

INTRODUCTION

This book contains the bar numbers from the score and the answers for all the Listening Assignments in the four set works. It also contains possible solutions to the Irish and Aural Skills assignments. These solutions are by no means exhaustive. Every excerpt in the workbook is recorded once on the CD. The CD logo at the start of each question indicates the track number. The questions at the start of the set works, Getting to Know the Score, mainly relate to the main themes in each work. It is hoped that these exercises, worked out with the help of the score, will enable the students to focus more fully on each movement. In some of these exercises it will be necessary for the teacher to play the relevant theme on the keyboard for the students. These are indicated in the workbook by the keyboard logo. The questions in the Listening Assignments are based on the type that appear on the examination paper. In some of these Listening Assignments the bar numbers in the workbook do not correspond to the score. At the end of each section there is a sample question at both Higher and Ordinary Level.

Cantata No. 78

Johann Sebastian Bach

Getting to Know the Score

Pages 2–12

Listening Assignments

1.7

Aria Duet

Page 13 (Bars 1–16)

1. Aria Duet No. 2
2. (i) B^b major
(ii) organ and cello
3. Figured bass – the numbers placed under a note refer to intervals above that note. This indicates the chord.
4. (i) soprano
(ii) alto
5. sequence, step movement, counterpoint
6. pizzicato
7. ritornello

1.8

Aria No. 4

Page 14 (Bars 1–12)

1. G minor
2. **6**
8
3. flute
4. (i) pizzicato
(ii) bars 1, 3, 5, 6, 7, 11

5.



6. perfect cadence
7. sequence, use of ornaments, scale passages, leap of a fifth, leap of an octave (any two)

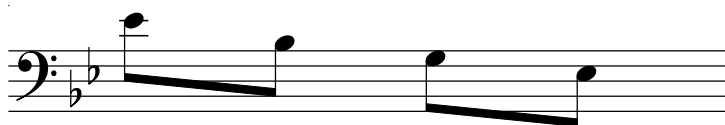
I.9**Recitative No. 5****Page 15 (Bars 1–9)**

1. strings and organ

2. pedal note

3. bass

4.



5. second rhythm

6. (i) A speech like setting of text, often without definite metre. The words are the most important feature.
- (ii) The main difference is that this bass recitative is accompanied by strings and the other is an example of recitative secco accompanied only by continuo.

I.10**Aria Duet****Page 16 (Bars 9–22)**

1. Aria Duet No. 2

2. C or $\frac{4}{4}$

3. major

4. (i) soprano

(ii) alto

5. organ, cello and double bass

6. polyphonic – different lines of melody interwoven together

7. 1724

8. polyphonic texture, ritornello, melismatic setting of words

I.11**Chorus One****Page 17 (Bars 9–25)**

1. oboes

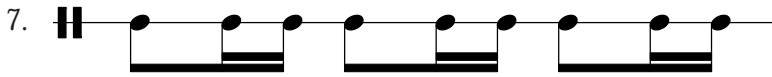
2. violins/violas

3. perfect cadence

4. altos, tenors, sopranos, basses

5. soprano

6. flute



- ## 8. first movement

1.12

Tenor Aria

Page 18 (Bars 13–26)

1. Tenor Aria No. 4
2. G minor
3. melodic sequence, scale passages, falling fifths, rising sixths (any two)
4. perfect cadence
5. polyphonic
6. an appoggiatura – an accented non-chordal note which resolves onto a chordal note on a weaker beat, or part of a beat
7. vocal range up to A flat, quaver rhythm different to other bars, repetition of the words
8. perfect cadence in B^b

1.13

Bass Aria

Page 20 (Bars 1–5)

1. C minor
2. oboe
3. melodic sequence
4. first violins
5. trill – an ornament consisting of the rapid alternation of the written note and the note above
6. a bass
7. similar
8. comparison between aria and recitative (any three)

1.14

Bass Recitative

Page 21 (Bars 1–9)

1. violins 1 and 2, violas, cellos, double basses and organ
2. pedal note
3. appoggiatura



5. repeated chords
6. tempo quickens to vivace
7. syllabic word setting – one note per syllable

I.15**Chorale No. 7****Page 22 (Bars 1–16)**

1. (i) alto
(ii) tenor
(iii) bass
2. flute, oboe 1, horn, violin 1 (any two)

3. D Gm Gm E^b

4. imperfect

5. F major, B flat major



7. G major
8. harmonized differently
use of counterpoint in movement one
4-part block harmony in movement seven
different metre in each arrangement
sung by sopranos in both
same tonality

I.16**Chorus No. 1****Page 23 (Bars 89–107)**

1. alto, tenor, bass



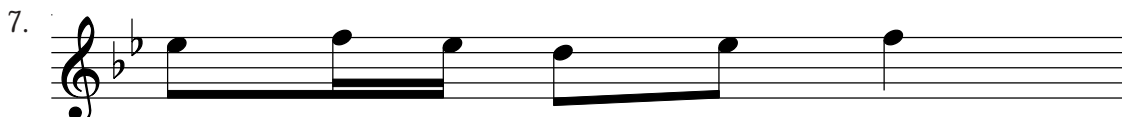
3. the ostinato theme
4. flute or oboe
5. forte
6. contrapuntal texture, ritornello form, use of chorale, form of movement – large scale chaconne, descending chromatic bass line, ostinato figure (describe any three)

1.17**Tenor Recitative****Page 25 (Bars 1–12)**

1. tenor
2. dry recitative – accompaniment is sparse and chordal using just continuo instruments
3. syllabic – one note per syllable
4. cello and organ
5. No. 3
6. perfect cadence in a minor key
7. wide intervals, use of chromatic notes, fragmented and syllabic text setting, diminished seventh chords

1.18**Aria Duet****Page 26 (Bars 9–22)**

1. Aria duet
2. B^b major
3. 4
4. a fourth lower
5. organ, cello, double bass
6. No. 3



8. melismatic setting – when a syllable of text is spread over many notes – give example from the music

1.19**Bass Aria****Page 27 (Bars 17–26)**

1. bass voice and oboe
2. Instrumental part consists of long florid runs of semiquavers with the main theme returning as a recurring motif when the bass voice is completing a different musical phrase.
Rhythmic contrast between voice and solo instrument.
3. first and second
4. with a variation



6. melismatic setting of word 'Hoffnung' – explain
7. ornamentation, counterpoint, melismatic word setting, walking bass, simple key structure, overlap of vocal and instrumental lines

1.20**Bass Recitative****Page 29 (Bars 1–16)**

1. Schläge
2. broken chords
3. sustained chords



5. perfect
6. wide leaps, syllabic word setting, ornamentation, voice part declamatory in style (bars 8–9) (description of any two)
7. vocal part becomes more melodic
melismatic setting of some words
accompaniment becomes more flowing with quavers and semiquavers
tempo changes to andante
final cadence delayed by accompaniment

1.21**Chorus No. 1****Page 31 (Bars 49–73)**

1. (i) alto
(ii) after one bar
2. bass instruments/continuo
3. bar 53
4. flute
5. first violins
6. a pedal note
7. a perfect cadence in D minor

1.22**Aria Duet****Page 33 (Bars 61–80)**

1. organ, cello and double bass
2. minor

3. in thirds
4. alto, soprano
5. imitative counterpoint – short description
6. bar 79
7. V–I in D minor

I.23**Bass Aria****Page 34 (Bars 28–42)**

1. ritornello or recurring orchestral theme
2. oboe and strings
3. pedal note, sequence
4. melismatic
5. ritornello theme played by oboe and first violins
6. ritornello form, melismatic setting of some words, ornamental melody, use of trills (description of any two)

I.24**Bass Recitative****Page 35 (Bars 1–9)**

1. bass recitative
2. E^b major
3. first and second violins, violas, cello, double bass
4. sustained chords, pedal note in opening bars
5. a perfect cadence
6. accompaniment changes to loud repeated chords based on D7 chord, tempo changes to vivace, tonality changes, highly charged passage, vocal part more declamatory in style
7. wide leaps in the vocal part, this emphasises the passionate emotions of the text, syllabic writing, change of mood at line 4, word painting on 'und grab' (the grave) using descending notes which suggests sorrow, use of rests to heighten the tension

Sample Question (Bars 89–129)

Higher Level

1.25

1.26

Section A

Page 36 (Bars 89–99)

1. alto, tenor, bass
2. ascending scales
3. altos
4. B flat major, perfect cadence

1.27

Section B

Page 37 (Bars 99–107)



2. ostinato
3. X flute or oboe, Y flute or 1st violin
4. ritornello

1.28

Section C

Page 38 (Bars 107–129)

1. tenor
2. pedal note
3. flute or first oboe
4. time signatures, texture, different arrangement of chorale tune, instrumental parts different in both (description of any two)

Ordinary Level

I.25
I.26
Section A
Page 39 (Bars 89–99)

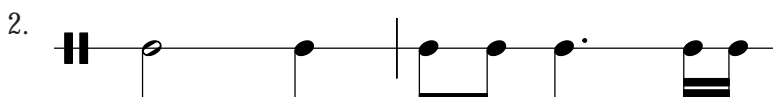
1. first
2. alto, tenor, bass
3. flute
4. perfect

I.27
Section B
Page 40 (Bars 99–107)

1. flute, oboe, first violin (any one)
2. second rhythm
3. ritornello

I.28
Section C
Page 41 (Bars 107–129)

1. the ostinato



3. pedal note, repeated notes

Romeo and Juliet Fantasy Overture

Pyotr Ilyich Tchaikovsky

Getting to Know the Score

Pages 48–52

Listening Assignments

I.32 Page 53 (Bars 1–20)

1. minor
2. clarinets and bassoons
3. *Friar Lawrence*
4. homophonic – melody with accompanying chords
5. (i) strings
(ii) a variation of part of opening theme
6. 1880

I.33 Page 54 (Bars 125–133)

1. D minor
2. cellos and basses
3. piccolo, flute and oboes
4. scale passages in semiquavers
5. a rhythmically altered version of the *Strife Theme*
6. exposition

I.34 Page 55 (Bars 183–191)

1. D^b major
2. cor anglais and viola
3. pizzicato (plucked)

4. French horns
5. an arpeggio (broken chord)
6. a perfect cadence

I.35 Page 56 (Bars 272–291)

1. in unison
2. second rhythm
3. (i) *Friar Lawrence Theme*
(ii) horns
4. off beat pizzicato crotchets in cellos and basses
semiquaver scale passages alternate in first violins and violas
variant of first subject theme on second violins
5. X – brass, Y – woodwind
6. (i) repeated notes in octaves
(ii) syncopated

I.36 Page 57 (Bars 234–246)



2. flutes, oboes and clarinets
3. broken chords in quavers
4. bass, trombone and horn
5. chords
6. Similarity – same key
Difference – instruments, accompaniment

I.37 Page 58 (Bars 484–493)

1. coda
2. major
3. *Love Theme*
4. bassoon, first violin, cello (any one)
5. double bass, tuba (any one)

6. constant and relentless drum roll
7. sonata
8. themes depict the main feelings of the story
colourful orchestration
musical themes related to main characters
personalities, relationships and events depicted through the music
(any three points developed with musical examples)

Pages 59/60 (Bars 445–452)

1. *Strife Theme*
2. piccolo, flute, trumpet (any two)
3. (i) clarinet, cor anglais, horn, trumpet
(ii) parts for certain instruments are written at a pitch higher or lower than that at which they actually sound
4. *Friar Lawrence Theme*
5. (i) at the same pitch as the flute
(ii) clarinet
6. (i) C.I. – cor anglais
(ii) Fg. – bassoon
(iii) Tbni – trombone
(iv) Cor F – horn in F
(v) Tr. E – trumpet in E
(vi) Timp.– timpani

I.38 Page 60 (Bars 445–452)

1. recapitulation
2. the melody and harmony
3. Bm, Em
4. bar 448 (second beat)
5. bassoon
6. timpani or bass drum
7. ***ff***

I.39**Page 61 (Bars 86–96)**

1. introduction
2. flute, oboe, clarinet, cor anglais, bassoon (any two)
3. tremolo on strings – the rapid repetition of the written note either in quavers or semiquavers as indicated
4. instrumentation, accompaniment, tonality, tempo, dynamics (description of any two)
5. effective use of orchestral colours
 - striking effects such as organ-like woodwind writing in the *Friar Lawrence* music/church like
 - use of harp for soft lyric effects
 - the use of muted strings in introduction to the *Love Theme*
 - addition of bass drum, cymbals and piccolo to the climactic sections
 - soaring strings in the *Love Theme*
 - biting attacks in the strings to depict conflict
 - the effective use of horns and trumpets throughout the work
 - rising sequences to build tension
 - (any two examples)

I.40**Page 62 (Bars 211–220)**

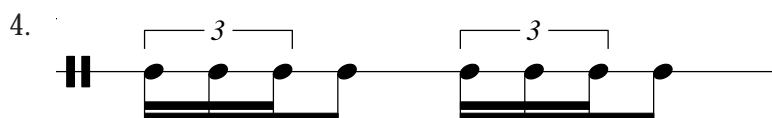
1. exposition
2. D^b major
3. (i) flute
(ii) oboe



5. falling second
6. pizzicato
7. theme played by flute and oboe
 - accompaniment different – swaying accompaniment on strings based on broken chords
 - different dynamics
 - horn part different – use of motif
 - more instruments

I.41**Page 63 (Bars 484–493)**

1. coda
2. bassoon, first violin, cello (any two)
3. B major



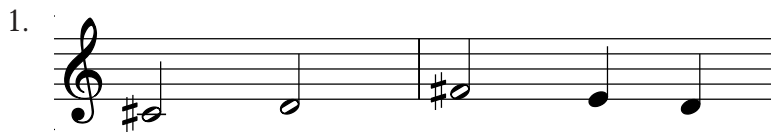
5. tonic pedal note
6. pizzicato
7. (i) *Love Theme*
(ii) introduced on cor anglais and muted viola accompanied by horn, bassoon and pizzicato cellos and double basses, key D^b major

1.42 Page 64 (Bars 21–51)

1. augmentation – note values doubled
2. a counter melody
3. bar 28
4. repeat of bars 30–33
5. descending notes played pizzicato on strings playing in unison
6. (i) flute
(ii) oboe
7. continuous quavers
8. theme on different instruments
different key
more elaborate arrangement
more marked
accompaniment added
theme is harmonized in a different way
different dynamics
(any three points developed)

1.43 Page 65 (Bars 243–284)

1. bassoon
2. rising chord
3. steady throughout
4. B minor
5. woodwind

I.43**Page 66**

2. polyphonic – different lines of melody interwoven together
3. large orchestra
use of a programme
use of brass and percussion instruments in a colourful way
colourful orchestration
concert overture typical of nineteenth-century music (develop two points)

I.44**Page 67 (Bars 183–210)**

1. (i) cor anglais
(ii) muted viola



3. bassoon, cello, double bass (any two)
4. ascending broken chord or arpeggio
5. (i) muted strings
(ii) divided strings
6. sequence, melodic repetition, repeated notes (accompaniment) (any two)
7. bassoon

I.45**Page 68 (Bars 111–125)**

1. B minor
2. 4
3. strings
4. flute, first horn, cor anglais, second violins (any two)



6. piccolo, flute, clarinet (any two)

7. aggressive style of theme
angry semiquaver run in the strings
the angry exchange between strings and woodwind (bars 121–124)
tempo and dynamics
short, tense motifs (bars 111–113)

I.46 Page 69 (Bars 409–427)

1. piccolo, flute, clarinet, bassoon, first and second violins, cello (any two)
2. flute, oboe, cor anglais (any two)
3. bass drum
4. imitation (description)
5. repeated notes in triplets played by first and second violins and violas, pizzicato notes on double bass
6. *Friar Lawrence Theme* – religious or tragic feeling
Strife Theme – depicts conflict
Love Theme – romantic feeling
short description of each theme with reference to the music

I.47 Page 69 (Bars 409–427)

1. canon – variant of *Strife Theme* in imitation – describe
2. *Strife Theme*
3. (i) cello and double bass
(ii) first violin
4. (i) minor
(ii) **$\frac{4}{4}$**
5. polyphonic – interweaving melodies
6. large orchestra, colourful orchestration, lyrical theme, e.g. love theme
fine instinct for structure – his works are well balanced and tightly knit – use of sonata form with romantic style elements, rich harmonies
use of rising sequence – this helps to build tension
juxtaposition of woodwind and strings

Sample Question (Bars 352–409)

Higher Level

I.48**I.49****Section A****Page 71 (Bars 352–365)**

1. recapitulation
2. a descending chromatic scale
3. flute, oboe, trumpet, trombone (any two)
4. in octaves

I.50**Section B****Page 72 (Bars 366–387)**

1. oboe/clarinet
2. second oboe
3. long sustained notes (bars 379–385)

I.51**Section C****Page 73 (Bars 388–409)**

1. piccolo
2. third rhythm



4. a dominant pedal note

Ordinary Level

I.48
I.49
Section A
Page 74 (Bars 352–365)

1. recapitulation
2. a descending scale
3. flute, oboe, trumpet, trombone (any one)

I.50
Section B
Page 75 (Bars 366–387)

1. oboe
- 2.



3. bassoon, cor anglais, cellos (any two)

I.51
Section C
Page 73 (Bars 388–409)

1. strings
2. flute, oboe, clarinet, cor anglais, bassoon (any one)
3. see Higher Level
4. cor anglais/viola

Piano Quartet No. 1

Gerald Barry

Getting to Know the Score

Pages 82–88

Listening Assignments

I.63 Page 89 (Bars 53–107)

1. violin and viola
2. **$\frac{3}{4}$**
3. single melody with accompanying harmony
4. melody presented on three instruments playing an octave apart
melody presented at a higher pitch
played *fff*
melody on piano – hand clusters
(any two)
5. hand clusters
6. *senza vibrato* and in the second half with very little *vibrato*

I.64 Page 89 (Bars 1–52)

1. C major
2. 3
3. four-part canon at the distance of a crotchet – the melody is imitated exactly by each instrument
4. without vibrato – short explanation
5. extra canonic part, volume louder, higher register (description of any two)
6. this section is not heard again in the quartet
7. changing time signatures
changing tempo indications
use of imitation/use of canon
polymetric rhythm
atonal tonality
(description of any two)

1.65 Page 91 (Bars 318–334)

1. viola and cello
2. $\frac{1}{8}$ (bar 318) and $\frac{3}{8}$ (bar 329)
3. a drone-like pattern in fifths
4. new material
5. A minor
6. *ff*
7. brief description of form

1.66 Page 92 (Bars 358–372)

1. violin, viola, cello
2. melody is a retrograde of a previous tune (D2), presented as a four-part canon – explain the term
3. $\frac{4}{4}$ (bar 359) $\frac{3}{4}$ (bar 361), $\frac{2}{8}$ (bar 364)
4. played entirely in the bass clef
5. (i) any bar
(ii) bars 358, 363, 369, 372
6. angry
7. changing time signatures, use of canon, retrograde (describe any two)

1.67 Page 93 (Bars 528–552)

1. (i) viola
(ii) cello
2. bowing over the fingerboard to produce a flutey and hazy tone
3. canon
4. changes a number of times
5. becomes dotted
6. a single melodic line
7. *Sí Bheag, Sí Mhór*

1.68 Page 94 (Bars 108–123)

1. 3
2. for the first time
3. a contrasting melody
4. harmonics
5. (i) without vibration
(ii) accented note
(iii) three notes played in the time of two of the same kind


1.69 Page 95 (Bars 124–138)

1. an octave lower
2. entirely in the bass clef
3. doubles the right-hand part
4. The melody is now an octave lower and some of the notes are too low for the violin, hence the rests.
5. difference in dynamics
pitch of melody
accented notes in B
change in tempo
viola and cello parts different
piano part in B
(any two)

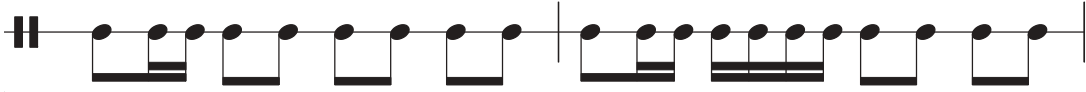
1.70 Page 96 (Bars 170–204)

1. the instrumental parts strictly imitate each other at a fixed distance
2. at the unison
3. changes several times
4. very high
5. doubled an octave lower
6. *ff*
7. use of syncopation
changing time signatures
unusual time signatures
polymetric rhythm (describe any three)

1.71 Page 97 (Bars 528–552)


1. (i) viola
(ii) cello
2. at the end
3. 
4. piano
5. in imitation
6. canon (explanation)
7. Lord Mayo's Delight

1.72 Page 98 (Bars 335–357)

1. full quartet
2. piano (treble)
3. 
4. two melodies in counterpoint
5. a drone effect in thirds
6. tunes never repeated exactly the same – different arrangements
uses different combinations of instruments
constant changes of tempo
opening section heard only once
three kinds of new material heard for the first time in quick succession at the end of the quartet
(description of any three)

1.73 Page 100 (Bars 403–425)

1. a crotchet
2. polyphonic – instruments imitate each other
3. $\frac{3}{8}$ (bar 406) $\frac{3}{16}$ (bar 414)
4. remains the same throughout

5. harmonics
6. *senza vibrato* – without vibration
7. *mp* and 

1.74 Page 101 (Bars 373–402)

1. a section already heard
2. in octaves
3. atonal
4. 3
5. only section devoted to a solo instrument
6. a homage to a legendary Russian virtuoso, Vhadimir Horowitz
7. *fff*

1.75 Page 102 (Bars 426–457)

1. violin, viola, cello, piano (treble only)
2. B^b minor
3. only section where the key signature is notated
4. an accented note
5. violin part an octave higher
dynamics change to *ff*
piano part changes to bass clef – an octave lower
(any two)
6. the tune is played backwards

1.76 Page 103 (Bars 491–498)

1. violin
2. a retrograde of this melody
3. augmentation
4. staccato

5. polyphonic – lines of melody interwoven together
6. combining different metres – different time signatures are superimposed on each other
7. changing time signatures
 changing tempo indications
 strict performing directions
 regular rhythms which are interrupted by the insertion of an irregular beat, for example, section C1 (any three)

1.77 Page 104 (Bars 458–468)

1. violin, viola, cello
2. **3**
4
3. an ascending scale
4. *flautando* – like a flute. A direction for the player to bow lightly near the fingerboard with the point of the bow. This produces a flutey, soft and hazy tone.
5. polyphonic – three lines of melody interwoven together
6. hushed
7. brief explanation of the changes of tempo

1.78 Page 105 (Bars 256–281)

1. viola
2. a descant
3. (i) bar 270
 (ii) bar 256 (etc.)
 (iii) bar 261
4. polyphonic
5. piano joins in with single line interjections
 violin part different
 tempo is faster
 dynamics change to *mf*
 (any two)
6. melody at a higher pitch
 tempo gets faster
 melody doubled on piano (any two)
 dynamics change to *f* and then *ff*

Sample Question (Bars 27–123)

Higher Level

1.79**1.80****Section A****Page 107 (Bars 27–52)**

1. beginning
2. major
3. five-part canon

1.81**Section B****Page 108 (Bars 53–107)**

1. five-note motif
2. cello
3. the accompaniment
4. in octaves
5. hand clusters on the piano, simultaneous sounding of all the notes between two indicated notes

1.82**Section C****Page 109 (Bars 108–123)**

1. violin, viola, cello
2. **3**
16
3. instruments, tonality, tempo, texture (description of any two)

Ordinary Level

I.79

I.80

Section A

Page 110 (Bars 27–52)

1. beginning
2. C major
3. the instrumental parts strictly imitate each other at a fixed distance

I.81

Section B

Page 111 (Bars 53–107)

1. violin
2. the bass line
3. see Higher Level

I.82

Section C

Page 112 (Bars 108–123)

1. different melodies
2. **$\frac{3}{4}$**
3. the strings are asked to play without *vibrato*

Bohemian Rhapsody

Freddie Mercury

Getting to Know the Score


Pages 117–122

Listening Assignments

1.91 Page 123 (Bars 1–16)

1. *a capella*, repeated notes, four-part close harmony
2. plays broken chords
3. backing vocals – counter-motif using the words ‘ooh poor boy’
4. word painting for ‘anyway the wind blows’ using panning and flanged cymbals, backing vocals sing counter-motif on the words ‘ooh the wind blows’
5. repetition of notes
syncopated rhythm
changing metres
chromatic movement
(any two)
6. Panning is a recording technique by which the pan control allows the sound to be placed in the left or right speaker in a stereo recording. It is heard on the words ‘anyway the wind blows’.

1.92 Page 124 (Bars 55–74)

1. A major
2. block chords
3. 
4. close vocal harmony on ‘Scaramouche’ etc., same as in the beginning of the song
5. drums are heard
texture thickens
hammering bass octaves on piano
falsetto voice
6. falsetto – a vocal effect where the male voice sings in a very high artificial register
7. a third lower
8. antiphony

I.93 Page 125 (Bars 17–33)

1. B^b major
2. ballad
3. B^b Gm Cm F
4. third rhythm
5. drums
6. changes to another major key
7. *a capella* (bars 1–4)
falsetto (bars 63–64)
overdubbing (bars 1–4)

I.94 Page 126 (Bars 47–67)

1. rising scales
2. bends, vibrato, glissando (any one)
3. two bars of staccato piano chords paints an eerie picture
4. chromatic movement, repeated notes, close harmony vocals, use of falsetto voice (any two)
5. 'thunderbolt and lightning, very, very fright'ning me'
drum, thicker texture, hammering bass, octaves on piano, falsetto voice – all reflect the frightening thunder
6. falsetto, antiphony, three-part harmony, vocal overdubbing (any three)
7. voices enter one after the other in a shimmering bell-like chord

I.95 Page 127 (Bars 75–95)

1. chromatic movement, repeated notes (any one)
2. dominant and tonic chords
3. antiphonal effect, solo and backing vocals alternate, falsetto
4. chords rising chromatically
use of staccato and accents
crash cymbal,
vocal line also rises with emphasis on each note and sung staccato
(any two)



6. dominant chord

1.96 Page 128 (Bars 33–47)

1. piano
2. drums – crash cymbal, bass drum, snare drum (any one)
3. bell-tree
4. aggressive entry by the electric guitars
drums heighten the tension
voice emphasises the words
(any two)
5. has an independent melody
6. 1975
7. Multi-tracking is the successive recording of voices or instrumental lines over each other to produce stacked-up layers of sound. Multi-tracking enables choral effects to be produced from just one singer.

1.97 Page 129 (Bars 1–16)

1. slow rock
2. unaccompanied singing in one or more parts



4. line 3, line 4, line 7



6. crash cymbal
7. sung in ballad style
solo melody
accompaniment by piano broken chords
sung in the same key
accompaniment developed from last two bars of introduction
dynamics *mf* – *mp*
starts with harmonic progression I vi ii V

1.98 Page 130 (Bars 123–138)

1. slow rock
2. overdubbed guitars play in imitation, guitars resemble a string choir, guitars recall motifs heard earlier (bars 15 and 48)
3. plaintive
4. nothing really matters (line 3)
5. gong – percussion
6. introduction, main song verses 1 and 2, bridge, operatic section, bridge, second song, recap. and coda.

1.99 Page 131 (Bars 55–73)

1. $\frac{4}{4}$
2. change of tempo (faster) and key also change of texture two bars of staccato chords on piano
3. repeated notes in melody line – jagged style, also chromatic movement
solo voice alternates with rich vocal chords
close harmony in the chorus
4. change of key, reprise of previous bars (57–67) a third lower, this is an extended version of previous section (any two)
5. operatic section
6. brief description of one of the guitar passages
main features – key, guitar techniques, technical effects, musical features

2.1 Page 132 (Bars 75–95)

- 1.

7. change of rhythm – triplet rhythm
overdubbed guitars play chords
pounding quavers on piano and rhythm section on chord of B flat
(any one)
8. instrumental guitar solo

2.2**Page 133 (Bars 1–16)**

1. four-part close harmony vocals, repeated notes in the melody, a *capella* singing, use of overdubbing in vocal part, changing time signatures (any two)
2. $\frac{4}{4}$ $\frac{5}{4}$
3. a countermotif
4. line 10
5. perfect
6. overdubbing – a recording technique where another part is recorded over a previous part on a multi-track recorder

2.3**Page 134 (Bars 96–113)**

1. an exact repeat
2. pedal notes
3. triplet rhythm
4. crash cymbal
5. hard rock – style of guitar playing, no piano, overdubbed guitars, syncopation, loud music, guitar chords played with distortion, bends and vibrato
6. (i) Fm7 B^b E^b
(ii) perfect cadence
7. solo voice only
8. rock, opera, ballad (any two)

2.4**Page 135 (Bars 114–138)**

1. four times
2. triplet movement, rising melodic figures overdubbed guitars play in imitation and resemble a string choir
3. imitation of guitar solo

4. tempo change
backing vocals recall the 'ooh' from the introduction
time signature changes to $\frac{4}{4}$ from the previous $\frac{12}{8}$
change in guitar sound (any three)
5. broken chords
6. drums drop out, accompaniment slows down, texture becomes thinner, Rubato (any one)
7. second line
8. F major
9. list instruments, Brian May's guitar style, multi-layered guitar parts, piano part, use of percussion instruments

Sample Question (Bars 35–66)

Higher Level

2.5**2.6****Section A****Page 137 (Bars 35–47)**

1. bass drum, snare drum, crash cymbal, ride cymbal (any two)
2. backing vocals develop two countermotifs on the words 'ooh, ooh' and 'any way the wind blows
3. more use of crash cymbal, semiquaver movement in piano and rhythm section
4. 'shivers down my spine' bell-tree

2.7**Section B****Page 138 (Bars 47–54)**

1. bends, vibrato, glissando (any two with explanation)



Ordinary Level

2.5

2.6

Section A

Page 140 (Bars 35–47)

1. snare drum, crash cymbal
2. use of bell-tree instrument
3. bar 43

2.7

Section B

Page 141 (Bars 47–54)

1. rock style
2. see Higher Level
3. $\frac{4}{4}$
4. overdubbing

2.8

Section C

Page 142 (Bars 55–66)

1. staccato chords
2. repeated notes, chromatic movement
3. use of falsetto voice – see Higher Level
use of antiphony

References Explained

Scaramouche – theatrical reference. A stage character, a clown or fool in Italian theatre who is usually dressed in Spanish costume.

Gallileo – historical reference. An Italian mathematician and astronomer who lived in the sixteenth century.

Beelzebub – literary and religious reference. A devil second to Satan, the Archangel expelled from Heaven. This is an oblique reference to Milton's epic poem *Paradise Lost*.

Fandango – an operatic reference. A Spanish dance which is accompanied by guitars and castanets. There is a fandango in Mozart's opera *The Marriage of Figaro*.

Figaro – an operatic reference. Figaro is a servant character in Mozart's opera *The Marriage of Figaro*.

Bismillah – a religious reference. In Islam it is a prayer 'In the name of Allah' etc. Equates with 'In the name of God'.

Irish Music

Listening Assignments

2.9

Page 146

- (i) double jig
- (ii) reel
- (iii) hornpipe
- (iv) polka
- (v) slide
- (vi) slip jig

2.10

Page 146

- (i) concertina
- (ii) tin whistle
- (iii) banjo
- (iv) flute
- (v) uilleann pipes
- (vi) fiddle
- (vii) accordion
- (viii) harpsichord
- (ix) harp

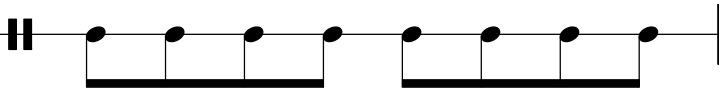
2.11

Excerpt One

‘Charlie Hunter’s Jig’ – Gerry O’Connor, Page 147

1. **6**
8
2. jig
3. banjo, accordion, bouzouki (any two)

2.12**Excerpt Two****‘Through the Fields’ – Cormac Breathnach & Martin Dunlea, Page 147**

1. slow reel
2. 
3. (i) whistle
(ii) guitar
4. structure of the Irish dance tune – rhythmic features of each dance and musical examples

2.13**‘The Banks of Claudy’ Page 148**

1. non-traditional singer
2. ABBA
3. repeated final note, flattened 7th, $\frac{3}{4}$ time (any two)
4. accompanied by guitar
5. any ballad and explanation

2.14**A – Excerpt One****‘Aisling Geal’ – Mary Bergin, Page 148**

1. tin whistle
2. ornamentation, slow air, unaccompanied, repeated final note (any two)
3. Mary Bergin, Seán Ryan, Cormac Breathnach or any well-known performer

B – Excerpt Two**‘Roaringwater Reel’ – N. Nallely, Page 149**

1. $\frac{4}{4}$ or $\frac{2}{2}$ or $\frac{2}{4}$
2. concertina
3. bodhrán

C – Excerpt Three**‘Three ‘Three Planxties’ – Gráinne Yeats, Page 149**

1. harp
2. (i) planxty
(ii) $\frac{6}{8}$ time, a cheerful lively piece of harp music in jig rhythm associated with seventeenth-century harper Turlough Carolan

2.15 ‘Caoineadh Cú Chulainn’ – Riverdance, Page 149

1. *goltraí*
2. uilleann pipes
3. slow air played on the uilleann pipes
 - use of ornamentation
 - drone-like accompaniment on the orchestra
 - fusion of traditional and classical
 - non-traditional element – use of classical orchestra
4. note on uilleann pipes
 - different components of the instruments
 - its use in the Irish tradition
 - well-known performers

2.16 A – Excerpt One**‘Siuil A Rún’ – Sissel, Page 150**

1. (i) keyboards
 - (ii) whistle
2. some ornamentation
3. chorus sung in harmony accompanied by guitar
4. use of harmony, non-traditional instruments (any one)

B – Excerpt Two**‘Siuil A Rún’ – Maighréad Ní Dhomhnaill & Iarla Ó Lionaird**

introduction on guitar and keyboards
 solo voice sings verse accompanied by guitar and keyboards
 chorus sung by two voices in unison – male and female
 ornamentation in both excerpts
 solo voice female in both
 first excerpt all female voices
 similarities and differences in the instruments
 drone-like effect on keyboards in both excerpts

2.17 Excerpt One**a march played by a traditional Irish group,
‘Brian Boru March’ – The Chieftains, Page 151**

- (i) metre and rhythm of march
- (ii) Irish traditional instruments

Excerpt Two **an Irish rock song, ‘The Power and the Glory’ – The Horslips**

- (i) electronic instruments, electric guitar, drum kit
- (ii) use of repetition – rock Celtic style

Excerpt Three **an arrangement of a tune by Turlough O’Carolan, ‘Planxty Connor’ – Harp Consort**

- (i) lively tune in jig rhythm like a planxty
- (ii) medieval instruments – renaissance bagpipes, drone pipe, cittern, bandora

2.18 **‘The Congress Reel’, trad. music in America, Page 152**

1. reel
2. $\frac{4}{4}$ or $\frac{2}{2}$
3. Two-part structure, both sections repeated AABB. The first section ‘the tune’ moves mostly within the lower octave while the second part ‘the turn’ uses more of the higher octave.
4. flattened 7th (inflection common in Irish dance music), modal tonality, use of the triplet figure, typical structure of an Irish dance tune, no dynamics, internal ‘swing’ and momentum makes the music sound uniquely Irish, melody centred around the note A
5. (i) accordion
(ii) flute
6. vamping accompaniment on piano
7. 1975

2.19 **Excerpt One**

‘Ah Sweet Dancer’ – a River of Sound, Page 153

piano and orchestra and solo fiddle
 fusion of classical and traditional
 begins with piano chord and orchestra with chords continuing on the piano
 fiddle solo based on slow air accompanied by broken chords on piano and orchestra in the background
 use of ornamentation in fiddle

2.20 **Excerpt Two**

‘Maith Dhom’ – Kila, Page 153

sung in Irish
 solo voice – some ornamentation
 unaccompanied
 close vocal harmony
 backing vocals


2.21 Excerpt Three**‘Saor’ – Afro Celt, Page 153**

instruments include uilleann pipes, celtric harp, kora, talking drums, keyboard
 Afro Celt system mixes the rhythms of African music with Irish music and modern dance music,
 incorporates Irish and African instruments
 musical instruments and the use of technology produce an unusual sound
 slow air on uilleann pipes with a drone effect and ornamentation at the start of the excerpt
 repeated African rhythm on drums
 repeated motif at the end

2.22 Excerpt One**‘St. Mary’s’ – Chieftains, Page 154**

1. $\frac{2}{4}$
2. traditional group
3. polka

2.23 Excerpt Two**‘Lad O’Beirne’s’ – Eugene O’Donnell, Mick Moloney Page 154**

1. hornpipe
2. 
3. fiddle
4. guitar

2.24 Excerpt Three**‘Drops of Brandy’ – Stockton’s Wing, Page 154**

1. flute, fiddle, bodhrán (any two)
2. mandolin, guitar (any one)
3. $\frac{9}{8}$
4. rhythm number 3

2.25 Section A**‘Believe Me’ – Thomas Moore, Page 155**

1. woodwind
2. Anglo Irish
3. classical singer
4. AA¹BA¹

2.26**Section B****‘Avenging and Bright’ – Thomas Moore, Page 155**

This excerpt is sung by a choir – trebles, altos, tenors and basses. This is an arrangement of this song sung unaccompanied.

2.27**Excerpt One****‘An Irish Widow’s Lament’ – Joe Derrane & Carl Hession, Page 156**

an arrangement featuring accordion and string quartet
 a slow air played on the accordion
 excerpt begins with solo instrument introduction, strings join in as an accompaniment when solo melody begins
 some ornamentation used
 counter-melody on strings towards the end.

2.28**Excerpt Two****‘You Couldn’t Have Come at a Better Time’ – Luka Bloom, Page 156**

begins with repeated rhythm on guitar
 ballad style song sung in English with continuing rhythm underneath guitar chords
 melody of song based on an Irish dance tune
 decorative melody on fiddle
 melodic repetition in chorus
 bodhrán in the background
 each melodic phrase in chorus answered by a phrase on the fiddle

2.29**Excerpt Three****‘Brídín Bhéasaigh’/’Peata an Mhaoir’ – Stephen Cooney & Seamus Begley, Page 156**

slow air on accordion accompanied by guitar chords
 this is followed by a set dance
 the dance is introduced by guitar and then taken up on the accordion
 at the end of the excerpt the music changes to a reel

2.30**Section A****‘Nil San La’ – Clannad, Page 157**

1. drinking song
2. (i) the melody
 (ii) in harmony
3. flute
4. the instruments improvise on the tune, instrumental solos – each instrument in turn takes the tune and improvises

2.31**Section B****‘Strike the Gay Harp’/‘Lord Mayo – Chieftains,
Page 157**

1. (i) uilleann pipes
(ii) flute
(iii) whistle (in that order)
2. jig (double jig)



4. slow air played on the uilleann pipes
5. ornamentation, drone, traditional instrument, solo performance (any two)

2.32**Section C****‘An Tine Bheo’– Seán Ó’ Riada, Page 158**

1. French horn
2. use of ornamentation in the melody is traditional
non-traditional instruments – an orchestral arrangement of an Irish tune
arranged in the classical style

2.33**Section A****‘Down the Broom’ – Kilfenora Ceili Band, Page
159**

1. reel
2. A A B B
3. modal
4. repeated final note
5. fiddle, snare drum, piano, flute, accordion (any two)

2.34**A – Excerpt One****‘Jig Song’ – Dervish, Page 160**

1. guitar
2. (i) accordion
(ii) guitar
3. male voice accompanied by bodhrán
male voice and chorus accompanied by flute
mixed voices accompanied by flute, bodhrán and guitar
melodic repetition
(any two)

4. (i) dandling song
- (ii) bouncy jig rhythm, lively mood, pauses between the phrases, repetitive nature of the song both words and melody

2.35**B – Excerpt Two****‘5.30’ – Kila, Page 160**

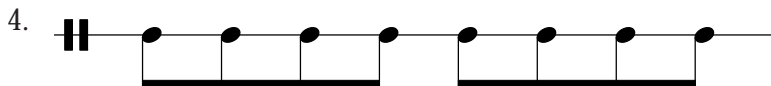
1. whistle
2. guitar riff, dance rhythms, syncopation (any two)
3. jazz
4. any recording which blends two styles
 - deal with instruments
 - recording techniques (if any)
 - style of music etc.
 - performers/composers
 - name of group/solo performer

Sample Question

Higher Level

2.36**A – Excerpt One****‘Siesta Set’ – Dervish, page 161**

1. flute
2. accordion
3. reel

**2.37****B – Excerpt Two****‘An T-Aiseiri’ – Noirin Ní Riain**

1. traditional singer
2. repeated final note
3. drone, ornamentation, unaccompanied

2.38**C – Excerpt Three****‘Between Worlds’ – Mícheál O’Súilleabháin**

1. piano, bodhrán, bones, chamber orchestra, based on a single jig tune, lively dance melody, tune changes from jig to hornpipe, traditional percussion and rhythms on bodhrán and bones, use of string orchestra gives colour and variety to the music
piano adds ornamentation to the tune

Ordinary Level

2.36 **A – Excerpt One**

‘Siesta Set’ – Dervish, page 163

1. flute
2. accordion
3. reel
4. 2 or 4

2.37 **B – Excerpt Two**

‘An T-Aiseiri’ – Noirin Ní Riain

1. male voices
2. much ornamentation
3. drone, repeated final note

2.38 **C – Excerpt Three**

‘Between Worlds’ – Mícheál O’Súilleabháin

1. (i) use of non-traditional instruments – piano, string orchestra
(ii) fusion of classical and traditional style
2. use of ornamentation, bodhrán and bones
3. Mícheál O’Súilleabháin

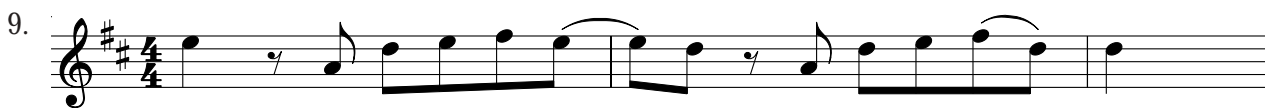
Aural Skills

Listening Assignments

2.39

‘Stop Crying Your Heart Out’ – Oasis, Page 171

1. piano
2. minor
3. 4
4. a repetition of the same chord
5. crash cymbal
6. No. 2
7. reverberation – a recording technique to create an echo effect using electronics
8. strings




2.40

Section A

***The King and I* – Rodgers and Hammerstein, Page 172**

Theme X

1. gong
2. flute
3. pizzicato strings, temple block
4. alla breve time –  two minim beats in a bar
5. chord F major

Theme Y


6. cor anglais
7. cymbal (finger cymbal)
8. perfect
9. A A¹ B B¹ A A¹

2.41 Section B

2.41 Section B

Aïda – Verdi, Page 173

1. trumpets

- 2.
- 

3. five times

4. one

5. the music changes key – the theme is heard a minor third higher

Section C

Page 174

two themes heard in both excerpts, both in a major key, different major keys, Excerpt A uses a variety of instruments, orchestra includes instruments that give the music an Eastern sound.

Excerpt B sound more triumphal because of the trumpets, more woodwind in Excerpt A, tempo a little different in both.

2.43 Section A – Introduction and Verse

2.43 Section A – Introduction and Verse

‘Truly, Madly, Deeply’ – Savage Garden, Page 175

1. (i) G

- (ii) F

- (iii) G

2. a tenor

3. 

4. falling fifth

5. $AA^1A^1A^2B$

2.44 Section B – Chorus

2.44 Section B – Chorus

Page 176

1. thirds

2. lead guitar

3. repeating motif, idea treated sequentially

- #### 4. second rhythm

5. Similarity – same chordal sequence in both

Difference – no harmony in verse, melody line different in both, guitar idea present in chorus

2.45**Section A*****Oklahoma* – Rodgers and Hammerstein, Page 177**

1. strings
2. descending scale in the bass, staccato, pedal note, harp (any three)
3. dominant chord V
4. a waltz
5. major
6. different female voices
7. chorus sing in harmony
8. vocal chord moves up an octave

2.46**Section B****Page 178**

2. bar 21
3. before the chorus ends
4. changes to another major key
5. a soprano
6. perfect

2.47**‘An American in Paris’ – George Gershwin, Page 180**

1. solo violin
2. a pedal note
3. cor anglais
4. at a higher pitch
5. third rhythm

2.47**Page 181**

1. pizzicato
2. trumpet (with mute)



4. jazz/blues
5. wood block, cymbals, bass drum, side drum (any two)


2.48**Section A*****Requiem* – John Rutter, Page 182**

1. repeated notes, descending bass, major tonality (any two)
2. oboe
3. (i) descending broken chords
(ii) bars 11 and 12 or 15 and 16
4. trebles
5. second rhythm

**2.49****Section B****Page 183**


1. in
2. soprano, alto, tenor, bass or S A T B
3. ascending broken chords in semiquavers
4. plagal cadence

2.50***Piano Quintet* – Dvořák, Page 184**

1. viola
2. counter melody
3. (i) minor
(ii) 
4. F# minor

5. a sequence
6. a different melody in octaves
7. second violin or cello
8. explanation of piano quintet
9. chamber music

2.51**Section A*****Miss Saigon* – Boublil and Schönberg, Page 186**

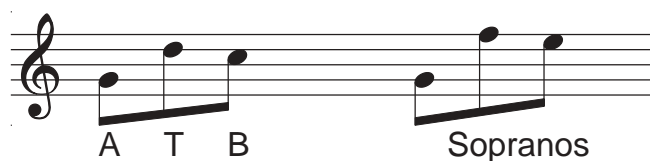
1. *a cappella* singing, $\frac{4}{4}$ time, triplets, sequential movement (any three)
2. major chord repeated (nine times) (chord Ab major)
3. like recitative, repeated notes, syncopation, opening melody note repeated several times, major tonality, range of an octave (any two)
4. bar 12
5. 
6. IV, Ic, V, I or Db Ab/Eb Eb Ab

2.52**Section B****Page 187**

1. sequence
2. changes to a higher key
3. a sustained high note
4. 'and born in strife'
5. a plagal cadence

2.53**Section A – Excerpt One*****Messe Solenne* – Rossini, Page 188**

1. (i) 2
(ii) major
2. chorus – solo voices
3. (i) basses, tenors, altos and sopranos
(ii) the opening interval of the soprano part is different – B A and T open with a perfect fifth interval, but sopranos sing a minor seventh
4. unison





6. (i) chords D major – G major
(ii) perfect cadence

2.54 Section B – Excerpt Two

Requiem Mass – Dvořák, Page 189

1.	1.	Bass solo
	2.	Female chorus
	3.	Bass solo
	4.	Female chorus
	5.	Tenor solo
	6.	Soprano solo
	7.	Full chorus

2. different types of accompaniment, slight changes in the melody, changes of key to F major, change of key to G minor and C minor in entries 5 and 6, final entry very powerful with a change of melody and added interest in the accompaniment
3. (i) trombones
(ii) a rising sequence
4. Similarities – same metre 2, both major keys, vocal imitation in both, introduced by the chorus
Differences – voices enter in different order (excerpt 2 A T B S)
harmony in B more chromatic, soprano solo used in B
A – unaccompanied, B – accompanied

2.55

‘What Can I Do’ – The Corrs, Page 191

1. (i) major
(ii)
2. second chord sequence
3. imperfect IV–V D E
4. first rhythm pattern
5. strings
6. sustained chords
7. second rhythm
8. repeated notes, melodic repetition, syllabic word settings

Sample Question – ‘Frozen’ – Madonna

Higher Level

2.56

2.57 Section A – Introduction

Page 193

1. strings
2. synthesizer
3. homophonic and explanation
4. minor

2.58 **Section B – Verse**

Page 193

1. step movement, repeated notes, syncopation (any two)

2.



3. synthesised drums play an aggressive short idea
4. counter melody on violin

2.59 Section C – Chorus

Page 194

1. ornamented by a 'turn'/melisma
2. a counter melody
3. minor
4. sustained strings, busy rhythm on synthesizer, counter melody on violins –polyphonic texture, accompaniment does not play vocal melody, supporting harmonies

Ordinary Level

2.56

2.57 Section A – Introduction

Page 195

1. strings
2. sustained chords
3. homophonic
4. minor

2.58 Section B – Verse

Page 195

1. step movement, repeated notes
2. third rhythm
3. violin
4. a different melody

2.59 Section C – Chorus

Page 196

1. $\frac{4}{4}$
2. No. 2
3. violin counter melody, syncopated rhythm, use of synthesizer

Composition

Harmony

1.

The musical score is written for piano in 4/4 time and consists of four systems of music. Each system has a treble and bass staff joined by a brace. Chords are indicated by labels in boxes above the treble staff.

System 1: Chords are C, Am, Dm/F, and G. The melody in the treble staff starts with a quarter rest, followed by eighth notes G4, A4, B4, and C5. The bass staff has a steady eighth-note accompaniment: G3, A3, B3, C4.

System 2: Chords are C, Am, Dm/F, and G7. The melody continues with eighth notes D5, E5, F5, and G5. The bass staff continues with eighth notes D4, E4, F4, and G4.

System 3: Chords are C, C/E, F, G7, C, and A7/C#. The melody features dotted half notes G4, A4, and B4. The bass staff continues with eighth notes D4, E4, F4, and G4.

System 4: Chords are Dm, G7, and C. The melody has a triplet of eighth notes (B4, C5, D5) followed by a half note G4. The bass staff continues with eighth notes D4, E4, F4, and G4. The piece ends with a double bar line.

2.

Chords: C G C F Dm Am G C/E

Chords: C G C F Dm Am G7 C

Chords: G C Am G

Chords: C G/B Am F Dm C/G G C

3

3.

Piano score for a 4-measure piece in F major, 4/4 time. The score is divided into four systems, each with a treble and bass staff. Chord symbols are placed above the treble staff in boxes.

System 1: Treble staff starts with a whole note F4. Bass staff has a whole note F2. Chords: F, C/E, B♭/D, C.

System 2: Treble staff has a half note G4 and a half note A4. Bass staff has a half note F2 and a half note G2. Chords: B♭, C, F, Dm.

System 3: Treble staff has a half note G4 and a half note A4. Bass staff has a half note F2 and a half note G2. Chords: B♭, Gm, C.

System 4: Treble staff has a half note G4 and a half note A4. Bass staff has a half note F2 and a half note G2. Chords: F, Gm, F/C, F.

4.

Piano score for a 4-measure piece in G major, 4/4 time. The score consists of four systems of two staves each. Chord symbols are placed above the treble staff in each measure.

System 1: G, C, D7, G

System 2: Bm, C, Am, D

System 3: G, C, D7, G

System 4: Em, C, G, Em, Am, D, G

5.

Chords indicated above the staff:

- System 1: G, Em, C, Am, D
- System 2: G/B, Em, C, Am, D
- System 3: C, D, Em, C
- System 4: Am, G/B, C, D, G