



GCE AS MARKING SCHEME

SUMMER 2017

**AS (NEW)
MUSIC - UNIT 3 (NEW)
2660U30-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2017 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

WJEC GCE AS MUSIC - UNIT 3 (NEW)

SUMMER 2017 MARK SCHEME

UNIT 3: APPRAISING MARK SCHEME

General principles for marking:

- 1. Awarding marks:** Unless otherwise stated, this examination awards one mark per relevant comment.
- 2. Multiple choice questions:** Accept only one correct answer. Where two answers are underlined, no mark is awarded.
- 3. One word answers:** Where one specific response is required and more than one answer is supplied, accept the first answer only.
- 4. Short answer questions:** A description of the types of answers accepted is supplied along with examples of correct answers.
- 5. Additional instructions:** Any additional instructions required to mark individual questions will be supplied with the answer in brackets [].
- 6.** Answers and instructions for markers are in blue.
- 7.** Answers separated by **bullet points** are separate answers and answers separated by / are additional acceptable answers on the same topic.
- 8. Answers in brackets { }** are alternative correct answers and credit should not be given for both.
- 9. Words in brackets ()** are not needed for credit to be awarded and are there to provide context to the answer.
- 10. Indicative content:** This is not exhaustive and it is used as a guide to the marker. Markers should use their professional judgement when considering responses from candidates, and if they have correctly answered the question with something not mentioned on the mark scheme the answer should be credited as per instructions to marker, or one mark per relevant comment.
- 11. Marking bands** are supplied for longer answer questions and indicate levels of response which should be considered with the indicative content. When deciding on a band, the answer should be viewed holistically. Beginning at the lowest band, examiners should look at the learner's answer and check whether it fits the descriptor for that band. If the descriptor at the lowest band is satisfied, examiners should move up to the next band and repeat this process for each band until the descriptor matches the answer. If an answer covers different aspects of different bands, a best fit approach should be adopted to decide on the band and the learner's answer should be used to decide on the mark within the band. For example, if a response is mainly in band 2 but with a limited amount of band 3 content, the answer should be placed at the upper end of band 2.
- 12. Rubric infringements:** Where there is a choice of question and the candidate answers more than one, the examiner must mark both questions and award the mark for the question on which the candidate scored the highest.

Assessment Objectives

Both AO3 and AO4 are targeted in this examination. AO3 has 27 marks and AO4 45 marks. The assessment objectives are:

AO3: Demonstrate and apply musical knowledge

AO4: Use analysis and appraising skills to make evaluative and critical judgements about music

The assessment objective targeted by each question is indicated next to the number of marks allocated.

Index

Page

Answer both sections of this paper

Section 1

In Section 1 answer questions on only one of these Areas of Study

Area of study B: (Questions 1&2)	Rock and Pop
Area of study C: (Questions 3&4)	Musical Theatre
Area of study D: (Questions 5&6)	Jazz

Section 2

Area of study A:	The Western Classical Tradition
------------------	---------------------------------

Answer question 7

and

either The Symphony (Questions 8&9)	
or Religious Choral Music	(Questions 10&11)

SECTION 1

Answer **either** questions 1 and 2, **or** questions 3 and 4, **or** questions 5 and 6. You will need to refer to the resource booklet in this section.

Area of study B: Rock and Pop 1965-1990

1. You will hear a short extract from the song 'Space Oddity' written and performed by David Bowie. The lyrics of the extract and a lead sheet of the first ten lines of the lyrics are provided on pages 2 and 3 of the resource booklet. [17]

The extract will be played **4 times** with a **one minute** pause between each playing and a **5 minute** silence after the final playing for you to complete your answer.

Locate your answers with bar or line numbers where appropriate.

You now have **2 minutes** to read the questions and study the lead sheet and lyrics.

- (a) Give **two** features of the **vocal melody** in bars 1-12. Give bar numbers in your answer where necessary. [2] AOS 3

- Two repeated 6 bar phrases
- Six bar phrase structured as AAB
- Second six bar phrase slight variation in bar 9 and 10 rhythmically
- Each six bar phrase ends with more notes (7 + 7 + 11 syllables)
- Bars 1,3,5,7,11 all start on second beat of the bar /melody never starts on a strong beat
- Stepwise melody
- Syncopated
- Bars 1&2 repeated in bar 3 & 4 and 7 & 8
- Narrow range of pitch/only three separate pitches used
- Entirely syllabic setting of lyrics

- (b) Identify the **interval** (e.g. 4th), added as a **vocal harmony** to the main melody, heard in bars 3-6. [1] AOS 3

Octave

- (c) State what is meant by D/F#, seen in bars 1 and 12 of the lead sheet. [2] AOS 3

- D major chord with a F# in the bass
- D major chord 1st inversion
- (one mark for D major chord, second mark for F# in bass or 1st inversion of chord)

- (d) Write out in full (e.g. C major 7 = C, E, G, B) the chord of E7 used in bar 17. [1] AOS 3

E G# B D

- (e) Place a tick (✓) in the box which best describes the **tonality** in the instrumental passage between lines 6 and 7 (bars 13-15). [1] AOS 3

Tonality	Tick ✓
Major	
Minor	
Modal	
Atonal	✓

- (f) Name the **one** chord (e.g. Dm or D minor) that is used at the start of bars 19 and 21. [1] AOS 3

Fm or F minor

- (g) Referring to lines 7-14 of the lyrics, describe the use of **vocal harmonies** in this part of the extract. [3] AOS 4

- Harmony line is higher
- Same rhythm as melody {homophonic} {homorhythmic}
- Based mainly on thirds {mixture of 3rds, 6ths, 2nds and 4ths (not octaves)}
- No harmony in line 11 & 12
- 9 & 10 & 13 same harmony, any 2 for 1 mark
- No harmony on the word 'today' in line 14

- (h) Tick the appropriate box below to indicate which is the correct version of the melody heard in line 14 of the lyrics. [1] AOS 3

and the stars look ve-ry diff-e-rent to day_____

and the stars look ve-ry diff-e-rent to day_____

and the stars look ve-ry diff-e-rent to-day_____

- (i) Describe the **use of instruments** in the extract. Refer to line numbers and/or bar numbers where necessary in your answer. **[4] AOS 4**

Lines 1-6:

- Acoustic guitar strumming pattern (syncopated style)
- Drums provide rhythmic pattern (syncopated style)
- Stylophone (accept synthesiser) plays sustained notes (semi-breves)
/plays same pitch as the voice starts each bar
- Electric guitar {Bass guitar} plucked notes
- Military style drums

(Instrumental)

- Electric guitar slide {glissando}
- Stylophone {synth}
- Lower strings {Cellos and Basses}
- Flutes play two notes in last two bars
- Drums play a link into next section

Lines 7-14

- Strings play semibreve chords {violins, violas, Cellos and Double bass}
- Guitar and drums play rhythmic part (More of a straight 'rock' feel than the syncopated beat of before)
- Lines 13 & 14 stylophone (accept synthesiser) plays a three note pattern
- Off-beat cymbals

- (j) Underline the year in which you consider that the song was recorded.

[1] AOS 3

1969

1979

1989

2. You now have **15 minutes** to answer question 2.

[10]

Explain how the accompanying instruments (band/orchestra) are used in Rock and/or Pop music. Support your answer with examples from **at least three** contrasting songs you have studied throughout the course.

In your answer you may refer to:

- Types of instruments and how they are used
- A variety of contrasting instrumental combinations
- Instrumental sections including intros and outros
- Textural variation within songs

The quality of written communication and the accurate use of specialist vocabulary are assessed in this question.

Indicative content should be used in conjunction with the grid which follows.
Answers should explain:

- (i) Types of instruments and how they are used: electric and acoustic guitar, keyboards/synths etc.
- (ii) Specific role of rhythm section to provide rhythm and harmonic content
- (iii) Texture and timbre variation within structure of songs (verse/bridge/chorus)
- (iv) Role of instruments in intros, outros, instrumentals
- (v) Descriptive/imaginative use of instruments/combinations of instruments
- (vi) Variety of ensemble style/size (examples from small groups to inclusion of orchestral instruments)

All answers must be supported by appropriate information from any key rock and pop genres identified for study throughout this course, referring to relevant details as appropriate. The information must include specific musical examples from at least three pieces

[This content is not exhaustive and examiners should use their professional judgement to consider all valid alternatives]

A04 Use analytical and appraising skills to make evaluative and critical judgements about music	
Band	Criteria
5	9-10 marks <ul style="list-style-type: none"> • A highly perceptive answer which presents a detailed explanation of how accompanying instruments are used in a variety of different ways with accurate reference to at least three contrasting pieces of rock and/or pop. • The answer is well structured and presented in a highly appropriate manner with thoughtful use of specialist vocabulary and accurate grammar, punctuation and spelling.
4	7-8 marks <ul style="list-style-type: none"> • A generally secure answer which presents a reasonable explanation of how accompanying instruments are used in a variety of different ways with general reference to at least three contrasting pieces of rock and/or pop. • The answer is mostly organised and presented in an appropriate manner using appropriate specialist vocabulary with accurate grammar, punctuation and spelling.
3	5-6 marks <ul style="list-style-type: none"> • An inconsistent answer, with some explanation of how accompanying instruments are used in a variety of different ways but the references to at least three contrasting pieces of rock and/or pop lack detail. • The answer is partly organised with some use of appropriate specialist vocabulary and reasonably accurate grammar, punctuation and spelling.
2	3-4 marks <ul style="list-style-type: none"> • A basic answer with little explanation of how accompanying instruments are used in a variety of different ways and a few references to pieces of rock and/or pop. • The answer shows a basic level of organisation and basic use of specialist vocabulary with errors in grammar, punctuation and spelling affecting clarity of communication.
1	1-2 marks <ul style="list-style-type: none"> • A limited answer with little or no explanation of how accompanying instruments are used in a variety of different ways or reference to pieces of rock and/or pop. • The answer shows a limited level of organisation and limited use of appropriate specialist vocabulary and many errors in grammar, punctuation and spelling affecting clarity of communication.
0	0 marks <ul style="list-style-type: none"> • No response worthy of credit

SECTION 1

Answer **either** questions 1 and 2, **or** questions 3 and 4, **or** questions 5 and 6. You will need to refer to the resource booklet in this section.

Area of study C: Musical Theatre

3. You will hear part of a song from a musical. The lyrics of the extract and a lead sheet of the first six lines are provided on pages 4 and 5 of the resource booklet. [17]

The extract will be played **4 times** with a **one minute** pause between each playing and a **5 minute** silence after the final playing for you to complete your answer. Locate your answers with bar or line numbers where appropriate. You now have **2 minutes** to read the questions and study the lead sheet and lyrics.

- (a) Give **two** features of the **vocal melody** in bars 2-5. Refer to bar numbers in your answer. [2] AOS 3
- Starts on tonic and ends on dominant
 - Bar 2-4: Based on descending arpeggio {arpeggio} {notes of chord}
 - Bar 4 'Arch' shaped melody
 - Bars 4-5: Scalic {stepwise}
- (b) Identify the **structure** of the song in the section between lines 5-14 of the lyrics. [1] AOS 3
AABA or 32 bar song form
- (c) Identify the chord (e.g. C⁶) in bar 17 of the lead sheet. [1] AOS 3
D7
- (d) Write out in full (e.g. C major 7 = C, E, G, B) the chord of Am7 used in bars 9 & 23. [1] AOS 3
A C E G
- (e) Place a tick (✓) in the box which best describes the **tonality** heard in this extract. [1] AOS 3

Tonality	Tick
Begins in a minor key and modulates to the relative major	<input type="checkbox"/>
Begins in a minor key and modulates to the tonic major	<input checked="" type="checkbox"/>
Begins in a minor key and modulates to the dominant major	<input type="checkbox"/>
Begins in a minor key and modulates to the sub-dominant major	<input type="checkbox"/>

- (f) Name two rhythmic features of bars 1-17 of the extract. [2] AOS 3
- Syncopation
 - Dotted rhythms
 - Triplets
 - Accents on all four beats of the bar in the accompaniment
 - Some phrases begin with a rest (start on the second beat)

- (g) Other than tonality, describe how the music for lines 5-14 of the lyrics is different to lines 1-4. [7] AOS 4

(You may wish to consider vocal melody, orchestral accompaniment, compositional devices, tempo, rhythm, harmony and any other interesting features in your answer.)

- Vocal melody is pentatonic in 'A' section (lines 5-8 +13-14)
- Sequence used in 'B' section (lines 9, 10 & 11)
- Starts with anacrusis
- Tempo much faster
- feels like 2 in a bar instead of four now
- Much more syncopation
- Dance feel rather than military (up-tempo show number 'routine')
- Charleston feel in rhythms especially in 'B' section (lines 9-12)
- 1st and 3rd beats emphasised in bass and bass drum instead of every crotchet
- Saxophones used on vocal long notes in lines 6,8 and 12
- Trombones and xylophone used in line 12
- Line 13 muted brass added (Added instruments, specify at least one)
- Repeated notes a feature (lines 9-11)
- Lines 1-4 more chromatic
- Offbeat accompaniment in lines 5-14

- (h) Tick the appropriate box below to indicate which is the correct version of the melody heard in line 9 of the lyrics. [1] AOS 3



The world has gone mad to - day___ and good's bad to - day___



The world has gone mad to - day___ and good's bad to - day___



The world has gone mad to - day___ and good's bad to - day___

- (i) Underline the composer of this extract. [1]

Porter Rodgers Lloyd-Webber Schönberg

4. You now have **15 minutes** to answer question 4.

[10]

Explain how the accompanying instruments (orchestra/pit band) are used in musical theatre. Support your answer with examples from **at least three** contrasting works you have studied throughout the course.

In your answer you may refer to:

- Types of instruments and how they are used
- A variety of instrumental combinations and textures
- How the orchestration adds to dramatic content
- Contrast between instrumental sections and song accompaniment

The quality of written communication and the accurate use of specialist vocabulary is assessed in the question.

Indicative content should be used in conjunction with the grid which follows.

Answers should explain:

- (i) Types of instruments and how they are used: orchestral instruments/pop band
- (ii) Specific role of accompaniment (harmonic/rhythmic content/leit motif/counter melodies etc.)
- (iii) Texture and timbre variation within structure of songs
- (iv) Role of instruments in instrumental sections
- (v) Descriptive/imaginative use of instruments/combinations of instruments
- (vi) Variety of ensemble style/size (examples from larger 'orchestral' groups to pop band style groups)
- (vii)

All answers must be supported by appropriate information from any key musical theatre pieces identified for study throughout this course, referring to relevant details as appropriate. The information must include specific musical examples from at least three pieces.

[This content is not exhaustive and examiners should use their professional judgement to consider all valid alternatives]

A04 Use analytical and appraising skills to make evaluative and critical judgements about music	
Band	Criteria
5	9-10 marks <ul style="list-style-type: none"> • A highly perceptive answer which presents a detailed explanation of how accompanying instruments are used in a variety of different ways with accurate reference to at least three contrasting pieces of musical theatre. • The answer is well structured and presented in a highly appropriate manner with thoughtful use of specialist vocabulary and accurate grammar, punctuation and spelling.
4	7-8 marks <ul style="list-style-type: none"> • A generally secure answer which presents a reasonable explanation of how accompanying instruments are used in a variety of different ways with general reference to at least three contrasting pieces of musical theatre. • The answer is mostly organised and presented in an appropriate manner using appropriate specialist vocabulary with accurate grammar, punctuation and spelling.
3	5-6 marks <ul style="list-style-type: none"> • An inconsistent answer, with some explanation of how accompanying instruments are used in a variety of different ways but the references to at least three contrasting pieces of musical theatre lack detail. • The answer is partly organised with some use of appropriate specialist vocabulary and reasonably accurate grammar, punctuation and spelling.
2	3-4 marks <ul style="list-style-type: none"> • A basic answer with little explanation of how accompanying instruments are used in a variety of different ways and a few references to pieces of musical theatre. • The answer shows a basic level of organisation and basic use of specialist vocabulary with errors in grammar, punctuation and spelling affecting clarity of communication.
1	1-2 marks <ul style="list-style-type: none"> • A limited answer with little or no explanation of how accompanying instruments are used in a variety of different ways or reference to pieces of musical theatre. • The answer shows a limited level of organisation and limited use of appropriate specialist vocabulary and many errors in grammar, punctuation and spelling affecting clarity of communication.
0	0 marks <ul style="list-style-type: none"> • No response worthy of credit

SECTION 1

Answer **either** questions 1 and 2, **or** questions 3 and 4, **or** questions 5 and 6. You will need to refer to the resource booklet in this section.

Area of study D: Jazz

1. You will hear an extract taken from 'A Night in Tunisia' by Dizzy Gillespie, performed by a jazz ensemble. A lead sheet of the head and a table outlining the structure of the extract are on pages 6 and 7 of the resource booklet. [17]

The extract will be played **4 times** with a **one minute** pause between each playing and a **5 minute** silence after the final playing for you to complete your answer.

Locate your answers with bar numbers where appropriate.

You now have **2 minutes** to read the questions and study the lead sheet and table.

- (a) This extract is performed by a septet consisting of Trumpet, Alto Sax, Piano, Guitar, Bass, Drums and one other instrument. Underline the name of this other instrument from the list below. [1]

Trombone Tenor Sax Clarinet French Horn [1] AOS 3

- (b) Give **two** features of the **trumpet melody** in bars 1-4. Refer to bar numbers in your answer. [2] AOS 3

- Anacrusis
- Arpeggio {broken chord} (Bb minor chord) bars 1 and 3
- Phrase starts/ends on dominant
- Octave leap bars 2 and 4
- Chromatic note/Augmented 4th bar 2
- Minor 9th arpeggio
- Two repeated two bar phrases 2nd time without chromatic note (Aug 4th)
- Triplet

- (c) State one word which best describes the texture of the music played by the front line instruments in the **interlude** which begins at the end of the lead sheet. [1] AOS 3

Monophonic {unison}

- (d) The main solos are based upon the same form and structure as the **head**. State the form of the **head**. [1] AOS 3

AABA or 32 bar song form

- (e) Write out in full (e.g. C major 7 = C, E, G, B) the chord of Eb7 used in bars 1,3,5, etc. [1] AOS 3

Eb G Bb Db

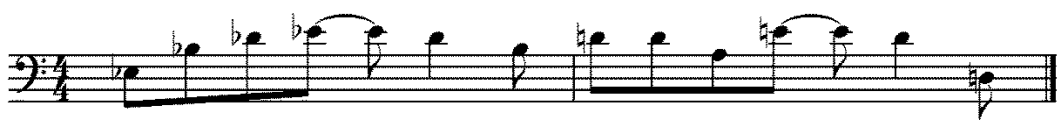
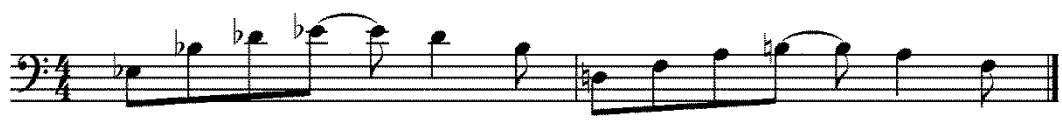
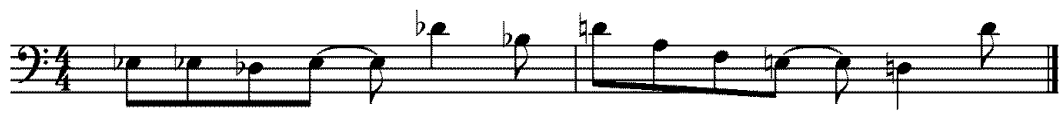
- (f) Name **two** rhythmic features heard in the extract. [2] AOS 3

- Swing quavers/swing rhythm
- Syncopation
- Triplets
- Dotted rhythms

(g) Describe how the front-line and rhythm section instruments are used in the **head** section of this extract. [4] AOS 4

- (Muted) trumpet plays melody in 'A' section
- Alto Sax plays melody in 'B' section
- Accompaniment figures in 'A' section based on ostinato patterns (Saxes) and (piano/gtr/bass)
- Drums play straight rhythm Afro Cuban style (use of toms)
- Ostinato= Alto and Tenor sax play a six note accompaniment pattern in harmony based on two pitches moving a semitone down on alternate bars
- Ostinato=Piano and guitar and bass play arch like arpeggio patterns in unison
- Drums play swing style in 'B' section (use of cymbal 'ride')
- Bass plays a walking bass in the 'B' section

(h) Tick the appropriate box below to indicate which is the correct version of the main accompaniment motif used in bars 1-6 of the extract. [1] AOS 3

	<input style="width: 100%; height: 100%;" type="checkbox"/>
	<input checked="" style="width: 100%; height: 100%;" type="checkbox"/>
	<input style="width: 100%; height: 100%;" type="checkbox"/>

(i) Describe how the front-line and rhythm section instruments are used in the **main solo** sections of this extract. [3] AOS 4

- Main solo 1: Alto Sax plays 'A+A' section, / muted Trumpet plays 'B+A' section
- Main solo 2: Tenor Sax
- Front line instruments (Trumpet, Alto and Tenor Sax) improvisation (solos)
- Walking bass
- Piano 'comping' style / plays chords (description: short/syncopated etc.)
- Drum part mainly cymbals
- 'fills' on snare drum
- Cymbal changes from ride to hi-hat in trumpet solo (accept 'cymbal change' in trumpet solo)

(j) Identify the style of jazz associated with the **solo break** section of this extract. Underline your answer from the list below. [1] AOS 3

Big band Swing Be-bop Cool

6. You now have **15 minutes** to answer question 6.

[10]

Explain how the accompanying instruments (band/ensemble) are used in Jazz music. Support your answer with examples from at least **three** contrasting pieces you have studied throughout the course.

In your answer you may refer to:

- Types of instruments and how they are used
- A variety of instrumental combinations and textures
- Rhythm section and front-line
- Written and improvised sections

The quality of written communication and the accurate use of specialist vocabulary are assessed in the question.

Indicative content should be used in conjunction with the grid which follows. Answers should explain:

- (i) Difference between instruments during head and improvised sections
- (ii) Specific role of rhythm section to provide rhythm and harmonic content
- (iii) Specific instrumental techniques (mutes, glissandi, pizzicato etc.)
- (iv) Variety of *ensemble style/size (examples from small groups to big band)*

All answers must be supported by appropriate information from any key Jazz genres identified for study throughout this course, referring to relevant details as appropriate. The information must include specific musical examples from at least three pieces.

[This content is not exhaustive and examiners should use their professional judgement to consider all valid alternatives]

AO4 Use analytical and appraising skills to make evaluative and critical judgements about music	
Band	Criteria
5	9-10 marks <ul style="list-style-type: none"> • A highly perceptive answer which presents a detailed explanation of how accompanying instruments are used in a variety of different ways with accurate reference to at least three contrasting pieces of jazz. • The answer is well structured and presented in a highly appropriate manner with thoughtful use of specialist vocabulary and accurate grammar, punctuation and spelling.
4	7-8 marks <ul style="list-style-type: none"> • A generally secure answer which presents a reasonable explanation of how accompanying instruments are used in a variety of different ways with general reference to at least three contrasting pieces of jazz. • The answer is mostly organised and presented in an appropriate manner using appropriate specialist vocabulary with accurate grammar, punctuation and spelling.
3	5-6 marks <ul style="list-style-type: none"> • An inconsistent answer, with some explanation of how accompanying instruments are used in a variety of different ways but the references to at least three contrasting pieces of jazz lack detail. • The answer is partly organised with some use of appropriate specialist vocabulary and reasonably accurate grammar, punctuation and spelling.
2	3-4 marks <ul style="list-style-type: none"> • A basic answer with little explanation of how accompanying instruments are used in a variety of different ways and a few references to pieces of jazz. • The answer shows a basic level of organisation and basic use of specialist vocabulary with errors in grammar, punctuation and spelling affecting clarity of communication.
1	1-2 marks <ul style="list-style-type: none"> • A limited answer with little or no explanation of how accompanying instruments are used in a variety of different ways or reference to pieces of jazz. • The answer shows a limited level of organisation and limited use of appropriate specialist vocabulary and many errors in grammar, punctuation and spelling affecting clarity of communication.
0	0 marks <ul style="list-style-type: none"> • No response worthy of credit

SECTION 2

Answer question 7 and **either** questions 8 and 9 **or** questions 10 and 11.

Area of study A: The Western Classical Tradition

[10]

7. You will hear an extract from a String Quartet by Haydn, most of the melody of which is written below.

The extract will be played **6 times** with a **1 minute** pause between each playing and a **2 minute** silence after the final playing for you to complete your answer.

You now have **1 minute** to read the questions.

Andante o piu tosto allegretto

Violin

mezza voce ten. f fz

5 p fz

9 p m.v. fz

13 tr fz

- (a) State in full (e.g. B minor) the **key** of the music at the following places:

[2 A03]

Bar	Key
Bar 1	D major
Bar 9	F sharp minor

- (b) In the list below, tick the **two** statements that accurately describe the music of the first 4 bars.

[2]A03

The music ends with an imperfect cadence.	<input type="checkbox"/>
The music begins with an anacrusis.	<input checked="" type="checkbox"/>
Most instruments play pizzicato.	<input checked="" type="checkbox"/>
The music contains a sequence.	<input type="checkbox"/>

- (c) Complete the music in bars 6 and 7. The pitch in bar 6 and the rhythm in bar 7 have been given. [3]A04

Mark according to the following table:

No. of correct answers	Marks awarded
9-12	3
5-8	2
1-4	1
0	0

- (d) Give the bar and beat number of **one** example of a **dominant 7th** chord: [1]A03

Bar 2 bt. 3 {bar 4 bt 2; bar 5 bt 3; bar 6 bts 1 and 2, bar 13 bt 3; bar 15 bts 2 and 3; NB: bar 8 bt 6 is an aug 6th chord, but accept as aurally it will be heard as a dom 7th}

- (e) Give the bar, and where appropriate the beat, number(s) where **one** example of the following textures can be found: [2]

Texture	Bar and Beat
Monophonic texture	Bar 10 bt 6 and bar 11
Homophonic texture	All bars except bar 10 bt 6 and bar 11

Either:

Area of Study A: The Symphony

8. You will hear **two** extracts taken from Classical symphonies, both in C major. The first was composed in 1774 and the second in 1825. Compare the **stylistic** features of each symphony. [15] A04

In your answer you may refer to:

- Orchestration/use of instruments
- Texture
- Melodic material
- Harmony and tonality
- Any other features you consider appropriate

Each extract will be played **3 times** with a **1 minute** pause after both extracts have been played and a **15 minute** silence after the final playing for you to complete your answer.

Indicative Content Extract 1	Indicative Content Extract 2
<p>Orchestration/use of instruments and texture:</p> <ul style="list-style-type: none"> • Small orchestra/wind restricted to 2 oboes, 1 bassoon, 2 horns, 2 trumpets; strings and timps (I and V); no flutes/clarinets/ 'celli and bass share same part/ typical orchestration for early Classical symphonies • Tutti opening in unison/octaves; triadic, reflecting capabilities of natural hns and tpts. Followed by • 1st subject/theme in stgs only; homophonic/tune (vlns)and accomp (vla and celli/bass) • tutti interjection unison/octaves • repeat of 1st subject in stgs • tutti for transition; doubling of vln melodic line (tremolo) by oboes; lower stgs accompany; brass provide harmony, mostly sustained pedal notes emphasising key change to dominant, G; • 2nd subject in upper stgs only; sparse texture/ contrast with opening; Alberti accompaniment in 2nd vln; no wind, brass, timps. • tutti for codetta; homophonic with obs doubling vlns • bassoon and cellos and bass confined to accompanying role; brass and timps provide harmonic support and confirm key changes with pedal notes; wind not independent, but double upper stg melody, sometimes in simplified form; ref. imitative vln writing bars 79/80 and end 2nd subj into codetta 	<p>Orchestration/use of instruments and texture:</p> <ul style="list-style-type: none"> • bigger orchestra: typical later classical tradition of double w/w (2 flutes, 2 oboes, 2 clarinets, 2 bassoons); 2 hns, 2 tpts and 3 tbns; still 2 timps (I and V); stgs with separate parts for cello and bass now • monophonic opening for horn solo (2 players) • repeated in w/w (minus flutes) with stgs accompanying/homophonic tune and accomp; ref. arco then pizzicato; contrast of articulation between w/w and stgs highlighting their differing roles now; • continuation of this melodic material in arco violas and cellos; some contrapuntal writing here; ref. rich string texture/divisi vlans and cellos/ separate double bass part; vlans pizz accomp. • w/w interpolations leading to • Stgs and tbns, unison statement of opening/homorhythmic • Antiphonal w/w continuation/ answer • Hns and tpts join for last statement and last chord heard is tutti • Ref more independent use of instrumental families – e.g. w/w • Ref developed brass section and use of horn solo rather than tutti opening; not just triadic or confined to pedal notes/advances in instrumental capabilities • Ref independent cello/bass parts • Contrasting articulation/stg playing techniques/divisi • Ref wider ranges

Indicative Content	Indicative Content
Extract 1	Extract 2
<p>Melodic material:</p> <ul style="list-style-type: none"> • Triadic/fanfare nature of opening – reflects brass capabilities and provides arresting start to symph; ref dotted rhythms in b 10 • 1st subject continuation – stgs only; clear 8-bar (4+4) melodic structure; ump-cha accomp in lower stgs.; repeat of theme; • Ref sequential nature of transition; rising chromatic line; aug 2nd intervals; broken octaves in cellos and bass • Contrasting nature of lyrical 2nd subject; Alberti accomp in 2nd vln.; descending sequence in theme’s continuation • Sequences and suspensions in codetta finishing with triadic confirmation of G major. 	<p>Melodic material:</p> <ul style="list-style-type: none"> • Opening theme – taken by horn -more conjunct melodic nature as opposed to triadic/pedal; ref details of articulation and pp echo in last 2 bars • Ref strong motivic nature/developed melodic compositional structure/bar division: 2+1; 2+1; 2 (augmentation of previous bar) • Melodic link in upper strings introducing triplet figure • Repeat of opening melodic material in w/w • Then continuation of melodic opening in upper vlns and cellos, lower ones contrapuntal accomp • Repeat of opening again in stgs and tbns and antiphonal w/w. • Ref use of one theme only with repeats in different instrumental settings and more fragmentation and motivic devt in this extract
<p>Harmony and Tonality:</p> <ul style="list-style-type: none"> • C major clearly established with triadic unison opening • Harmony very much based on I and V • Transition prepares for dominant minor, G minor; use of rising chromatic harmony – contrast with clear tonality of 1st subject; use of dim 7th and dom 7th with pause ready for perfect cadence into • 2nd subject in G major, dominant major • brass and timps – I and V pedal notes to confirm keys (C for opening, G for 2nd subject) • Codetta: rising chromatic bass line and use of tutti sf chords including diminished over dom pedal; G major confirmed with clear V7 vi/ iib Ic V/ I cadence marking end of sonata form exposition. 	<p>Harmony and tonality:</p> <ul style="list-style-type: none"> • Although a single melodic line, C major clearly confirmed by return to this note and others of the tonic triad for the minims within the opening statement of this theme. • Repeat of theme in w/w in C major confirmed by perfect cadence in stgs bars 8-9. W/w statement in C accompanied by diatonic harmony with interest of chords ii and vi as well as more inversions and passing notes; perfect cadence in C ends phrase – nb more use of V7 at cadence points in this extract • Brief passing tonicisation of A minor during string continuation of the melody, and then E minor at its end, confirmed by obs and cls. NB – wider ranging harmonic and tonal exploration to rel minor and submediant minor. • Sudden ff return to C major for antiphonal stgs and tbn/w/w repeat of theme • Reharmonisation of end with interrupted progression V7-vi in w/w followed by dramatic iib-III (E major chord) at end of extract.(Phrygian cadence) (Imperfect cadence) • Ref tertiary relationships
<p>Other points:</p> <ul style="list-style-type: none"> • Use of terraced dynamic contrasts/ forte tutti and piano reduced instrumental contrasts/no grading of dynamics • Straight forward rhythmic writing/ref. dotted rhythms supporting dramatic fanfare opening/added interest of quaver movement in bass in transition and codetta to confirm structural points • Typical compact early Classical sonata form exposition 	<p>Other points:</p> <ul style="list-style-type: none"> • Opens p not f as in extract 1 • More use of gradations of dynamics • Detail of dynamics and articulation • Extract is all based on the same thematic material/ref slow introduction/ much more expansive nature of compositional structure/no contrasting melodic themes or clear sections of sonata form exposition as in extract 1

AO4**Use analytical and appraising skills to make evaluative and critical judgments about music**

Band	Criteria
5	13-15 marks <ul style="list-style-type: none">• A highly perceptive answer which presents a detailed comparison of the stylistic features of the two symphonies.• There is thoughtful use of specialist vocabulary with detailed and accurate reference to the two works.
4	10-12 marks <ul style="list-style-type: none">• A generally secure answer which presents a reasonable comparison of the stylistic features of the two symphonies.• There is appropriate use of specialist vocabulary, with general reference to the two works.
3	7-9 marks <ul style="list-style-type: none">• An inconsistent answer, with some comparison of the stylistic features of the two symphonies.• There is some use of appropriate specialist vocabulary, but the references to the two works lack detail.
2	4-6 marks <ul style="list-style-type: none">• A basic answer with little explanation comparison of the stylistic features of the two symphonies.• There is some use of specialist vocabulary and a few references to exemplar works.
1	1-3 marks <ul style="list-style-type: none">• A limited answer with little or no comparison of the stylistic features of the two symphonies.• There is very little accurate use of specialist vocabulary or reference to the two works.
0	0 marks <ul style="list-style-type: none">• No response worthy of credit.

9. **Haydn Symphony No 103 "Drum Roll."**

You will need an unannotated score for this question.

You now have **20 minutes** to answer the following questions on movement 1. **[20]**

Locate your answers with bar numbers where appropriate.

(NB – as there are a few Eulenburg editions of this symphony, be prepared for bar numbers to be one out in some cases)

- (a) Underline the place in which this work was first performed. **[1]AO3**

Vienna Salzburg London Dublin

- (b) Give bar numbers where the following musical features are located between bars 47 and 79. **[4]AO3**

Musical Feature	Bars/Location
Inverted dominant pedal	<i>Flute 55-58</i>
Imperfect cadence in E flat	<i>57-58</i>
Diminished 7 th chord	<i>70</i>
Perfect cadence in B flat	<i>78-79</i>

- (c) Identify the texture of the music in the following bars and give a reason for your answer. **[2 + 2]AO3+AO4**

	Type of Texture	Explanation/Reason
Bars 33 ³ - 39	monophonic	Unison/octaves {all parts playing the same pitches and rhythms at the same time}
Bars 79 - 82	homophonic	Tune and accompaniment {melody in ob and vln 1 with um-cha-cha chordal accompaniment in rest of strings}

- (d) Tick **two** musical features found between bars 179 – 186. **[2]AO3**

Musical Feature	Tick
Imitation	✓
Circle of 5ths	
Sequence	✓
Hemiola	

- (e) (i) Identify the section that begins in bar 201. [1]AO3

Section:.....Coda(repeat of introduction).....

- (ii) Compare the material used in bars 201 – 218 with its first appearance at the beginning of the movement (i.e. bars 1 - 25¹) [3]AO4

Relevant comments which outline similarities and differences e.g.

- Same key {both in E flat major}
- Same thematic material {use of introduction theme}
- Added viola to unison strings in bars 202 – 212 compared to 2 – 13
- Added clarinets to w/w chords 206-207 / 212 – 213.
- Adagio section is shorter in coda
- Change of time signature and tempo bar 213
- Use of intro theme in diminution/ 6/8 /rhythmically changed 213
- Addition of tonic pedal 215 -218
- Loss of syncopated accomp from bars 14 onwards

[1 mark per relevant comparison up to a maximum of 3.]

- (f) Describe Haydn's use of thematic material in bars 93² – 158. Give bar [5]AO4

Relevant comments which describe Haydn's use and location of thematic material e.g.

93 bt 2 – 103

- S1a / in imitation/ in stgs 93 bt 3 to 103 (starting in E flat) and moving
- Fuller statement of S1a vln 1 103 (in A flat major)
- S1b / in imitation /in stgs 105 -111;(moves through C minor pausing on V of this key bars 110 – 111)
- Ref. use of semitone figure

111 – 142

- Introduction theme used in stgs 111 (back in E flat major); becomes accompaniment to
- semitone figure and/or repeated figure in vlns
- Transitional material (starting in C major and moving to F minor) bars 125 and 128
- S1a 129 – 130 vlns; inverted in cello/bass and bassoons
- Further imitative use of S1a in 131 – 142 between stgs and wind; (over dom pedal in D flat at first 131 before moving back to E flat 139; then moving through C minor 140, A flat major 141, F minor 142 back to D flat major for 143)

143 – 158

- S2 in violin 1 in D flat major/S2a imitated in flute
- S2b used in sgs dramatic tonal shifts from bar 149 to end on V7 of tonic E flat major bar 158 ready for recapitulation.
- Ascending sequence bars 105-107

[1 One mark per relevant comment up to a maximum of 5]

Or:

Area of Study A: Religious Choral music

[15]

10. You will hear **two** extracts from settings of the religious poem Stabat Mater which depicts the suffering of Mary, mother of Jesus, at her son's crucifixion. The first was composed in 1736 and the second in 1767.

Both extracts use the same text. (The first extract uses only the first verse.) The lines used are given below together with their translation. Compare the stylistic features of each extract.

In your answer you may refer to:

- Melodic material
- Harmony and tonality
- Orchestration/use of instruments
- Texture
- Any other features you consider appropriate

Each extract will be played **3 times** with a **1 minute** pause after both extracts have been played and a **15 minute** silence after the final playing for you to complete your answer.

You may make rough notes on this page and begin your answer on the following page.

Text and translation

O quam tristis et afflicta Fuit illa benedicta Mater unigeniti!	Oh! How sad, how woe-begone Was that ever-blessed one, Mother of the Son of God!
Quae moerebat et dolebat Et tremebat dum videbat Nati poenias in clyti	Christ above in torment hangs She trembled to behold the pangs Of her dying glorious son

Indicative Content	
Extract 1	Extract 2
<p>Melodic Material:</p> <ul style="list-style-type: none"> • S and A soloists have melodic material mostly in rhythmic unison and thirds throughout • Moves mostly by step with poignant played suspensions • A few large jumps (usually to emphasise particular words) Phrases have descending direction (reflecting sadness of text) • Melodic phrases in violins between vocal entries also have descending direction but wider jumps and more movement • Mostly diatonic with a few chromatic additions (for emotional effect) • Second phrase in (relative) major/more rhythmic activity • Repeat of first phrase with some contrary motion movement. 	<p>Melodic Material:</p> <ul style="list-style-type: none"> • Single soloist/Alto begins with held note and dramatic rising interval (major 6th) followed by descending conjunct line. • Some poignant chromaticism • Second phrase – descending sequence • Decorated dominant pedal followed by more disjunct melodic line • Last phrase includes rising chromatic line • Wider range used for melodic material • Vocal solo melodic line is mostly continuous with only very small instrumental links (in c.a.)
<p>Orchestration/use of instruments and texture:</p> <ul style="list-style-type: none"> • Two vocal soloists/S and A /no independent melodic material in orchestra; role is to accompany • String orchestra • Basso Continuo with organ • Organ drops out towards the end/over dominant pedal (highlighting barren nature of text). • Soloists work together throughout (in 3rds mostly and rhythmic unison) • Violins double soloists' lines throughout • Violins play descending figuration (emphasizing mournful nature of text) between soloist's phrases • Bass line – traditionally harmonically functional • Homophonic texture • Clear, fairly sparse orchestral texture 	<p>Orchestration/use of instruments and texture:</p> <ul style="list-style-type: none"> • Vocal/alto soloist throughout • Larger orchestra of strings, b.c, organ, 2 cor anglais (accept oboes or oboe d'amore), bassoon • Organ also drops out in middle of extract • Harmonies and texture covered by orchestra • Violins double vocal line • C a. heard in 3rds. • Bass – more chromatic with more movement • More contrast in articulation • Strings are muted • Homophonic texture • Orchestral accompaniment is richer
<p>Harmony and tonality:</p> <ul style="list-style-type: none"> • Starts in the minor/G minor (reflects "sorrow" of text) • Clear and consistent use of primary triads/tonic and dominant chords • Imperfect and perfect cadences (clear phrases) • Movement to (relative) major (for slightly less sorrowful words) • Some dissonance/appoggiaturas on main beats, resolving • Pedal note (dominant) with some rising chromaticism and suspensions above it (reflects text) • Use of some diminished and dim 7th harmony to highlight emotional content of words 	<p>Harmony and tonality:</p> <ul style="list-style-type: none"> • Starts in major (E flat) • Key clearly defined • Moves to dominant/B flat major • Decorated dominant pedal line voice and lo • Clear cadences (imperfect and perfect) • Richer, more chromatic harmonies in last phrase • Perfect cadence (in dominant/B flat) to end • Also features played suspensions on first beats (to reflect text)
<p>Any other features of interest:</p> <ul style="list-style-type: none"> • Descending nature of melodic lines in both voices and violin figuration reflects mournful nature of the words • Minor key is suitable for the sorrowful nature of the text • (Relative) major for 2nd phrase – reflects "ever-blessed one" • Slightly more movement and rhythmic activity in second phrase when music moves to major • Quadruple/duple metre • Simple rhythms overall with some syncopation and lombardic rhythms in violin instrumental phrases • Played suspensions ring emotion 	<p>Any other features of interest:</p> <ul style="list-style-type: none"> • Triple metre • Faster overall pace • More variety rhythmically • Wider dynamic palette and more contrasts • A slightly more positive interpretation • Word painting still in evidence: descending lines, suspensions reflecting sorrow of text, but generally more upbeat feel to the interpretation

AO4	
Use analytical and appraising skills to make evaluative and critical judgments about music	
Band	Criteria
5	13-15 marks <ul style="list-style-type: none"> • A highly perceptive answer which presents a detailed comparison of the stylistic features of the two extracts. • There is thoughtful use of specialist vocabulary with detailed and accurate reference to the two works. •
4	10-12 marks <ul style="list-style-type: none"> • A generally secure answer which presents a reasonable comparison of the stylistic features of the two extracts. • There is appropriate use of specialist vocabulary, with general reference to the two works. •
3	7-9 marks <ul style="list-style-type: none"> • An inconsistent answer, with some comparison of the stylistic features of the two extracts. • There is some use of appropriate specialist vocabulary, but the references to the two works lack detail. •
2	4-6 marks <ul style="list-style-type: none"> • A basic answer with little explanation comparison of the stylistic features of the two extracts. • There is some use of specialist vocabulary and a few references to exemplar works. •
1	1-3 marks <ul style="list-style-type: none"> • A limited answer with little or no comparison of the stylistic features of the two extracts. • There is very little accurate use of specialist vocabulary or reference to the two works. •
0	0 marks <ul style="list-style-type: none"> • No response worthy of credit.

Mozart Requiem
Dies Irae.

11. You will need an **unannotated** copy of the score for *Requiem* by Mozart for this question. You now have **20 minutes** to answer the following questions on the *Dies Irae*. **[20]**

Locate your answers with bar and beat numbers where appropriate.

(a) (i) Underline the **year** in which Mozart composed this work. **[1] A03**

1788 1789 1790 1791

(ii) State the meaning of ***Dies Irae***. **[1]A04**

Day of Judgment/Day of Wrath/a reflection on the final judgment

(iii) State its key. **[1]A03**

Key:.....D minor.....

- (b) Explain how the orchestral accompaniment in bars 1-8 helps contribute to the drama of this movement's opening. **[3]A04**

Relevant musical information which explains how Mozart's orchestral writing helps achieve the drama:

- Use of impetuous semiquaver string writing (Allegro)
- Use of syncopation
- Use of dramatic timpani writing
- Use of minor key/clear primary chords/arpeggiation
- Use of dissonance (e.g. over tonic pedal bar 2)/diminished harmony
- Loud(Tutti)

[1 mark per relevant comment to a maximum of 3]

- (c) Tick **two** musical features which can be found in bars 10 to 19¹. **[2]A03**

Musical Feature	Tick
Circle of fifths	
Chromatic bass line	✓
Sequence	✓
Syncopation	

- (d) Give the bar and beat numbers (where appropriate) where the following musical features may be located within bars 31 -40³. **[3]A03**

Musical Feature	Bar/Location
Diminished 7 th chord	32 bts 2-4; {34-35}; {38 bts 3-4}; {39 bts 3-4}
Melodic augmented 2 nd in a voice part	37 sop
Neapolitan chord in D minor	37 bts 1-2; {39 bts 1-2}

- (e) Identify the key and cadence at bar 54¹⁻². **[2]A03**

Key	Cadence
D minor	Imperfect

- (f) Describe **two** examples of word-painting between bars 40³ and 56. **[2]A04**

Example of word-painting	Explanation of word-painting
Relevant examples could include: <ul style="list-style-type: none"> • Tremor/trembling • Dies irae/day of wrath 	<ul style="list-style-type: none"> • Semitone alternations in bass 45/49 or in all vocal parts 51 • Dramatic homophonic setting of these words SAT 42 bt 3 to 44 bt 2/46 bt 3 to 48 bt 2

- (g) Describe Mozart's use of vocal textures in this movement. Give bar numbers to support your answer. **[5]A04**

Relevant comments which describe Mozart's use of vocal textures, e.g.

- Starts with dramatic tutti homophonic statement of opening three lines of text bars 1-8
- Further homophonic writing for next line of text but
- Includes imitative entry for tenor copying sop bars 10-11/13-14
- Monophonic bass entry 40 bt 3 – 42/44 bt3 -46/48 bt 3 - 50
- Answered by homophonic SAT 42 bt 3 – 44/46 bt3 – 48
- SATB homophonic/ homorhythmic setting 50 bt 3- 56
- Antiphony between B and SAT 40 bt 3 – 50 bt 2
- Antiphonal dialogue between SA and TB 57-58/61-62

Award one mark per relevant comment up to a maximum of 5.