

Section A
(65 marks)

Answer either Question 1 OR Question 2, and THREE other questions.

1. Clementi: Keyboard Sonata Op7, No 3 (LAM 42, Page 147)

(a) Identify ONE example of each by a single bar number.

- (i) Pedals
- (ii) Appoggiaturas
- (iii) Accented Passing Note
- (iv) Diminished Chord
- (v) *Sturm und Drang* [5]

(b) Write a brief analysis of the form of the whole movement. [15]

= (20 marks)

2. Wagner; Concert Prelude: Tristan und Isolde (LAM 68, Page 245)

(a) Briefly define the following terms and precisely identify ONE example of:

- (i) Augmented 6ths
- (ii) Melodic Dissonance [5]

(b) On manuscript paper notate the most important motives in theme 1 and label them with a letter of the alphabet. Using precise references to bars and instrumental parts, describe Wagner's use of Leitmotif within the Exposition. [15]

= (20 marks)

3. Couperin: Les Sentiment, Sarabande (LAM 23, page73)

(a) Briefly define each of the following terms and show examples of each.

- (i) Échappée
- (ii) Passing note
- (iii) Anticipation
- (iv) Suspension

- (v) Style brisé [5]
- (b) Briefly show how Couperin's use of ornamentation helps to determine the tonality of the extract. [10]
- = (15 marks)
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4. Mahler: Um Mitternacht (LAM 86, Page 330)

- (a) Precisely identify ONE example of each of the following:
- (i) Voice Leading
 - (ii) Aeolian Mode
 - (iii) Prolongation
 - (iv) Whole Tone Scale
 - (v) Neapolitan 6th [5]
- (b) Discuss the Bach influences upon Mahler in the second section of this extract. [10]
- = (15 marks)
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5. Stravinsky: The Rite of Spring (LAM 91, Page 340)

- (a) Briefly define the following terms and identify ONE example of:
- (i) Irregular rhythms
 - (ii) Polytonal Ostinato [5]
- (b) By what means does Stravinsky create rhythmic excitement throughout this extract. [10]
- = (15 marks)
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Turn Over

6. Lennon and McCartney: Eleanor Rigby (LAM 117. Page 408)
- (a) Define the following terms and precisely identify ONE example of:
- (i) Strophic form
 - (ii) Modality [5]
- (b) Write a brief analysis on the choice of the accompanying medium. [10]
- = (15 marks)
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Section B
(35 marks)

Answer ONE question only.

- Q7. How do English vocal styles change between Morley and Purcell? Compare LAM 4 and 21 in your answer, providing musical examples.
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- Q8. What aspects of Handel's way of writing made Oratorio and Messiah in particular, a major part of English musical life?
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- Q9. To what extent does Goldberg Variations (LAM 35) support the assertion that Bach's music sums up the achievements of the entire Baroque era? In your answer consider and of the following Anthology.....
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- Q10. To what extent is Bruckner influenced by the liturgical music of the 16th century composers, and what was new in his vocal polyphony? Refer to LAM 2, 4 and 9 in your answer.
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- Q11. Who do you think made the most significant contribution to the development of the 20th century music – Stravinsky, Bartok, Walton or Tavener? Justify your answer by reference to Anthology numbers 91, 97, 102 and 119.
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