



GCE AS MARKING SCHEME

SUMMER 2018

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

INTRODUCTION

This marking scheme was used by WJEC for the 2018 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 AS LEVEL MUSIC - UNIT 3

SUMMER 2018 MARK SCHEME

Area of Study B: Rock and Pop (1965-1990)

1. You will hear a short extract from a pop song by Elton John. A lead sheet of **verse 3** is provided on pages 2 of the resource booklet.

The extract will be played **4 times** with a **one minute** pause between each playing and a **5 minute** silence after the 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 leadsheet.

Leadsheet for Verse 3:

Instrumental opening
with solo instrument

Short link before verse 3

Repeated cadence

9 Repeated cadence C G B7

Wait on_ me girl, cry in the night_ if it

13 G7/D C G

helps, but more than ev - er I sim - ply_ love you, more than - I

16 Am F G Interval

love life__ it - self. And I guess that's why they call it the

20

Blues. Time on_ my hands could be time spent with you, laugh ing_ like

23

child-ren, liv - ing_ like lov - ers,_ roll - ing_ like thun- der_ un - der_ the

26 Interval

cov - ers,_ and I guess that's why they call it the_ Blues

etc

- (a) (i) Verse 3 begins with an instrumental solo. Identify the instrument playing the solo. [1] AO3

harmonica

- (ii) Describe **two** features of the instrumental solo. [2] AO4

- *1st phrase emphasizes a repeated 2- note motif /ends with the same idea as the original melody*
- *(Ascending) scalar movement leads to changes in the melodic line at /a higher pitch{wide range}*
- *Phrases are longer{continuous/}{ess clearly defined}*
- *Use of decoration/}crush' notes}{acciaccaturas}*
- *Improvisatory in style*
- *Reliance on straight quaver rhythms*
- *Pitch bends*
- *Pentatonic scale*

- (b) Identify the repeated cadence heard in bars 5-6 and 9-10. [1] AO3

Plagal (IV – I)

- (c) In the table below, tick **two** statements that accurately describe the music in bars 10 and 11. [2] AO3

The vocal melody is disjunct	
The music uses a sequence	
The music is based on major chords	✓
The vocal phrase at the end of line 1 stops on the supertonic note of the key	✓

- (d) Identify the intervals. Used on the words 'I guess' in: [2] AO3

- (i) Bars 18 – 19 **(major) 6th**
(ii) Bars 26 – 27 **(minor) 7th**

- (e) Describe **two** interesting features of the rhythm in this extract. [2] AO4

- *Use of syncopation{hemiola}{three against two}{misplaced beat}*
- *'swing'/'bluesy' feel*

(f) (i) Write out in full (e.g. F7 = F- A- C- E flat) the chord of B7: [3] AO3

(ii) ***B D# F# A (accept enharmonic equivalents)***
State what is meant by G7/D (bar 13³⁻⁴)

G B D F with D in bass (do not allow G major 7th)

(iii) Identify the key briefly tonicised (visited) at the start of bar 13.

E minor

(g) (i) Describe the accompaniment as heard in the extract. [3] AO4

Relevant comments which describe the accompaniment

- *Piano playing chords /and also covers the vocal line*
- *Electric guitars, chords. Bass (which support the chordal shifts)/moving in step*
- *Is homophonic in texture*
- *Backing vocals (with descending chordal) 'oohs' (e.g. line 1)*
- *Vocal echoing line 7/bar 22 melodic idea as part of the outro }coda}*
- *Kit (with appropriate comment)_*

(ii) Underline the year in which you consider that this song was recorded. [1] AO3

1963

1973

1983

2. Explain what is meant by the term ‘**singer-songwriter**’. Support your answer by explaining the work and style of **two or more** singer-songwriters from the **1960s and/ or 1970s**. [10]

You may refer to:

- Different musical features and styles exemplified in various songs
- Individual performers/Bands
- Influence of other styles (fusion), folk, personal and social issues
- Any other points of interest

You now have 15 minutes to answer question 2.

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

Answers should include:

- (1) *Explanation of the term singer-songwriter, of musicians who wrote, composed and/or performed their own material, from the 60s and 70s*
- (2) *A consideration of the different singer-songwriters, with some examples and description of the musical features of their individual styles*

All answers must be supported by appropriate information from any of the genres identified for study throughout this course, referring to relevant details as appropriate. The information must include specific musical examples from important performers. Examiners must use their professional judgement to consider valid alternatives.

AO4	
<i>Use analytical and appraising skills to make evaluative and critical judgements about music</i>	
<i>Band</i>	<i>Criteria</i>
5 9-10 marks	<ul style="list-style-type: none"> • <i>A highly perceptive answer which presents a good explanation of the work and style of some famous ‘singer-songwriters’ during the 60s and 70s</i> • <i>Thoughtful use of specialist vocabulary with detailed and accurate reference to exemplar works</i>
4 7-8 marks	<ul style="list-style-type: none"> • <i>A generally secure answer which presents a reasonable explanation of the work and style of some famous ‘singer-songwriters’ during the 60s and 70s</i> • <i>Appropriate use of specialist vocabulary with accurate reference to exemplar works</i>
3 5-6 marks	<ul style="list-style-type: none"> • <i>An inconsistent answer, with some explanation of the work and style of some famous ‘singer-songwriters’ during the 60s and 70s</i> • <i>Some use of specialist vocabulary, but the references to exemplar works lack detail.</i>
2 3-4 marks	<ul style="list-style-type: none"> • <i>A basic answer with little explanation of the work and style of some famous ‘singer-songwriters’ during the 60s and 70s</i> • <i>There is some use of specialist vocabulary and a few general references to exemplar works</i>
1 1-2 marks	<ul style="list-style-type: none"> • <i>A limited answer with little or no explanation of the work and style of some famous ‘singer-songwriters’ during the 60s and 70s</i> • <i>There is very little accurate use of specialist vocabulary, or reference to exemplar works.</i>
0	<ul style="list-style-type: none"> • <i>No response worthy of credit.</i>

Area of Study C: Musical Theatre

1. You will hear part of a section from Andrew Lloyd Webbers's *Phantom of the Opera*. Some of the lyrics and part of the vocal melody are provided on pages 3 of the resources booklet.

The extract will be played **4 times** with a **one minute** pause between each playing and a **5 minute** silence after the 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.

First section - Lyrics:

1. *Your public needs you, we need you too*
2. *Would you not rather have your precious little ingénue?*
3. *Signora no! – the world wants you.*

Vocal Melody:

Pri - ma Don-na first la - dy of the stage, your de-vo-tees are on their knees to im-plore you.

8
Can you bow out when they're shouting your name? Think of how they all a -

15
dore you. Pri - ma Don-na en-chant us once a-gain think of your muse and of the

22 Chord
queues round the thea - tre. Can you de - ny us the

27
tri - umph in store? Sing Pri - ma Don - na once more. **etc**

- (a) The first section of the extract, (i.e. lines 1-3 of the lyrics) prepares us for the music which follows.

Apart from the rhythm and types of voices heard, identify **three** musical features of this section. [3] AO3

- *sustained notes in accompaniment at start/dissonant interval/held major 2nd heard at start* {played by French horn} {dominant 7th}
- *(Line 3) – unaccompanied*
- *recitative style* {syllabic} {parlando}
- *apart from one interval, all on the same note* {mostly monotone}

- (b) Identify the following intervals. [2] AO3

- (i) the interval on the words 'wants you' at the end of line 3:

(perfect) 5th

- (ii) the last interval between the notes used on the words 'the thea-(tre)' in bars 22 - 23

octave

- (c) In the table below, tick [✓] the **one** statement that is correct. [1] AO3

Statements	Tick
The note in bar 12 is the mediant note of the home key	✓
The first note in bar 20 is the subdominant note of the home key	
The first note in bar 25 is the dominant note of the home key	

- (d) Name the cadences in the following bars: [2] AO3

- (i) Bars 6 - 7

Imperfect

- (ii) On the words 'once more' in bars 30 - 31

Perfect

- (e) Name the chord (e.g. D min or supertonic minor) heard in bar 24. [1] AO3

F (major) / subdominant (major) Do not accept minor

(f) Underline the term which best describes the texture of the music after bar 32. [1] AO3

Monophonic Stretto **Polyphonic** Antiphonal

(g) Describe **three** features of the rhythm in this extract. [3] AO4

- *Lines 1-3 freer rhythm and flexible to fit the natural rhythms of the text {rubato}*
- *Rhythms become more repetitive from line 4 (supported in orchestral accompaniment)*
- *Waltz-like{oom pah pah}*
- *Basic{simple} note-values (crotchets, quavers-occasional dotted notes)*

(h) Describe the vocal writing **after** the first 3 lines of lyrics. [4] AO4

- *More male voices than female {STB}*
- *Main female part is for soprano*
- *(Bars 1-24), sung by two male{baritones} (in unison;)*
- *Bar 28³) the voices are heard an octave apart/ and 3rd male voice enters/ using only 3 notes{limited range}{recitative-like}{syllabic}*
- *Main female character enters (Line 12), high-pitched*
- *Accompanying male vocals now in 3rds{harmony}*
- *2nd female line (lower/alto) enters /recit-like and {narrow pitch range}*
- *Interweaving contrapuntal lines {polyphonic texture}*

1 mark max for comments on vocal resources/type

2. Define what is meant by the **chorus**, and describe the role and contribution of the chorus in musical theatre. Support your answer with **two or more** examples of chorus involvement in the music that you have studied. [10]

You may refer to:

- The effect/musical features of large dramatic musical choruses
- The chorus as commentator and narrator
- Different musical textures employed in chorus-work
- Any other related points of interest

You now have 15 minutes to answer question 2.

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

Answers should include:

- (1) *Explanation of what is meant by 'the chorus'*
- (2) *A consideration of the role of various choruses, with some description of the musical features of the individual styles and dramatic function as seen in the music*
- (3) *A description of the different musical textures found in chorus-work*

All answers must be supported by appropriate information from any of the composers identified for study throughout this course, referring to relevant details as appropriate. The information must include specific musical examples from important works. Examiners must use their professional judgement to consider valid alternatives.

AO4	
<i>Use analytical and appraising skills to make evaluative and critical judgements about music</i>	
<i>Band</i>	<i>Criteria</i>
5 9-10 marks	<ul style="list-style-type: none"> • <i>A highly perceptive answer which presents detailed explanation of the role and contribution of the chorus in musical theatre</i> • <i>Thoughtful use of specialist vocabulary with detailed and accurate reference to exemplar works</i>
4 7-8 marks	<ul style="list-style-type: none"> • <i>A generally secure answer which presents a reasonable explanation of the role and contribution of the chorus in musical theatre</i> • <i>Appropriate use of specialist vocabulary with accurate reference to exemplar works</i>
3 5-6 marks	<ul style="list-style-type: none"> • <i>An inconsistent answer, with some explanation of the work and style of the role and contribution of the chorus in musical theatre</i> • <i>Some use of specialist vocabulary, but the reference to exemplar works lack detail.</i>
2 3-4 marks	<ul style="list-style-type: none"> • <i>A basic answer with little explanation of the work and style of the role and contribution of the chorus in musical theatre.</i> • <i>There is some use of specialist vocabulary and a few general references to exemplar works</i>
1 1-2 marks	<ul style="list-style-type: none"> • <i>A limited answer with little or no explanation of the role and contribution of the chorus in musical theatre</i> • <i>There is very little accurate use of specialist vocabulary, or reference to exemplar works.</i>
0	<ul style="list-style-type: none"> • <i>No response worthy of credit.</i>

Area of Study D: Jazz

1. You will hear part of a performance of *Chattanooga Choo Choo*.

An outline of the structure, including the opening lyrics and melody of the vocal verse are provided on page 4 of the resources booklet.

The following table outlines the sections heard in the musical extract.

Instrumental Introduction	Instrumental Verse	Link (Vocals)	Vocal verse
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Link (Vocals)

1. *Hi there Tex, what you say,*
2. *Step aside partner, it's my day*
3. *Bend an ear and listen to my version*
4. *(Of a really solid, Tennessee excursion)*

Vocal verse:

The musical score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It consists of four staves of music with lyrics underneath. The first staff starts with a box labeled 'Type of scale' above the first measure and a box labeled 'Interval' above the last measure. The second staff has a measure number '4' at the beginning and chord symbols 'Eb7 Ab7 Ab9' above the first two measures. The third staff has a measure number '9' at the beginning. The fourth staff has a measure number '11' at the beginning and two boxes labeled 'Rhythmic features:' above the last two measures.

Par-don me, boy, _____ is that the Chat-ta-noo - ga Choo Choo

4 track.twen-ty nine, _ boy, you can give me a shine. _____

9 I can af - ford _____ to board a Chat - ta - noo - ga

11 Choo- Choo _____ I've got my fare and just a trifle to spare

- (a) The opening instrumental introduction represents a ‘train rolling out of a station’. Explain how the arrangement achieves this effect. [4] AO4

- *Build up of tempo, accelerando*
- *Increase in dynamics to indicate acceleration*
- *Movement in pitch from low – high*
- *Imitation of the train whistle (by trumpets and trombones) {brass}*
- *Insistent rhythmic repetition to represent the constant rolling of wheels in motion*

- (b) State in full (e.g. A minor) the (i) **key** at the opening of the vocal verse, and (ii) the **cadence** at the end of the extract. [2] AO3

- (i) Key ***D flat major***
(ii) Cadence ***Perfect***

- (c) Identify: [2] AO3

- (i) the type of scale heard in bar 1 of the vocal verse

chromatic

- (ii) the interval heard between the last notes of bar 2 of the vocal verse

(minor) 6th

- (d) In the table below, **tick** [✓] the **two** statements which accurately describe the music in the vocal verse. [2] AO3

Statements	Tick
The first note in bar 1 is the tonic	
Bar 3 ends on the dominant	✓
The first note in bar 5 is the supertonic	✓
The first note in bar 11 is the subdominant	

- (e) Write out in full (e.g. F7 = F-A-C-Eflat) the chord of A \flat 7. [1] AO3

A \flat -C-E \flat -G \flat

- (f) State **two** features of the **rhythm** as heard in the vocal melody in bar 12 and bar 14. [2] AO3

- (i) Bar 12 ***syncopation/dotted rhythms***
(ii) Bar 14 ***straight quavers***

- (g) **Underline** the term which best describes the **texture** in the **vocal verse**. [1] AO3

Imitative Monophonic Stretto **Homophonic**

- (h) Describe the different ways that the voices are used throughout the extract. [3] AO4

- *Short opening phrase in backing vox in close harmony*
- *Line 1 sung solo baritone in jazz swing style*
- *Backing vox enter singing 'oohs' /in close part harmonies (at the end of line 1 and continue throughout line 2)*
- *Line 3 sung by backing vox in close harmony, and soloist sings lines 4 and 5, followed by vocal comment 'Yes, Yes' in backing vocals; line 6 – backing vox comment in speech-style (not sung) on the words 'Track 29'*
- *Lines 7 – 10 are delivered alternatively by soloist, then backing vox, still in close harmonies {Alternation of solo plus backing vocalists}*
- *Backing vocals imitate train whistle*

2. Describe the contribution of **solo singers** in different styles of jazz between 1940 and 1965. [10]

Support your answer with **two or more** examples you have studied.

You may refer to:

- *Vocal styles (tone, range)*
- *Treatment of melody (text delivery, improvisation skills)*
- *Performing techniques (different vocal sounds, pitch –slides, scattling etc)*
- *Any other related points of interest*

You now have 15 minutes to answer question 2.

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

Answers should include:

- (1) *Identification of some famous jazz soloists from a variety of jazz styles and contexts*
- (2) *A description of the musical features/elements of the individual vocal styles as found in the music.*
- (3) *Explanation of different vocal techniques, with examples*

All answers must be supported by appropriate information from any of the composers identified for study throughout this course, referring to relevant details as appropriate. The information must include specific musical examples from important works. Examiners must use their professional judgement to consider valid alternatives.

AO4	
<i>Use analytical and appraising skills to make evaluative and critical judgements about music</i>	
<i>Band</i>	<i>Criteria</i>
5 9-10 marks	<ul style="list-style-type: none"> • <i>A highly perceptive answer which presents detailed explanation of the contribution of solo singers in different types of jazz styles and contexts</i> • <i>Thoughtful use of specialist vocabulary with detailed and accurate reference to exemplar pieces</i>
4 7-8 marks	<ul style="list-style-type: none"> • <i>A generally secure answer which presents a reasonable explanation of the contribution of solo singers in different types of jazz styles and contexts</i> • <i>Appropriate use of specialist vocabulary with accurate reference to exemplar works</i>
3 5-6 marks	<ul style="list-style-type: none"> • <i>An inconsistent answer, with some explanation of the contribution of solo singers in different types of jazz styles and contexts</i> • <i>Some use of specialist vocabulary, but the reference to exemplar works lack detail.</i>
2 3-4 marks	<ul style="list-style-type: none"> • <i>A basic answer with little explanation of the contribution of solo singers in different types of jazz styles and contexts</i> • <i>There is some use of specialist vocabulary and a few general references to exemplar works</i>
1 1-2 marks	<ul style="list-style-type: none"> • <i>A limited answer with little or no explanation of the contribution of solo singers in different types of jazz styles and contexts</i> • <i>There is very little accurate use of specialist vocabulary, or reference to exemplar works.</i>
0	<ul style="list-style-type: none"> • <i>No response worthy of credit.</i>

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 Divertimento by Mozart, 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

Oboe

6

12

15

- (a) State in full (e.g. B minor) the **tonic key** of the music. [1] AO3

E flat major

- (b) Name in full (e.g. B minor) the **key** and **cadence** in bars 17-18. [2] AO3

Key: *B flat major* Cadence: *Perfect*

- (c) Complete the music in bars 15 and 16. The rhythm in bar 15 and the pitch in bar 16 have been given to you. [3] AO3

Mark according to the following table:

No. of correct answers	Marks awarded
8-11	3
4-7	2
1-3	1
0	0

- (d) Give the bar (and, where appropriate beat) number(s) of **one** example of each of the following in the music. [3] AO3
- | | | |
|-------|------------------------------------|---|
| (i) | sequence in the oboe part | Bars 11 2nd quaver to bar 12² {13² -14} |
| (ii) | a diminished 7 th chord | Bars 8 bt 2, 15 last quaver, bar 2³⁻⁴ |
| (iii) | tritone in the oboe part | Bar 6 3rd quaver to 4th quaver |
- (e) Underline the correct description of the time signature. [1] AO3
- simple triple compound triple simple duple **compound duple**

**In this mark scheme 12² means bar 12 second dotted crotchet
Candidates may mead bar 12 second quaver. Either is acceptable.**

Answer either questions 8 and 9 or questions 10 and 11

Area of Study A: The Symphony

8. You will hear **two** extracts taken from Classical symphonies. The first was composed in 1776 and the second in 1804. Compare the **stylistic** features of each symphony. [15] AO4

In your answer you may refer to:

- *Orchestration/use of instruments*
- *Texture*
- *Rhythm*
- *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.

Extract 1 CPE Bach Symphony in D	Extract 2 Beethoven Symphony 3 1 st Mvt.
<p>Orchestration/use of instruments and texture:</p> <ul style="list-style-type: none"> • Small orchestra of strings (inc. b.c. with harpsichord), 2 flutes, 2 oboes, bassoon and 2 horns • Starts with violins only {monophonic} repeating sustained notes • joined by rest of strings in octaves {unison} • this statement is repeated twice more with spread chord in violins at start of third time. • Wind, horns and b.c. (including harpsichord) join with <i>ff</i> sustained chords • Fragmented quaver motive passed through strings • Tutti orchestra for transition with antiphonal use of quaver motif between lower strings and flute • Semiquaver triadic figuration in violins • Scalic passagework in flutes and violins • Contrasting orchestration for second subject in just woodwind: oboes (ref 1st subject) with “walking bass” bassoon accompaniment • Joined by flutes in 3rds with sustained violin accompaniment • Arco throughout for strings • Contrasts of articulation especially between string detached 1st subject and w/w legato 2nd subject • Sudden textural changes are typical of empfindamer style 	<p>Orchestration/use of instruments and texture:</p> <ul style="list-style-type: none"> • Larger orchestra with standard double w/w, 3 horns (adds to heroic nature of the music), 2 tpts and timps (no hps now). • Dramatic tutti chords to start • Opening theme in ‘cellos with accompaniment in upper strings (repeated quavers and syncopated crotchets adding to drama of the opening) • Expansive theme taken up by 1st vln with Alberti style accompaniment in 2nd vlms; homophonic accomp. • Flutes join in antiphonal dialogue with 1st vln using this 1st subject leading to • Tutti chordal texture (off beat) • Repeat of opening theme in <i>ff</i> tutti homophonic version • w/w solo fragments (T1) in antiphonal dialogue over Alberti string accomp to modulate • Contrasts of articulation • Vlms have semiquaver/quaver figuration (T2) with staccato block chords in rest of orchestra • Scalic quaver passagework in stgs and w/w takes music to dominant ready for S2.

<p>Rhythm:</p> <ul style="list-style-type: none"> • In 4/4 but pulse is unclear at start • Syncopation and unusual rhythmic organization is typical of empfindsamer style • Rhythmic diminution in opening violin statement • Prominent rests – also feature of empfindsamer style • Rhythmic momentum achieved by quaver and then semiquaver movement • Tension and emotion (typical of empfindsamer style created by rhythmic phrases starting on weak beats, syncopation, driving rhythms and unusual phrase lengths) 	<p>Rhythm:</p> <ul style="list-style-type: none"> • In 3/4 • Clear triple pulse set but with • Syncopation in places adding to drama • Quaver accompaniment provides rhythmic propulsion and forward momentum • Emphasis of 2nd beat also adds drama and intensity • Semiquaver/quaver figuration adds further rhythmic interest • Homorythmic chordal sections add power and weight to key changes
<p>Harmony and tonality:</p> <ul style="list-style-type: none"> • Starts on unison D in violins, so tonality is not immediately clear • D major confirmed by rest of strings but quickly becomes D7 by end of 1st phrase • Sudden switch to B minor {relative minor} for repeat of phrase • Again, sudden change to G major for 3rd version of phrase • Dramatic use of tutti diminished 7th and 6/4 chords • V – I in transition followed by 9-8 suspensions • 1st subject ends on imperfect cadence in tonic • 2nd subject (in w/w) commences in A major and is characterized by oboe suspensions and passing notes to B minor, F sharp minor and E minor • use of “feminine cadences” • Extract ends with imperfect cadence in A major, dominant key • Juxtaposed key changes to surprising keys = typical of Empfindsamer style 	<p>Harmony and tonality:</p> <ul style="list-style-type: none"> • Clear E flat tonality at start • Confirmed by triadic nature of theme • Soon veers away from tonic key though with added chromatic colour in ‘cellos (c sharp) but returns to E flat and confirms the key with perfect cadence. • Sequential (rising) treatment of opening of S1 moving through F minor, A flat major, diminished harmony over B flat pedal, before returning to • E flat major for tutti reprise of S1 • Further chromatic inflections but clear modulation to and cadence in dominant key B flat major • Tonicisation of G minor, F minor, but again confirmation of B flat major with perfect cadence at end of extract • Clear tonalities, supported by perfect cadences, underline formal structure, though passing modulations and chromatic chords also included to add to drama en route.
<p>Any other features of interest:</p> <ul style="list-style-type: none"> • Dramatic and sudden changes of dynamics • Terraced dynamics • Melodic material is often triadic • Short, terse, sometimes irregular length of phrases – again typical of empfindsamer style • Quite a lot of daring features for the time (1775/6) 	<p>Any other features:</p> <ul style="list-style-type: none"> • Full range of dynamic spectrum explored, but via crescendos and diminuendos now rather than terraced dynamic changes • Longer phrases with much more expansive, heroic nature • 3 horns (rather than usual 2) adds further to the noble, heroic, dramatic mood of this music.

A04 <i>Use analytical and appraising skills to make evaluative and critical judgments about music</i>	
Band	Criteria
5	<p style="text-align: center;">13-15 marks</p> <ul style="list-style-type: none"> • <i>A highly perceptive answer which presents a detailed comparison of the stylistic features of the two symphonies.</i> • <i>There is thoughtful use of specialist vocabulary with detailed and accurate reference to the two works.</i>
4	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> • <i>A generally secure answer which presents a reasonable comparison of the stylistic features of the two symphonies.</i> • <i>There is appropriate use of specialist vocabulary, with general reference to the two works</i>
3	<p style="text-align: center;">7-9 marks</p> <ul style="list-style-type: none"> • <i>An inconsistent answer, with some comparison of the stylistic features of the two symphonies.</i> • <i>There is some use of appropriate specialist vocabulary, but the references to the two works lack detail.</i>
2	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • <i>A basic answer with little explanation comparison of the stylistic features of the two symphonies.</i> • <i>There is some use of specialist vocabulary and a few references to exemplar works.</i>
1	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • <i>A limited answer with little or no comparison of the stylistic features of the two symphonies.</i> • <i>There is very little accurate use of specialist vocabulary or reference to the two works.</i>
0	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • <i>No response worthy of credit.</i>

9. Haydn Symphony No 103 in E flat major, “Drum Roll”

You will need an unannotated score for this question.

You now have **20 minutes** to answer the following questions on **movement 2**.

Locate your answers with bar and beat numbers where appropriate. [20]

- (a) Underline the **form** of the section from bars 1 to 26. [1] AO3

Binary Ternary **Rounded Binary** Rondo

- (b) Give the name of the person for whom Haydn wrote the violin solo (bars 85 – 108) in this movement. [1] AO3

Battista Viotti

- (c) Identify the chords in the following locations. [2] AO3

Bar/beat	Chord
12 ²	<i>F minor (root position)/i/tonic chord (accept iv)</i>
16	<i>V⁹/dominant minor 9th/G⁹; accept V⁷/dominant 7th/G⁷</i>

- (d) Give **three** features of the music in bars 27 – 34 that are typical of the Classical style. [3] AO4

- ***Fanfare-like writing***
- ***(Cadential) trills***
- ***Pedal notes.***
- ***Regular {balanced} phrasing***
- ***Modulation to dominant***
- ***Orchestration – any relevant example***

- (e) Describe Haydn’s use of **texture** in bars 35 – 40. [2] AO4

antiphony{dialogue}{imitation} e.g. bars 35 - 38

homorhythmic/homophonic e.g. bars 39 - 40

- (f) Name the **key** (e.g. B minor) and **cadence** in bars 105 – 106. [2] AO3

Key ***C major*** Cadence ***Plagal***

- (g) Give bar, and beat numbers where appropriate, where the following musical features are located within bars 85 to 108. [4] AO3

Musical Feature	Bars/beats
Double-stopping	<i>107 – 108, solo vln.</i>
Anacrusis	<i>92, last quaver {quaver before bar 85}</i>
Turn	<i>85, beat 1, solo violin, 101</i>
Perfect cadence in G major	<i>91² - 92</i>

- (h) Explain how Haydn varies the music of bars 1 – 26 in bars 109 – 134. Give precise bar and beat references where appropriate. [5] AO4

Relevant comments which correctly describe how Haydn varies the music, with location e.g.

- ***Starts f/ff instead of p***
- ***Tutti now (109 - 117){extra instruments added}***
- ***Added fanfare figure in brass (109 onwards)***
- ***Added counter-melody in lower strings and bassoon (109 onwards)***
- ***Theme now an octave higher in vln 1 (e.g. 109)***
- ***Woodwind added (e.g. bar 117)***
- ***Changes of texture e.g. in 113{pedal A flat}***
- ***Imitation {antiphonal fragmentation}***
- ***Inverted pedal (e.g. bar 117)***
- ***Demisemiquaver scale added in vln 1***
- ***Reduction of texture (e.g. 119 and 129)***
- ***Full tutti to end (e.g. 132 to end)***
- ***Violins in octaves (not unison)***
- ***New material introduced (based on rhythm of x)***

Award 1 mark per relevant comment up to a maximum of 5.

Answer either questions 8 and 9 or questions 10 and 11

Area of Study A: Religious Choral music

[15]

10. You will hear **two** extracts from settings of the Credo section of the Mass, the first completed in 1749 and the second in 1798. Compare the stylistic features of each extract.

In your answer you may refer to:

- *Orchestration, use of instruments and voices*
- *Texture*
- *Rhythm*
- *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.

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

Text and translation

Both extracts use words from the Credo text:

Extract 1:

Credo in unum Deum; (I believe in one God;)

Extract 2:

*Credo in unum Deum; (I believe in one God;)
Patrem omnipotentem, (the Father almighty,)
factorem coeli et terrae, (maker of heaven and earth,)
visibilium omnium et invisibilium. (and of all things visible and invisible.)*

*Et ex Patre natum ante omnia saecula. (begotten of the Father before all worlds.)
Deum de Deo, lumen de lumine, (God of God, light of light,)
Deum verum de Deo vero, (true God of true God,)
genitum non factum, (begotten not made,)
consubstantialem Patri: (being of one substance with the Father:)
per quem omnia facta sunt, (by Whom all things were made.)
qui propter nos homines, (who for us men,)
et propter nostrum salutem (and for our salvation)
descendit de coelis. (descended from heaven.)*

Extract 1	Extract 2
<p>Orchestration/use of instruments, voices and texture:</p> <ul style="list-style-type: none"> • Scored for 5 choral parts (S 1 and 2, A, T B) and 2 violin parts over b.c. with organ; no other instruments • All choral (no soloists) – typical of Credo setting • From the opening, b.c. provides constant crotchet “walking bass” accompaniment, though in reality, this creates counterpoint with vocal lines • Tenor starts, followed by bass, then alto, S1, S2, vln 1, vln 2 building up to 7-part polyphony • All enter in canonic/fugal imitation • The 7 entries of the subject result in rich fugal polyphony • Once all 7 voices have entered, there are a few bars of polyphony/counterpoint before • Entries get closer together at end of extract = stretto entries (e.g. last two entries heard in sops 1 and 2) 	<p>Orchesration/use of instruments, voices and texture:</p> <ul style="list-style-type: none"> • Scored for SATB chorus, strings, (inc. b.c. with organ), tpt and timps • “Dark” orchestration of Haydn’s late period works (due to dismissal of wind band from Esterhazy) • Begins with tutti chord followed by unison/octave strings {monophonic texture) with tutti chordal interjections • Choral entries begin with S and T in 8ves (unison) followed by A and B (one bar later) in canon at a 5th. • Vlins 1 double S and T and b.c. doubles A and B, sometimes with extra notes {heterophonic texture resulting} in first phrase • 2nd vlins and vlas add contrapuntal lines weaving • Trumpets add fanfare-like entrances; sometimes highlight start of choral canonic • Strict canon at a 5th maintained at a bar’s distance for every phrase, always S and T followed by A and B a bar later • Strings double and decorate choral entries • Instrumental contrapuntal interludes between the canonic choral entries • Polyphonic texture as a result of the 2-part canon and instrumental counterpoint • Homophonic choral texture for last 7 bars (after pause)

<p>Melodic material:</p> <ul style="list-style-type: none"> • Fugal subject is a Gregorian chant melody {plainsong} cantus firmus • Long note values (semibreve and minims) of the subject – typical of its plainsong derivation • The 7-note subject is conjunct • Continuation of this fugal subject (under subsequent entries) includes more movement with shorter note values (crotchets and quavers), tied notes and more melodic variety and larger intervals • Emphasis on linear movement • This fugal style based on plainchant melody is typical of <i>stile antico</i> • Intervals of entry vary greatly: 5th, 8ve, 5th, 3rd, 6th, 4th for opening 7 entries. • Stretto S 1 and 2 entries are at a 2nd. • Occasionally intervals of the subject are tweaked to retain harmonic and tonal implications (e.g. last violin 1 entry) 	<p>Melodic material:</p> <ul style="list-style-type: none"> • First choral entrance anticipated in previous opening string phrase • Bold, diatonic melodic statement with mostly conjunct intervals and some triadic movement • Phrases often sequential • Choral phrases mostly made up of minims and crotchets • As a result of the canonic arrangement, overlapping of parts results in mostly continuous crotchet movement in a “walking bass” style • Melodic lines are more decorated in string parts with quaver movement included too. • Melodic parts are grouped in clear phrases • Clear rising of melodic pitch in vocal lines towards end adds to drama • Held semibreves before pause and final phrase
<p>Harmony and tonality:</p> <ul style="list-style-type: none"> • Modal, in keeping with <i>stile antico</i> {mixolydian mode} • Passes through A, D, e, b, E • Rich harmony is as a result of contrapuntally weaving lines • No clear cadences at all as Bach is writing in the earlier, pure contrapuntal style (species) in this section • Suspensions causing dissonances which resolve (according to rules of earlier contrapuntal techniques) 	<p>Harmony and tonality:</p> <ul style="list-style-type: none"> • Clear (D) major key to start • Opening instrumental section is completely diatonic with clear primary harmony • Tonicisation of dominant (A) major, G, clear modulation to A via perfect cadence which overlaps with start of 3rd vocal phrase • Sequential harmonic movement within phrases • Some suspensions formed by canonic movement • Section in B minor (relative minor) • More chromatic harmony as music builds up towards • Pause on V7 of D • Last phrase confirms tonic key, D major • Clear cadences e.g. end which has traditional I6/4 V I, followed by vi, iib7 V7 I

<p>Rhythm (and its use in melodic and instrumental material):</p> <ul style="list-style-type: none"> • Fugal subject is a Gregorian chant melody {plainsong} cantus firmus • Long note values (semibreve and minims) of the subject – typical of its plainsong derivation • The 7-note subject is conjunct • Continuation of this fugal subject (under subsequent entries) includes more movement with shorter note values (crotchets and quavers), tied notes and more melodic variety and larger intervals • Emphasis on linear movement • This fugal style based on plainchant melody is typical of <i>stile antico</i> • Intervals of entry vary greatly: 5th, 8ve, 5th, 3rd, 6th, 4th for opening 7 entries. • Stretto S 1 and 2 entries are at a 2nd. • Occasionally intervals of the subject are tweaked to retain harmonic and tonal implications (e.g. last violin 1 entry) • Typical of <i>stil antico</i>, phrases are not grouped with clear rhythmic definition • Lack of hierarchy of beats; difficult to tell where 1st beat of the bar is or what the time signature is (2/2) • Constant crotchet rhythm “walking bass” accompaniment 	<p>Rhythm (and its use in melodic and instrumental material):</p> <ul style="list-style-type: none"> • Fast duple tempo • Clear sense of pulse and beat • Distinct phrases with clear rhythmic definition and sections typical of classical style • First choral entrance anticipated in previous opening string phrase • Bold, diatonic melodic statement with mostly conjunct intervals and some triadic movement • Phrases often sequential • Choral phrases mostly made up of minims and crotchets • As a result of the canonic arrangement, overlapping of parts results in mostly continuous crotchet movement in a “walking bass” style • Melodic lines are more decorated in string parts with quaver movement included too. • Melodic parts are grouped in clear phrases with predictable rhythmic emphasis • Clear rising of melodic pitch in vocal lines towards end adds to drama • Held semibreves before pause and final phrase
<p>Any other features:</p> <ul style="list-style-type: none"> • <i>Stile antico</i> • Typical of this earlier style, music is not structured in clear phrases • Continuous polyphonic web • Lack of hierarchy of beats/difficult to tell where first beat of bar is or what time signature is (2/2) • Contrasts of dynamics are as a result of different number of voices • Plainsong chant is syllabic for initial statement the text in each voice • Only uses first phrase of the long credo text (<i>Credo in unum Deum</i>) • Melisma included in the subsequent contrapuntal continuation • Violins treated as voices in this <i>stile antico</i> 	<p>Any other features:</p> <ul style="list-style-type: none"> • Fast duple tempo • Clear sense of pulse and beat • Distinct phrases and sections typical of classical style • Mostly loud, in keeping with its triumphant character • Greater portion of Credo text used. • Mostly syllabic word setting with some short melismas • Contrast of articulation in instrumental parts

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

11. Mozart Requiem in D minor K626

Tuba Mirum

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 ***Tuba Mirum***.

Locate your answers with bar and beat numbers where appropriate. [20]

- (a) Mozart left *Requiem* unfinished. Name the composer who completed this work after Mozart's death. [1] AO3

Sussmayer

- (b) State **two** ways Mozart conveys the meaning of the words in bars 1 - 7. [2] AO4

Text for bars 1-7:

Tuba mirum spargens sonum

(The trumpet will send its wondrous sound)

1. _____

2. _____

Relevant ways in which the music conveys the meaning in bars 1-7 include:

- **Use of trombone (ref. "last trumpet")**
- **Triadic{fanfare}{declamatory} nature of the tbn and/or bass melodic phrase**
- **Wide range is dramatic**
- **Ref. loud dynamic of opening 4 bars**
- **Ref. major key**
- **Ref extension to bass phrase – dramatic**
- **Ref monophonic texture of bars 3-5 underlines clarity and forthright message of words**
- **Bass repeats etc. the trombone**

Award one mark per relevant comment up to a maximum of 2

- (c) Underline the word that best describes the relationship of the vocal lines in bars 3 - 4 and bar 18. [1] AO3

sequence imitation diminution fragmentation

- (d) Give an example of each of the following musical features located between bars 7 and 23. State the precise bar and beat numbers and identify the vocal/instrumental part as appropriate. [3] AO3

Musical Feature	Location: bar/beat/part
Appoggiatura	Bar 20, beat 1 or 3, tenor soloist
Sequence	Bar 11 beat 4 to bar 13 beat 3, bass soloist {bars 12 and 13 in trombone}
Tonic pedal	Bars 18 and 19

- (e) Give the bar and beat numbers (where appropriate) where the following chords appear between bars 24 and 44. [2] AO3

Chord	Bar/beat
Diminished 7 th chord	Bar 27⁴, 32, 35¹⁻², 38².
Dominant 7 th chord in 3 rd inversion	Bar 28 beat 4

- (f) Identify an example of **melisma** between bars 51 and 61. Give bar and beat numbers and name the vocal part in your answer. [1] AO3

- **Bar 56 beats 1-3 on “-curus” in all voice parts**
- **Bar 60 beats 1-4 on “-cu-“ in S, A or T (not B)**

- (g) Tick **two** musical features that can be found in the string parts. [2] AO3

Musical Feature	Tick
Pizzicato	
Monophonic texture	✓
Walking bass	
Syncopation	✓

- (h) Discuss Mozart's use of **voices** in this movement. [3] AO4

- Unaccompanied
- Bass opens unaccompanied
- Voices introduced separately/from lowest to highest in order
- Voices in harmony from 51/closely voiced/homorhythmic

(i) Describe Mozart's use of **tonality** in this movement.

[5] AO4

- **Only section in a major key**
- **Starts in Bb major for bass solo bars 1-14**
- **Tonicisation of F major bar 15**
- **And F minor in bar 16**
- **Confirmed by Ic (6/4) V7 i cadence in bars 17-18**
- **F minor for tenor solo bar 18 {tonic pedal} (reinforced by string quavers)**
- **Tonicisation of G major bar 23**
- **And G minor bar 24**
- **Modulation to D minor and confirmed by imperfect cadence bar 28**
- **D minor confirmed bar 29**
- **Alto solo starts in D minor bar 34**
- **With sequence which tonicises C minor bar 39**
- **And then Bb major via inverted perfect cadence bars 39-40)**
- **Bb major for soprano solo bar 40 and remains in Bb to the end of the movement with passing cadences in C major, bar 52, G minor bar 53, and F major bars 57-58¹ before confirming Bb major in bar 58⁴**

Award 1 mark per relevant comment up to a maximum of 5.