

Instrumental Music

A Level Edexcel Assessment Pack

N Penfold



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POD 11979

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Teacher's Introduction

This resource includes of four practice exercises for each of the four types of questions that students will experience on the 9MU0/03 Appraising exam paper for the Edexcel A Level Music syllabus (from 2016), in accordance with Specification issue 7¹:

- Listening questions with skeleton score
- Melodic dictation
- Essay on unfamiliar music
- Essay on set work

Remember!

Always check the exam board website for new information, including changes to the specification and sample assessment material.

This is followed by two mini-mock papers featuring all questions types mirroring the structure and mark allocation of the real exam but only for one specific area of study: Instrumental Music.

The questions in this resource are based entirely on the two set works for Area of Study 2: Instrumental Music:

- Clara Schumann: First movement from Piano Trio in G Minor [focus for Mini-Mock Paper 1]
- Hector Berlioz: First movement from Symphonie Fantastique [focus for Mini-Mock Paper 2]

How to use this resource

It is hoped that the following material is useful to teachers and students for a range of different purposes. Below is a list of suggested applications to allow students to practise and develop their skills. Do take note of the advice on the next page regarding the provision of scores and audio excerpts for students.

End of unit revision: the questions and exercises are specifically related to Area of Study 2: Instrumental Music. If teachers favour a curriculum delivery in which the set works from a particular Area of Study are explored consecutively, then the questions and exercises in this resource can serve as useful consolidation and revision activities.

End of unit testing: Furthermore, if a more structured end of unit test is required, teachers can use the mini-mock papers constructed by selecting questions from each of the four question types within this resource.

Classroom tasks: These questions and exercises can also be used as classroom activities, either working through questions collaboratively, or by sharing answers, self-marking and discussion. Note that the following suggested timings for each type of question are based on the advice generally given to students when completing the final exam, working on the principle that the duration of the exam is 2 hours, 10 minutes. Obviously, teachers can freely adapt or ignore these suggestions to suit their purposes:

- Section A Listening questions: Around 15 minutes each.
 Remember that the final exam will have three of these, each from a different Area of Study.
- Section A Melodic dictation: Around 10 minutes.
 The final exam has only one of these.
- Section B Essay 1 Unfamiliar music: Around 30 minutes.
 In the final exam, students will be given one of these questions, with no choice or alternatives.
- Section B Essay 2 Set work: Around 45 minutes.
 In the final exam, students will be given a choice of four of these questions. They must only complete one.
 When using the material prepared in this resource for practice or revision, it is probably more useful to not give students a choice of essay questions.

Homework tasks: In using the above suggested timings, students could complete single questions or exercises as separate homework tasks. For example, one listening question could constitute a single homework task. If using the material in this resource for this purpose, do take special note of the advice given above regarding the preparation of audio excerpts. The tasks requiring audio excerpts will be far more meaningful if students are given an MP3 audio file to work from rather than a Spotify/YouTube link.

Revision: As with the End of Unit Revision suggestions above, the material in this resource can serve as useful practice material to help with preparations for the final exam, particularly when used in accordance with other material from different Areas of Study.

Mock exams: The material in this resource is centred solely on Area of Study 2: Instrumental Music. Of course, the final exam will have questions across all six areas of study. However, the questions and exercises in this resource could be used to provide mock exams during the first year of teaching the course, or could be used piecemeal alongside other resources, to allow teachers to put together their own mock exams.

1

zzed.uk/11979-Edexcel

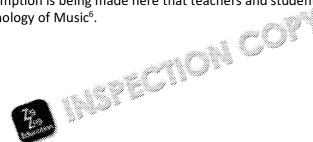
Using the excerpts and scores

Audio excerpts

- Section A Listening questions: It has been assumed that teachers delivering access to the Pearson Edexcel A Level Anthology of Music CDs² that cover the reasons, these recordings are not supplied with this resource. In order to avor hints, the specific location within each of the set work tracks required for questions is given in the answers section of this resource. It is strongly recont the audio extracts needed prior to giving them to students as activities or on Mac or Windows devices using the freeware audio editor Audacity³.
- Section A Melodic dictation: The recordings needed for these questions are
 ZigZag Education Support Files system, which can be accessed via zzed.uk/px
- Section B Essay 1 Unfamiliar music: To avoid complications arising from contracks needed for these essays can be found on 'poly // ouTube. The links excerpts have been provided in the answers entire of this resource, to avoid hints. Again, teachers are strong, dv and to prepare these audio excerpts setting them as activities test. Obviously, to merely give the students the from would some the least the 'unfamiliar' aspect of the exercise, and all to where exercise, and all to where exercise is should be stopped. Again, it is simple enough to recontract time and all the contract of the exercise is a support to the
- Section B Essay 2 Set work: No audio excerpts are given to students in the E

Scores for set works

- Section A Listening questions: The skeleton scores needed for these question
 at the end of this resource and should be printed as a separate handout when
 necessary to remind students that they can make notes on the skeleton score
 answers on the 'question paper'. For the final exam, Edexcel examiners will
 skeleton scores.
- Section A Melodic dictation: As with the Edexcel exam, students complete to 'question paper' (see Question 3 – Section A – Melodic Dictation (8 marks)
- Section B Essay 1 Unfamiliar music: In accordance with the Edexcel 9MU0 provided for these questions. The stimuli provided are purely audio. However find the scores on ISMLP⁵ when going through answers with students.
- Section B Essay 2 Set works: In the final exam, Edexcel provides a small seedition of the score. The actual amount of the score given to students dependent, of course, its tempo and instrumentation. For example, for an essay queschumann's Piano Trio in 2019, Edexcel provided the first three pages (73 be provision of the score for the opening of the set work serves as a memory an everything they need to answer the questions. Despite being given part of that students refer to specific bar numbers in their observations within these approach is preferred. Depending on how this resource is used, teachers may first few pages of the set works needed from a clean, unmarked Anthology assumption is being made here that teachers and students already have the Anthology of Music⁶.





Available for purchase at: https://www.amazon.co.uk/Edexcel-Level-Anthology-Music-2016/dp/1292118377/ref=tmm_abk_swatch_0?_encoding=UTF8&qid=1656628761&sr=8-1



^{• 3} Downloading: https://support.audacityteam.org/basics/downloading-and-installing-audacity

Importing from CD: https://manual.audacityteam.org/man/tutorial_how_to_import_cds.html

Trimming/editing imported tracks: https://manual.audacityteam.org/man/tutorial_editing_an_existing_file.html

⁴ Recording from Spotify using Audacity: https://www.wikihow.com/Record-from-Spotify

https://imslp.org/wiki/Main_Page

⁶ https://www.amazon.co.uk/Edexcel-Level-Anthology-Music-2016/dp/1292118369/ref=tmm pap swatch 0? encoding

Section A - Listening (14 marks each)

All audio extracts required for Section A Questions 1–4 are taken from the Edex CD set published in partnership with Edition Peters and Faber music, and edited

ISBN-10: 1292118377 ISBN-13: 978-1292118376

For specific details regarding the precise location of audio extracts needed for to questions, see Mark Scheme: Practice Questions Section A – Listening.

Note: these locations have not been given here in the qualtions as this information of the answers. Teachers using these questions a gradice, revision or exactly advised to prepare extracted audio files or a senting them to students. Se scores – Audio excerpts on the road control of the production of the senting them to students.







Question 1 – Clara Schumann: Piano Trio in G minor, first mov

Listen to the audio extract for Question 1 (see the box on **Section A – Listening**) **for Practice Question 1** in the appendix. Answer all questions in the spaces provi

a)	Describe the texture in bars 1–8.
b)	What Carried is used in the violin in bars 15 ² –17 ¹ ?
c)	Describe the melodic line played by the cello in bars 17 ⁴ –20 ¹ .
d)	Identify the two chords at the end of bar 21.
	Chord A
	Chord B
e)	Compare bars 26–29 with bars 22–25.
f)	Explain how a feeling of increased tension is achieved in bars 37–38.
g)	What rivinc device is used in the upper notes of the piano part in bars 39
h)	What is the key at bar 45?



Which of the following describes the sections of the movement heard in this Exposition: First subject and transition Exposition: Transition and second subject Development Recapitulation: First subject and second subject

i)





Question 2 - Clara Schumann: Piano Trio in G minor, first mov

Listen to the audio extract for Question 2 (see the box on Section A – Listening) for Practice Question 2 in the appendix. Answer all questions in the spaces provided Describe the texture of bars 1-4. Identify the chord has 2 2 beat of bar 6. Identify keys at the following places: Bar 9 ii) Bar 11 Bar 13 What harmonic device is used in bars 17-24? What relationship does the key at bar 25 have with the key at the start of the Which of the following best identifies the section and theme that begins in Exposition: First subject **Exposition: Second subject** Recapitulation: Second subject Recapitulation: Coda Identify the broken chord played by the violining Describe the melodic second the piano part of bars 31³–33². h)

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What happens to the tempo around bar 37?

1)

Question 3 – Hector Berlioz: Symphonie Fantastique, first mov

Listen to the audio extract for Question 3 (see the box on **Section A – Listening**) **for Practice Question 3** in the appendix. Answer all questions in the spaces provided

a)	What instrumental technique is used in bar 6?
b)	Identify the three chords in bars 8–9.
	Chord A (bar 8¹)
	Chord B (bar 8 ²)
	Chord C (bar 9¹)
:)	Describe the texture to page 9–16.
d)	Compare the musical features of the two locations marked on the skeleton
≘)	Describe the melodic line played by the violins in bar 49.
f)	What harmonic device is used in bar 60?
g)	Describe the rhythm played by the flutes and cla in par 71.
h)	What ic Jevice is used in bar 80?
3	
)	What key is reached at bar 87 and what is the relationship of this key with t Key (bar 87)
	Relationship with the key in bar 1
	relationship with the key in Dat 1



Question 4 – Hector Berlioz: Symphonie Fantastique, first mov

Listen to the audio extract for Question 4 (see the box on Section A – Listening) for Practice Question 4 in the appendix. Answer all questions in the spaces provided What instrument is heard first in this extract? What is the melodic interval of the two notes played by the violins in bar 3? How does the bass part of bars 7–8 relate to the infinite part (shown on the s two bars? Describe the upper violin part (not shown on the skeleton score) in bars 9–1 Describe how the tempo changes in bars 23–37. Describe the features of the bass line in bars 47-59. i) lodic device is used in bars 67–69? g)

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ii)

What melodic device is used in bars 75-76?

h) Which of the following best describes the theme in bars 80–83? Idée fixe First subject Second subject Third episode i) In what year was this piece composed?



Section A – Melodic Dictation (8 marks e

Audio tracks for these Melodic Dictation exercises are available to download from

Question 1 – Melodic Dictation

Listen to the track AoS2 Melodic Dictation 1.

Complete the melody in bars 2 to 4.

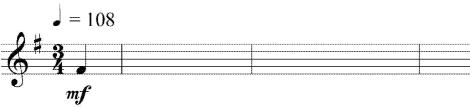


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Question

Melodic Dictation

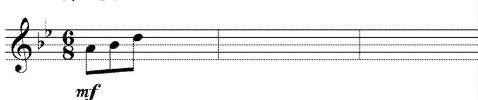
Listen to the CCK. Complete the melody in bars 1 to 3 (notice there is a single complete the melody in bars 1 to 3 (notice the melody in bars 1 to 3 (notice the melody in bars 1 to 3 (notice the melody in bars 1 to 3



(Total f

Question 3 – Melodic Dictation

Listen to the track. Complete the melody in bars 1 to 3.



(Total f

Question 4 – Melodic Dictation

Listen to the track. Complete the melodin 3 to 6

$$a = 96$$





(Total fo



Section B – Essay 1: Unfamiliar Music Essay (20 🛭

For specific details regarding the precise location of the audio extracts needed Unfamiliar Music questions, see the **Answers** section.

Essay 1a (related to Clara Schumann: Piano Trio)

Analyse the use of **melody, tonality** and **structure** in this excerpt. Your answer sh works, which can include set works or any other music.

Essay 1b (related to Clara Schulle Plano Trio)

Discuss how the use of **rhythmatixt** and **sonority** in this excerpt is typical of mid-nineteenth century of answer should refer to other relevant works, which other musi

Essay 1c (related to Berlioz: Symphonie Fantastique)

Describe the use of **structure**, **tonality** and **melody** in this excerpt. Your answer sworks, which can include set works or any other music.

Essay 1d (related to Berlioz: Symphonie Fantastique)

Describe how the composer uses **sonority**, **rhythm** and **texture** to depict a dream convicted of killing his beloved and is marched to his execution. Your answer showhich can include set works or any other music.

Section B – Essay 2: Set Work (30 marks

Essay 2a (related to Clara Schumann: Piano Trio)

Evaluate the use of **structure**, **tonality** and **harmony** in the first movement of Clar G minor, Op. 17. Your answer should refer to other relevant works, which can incl

Essay 2b (related to Clara Schumann: Piano Tric.)

Discuss the extent to which the first movement of Clara in unann's Piano Trio is example of instrumental music written during the first half of the nineteenth centother relevant works, which can include elements or any other music.

Essay 2c eu to Berlioz: Symphonie Fantastique)

Evaluate the e of harmony, texture and sonority in the first movement of Berl Your answer should refer to other relevant works, which can include set works of

Essay 2d (related to Berlioz: Symphonie Fantastique)

Discuss the extent to which the first movement of Berlioz's *Symphonie Fantastiq* nineteenth-century orchestral writing. Your answer should refer to other relevant works or any other music.



Mini-Mock Paper 1

Question 1 – Clara Schumann: Piano Trio in G minor, first mov

Listen to the audio extract for Question 1 (see the box on **Section A – Listening**) **for Mini-Mock 1: Question 1** in the appendix. Answer all questions in the spaces

)	Wh	at is the key at bar 5?
)	Wh	at is the melodic interval between the two cello
)	Des	scribe the rhythm in 1999 3-15.

1)		m which section of the movement does the thematic material played by
		First subject
		Transition
		Second subject
		Introduction
)	Des	scribe the texture in bars 24–28.

	i)	W monic device is used in the violin in bar 40?
	ii)	What melodic device is used in the violin in bar 41?



g)	What harmonic device is used from bar 53 until the end of the extract?
h)	What chord is played on the 1 st beat of bar 61?
i)	What instrumental technique does the cello use in bars 624–631?
j)	Identify the key at the end of the extract.

Question (1992) Melodic Dictation

Listen to the track AoS2 Section A – Mini-Mock Paper 1 Q2. Complete the melod

$$J = 84$$



Question 3 – Unfamiliar Music Essay (related to Clara Schuma

reference to texture , harmony and structure . Your answer should refer to other include set works or any other music.
(cor



Question 4 – Set Work Essay (related to Berlioz: Symphonie Fa

Describe Berlioz's use of sonata form in the first movement of Symphonie Fantas structure, tonality and melody. Your answer should also refer to other relevant works or any other music.

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Mini-Mock Paper 2

Question 1 – Hector Berlioz: Symphonie Fantastique, first mov

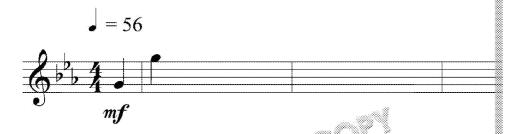
Listen to the audio extract for Question 4 (see the box on **Section A – Listening**) **for Mini-Mock 2: Question 1** in the appendix. Answer all questions in the spaces

a)	Identify the theme that is referenced by the lower strings in bars 1–4.
b)	What melodic device is used in bars 5–11?
c)	Describe three features of the எரு. பின் bars 14–21 that create feelings of in
d)	Describe the texture in bars 22–28.
e)	Compare bars 29–33 ¹ with bars 26–28.
f)	Describe what the strings are playing in bars 41–44.
g)	What rhythmic device is used by the woodwind in bars 58–62?
h)	Which of the following describes the sections of the measurement heard in this Introduction
	Exposition: Transacra
	Recapitulation: Coda



Question 2 - A Level Melodic Dictation

Listen to the track **AoS2 Section A – Mini-Mock Paper 2 Q2**. Complete the melod single crotchet anacrusis at the start).



Question 3 – Unfamilia Music Essay (related to Berlioz: Symp)

Describe he composer of this excerpt communicates the following narrative musical element devices. Your answer should refer to other relevant works any other music.

Narrative : A medieval lady sits alone on her balcony gazing into the distance and knight who left several years ago to join the Holy Crusades. She worries about his for his safe return and their reunion.
(cor



Question 4 – Set Work Essay (related to Clara Schumann: Pian

Discuss Clara Schun	nann's use of melody, texture and sonority in the first mover
	r should refer to other relevant works, which can include set
*3*3*343446*6*0*0*3*343434	

0*2*2*3**********************	

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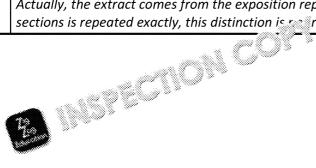
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Mark Schemes

Practice Questions: Section A - Listening (14 m)

Question 1 – Clara Schumann: Piano Trio in G minor, first mov CD1 Track 13: 2:46–4:07, bars 1–45¹

Question	Answer
number	
1 (a)	Melody with accompaniment / (Melody dominated) homophony(1
***************************************	Violin (solo) / melody / piano (accompanime ၂ 1)
	(Bars 1–4) broken / rocking chcrය (ල් ල් යාම) (1)
	(Bars 5–6) alternatir ွန်း နံ း hand on beat and right-hand quav
	Brief mcr ா nophony in bar 7 (beats 2 and 3) as the piano re
	plays a single note / doubles the 1st note of the piano left hand
1 (b)	Ascending (4-beat) sequence
1 (c)	Descending chromatic
1 (d)	CHORD A: Ic / tonic in 2 nd inversion / Gm/D (1)
	CHORD B: V ⁷ / dominant 7 th / D ⁷ (1)
1 (e)	Bars 26–27 are identical to bars 22–23 (1)
***************************************	Pitches (in violin) and chords (in piano) are altered in bars 28–29 (1
1 (f)	Crescendo (1)
***************************************	Imitation between piano and violin is closer together (2 beats apart
	Pedal point (on the subdominant) (1)
	Ascending / partly chromatic line in cello (and piano left hand) (1)
	No marks for 'Bar 38 is a repetition of bar 37' as this is obvious from
1 (g)	Syncopation / syncopated quavers
1 (h)	B♭ major / relative major
1 (i)	Exposition: First subject and transition
•	Actually, the extract comes from the exposition repeat, but as the m
	sections is repeated exactly, this distinction is relevant.







Question 2 – Clara Schumann: Piano Trio in G minor, first move CD1 Track 13: 7:58–9:15, bars 186–226¹

Question number	Answer
2 (a)	Homophonic/homorhythmic at first (in bars 1–2²) (1)
	Violin from 2 ³ is briefly monophonic / piano part has rests in bars 2-
	Piano accompaniment is chordal / block chords (1)
2 (b)	Neapolitan 6 th (in the key of G minor)
2 (c)	i) C minor / subdominant (1)
	ii) Eb major / relative major of t் s su ி சாளிant (1)
	iii) G minor / tonic (a)
2 (d)	Domina + Sc. 19
2 (e)	major me question asks for the key relationship so an answer of 'G major requirement.)
2 (f)	Recapitulation: Second Subject
2 (g)	Diminished 7 th
2 (h)	Pairs of repeated notes (1)
	Melodic line ascends in steps at first (1)
•	Bar 32 ³ (moving in quavers) has a drop of a (perfect) 4 th (E–B) (1)
	Bar 32 ⁴ continues stepwise ascent (B–C) (1)
***************************************	Bar 33 has a rising (perfect) 5 th (C –G) (1)
2 (i)	(Poco) ritard / slows down slightly / holds back slightly (1)
***************************************	Also accept <i>rubato</i> (1)





Question 3 – Berlioz: *Symphonie Fantastique*, first movement CD1 Track 14: 5:19–6:35, bars 64–150

Question number	Answer
3 (a)	Pizzicato
3 (b)	ic / tonic (of C major) in 2 nd inversion / C/G (1)
	V^7 / dominant 7^{th} / G^7 (1)
	I / tonic / C (1)
3 (c)	Unison / monophonic texture* (1)
***************************************	In bars 15–16 a simple, brief homophonic / cho all accompaniment
	* Students should be encouraged to snec () () of monophony (e.g. oc nature, rather than the more graph by station of 'monophonic'.
3 (d)	X and Y have the same at the pitches) with the exception of the 1° is a semiton (1) (1)
	th pure of a crescendo (1)
3	aired chordal quavers in the accompaniment become more fre
***************************************	regular rhythmic pattern in Y (whereas in X they were more sparse a
3 (e)	Ascending (C major) scale / ascending conjunct line
3 (f)	(4–3) suspension
3 (g)	Triplet crotchets
3 (h)	Circle of 5 ^{ths}
3 (i)	Bar 1: C major (1)
	Bar 87: G major (dominant of C major) (1)

Question 4 – Berlioz: *Symphonie Fantastique*, first movement CD1 Track 14: 9:09–10:41, bars 232–329¹

Question	Answer
number	Allower
4 (a)	(French) horn
4 (b)	(Rising) perfect 4 th
4 (c)	Same notes (D and G) but violin is a rising perfect 4^{th} whereas the ba
	/ the bass is the same as the violin (albeit in a lower register) but inv
4 (d)	Continues the same rhythm $/$ paired quaver figure from bars 6–8 (1
	but with the melodic outline of the theme (idée fixe) played in the heterophonic texture (1)
4 (e)	Gradually speeds up (poco accelerando) (1)
	Returns to its original tempo at has 3 (1)
4 (f)	Bars 47–51: (largely) de tirg (m tones or semitones (1)
	Rhythmic dir is a sythm values become gradually shorter) / mi
	he let crotchets (1)
	4–59: broken chords accompaniment (1)
	Bars 54–59: rising (mostly chromatic) arpeggios (1)
4 (g) (i)	Ostinato
4 (g) (ii)	Ascending sequence
4 (h)	Second subject
4 (i)	1830
	Note, the question asks when the piece was composed so there shou regarding subsequent revisions that Berlioz made later in his life.



Practice Questions: Section A – Melodic Dictation

Enharmonic equivalents of any pitches should be credited (e.g. F#/G).

Marks	Description
1	1–3 pitches and/or note lengths correct
2	4–6 pitches and/or note lengths correct
3	7–9 pitches and/or note lengths correct
4	10–12 pitches and/or note lengths correct
5	13–15 pitches and note lengths correct
6	16–18 pitches and note lengths correct
7	19–21 pitches and note lengths corrections.
8	22–24 pitches and note: Langue Carrect

Question / lelodic Dictat

Track: AoS2 Melodic Dictation 1



Question 2 - Melodic Dictation

Track: AoS2 Melodic Dictation 2



Question 3 - Melodic Dictation

Track: AoS2 Melodic Dictation 3



Question 4 – Melodic) Salar

Track: AoS? di sion 4





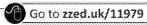


Other Listening Guidance

Suggestions related to Clara Schumann: Piano Trio in G Minor, first Clara Schumann: Piano Trio in G minor

A good starting point is to listen to the other, non-prescribed movements from the starting point is to listen to the other, non-prescribed movements from the starting point is to listen to the other, non-prescribed movements from the starting point is to listen to the other, non-prescribed movements from the starting point is to listen to the other, non-prescribed movements from the starting point is to listen to the other, non-prescribed movements from the starting point is to listen to the other.

Spotify: zzed.uk/11979-Trio-Clara-SP Score: zzed.uk/11979-Trio-Clara-Score



In summary:

Movement 2 - 'Scherzo: Tempo di Menuetto'

- Usually, the second movement of a large-scale four-movement work (such & or indeed a piano trio) would be set to a slow tempo a lyrical melody. The been well established during the eighteenth en r. In turn, the third move minuet and trio, in triple metre and will livery dance-like character. Beeth was taken up by other early mine entury composers, such as Schube trio for his third m and an instead. This is the tradition that Clara Schuma ന്ത*ും* ന്ത്vements around.
- ns (including reverse-dotted/lombardic patterns) are common
- During the scherzo, the cello has a largely accompanying role that is often re the bass notes.
- Is in the relative major key of Bb.
- As with the first movement, the music is melodically driven and has clear call chromatic harmony.
- The trio section, in contrast, is more lyrical. The melodic material is more fa instruments; the cello in particular has a much more involved, exposed role
- Occasional moments of imitation and subtle counterpoint between parts.
- There is a repeated moment in which the violin and cello have melodic mat piano has a largely chordal accompaniment.
- As is typical of the style, the scherzo section repeats, albeit in a shortened, ternary (ABA) structure for the movement.

Movement 3 - 'Andante'

- This has the feeling of a song without words, perhaps showing an influence
- The first eight bars is very Mendelssohn-like, in particular, with just piano in supporting a lyrical melody in the right hand.
- There is use of syncopation in the melody as it approaches the cadence, als ornamentation in the form of turns.
- The violin then repeats the melody (a reverse of the roles from start of the supports the bass line with pizzicato and offbeat rhythms.
- The following section has arpeggiated chordal accomment in the piano the violin and cello (now arco and in a high register to the two string parts later some rhythmic displacement that crost and ments of subtle counterpoint.
- Harmony is rather more obvigues y antic in nature, akin to the language Mendelssohn, and viscolar communic chords and passing moments of un
- The mount is the tonic major key (G major).

 Agitate all section at a faster tempo, more exaggerated/pronounced contacts. key to the relative minor (E minor). There is counterpoint between the two piano providing a largely chordal support.
- At the end of this central section, there is a tonic pedal (in E minor) that mo to the opening key of G major. This is a much more sophisticated, subtle mo modulation that brought the change to E minor at the start of the agitated s
- There is a return of the opening melodic material thereafter but another re melody while the violin has offbeat pizzicato chordal accompaniment.
- Texturally, this movement has widely spaced chords and broken chords in t multiple stopping in both the violin and the cello adding further depth to th

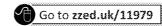


Movement 4 - 'Allegretto'

- Mixture of sonata form and rondo form.
- Opens in G minor with violin melody, largely chordal accompaniment in the periodic line) and cello supporting the bass line. There is melodic interest for the opening, though, with the cello often in a higher register for its melodic periodic.
- Frequent transition through different keys: the first melodic section moves in via a German (augmented) 6th chord. This is a device that is soon used again (relative major).
- Pedals are also used to secure new keys (again, as in the first movement), sull (acting like a second subject) prepared via a pedal A (dominant pedal).
- Moments of chromaticism in the melodic material at times, too, as in the firm
- There is some reference to musical material from the per movements, too referenced at 1:20).
- Dramatic, fugal section in the middle, minor.
- There is extensive use of a same the final 25 seconds of the movement in a very similar many the conclusion of the first movement. However, the expect of manor, but a sudden shift to Bi finishes the work in G major

Robert Schumann: Piano Trio in D Minor, No. 1, Op. 63, first m

Spotify: zzed. uk/11979-Trio-D-Robert-SP Score: zzed.uk/11979-Trio-D-Robert-Score



This work serves as a very useful comparison to the prescribed set work: Clara's wrote his first piano trio in 1847 (one year later than his wife) and was certainly

- Sonata form.
- Thematic material consists of chromatic melodic lines, there is also rather than in Clara Schumann's Piano Trio.
- There is much use of counterpoint and imitation between the three instru
- Second subject of the exposition is in the expected relative major key (F m)
- Syncopation is common in this second subject.
- During the middle of the development section there is a sudden contrast we new theme appears high in the piano register, accompanied by more sustain violin and cello, playing sul ponticello (close to the bridge) in octaves. This repeated triplet quavers, at a ppp dynamic marking and with the una cordain
- This new piano theme is later combined with references to the second subfurther itself.
- During the recapitulation, the second subject does not appear in the tonic tonic major (D major) – the same as in Clara Schumann's use of sonata form
- The new theme that appeared in the development section has another brisbefore the movement concludes resolutely in D minor.



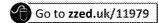


Clara Schumann's Piano Trio was relatively conservative in its harmony, tonality comparison with what other composers were doing at the same time. Perhaps straditions set by Mozart and Haydn as, being a highly proficient pianist, we know piano trios (or keyboard trios, as they were sometimes known). Therefore, the for pieces are a measured balance between Classical period and early Romantic per

Classical Period	Early Re
Mozart: Piano Trio in C Major, K. 548	Beethoven: Piano Trio, O
Mozart: String Quartet No. 4, K. 157	Beethoven: Symphony No
Mozart Symphony No. 40, K. 550	Schubert: Piano Trio in E-
Haydn: Piano Trio in G Minor, Hob. XV:19	Fanny Mendelssohn-Hens
Haydn: Symphony No. 6 in D Major	ا Schumann: Piano

Mozart Call True in C major, K. 548, first movement

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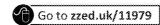


The use namics here is typical of the Classical period, consisting of sud

- Dotted rhythms first appear in the first subject.
- As in C Schumann's trio, the use of motivic events that are later revisited as is a core Classical period idea.
- Use of sonata form with expected contrasts of characters in first and second of related keys.
- Piano tends to dominate, with the violin sometimes used for melodic lines is typically used to support the harmony / bass lines.
- Lively tempo, as expected for a first movement (allegro-sonata form).
- Melody with accompaniment figures is common, but with some moments between parts.
- Diatonic harmony, with occasional moments of chromatic movement.

Mozart: String Quartet No. 4 in C major, K. 157, first move

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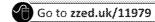


- The first subject uses a typical Classical period eight-bar melody in a paired a
- Diatonic melody and harmony throughout with clear cadential progression melodic phrases.
- During a new thematic idea presented in the transition section, there is im
 A little later, the viola also becomes involved in this imitation.
- Second subject is, as expected, in the dominant key (Cajajor) and has a differential here involves circle of 5th progressions sequences and suspensions
- There is also use of a tonic pedal (in the son want key) at the close of the
- The development section from the second subject and different keys.
- Although bt some use of a dominant pedal in the end of the dof the of the ubject in its tonic key. However, the effect of this is weakened inversion just before the recapitulation.
- Melodic material that previously appeared in the transition in the dominar gentle chromatic harmony (diminished 7^{ths}) before returning firmly to chorsecond subject in the tonic key, again as expected in the use of sonata form
- Often, melodic material is presented in the upper violin part with the cello.



Mozart: Symphony No. 40 in G minor, K. 550, first moven

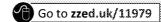
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In the same key as Clara Schumann's Piano Trio.

- As was common in sonata form movements that start in a minor key, the serial relative major key (as with C Schumann's Piano Trio).
- Belonging to an earlier era, the harmonic language here is simpler and the defined and obvious.
- There is considerable use of development of simple motivic ideas, in participate idea heard at the very start.

Haydn: Piano Trio in C m ກວ່າ, '່ວນ. XV:19, first moveme



- In the king Cara Schumann's trio, but while the main theme is in G move ses either dominant harmony (D major) or, more commonly, G minor so in Classical period works was considerably less common than the
- Melodic material is first presented in the piano for Haydn and Mozart, pial accompanied keyboard sonatas written for piano (or harpsichord) accompanies lines and some melodic support and counterpoint in the violin. Pianos the resonance, particularly in their lower register, that we have come to exist the cello had a vital role in providing a sturdy bass line. This was not so the cello had a vital role in providing a sturdy bass line. This was not so the was able to provide the cello with some melodic material in its higher regist particular piano trio dates from a time during which Haydn, visiting London experience the new, improved English pianos, and his piano writing at this influenced by this experience. Nevertheless, the points regarding the promperiod keyboard trios are still relevant.
- This first movement is not in the expected sonata form, but instead is a the and secondary themes.
- Set to a duple metre in a relatively slow tempo (marked 'andante') but with rhythms in the opening melodic material that give the sense of a faster pull.
- First section quickly modulates to relative major key and there is a tonic peda
- There is a little development of the melodic material heard just before the return to G minor, repetition of the opening theme and a firm cadence in the
- The following section is marked 'cantabile', and thematic material, again beend of the first section, is heard in G major.
- There is some chromatic melodic and harmonic movement, but the music and cadential progression.
- The next section returns to G minor and present ചെയ്യും y decorated variat.
- Another variation, now in G major, follows.
- The tempo changes to presto and the partial that follows is yet another visits this key that ends the premata.

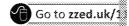






Haydn: Symphony No. 6 in D major, 'Le Matin', Hob. I:6, first n

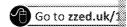
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- In sonata form and follows the expected structural and tonal schemes.
- This is an early work from Haydn and, as might be expected, uses the sonal
 predictable manner. That said, there is a short, slow introduction. Haydn re
 introductions in his use of sonata form in the first movements of his later so
 called 'London symphonies'.
- Thematic material is simply stated and functional, rather than imaginative
- The harmonic and tonal structures are also simple.
- The introduction includes a tonic pedal followed by should V preceding the These two features clearly define the tonality.
- The second subject is in the expect of inhajor.
- The music is typically in a നട്ടാര് യാണ് nated homophonic texture but there exchange between പ്രവാശ്യാം, particularly in the wind instruments.
- A little me symony is heard from time to time, particularly in the cline in proach to the final cadence of the exposition.

Beethoven: Piano trio in B-flat, Op. 97, 'Archduke', first mow

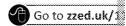
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- In sonata form.
- Cello has a melodic role from time to time, often in a high register (as with)
- There is counterpoint between all three instruments at times, and momen instruments are paired together.
- The first subject is a flowing, cantabile (singing-style) theme.
- In contrast, the second subject is more detached and is also in the unexpect
 of key is achieved by raising the Bb to a Bt, thereby forming the 3rd of the to
 as unexpected a key as that of Clara Schumann's brief use of B major during
 recapitulation.
- The second subject, first presented in the piano, has repeated notes and multiple clara Schumann's thematic material.
- Development section suddenly switches from a triplet quaver rhythm to se accompaniment. There is also some use of cross rhythm with triplet quave the semiquavers of the piano.
- There is considerable imagination in the central section of the development melodic material decorated with trills and the strings played in pizzicato.

Beethoven: Symphony No. Find In Lor, Op. 67, first move

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- In sonate form. In sonate form, In any of the expected structural and tonal features.
- The f
- The second theme is in the relative major key (Eb major) and is contrasting more lyrical and songlike.

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Schubert: Piano Trio No. 2 in E>, Op. 100, first moveme

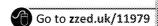
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- In sonata form, with many of the expected structural and tonal features, in different keys in the development section. Schubert visits more unrelated
- Largely diatonic melodic writing, but with some chromatic writing, as expensions common in parts of this work too.
- The three instruments have greater equality than in the Mozart example a piano part is in stark contrast to the string writing at times.
- Melody with accompaniment figures is common in these examples, with so
 imitation between parts. Largely diatonic harmony with more moments
 including some prominent diminished 7^{ths}.

Fanny Mendel at 1n-l sasel: Piano Trio in D Minor, Op. 11, first

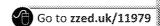
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- Started the same year as Clara Schumann's Piano Trio and completed in
- Fanny Mendelssohn, the sister of the more famous Felix Mendelssohn, was Clara Schumann.
- This trio is also set in a minor key and has its second subject in the relative
- The work opens with the presentation of the first theme in octaves in violing running semiquaver accompaniment in the piano.
- Harmonic language is usually diatonic and structured by cadences, but wit
- Second subject is presented first in the cello in a high register with a tremolinitially as a tonic pedal) in the piano. When this is repeated, the piano and octaves, while the cello has a sustained tonic pedal.
- While the complexity and busyness of the piano part, particularly at the starting parts, thematic material is shared by all three instruments.
- There is no direct repetition of the exposition (i.e. not indicated by repetition the repetition is still apparent, in the sense that the two subjects are repeat are subjected to considerable tonal and harmonic variation the second time

Robert Schumann: piano Trio in F Major, No. 2, Op. 80, first mil

Spotify: zzed.uk/11979-Trio-F-Robert-SP Score: zzed.uk/11979-Trio-F-Robert-Score



- Written shortly after his first piano trio and one year after his wife's.
- In a major key, more cheerful and optimistic in character.
- The second subject is a rhythmically altered version with the first subject.
- There is considerable use of contrapuntal to the development.
- He also quotes a melody from a fair soork (a song) during the development

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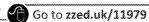


Suggestions related to Hector Berlioz: Symphonie Fantastique, first

A good starting point is to listen to the other, non-prescribed movements from S

Spotify: zzed.uk/11979-Fantastique-SP

Score: zzed.uk/11979-Fantastique-Score



In summary:

Movement 2 - 'A Ball'

- In this movement, the Artist is at a ball, yet he continues to be haunted by t
- After an atmospheric introduction featuring tremolos in the upper strings, a strings and alternating ascending arpeggios in the two harp parts, diminished cadence (in A major) and then into a waltz.
- The theme for the waltz is derived from the idée fixe
- The use of two harps is unusual and, as with the ire movement, orchestrate such as the use of the wind section in the sound in direct contrast to the textures of the waltz.
- Around 2:10 the way so linto a very clear presentation of the idée fix flute a pingle of the first movement, in the cello and basses.
- The ideexxe continues but there are fragments of the waltz melody and styling and cleverly weaving in and out before the waltz style eventually regains po

Movement 3 - 'Scene in the Country'

- It takes a composer of considerable confidence to start a movement of a sylvaterial asserted as series of phrases scored only for single instruments (cor anglais and offstage).
- After four phrases, the violas have a shimmering tremolo but at a very quiet
- Then from these very subtle beginnings, the texture gradually begins to thick instruments slowly added.
- In this movement, the Artist is in the countryside in an attempt to escape his
 However, memories of his beloved return. The cor anglais and the offstage
 represent two shepherds in conversation in the distance. The shimmering virustling of the leaves on the trees.
- The ⁶₈ metre is in a pastoral style that is reminiscent of the final movement symphony, also a shepherd's song.
- The idée fixe appears in the middle of the movement (again in flute and obox
- At the end of the movement, thunder in the distance is suggested by timpa
- This movement reuses a theme from an earlier work of his, Messe solennell
 destroyed by the composer after a performance three years later, although
 been found and the work revived in full.

Movement 4 - 'March to the Scaffold'

- In a dramatic turn of events, the Artist imagines that he has murdered the umarched to the guillotine to be executed. His last though s, just before his hare of his beloved, represented by a brief reference. It is idée fixe on a solo
- There is yet another example of self-board virgous this movement with unfinished opera, Les francs-juc of the Juges of the Secret Court), begun in

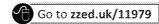
Movement 5 – Dream ್ ಸಾಗ್ಲಿ Sabbath

- In the following the Artist imagines he is in hell, at a witches' sabbath belove there but the idée fixe is distorted into a grotesque dance me plainson, melody *Dies Irae* (Day of Wrath) combines with the dance of the whad particular fascination for a number of Romantic (and late Romantic) compact Rachmaninov. It is first presented, following the bell, in the unusual scoring ophicleides, the latter being a now obsolete hybrid brass instrument with we the tuba had been invented, there was no need for this rather strange sound that this part is usually played today.
- This movement also features a range of different instrumental effects, inclusion collegno in the strings (hitting the strings with the wood of the bow), as well prominent moments of syncopation.



Haydn: Symphony No. 100, 'Military', Hob. I:100 (1)

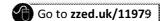
Spotify: zzed.uk/11979-Military-SP Score: zzed.uk/11979-Military-Score



Late Classical period symphony that included unexpected features at the time of instrumentation (triangle, bass drum and cymbals), and in the use of structure (movement and a restatement of the first subject during the exposition but in the

Beethoven: Symphony No. 6, 'Pastorale', Op. 68 (1)

Spotify: zzed.uk/11979-Pastorale-SP Score: zzed.uk/11979-Pastorale-Score



Although written 22 years before Berlioz's Symphonie Ferric tique, this predicted during the Romantic period with the suggestion of a programme in the title, expended and extensive developments and extensive developments.

Beethoven: Symphony No. 9, Op. 125 (1824)

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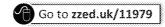
11 9-Beet-Sym-9-SP 2979-Beet-Sym-9-Score



Completed only six years before Berlioz wrote *Symphonie Fantastique*, it is very symphony was a source of inspiration to Berlioz. Indeed, he described it as bein expression of Beethoven's genius'⁷ at a time, in Paris, when this work was still controversial. Berlioz was evidently much influenced by Beethoven throughout critic, frequently championed his work. Beethoven's ninth symphony saw a conorchestra (also including a large choir and vocal soloists), the length of the work complexity of the writing, to a greater extent than any composer before him.

Mendelssohn: Hebrides Overture, Op. 26 (1830, rev.

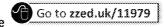
Spotify: zzed.uk/11979-Hebrides-SP Score: zzed.uk/11979-Hebrides-Score



Composed around the same time as *Symphonie Fantastique*, this programmatic experience in visiting Scotland and is inspired by its landscape. This is a rather not that avoids the more innovative orchestration, intense emotion and chromatic scotlands.

Mendelssohn: Symphony No. 4, Op. 90 (1833, later r

Spotify: zzed. uk/11979-Mend-Sym-4-SP Score: zzed.uk/11979-Mend-Sym-4-Score



Composed only a few years after *Symphonie Fantastique*, there is a programma subject matter being inspired by the composer's European tour (1829–31). The joyful piece, in the key of A major, using sonata form in a fairly typical, convention

' i 🦈 F. ''') Symphony (1857)

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http://www.hberlioz.com/Predecessors/beethoven.htm, accessed 29/06/22

Practice Questions: Section B – Unfamiliar Music Essa

AO weighting: AO4: 20 marks

Level	Marks	Description
0000000000000000	0	No relevant answer given.
1	1-4	 Some features of the unfamiliar extract are identified, thoube left out. Few attempts to make links to other pieces. Some use of musical terms, but with mistakes. Little exploration of the composer's intentions / the effect
2	5–8	 Features of the unfamiliar extract are identified. Links to other pieces, but with on matakes. Uses musical terms but not some mistakes. Simple musical behaviors given in connection with the continual of the properties.
3	9_1	 Links made to other pieces to support basic points/argum The use of musical terms is adequate. Inconsistent explanation of the connection between mus composer's intention / the effect of the music.
4	13–16	 The features of the unfamiliar extract are explained and r Links are made to other, relevant pieces in connection with the essay. The use of musical terms is competent. The explanation of the composer's intentions / the effect supported by musical analysis.
5	17–20	 A wide range of musical features in the unfamiliar extract relation to the essay question. Links are made to relevant pieces in connection with a stream of musical terms is excellent. Detailed and specific musical analysis is used to support a composer's intentions / the effect of the music.





Essay 1a (related to Clara Schumann: Piano Trio)

Haydn: Symphony No. 52 in C minor, Hob. 1:52, Exposition from the first movem

Spotify (0:00-1:43): zzed.uk/11979-Haydn-Sym-52-SP

YouTube: zzed.uk/11979-Haydn-Sym-52-YT

Go to zzed.uk/11979

AO4 (20 marks): Use analytical and appraising skills to make evaluative and crit

Students may need to be reminded to not only state the different musical features also, when appropriate, describe their musical effect and make regular attempt or other listening.

Structure and Tonality

General observations:

- €..position Sonata (allegro) 10.
- Two 💮
- ction that facilitates a modulation.
- Codetta ending the excerpt with a firm perfect cadence.

Specific observations:

- No introduction.
- (0:00) First subject (theme) in tonic key of C minor.
- (0:13) Brief repetition of theme moving into Ab major.
- (0:21) Transition (using V⁷d–lb in the key of E♭ major, the **relative major**
- (0:31) Transition continues, the key of E♭ major now firmly secured, with &
- (0:42) The end of the transition is characterised by a chromatic moveme $B \rightarrow m/D \rightarrow C \rightarrow (mai 7) - aug6 - B \rightarrow - aug6/B \rightarrow - B \rightarrow - aug6/B \rightarrow - B \rightarrow)$ that include augmented 6th chord. There is a brief whole-tone descent in the bass line to the dominant ($E\flat - D\flat - C\flat$, then ending on $B\flat$).
- (0:47) Dominant pedal (in the key of E♭ major) to secure the cadence and the relative major key (Eb.)
- (0:52) Second subject (in the key of Eb major). Bass line descends diatoni inversions in the supporting harmony).
- (1:19) Opening of the second subject theme is repeated.
- (1:36) Codetta whose sole purpose is to end the exposition section with (strong perfect cadence) in the key of Eb major / relative major.

Melody

General observations:

- Diatonic.
- Period phrasing / use of antecount consequent melodic structures.







Specific observations:

- (0:00) First subject is presented in octaves (monophonic texture). Beginn minor 3rd then, by way of a diminished 4th, drops to the leading note. This that is interspersed with repeated returns to the lower leading note, result melodic intervals. This opening phrase is played staccato.
- (0:05) The second half of the theme, initially supported by a diminished process.
 follows the outlines of its harmony / favours 3^{rds} and ends on an interrupted syncopation in the approach to this cadence, creating a little more excitent.
- (0:13) The opening phrase of the theme is repeated, again in octaves in the legato rather than staccato.
- (0:21) Two-bar repeated idea consisting of an ascending scale (Eb major, followed by a descending Eb major arpeggio (inverted dominant pedal in the
- (0:28) Two-bar extension of the previous arm get inguire leading towards
- (0:31) Violins have a slow-moving m 'cly in semibreves) while lower straightful diatonic countermelody in facility for sing notes (quavers).
- (0:42) Having firm's is ed the relative major key (Eb major) there is of this beautiful the passage, leading towards the cadence that ends harm its function but is characterised by its use of repeated notes as
- (0:52) second subject is, as expected, stylistically different from the rhythms, repeated notes and is generally (though not wholly) is more conjuis presented in the violin (I) with simple chordal support in the remaining seconds.
- (0:55) Sequence extends the melody into a five-bar phrase that ends with double appoggiatura).
- (1:00) Tutti, forte, extending melodic material from the second subject melo
- (1:13) Decorated ascending scale passage in violins (unison / monophonic descending diatonic scale in a dotted rhythm.
- (1:19) Repeat of the opening phrase of the second subject, then soon values descending figure that keeps returning to the tonic note each time. The text with only string chords punctuating.
- (1:31) Violins in (parallel) 3^{rds} with a simple conjunct melodic idea. No othleads to a perfect cadence (lower strings thicken the V⁷ chord).
- (1:36) The melodic material here is strongly dictated by the harmonic pro V⁷–I chords.

Other listening

As with all these essay questions, it is essential that students are making connection other works. (See Other Listening Guidance)

Context of the excerpt

This information is included for educational purposes, and it is not expected that level of detail in an unfamiliar listening exercise such as this:

Haydn is sometimes referred to as the 'father of the paracay', not because he significant orchestral form, but because he did rore coevelop it from its restrany composer before or since. Indeed ayan's influence that prompted even further and turn it into the vehicle for expressing a composer's most significant the convention of the interest of expressing a composer's most significant the convention of the interest of expressing a composer's most significant the convention of the interest of expressing a composer's most significant the convention of the convention



Essay 1b (related to Clara Schumann: Piano Trio)

Robert Schumann: Piano Trio No. 3 in G minor, Op. 110, fourth movement

Spotify (0:00-1:32): zzed.uk/11979-Trio-G-Robert-SP

YouTube: zzed.uk/11979-Trio-G-Robert-YT

Go to zzed.uk/11979

AO4 (20 marks): Use analytical and appraising skills to make evaluative and crit

Students may need to be reminded to not only state the different musical features also, when appropriate, describe their musical effect and make regular attempt or other listening.

Rhythm

General observations:

- Quadruple simple w
- Frequal Experimental entire and the second of the second o
- ythmic material (and vitality) shared between all three instrum
- Use of accents (especially on the 2nd beat of the bar in the main theme, to
- Occasional use of ornamentation (turns and mordents) to add further com melodic lines.

Specific observations:

- (0:00) Minim syncopation, that becomes a prominent feature of the mai immediately in the 1st bar.
- (0:04) Accents on the 2nd and 4th beats of the bar further emphasise the theme opens with steady crotchet rhythms and continues with cascading, flourishes. There is a little decoration of the violin melody (a turn) here, to
- (0:23) First episodic section has new melodic material that makes conside also has decorative mordents (or turns). The accompanying chords emphas / offbeat quavers. Rhythm of this piano melody is a one-bar pattern that is
- (0:32) In the approach to the return of the main theme, the rhythm is lar (again, with accents that emphasise minim syncopation).
- (0:38) Repeat of the main theme now has quaver syncopation of the me the violin which remains on beat.
- (0:50) New melodic material featuring tied notes and semiquavers. The crotchets in the chordal accompaniment. The cello (and subsequent violin) mordent but sounds like a turn).
- (1:12) Another repeat of the main theme, this time the violin has a deco the melody (no longer in strict crotchets).
- (1:28) Crotchet syncopation is now exaggerat controlled ring across the ball

Texture

General observations:

- Largely malod the tea homophony.
- truments have melodic roles at various points in the extract.
- provides chordal support. Piano 🔌
- Moments of counterpoint, imitation and interplay between all three instru



Specific observations:

- (0:00) Opening bar (introduction) is purely homophonic, allowing establish Violin is double-stopped (plays four notes), as is the cello after its 1st note (plays interval). The piano has a widely spread chord on the 1st beat, followed by a
- (0:04) Melody with accompaniment texture. Melody in violin, doubled by remainder of the piano texture serving a dense harmonic function, with lar cello doubles the bass line / continues use of double-stopped 5^{ths}.
- (0:13) Cello has melody, violin has inverted dominant pedal (repeated Ds) before – melody in right hand, chordal accompaniment below.
- (0:23) First episodic section: Piano right hand has melody, cello and violinhave offbeat chord accompaniment (doubling the chordal accompaniment)
- (0:32) Texture becomes more chordal/homophorial, the two-bar approacheme. Violin and piano right hand have the medical performance of the base.
- (0:47) Thematic section ends with timee-chord perfect cadence (ut) chord V) in a strict home thank to keep.
- (1:00) and cello roles reversed. Cello introduces a rising chromatic in the plano left hand in the following two bars, acting almost like a counter

Sonority

General observations:

- Piano trio (piano, violin and cello).
- While piano is largely responsible for providing harmony support, all three role during the extract.
- The piano writing is texturally dense, often with thick chords and/or octav
- The cello employs a wide pitch range, at times playing penetrating melodic times adding depth and stability to the bass line.
- The violin also has a wide pitch range.
- Double-stopping used in both violin and cello at times, the violin has as n
- The piano makes frequent use of the sustain pedal.
- The dynamics are generally loud but there are dramatic contrasts during ex
- Gradation of dynamics and tonal shaping of the lines is common.

Specific observations:

- (0:23) Piano has bass note on-beat and quaver offbeat chords as its accommodate dynamics / softer / quieter.
- (0:50) After a return to the louder dynamics in the return of the main the section, again, has a sudden change to a softer dynamic level.
- (1:22) Cello has the melody and is joined by the violin playing in parallel highest register in this excerpt.

Other listening

As with all these essay question if the sential that students are making connect other works. (See Other works)

Context of cerpt

This information is included for educational purposes, and it is not expected that level of detail in an unfamiliar listening exercise such as this:

Clara Schumann wrote her only piano trio (the prescribed set work) in 1846, and influence on her husband, Robert Schumann, who produced his first piano trio a the fourth movement of his third (and final) piano trio and was written in 1851. The mit Humor (powerful, with humour) and is in rondo form, hence the main theme. This piano trio was dedicated to Schumann's friend, the Danish composer, conductions.

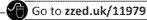


Essay 1c (related to Berlioz: Symphonie Fantastique)

Beethoven: Menuetto – 'Allegro vivace', third movement from Symphony No. 4,

Spotify (0:00-1:44): zzed.uk/11979-Vivace-SP

YouTube: zzed.uk/11979-Vivace-YT



AO4 (20 marks): Use analytical and appraising skills to make evaluative and crit

Students may need to be reminded to not only state the different musical feature also, when appropriate, describe their musical effect and make regular attempts or other listening.

Structure

General observations:

'A-B-A' in a roun "a" or extended) binary form as A is repeated, so is 'B-A

Specific of ons:

- (0:00) inst section (major) repeats.
- (0:23) Second section (different key).
- (0:42) First section repeat (tonic key).
- (1:04) Repeat of second section and first section repeat.

Tonality

General observations:

Tonic key is major. There are visits to different keys during the excerpt – o

Specific observations:

- (0:00) Major key (Bb) with the tonality firmly established through arpegg
 clear diatonic harmonic progressions, considerable use of primary triads a
- (0:03) Tonal ambiguity occurs as a result of the two diminished 7th broken key (F major) is firmly established through a perfect cadence and repetition repeats with a sudden return to the tonic key (F major).
- (0:23) Sudden, unprepared change of key. Still major, but unrelated (Db ribecause the tonic of chord I (of the dominant key) reached at the end of the of the chord I of this new key.
- (0:40) Dominant 7th chord (of the tonic key) brings the tonality firmly back





Melody

General observations:

- Largely arpeggio or broken chord based.
- Motifs from the opening of the theme are reused throughout.
- The second section (change of key) has a varied version of the theme hear

Specific observations:

- Main melody (in violins) is largely arpeggio based and has an arched conto in the second).
- Four-bar phrase with an anacrusis.
- Three beats in a bar (fast triple-simple time) with rhythmic emphasis on 2rd the melody followed by a more regular emphasised 1rd leat of the bar the
- (0:03) The fully accompanied, homophonic and salah of the first phrasularinet and bassoon (in octaves) playing an assending diminished 7th broke the same chord but descending a first phrasular strings. Interplay between the walso with diminished and chords, before returning to diatonic harmon features the salah section ends with a clear perfect cadence and rependent of the supporting a tonic arpeggio in the violin melody.
- (0:23) section again starts with an anacrusis. The melody has the same based melodic outline of the first melody.
- (0:25) An echo of the end of the melody phrase is passed through the str
 Shortened versions of this same idea continue, supported by different chosen
- (0:40) Repeat of first melody, loud dynamic level / fortissimo, followed by (monophonic texture) as before, but now extended, before reaching a don leading to an extended perfect cadence and references to the main motif

Other listening

As with all these essay questions, it is essential that students are making connection other works. (See Other Listening Guidance)

Context of the excerpt

This information is included for educational purposes, and it is not expected that level of detail in an unfamiliar listening exercise such as this:

Beethoven's fourth symphony was composed in 1806 and first performed in the somewhat ill-fated work in that it stands between his great third and fifth symphonic considered among the finest examples of symphonic writing. Nevertheless, it is interest and invention. That said, it is rather more economical than his other symboth in the size of the orchestra required and in its length. It is perhaps more reperiod styles, too, particularly in its use of tonality and harmony. This excerpt comovement, which in Beethoven's symphonies would often a Scherzo and Triagain hints at older musical styles by writing a Minus to Trio, as was the standard movement of Haydn's symphonies.





Essay 1d (related to Berlioz: Symphonie Fantastique)

Berlioz: Movement 4, March to the scaffold, from Symphonie Fantastique.

Spotify (0:00-2:09): zzed.uk/11979-Scaffold-SP

YouTube: zzed.uk/11979-Scaffold-YT

Go to zzed.uk/11979

AO4 (20 marks): Use analytical and appraising skills to make evaluative and crit

Students may need to be reminded to not only state the different musical feature also, when appropriate, describe their musical effect and make regular attempts or other listening.

Sonority

General observations:

 Scored for a large size including a large brass section including trump (or o le, there is also prominent use of timpani from the outset.

Specific obsavations:

- (0:00) Timpani measured roll (triplets) and pizzicato low strings (chordal)
- (0:02) Syncopated brass (horns) chorale phrase answers. These two ideas
 throughout the remainder of this section but with a gradual thickening of the
 slowly added.
- (0:22) The effect of adding more instruments in the previous bars preparat this point. This suggests that the prisoner is being marched towards the awaits at the scaffold to witness the execution or possibly, this is the Artina dream-like state). The minor key and orchestration that favours lower this section allows a suitably dark, sombre mood.
- (0:28) Following the crescendo, a louder dynamic level (fortissimo) is reading plays a tonic chord. This is followed by lower strings (cellos and double base descending, conjunct melodic line. The rest of the orchestra remains tacets diminuendo as it descends the protagonist accepting his fate, perhaps.
- (0:42) After an imperfect cadence supported by violas and bassoons, the parallel 3^{rds} above, but with the addition of a countermelody played by bass starts loud and gets gradually quieter during its descent, but the bassoon making its presence felt (a complaint from the jostling prisoner, or calls from perhaps), before becoming quieter at the cadence.
- (0:54) Combination of ideas from the previous two sections: on-beat druged and another repeat of the descending melody (now heard in upper strings this is a livelier, staccato countermelodic idea in the lower strings consisting).
- (1:23) The descending melody is repeated yet and octaves, in pizzical moving countermelody consisting of stance of solution and arpeggio figures probassion perhaps representing the second solutions. There is the string melody.
- (1:42) <u>Crescero</u> ் ாவுள்ள rising scales approach the next section.
- (1:43 pa na and brass provide a triumphant chorale-like melody, in key) with such prominent use of the brass. The tonic pedal is rhythmicised by the providing a sense of forward motion.
- (1:55) A brief chordal interjection from the strings at the cadence (a chee
- (2:02) Chromatic rising bass line creates a little tension in the approach t



Rhythm

General observations:

Duple-metre, dotted rhythms and rigid, fairly lively tempo are all features \(\big| \)

Specific observations:

- (0:00) Strong duple-metre established from the very start, providing clear on the 1st and 2nd beats of the bar in the timpani. The timpani plays military
- (0:02) The drums are immediately answered by a brass chordal phrase use
 emphasised by the use of accents.
- (0:17) The two ideas (drums followed by syncopated chords) then altern.
- (0:22) Syncopated chordal idea is extended over more bars.
- (0:29) The lower string melody is now on-beat now, it no stability to the march-like feel.
- (0:43) Bassoon countermelodish is a said rhythms again, a feature of the
- (0:54) Syncopated reasons in the lower brass combine with on-beat drum descending may are lower strings provide an active countermelody to faste any actes. There is a chordal interjection from the rest of the or melod 1:12, again emphasising the syncopation.
- (1:09) Repeat of the previous melody and countermelody in much the sale
- (1:20) Woodwind provide more prominent, faster syncopated chords in
- (1:23) Bassoons have a faster-moving countermelody in perpetual, continuo
- (1:43) Syncopation and dotted rhythms in the melody, typical of a march sturdy, on-beat bass and drum line.

Texture

General observations:

- Often melody-led, the texture of the excerpt varies between homophony, countermelodies and monophony.
- Chorale-like textures are heard at the start and end of the excerpt.
- Use of the orchestra is reserved, rarely are all instruments heard together.

Specific observations:

- 🔹 (0:00) Chords in lower strings (pizzicato) and timpani with a measured ro 🕷
- (0:02) Horns with a homophonic/homorhythmic phrase. Alternation between then brass) then continues. There is a gradual thickening of the texture as
- (0:29) Monophonic (lower strings in octaves), supporting chords added a cadence (at 0:39).
- (0:43) Melody repeats in strings but with an added part a 3rd above. Bass (have a countermelody).
- (0:55) Lower brass and bassoon link the end of the molodic statement with note), timpani with measure roll returns. Note: providing a countermelody (also in one ways).
- (1:08) The rest of the contests, punctuates the cadence at the end of the management
- (1:09) Repeat ລຸບຸກ ໂດພະ section (violin melody, lower strings counterm)
- (1:20 rd) support at the end of the melodic section from the rest of
- (1:23) cato strings with melody (upper strings moving in contrary memory perpetually moving countermelody in the bassoons.
- (1:43) Brass and woodwind chorale / chordal / melody-dominated-homo pedal in bass and timpani.

Other listening

As with all these essay questions, it is essential that students are making connection other works. (See **Other Listening Guidance**)



Context of the excerpt

This information is included for educational purposes, and it is not expected that level of detail in an unfamiliar listening exercise such as this:

Students should already be well aware of the contextual details of Berlioz's Synexcerpt comes from the fourth movement in which the protagonist, in an opiur has killed his true love and watches himself being led to the guillotine to be exet he march are evident and are subjected to moments of wild outbursts, perhaps brief appearance of the idée fixe, for solo clarinet, just before the prisoner is exexcerpt) in which the Artist's final conscious thought is of his lost love. The raising depicted in the inversion of the previously descending theme that was heard removement. The execution itself is depicted by a tuttimism, hord and the grote bouncing is represented by descending pizzicate were lings.







Practice Questions: Section B – Set Work Essay (38)

AO weighting:		AO3: 10 marks AO4: 20 marks
Level	Marks	Description
	0	 No relevant answer given.
1	16	 Little reference to the historical and social context of the
		 Little relevant musical analysis given. (AO4)
		 Poorly organised writing with limited relevance to the qu
		 Few links to other pieces. (AO4)
	7–12	Some rather general references to the historical and soci
		Some rather generalised musical analysis. (AO4)
2		• Some rather generalised cg அரச் ு oi>the effects of mus
		• Some inaccuracies in ່າງ ບໍ່ລວາ musical terms. (AO4)
		• Reference இது நூல்கை contain errors. (AO4)
3	1	• R ்க அசிகளை between the music and its historical
		•, relevant analysis of the piece. (AO4)
		The use of musical terms is adequate. (AO4)
		Basic links to other relevant pieces. (AO4)
	19–24	 Detailed connections between the music and its historical
4		 Communicates a clear and controlled argument. (AO4)
		 Fluent support of the argument with musical examples a
		terminology. (AO4)
		 The discussion is supported with references to other rele
		 Sophisticated connections between the music and its hist
	25–30	 Presents a strong, sophisticated argument. (AO4)
5		 Excellent quality of musical analysis. (AO4)
		 Musical terminology is used throughout to support the a
		 The key points of the argument are justified using relevant





Essay 2a (related to Clara Schumann: Piano Trio)

AO3 (10 marks): Demonstrate and apply musical knowledge (e.g. contextual kn musical elements and devices)

AO4 (20 marks): Use analytical and appraising skills to make evaluative and crit

Relevant contextual information - Clara Schumann:

- Clara Schumann (1819–1896), daughter of the celebrated piano teacher Fr
- She has been referred to as the 'queen of the piano' in recognition of her
- Also had notable success as a composer, although after marrying the comp she concentrated on supporting her husband's career – such were the soc nineteenth century.
- Nevertheless, she was highly regarded as a composite and a source of inspired Brahms in particular.

Relevant contextual information - Lano Trio

- An example of the master invision for piano, violin and cello.
- Piance ve first composed during the Classical period and there are ex gins can be traced back further to violin sonatas from the Baro violin with continuo accompaniment, often with the cello doubling the bas
- C Schumann's Op. 17 was composed in 1846 and is generally recognised as

Structure

- Sonata (or sonata-allegro) form.
- Convention of Classical period (and early Romantic period) to use Sonata f large-scale works (e.g. symphonies, string quartets and, of course, sonatas
- Use of sonata form is rather more conservative than that of contemporan Berlioz's use of sonata form in the first movement of Symphonie Fantastiq to this piano trio, was already considerably more adventurous in its scope. expanded use of the form in his later symphonies, such as Symphony No. 18 introduction and an unexpected tonal positioning of the second subject.
- Conventions of Exposition Development Recapitulation in Schumann's 🕷 associated with them (see below) are much more akin to the structures us other Romantic composers – the first movement of Haydn's Symphony No.
- First and second subjects in C Schumann's trio are easily identifiable and t exposition repeat.
- First subject also uses balanced 2 × four-bar balanced phrases, typical of the String Quartet No. 4, K. 157.
- First subject is presented at the start of the work without any introduction (and then extended) before moving on to the transition section.
- The transition serves the expected purpose of changing the key, but also con
- Second subject has a contrasting character (and key) expected of the fo Mozart's work, such as in the first movement and liana Trio in C Major,
- There is often use of sequences to ext and nonlines.
- The development section fo" which are actions of revisiting and reworking exposition, particular are part of the first subject, and moving through more details (*). Again, this is a conventional Classical period tech Symp lo. 40, for example.
- alation then repeats much of the material from the exposition, use of tonality, again largely following Classical expectations.
- There is a coda section that includes further use of sequences and imitation

Tonality

- Tonic key of G minor.
- Changes of key are largely in accordance with Classical period conventions
- Modulation is also conventional in its preparation with the use of perfect harmony throughout.



- Use of dominant (and tonic pedals) further strengthens the tonality.
- More in keeping with the early nineteenth-century harmonic language, C sat times, in bass lines and countermelodies, and there is some use of chronic diminished 7th chords and an example of a Neapolitan 6th chord.
- Exposition: First subject opens, without introduction, in the tonic key of G
- Exposition: Transition then behaves as expected by facilitating the modula.
 This key is reached via a weak perfect cadence, then reinforced by a dominent of the tonality for the start of the second subject.
- Exposition: Second subject is clearly in B♭ major, the relative major key. The convention. It was fairly unusual for Classical period composers to use a to movements, but when they did, the second subject was more often than redirect example of this, using the same tonal school minor moving to first movement of Mozart's Symphony № 2.
- Straying slightly from Classical content in sist the unexpected, brief visit to of the second subject (Continued for sample dominant of the tonic key), but the by the way of some cauence, Bb major is quickly resumed. This is rather tonal to a complex by Beethoven, such as in the first movement of his in white tonic key of Bb major moves to an unexpected G major for the
- Exposition: Codetta, as expected, returns to G minor for the exposition rep
- Development: Uses chromatically descending bass lines and perfect cadenakeys, such as C minor, Eb major, F minor and G major. The end of the development categories of a dominant pedal in the tonic key, sustained over nine-ause of a dominant pedal at the end of the development section to prepare a highly typical, expected device used by Classical (and early Romantic) perstructures many examples of other works can be used (e.g. Schubert's Pisser).
- Recapitulation returns to tonic key of G minor (as expected) but then move
 for the second subject. This does not follow Classical period conventions of
 second subject also in the tonic key. However, this is not unprecedented, as
 be found in the first movement of Beethoven's Symphony No. 5.
- Another slight departure from the Classical model that is inherent through scheme is the brief, yet unexpected visit to the unrelated key of B major de recapitulation second subject.
- The coda then returns to the tonic key of G minor and the movement concerning reinforced by a prolonged tonic pedal.

Harmony

- Conventional early nineteenth-century diatonic, functional harmony.
- Traditional chord progressions are used throughout with the tonal scheme larged cadences, either weakened by chord inversions, or, at the start of sections, by
- There are frequent cadence points.
- Some use of chromatic harmony, fairly typica! ເຂັ້ນ ea ∃y Romantic style, ພ
 - Opiminished 7th chords, sometime is substitutes for chord V⁷.
 - Augmented 6th chords
 - o Neapolitan 6th ੀ
 - Extended 19ths.
 - tic descent in triads leading into the exposition transition.
- There also other conventional devices such as:
 - Secondary dominant chords.
 - Circle of 5^{ths} progression (in the development section).
 - Suspensions.
 - Frequent use of dominant pedals and tonic pedal (especially in the co.

Other listening

As with all these essay questions, it is essential that students are making connection other works. (See Other Listening Guidance)



Essay 2b (related to Clara Schumann: Piano Trio)

AO3 (10 marks): Demonstrate and apply musical knowledge (e.g. contextual knowledge lements and devices)

AO4 (20 marks): Use analytical and appraising skills to make evaluative and crit

Relevant contextual information - Clara Schumann:

- Clara Schumann (1819–1896), daughter of the celebrated piano teacher Fris
- She has been referred to as the 'queen of the piano' in recognition of her
- Also had notable success as a composer, although after marrying the compose concentrated on supporting her husband's career – such were the social expension
- Nevertheless, she was highly regarded as a composer and a source of inspired Brahms in particular.

Relevant contextual information - Piano Trick

- An example of chamber musical viala, violin and cello.
- Piano trios were first scalauring the Classical period and there are elebet its origins and acced back further to violin sonatas from the Baroque violing on the accompaniment, often with the cello doubling the base of Sah
- C Schi
 s Op. 17 was composed in 1846 and is generally recognised as

Information and details pertaining to this discussion can also be found in the an 2a and 2b above.

A good essay addressing this question would need to weigh up the extent to which its time or whether it relies more heavily on the Classical models set by Mozart and form in the hands of C Schumann is much reminiscent of the latter, favouring a fair scheme, right down to the use of balanced phrases and eight-bar melodic structure the first subject). As already mentioned above, there is relevance in suggestions the certainly aware of the chamber and piano music of Mozart and Haydn, having been of this repertoire. Nevertheless, there is some passing through unexpected tonal amajor and B major in the exposition: second subject and recapitulation: second subtypical of the writing of Beethoven in his piano trios, than in the works of Mozart amelodic and bass lines, at times, is also a more typically Romantic feature, as is the

Dynamics

Sudden changes of dynamics, at times, and little use of the more subtle marking common in the nineteenth century, suggesting more of a nod towards the sono composers. However, there is use of some gradation of dynamics from time to 'Romantic' expression.

Rhythms

There are many typical rhythmic features found in C Schumann's movement that place in a Classical period composition, including the use of an anacrusis at the stimulater revisited and developed is also a technique composition of the Classical period syncopations in C Schumann's writing, especially minasyncopations, but never sense of pulse or metre. Furthermory the coallightly more opportunity for expended compositions all than would the property of the driving allegro rhythms of a Classical period syncopations.

(See above pre details.) A reasonable conclusion to a discussion of structure used by C See above mann is rather more akin to a typical Classical period model, albuse of tonality in the exposition and recapitulation sections.

Melody

The first subject consists of two four-bar phrases, resulting in an eight-bar them by Classical period composers. Contrasts of style and character between the first something that earlier composers often did. Compare, for example, with Berliod dominates in the first movement of his *Symphonie Fantastique*, with a second same theme, never really taking hold for more than brief passages.



The second subject in C Schumann's movement also favours balanced, two-bar extended via sequences, too. Nevertheless, there is some chromatic writing, pathat is more typical of the eighteenth century, although never to the extent that tonality (as found in the writing of Berlioz, for example).

Instruments

Here we can see some clearer contemporaneous ideas in C Schumann's writing trio tended to be dominated by the piano with the violin providing some texture countermelody from time to time, but rarely an equal to the piano part. The cemore than reinforce the bass line. There are several reasons for this, the most liparticular, the composer would have probably been the pianist, and the piece was addition of a cello doubling bass notes added rather most light and richness Schumann writes considerably more evenly and light and richness Schumann writes considerably more evenly and light and richness schumann writes considerably more evenly and light and richness schumannstruments, in various combination, and a fairly wide pitch range explored, paincreased tension. That the performers, so extremes of pitch are not used. Furtipiano write the careful use of register to avoid overpowering the strings.

Texture

Typical of chamber music from the early nineteenth century, there is lots of texwould be found in the largely melody-dominated homophony of the Classical p

- Interplay and imitation between violin and piano and violin and cello.
- Polyphonically animated homophony with countermelodies.
- Block chord textures in the piano accompaniment.

That said, melody-dominated homophony is common and there is use of arpeginano accompaniment and sections where the piano plays linking passages along

Tonality

Much has already been said above regarding the tonal structure of C Schumann'short, her choice of keys is almost entirely in keeping with Classical period sonal are occasional visitations to unexpected keys and a use of the tonic major (insterecapitulation, second subject.

Harmony

(See the answer to 2a above for more details.) The use of chromatic harmony is style including:

- Diminished 7th chords, sometimes as substitutes for chord V⁷.
- Augmented 6th chords.
- Neapolitan 6th chord.
- Extended chords, such as [added] 9^{ths}.
- Chromatic descent in triads leading into the exposition.

But there is also plenty of reliance on traditiona "Classical' features such as:

- Function harmony
- Frequent cadences
- Seconda<u>rv</u> domin i. No.us
- Domin
 dals

In summary, a reasonable conclusion might be that C Schumann's writing is rationable to a Classical style than that being explored by other composers in the more typical Romantic period devices to be found in the use of chromatic melod in the writing for the three instruments, and in some of the unexpected shifts of

Other listening

As with all these essay questions, it is essential that students are making connections. (See Other Listening Guidance)



Essay 2c (related to Berlioz: Symphonie Fantastique)

AO3 (10 marks): Demonstrate and apply musical knowledge (e.g. contextual knowledge lements and devices)

AO4 (20 marks): Use analytical and appraising skills to make evaluative and crit

Relevant contextual information - Berlioz

- Hector Berlioz (1803–1869).
- Highly influential early—mid Romantic period composer, the most important
- He is particularly famed for his innovative approaches to orchestration.
- He was unusual for not being a pianist most composers at this time were Mendelssohn, Schumann, etc.). Although not to a resional level, he plant is likely that this was partly responsible for no residue, unconventional approximation.
- * He wrote a considerable amount (v) Juring his lifetime and is particular scale choral works and the range sale orchestral music.
- He was also a recommend writer; his treatise on orchestration was influorched writer; a throughout the nineteenth century.

Relevant contextual information - Symphonie Fantastique

- First written in 1830 (but later revised).
- Programmatic music telling the self-autobiographical story of a talented are and, in a fit of despair, poisons himself with opium.
- It is widely believed that the story mirrors Berlioz's own infatuation and observations, and that this great symphonic work was dedicated to her, despised actually met her (although they did later meet and marry).
- There are five movements in total, as opposed to the usual four for a symp own descriptive title. Berlioz wrote his own programme notes for the work possible to understand the music without understanding the narrative behalf
- This work was written when Berlioz was still relatively young (in his late two
 his best-known work.
- Central to his structural thinking was the use of a single theme he called the Reflecting the obsession of the protagonist, this theme recurs not only dura movement, but indeed through all five movements of the work.

Harmony

- The use of harmony is often diatonic, fitting within various tonal centres, a emphasis on chromatic chords, particularly diminished 7th.
- Cadences are frequently used at particular moments to stabilise key change
- Chord inversions are also common, particularly in the development section chords are heard. There is also use of inversions at social cadence points to progressions, as in the plagal cadences at the social the first movement.
- Use of suspensions (and appoggiatura) ്ര e പ്രാത്ര moments of dissonance to
- There is prominent use of passes of again to structure the tonality. Most end of the introducia a main has a series of seemingly unexpected chords of the condition of the condi
- Further dissonance is heard in the free use of 7^{ths} (without preparation) and suspensions added over this, too.
- Conventional harmonic structures are in place, nevertheless, such as the difference that prepares for the repeat.
- A less conventional chord III to chord I progression appears at the end of the movement.



Texture

- Throughout the movement there is considerable variety of texture:
 - Briefly monophonic (in octaves) then chordal at the start followed by
 - The 'plus vite' section that follows is light in its texture at first with viol fragmented accompaniment. It soon thickens in textural depth, become free counterpoint and interplay between parts.
 - The return of the slow tempo sees a more densely accompanied melo
 - The end of the introduction has a pedal Ab supporting various melodic
 - The link section (start of the allegro tempo) is purely homophonic (at)
 - The idée fixe (first subject theme) first appears in unison violin and flushecomes increasingly accompanied often with a paired-quaver figure 'heartbeats' that intensify.
 - The second subject, brief as it is, also has a star melodic line punctual continuous) chordal accompanies.
 - o The passing of melo a line serween instruments is another common subject than
 - of phonic and homorhythmic textures are heard soon after the second subject in the woodwing by the strings in octaves (monophonic).
 - Parallel 1st inversion chords in ascending and descending chromatic so
 - Restatement of the idée fixe at the start of the recapitulation section the winds, this time, and accompanied by paired guavers in the string
 - The first full tutti occurs with a climatic statement of the idée fixe where heterophonic texture with the violins playing a decorated and fragmente
 - In the approach to the end of the movement, a moment of calm has so in the woodwinds.
 - The final bars of the movement represent a chorale-like section with \$\mathbb{S}\$

Useful connections made with other works could refer to:

- Similar moments of textural variety, for dramatic/expressive purpose in Liss
- In contrast to the often dense, string-dominated writing in Beethoven's sixth
 does not use the whole orchestra until quite near the end of the movement
 subtlety in Berlioz's orchestration with the main themes presented with light.





Sonority

- Berlioz employed a much larger orchestra than was typical at the time call
 - At least 60 string players.
 - Double winds (not unusual) but four bassoons (this is unusual even Bein his final symphony). One of the flute players also doubles on piccolo
 - o Four horns.
 - Two trumpets, but also two cornets with valves (a new invention at the chromatic notes, providing potential for melodic writing).
 - While not relevant to the first movement, there is also the call for add percussion in the final movement of the Symphonie, including the use instrument with a woodwind-style key system, called an ophicleide. To prominent role in the fifth movement.
- The orchestration is often unusual for the time he and, such as starting the not unprecedented see Haydn Symbol 91, 100. 94, for example).
- There are also other specific effects and performance markings on the sco
 - The double land and girls own part (instead of simply doubling the cell tice acrie time).
 - S lay with mutes at the start, adding to the dreamlike characte
 - Strings sometimes play double-stopped, instead of divided.
 - Use of tremolo articulation in the strings.
 - Further division of violin parts into four parts, instead of the convention movement.
 - The timpani part has indications to play with different types of mallet dramatic effect, rather than just single notes.
 - Violins also have specific bow markings, such as semi-staccato, legato point of the bow).
- Contrasts in timbre, particularly with exchanges between woodwinds and at the very beginning, for example.
- Melodic lines are provided across the instrumental groups, even the double the start of the development section.

Other listening

As with all these essay questions, it is essential that students are making connections. (See Other Listening Guidance)





Essay 2d (related to Berlioz: Symphonie Fantastique)

AO3 (10 marks): Demonstrate and apply musical knowledge (e.g. contextual knowledge lements and devices)

AO4 (20 marks): Use analytical and appraising skills to make evaluative and crit

Relevant contextual information - Berlioz:

- Hector Berlioz (1803–1869).
- Highly influential early—mid Romantic period composer, the most importa
- He is particularly famed for his innovative approaches to orchestration.
- He was unusual for not being a pianist most composers at this time were Mendelssohn, Schumann, etc.). Although not to the sional level, he plaint is likely that this was partly responsible for his sique, unconventional as
- He wrote a considerable amous வெல்ல during his lifetime and is particula scale choral works and a scale choral works are scale choral works and a scale choral works are scale choral works and a scale choral works are scale choral works and a scale choral works are scale choral works and a scale choral works are scale choral works and a scale choral works are scale choral works and a scale choral works are scale choral works.
- He was a proposition and writer; his treatise on orchestration was influenced orchestration was influenced orchestration.

Relevant contextual information - Symphonie Fantastique

- First written in 1830 (but later revised).
- Programmatic music telling the self-autobiographical story of a talented are and, in a fit of despair, poisons himself with opium.
- It is widely believed that the story mirrors Berlioz's own infatuation and observed smithson, and that this great symphonic work was dedicated to her, despite actually met her (although they did later meet and marry).
- There are five movements in total, as opposed to the usual four for a symple own descriptive title. Berlioz wrote his own programme note for the work to understand the music without understanding the narrative behind it.
- This work was written when Berlioz was still relatively young (in his late tweether best-known work).
- Central to his structural thinking was the use of a single theme he called the
 Reflecting the obsession of the protagonist, this theme recurs not only dura
 movement, but indeed through all five movements of the work.

Many of the following details to which this particular essay question pertains has previous two essay question answers.

It is possible, and valid, to put forward an argument that Berlioz's orchestral writing typical of its time period, or at least represents a logical procession of the development of th

Rhythm

Whereas or objects at the time would generally follow the conventions composers oducing thematic material and then developing motifs from the restricting themselves to a fairly limited number of rhythmic patterns, Berlioz unthroughout the first movement of *Symphonie Fantastique*, particularly in the information of rhythmic complexity and cross-rhythms (although the latter is not increasingly more popular with later composers).

There are a number of tempo changes marked on the score, in addition to the introduction followed by an *allegro* main section. These extra changes reflect B intentions in conveying his programme.



Structure

(See the answer to Mini-Mock Paper 2, Question 4.)

Sonority

(See the answer to Essay 2c.)

Melody

(See the answer to Mini-Mock Paper 2, Question 4.)

Use of self-borrowing is something that can be found in the work of Schubert () thematic idea recurring throughout all movements of a symphony was an innova

Texture

(See the answer to **Essay 2c.**)

Essentially, Berlioz employs considerable subtlet mais use of texture in the first presenting thematic material. Unusually, the resolubject is heard without accomposers at the tire and the mais use of textures, particularly homophonic and melody the full miles of the movement of the mo

Tonality

(See the answer to Mini-Mock Paper 2, Question 4.)

Has symmetry in starting the exposition and finishing the movement in the same tonality within the sonata form structure is not typical of the period (e.g. the recommendate). There is also rather more chromaticism and tonal ambiguity in Bethe period.

Harmony

(See the answer to **Essay 2c.**)

In essence, Berlioz's writing uses diatonic harmonic progressions and cadences Beethoven, Schubert and Weber in their orchestra works, but with rather more inversions that unsettle the stability and chromatic chords, especially the paralleascending and descending chromatic patterns in the development section.

Other listening

As with all these essay questions, it is essential that students are making connections. (See Other Listening Guidance)





Mini-Mock Paper 1

Question 1 – Clara Schumann: Piano Trio in G minor, first mov CD1 Track 13: 5:49–7:22, bars 103–165¹

Question number	Answer
1 (a)	Eb major / subdominant of relative major
1 (b)	Diminished 5 th / augmented 4 th / tritone
1 (c)	First two bars (bars 13–14) are identical in rhythm to bars 5–6 and because is repeated sequentially (1)
	Bars 15–16 have dotted minim to to and two minims in
	Bar 14 has a minin ຳed ງາງ quaver (followed by three more quave
	Bbothr े जेर और is mostly on-beat / clearly in simple quadruple tir
1 (d)	subject
1 (e)	Homophonic in bar 24 / at first (1)
	One bar imitation between violin and cello (bars 25–28) (1)
	Piano has on-beat bass notes, offbeat chords (bars 25–28) (1)
	Two-part free counterpoint over accompaniment (1)
1 (f) (i)	Descending sequence
1 (f) (ii)	(4–3) suspension
1 (g)	Dominant pedal
1 (h)	Diminished 7 th
1 (i)	Pizzicato
1 (j)	G minor / tonic

Question 2 - A Level Melodic Dictation

Enharmonic equivalents of any pitches should be credited (e.g. F#/Gb).

Marks	Description
1	1–3 pitches and/or note lengths correct
2	4–6 pitches and/or note lengths correct
3	7–9 pitches and/or note lengths correct
4	10–12 pitches and/or note length record
5	13–15 pitches and rate lengths correct
6	16–12 pitalia and note lengths correct
7	itmes and note lengths correct
8	22 24 pitches and note lengths correct

Track: AoS2 Section A - Mini-Mock Paper 1 Q2

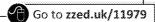
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Question 3 – Unfamiliar Music Essay (related to Clara Schuma)

Mozart: Piano Trio in G Major, K. 496, Exposition from the first movement (0:00-

Spotify: zzed.uk/11979-Trio-G-Mozart-SP YouTube: zzed.uk/11979-Trio-G-Mozart-YT



AO4 (20 marks): Use analytical and appraising skills to make evaluative and crit

Students may need to be reminded to not only state the different musical feature also, when appropriate, describe their musical effect and make regular attempts or other listening.

Texture

General observations:

- Largely melody-domina: "ກັດຖຸງພາດກາງ.
- Piano right han the cames, or at least first presents, thematic material.
- Insta
 in ation between piano and violin.
- Cello serves an accompanying role, often providing or doubling the

Specific observations:

- (0:00) Melody-dominated homophony: Piano right hand with melody, less broken chord accompaniment / use of tonic pedal in first phrase.
- (0:28) Brief moment of monophony in piano right-hand passagework.
- (0:31) Melody-dominated homophony: Violin with melody, piano right had accompaniment and cello doubling the piano bass line.
- (0:42) Brief instance of imitation (echoing) between violin and piano. The extended by (0:48).
- (0:56) Violin has double-stopping accompanying largely conjunct passage
- (1:00) The roles of the violin and piano right hand heard in the previous
- (1:03) Monophonic texture broken chord figure played in octaves (acro octaves, violin an octave higher. Monophonic textures at the end of section establishing new keys, is a very common Classical period feature.
- (1:07) Melody-dominated homophony: theme in piano right hand double lower. Cello sustains the tonic of the new key (D major) to firmly define the
- (1:20) Violin has broken chord accompaniment figures, piano right hand doubles the piano bass line.
- (1:30) Violin doubles piano melody a compound 3rd lower.
- (1:34) Violin and piano right-hand roles are reversed (piano has broken continuous repeats the previous melody, cello still doubling the bass line).
- (1:42) Piano right hand now doubles violin melody a compound 3rd lowe
- (1:47) Piano imitates the violin (not an exact ് ചും mis ime, as the support punctuated by block chords in the pia ാര്ല് haid.
- (1:52) Piano continues me'a di muar block-chord accompaniment, prominent role in a him acciser (although again still only playing bass no
- (2:01) errit ween all three instruments violin and cello have two council die rigures, the piano has more involved passagework.
- (2:07) Cuction of texture with only piano playing a simple melodic phras
- (2:11) Cello has broken chord figures, reminiscent of the Alberti bass of the movement, piano left hand has repeated octaves on the tonic (of D mail
- (2:17) Piano takes over the violin's previous melodic role, violin has broke sustained countermelody, finishing the exposition in its highest register of pitches of the violin.
- (2:22) As expected, the two chords of the final cadence are in an entirely the exposition to a resounding close.



Harmony

General observations (all typical of the Classical period style):

- Diatonic harmony.
- Extensive use of primary triads in root position (and occasionally in inversi
- Occasional use of chromatic harmony (e.g. diminished 7th chords and an a
- Occasional use of secondary dominants.
- Pedals used to secure keys and modulations (tonic and dominant).
- Tonality is driven by the frequent use of cadences especially perfect and

Specific observations:

- (0:00) Tonic pedal used in first phrase.
- (0:14) Chromatic appoggiatura in the melody at the correct cadence at the
- (0:48) Brief example of a diminished 7th charts
- (0:56) **Dominant pedal** (of the new land Dimpor) very typical device us progressions to stabilise modules in the
- (1:03) Just in case the same was not quite enough, Mozart explicitly
- in a most hour perfect cadence into D major at the (1:13 decomposition of the decomposition) of the cadence into D major at the cadence into D melod acture of the period.
- (1:27) Secondary dominant.
- (1:28) Brief visit to the tonic key (G major), but then quickly returns to D
- (1:53) Briefly dissonant series of three consecutive diminished 7th chords whole-tone scale in the bass line, resolving on chord lc.
- (1:59) Repeat of consecutive diminished 7^{ths} sequence, although only tw chromatic chord is now a German augmented 6th resolving on chord Ic.
- (2:07) Interrupted cadence.
- (2:10) Tonic pedal (in D major) to secure the conclusion of the exposition
- (2:22) Triple appoggiatura / appoggiatura-chord (chord V over the tonic typical Classical period feature commonly used in section-ending (or even

Structure

General observations:

- Sonata (allegro) form, as expected of the first movement of large-scale wo
- Excerpt represents the Exposition of the sonata form and is laid out in a hi excepting some brief visitations to unexpected keys.

Specific observations:

- (0:00) First subject, opens without an introduction. Theme is presented in follows Classical period conventions of two- or four-bar phrases and anteced structures. Also, as typical of the mid-late Classical period, the later phrase(s) extended through use of sequence and repetition to move away from rigid for
- (0:31) **First subject repeated**, but with the violing by light melody.
- (0:47) **Transition** (there is room for an argument to suggest that the trans major harmony being heard four than the point, but the melodic major the first subject). Key changes to commant (D major) – highly typical of the through the use of the mant pedal for the start of the second subject.
- (1:07 on usject (in dominant key, D major). Theme played in pland 📡 ct has an even clearer antecedent-consequent structure, aga 🏽 Second subject is in a contrasting character to the first (more detached and highly decorated lines of the first). Contrasts in characters between the first prominent feature of Classical period sonata form.
- (1:45) Codetta (in dominant key, D major).

Other listening

As with all these essay questions, it is essential that students are making connections. other works. (See Other Listening Guidance)



Context of the excerpt

This information is included for educational purposes, and it is not expected that level of detail in an unfamiliar listening exercise such as this:

Written in 1786, soon after Mozart's move to Vienna. In this great musical capi fame as a pianist, and it is evident from the complexity of the piano writing that excerpt is taken, were intended for performance on the still relatively novel for harpsichord that had previously been the favoured keyboard instrument for ch written this work for his own concerts, placing himself at the keyboard, and it is highlights his exceptional skills as a pianist. This work is only one of six piano tri coming so early in the history of the form, was alternatively titled 'sonata'. Nev expected structural, tonal and textural features of its time. The piano writing, p dominates, but there are moments of interest from the violin and cello, the and providing moments of counterpoint he prano, in particular. The deco reminiscent of the composer's court moratura style, again unsurprising as h success in Vienna with The Markinge of Figaro shortly before writing this trio. The piano, also ctiecent successes Mozart had just enjoyed with two of concertos, and K. 491.

Question 4 – Set Work Essay (related to Berlioz: Symphonie Fa

AO3 (10 marks): Demonstrate and apply musical knowledge (e.g. contextual knowledge lements and devices)

AO4 (20 marks): Use analytical and appraising skills to make evaluative and crit

Relevant contextual information - Berlioz:

- Hector Berlioz (1803–1869).
- Highly influential early—mid Romantic period composer, the most important
- He is particularly famed for his innovative approaches to orchestration.
- He was unusual for not being a pianist most composers at this time were
 Mendelssohn, Schumann, etc.). Although not to a professional level, he pla
 it is likely that this was partly responsible for his unique, unconventional as
- He wrote a considerable amount of work during his lifetime and is particul scale choral works and programmatic orchestral music.
- He was also a music critic and writer; his treatise on orchestration was influorchestral writing throughout the nineteenth century.

Relevant contextual information - Symphonie Fantastique

- First written in 1830 (but later revised).
- Programmatic music telling the self-autobiographical story of a talented and, in a fit of despair, poisons himself with calonials.
- It is widely believed that the story mir and English own infatuation and observation, and that this great with he work was dedicated to her, despite actually met her (although by did later meet and marry).
- There prive to the usual four for a symplown own tive title. Berlioz wrote his own programme note for the work to understanding the narrative behind it.
- This work was written when Berlioz was still relatively young (in his late two
 his best-known work.
- Central to his structural thinking was the use of a single theme, he called the
 Reflecting the obsession of the protagonist, this theme recurs not only dura
 movement, but indeed through all five movements of the work.



Structure

- Symphonie Fantastique has five movements instead of the expected four (it was not unprecedented by 1830 as Beethoven used five for his sixth symphologies beethoven's symphony also has a suggested programmatic quality with the bucolic scenes of nature, although Beethoven did not go as far as to produce.
- By titling this work as a 'symphony', Berlioz was subjected to following at leath this form. Most notably, with the first movement, is the outline of a sonata structural device for the opening movement of symphonies.
- While Haydn spent the majority of his lifetime developing and expanding the
 Beethoven, at the start of the nineteenth century, it became regarded as the
 focused his most profound, important musical ideas. Nevertheless, sonatal
 remained an expectation.
- However, Berlioz's use of the structure in Simple 12 Fantastique is far from long (taking up almost a third of the sentire length), expressive languid, it has a sudden the sention and excitement that then dissolve opening. This intraductions in an 'A-B-A' structure of its own and reflects protation of the senting protation of the senting protation and the present some that Haydn had explored in his late symphonies (e.g. No. 94 Sur
- There is a brief linking passage in the tonic key of C major, consisting of ch the allegro tempo.
- First subject the idée fixe is presented (in C major) initially in a monopho unison). Soon after, the melodic line becomes highly chromatic, but the to perfect cadences.
- Transition Opening with a vibrant, ascending scale of C major but quickly and inversions that obscure the tonal centre somewhat. Nevertheless, the of the C major) is reached.
- Second subject: A clear break between the transition and second subject is
 the form) and the second theme is rather brief. The key of G major is estable
 as expected of sonata form structures.
- Codetta: As the second theme is so brief, a clear division between this and but the harmony prepares for a repeat of the exposition section in C major
- Development: Although opening with a reference to the first subject (in the
 development section consists of chromatic scales and chordal writing rath
 developing of themes that is usually expected of a typical sonata form stru
 statement of the first subject, there is also a brief reference to the second
- Recapitulation: There are different possible interpretations for the location of this section is also contrary to sonata form conventions. Instead of being exposition, Berlioz continues to develop earlier material throughout. However, the first subject, again in octaves, with a very light accompaniment that being the start of the recapitulation. It also follows a three-bar (almost four whole orchestra rests, thereby creating a natural ak Nevertheless, the restatement of the first subject is 'wrong', the preciation being a return to the start of the subject is 'wrong', the preciation being a return to the subject is 'wrong', the preciation being a return to the subject is 'wrong', the preciation being a return to the subject is 'wrong', the preciation being a return to the subject is 'wrong', the preciation being a return to the subject is 'wrong'.
- Coda: Again, this ambiguity as the estimal section begins, but it is convenient where the key restance to Camajor, thus resulting in a long, drawn-out with the long in a long, perhaps). After the final statement of the idée for section in a long anote lengths (giving the suggestion of a slower tempo), the



Tonality

- Although navigated via cadential points and diatonic chordal progressions, tonality through the use of chromaticism, both in harmony and melody.
- The tonal outlines of sonata form conventions are loosely apparent, but to and imaginative than that of other composers of the period.
- Introduction: Opens in C minor, then moves to C major for the faster section
 pace slows, before moving towards its relative major (E). C minor is then represent reaching dominant harmony, a chromatic ascent results in moves through different tonal areas using this pedal before finally reaching
- Link: Firmly in C major, the main/tonic key of the movement.
- First subject: In C major.
- * Transition: Has some chromatic movement but realize the dominant harm the second subject in G major (the dominant with)
- Second subject and codetta: In G racial dominant), but this then briefly pareturning to dominant harr ວັດ ເລື່ອກ້ອງກອງຄອs for the exposition repeat.
- Development: As a second of the development of th
- Recapilation: First subject is in G major (rather than the expected C major developed, it becomes increasingly chromatic, thus confusing the tonality, G that provide moments of stability.
- Coda: C major is reached and stabilised through the use of a tonic pedal, as
 chromatic movement in the music that follows, C major seems to be the m
 final chorale section then concludes the movement with a series of plagal
 the start of the exposition and for the end of the movement provides a ser

Melody

- Instances of self-quotation: Berlioz reuses the idée fixe at various points di not surprising), but also during the four subsequent movements.
- Self-quotation is also apparent in the introduction, in which Berlioz reuses a the 1823, Estelle et Nemorin. There are plenty of examples of other composers real fairly contemporaneous one is Schubert, who reused the melody to his song 7
- The idée fixe itself is borrowed from the start of a theme Berlioz wrote for
- The main melodic idea of the movement is the idée fixe. It starts on the do of a 4th, then a 6th followed by a descending, sighing-like, conjunct pattern
- This theme (although first introduced without an accompaniment) has not creating a yearning feeling through suspensions. Other features from this movement include:
 - Descending sequences
 - Dotted rhythms and minim syncopation
 - Repetition of notes
 - Large leaps followed by stepwise motion...
- The second subject is a brief thematic id a, agree than a fully formed them striking similarities with the idage of e mats opening leaps of a 4th and a 6th. If the theme is also initially applican.
- Other for real factorists of the movement include:
 - or of short motivic ideas
 - Meants of considerable chromaticism, most notably in the extended development section
 - Phrases of irregular length
 - Use of appoggiaturas (and suspensions)
 - Fluid melodic writing contrasted with rests and breaks in the flow

Other listening

As with all these essay questions, it is essential that students are making connections. (See **Other Listening Guidance**)



Mini-Mock Paper 2

Question 1 – Berlioz: *Symphonie Fantastique*, first movement CD1 Track 14: 8:15–9:06, bars 166⁶–228

Question	
number	Answer
1 (a)	Idée fixe (also accept: first subject)
***************************************	Because this theme, and its recurrence throughout the movement (a work) is so fundamental to Berlioz's structural plan, students should and correctly identify this theme.
1 (b)	Ascending sequence
1 (c)	Crescendo (1) (Chromatically) rising pitch (1) Faster moving rhythr (2) (2) ed to previous section) (1)
	Harmony c's spiriture minim / faster harmonic rhythm (compared
	na Jarmony / diminished 7 th chord (1)
	natic rising (and falling) appoggiaturas in the upper winds (1)
1 (d)	Bars 22–25: Homophonic / chordal / homorhythmic (1)
	Bars 26^2 –28: Homophonic / in parallel 3^{rds} (or 10^{ths}), clarinets and bamovement in bar 28 (1)
1 (e)	Same melody / pitches / rhythms (1)
	Bars 26–28 played by woodwinds (in 3 ^{rds}) / bars 29–31 played by str
	Bars 32–33¹: melodic phrase extended (with a chromatic descent) (
	Bars 32–33¹: with a perfect cadence / chord V–I in winds (1)
1 (f)	Rising chromatic scale (1)
	In (parallel) octaves / monophonic texture* (1)
	Staccato (1)
***************************************	* Students should be encouraged to specify the type of monophony (e.g. ocnature, rather than the more general observation of 'monophonic'.
1 (g)	Offbeat / (minim) syncopation
1 (h)	Development

Question 2 - A Level Melodic Dictation

Enharmonic equivalents of any pitches should be credited (e.g. F#/ Gb).

Marks	Description
1	1–3 pitches and/or note lengths correc
2	4-6 pitches and/or note lengths which
3	7–9 pitches and/or ੀ ਵਿਸ਼ਤ੍ਰੀਨ correct
4	10–12 pitche La comoté lengths correct
5	1 itcas and note lengths correct
6	1 tches and note lengths correct
7	19–21 pitches and note lengths correct
8	22–24 pitches and note lengths correct

Track: AoS2 Section A - Mini-Mock Paper 2 Q2

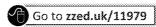




Question 3 – Unfamiliar Music Essay (related to Berlioz: Symp)

Carl Maria von Weber: 'Larghetto affettuoso' from *Konzertstücke* in F minor for (0:00–2:03)

Spotify: zzed.uk/11979-Larghetto-SP YouTube: zzed.uk/11979-Larghetto-YT



AO4 (20 marks): Use analytical and appraising skills to make evaluative and crit

Students may need to be reminded to not only state the different musical feature also, when appropriate, describe their musical effect and make regular attempts or other listening.

Rhythm

General observations:

- Slow tempo throughs and flexibility to characteristic file of summe.
- Use cond mythms (and accents) on moments of dissonance heightens sorrow dotted rhythms, in particular, could also suggest the irregularing rhythms become more prominent in the second melodic section, reminisce reflecting the military reason for the knight's absence.
- Triple simple time. Rather than implying a minuet, waltz or any other dance tempo), if there is a relevance to the use of triple time, perhaps it might sym significance of the number three) reflecting the nature of the knight's involved.

Specific observations:

- (0:29) Repeated notes (rather than sustained) in the accompaniment and bass arpeggio figures that suggest restlessness.
- (1:36) When the piano repeats the opening theme, the dotted, jagged rhy
 pronounced by the detached accompanying chords. The tempo also feels si
 after the brief moment of optimism in the visit to a major key, feelings of
 return, perhaps.

Structure

General observations:

- The excerpt can be thought of as an 'A-B-A' ternary structure (obviously to follow, suggesting that the entire movement has a different overall structure remit of this essay). Summarising the layout as follows would be logical:
 - Sorrow/loneliness a brief moment of optimism return to thoughts

Specific observations:

- (0:00) First section, winds chorale, regular two-hampinases.
- (0:29) Second melodic section (strings) vei ചും ag with the end of the thought has suddenly appeared in an ചു/s mind.
- (0:58) Brief visit to a now kee But tension soon returns in the sustained follows. This says the envoyerlaps with a linking passage an entry from the
- (1:19) o so linking passage (dominant 7th chord in arpeggios followes
- (1:36) Pening melody is repeated, piano solo this time.



Melody

General observations:

- Two-bar phrases predictable and balanced, question and answer phrases (a)
- Often conjunct movements in melodic lines creating lyrical, memorial phra
- Melodic phrases are often descending in their direction suggesting sighing
- The melody is repeated verbatim (although different in its accompaniment) i

Specific observations:

- (0:00) The first melodic interval drops a diminished 4th a sighing-like ide semitone and then descending by steps.
- (0:10) Second phrase has a similar descending line but ends on an upware phrases are separated with rests, suggesting fragmenting of thoughts. The lasting for four bars.
- (0:29) Melody in the second section of rouch more sustained (a more but characterised by more days hollows and ties across strong beats at This melody is extending and the use of ascending sequences (although melodic mass) in a gely descending). No longer regular two-bar phrase angular haps.

Texture

General observations:

Largely melody-dominated homophony.

Specific observations:

- (0:00) Homophonic/chordal lack of rhythmic diversity in the texture su
- (0:29) Melody-dominated homophony clear melodic line.
- (0:53) A bar of a descending arpeggio in violins monophonic, reflecting
- (1:19) Overlapping of string melody with broken chord patterns in the piano.
- (1:36) Melody-dominated homophony for the repeat of the opening meloaccompaniment is chordal and considerably more detached than the chord

Sonority

General observations:

 Sparse, sectionalised use of the orchestra for the three different sections of strings – piano), the isolation of orchestral sections perhaps representing for

Specific observations:

- (0:00) Woodwind chorale played at a soft dynamic reflecting sadness in
- (0:29) Strings dominate in the second melodic section perhaps a slight thought, but there is subtle support from trombone and bassoon.
- (1:19) Piano enters providing a linking section the providing a linking section the providing and the section the providing a linking section the linking section the
- (1:36) Piano solo repeats the melody has the start of the excerpt, all accompaniment (sobbing-like maca)

Tonality

General of the tio

Specific observations:

- (1:02) Change of key (to D♭ major, not relative major) suggesting a brie
 this is short-lived as it is followed by dissonant harmony (diminished 7^{ths}).
- (1:19) The piano plays drawn out dominant 7th harmony (in the key of F more).



Harmony

General observations:

- Largely diatonic and functional harmonic progressions that work towards
- Chromatic chords are used for expressive effect.

Specific observations:

- (0:00) The 2nd chord is an unprepared dominant 7th in its 2nd inversion (V) rhythm that sustains the feeling of anguish. Similar techniques are then us
- (0:06) The appoggiatura creates dissonance (that is then resolved), again beat of the bar) and sustained through the use of the dotted rhythm.
- (0:09) First phrase ends on a plagal cadence (weakened through the use
- (0:15) Second phrase ends with an imperfect cadenas when combined with melody, creates a question-like idea (perhaps: 'win my insight return?').
- (0:22) Sustained (and accented) dim the 1 → chord feelings of anguis
- (0:29) Perfect cadence en ്രൂര് നിയ്യൂസി thematic statement.
- (0:45) Another example dissonant chord (half-diminished moving to sustain the control of the con
- sustain for the effect.

 (0:59) Inant 7th to tonic chords (V⁷–I) in new key, although weakened
- (1:06) me major key is quickly undermined by two sustained diminished
- (1:19) Dominant 7th broken chord patterns in the piano.

Other listening

As with all these essay questions, it is essential that students are making connect other works. (See Other Listening Guidance). Of particular relevance to this part famous chorus from Purcell's Dido and Aeneas, With Drooping Wings and also Tears, both of which depict similar feelings of sadness through tonality, harmon melodic lines.

Context of the excerpt

This information is included for educational purposes, and it is not expected that level of detail in an unfamiliar listening exercise such as this:

Weber was clearly a strong influence on Berlioz as he used the same number of quotations from Weber's work in his famous treatise on orchestration as he did programmatic music is a thinly disguised piano concerto in four sections (not me continuously), and has a specific programme that tells of loneliness, separation begun in 1815, it was completed six years later, with the piano part undergoing advancements in piano construction at the time.





Question 4 – Set Work Essay (related to Clara Schumann: Pian

AO3 (10 marks): Demonstrate and apply musical knowledge (e.g. contextual knowledge lements and devices)

AO4 (20 marks): Use analytical and appraising skills to make evaluative and crit

Relevant contextual information - Clara Schumann:

- Clara Schumann (1819–1896), daughter of the celebrated plano teacher Fr
- She has been referred to as the 'queen of the piano' in recognition of her
- Also had notable success as a composer, although after marrying the composer she concentrated on supporting her husband's career such were the socionineteenth century.
- Nevertheless, she was highly regarded as a long ser and a source of inspired Brahms in particular.

Relevant contextual in the according Piano Trio

- An example music for piano, violin and cello.
- Piano ere first composed during the Classical Period and there are estate their origins can be traced back further to violin sonatas from the Baro violin with continuo accompaniment, often with the cello doubling the bas
- C Schumann's Op. 17 was composed in 1846 and is generally recognised as

Melody

- Melodic writing is largely diatonic, although there are moments of chromathe string countermelodies; for example, the first violin countermelody the movement when the piano takes the main melodic role. There is another writing in the strings passage just before the transition section.
- Two main themes (first subject and second subject) as expected of this some
- Occasional use of appoggiaturas to add emotional, expressive qualities.
- First Subject:
 - Two four-bar phrases.
 - Consistently diatonic.
 - Largely conjunct but characterised by a falling-rising fifth motif at the prominent feature throughout the work, particularly during the devel
- Second Subject:
 - Consists of two two-bar ideas.
 - The first idea is chordal and emphasises syncopated minims.
 - The second idea features quavers in repeated note or conjunct move

There is scope here for making comparisons with Classical riod melodic writing and use of motivic fragments that reappear throws a way of motivic fragments.

There is also room to make observation with the use of chromatic lines at times mid Romantic style, and a second in the melodies of Beethoven as Piano Trio (1) (1) (2), for example).



Texture

- Melody-dominated homophony at the start: violin melody, broken chord (accompaniment.
- Repetition of opening theme introduces brief fragments of countermelody support of the bass line in the cello.
- At times, the strings have homophonic collaborations that support melodi
- At other times, the strings play melodic (or countermelodic) material in oc
- There are also plenty of examples of free counterpoint and imitation between often presenting fragments of the thematic material (as in much of the development)
- Imitation is usually limited to two instruments at a time (e.g. violin imitate) separated by a bar (four beats).
- There is an example of imitation in the transition s a sted by half a bar (stension and emotional intensity.
- Melodic interest is often, but not away, kept in the violin or right hand of
- ອ Dominant pedals (usually affice ຊາຍາງ facilitate modulations and re-establi
- Piano accompania ກັນເພຍty in its use of texture:
 - A ofigures
 - Rocking quavers
 - On-beat bass note (L.H.), offbeat quaver chords (R.H).
- Brief moments of monophonic (occurring during lighter textural passages, accompaniment has short rests; at the start of the transition section, for ex

Sonority

- Wide dynamic range (p − ff).
- Sudden change of dynamics at times.
- Gradual dynamic changes (crescendo and diminuendo) elsewhere that add
- Possible reference to bolder contrasts of dynamics being used, with no mp piece. This is unusual for the period as these more subtle markings were comid-nineteenth century (see Fanny Mendelssohn's Piano Trio, for example indications that C Schumann was more influenced by Classical models than
- All three instruments (piano, violin and cello) are given fairly equal roles —
 period trios, such as Mozart's K. 548, in which the piano dominates with the
 melodic lines and imitation and the cello largely restricted to doubling the
 Classical period pianos had weak resonance in their lower ranges).
- While this piece is not easy, none of the parts are virtuosic, and would be amateur musicians. There is a tradition of small ensemble chamber works entertainment purposes that is evident in the trios of Haydn and Mozart, to
- Both the violin and cello have occasional moments of double-stopping for it are also examples of double-stopping in the violin during quieter passages thicken the texture.
- String parts are almost entirely arco ("comb) withere are some occasional in
- At times, the cello plays in some in the register than would be common trios that, in other with the common performs the common trios of Haydn, Mozart and Beethoven.)
- Violing Line Illy uses a comfortable pitch range (within the first two octaves higher passages, particularly during more dramatic flourishes, and also at the
- Piano has melodic and accompanying roles.
- Middle range of the piano is favoured but there are careful moments of see ensure the piano does not overpower the strings.

Other listening

As with all these essay questions, it is essential that students are making connection other works. (See Other Listening Guidance)



Appendix 1 – Skeleton Scores for Practice Question

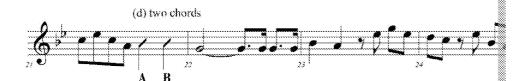
Practice Question 1 – Clara Schumann: Piano Trio in G minor,







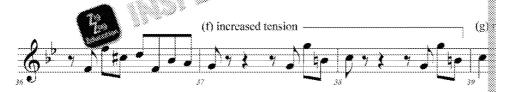




(e) compare with bars 22-25







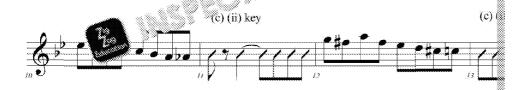




Practice Question 2 – Clara Schumann: Piano Trio in G minor,



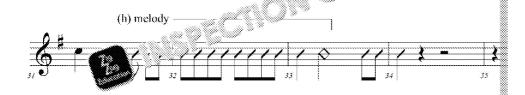












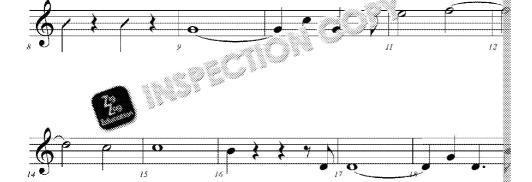




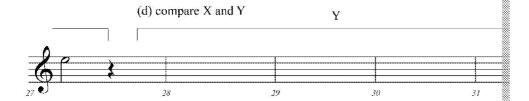
Practice Question 3 – Hector Berlioz: *Symphonie Fantastique,* [Page 1 of 2]



(b) three chords









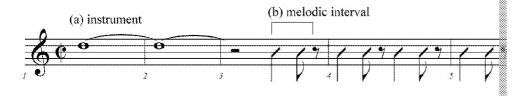


Question 3 – Hector Berlioz: *Symphonie Fantastique*, first mov [Page 2 of 2]





Practice Question 4 – Hector Berlioz: Symphonie Fantastique, [Page 1 of 2]

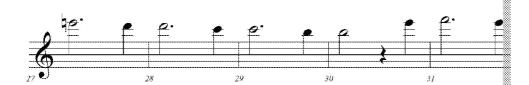


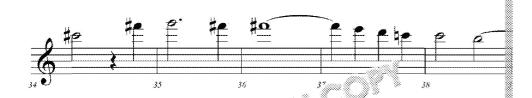
(d) upper violin part



(c) bass





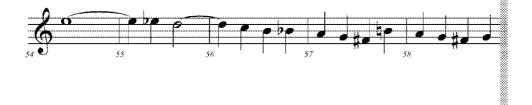








Question 4 – Hector Berlioz: *Symphonie Fantastique*, first mov [Page 2 of 2]





(g) (ii) melodic de









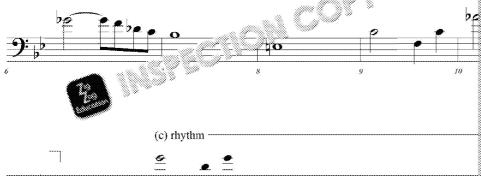




Appendix 2 – Skeleton Score for Mini-Mock

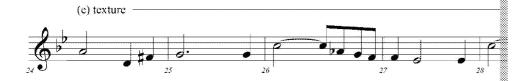
Mini-Mock 1: Question 1 – Clara Schumann: Piano Trio in G m [Page 1 of 2]











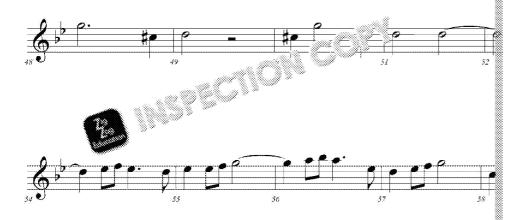






Question 1 – Clara Schumann: Piano Trio in G minor, first mov [Page 2 of 2]









Appendix 3 – Skeleton Score for Mini-Mock

Mini-Mock 2: Question 1 – Hector Berlioz: Symphonie Fantast















