V sounds unfinished, more like a comma than a full stop.

Interrupted cadence – V-vi. Sounds like an interruption as it finishes on a minor chord.

Q Describe the tempo of this movement

Fast – allegro. Remains steady throughout except for a small rit. at the end.

Walking pace – andante at the start. Several tempo changes. Accelerando (gets faster) in the middle. A long and definite rall. at the end.

Q Describe 2 ways in which the piano varies in this excerpt? (this implies that there is repetition but with variation)

The melody is varied by use of ornamentation especially trills.

The melody is varied with decorative scale passages and chromatic notes.

The accompaniment is varied by use of block chords first, the broken chords or alberti bass.

Q Identify and describe the form of this movement?

Sonata Rondo form. A mixture of Sonata form with its exposition, development and recapitulation, and Rondo form, i.e. A,B,A,C,A,D etc.

Ternary Form – 3 main sections A,B, A framed by an introduction and a coda.

Q Identify 2 features of the music in this excerpt?

Mention anything you can hear clearly.

Examples.

Homophonic texture with a melody and accompaniment.

Syncopated rhythm.

Scale passages in the melody.

Staccato chords on the piano. (Articulation and instrument)

Pizzicato or arco on the strings.

Crashing cymbals.

Varying dynamics. Starts pp. then a long crescendo and ends ff. or suddenly changes from very loud to very soft

Q Contrast the instrumentation of this movement with another on your course? (must refer to both movements)

Note; Instrumentation simply means the instruments that are used.

This movement uses a much larger orchestra than the 2nd movement.

No Brass and percussion in the 2nd movt. but they feature prominently here.

Flute oboe and clarinet play a long idée fixe melody in the second movement but only clarinet plays a very short piece of this theme in this movement.

Lots of Cymbal crashes in this movement. None in the 2nd movement.

Long roll on snare drum at the end of this movement, none in the 2nd.

Q Describe the string accompaniment in line 1.

Arco (bowed)

Counter melody on the cello.

Bass notes on the first beat of each bar. Chords on the 2nd and 3rd beats of each bar. Or long sustained chords in the accompaniment.

Very quiet, supports the gentle melody.

Q Identify 2 differences between the verse and the chorus in this excerpt? (Refer to both)

Verse	chorus
Single voice.	2 voices
Homophonic, melody and accomp.	Polyphonic. 2 melodies
"Normal" register	"Normal" and Falsetto register

Q Compare and contrast the style of She's leaving home with another (Refer to both)

<i>She's leaving home</i>	<i>When I'm 64</i>
Easy listening ballad/Classical fusion	Ragtime Jazz
String nonet and harp accompaniment	Clarinets, brushes on snare drum
Relaxed (not rock) style of singing	Similarly relaxed singing style but more lively
No syncopation in the melody but some in the string arrangement.	Syncopation everywhere!
Counter melodies in str. Accomp.	Swing rhythm and tempo
Polyphonic voices in the chorus	2/2 ragtime metre with alternating bass

Q Identify and describe 1 compositional feature used in this excerpt.

Principle of subtraction. He uses 3 notes to create a 6 note melody, leaves out the last note so it becomes 5, similarly 4,3,2 and 1 note, leaving out the last note each time.

Q Describe one way in which the music in this excerpt differs from the music in the next section of the work.

Tempo? Melody? Instruments? Articulation? Metre? Texture? Dynamics?

Q Describe the role of the harp in this excerpt.

Melody??

Accompaniment?? Supports the melody line with Bass line, Inner harmonies, Broken chords, Block chords?????????

Counter melody?

Plays a repeating ostinato in the background,?
Glissandi to add a mysterious mood to the music?

Q Identify 2 trad features (In order of priority or likelihood.)

Instruments (name them!!!)

Ornamentation

unaccompanied

Free metre OR dance rhythm (name the dance and time sig)

Repeated last note

Modal

Q 2 non-trad features

Instruments (name them!!!)

Accompaniment/ harmony/counter melodies or anything to do with texture.

Syncopation (off beat rhythms)

Dynamics

Q Dance types, rhythm and time sig

Reel 2/2

Jig 6/8

Hornpipe 4/4 with triplets and dotted rhythms

Polka 2/4

Slip-Jig 9/8

Q Identify 2 features of the melody in this excerpt

Sequence ?

Scale passages (ascending and/or descending)

Broken chords?

Repeated notes?

If you're stuck, mention the rhythm of the melody notes, i.e. dotted rhythm, triplets, syncopation

NOTE; naming the instrument playing the melody is not discussing the melody!!!

Q From you're prescribed works select the work which in your opinion is closest in style to this excerpt. Give 2 reasons for you're choice.

Note; the examiner is looking for a personal response here.

Romantic like Symphonie Fantastique because it was really dramatic. The dynamics at the start reminded me of the opening of the 4th movement as it started pp and then there was a huge

crescendo before ending ff. As in S.F. I could imagine my own mood (maybe describe) like in the March. The use of Brass and percussion to highlight the dramatic moments was similar to S.F.

The lighter sound of strings and woodwind with no Brass and Percussion reminded me of the 2nd movement of S.F. I really like the way these lighter moments leave space for the dramatic parts that follow.

Q Describe the music played by the Double Bass in this excerpt

Arco or pizzicato?

Scale, arpeggio, repeated notes (repeated or long sustained “pedal” notes are common on the bass).

Ostinato, a repeated pattern?

Legato or staccato or mixed?

Loud or soft

Q Describe one feature of the accompaniment in bars 1-9 of this excerpt

Broken chord/block chords. Note of a chord played together or spread out.

Repeated notes. The same note played several times in the L.H. of the piano.

Long sustained inner harmonies which thicken out the overall sound.

Pizzicato notes plucked on the strings.

A repeated rhythm (ostinato) played 6 times on the triangle

Q Describe the music heard in the final bars of this excerpt.

Finishes very Loud. ff. Crescendo in the last 3 bars. (Dynamics)

Features full orchestra especially percussion. Cymbal crashes and a roll on the timpani. Tremolo on strings (Instruments)

Tonality is minor throughout but ends on a major chord. (Tonality)

Gets gradually slower over the last 3 bars. (Tempo)

Remains a mixture of legato and staccato until the end as it was throughout. (Articulation)

Q Describe 2 features of the vocal line in this excerpt.

The vocal line is the melody throughout. It never forms part of the accomp.

It is high in pitch throughout.

It features a falsetto (high pitch) male voice

The same pitch and rhythm are sung repeatedly.

Q. Identify three features of Raymond Deane’s musical style as heard in his *Seachanges*

Note; Choose in order of priority features that occur frequently in the work rather than something that happens once such as rainstick, prime numbers or extremely high pitches.

He uses a 3 note cell, GAC to create a melody which he treats with his “Principle of Subtraction”

He uses irregular (7/8, 7/4 etc.) and changing time signatures.

He uses lots of unusual instrumental techniques such as strumming violin and cello like a guitar and col legno – bouncing the wooden part of the bow on the strings.

Each section of the work is clearly defined with new material which contrasts with the previous and following sections.

Q. Describe the music played by the guitar in the opening bars of this excerpt (before the voice enters).

The guitar here plays in the key of Eb a riff featuring triplets in scale passages. The sound of the guitar is very “heavy” as it uses a distortion effect. It ends on an imperfect cadence before vocals enter.

Q. Freddie Mercury referred to *Bohemian Rhapsody* as a “mock opera”. Discuss.

Note; The examiner is looking for personal response here as well as facts.

The song itself tells a story (I think!) like an opera would. It's not 100% clear but I like that as it allows me to use my own interpretation. It is also in several contrasting sections unlike most “pop” songs. My favourite section, the “operatic” section is based on operatic singing, with contrasting dynamics and the antiphon (call and response) does convey the mood of an opera. It is obviously too short and is too rocky to be a real opera.

Glossary of Terms

Pedal note – Long sustained (like a drone) or repeated note.

Pizzicato – plucked.

Arco – Bowed

Glissando – Slide

Tremolo – very fast quiver effect on 1 note. Often used for drum roll.

Canonic music – music with canons in it (like Row you're boat).

Imitation – when one voice or part copies another very soon after like in Row You're Boat.

Rubato – Freely. Not adhering strictly to the rhythm.

Trill – Ornamentation where 2 notes are repeated rapidly.

Drone – Long sustained note often heard on pipes.

Tonic Key – The doh key

Dominant key – the soh key

Modulation – key change

Interval – the distance between 2 notes.

3rd – C-E or G-B for example

Play in 3rds – all the notes move in parallel 3rds

Similarly with 6ths and octaves (8ths)

Arpeggio – broken chord

Flattened 7th – 7th note of the scale flattened

Sequence - a pattern of notes repeated at a different pitch.