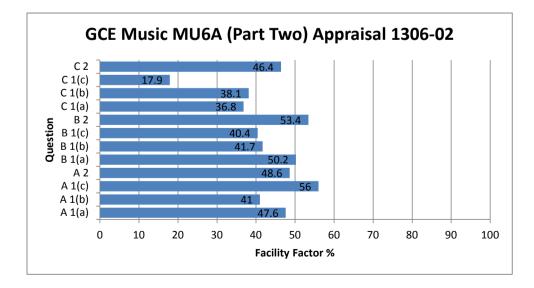


GCE Music MU6A (Part Two) Appraisal 1306-02

?	?	?	?	?	?	?	_
Question Title	N	Mean	S D	Max Mark	FF	Attempt %	
A 1(a)	363	8.6	4.1	18	47.6	61.8	
A 1(b)	363	7.4	3.8	18	41	61.8	\leftarrow
A 1(c)	362	7.8	3.3	14	56	61.7	
A 2	362	12.2	4.5	25	48.6	61.7	\leftarrow
B 1(a)	215	9	3.8	18	50.2	36.6	
B 1(b)	216	7.5	3.8	18	41.7	36.8	\leftarrow
B 1(c)	217	5.7	3.7	14	40.4	37	
B 2	214	13.4	4.9	25	53.4	36.5	\leftarrow
C 1(a)	8	6.6	4.2	18	36.8	1.4	
C 1(b)	7	6.9	5.2	18	38.1	1.2	\leftarrow
C 1(c)	6	2.5	1.6	14	17.9	1	
C 2	5	11.6	5.3	25	46.4	0.9	←

All Candidates' performance across questions



Extr	
This	extract begins at bar 74/Fig.6
(i)	State in full (e.g., B ^J , minor) the key into which the music moves in bar 74/Fig.6. [1]
(ii)	Name two cadences in bars 74–97/Fig.6–Fig.9, providing bar numbers/figures.
	(a) Cadence
	(b) Cadence Bar numbers/figures [2]
(iii)	Other than cadences, give four features of the harmony in bars 74–86/Fig.6–Fig.7 ³ . Provide bar/beat (or figure) numbers in your answers where appropriate. [4]
	1
	2
	3
	3. 4. Commons Developments of the combestaria have 07, 400/(Fig. 0, 1/Fig. 0,
(iv)	
(iv)	 Compare Ravel's use of the orchestra in bars 97–102/Fig.9–¹Fig.10 with that in bars 74–96/Fig.6–¹Fig.9. [5] [1 mark for each relevant comment with bar numbers/figures where
(iv)	 Compare Ravel's use of the orchestra in bars 97–102/Fig.9–¹Fig.10 with that in bars 74–96/Fig.6–¹Fig.9. [5] [1 mark for each relevant comment with bar numbers/figures where
(iv)	 Compare Ravel's use of the orchestra in bars 97–102/Fig.9–¹Fig.10 with that in bars 74–96/Fig.6–¹Fig.9. [5] [1 mark for each relevant comment with bar numbers/figures where
(iv)	 Compare Ravel's use of the orchestra in bars 97–102/Fig.9–¹Fig.10 with that in bars 74–96/Fig.6–¹Fig.9. [5] [1 mark for each relevant comment with bar numbers/figures where
(iv)	 Compare Ravel's use of the orchestra in bars 97–102/Fig.9–¹Fig.10 with that in bars 74–96/Fig.6–¹Fig.9. [5] [1 mark for each relevant comment with bar numbers/figures where
(iv)	 Compare Ravel's use of the orchestra in bars 97–102/Fig.9–¹Fig.10 with that in bars 74–96/Fig.6–¹Fig.9. [5] [1 mark for each relevant comment with bar numbers/figures where
(iv)	 Compare Ravel's use of the orchestra in bars 97–102/Fig.9–¹Fig.10 with that in bars 74–96/Fig.6–¹Fig.9. [5] [1 mark for each relevant comment with bar numbers/figures where
(iv)	 Compare Ravel's use of the orchestra in bars 97–102/Fig.9–¹Fig.10 with that in bars 74–96/Fig.6–¹Fig.9. [5] [1 mark for each relevant comment with bar numbers/figures where

(v)	Give a brief account of the musical material presented by the orchestra in bars 103–108/Fig.10–end. Though you should mention instruments where necessary, you should not refer to matters of orchestration. [4] [1 mark for each relevant comment]	Examiner only
•••••		
•••••		

(b) Extract 2

This extract begins at bar 74/Fig.6

(i) State in full (e.g., Bb minor) the key into which the music moves in bar 74/Fig.6. [1]

Examir only

4

Emajor

- (ii) Name two cadences in bars 74–97/Fig.6–Fig.9, providing bar numbers/figures.
 - (a) Cadence Incomplete Bar numbers/figures Fig. 7 [2]
 (b) Cadence Interrupted Bar numbers/figures Fig. 9 [2]
- (iii) Other than cadences, give **four** features of the harmony in bars 74–86/Fig.6–Fig.7³. Provide bar/beat (or figure) numbers in your answers where appropriate. [4]

ACTED Major Key 1. 2. Same harmony as the opening 3. Vecend bass line in plane and colle ng 4. Storts in

Compare Ravel's use of the orchestra in bars 97–102/Fig.9–¹Fig.10 with that in bars (iv)74-96/Fig.6-1Fig.9. [5] [1 mark for each relevant comment with bar numbers/figures where appropriate] (6-9) has a much smaller or destra, only consisting This sect of bassoon, piano and strings. Each part has an in portant roll. The bassoon plays the melody first heard at the beginning of the movement. instead of playing the tune, has a very high quaver idea, after being written an octave lower and placing an 800 above. The piano also playstle same bass time as before The strings play the harmony Fig. 9-10 use a richer verialy of instrumentation wel

Herp and muted bross and muted strings.

(v) Give a brief account of the musical material presented by the orchestra in bars 103–108/Fig.10–end. Though you should mention instruments where necessary, you should not refer to matters of orchestration. [4]
 [1 mark for each relevant comment]

The 'cross shuthing idea of having to two versions of is at different speads is still played, with the pravio strings The A held E drord is played bass and E in the Bass and Collo. The Auroughout with a bassoon also has one last small solo

1306 020005

Examiner only

(b) Extract 2

This extract begins at bar 74/Fig.6

(i) State in full (e.g., B) minor) the key into which the music moves in bar 74/Fig.6. [1]

Examir only

[2]

[2]

4

- (ii) Name two cadences in bars 74–97/Fig.6–Fig.9, providing bar numbers/figures.
 - (a) Cadence Incomplete Bar numbers/figures Fig. 7 Q
 (b) Cadence Interrupted Bar numbers/figures Fig. 9
- (iii) Other than cadences, give **four** features of the harmony in bars 74–86/Fig.6–Fig.7³. Provide bar/beat (or figure) numbers in your answers where appropriate. [4]
 - 1. In a a fortent Major Key D 2. Same harmony as the opening D 3. Decending bass line in plane and cello (78) 4. Storts in Energ D
- Compare Ravel's use of the orchestra in bars 97–102/Fig.9–¹Fig.10 with that in bars (iv)74–96/Fig.6–¹Fig.9. [5] [1 mark for each relevant comment with bar numbers/figures where appropriate] (6-9) much smaller or destra, only consisting This has a of bassoon, piano and strings. Each part has an important roll. The bassoon plays the melody fr heard at the beginning of the revenuent playing the ture, has a very hig inst-ead of quaver idea, often being written an octave an 800 above. The piano al and placing plays

(v) Give a brief account of the musical material presented by the orchestra in bars 103–108/Fig.10–end. Though you should mention instruments where necessary, you should not refer to matters of orchestration. [4]
 [1 mark for each relevant comment]

The 'cross shuthing idea of having to two versions 3 terent speads is still played, with the prano at d diord is played Bass and Collo. The bass and held E 禹 A string Auroughout bassoon al SMa ast 500 l SO 201 ON

5

Examiner only

(b) Extract 2

This extract begins at bar 74/Fig.6

(i) State in full (e.g., Bb minor) the key into which the music moves in bar 74/Fig.6. [1]

Examiner only

4

Emajor

(ii) Name two cadences in bars 74–97/Fig.6–Fig.9, providing bar numbers/figures.

- (a) Cadence Perfect in B Bar numbers/figures 95-696 [2]
- (iii) Other than cadences, give **four** features of the harmony in bars 74–86/Fig.6–Fig.7³.
 Provide bar/beat (or figure) numbers in your answers where appropriate. [4]

1. Key de Emajor at figure b 2. Chard of G isto bor 78 3. Grmajar la at bar 76

(iv) Compare Ravel's use of the orchestra in bars 97–102/Fig.9–¹Fig.10 with that in bars 74–96/Fig.6–¹Fig.9. [5]
 [1 mark for each relevant comment with bar numbers/figures where appropriate]

Strings are tacit apart from harp bars 97-102. Solo melocly is passed around the woodwind 98-102 whereas pto party-96 sold melody was only in the cor anglais. Strings provide chardal & support for piano and cor anglais bars 74 - 96

(v) Give a brief account of the musical material presented by the orchestra in bars 103–108/Fig.10–end. Though you should mention instruments where necessary, you should not refer to matters of orchestration. [4]
 [1 mark for each relevant comment]

All of the strings are muted Bar 103-107 The bassoon has a small solo bar 105-106' The right hand of the piano plays a long trill whereas the left plays quavers until bar 106.

1306 020005

Examiner only

(1306-02)

(b)

Extract 2 This extract begins at bar 74/Fig.6 State in full (e.g., Bb minor) the key into which the music moves in bar 74/Fig.6. [1] (i) Emajor Name two cadences in bars 74–97/Fig.6–Fig.9, providing bar numbers/figures. (ii) in B Bar numbers/figures 95-696 Perf Cadence ... (a) [2] Cadence ... Bar numbers/figures (b)[2] Other than cadences, give **four** features of the harm 2 in bars 74–86/Fig.6–Fig.7³. (iii) Provide bar/beat (or figure) numbers in your answers where appropriate. [4] major at figure 6 Chard of Et isto bor 2. 3. (I major to at bar 76 Compare Ravel's use of the orchestra in bars 97–102/Fig.9–¹Fig.10 with that in bars (iv)74-96/Fig.6-¹Fig.9. [5] [1 mark for each relevant comment with bar numbers/figures where appropriate] Strings are tacit apart from harp bars 97-102. Solo melody is passed around the woodwind 98-102 whereas at party-96 Solo melody was only in the cor anglais. Strings provide chardal & support for piano and cor anglais bars 74 - 96

4

Examiner only

5 Examiner only Give a brief account of the musical material presented by the orchestra in bars (v) 103-108/Fig.10-end. Though you should mention instruments where necessary, you should not refer to matters of orchestration. [4] [1 mark for each relevant comment] DALL of the strings are muted Bar 103-107 The bassoon bas a small solo bar 105-106' The right hand of the piano plays a long trill whereas the left plays bar 106. quavers until 1306 020005

(1306-02)

2. You now have 40 minutes to answer the following question.

What do you consider to be the main developments in the solo concerto from the Baroque era to the present day in (i) matters of form/structure and (ii) the relationship between the soloist and orchestra? Illustrate your discussion by referring to relevant solo concertos from each era, with particular reference to the 20th/21st centuries. Also include a brief comment on Ravel's *Piano Concerto in G.* [25]

2. You now have 40 minutes to answer the following question.

What do you consider to be the main developments in the solo concerto from the Baroque era to the present day in (i) matters of form/structure and (ii) the relationship between the soloist and orchestra? Illustrate your discussion by referring to relevant solo concertos from each era, with particular reference to the 20th/21st centuries. Also include a brief comment on Ravel's *Piano Concerto in G.* [25]

Torelli - OPB druma termeen soloisr, and oriesn Multipy Viralai - opposiu, 4 seasons J. S.Bach V. suin conc in Aminor PUS

02	
s ¹⁵¹	The sous concers has developed significanty since he
	Barque era, to Ravels concerts itself, and form and structure
	Such as he placement of the cadenza, and the opposing le
	One the complimentary forces of he souplist and orchestra.
	All or have migo have developed and been subject to
	Change due to three sun as contept and also
	Changing taskes and attitudes.
	Firster, Torelli withis Op & Violin Concero moaurie
	the three no we never task - Slow - fast no we ment to
	the concerno. Although the concerno grosso us as a popula
	form of he Raroque era, he save concers the fr shill
1 - 1 - 2 - 1 - 3 - 4 	Keld a place in he era. The concerts shows the clear
	form and shalling mar was to be had our to all other
	Converso composes to come, and as use can see Rave
	Shichs to this three movemen plan nigidy harding
	back to be Baroque's balanced form as a reoclassic
	Conposer. Sevendy, Vivaldi's four season shows
	his fast - Slow - fast novemer as well, for
	example in "Spring" a technically demandly pile for
	vioun. In companion he Toretti Vivalidi Leighered he
	Opony price between the soloist and ornestal maning he
	division ale a, once again in the example of Spring'
	he terrical apillar of the violinist conversion greatly to
	he orchesta. This neglette he concorpt or he Raroger en
	union uses momence the highly by drama at he time.
*	In he Ravaus ere he matter of he cadenza was
	Virtuosic and techically demonding this reflected he
	Ornanierpuis and he decoups as seen for example
	in Raroque architecture. The cardenza was completely
	improvined, us seen in J. Spachs vious concersion
	Amine. This near he 50000 could thow over its
	thank and ability. In complete coursest Ranel's cadence
	are allong witten our, perhaps to make sure matik
24	duesn't mange with every playner. J-SRacin also
	Modeled conterport and Construed by Fibralio
	Form how Torelet so famously inevalued.

¥.

CWESLIWI	1
	The Clubblical erra saw a complete reduce against he
	Baroque i deal, returning to clarity, bas an cod to manage
	thethe due to a ge of pamonage and charging
	attitudes apprende This balanced procan be ter
	in lavel wo's movement on and too on the mee are
	In service for composes were now using for enternimen
	and his meany may no harahund was mereri and a
	conducer was needed. Also he cadenza was
	once again normal, for example in norary (Curiner
	Concerto n 622 A major he cadenta is open and is
	placed to wares he end Ravel Chang disregards
	his rue, in his novener one there is two cadenas
	and even a quart ca venza on he harp all sigure 22
	In his example you can see to a or won and
	Clusher where you for see to us he hers kept the
	they novemen frest show fast plan which lawer
	wer (Allegranate - Adagio - Presto) and asso has
	a balanced Amand Shutie. There is done a
	depuse logiton as at he begins he orthestypicy
	Har and her he clarker amon in with a repeat or
	he bar here. As we can see, by the 20th centry
	Ravel appendit use his form. The islue of he
	Soloist and oschespin is more incorgrected and balancey
	with mozarr, who is his example balches he
	Currinels scalic runs with the pronostas incirjections
	every so other. In comparison lavel's use of opposing
	is less lear, as piano has solo nove in novement hos
	begins bur tourers he end has a back seawable to be for Anguins
	The Romanne era was quick to an angestone of he
	contentions have he callstrate era had brought.
	This nusic was now based upon operal and
	programmatic newsic and ages of panonage died our
-	many nusic usas cers respective. The form of
	the concerp ven who do ho save, as seen in prans
	piono concerto 1001, he meensuener pion
	answer the may hav changes to uneur is he joining

3

Cwestiwn	
	of novemate many he concere sound more une a
	Symphony may in the distinger moundary. This is
	Seen as and dappenen or he Gronges brought abover
	by he cleptical easure as he inclusion of a
	Sonaira - allego form and nonli for example in
	Mendellsohn's vious concers in Eminior use see how
	a single note held on is able to connecte all thee
	noveman. The caderia was meller longe diso, mice
	the length or some or norars eg Branno piero conceo
	NO. 1. Paul chooses not to light his meensuements
	and Keeps from distance and seperate, perhaps
	recally the total Barque (Classical eas more. The
	Romanni era ause nevo wed he need by a dourse
	to poster por example in neetho has piano concerto
	No. 5 here is no double exposion and souplist
· · ·	erters right away, his is seen Rarensterong
	novenar espectary, he bar and mird movements
	have a sourist mor enter aper a prier introductor
	but these are by romeans full experimens.
	The problem or he show and Otresky heighted
	dury he romance era as he rubre becere
	more heighered and end hind he warrest believes
	Socoph and erwester and grew. Hip, he cade re the
	Was function ligninged by a domain The word and
	ended by a will as see in norman mer allissnes
	Vioun conceto. nouser have peternis or boose,
	using a dionthan The before his caderia in
	menener one, but to hill The hill as he endor
	the 500 piano in noneneer two may be seen as this,
	Showing tow rawel has modified hypical form and
	Shuhue concertas
	In he two nich carry he conclusors of he from,
	and he soush hand concretive thank the the became
	even more varied. In Seriauism morns such as
0.	Alban Rego VIOCO LONCOLD here is no double
	expession just a viola una plays to renew
	at he beginning cleany maching he 20th certing harmonis

Cwestiwn	
	In contart 21st / 20th centry concertais para become
	nore about getting a message allass apper mings such
	as he industrial revolues the mechanical pyrotechic piano
	in pairels nowanger mee) and also aprel world was,
	In connect to the authous elite entertainman perpose
	My le clessice ere Interns of Romand Strutte he
	majority or 20th / 21st certag concerts is have maintained
	he hel november plan prik introduled by torell
	Ravel hinsel is one a pare along with many a
8	he one new reported compones (hindeminh) and
	For example in Staulphy's plano concerse NOOZ- Ones
	Sun as Alleaunic composes and minibility composes
	have modified he form and shullas by he concers
	completer, which he point or it to worker jour oung
	like a concerso avall. Ma Jazz composes of he 20"1215"
	Manhy have hept he mee novemor plan and and
9	he opposion between the Joho ist and he compose,
	for example in Germins Piaro an corro me piaro s
	in completion with he nest ou he priester. we wo himy
	hower have been in hoarred ther as new and exacts
	Scales and chords never seen before, fore now,
	na new minuners suras he prepared pland.
	There are aro many burg notes in Strawinship's
	Ebory concerno luio is recalled in Parels nouemant
	preak he presiden which that at Kg 4 here are many
	futured note remaining or he buies Scare. By
<i>P</i>	Eusjeer his ar tigune 7 he bork interjections of
	he pland are reminischer of he busy new york
	Sheetlike proverted by bestuin, especially or Americanh
	pais, and he lynio para units a heary features
	his plano concerso
	Neoccessicas composes June as Saint - Saens pians
	Coreeo have deary hept to be shill guidenes
2	Set are by classical compares with balaned bangard
	shuar, as seen by paul's logara form in monomers
	are and the and his recollection of the thee movement
	plan- Innis example saint-saenspiais has not got

Ovestivit	
	as nucle or an opposing force the with he orrespice as in hub and here in appropriate some one 20" [21st centery
	Con UND S.
	Inpressionar composes sun as sane and Debusy
-	have due harred back to cleppill end and Barrance
_	enous with her balance form and shube, but he
	haryounies or nelody of example in Rarels
	novenar his show of nor - so ballencoll
	philipath phoisal Shuucie.
	hanceson ravel has taken many advenion
	pon all he eres before him sun do he pion unans
	In mee dishurk movements and nodified all or her
	for evanple he hallon and pillemen or his
	Cadenza's in novement one. One may be particully
	Churp are to as a reprasticed for compare of
	he advenced homes, and and he better sonalia
	form which was have into dured many error before
	him. This indis allowed him to delierop and
	shekin he been bound ones of he tolo concelto
	Unible chill being deeply poted in largarie and allelian appletions (such as intergrany he doublish
	Wehave applied (such as intergrangine ascurise
	and oriestra).

2. You now have 40 minutes to answer the following question.

What do you consider to be the main developments in the solo concerto from the Baroque era to the present day in (i) matters of form/structure and (ii) the relationship between the soloist and orchestra? Illustrate your discussion by referring to relevant solo concertos from each era, with particular reference to the 20th/21st centuries. Also include a brief comment on Ravel's *Piano Concerto in G.* [25]

Torelli - OPS drima termieon soloisr and oriesm Milling Viralai - opposiu, 4 seasons D. S.Bach Visin conc in Aminor DIE

02	
	The sous concers has developed significantly since he
	Ranque era, to Ravels concerts itself, and form and structure
	Such as he placement of the cadenza, and the opposing for
	One the complimentary forces of he souplish and orchestra.
	All or here may have developed and been subject to
	Change due to thereps such as an text and also
	Changing tastes and attitudes.
	Firstry, Torelli Dithis Op & Violin Planceto introduced
	the thee no up per tast - Slow - fast movement to
	the concerna. Although the concerno grasio us as a popular
4-10-10-10-10-10-10-10-10-10-10-10-10-10-	form or he Raroque era, me salo concelos ibett skil
Sec. 9	held a place in he era. The concerto shows the cleer
	form and shutue mar was to be haid our to all other
-	Conerco composes to come, ad as use can see Ravel
	Shichs to this three novemer plan nigidy harring
/	bach to be Roveque's balanced form as a Medicionia
✓	Conposer. Secondy, Vivaldi's four season shows
	hus fast - slow - fast novemer as well ; for
	example in Spring a technically demandes pue for
	vioun. D' companser he Toretti Vivalidi heighered he
V	Opposing brie between the soloist and ornestal maning he
	division alear, once again in the example of Spring'
	he terrical ability of the Ulo Unist converses greatly to
	he granesta. This neglectes he concept on the Ranger en
	unia uses momence & highly by drama at he time.
2	In Le Ranque er he matter of he cadenze was
	Virtuosic and techically demondly this reflected he
V	Ornaniennum and he de wanna an seen for example
v	h Ravaque architecture. The cardenza was completely
?	impoured, us seen in J. Spachs vioun concers in
6	Aning Other mean he block hourd thow on its thank and ability. In complete concest Ravel's caldered
	are along witten our; peraps to make sure mat it
<i></i>	duesn't mange with every plugnes. J-SRacin aus
	Moalled conterpoint and Construed the Filomello
	Horn har Torell' so fanously inevalued.
	i inter the concurrence interesting intere

¥

	The Clubblicatera saw a complete realist against he
	Barque i ded, returning to carity, basched to mana
	chutie due to mage of pamonage and changing
	attimes apprende This balanced form can be seen
	in lavel wo's hovener on and too on the me are
	In service for composes use a winning for enternitiver
	and his mean may no harphuod was preserve orde
	concluse was related \$ Also he caden 2 a was
	on a gain pround, for example h norary (Curiner
	Concerto N622 A major he cadenta is open and is
	placed to wares he end Daviel along disregards
	his rue, in his novener one there is two cadenas
\checkmark	and even a quast can ensue on he harp all Ague 22
	In his example your see to a won any
	Clusher where you can see to us he has kept the
	they novemen fast show fast plan when kanel
	wer (Allegranate - Adagio - Presto) and auso has
	a balanced Amard Shutie. There is done a
	depusse lopping as at he begins he or wester play
	Har and her he clarker comes in with a repeat or
	he bar here. As use can see, by the 20th Centry
	Ravel a pesnot use his form. The issue of he
	Soloist and o school is more incorgrected and balances
	with mozar, who is his example balances he
	Currinels scale nos sim he prenestas incrijectios
	avery so otter. In comparison lavel's use or opposing
	is less lear, as piono has solo nove in novement hois
	beginning bur tousers he end has a back seawahre to be
	Los Anguins
	The Romanne era was quick to an angestone of he
	contentias how he callstal era had brought.
	This nusic was now based upon operal and
	programmatic nuisic and ages of panonage died our,
· · · · · · · · · · · · · · · · · · ·	many nuisi was cess respective. The form of
	he concerp very whole he same, as seen in praining
	piono concerso nool, he had no vener pion
	annued the may hav thongs to meur is he joining

3

 of novemale many he longer bound marting a support man in a here display marting the display marting of here display marting and the display marting of here display have and be not used on the second of a strate a display be not that any here display here and a signal of the control of the second of	Civestivii	
See at an day the new adorpool instruction in the new of See at an day them of the Granges boundary a Single and a priver of the Granges boundary a Single note held on a able to instruct we see how a single note held on in able to inner we see how a single note held on in able to inner we see how a single note held on in able to inner we see how a single note held on in able to inner we see how in the length of Some of a parate of grannes presed to read and keeps from distant and separate of the length of Some of a parate of grannes. The reading he the Barrison (Classical sea once. The reading he the Barrison (Classical sea once. The reading he the Barrison (Classical sea once. The reading he are and separate of a double do so there is no double to peed for a double do the sea of the first in the intermetes have a local first and held of movements have a local first and hid of movements have a local first and hid of movements have a local first and how he carries have a local first and how he carries have a local first and how he carries have a local first and her carries have heldered and end have a double was heldered and end have a double was heldered and end have a better how here the short and how he carries have heldered and end have a call refer how you was prevent better how there are by a near her was becan more heldered and end have a call refer how you have the hill as tee in alternate becan how of the origin was grew. Also, he caller refer how once the four the hill as here in alternate how once the how how hill the hill as here in how a dontow. The here his caller to have how a dontow of hill as tee in alternate becan how once the how how hill the hill as here in here have the new first and and how once the how how hill the hill as here and how once the how how hill as tee in alternate becane alter how once how how how of the here of how and how how to all once how how how how how how how how how how how how how how how how how how	1	of novemate many the concerno sound more vine a
Seen at and dapties or he Granges bought abour by he (leptical eet such al he hausson of a Strata - allogo tom and tartle time of estimated in Merdellisher's vious us are whither use see baw a single role weld on is able to anget all here nowerses. The cadenty was nutritarge due, have is light for some or north large due, have not inger or some or north large due, have not keeps from distand and separate, perhaps really he the Barque (Classical eas more. The esomatic era are non well he need for a double do 5 have is no double express of the large of the have of how is fear and separate provide the have of how is fear and separate in the large no construction for diverse of the hold the second have of how is fear and here a brief info the how is how the of a period of the hold the second have of how is not end on the construction the adjust and ere has he was becan was helded and ere has he was becan was helded and ere has he cadente the such allowed and ere has he cadented the was helded and ere has he cadented the have a order a cas grew. Also, he cadented the was helded and ere has he cadented the have helded and ere has he cadented the was helded and ere has he cadented the have helded and ere has he cadented the has a doning of hall as the in different of books, was helded and ere has he cadented the has a doning of hall as the in different of books, why a doning of has a scale of here has cadented have a book on the cancenter become have a book on the cancenter become due has how away he becan here have the has modified here and the book on the cancenter become due has how and the form of Studenter on the order to be a double endering a work of locations have become due has book on the order to be a books on the book on the order of here to books and here have book on the order to be a books and here have book on the order to be a boo	V	Surphan man in a mee distinger mousman. This is
by he (ier ical ea such as beindussion of a Strata - allogo form and thall bin. for essence in Merdellish.'s view concers in Eminer we see hows a single note held on is able to another we see hows a single note held on is able to another use see hows when lingh or some or notice with longe dise, mire when lingh or some or notice eg Brans pland coneo ind the lingh or some or notice eg Brans pland coneo ind the lingh or some or notice eg Brans pland coneo ind the lingh or some or notice eg Brans pland coneo ind the lingh or some or the link his her powers and keeps her distance and separate, per apsi realing the flab Barque (Classical sea more The Romain era dise non weat ho need his a downle both for distance and separate of the brainst era base non weat ho need his a downle both there is no downle experient of some inter- have a some is no downle experient of some have a source in the hold of now energy have a some his here aper o brief insoduuts both there as by some had be correst heldered during the mark has here has he correst between mark his and one has he correst between mark hold and end has he correst between was heldered and end has a correst between has a doming of how on his the mark one has been how here has called here and on he has two a way he correct by first and and has a doming of how on a correst here have a correct when how a way he correct by first was a first and has been how any he correct be from and has been howe any he correct be an a extension a way has a pring to be a down		
Sonara - allogo for and 10111 bin for ebarrole in Mendellish 's view was new lening we see how a single note held on is when he sample all have nournals: The cadence was new longer and have nournals: The cadence was new longer and plan conce who is gone or nonar eg Branns plan conce who is a distance and separate, being concerns and keeps han distance and separate, beinger really he lea Barlow (Clanical easy none. The estimate era and none of he need to a dourie to poster for and none of the novemans Moo. 5 have is no dourse expression allowed to a dourie ender era and none of the need to a dourie to poster for easy no dourse express of boosist enters Agir eurore, his is feen hearts fer one have a boosily had enter aper o briet inbatture but these as by one as her and hird set nourners have a boosily and enter a per work before and leaves here have a boosily he for a dourier begreed dury he concerns are as her was been and the ender and end have a here about the but these and here have he concerns between and here and ere have he addents but the and ere have he concerns between and here a brown of a douring here and was here and ere have here about the area and was here and ere have here about the beats but the one and ere have here allower was here and ere have here about the balls but the one of a concerns here about the here and here of a boosing the bar one allower to have and was unique to hall as tee in allowers here about why a doning the here here about the here about here here here here here a boosed, why a doning the here and the hypered bin and have a boost one or any he could be presed as here allower here wired. In Sectarian and here here here here here a here here allower here wired. In Sectarian works such as Alban leave varied. In Sectarian works such as Alban leave varied. In Sectarian works such as even mae varied. In Sectarian works such as		
Nerdelliche is view concers v Emina we see bas a Single vote held on is able to compete all here inpuends. The cadency was nutriture large disc, have inpuends. The cadency was nutriture large disc, have inpuends. The cadency was nutritured and the large of the linght of some and was nutritured and the powers. In the linght of some and was not to with his here requesses and keeps han distance and separate, perhaps recalling here all a large of large of the advance. In the linght of the large of the set of a double to portion for example in fleet heres priors while the son and for any and was been added to a double the son and for any and was been added to a double the son and for all been a point while an index to portion for example in fleet heres priors while the son all for any and here a point of the solution there is no downed experient of board board have a doubling here for and hild at materials have a doubling here for and hild at materials have a doubling and end of a double of the solution. The pole mark here was here a pole in board was helplaced and end have he cartering helplaced during he romain and grew. Also, he callered the Was typically righted by a downed to help and was helplaced and end have he cartering helplaced was typically righted by a downed to help and was any helplaced by a law was nearly helplaced was typically righted by a downed to help and he be plan in powerer have may be see as his ?? Nown to ward on the modified hypical broad he be plan in powerer have may be see as his ?? Nown to concerts and a concert here have be care even mae varied. In Sectarily here on addition here have and here the plane is an addition here be care even mae varied. In Sectarily here so here here and and here there have here the planes becare even mae varied. In Sectarily here boards and addition and the sector here here here here and here here here here here here here her		Spraka - allow rom and nonly for for example h
a Engle rote held on is able to impelli all have nowings. The cadenie was nutri longe disc, have the lingh or some of norals of Brand pland caned ind Keeps han distant and separate, perhaps not keeps han distant and separate, perhaps recalling he the Rady of Clantical easing one. The Roman era airs non well he need to a downle to porter by example in the the new of a downle to porter by example in the the new of a downle have of book in the the new of a downle nouse to perform the fail of the transformed nouse to perform the fail of the transformed have of book in the fail of the here of the downles have of book in the fail of the here of the downles have of book in the fail of the transformed the performance of the transformed the order of have of book and end that the here and nouse the prevent of the transformed the have of book in the here of the transformed the performance of the here a here the the have the prevent of the here the the the have the order and the content here the have the order and the the content here and not the order and the content here the was here the the here the the content here and have the prevent of the here the content of the performance of the here the content of the here the performance of the here the content of the book of the the here the content of the here the performance of the here the fill and here the twenties of the twenties of the twenties of the twenties of the twenties of the the the the performed the twenties of the twenties of the twenties the the here the twenties of the twenties of the transformed becare even not verify the twenties the twenties the twenties of the transformed becare even not verify the there is not double experies into the twenties the twenties and here twenties of the twenties the twenties even not verify the twenties the twenties the eventies of the twenties the twenties the twenties even has verify the twenties the twenties the twenties even has verify the twenties the twenties the twenties even has verify the twenties the twenties the twe		Mendellisher's vious concers in Eminior use see how
Aprilandis The calderie was with large dise, have I have lingh or some or norms of Branning pland concerned in the lingh or some or norms of the link his here normalised on a Keeps from distance and separate. Rehaps induced for all know and separate, normal for any new order land have and separate. The reading here are also nor cell he need by a district the posterion for allow nerve and here here a by a district the need by a district the posterion for allow here a district the need by a district the posterion for allow here a brain and here and here and the need by a district the posterion for allowing here is no district the posterion for allowing here and here appendent the here a brain and here and here and here and here and here a brain here here and here and here and here and here and here here a brain here here and here here and here here a brain here here and here here here and here here here and here here here and here here and here here and here here and here here here and here here and here here here here here and here here here here here and here here here here here here here her		
 the length ov some or norate eg Brans plan concer ino 1. Pavel (worder or to to the his her aquends and Keeps from disknar and separate, perhaps reading for airs non well her need to a double et also non well her need to a double et also non well her need to a double et also here is no double expression of the bubble ong No. 5 here is no double expression of the bubble ong nowner esperially, he has is feen here of the bubble ong nowner esperially, he has a plan to the bubble ong have a sold of the here a point the posterner here bubble of the histaliant the posterner here bubble of the histaliant the posterner here bubble of the histaliant the posterner here bubble of the concert helphand the posterner here bubble of a double of the histaliant the posterner here bubble of a double of the histaliant the posterner here bubble of a double of a double but these and by means here as he work between souch the origin of the histaliant here and was helphad and end hist he concert between souch the origin of the histaliants mercelling was hydraw the base his callenter here way the nonener hue may be see as his the bub plan in powerer hue may be see as his the bub plan in powerer hue may be see as his the bub plan in powerer hue may be see as his here histan or a divert how here allowed by the hist or here the bub plan in powerer hue may be see as his here or a concert here has a divert by here here the bub plan in powerer hue may be see as his here histan or or		novenats. The caderly was meller longe dipo, mice
100.1. Paul (1000mer ock 15 with his hele novements and Keeps from dission and separate, perhaps rectury he the Bargine / Classical eas more. The comment error are non-ceal to a docurre to portion for example in Mellin was pians ancelles No. 5 have is no docurre expression of a source of enters higher away, his is seen hearth ferong novement epperatury, he har and mird entroperates have a source, here append a brief introduction but these one by means full eloperitions The posternament here append a local are brief and enter and enters here shown and enter between the non-comment of the here are not between and here a local and enter the areas between the posternament and here the areas between the posternament and here are here the between the posternament and here are here the period and along here and and end here are here between to and end end here here are a provide between the posternament and here are here the period and ended by a hill as tee, in interaction on and ended by a hill as tee, in interaction on book, with a dominer the mere his caldered in here the put to hill. The hill ar here and here are sold and and here are a here are here and the area and here are a sold and here are the put to hill. The hill ar here and here are a put to hill. The hill ar here are here and the area here here area and here are area and here here are a since there are varied in second by fired form and the transition carry, he could be a here and here area area and here the area is no double experiment are varied. In second the area are and and here backs and interact the area is no double experiment area and here are a provided in second area and area here are varied in second to a double experiment would a more the proves the area and area are varied in second to a no double experiment would a would play to no now	-	the length of some of norace eg Branning piceno conceo
and Keeps from disknor and Seperale, perhaps really the Otta Barque (Classical eas none. The comain era aux nono used to need to a double etc portion for example in Reelto was pians an corres No. 5 have is no double experien Oclubit eras Agile away, his is seen haven ferong neurone coperany, he hav and hird en novemens have a doublin have eres aper o brief inbatures have a doublin have eres aper o brief inbatures have a doublin and era ap he mass becan ave helgland and era have he correst beloved was helgland and era have he correst beloved was hydraw signified by a domine The word and erabed by a hill as see in relations on bord, was hydraw signified by a domine The and and erabed by a hill as see in relations on bord, was hydraw the bow hills the hill ar he ard of he boo piero in powerer two may be see as his ?? Ihoung how rawel hes modified by for an addition in he two rawel hes modified by for an and he fuerish carry, he conclude of he for and the fuerish carry, he conclude of he for and the fuerish carry, he conclude of he for and and he book for a concert he may be see as his Alban Reage vision bore here is no downed experiment one for an order two may be seen as his plans here would here here to no downed experiment of a concert here here is no downed experiment on a concert here here here here and of here here the here here here here here and the fuerish carry, he conclude of he form and Phan Reage vision bore here is no downed experiment of a work on a provent here here is no downed experiment work of which works here is no downed experiment of the here here is no downed experiment work of which works here is no downed		NO. 1. Paul chooses who to light his meensuements
recolling the life Barline (Classical eas more. The Roman era aiso nero weat the need to a double De porten for example in Reelts has piano concerto No. 5 have is no double experimental brows for one nouener especially, he have no fail enter a perior of nouener especially, he have not find enter our of have a town, he have enter a perior of the introductor but there are by preased full experisions. The policement he lower and third enter of and highed and ere have he concert between and heighted and ere have he concert between was highted and ere have he concert between was highted by a domine The concert in Nor function in the here is callenged in the police of bould by a domine The concert was hyperally signified by a domine The concerts Visith concerts. Discuss here his callenge hered with a dominer the here his callenge hered here the put to hill as tee, in alternation merellinger Visith concerts. Discuss here his callenge hered here the put to hill. The hill are hered on memore the put to hill. The hill are hered on In he further carry, he concerts became put have and on carry, he concerts we hered when here the put to hill the base here as here we put have and concerts here here became put has have the for an ere here here as here hered on he bases the concerts here to here to here hered put have the function here is no double experime function to here is no double experime function to here is no double experiment for the hered here is hered on here hered on the hered on here is no double experiment for the hered hered on hered on hered on hered put here the function here is no double experiment for the hered on here is no double experiment for the hered on here is no double		and keeps from distand and seperal, perhaps
Roman era aux neno wea ho need by a double 20 porter for example in Neetho has piano uncerto No. 5 have is no double experiment of briefs enters fight away, his is feen h Rands ferong nouener especially, he have not aper a brief inbodullen but these and by one are a prevent beightered along he origin a brief and third enter and have a soloring he board by eloperities The poblement he soloring and Othersa heightered along he origins are as he was becan mare heighted and end have he cartest between where heighted by a domine The word and ended by a hill as tee, in attraction mendellisting Visith concers. Place his cartesta he and he bespire in powerser his mers be see as his ?? Noung towarder his height as he and he bespire in powerser his mers be see as his ?? Noung towarder and have mers be see as his ?? Noung towarder and an additived hypical form and In he fruench carry, he cartesta at her and when we cartesta and Alban Reage Vision concers here is no double experient further and places here is no double experient further and places here is no double		recally be the Barque (Classical eas none. The
De ponten pre elanole in Meetho has pians ancello No. 5 have is no downle express Oct downist enters right away, his is seen haven ferral nevener especiality, he have not hid enhoureness have a sourily more enter apper a brief inboduute bur there are by means full elopolitions. The polemar hie buoin and Otherny heighered during he remains are becare nore heighered and end have he avers becare nore heighered and end have he carees between sourie and erre the he carees between built and erre the he carees between built and erre the his cadenter in he shaped by a domain The word and ended by a hill as tee, in rethrapping more allower Visith concers. Place his cadenter in he shape the power have he see as his ?? I burn the power we may be see as his ?? I burn to react he may be see as his ?? I burn to react he may be see as his ?? I burn to react he may be see as his ?? I burn to react he may be see as his ?? I burn to react he may be see as his ?? I burn to react he may be see as his ?? I burn to react an and third here he and he burd to a care the may be seen as his ?? I burn to react he may be seen as his ?? I burn to a care of concerter the may be seen as his ?? I burn to a care of concerter the may be care even mae varied. In Sentarian works such as even mae varied in Sentarian works such as even mae varied in Sentarian works such as		Romanine era ause nevo wear the need by a dourge
No. 5 here is no diverse expression of biblish enters fight away, his is feen in Ravels feering noverner esperious, he har and mild minuteness have a doublish incorrection of brief inbodullar bur there are by means full elopeditions. The problem or his brown and Otherson heighered during he remains era as he miss becare mare helghered and end have he concert between scope and end have he concert between bur this and end have he concert between mare helghered and end have he concert between bur this and end have he concert between scope and end have he concert between bur hypicity signified by a domain The and and ended by a hill as tea in altrants mendellisting Vietn concerts. Planter have his callenses vietn concerts. Planter have he seed on menene the plant to hill. The hill at he sell on menene the plant to hill. The hill at he sell on he bib plant in powerser two may be seen as his ?? I burn to a course the may be seen as his in he function for the bib plant is an oditied by plant of her and the bibb plant has modified by plant and have brown and interfact the mark become even mare varied. In Seniarism works such as alter here you're here is not double experience just a vision works here is not double experience just a vision work here is not double experience just a vision work plants and an and alter here is not double.		to portion for example in neet to has pians concerts
enters Aghe away, his is seen h Ravers ferong nouenar especially, he had and hird entroveneus have a bowist may enter append brief inbodulla bur these are by means full elopalitons. The poblement he short and Otresny heighted during he maans era as he russ becare nore heighted and end have he carees beloves such t and eraus grew. Also, he cader see the was hydrally signified by a domain The word and ended by a hill as see in attrates ner dellisons Visun concers. Planeer have he see as his nateror are, but to hill. The hill ar he all of he sho plans in novement the may be see as his ?? Ibung have rawel has modified by pland by a concert he sho plans in novement the may be see as his in he twenth carry, he concert of he form and in he twenth carry, he concert become even mae varied. In Seriauism works such as	X	No. 5 here is no double exposion Od soupist
nowner espectauy, he bar and mird minuteness have a sourist more enter appened brief introduction but there are by nomeans full elopetitions. The poblement he short and alternation heighted during he ornance era as he rubit becare more helghed and end the he concest between sourist and eraction grew. Also, he caderze in Was hypiculy signified by a domain 7 ^h about and ended by at hill as seen in relations on board, using a domain 7 ^h before his caderze in material the plant to hill. The hill as he adopt he bus read has madified by for a loss in material the plant of hill as he are a first the plant in novement the may be seen as his. ?? Ibuny tow rewel has modified by first form and the plant in a converter the may be seen as his. ?? Ibuny tow rewel has modified by first form and the plant of carry, he consider the priced form and the plant of carry, he consider of her and the plant of carry, he consider a becare seven mae varied. In serial in more sources as plant here you're have becare seven mae varied. In serial in more source of alban Reage vision concers here is no double experising fuel of which which plants here here		enters right away, this is seen h Ravers Jerong
have a sourier in a stor append o briet inbodulla but there are by means full experiments The problemar his sourin and attrents heighted alling he maans era as he must becare mare heighted and end have he cakest betales souris to an eral are have he cakest betales souris to an eral are grew. Also, he cades see to was hypically signified by a domain 7th word and ended by a hill as tee, in relations merallistics Violin concets. Plower Rawl pressing a boose, will adomain 7th before his cades and he bio plano in powerser two may be see as his ?? Isoung how rawel has modified by pical form and In he frugnish carry, he concerns become period by a wild or carry he concerns become period how book and or altread hypical form and In he frugnish carry, he concerns become period how book and or altread hypical form and Alban Reago viola concerns here is no double experior just a violin work plauge to no now		novenar espectary, he bar and mird minochements
but there are by pream full elopetitions The poblemar hie Jobin and Otreshy heighted along he property era as he rush becan marchelghed and end the he carest between social and end the he carest between social and eral for cup grew. Also, he cade refter Was typically signified by a domain The word and ended by a hill as lea in althous ner dellistres Violin concers. Ploueer Rawell pileshis a book, why a domain The before his cadenta h marenar the, but to hill. The hill ar he all of he blo piano in powener two may be seen as his ?? Ibung tow rawel has modified by pical form and In he twarten carry, he concerts of he from and he buoks had orcreated tractor towards became peren mae varied. In Senjavism works such as Plan Reago Violin works have now		have a sourist mor enter aper a priet intodución
The polenar hie Jowin and Othershi heighered dury he month era as he russ becare was heighted and end hip he carest between South and erue in and hip he carest between South and erue in an approximation of and was hypically signified by a danhaw 7 ^h word and ended by a hill as een in addresses mer dellisteres Vioun concers. Prower lawell putenties or boosel, using a danhaw 7 ^h before his callenge h marenar the put to hill. The hill as he all of he bus piers in powender the may be seen as his ?? Ihung how rawel has modified by piced form and Shume concertion P In he twentien carry, he concerted of he know even mare varied. In Seniauism works such as P Alban Reaps Vioun works have be to no double even in just a vious why plays to no now		
Alling he romains era as he russe becare more helglined and eno this he coakest between Scipist and eral star and grew. Also, he cade reption Was hypically signified by of dominer 7th and and ended by a hill as seen in relations merellusanes Vioun concers. Phoneer lawell persons of boost, using a dominan 7th before his caderia in marener one, but to hill. The hill ar he erelat he sho plans in powerser two may be seen as his ?? Items to a rawel has moethied hypical form and Shume concerts. Phone the concerts of he from, and he busist and concerts that we have became even mae varied. In Seriarium works such as Palban Rorgs Vioch concerts have be no double elopsion just a violin what plays to no now		The policemar he built and Otresky heighered
And helghed and end has he carest between Social and erwester cuso grew. Also, he cadenzer in Was hypically signified by a domain The word and ended by a hill as see, in retransion mendellisones Vioun an cess. Prower lawell performs a bord, using a domain The before his cadenza in merener one, but to hill. The hill ar he adopt he bus plans in november two may be seen as his ?? Ibung tows ravel has modified hypical form and Shume convertion of In he two here has a diffied form and In he two here and correction of here here became seven more varied. In Serialism works such as Palban Rergs Vioch worker here is no double experien Just a violin work be no double		dury he romanne era as he rubre becere
Supplied and erue for cuss grew. Also, he called really Was hypically signified by & donner 7h word and ended by a hill as see, in related on ner dellisones Vioun concess. Prower Rowell performs a bood, using a donner of home his callenta in merener one, but to hill. The hill ar he end of he bus piero in poweness two may be see as his ?? Ibung bus rewel has modified hypical form and Shume concerton of In he twenting carry, he concertor of he km, and he bush t and concertor two may be came even mae varied. In Seriauism works such as P Alban Rergs Vioun works have be not double experior just a vioun work plays to no mo		and heldhed and end have the warrest belies
Was typically signified by & donnet The above and ended by a hill as rea in altragets mercellisones Visith concers. Promer Rawel publishing or book, using a donner The before his callente in merener one, but to hill. The hill at he end of the blo piers in november the may be seen as his ?? Ibung tow rawel has modified by picel form and Shume concertor for the former of a picel form and In he twarriet carry, he concertor of he from, and he book hand concertre tracted by care became even mae varied. In Seriauism works seen as Alban Reags Violin long burge to no double experience y work of which we have to be here works.		Socoph and erwelter and grew. Hos, he called le la
ended by a hill as see in nother pairs mendellisting Viewh concers. Phower Rowell puterhis a bood, while a dionfrom The before his callenge in marener one, but to hill. The hill are he ard of the sub piers in november two may be see as his ?? Ibuny tow rawel has modified hypical form and Shume convertion of In he fuerieth carry, he concers of he from, and the busis hand concerne there to be became even mare varied. In Seniauism works such as Philan Rogs viola concers here is no double experient just a violin what plays to no now		Was hypically signified by a dominur I ward and
Vioun concerso. Phower Rawell pakeshis or bood, using a diondraw The before his callenta in menemen one, but to hill. The hill at he end of he bob piano in november two may be see as his ?? Ibuny to wo rawel has modified hypical form ong Shume convertion D In he financian D In he financian D In he financian Carry, he concerto of he from, and he bobs hand concerne to an elecane even more varied. In Seriauism works such as P Alban Rergs Vioch concers here is no double eloposion just a violin unice plays to no mo		ended by a will as see in northoging mendellissnes
nevener one, but to hill The hill at he end of he blo piano in novener the may be seen as his ?? Ibung tow rewel has modified hypical form and ? Shume convertion of In he twentien carry, he converted of he from, and he buogs hand converte trave to one became even mae varied. In Seriauism works such as Alban Rergo Vioch concers here is no double evention just of violing unice plays to now		Vioun conceto. Promer hand perfestion on boose,
Providence the may be see as his see? ?? Showng to we rawel has no ditued hypical form on of the function of the fun		using a dionfrom The before his caderia in
Ishung tow rewel has modified by piced form org Shume convertion Q In he twentien carry, he conclude of he from, and he buogs hand concerne trave to the became even more varied. In Senjavijan morns such as Alban Rogs Viocin concerne here is no double eloposion just of violing unice plays to no now		menerar one, but to hill. The hill as he adop
Shume convertion D In he twentien carry, he concerded of he from, and he shubis hand concrete that the twome became seven more varied. In Senjavism more such as P Alban Regg Vioch concerd here is no double eloposion just of violin uniq plays to no now	2	The solo pland in nonenaer two may be seen as his,
In he twentien carry, he concluded of he time, and he sources to a concernent to the terms became even more varied. In Sentauism morns such as Alban Regg Vioch concerne here is no double elopesion just of violing unique plays to no now	??	
Alban Rego Viocin concers here is no double even more varied. In Seriauism morns such as Alban Rego Viocin concers here is no double eloposion just a violin unia plays to no now	1	Shuhue conserbor D
P Alban Rergo Viocin Loncero here is no double elopesion justi a violin unia plays to no now		In he twenter carry, he concluded of he from,
P Alban Rergo VIOCIN LONCER here is no double elopesion just of violin unig plays to no now		and he substand concrete thank to work became
elopenta just a viola una plays to remain		
at he beging deary podry he 20th carry harrow		
at he beging cleary pocheg he 20' certy harnons		experier just a violin una plante to vois
		at he beging cleary houng he 20' certy harnons

Cwestiwn	
	In contert 21st / 20th centry concertais parties become
	nore about getting a message aleass after ming sun
	as he industrial revolues the mechanical pyrotechic piano
	in havels now mee) and also are would was,
	In contrast to the authous elite entoching now perpose
	Me and Itulte he
	majories or 20th/21st certag concerts is have maintured
~	he mee november plan BAV introduce by torell
	Ravel himsel is one a pare along with many a
	he one new constrail compones (hindemin) and
7	for example in Stauhily's plano concerts NOOR Dives
	Sun as Alleaun's composes and wimilist composes
	have modered he form and shullas by he concers
	completer, which he point or it to worker jour any
e.g.?	like a concerso avan 2 Ma Jazz composes of he 2011212
10000	Manhy have hepr he thee novemor plan and also
	Le opposion betwees he solaist and he compose,
	for example in Germins Piaro ancero me piaro s
	in completion with the nestrouble correstry. we us things
	hower have been in hoarred ther as new and expose
9	Scales and chords relier seen before, fore now,
	na new inshurers suras he prepared pland.
	There are aro many burg notes in Strawinship's
Sa.	Ebory concerno Do is recalled in Parels nouemant
	The air he presiden which that at tig 4 here are many
	futored notes remaining or he buies Scare. By
	Subjer ho ar tigue The Jork interjections of D
	he pland are reminischer of he busy new york
	theetlike prosented by bestuin, especially or Americanh
1, 1,	Opans, and he lynio para while is a heavy fearmes
	his plano concero.
12.	
	conceres have deary hept to be Smill guidenes
2	Set out by cleanal compares with barened broward
	chuai, as see by paul's logara form in moneners
	are and the and his revolucion of the thee movement
	plan- In his example saint-saenspiais has norget

vestiwn		yn
	as well of an opposing force the with he orrespice as in	
	hub used have in opportune some one 20"/21st certay	_
	Con unas.	
	Inpressionier componen sun as sarre and Debusy D	
herb?	have due haved back to claspill eas and Bargree	_
	erus with hei balaned form and shube, but he	
	haryounies or nelody of eroapapre in Parels	
	novenar his show of not so ballenced	
	phillipal shurre.	
	hanewas Ravel has taken many ancenias	
	A don ouser requer nos rare program la la como	
	pon all he eres before him sundo he pron unionis	
	In mee dishurk movemen and modified all or hern	_
	for to anothe helps and pittemen of his	
	Cadenza's in novement one. One ming he particulty	
	Shuppine to as a repeasiver free compose of	
	he of alloenced hononey, and also he totta sonalia	
	form when was have into dured many eras before	
	him. The has allowed him to dellerop and	-
	sherting to bound ones of he to concerto	-
	whilst child being deeply robed in Paragree and	-
	Clupiced any strong (such as intergrany he doubist	-10
	nd oriester).	-
		_
	Generally pood - with the Ost Ster, where much of	_
	the material was concerned with matters of unrical	-
	style rate than the solo concerto.	_
~		_
2		

Extr	act 2	Examiner only
This	extract begins at bar 233/Fig.27	
(i)	Give an account of the first part of the extract (bars 233–288/Fig.27–31) using the headings below. [1 mark for each relevant comment with bar numbers/figures]	
	Melodic material: [4]	
	Harmony/tonality: [4]	

(ii)	Describe Shostakovich's use of instruments and texture in bars 289–323 Fig.31–33. [5 [1 mark for each relevant comment with bar numbers/figures]	
(iii)	What changes occur in the use of instruments and texture in bar 324/Fig.33 a compared with bars 289–323/Fig.31–33? [2 [1 mark for each relevant comment with bar numbers/figures]	
(iv)	State three features of the harmony/tonality in bars 324–348/Fig.33–end. Provide bar/beat numbers where appropriate. [3 1]

Extract 2 (b)

This extract begins at bar 233/Fig.27

Give an account of the first part of the extract (bars 233-288/Fig.27-31) using the (i) headings below. [1 mark for each relevant comment with bar numbers/figures]

Melodic material:

which Consists of a 2 material with Played by vla tr promatic V an ostinato n WITH Melody is A monophonic and VEN SPA accompaniments Melody then moves Eg 29 playing a dightly different VINI at arrangement of a 2 matrial with lewish scale. [4] Harmony/tonality: section is chromatic because The key of Hus ac companiment makes 01 TU fre lack of and espa blish Het 4 Ker 1dl to homentic). spane which herra Q2 nd accompaniment \$ VIn , vIn 11 tt VC A Indicates B minor major Qt.

@ WJEC CBAC Ltd.

Examiner only

[4]

Examiner only Describe Shostakovich's use of instruments and texture in bars 289-323/ (ii)[5] Fig.31-33. [1 mark for each relevant comment with bar numbers/figures] Xnine in Fig 31 15 homophonic - VIn andll The the VIa and melody and VU play The VIn 1+ companime play in uncion this con Mue) 0C but ave apa The via and vil play the a2 mat 33. fig an octave apart as well but there are tal/ relations in fig 30. 31. What changes occur in the use of instruments and texture in bar 324/Fig.33 as (iii) [2] compared with bars 289-323/Fig.31-33? [1 mark for each relevant comment with bar numbers/figures] The cetto via plays in treble def. at 6. 327 . The vIn I + 11 now plays mytchets in mplets with Vla + Vcl playing Minim matrial State three features of the harmony/tonality in bars 324-348/Fig.33-end. Provide (iv)[3] bar/beat numbers where appropriate. 1. Minor triad in triplet of vin 1 + 11 2. Emphasic towards (minor (E4 + mind). 3. At the end there is preparation for G minor for the next movement by the use of it. F# G CL

Extract 2 (b)

This extract begins at bar 233/Fig.27

Give an account of the first part of the extract (bars 233-288/Fig.27-31) using the (i) headings below. [1 mark for each relevant comment with bar numbers/figures]

Examiner only

Melodic material:

[4] which Consists Played 2 material with 0F DU tr chromatic no U an ostina WITH m Melody monophonic an SPORTS accompanim Melody different VINI aying a slight Jewish With a 2 matrial allan of scale [4] Harmony/tonality: V chromatic because The ey section altru fle ac companiment lack 0 and Hiel trel on Ident h spane a2 which neri d g In accompanime VC VIN ť Indicates B major MINOr Q+

15 Examiner only Describe Shostakovich's use of instruments and texture in bars 289-323/ (ii) [5] Fig.31-33. [1 mark for each relevant comment with bar numbers/figures] and 11 F19 31 homophonic the the th an play an VU Lodi he VIn UNIJOY companim al 00 th S but a VCI play 33. CI a tra well but th ar 0 a octave apart an relations in fig 30. 3... What changes occur in the use of instruments and texture in bar 324/Fig.33 as (iii) [2] compared with bars 289-323/Fig.31-33? [1 mark for each relevant comment with bar numbers/figures] plays in treble def at b. 3 The cetto Vla VIn 1 + 11 now plays mytchets in mplets with Minim material Vla + Vcl playing State three features of the harmony/tonality in bars 324-348/Fig.33-end. Provide (iv)[3] bar/beat numbers where appropriate. 1. Miñor triad in triplet of vi 2. Emphasis towards Cminor (Eq + mad) 3. At the end there is preparation for G minor, for the next movement by the use of C#. F# G CC

(b) Extract 2

This extract begins at bar 233/Fig.27 Give an account of the first part of the extract (bars 233-288/Fig.27-31) using the (i) headings below. [1 mark for each relevant comment with bar numbers/figures] [4] **Melodic material:** A section material played in Plays 4 Straight VIO instead - dactylic crotchets 01 rhythm then plays a minor third higher at ure 28 [4] Harmony/tonality: 17 minor - tonic Key of morement chromatic sequences throughout VIOI in one at figure 29

14

Examiner only

Examiner only (ii)Describe Shostakovich's use of instruments and texture in bars 289-323/ Fig.31-33. [5] [1 mark for each relevant comment with bar numbers/figures] In worker viola ecla un ctylic rhyth 19 Une 2 augmentation at in VI N and a playing octaves VIOL What changes occur in the use of instruments and texture in bar 324/Fig.33 as (iii) compared with bars 289-323/Fig.31-33? [2] [1 mark for each relevant comment with bar numbers/figures] and violin play triplet and St broken chord ostinato While cello and viola play perish FOIR MUSIC (Klezmer, State three features of the harmony/tonality in bars 324-348/Fig.33-end. Provide (iv) bar/beat numbers where appropriate. [3] 33H Co broken Chordin Violin 2+3 bar 1. 324 minor broken ohord in riolin Z+2 2. 3.

(b) Extract 2

This extract begins at bar 233/Fig.27 Give an account of the first part of the extract (bars 233-288/Fig.27-31) using the (i) headings below. [1 mark for each relevant comment with bar numbers/figures] [4] Melodic material: material, played in A Sec tion Straight VI crof instead dactuli rhy Hhm plays a minor third higher at then ure 28 [4] Harmony/tonality: 2 morement # minor - tonuc Key of chromatic sequences throughout Violin one at figu

14

Examiner only

Examiner only (ii)Describe Shostakovich's use of instruments and texture in bars 289-323/ Fig.31-33. [5] [1 mark for each relevant comment with bar numbers/figures] ecla In R V10101 un Ctylic rh 2 ugmentation OCH IV VI 0 and a playing octave $V \mid O \mid$ What changes occur in the use of instruments and texture in bar 324/Fig.33 as (iii) compared with bars 289-323/Fig.31-33? [2] [1 mark for each relevant comment with bar numbers/figures] Molin Plan S and Bind broken chord ostinate While cello and viola Play FOLK MUSIC (Klezmer State three features of the harmony/tonality in bars 324-348/Fig.33-end. Provide (iv) bar/beat numbers where appropriate. [3] oken Chord in violin Z 331 har 1. Jd4 minor broken chord in riolin 7+2 2. 3. ..

15

2. You now have 40 minutes to answer the following question.

What do you consider to be the main developments in the string quartet from the Classical era to the present day in (i) matters of form/structure and (ii) the relationship between the individual instruments? Illustrate your discussion by referring to relevant string quartets from each era, with particular reference to the 20th/21st centuries. Also include a brief comment on Shostakovich's *8th Quartet.* [25]

Question number

Leave Blank

ş

number	
2	By the end of the 18 th Century, the String Quartet
	By the end of the 18 th Century, the String Quartet became the most renowned form of chamber music
	due to the influence of Haydn. Origineily, the
	quartet was a Baroque Trio; it had a very simple
	genre with nothing more but a divertimento for
	3 string instruments. Hayden is the Due to the
	lase of orchestration and harmony, sming informa-
	-ento were chosen over the other instruments and
	the prio became a quertet.
	$\int dt = \int dt $
	The most influential composer of the string quertet,
	flayden, wrote almost 90-preces of works for
	the spring quertet which shows his dedication
	rowards this field of muric. Because of the
	significant evolution throughout his worky,
	Hayda they can be divided into three periods;
	larly, middle and late.
	Carry, foreigne pare
	The early works of Haydn was based on
	contructed upon simplicity - simple text
	constructed upon simplicity - simple text homophonic texture was whet which used which consisted of a merody played by violin 1
	consisted of a merody planed by violin 1
	and accompaniment by violin 11, viola and
	cello; simple smicrure was used, such as
	the binary tom; simple harmony was used
	such as mainly forusing on the rouic, dominant
	and relative minor, which all resulted in on
	puerall uncomplex, short piece. An example
	However rowards the end of the early period;
	Hayda wate op. the Op 9 which hed
	Nore detailed and extended form of writing
	and promore, op 17 which had an even
	more entraing & feature by emphasising
	the individual instruments of the print
	quarter, which lead to the mid-Haydn
	works.
L	

Question number *Rhif y Cwestiwn*

The nining point in the history with history of the sving quarter is Haydr's op 33. Here, all four minuments had their own melody, which allowed Br a discussion conversation between inspriments - never, never before done in the Classical period of the ming guestet. The Furthinnione, Hayda wrote the Penissian Quartet and Op. 50 which freatured a new style of allowing the cello to dominate the melody instead of the violin 1. This feature was the most influential of all changes made by Haydn as it can be seen in most moder swing Quarters ruch as sharta kovici's No. 8 (and composed 6 catted Mozart was heavily influenced by Haydn's H change of the writing of the string quarter Hayda and hime developed and expanded min change by using chromatic harmon ės, extended rugues and yncisin. Additionally. the the he wrote preces pleces which were quite dissonant for 115 time and quite unosual. Another composer who was influenced by MozaA was Beethoven. Justiad of copying me style of Haydu, herver, Biethoven rook a new approach and developed an emotional innovative style of the chine quester by adding in more dissonance and changing the way themes and rally developed, In the Chu The typical format of developing a musical theme in Classical period was to form a melody have a contracting counter by now and subject by changing the subject. However, Blethoven bot the form developed his thenes non previous material, when

uestion umber Rhif y

Cwestiwn WAS unusual and extreme. For example, the Kumovsky Quartet v like this, and musicians thought the box q while undestand his muric because it was so complex, and theright of it was a practical joke Furnemore , the listenes felt this way, as even though the traditional Sonata Form I muture was used the lines between the movements neve blured and the recepitulation section was disguised which was never done before. This way if writing quarters was a successful was show exper deep emotion juch ho outrage and anger. This feature is -evident in shoutakovich is work and therefore Aleselssohn was also inspired by Beethoven's work and that Belthoven was an important hquie to change I in the process the evolution of the smine ghartet Merelssohn was inspired by Beethoven and wrote soring at questers such as the No. 13 and Op. PO. These were texpually developed, and complex on had complex musical writing compared to ching questers of the previents period. In op. PO, Meselsshon used a I note motivic cell, which appears at the beginning, throughout the piece and the end, which is similar to the motivic cell (PSCH) of Shastakovich Rrahms also wrote music in this tashion weing the motil F-A-F which coded a friend's initial much similar to how DSCH cody for she rakerich, initials his ming quarter. Finally, Schoenberg devised a cerial Kchni-

Question number *Rhif y Cwestiwn*

Leave Blank Gadewch yn wag

- que, where this produced a disjointed and fragmented tramont melody with many leaps relation bes veen to note to producing a sound ver hom N Period mantic N assill INVER nelody is formed by the why, wh lassica1 and an × indicates that Scho influenced Haydn rust have 61 Work ming Quarter. af durity from the resulted lack technique of onelin beca hamony and ces and of ov no be cause usea the technique of musical writing, which sums up the most of musical syles used in 20th century the questos ¥.

Question number ş

umber	
2	By the end of the 18 th Century, the String Quartet
	became the most renowned form of chamber music
	due to the influence of Haydn. Origineily, the
	Quartet was a Baroque Trio; it had a very simple
	genre with nothing more but a divertimento for
	3 spring instruments. Hayden is the Due to the
	lase of orchestration and harmony, spring instrum-
	-ento were chosen over the other insimuments and
	the mo became a guertet.
	The most influential composer of the string questit,
	Haydn, wrote almost 90-preces of worker for
	the ming quertet which shows his dedication
	rowards this field of music. Because of the
	significant evolution throughout his worky,
	Hayda they can be divided into three periods;
	larly, middle and late. D
	The early works of Haydn was based on
	constructed upon simplicity - simple text
	constructed upon simplicity - simple text homophonic texture was that which used which consisted of a merody played by violin 1
	consisted of a merody planed by violin 1
	and accompaniment by violin 11, viola and
	cello; simple smicrure was used, such as
	The binary tom; suniple harmony was used
	such as mainly forusing on the ronic, dominan
	and relative minor, which all resulted in on
	puerall uncomplex, short piece. An example
	However rowards the end of the early period,
	Hayda wate op. The Op 9 which had
	Nore detailed and extended form of writing
	and Righermore, Op 17 which had an even
	nove entertaing & feature by emphasising
	the individual insuments of the pring
	quartet, which lead to the mid-Haydn
	works.

Question number Rhif y Cwestiwn

The nining point in the history with history of the sving quarter is Haydr's op 33. Here, all four minuments had their own melody, which allowed Br a discussion enversation between insmiments - never, never before done in the Classical period of the ming guestet. The Fughimore, Hayda wrote the Penissian Quaget and Op. 50 which freatured a new style of allowing the cello to dominate the melody instead of the violin 1. This feature was the most influential of all changes made by Haydn as it can be seen in most moder swing Quarters ruch as sharta kovici's No. 8 (and composed 6 called Mozart was heavily influenced by Haydn's H change of the writing of the string quarter Hayda and furthe developed and expanded this extended rigues and yncisin. Additionally. the the he wrote preces pleces which were quite dissonant for 113 time and quite unasual. D Another composer who was influenced by MozaA was Beethoven. Justiad of copying me style of Haydu, herver, Biethoven rook a new approach and developed an emotional innovative style of the crine quester by adding in more dissonance and changing the way themes and rollas developed, In the Chu The typical format of developing a nussical theme in period was in forma melody Classical have a contrasting counter. by row Dand subject by changing the subject. However, Blethoven bot the form developed his thenes non previous material, when

uestion lumber Rhif y Cwestiwn

Cwestiwn	· · · · · · · · · · · · · · · · · · ·
	WAS unusual and extreme. For example,
	the Kunnovsky areaster N like this and
	musicians thought the took a while to
	understand his mucic because it was so
	complex, and thought of 17 Woo a
	practical joke Furthermore, the TISTEMES
	felt the way, as even though the traditional
	Sonata Form I mitture was used the
	Times berugen the movements were bluried
	and the recepitulation section was disguised
	which was never done before. The way
	of writing quarters was a successful was
	to show express deep emotion such os
	outrage and anger. This feature is evident
	in shoutakovich of work and therefore shows
	Aleselssohn was also inspired by Beethover's
	work and that Beethoven was an important
	hqu'e to change I in the process of
	the evolution of the string quarter.
	Meceleichin way inspired by Beethoven and
	Merelssohn was inspired by Beethoven and wrote soring at questers such as the No. 13
	and Op. PO. These were textually developed,
	and complex on had complex musical writing
	compared to shink quarter of the prevent
	pland. In op. D, Medelsshon Well or
	I hope motivic cell, which applais at the
	heginning, throughout the piece and at
	the end, which is similar to the motivic
	cell CPSCH) of Shortakovich No. F. C.
	Brahms also wrote music in this fashion,
	wing the motil F-A-F which coded for
	a friend is initial much similar to how
	Dis CH cody for she valcovich initials in
	his sming quartet. D
	The all a lower of a convict Materia
	Finally, Schoenberg devised a serial Kchni-

Question number *Rhif y Cwestiwn*

Leave Blank Gadewch yn wag

- que, where this produced a disjointed and fragmented harmonth melody with many leaps relation bes veen the note a sound ver producing MM N mantic Period N assila nelody is formed by the now. lassica1 wh and Inducates an tha influenced 61 Mayda have Work ming QUARE Q daring from the technique resulted lack A hamony onelin here ces and or no be cause used of the technique Musical writing Dwhich sums up the most of the musical myles used in 20th Cenning questos .

Examiner (b) Extract 2 This extract begins at bar 238/Fig.38 and includes the beginning of the 4th movement Which instrumental effect is used on woodwind and brass instruments in the (i) opening seven bars of the extract? Give a reason for the use of this effect here.[2] Instrumental effect Reason (ii) Comment on Mathias' use of rhythm/metre in bars 238–267/Fig.38–³Fig.39. [1 mark for each relevant comment with bar numbers/figures where necessary] [2] Provide some information on the way in which Mathias establishes a sense of (iii) structure in bars 238–269/Fig.38–39. [4] [1 mark for each relevant comment with location where necessary] (iv) Give three ways in which the celeste motif from the opening of the movement (bars 1^2-2^1) is modified in the extract. State a bar number(s) and, whenever possible, instrument(s) in your answers. [3] 1. 2. 3.

22

only

(v)	Comment on the fanfare-like brass chords in bars 268 ² –269/ ² Fig.39– ¹ Fig.39. Why do you think Mathias has used these chords at this point in the third movement? [1 mark for each relevant comment] [2+1]
	Chords
·····	
	Reason
(vi)	Describe the opening six bars of the fourth movement, paying particular attention to any similarities and differences with material heard in the third movement. Provide bar numbers/figures where appropriate. [4]
.	

(b)Extract 2

This extract begins at bar 238/Fig.38 and includes the beginning of the 4th movement

Examiner only

(i) Which instrumental effect is used on woodwind and brass instruments in the opening **seven** bars of the extract? Give a reason for the use of this effect here.[2]

Instrumental effect Futter - Longuing Rullds more tension with Fremolo \$ Reason Comment on Mathias' use of rhythm/metre in bars 238–267/Fig.38–³Fig.39. (ii) [1 mark for each relevant comment with bar numbers/figures where necessarvl [2] ss - rhythms of quavers against crotchet , bar 249). The quarer rests can make metre feel Erregular. (iii) Provide some information on the way in which Mathias establishes a sense of structure in bars 238-269/Fig.38-39. [4] [1 mark for each relevant comment with location where necessary] quaver rests provide wha points. The returning mo different points showing d eq. the crotohet triplets in bar 253 mark out a section and returns at bour 2

(iv) Give three ways in which the celeste motif from the opening of the movement (bars 1²-2¹) is modified in the extract. State a bar number(s) and, whenever possible, instrument(s) in your answers.

ithms (semi-a Phystruments (eg. strings other 3.

- Examiner only
- (v) Comment on the fanfare-like brass chords in bars 268²–269/²Fig.39–¹Fig.39. Why do you think Mathias has used these chords at this point in the third movement?
 [1 mark for each relevant comment]
 [2+1]
 Chords The chords have returned from the

23

(B section of introduct Perst movement into the final section movement of lead the plece. Reason Returning to an orig theme could reflecting their memory of life before their death, to the story through the piece related Describe the opening six bars of the fourth movement, paying particular attention to (vi) any similarities and differences with material heard in the third movement. Provide bar numbers/figures where appropriate. [4] fourth movement begins a tre-tone Star the previous movement. Ra above the ch lotte returns 's movement but S-attatax Hanophonic harmoniks a Pho RECORDE otonic 'key'. E^b rather than E geves a darker to the section which reflects them of death.

© WJEC CBAC Ltd.

Turn over.

(b)**Extract 2**

This extract begins at bar 238/Fig.38 and includes the beginning of the 4th movement

Examiner only

1

Which instrumental effect is used on woodwind and brass instruments in the (i) opening seven bars of the extract? Give a reason for the use of this effect here.[2]

utter-tongui Instrumental effect more tension with tremolo ds Reason Comment on Mathias' use of rhythm/metre in bars 238–267/Fig.38–³Fig.39. (ii) [1 mark for each relevant comment with bar numbers/figures where necessary] [2] 2 mms. nvers 249 . The quarter res can make metre feel Erregular (iii) Provide some information on the way in which Mathias establishes a sense of structure in bars 238-269/Fig.38-39. [4] 2 [1 mark for each relevant comment with location where necessary] provide what rests returning rowing d erent points Sr in bar 25: , the crotonet triplets SPC mark out a section and returns at bar Give three ways in which the celeste motif from the opening of the movement (iv) (bars 1²-2¹) is modified in the extract. State a bar number(s) and, whenever possible, instrument(s) in your answers.

thms

instr

other

(semi-g

2.

3.

Examiner only Comment on the fanfare-like brass chords in bars 268²-269/²Fig.39-¹Fig.39. Why (v) do you think Mathias has used these chords at this point in the third movement? [1 mark for each relevant comment] [2+1] Chords The chorols have returned From the B section of moveme Introduc the Final Helles Movement 12 eturning to an ariginal theme Reason.. their memory of le before their death, De to the ston related through the piece Describe the opening six bars of the fourth movement, paying particular attention to (vi) any similarities and differences with material heard in the third movement. Provide bar numbers/figures where appropriate. [4] fourth movement begins Star tri-tone a previous above the returns TEL CILL Hanophonic totonic rather than es darker

the section which reflects them of death.

Turn over.

11

Examiner only

You now have 40 minutes to answer the following question.

2. What do you consider to be the main developments in the cantata from the Baroque era to the present day in (i) matters of form/structure and (ii) the use of voices/instruments? Illustrate your discussion by referring to relevant cantatas from each era, with particular reference to the 20th/21st centuries. Also include a brief comment on Mathias' *This Worlde's Joie*. [25]

END OF PAPER

Examiner only

You now have **40 minutes** to answer the following question.

2. What do you consider to be the main developments in the cantata from the Baroque era to the present day in (i) matters of form/structure and (ii) the use of voices/instruments? Illustrate your discussion by referring to relevant cantatas from each era, with particular reference to the 20th/21st centuries. Also include a brief comment on Mathias' *This Worlde's Joie.* [25]

Question number

2	The cantata as a genre has made great
	developments since the Baraque era. During the
	Baroque perfod cantatas tended to be sacred
	(contato de chieso) rather than secular (contato
	de camera) as they usually are infinodern era.
	This is because over time religion has become
	less dominant and therefore the performances
	of modern cantatas tend to be as part of
	concerts for the entertainment of the audience
	In the Baroque era, composers such as
	Bach wrote cantatas for the liturgy of
	The Lutheran church and therefore they
	were sacred and the characteristics in regard
	to form, structure and the orchestratton and
	Enstrümentation were very different.
	Modern antatas tend to be longer than Baraque
	and therefore the forms and structures have
	also changed to sult this. Again the rength of
	Baroque cantatas relates to the performance
	conditions in the church services - meaning
	they couldn't be too long. For example
	if we look at Barch's caritata 51 the structure
	is regidly set as Aria, Recitative, Aria, Chorale
	and a Finale. Compare this then to the 25
	movements in 5 mails sections of Carmina
	Burana by Karl Orff and it is clear that
	the structure of modern cantatas have significant
	progressed the since the earlier examples
	of the genre, Also Baroque cantatas prequently
_	used da capo Arlas as this was a # strong,
	widely used form during the era whereas
5	now there have been so many new forms
	developed they have been fully utilised in
	modern cantatas.
	The orchestration and instrumentation of 20th/21st
	century contatas has grown significantly in
	comparison. This is mainly due to the performance

Question number

number		ł
	conditions again as champer ensembles would have	
	been used in the church performances because large	
	scale orchestras would not have fit along with	
	a chour. As well as this more instruments exist in	
	a modern orchestra and there are performances	
	In large concert halls designed to have all of	
	the performers. In Bach's Cantata 147 there is	
	only volces, strings, trumpets, obces and continuo -	
	obveausly written for a small ensemble and	
	cholr. However William Mathlas' This Worlde's	
	Joie' takes full advantage of a large scale full	
	orchestra with an SATB choir and a boy's choir too.	
	The use of all these instruments and choirs would	
	obviously create a much larger Empact upon the	
	audience which again relates to the purpose of	
	entertainment now as opposed to the purpose	
	of worship and reflection during the Baroque	
	era. It isn't 😴 just the orchestral instruments used	
	that have expanded, but also the choir. In early	
	cantatas there would have been a single choir	
	and sololists but now composers make use of	
	more sololists and extensive choirs for example	
	in carmina Burana there is a boys choir	
	(similarly to This Worlde's Joie) but also use of	
	a double choir in one of the movements.	
	The lyrios used in modern contatas are usually	
	secular compared with the Baroque cantatas	
	when composers often used sacred Biblical text	
	or poems as the basis for their Lyrics. This	
	would be reflected in the writing for volces -	
	harmonies were diatonic. and tope the This is	
	what made them so closely related to Oratorlos	
	as they were almost indistinguishable, Nav	
	lyrics can be taken from any inspiration, for	
	example Benjamin Britten's Refoice in the	
	Lamb' Lyrics are from a poem by Smart,	
	written whilst in an asylum. The writing	
		_

Question number

for roices reflects this with dissonance and
unusual intervals. This is a far any from countator
147' (Jesu Jay of Man's Desiring') which uses
the words from a poem about howing a
Frendshep with Jesus.
The developments of the cantata have been
vast since the early forms in the Baroque era
and some may argue that early and modern
cantatas are completely different in terms
of genre when you take into consideration
how much they have changed over time.

Examiner only

You now have **40 minutes** to answer the following question.

2. What do you consider to be the main developments in the cantata from the Baroque era to the present day in (i) matters of form/structure and (ii) the use of voices/instruments? Illustrate your discussion by referring to relevant cantatas from each era, with particular reference to the 20th/21st centuries. Also include a brief comment on Mathias' *This Worlde's Joie*. [25]

Question number

2	The cantata as a genre has made great
	developments since the Baraque era. During the
	Baroque perfod cantatas tended to be sacred
	(cantata de chiesa) rather than secular (cantata de camera) as they usually are informadern era.
	de camera) as they usually are infinadern era.
	This is because over time religion has become
	less dominant and therefore the performances
	of modern cantatas tend to be as part of
	concerts for the entertainment of the audience
	In the Baroque era, composers such as
	Bach wrote cantatas for the liturgy of
	The Lutheran church and therefore they
	were sacred and the characteristics in regard
	to form, structure and the orchestration and
\checkmark	Enstrumentation were very different.
	Modern cantatas tend to be longer than Baraque
	and therefore the forms and structures have
	also changed to suit this. Again the rength of
	Baroque cantatas relates to the performance
	conditions in the church services - meaning
	they couldn't be too long. For example
	if we look at Bach's cantata 51 the structur
	is rigidly set as Aria, Recitative, Aria, Chorale
	and a Finale. Compare this then to the 25
	movements in 5 mails sections of Carmina
	Burana by Karl Orff and it is clear that
	the structure of modern cantatas have significant
	progressed the since the earlier examples
	of the genre. Also Baroque cantatas frequently
	used da capo Arlas as this was a # strong,
_	widely used form during the era whereas
	now there have been so many new forms
	developed they have been fully utilised in
	modern cantatas, D
5*	The orchestration and instrumentation of 20th/21st
	century contatas has grown significantly in
	comparison. This is mainly due to the performance

Question number

nemun		b
	conditions again as champer ensembles would have	
	been used in the church performances because large	
	scale prohestras would not have fit along with	
V	a chour. As well as this more instruments exist in	
	a modern prohestra and there are performances	
	In large concert halls designed to have all of	
	the performers. In Bach's Cantata 147 there Ps	
	only volces, strings, trumpets, obces and continuo -	
	obveously written for a small ensemble and	
	cholr. However William Mathias' This Worlde's	
	Joie' takes full advantage of a large scale full	
	orchestra with an SATB choir and a boy's choir too.	
	The use of all these instruments and choirs would	
	obviously create a much larger empact upon the	
	audience which again relates to the purpose of	
	entertainment now as opposed to the purpose	
V	of worship and reflection during the Baroque	
	era. It isn't a just the orchestral instruments used	
	that have expanded, but also the choir. In early	
	cantatas there would have been a single chour	
	and solofists but now composers make use of	
	more solofists and extensive choirs for example	
	in carmina Burana there is a bays choir	
	(similarly to This Worlde's Joie) but also use of	
	a double choir in one of the movements. D	
	The lyrics used in modern cantatas are usually	
	secular compared with the Baroque cantatas D	
5	when composers often used sacred Biblical text	
	or poems as the basis for their lyrics. This	
	would be reflected in the writing for volces -	
	harmonies were diatonic, and some them This is	
- 1	what made them so closely related to Oratorlos	
	as they were almost malistinguishable. Nav	
	lyrics can be taken from any inspiration, for	
	example Benjamin Britten's Rejoice in the	
	Lamb' Lyrics are from a poem by Smart,	
	written whilst in an asylum. The writing	

Question number

for rolices reflects this with dissonance and Intervals, This is a far my from 'contata UNUSUA (Jesu Jay of Man's Destreng') what Sea words from a poem about howing 9 Jesus Frendshep with he developments of the contata have been Vast since the early Forms in the Baroque era some may argue that early and and different in completely rantatas are The constdera Hor ahen 101 unded over Elme. 17 they NOUVE how mi meetio the address 九 deta 1 bespeciel les zon 5th chic perezicial.