



GCE A LEVEL MARKING SCHEME

SUMMER 2018

**A LEVEL
MUSIC - COMPONENT 3
A660U30-1**

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.

EDUQAS A LEVEL MUSIC - COMPONENT 3
SUMMER 2018 MARK SCHEME

Area of study B: Rock and Pop

1. You will hear an extract from the song *Money* by the band Pink Floyd. The extract will be played **3 times**, with a **45 second pause** between each playing, and a further **five minutes** silence after the final playing, for you to complete your answer. **[10]**

You now have 30 seconds to read the questions.

An outline of the extract and the lyrics are printed below.

First section	Second section	Third section
Instrumental solo	Guitar solo	Lyrics begin

1. Money, it's a crime
 2. Share it fairly but don't take a slice of my pie
 3. Money, so they say
 4. Is the root of all evil today
 5. But if you ask for a rise it's no surprise that they're giving none away
- (a) State the **time signature** of **[2] AO3**
- (i) First section 7/4 accept 7/8 (ii) Second section 4/4
- (b) Name the **instrument** that plays the solo in the first section of the extract. **[1] AO3**
- Tenor Saxophone**
- (c) Identify the overall **tonality** of the extract. **[1] AO3**
- Minor (modal)**
- (d) Describe the musical features of the bass part heard in the **third section** of the extract. **[2] AO4**
- (8 note) repeated riff {ostinato}
 - Ascending octave leap to start
 - Triplet rhythm 2nd and 3rd notes {swing quavers} {dotted rhythms}
 - Descending arpeggio
 - Four note ascending pattern to end
 - Mainly crotchets
 - Follows melodic line in line 5
 - Do not accept Walking Bass
- (e) Describe the overall **harmony** used in the extract. **[3] AO4**
- Primary chords accept any 2 of {Tonic, subdominant, dominant}, { i iv V } B minor, E minor F# minor [diatonic]
 - 12 bar blues harmony
 - Use of seventh chords
 - Slow harmonic rhythm {faster harmonic rhythm}
 - Pentatonic (minor) (harmony)
- (f) Suggest a suitable year for the recording of this song. **[1] AO3**
- 1973** (Accept any date from 1968-78)

2. You will hear **two** extracts of music. You may wish to place a **tick** in the box each time you hear the extract.

Extract 1	Extract 1	Extract 2	Extract 2	5 mins	Extract 1	Extract 2
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Answer questions (a-g) in relation to **extract 1 only**. Question (h) is a comparison of extract 1 with extract 2.

Each extract will be played **3 times** with a **30 second pause** between each playing, a **5 minute pause** after the second playing of extract 2 and a **7 minute silence** after the last playing for you to complete your answer.

You now have 30 seconds to read the questions.

[20]

First, you will hear an extract from the song '*Pastime paradise*' written and performed by Stevie Wonder. The lyrics are printed below.

1. Been spending most their lives living in a future paradise
2. They've been spending most their lives living in a future paradise
3. They've been looking in their minds for the day that sorrow's lost from time
4. They keep telling of the day when the saviour of love will come to stay
5. Tell me who of them, will come to be
6. How many of them are you and me
7. Proclamation of race relations
8. Consolation, integration
9. Verification of revelations
10. Acclamation, world salvation
11. Vibrations, simulation
12. Confirmation, to the peace of the world
13. They've been spending most their lives living in a pastime paradise
14. They've been spending most their lives living in a pastime paradise
15. They've been spending most their lives living in a future paradise
16. They've been spending most their lives living in a future paradise
17. We've been spending too much of our lives living in a pastime paradise
18. Let's start living our lives living for the future paradise
19. Praise to our lives living for the future paradise
20. Shame to anyone's lives living in a pastime paradise

- (a) State the **time signature** of this extract.

[1] AO3

4/4

- (b) Identify the number of different chords used in lines 1-6 and again in 13-20.

[1] AO3

four

- (c) Tick (✓) the statement which best describes the movement of the bassline in lines 7 & 8. [1] AO3

Musical Statements	Tick
The bass plays an ascending scale	✓
The bass plays an ascending arpeggio	
The bass plays a descending scale	
The bass plays a descending arpeggio	

- (d) Identify the **rhythmic** feature first heard in the vocal part in line 17. [1] AO3

triplet

- (e) Describe the use of backing singers in the extract. Locate your answers using line numbers. [3] AO4

- **Line 5 and 6: Female (Gospel) voices sing on certain words 'Who' 'came to be' etc**
- **Line 15 and 16: Hare Krishna voices (male voices added)/chanting**
- **Line 17 and 18: Female choir/Gospel voices/{chords} {harmony (to end)}**
- **Line 19 & 20: improvised quality/solo gospel voices heard**

- (f) Describe the writing for strings in lines 13-20 of the extract. Locate your answers using line numbers where appropriate. [2] AO4

- **Ostinato based around two bars/four pitches**
- **Some decoration added at the end of each two bar phrase on the last beat**
- **Upper strings (violins) have repeated note idea/ in 8ves (unison) (throughout)**
- **Lines 13-18, lower strings (cellos) play ostinato pattern in minims**
- **Lines 19-20 lower strings play crotchets instead of minims**
- **Playing melody from intro{counter melody} line 12 (beginning)**

- (g) Identify the percussion instrument heard at the end of the extract. [1] AO3

Gong / Tamtam

- (h) Next, you will hear an extract taken from the song 'Gangsta's paradise' performed by Coolio.

Compare and contrast the stylistic features of this song with those of extract 1. You may wish to mention details of structure, harmony, tonality, the use of voices and instruments, and any other points of interest relating to the musical style. Do not comment on the lyrics. [10]

The lyrics for extract two are printed below.

1. Keep spending most our lives livin' in a gangsta's paradise
2. Been spending most our lives livin' in a gangsta's paradise
3. We keep spending most our lives livin' in a gangsta's paradise
4. We keep spending most our lives livin' in a gangsta's paradise
5. Power and the money, money and the power,
6. Minute after minute, hour after hour
7. Everybody's running, but half of them ain't lookin'
8. It's going on in the kitchen, but I don't know what's cookin'
9. They say I gotta learn, but nobody's here to teach me

10. If they can't understand it, how can they reach me?
11. I guess they can't, I guess they won't
12. I guess they front, that's why I know my life is out of luck, fool!
13. Keep spending most our lives livin' in a gangsta's paradise
14. Been spending most our lives livin' in a gangsta's paradise
15. We keep spending most our lives livin' in a gangsta's paradise
16. We keep spending most our lives livin' in a gangsta's paradise
17. Tell me why are we so blind to see, that the ones we hurt are you and me?
18. Tell me why are we so blind to see, that the ones we hurt are you and me?

Indicative content:

Answers will present any correct and appropriate musical and stylistic features of extract 2, including observation of any possible comparison with extract 1

Both extracts:

- Same melodic material
- Same key
- Same tempo
- Same harmonic progressions
- Use of choir
- String ostinato patterns used
- Same lyrics in some sections
- Minor (modal) tonality
- 4/4 time
- Off beat claps
- Soul style

Differences in Extract 2:

- String ostinato is sampled{synthesised}/ more of an ostinato each time (no variation)
- Choir used earlier in the extract
- Drum beat more defined/electronic drum kit sound/rock beat
- Bass guitar used
- All patterns are based upon 2 bar patterns that are looped (drums, choir, bass guitar, strings)
- Less percussion
- Solo vocals only altered part {less embellished}
- Dynamics stay the same
- No textural variety
- No dynamic change
- Rap sections added
- Sound is more 'produced'
- Texture is thicker at the start of the extract
- Extract finishes with unaccompanied choir/acapella voices
- Lines 7-12 of original omitted
- No female solo
- Hip-hop

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

Band	Criteria
5	9-10 marks • A highly perceptive answer which presents a highly convincing comparison of the extracts. • Material is structured effectively, including accurate use of appropriate musical vocabulary
4	7-8 marks • A convincing answer which presents a comparison of the extracts. • Material is structured effectively, including accurate use of appropriate musical vocabulary
3	5-6 marks • A generally secure answer, which presents some comparison of the extracts. • Material is not always well structured, and there is insufficient use of appropriate musical vocabulary
2	3-4 marks • An inconsistent answer, which presents a few comparisons of the extracts. • Material is not always well structured, and there is insufficient use of appropriate musical vocabulary
1	1-2 marks • A limited answer which presents very few or no accurate comparisons of the extracts. • Material is not always well structured, and there is little or no use of appropriate musical vocabulary
0	0 marks • Response not worthy of credit

Area of study C: Musical Theatre

3. You will hear a recording of the song 'Alas for you'. The song will be played **3 times**, with a **45 second pause** between each playing, and a further **five minutes** silence after the final playing, for you to complete your answer. **[10]**

You now have 30 seconds to read the questions.

The lyrics of the song are printed below.

1. Alas, alas for you, Lawyers and pharisees
2. Hypocrites that you be
3. Searching for souls and fools to forsake them
4. You travel the land you scour the seas
5. And then when you've got your converts you make them
6. Twice as fit for hell! As you are yourselves!
7. Alas, alas for you, Lawyers and pharisees
8. Hypocrites that you are
9. Sure that the kingdom of Heaven awaits you
10. You will not venture half so far
11. Other men who might enter the gates you
12. Keep from passing through! Drag them down with you!
13. You snakes, you viper's brood, You cannot escape being Devil's food!
14. I send you prophets, and I send you preachers, Sages and rages and ages of teachers
15. Nothing can mar your mood
16. Alas, alas for you, Lawyers and pharisees
17. Hypocrites to a man
18. Sure that the kingdom of Heaven awaits you
19. You will not venture half so far
20. Other men who might enter the gates you
21. Keep from passing through! Drag them down with you
22. You snakes, you viper's brood, You cannot escape being Devil's food!
23. I send you prophets, and I send you preachers, Sages and rages and ages of teachers
24. Nothing can mar your mood
25. Blind guides, blind fools, The blood you spilt, On you will fall!
26. This nation, this generation, Will bear the guilt of it all!
27. Alas, alas, alas for you (Blind fools!)

- (a) Identify the **time signature** heard in the opening two bars of the song.

[1] AO3

7/4 accept 7/8

- (b) Name the type of voice singing in this song.

[1] AO3

Tenor (baritone)

- (c) Describe the **melodic features** of the vocal writing in line 1 of the song.

[2] AO4

- **Starts with Arpeggio {broken chord} {triadic} {disjunct}**
- **followed by descending/ scale {stepwise} {conjunct}**

- (d) Name the **compositional device** heard in lines 14 and 23. [1]AO3

Sequence circle of 5ths

- (e) Comment on the writing for **piano** in the song. Locate your answers using line numbers. [3] AO4

- **Parallel**
- **Intro: Rhythmic chords/2nd inversion right hand chords**
- **Lines 1-5: decorative arpeggio patterns**
- **Lines 6: Rhythmic chords/homophonic with voice{parallel}**
- **Lines 7-12: decorative arpeggio patterns**
- **Lines 13 & 22: static chords/ two chords per bar**
- **Lines 14-21: decorative arpeggio patterns**
- **Lines 23-24: arpeggios**
- **Line 25-26: Static chords, with decorative fills on 3rd and 4th beats of the bar**
- **Line 27: arpeggios, finishes with unison descending scale pattern.**
- **Between lyrics, instrumental passages are rhythmic chordal passages (2-3, 8-9 etc)**
- **Mainly doubles vocal line**
- **Sequence lines 13,14,22**
- **Syncopated lines 15/16**

- (f) Tick (✓) which description below correctly applies to the **metre** and **tonality** of the song. [1] AO3

	Tick
Irregular time signatures and frequent changes of key.	✓
Regular time signature and frequent changes of key.	
Irregular time signatures and remains in the same key.	
Regular time signature and remains in the same key.	

- (g) Name the composer of this song. [1] AO3

Stephen Schwartz

4. You will hear **two** extracts of music. You may wish to place a **tick** in the box each time you hear the extract.

Extract 1	Extract 1	Extract 2	Extract 2	5 mins	Extract 1	Extract 2
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Answer questions (a-f) in relation to **extract 1 only**. Question (g) is a comparison of extract 1 with extract 2.

Each extract will be played **3 times** with a **30 second pause** between each playing, a **5 minute pause** after the second playing of extract 2 and a **7 minute silence** after the last playing for you to complete your answer.

You now have **30 seconds** to read the questions.

[20]

First, you will hear an extract from the song '*Mungojerrie and Rumpleteazer*', from the musical '*Cats*' by Andrew Lloyd Webber taken from the original Broadway cast recording.

The lyrics are printed below.

1. Mungojerrie and Rumpleteazer had an unusual gift of the gab
2. They were highly efficient cat burglars as well
3. And remarkably smart at a smash and grab
4. They made their home in Victoria Grove, they had no regular occupation
5. They were plausible fellows who liked to engage a friendly policeman in conversation
6. When the family assembled for Sunday dinner, their minds made up that they wouldn't get thinner
7. On Argentine joint, potatoes and greens, Then the cook would appear from behind the scenes
8. And say in a voice that was broken with sorrow, "I'm afraid you must wait and have dinner tomorrow"
9. "The joint has gone from the oven like that!" Then the family would say, "It's that horrible cat!"
10. It was it Mungojerrie or Rumpleteazer!" And most of the time they left it at that
11. Mungojerrie and Rumpleteazer had a wonderful way of working together
12. And some of the time you would say it was luck and some of the time you would say it was weather
13. They'd go through the house like a hurricane and no sober person could take his oath
14. Was it Mungojerrie or Rumpleteazer? Or could you have sworn that it mightn't have been both?
15. And when you heard a dining room smash or up from the pantry there came a loud crash
16. Or down from the library came a loud ping from a vase which was commonly said to be Ming
17. Then the family would say: "Now which was which cat?"

- (a) (i) Identify the **time signature** at the opening of the extract [1] AO3
4/4 (2/4)

- (ii) Identify the **time signature** in lines 6-8. [1] AO3
7/8 (7/4)

- (b) Name the **compositional device** heard in lines 15 & 16. [1] AO3
Sequence

- (c) Comment on the use of **rhythm** in the extract. Locate your answers. [3] AO4

- **Dotted rhythms in the vocal line;**
- **Swing rhythms;**
- **Regular 4/4 crotchet accompaniment 'ragtime' style; {regular every beat}**
- **Syncopation; {push rhythms}**
- **Use of triplets**
- **7/8 accents 4+3**

- (d) Identify the overall **tonality** of this song. [1] AO3
Major

- (e) Describe any changes in **tonality** in the extract. Locate your answers with line numbers. [2] AO4

- **D maj (end 10)**
- **Higher key at line 11 (Eb maj)**
- **Higher key at line 15 (F maj)**
- **Lower key at line 17 (16) (Db maj, 17 ends Eb maj)**

- (f) Suggest a suitable date of composition for this song. [1] AO3
1981 accept (1976-1986)

- (g) Next, you will hear an extract from the original London cast recording of '*Mungojerrie and Rumpleteazer*' from the musical '*Cats*' which is a different setting of the same words, also by Andrew Lloyd Webber.

Compare and contrast the stylistic features of this song with those of extract 1. You may wish to mention details of structure, harmony, tonality, the use of voices and instruments, and any other points of interest relating to the musical style. [10]

The lyrics for extract two are printed below.

1. Mungojerrie and Rumpelteazer have a very unusual gift of the gab
2. We are highly efficient cat burglars as well
3. And remarkably smart at a smash and grab
4. We make our home in Victoria Grove, we have no regular occupation
5. We are plausible fellows who like to engage a friendly policeman in conversation
6. When the family assembles for Sunday dinner, with their minds made up that they won't get thinner
7. On Argentine joint, potatoes and greens, and the cook will appear from behind the scenes
8. And say in a voice that is broken with sorrow, "I'm afraid you must wait and have dinner tomorrow"
9. "For the joint has gone from the oven like that!" the family will say, "It's that horrible cat!"
10. Was it Mungojerrie or Rumpelteazer!" And most of the time they leave it at that
11. Mungojerrie and Rumpelteazer have a wonderful way of working together
12. And some of the time you would say it was luck and some of the time you would say it was weather
13. We go through the house like a hurricane and no sober person can take his oath
14. Was it Mungojerrie or Rumpelteazer? Or could you have sworn that it might have been both?
15. And when you hear a dining room smash or up from the pantry there comes a loud crash
16. Or down from the library there comes a loud ping from a vase which was commonly said to be Ming
17. The family will say: "Now which was which cat?"
18. It was Mungojerrie and Rumpelteazer
19. And there's nothing at all to be done about that!

Indicative content:

Answers will present any correct and appropriate musical and stylistic features of extract 2, including observation of any possible comparison with extract 1

Both extracts:

- Start with four beats in a bar (Extract 2 is compound 12/8)
- Use onomatopoeia on the words 'crash', 'smash' and 'ping' more pronounced in 1
- Are in modified strophic form
- Use the same text
- Finish a semitone higher than the starting key
- Contain musical interludes between sections
- Finish on a perfect cadence
- Are influenced by jazz
- Have the same orchestration
- Have a changing time signature more so in 1
- Have Diatonic harmonies
- Use Tonic and dominant a lot throughout
- Use piano in its higher register near the start of the extract
- Add xylophone to the second section
- Start the melody on the dominant
- Use keyboards to create synth effect sounds/other orchestral sounds
- parlando

Differences in Extract 2:

- antiphonal
- Minor tonality
- Compound time {triplets} {swing}
- Slower tempo
- Song is shorter in length
- Words are in a different order
- Voices are different (vocal duet instead of solo)
- Voices share melodic line as well as unison (8ve apart) and harmonise on the word 'rove'
- Melodic line more chromatic 'horrible cat'
- Countermelodies: ascending scale in horn then keyboard 'family assembles'
- Syncopation in accompaniment 'family will say, it's that horrible cat'
- More use of extended 'jazz' style chords 6ths and 7ths
- Extensive use of perfect 4ths and 5ths in the accompaniment
- Four bar interlude uses tutti to create 'big band' sound
- Melodic line has much smaller range
- Melody based around a repeated note
- More Parlando style in the vocal performance
- Accompaniment style changes at key change with a strong feel of 12/8
- Accompaniment from brass and ww emphasis on 2nd and 4th beats at the start
- On repeat saxes add a seven note quaver pattern
- E natural added as a discordant note on the word 'and' at the end creating a false relation/minor 9th/ discord

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

Band	Criteria
5	9-10 marks • A highly perceptive answer which presents a highly convincing comparison of the extracts. • Material is structured effectively, including accurate use of appropriate musical vocabulary
4	7-8 marks • A convincing answer which presents a comparison of the extracts. • Material is structured effectively, including accurate use of appropriate musical vocabulary
3	5-6 marks • A generally secure answer, which presents some comparison of the extracts. • Material is not always well structured, and there is insufficient use of appropriate musical vocabulary
2	3-4 marks • An inconsistent answer, which presents a few comparisons of the extracts. • Material is not always well structured, and there is insufficient use of appropriate musical vocabulary
1	1-2 marks • A limited answer which presents very few or no accurate comparisons of the extracts. • Material is not always well structured, and there is little or no use of appropriate musical vocabulary
0	0 marks • Response not worthy of credit

Area of study D: Jazz

5. You will hear an extract from the start of a piece called 'Freddie Freeloader' from the album *Kind of Blue*. The extract will be played **3 times**, with a **45 second pause** between each playing, and a further **five minutes** silence after the final playing, for you to complete your answer. **[10]**

You now have 30 seconds to read the questions.

An outline of the structure of the extract is printed below.

Head	Head repeated	Improvisation
Full sextet	Full sextet	Piano solo with rhythm section

- (a) Describe the **harmony** heard in this extract. **[2] AO4**

- **Seventh chords**
- **12 bar blues**
- **Chords I, IV, V mainly**
- **Some chromaticism**
- **Parallel (chords) (movement) (harmony)**

- (b) Complete the line-up of instruments heard in this extract by filling in the spaces in the table below. **[2] AO3**

Section	Instrument
Front line	Trumpet
	Alto Saxophone
	Tenor Saxophone
Rhythm section	Piano
	Double Bass
	Drums

- (c) Other than an octave, identify the **interval** heard between the front line instruments in the head. **[1] AO3**

6th (accept 3rd)

- (d) Describe the music played by the **piano** in the improvisation section of the extract. **[3]AO4**

- **Blue notes**
- **Syncopation**
- **Triplet rhythms**
- **Grace notes {ornamentation}**
- **Right hand led melody**
- **Left hand more 'comping' style**
- **Right hand octaves at times**
- **Right hand occasional chords**

- (e) Name the style/genre of this extract giving one reason to support your answer.
[1] + [1]AO3

Style/genre: **Cool Jazz**

Reason:

- **Relaxed tempo**
- **Airy sound on woodwind and brass instruments**
- **Smooth and less accented than be-bop**
- **Use of brushes on drums**
- **Lyrical solos**

6. You will hear **two** extracts of music. You may wish to place a **tick** in the box each time you hear the extract.

Extract 1	Extract 1	Extract 2	Extract 2	5 mins	Extract 1	Extract 2
--------------	--------------	--------------	--------------	--------	--------------	--------------

Answer

questions (a-e) in relation to **extract 1 only**. Question (f) is a comparison of extract 1 with extract 2.

Each extract will be played **3 times** with a **30 second pause** between each playing, a **5 minute pause** after the second playing of extract 2 and a **7 minute silence** after the last playing for you to complete your answer.

You now have 30 seconds to read the questions.

[20]

First, you will hear an extract from the song '*Cherokee*', sung by Sarah Vaughan.

The lyrics are printed below.

1. Brave Indian warrior, Since first I met you
2. I can't forget you, Cherokee Sweetheart
3. Child of the prairie, Your love keeps calling
4. My heart enthralling, You Cherokee!
5. In the summertime, Of lover time gone by
6. From my memory, So tenderly inside!
7. My Brave Indian warrior, One day I'll hold you
8. In my arms hold you, My Cherokee!

(Instrumental)

9. In the summertime, Of lover time gone by
10. From my memory, So tenderly inside!
11. My Brave Indian warrior, One day I'll hold you
12. In my arms hold you, My Cherokee!

- (a) Name the **type of scale** the melody in lines 1-4 is based upon. [1] AO3

Pentatonic

- (b) Name the **compositional device** used in lines 5 & 6. [1] AO3

Sequence/circle of fifths

- (c) State in full the name of the **instrument** that plays the solo in the instrumental. [1] AO3

Alto Saxophone

- (d) Describe the music played by the instruments in the vocal sections of the song. Refer to line numbers and specific instruments in your answer. [5] AO4

- **Piano comps/ drums hi-hat bars 1-8**
- **Trumpets, trombones and saxes added**
- **Lines 1-2: Piano improvised treble right hand/ Double Bass plays fast walking style/ drums keep time**
- **Line 3 & 4: Saxes join in with homo rhythmic idea syncopated**
- **Line 4 end Trumpets come in with dotted rhythmic idea**
- **Line 5: Soft sustained notes in trombones**
- **Line 6: Saxes play fast rhythmic idea in harmony on the lyric 'inside'**
- **Line 7: Trombones play ascending scale idea,**
- **Line 7 & 8: Trumpets and trombones have question and answer section**
- **Line 7: Saxes play phrase at end of the line**
- **Line 9: Full band, sustained notes Crescendo**
- **Line 11 to end: same ideas as lines 7 & 8 but much louder dynamic**
- **Line 9-12 drums much louder more fills**

- (e) Identify the **form** of the whole song using letter names A and B. [2] AO3

AABA AABA BA (2 marks)

AABA (1 mark only)

- (f) Next, you will hear an extract from an instrumental version of the song *Cherokee* played by Clifford Brown.

Compare and contrast the stylistic features of this song with those of extract 1. You may wish to mention details of structure, harmony, tonality, the use of voices and instruments, and any other points of interest relating to the musical style. [10]

An outline of the structure of the extract is printed below.

Introduction	Head	Trumpet solo
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Indicative content:

Answers will present any correct and appropriate musical and stylistic features of extract 2, including observation of any possible comparison with extract 1

Both extracts:

- Same melodic material
- Same harmonic material
- Structure of main head is the same AABA
- Both have an introduction
- Both in 4/4 time
- Both have a rhythm section to accompany a soloist
- Both contain improvised sections
- Overall structure implied is the same: Intro, Head, solo
- Both recorded in 1950's

Differences in Extract 2:

- Tone higher/different key/higher key
- Bebop
- faster tempo
- No vocals
- longer introduction
- smaller orchestration (Quintet)
- trumpet, tenor sax, piano bass drums
- two instruments share the head melody instead of one voice
- B section is more decorated
- Trumpet improvisation instead of Alto saxophone
- Improvisation is faster, using bebop style
- Trumpet playing quavers and some triplets
- Starts with solo drums
- Piano and bass join
- Trumpet melodic idea
- Tenor sax drone idea
- Ostinato
- Homo-rhythmic idea in introduction between the instruments
- Drum fills into the B section
- Double bass fast walking
- Piano comping
- Definite contrast in the introduction and head in style and mood
- Trumpet solo is longer than AABA (Twice around, although extract fades before completion)
- Tenor sax plays 'B' section melody of the head

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

Band	Criteria
5	9-10 marks • A highly perceptive answer which presents a highly convincing comparison of the extracts. • Material is structured effectively, including accurate use of appropriate musical vocabulary
4	7-8 marks • A convincing answer which presents a comparison of the extracts. • Material is structured effectively, including accurate use of appropriate musical vocabulary
3	5-6 marks • A generally secure answer, which presents some comparison of the extracts. • Material is not always well structured, and there is insufficient use of appropriate musical vocabulary
2	3-4 marks • An inconsistent answer, which presents a few comparisons of the extracts. • Material is not always well structured, and there is insufficient use of appropriate musical vocabulary
1	1-2 marks • A limited answer which presents very few or no accurate comparisons of the extracts. • Material is not always well structured, and there is little or no use of appropriate musical vocabulary
0	0 marks • Response not worthy of credit

Area of study E: Into the Twentieth Century

7. You will hear an extract from Debussy's *Nuages*. Use an **unannotated copy of the score** for this question.

The extract begins at bar **79** and will be played **3 times** with a **1 minute pause** between each playing and a **7 minute silence** after the final playing for you to complete your answers. [15]

- (a) Give **two** features of the **use of metre/rhythm** in the **extract**. [2][AO3]

- *cor anglais 4/4 melody against 6/4 accompaniment (79-82) [accept polyrhythm/polymetre]*
- *6/4 metre is itself ambiguous / not clear whether the 6 beats divide into 2 groups of 3 or 3 groups of 2*
- *accentuated by the fragmentary nature of the music / e.g., bars 94-97 (melody) suggest 3 groups of 2 beats while the arc-like outline of the bass in bar 96 (and its varied continuation in bar 97, which changes slightly on beats 4-6) suggest 2 groups of 3 beats*
- *syncopation – several instances – e.g., flute melody (98) / but also muted horns in bars 99-100*
- *string pizz motif (D-B) in bars 99-100 also syncopated / its altered version (B-B) in bars 101-102 separates the two constituent notes further (accept augmented) / giving the effect of music gradually relinquishing any sense of pulse in final bars {or of a written out ritardando}*

- (b) (i) The **entire** melody played by the cor anglais in bars **79⁴-94¹/Fig.8³-²Fig.10** has been heard earlier in the work. Give the bar numbers of this earlier 15-bar statement. [1][AO3]
Fig 4⁽¹⁾
Bars 43⁽²⁾-57⁽¹⁾ [award mark even if only first bar number is given]

- (ii) Describe how the **accompaniments** to this melody in the two statements differ. Do not repeat any answers already given in (a). (You may mention instruments here, but there are no marks allotted to this). [2][AO4]

- *Repeated crotchet figuration in earlier statement / replaced by sustained chord {pedal}*
- *(oscillating) triplet figure in French Horn (46-47¹) eliminated in later statement / as is its varied repetition (50-51)*
- *“replaced” by new (repeated) 2-note (chordal [1]) motif in French Horns (82-83) [1]*
- *slight change of harmony here / to C#^{7/9} / as pedal B disappears*
- *harmony even more “skeletal” in bars 84-85 as compared with previous statement (only F/G remain) / further harmonic changes in bars 86-94¹ (cf. 49-57)*
- *thinner{differentiated}{sporadic} accompaniment*

- (c) Place a tick (✓) in the appropriate boxes to indicate which **two** of the following musical devices are used in the extract. [2][AO3]

quartal harmony	
imitation	
appoggiatura	✓
interrupted cadence	
fragmentation	✓

- (d) Describe how bars **94/2Fig.10-end** function as a coda to the rest of the piece. [3][AO4]

[1 mark for each relevant comment]

- *Combines/juxtaposes material used in contrasting sections {both opening material and pentatonicism of Rotation 4 referenced}*
- *pedal B {static harmony} suggests sense of harmonic resolution*
- *final references to F natural rather than F# (99-102) confirms movement's overall octatonic rather than tonal basis {movement's initial suggestion of B minor confirmed as false} (also accept confirms B as tonal centre of movement)*
- *fragmentation of melodic material suggests music gradually dissipating*
- *as does final bars' ppp dynamic (softest written dynamic in score)*
- *progressively gets slower*
- *texture becomes sparse*

- (e) Briefly outline what you consider to be the **form** of *Nuages*, mentioning any unusual or interesting features in Debussy's approach to this aspect of the work. [5][AO4]

A number of the following points should be made:

Award a maximum of 3 for details on Rotational Form

- *Form is capable of being understood in more than one way {form not clear-cut}*
- *could be regarded as an ABA {ternary} structure*
- *but sections are imbalanced in terms of length / with bar lengths of 64, 16 and 23 bars respectively being highly unusual for such a traditional structure [this could be expressed in other ways – e.g., A2 is compressed etc.]*
- *A and B sections also share an amount of similar material / with the B section appearing to be a “natural development” of previous material / e.g., pentatonic features have appeared earlier in the A1 section*
- *final A2 section is also not merely a varied repetition of A1 / so typical of other early 20th century approaches to ternary form*
- *could also be regarded as in a “rotational form” / whereby a series of 5 sections each begins with two motifs and their variants*
- *each rotation leads into the next, sometimes with a feeling of overlapping sections*
- *both the harmonic and melodic material in bars 64-79, however, are rather more set apart from remainder of movement / so possible to say that ABA and rotational form co-exist*
- *other variations on the formal outline are also possible / e.g., (Richard Parks sees the form as) consisting of 6 sections, in which the “B” section is section 4 [Give appropriate credit if this version is explained in more depth]*
- *Rotation 5 is a coda*

8. You will hear the whole of a dance from a 20th century ballet.

The extract will be played **3 times** with a **45 second pause** between each playing and a **7 minute silence** after the final playing for you to complete your answers.

You now have 30 seconds to read the questions.

[15]

An outline of the structure of the extract is printed below.

Section A1 [in 3/4 throughout]	Section B	Section A2
<i>Fast; ends with a distinct silence</i>	<i>Slower; leads straight into final section</i>	<i>Very similar to Section A1; final 5 bars much slower</i>

- (a) Underline the word below that best describes the **texture** of the opening **4 bars** of the music. [1][AO3]

monophonic homophonic heterophonic contrapuntal

- (b) Describe the **harmony/tonality** in **Section A1**. [2][AO4]

- *In major key / but opens in (tonic) minor*
- *later changes to passage in (different) minor key*
- *before reverting to opening key / with similar (tonic) minor references*
- *harmony chromatic overall / with several examples of unexpected dissonance [accept reference to wrong-note harmony]*
- *harmonic rhythm quite slow overall*
- *brief passage of (descending) parallel harmony towards end of section*
- *(followed by) perfect cadence (in tonic key)*

- (c) Other than piano and timpani, name one **tuned** and one **untuned** percussion instrument in **Section A1**. [2][AO3]

Tuned percussion instrument – Xylophone / glockenspiel

Untuned percussion instrument – Bass drum / tambourine/triangle

- (d) Other than tempo and dynamics, give **three differences** between the music in **Section B** as compared with that in **Section A1**. [3][AO4]

- *(Begins in) minor key / does not modulate*
- *smaller range of chords used / though occasional bar(s) even more dissonant [1] and chromatic [1] (than Section A)*
- *melody initially in bass*
- *melodic material more fragmentary {phrases shorter overall}*
- *more melodic repetition / results in more obvious sense of phrase structure {flute or oboe}*
- *WW even more prominent here {exclusively given main melodic material}*
- *strings relegated to more accompanimental role*
- *less percussion*
- *Do not accept thinner texture*

- (e) Other than the tempo, state **one** feature of interest in the **last 5 bars** of the extract. [1][AO3]

- *Introduction of only triplet in movement [accept use of triplet]*
- *ascending bass line{in low brass}*
- *arpeggio figuration in WW/piano*
- *chords refer to tonic keys of both A and B sections*
- *repetition(use of) chords a tritone apart / accept parallel harmony*
- *no regular cadence*
- *dotted rhythm in penultimate bar*

- (f) Underline the name of the composer you consider to have written the music. [1][AO3]

Berg

Prokofiev

Ravel

Satie

- (g) Explain the treatment of **form/structure** in **one other** work you have studied this year which is **similar** in style to this extract. [5][AO4]

Composer and work studied - _____

Relevant observations clearly explain the composer's treatment of form/structure in one other piece. There are numerous possibilities here, depending on the piece chosen from the neoclassical repertoire. Allow some "crossover" in styles – e.g., a piece by Ravel could include both Impressionist and Neoclassical elements. The form chosen is likely to adhere to one of the standard classical forms but could well show subtle differences from the original design – e.g., the final section in a piece in ternary form could involve more than a mere repetition of material from the opening A section. In all forms it is also possible that the composer could eschew the conventional tonal contrasts associated with the earlier model.

The following bands in the marking grid should be used in conjunction with the indicative content.

Band	
5	5 marks <i>A highly perceptive explanation of the treatment of form/structure in a piece of the candidate's choice</i> <i>The answer will clearly highlight similarities to the extract</i>
4	4 marks <i>A convincing explanation of the treatment of form/structure in a piece of the candidate's choice</i> <i>The answer will highlight similarities to the extract</i>
3	3 marks <i>A generally secure explanation of the treatment of form/structure in a piece of the candidate's choice</i> <i>The answer will show some similarities to the extract</i>
2	2 marks <i>An inconsistent explanation of the treatment of form/structure in a piece of the candidate's choice</i> <i>The answer may highlight a few similarities to the extract</i>
1	1 marks <i>A limited explanation of the treatment of form/structure in a piece of the candidate's choice</i> <i>The answer does not highlight similarities to the extract</i>
0	0 marks <i>No response worthy of credit</i>

Area of study F: Into the Twenty-First Century

9. You will hear an extract from *Boardwalk* by Sally Beamish. Use an **unannotated copy of the score** for this question.

The extract begins at bar **30** and will be played **3 times** with a **1 minute pause** between each playing and a **7 minute silence** after the final playing for you to complete your answers. [15]

- (a) State where the extract occurs in the movement's overall **form**. [1][AO3]

B section {development}

- (b) State in full (e.g., E minor) the key at the start of the **extract**. [1][AO3]

C minor (accept F min)

- (c) Give **one** feature of interest in the Violin 1 melody that begins in bar **32**. [1][AO3]

- ***More lyrical (for first time in movement)***
- ***more obviously based on Beethoven melody (Op.18, No.4, bar 5→)***
- ***exploits instrument's upper register (more persistently)***

- (d) Describe the **harmony/tonality** in bars **37-43**. [2][AO4]

[1 mark for each relevant comment]

- ***Harmonically based on the (incomplete) dominant flat 13th "sonority" {unresolved 7th chords [WJEC notes] } / e.g., C7^(b13) in bars 37-40 / which were the basis of the movement's opening harmonic gesture / suggests F minor***
- ***now decorated by contrary motion [1] auxiliary notes [1] / e.g., bar 38⁴ (2nd half of beat)***
- ***VC part adds dissonance in bars 39³⁻⁴-40²***
- ***auxiliary motion "developed" in bars 40³-41 / with melodic movement now expanded to encompass interval of 3rd***
- ***results in further dissonance / bar 42 – auxiliary movement now in parallel in all 3 "voices"***
- ***sudden change of implied tonality (and harmony) in bar 43³ / as upper (parallel [1]) chords change to implied half-diminished 7th chords {or dominant 9th in D minor}***
- ***overall, however, tonality is ambiguous in these bars***

- (e) Place a tick (✓) in the appropriate boxes to indicate which **two** of the following musical devices are used in bars **44-61**. [2][AO3]

hemiola	
plagal cadence	
brief 8ve/unison writing	✓
free inversion	✓
inverted pedal	

- (f) Give a brief account of bars **59-68**, mentioning any points of interest other than those listed in your answers to (e) above. [3][AO4]

[1 mark for each relevant comment with bar numbers where appropriate]

- *59-61 are recapitulation of bars 13-15*
- *C minor / dominant pedal (VC) / characterised by 8ve leaps [1] and repeated notes [1]*
- *59-61 repeated 8ve higher in 62-64*
- *melody based on that in bars 13-16 / but on dominant rather than tonic*
- *varied dynamics in bars 59-64 (repetition of mf bars f)*
- *VC “solo” in bar 65 disrupts Cm tonality with suggestion of F# major {triadic figure}{tritones }{minor thirds}*
- *Db-Ab in bar 66¹ suggests Neapolitan chord in Cm*
- *followed by perfect cadence in bars 66-67 / using ^b13th dominant chord used throughout movement / but root is in top “voice” {unusual voicing}*

- (g) Discuss the use of **metre/rhythm** in the **movement**. [5][AO4]

[1 mark for each relevant comment]

- *Metre remains in 4/4 throughout / though with much use of syncopation / influence of jazz and dance music*
- *bar divided unequally / e.g., in opening bars of movement in 2+3+3 grouping of quavers*
- *occasional unexpected rhythmic placement of motifs / e.g., two cadential crotchet chords in bar 3¹⁻² are transferred to 2nd and 3rd beats in bar 4 / with the tonic chord delayed until the 2nd beat in bar 6*
- *rhythms seem to switch to a 3+2+3 grouping in bars 10-13 / but altered again in bars 14-15 (give credit for such examples if given from elsewhere in the work rather than here – also for other answers given here)*
- *3-note motif from bar 6³⁻⁴ also appears on different beats of bar*
- *use of ties in cantabile theme on Vln1 in bars 32-35(36) also disguises the beat*
- *while rhythmic accompaniment here uses more repeated quavers with unexpected accents / could also be regarded as a 3+3+2 rhythmic grouping over the bar line*

10. You will hear the beginning of a 20th century orchestral work. (Lutoslawski)

The extract will be played **3 times** with a **45 second pause** between each playing and a **7 minute silence** after the final playing for you to complete your answers.

You now have 30 seconds to read the questions. [15]

An outline of the structure of the extract is printed below.

Section A1	Section B	Section A2
<i>Sustained string accompaniment leading to lyrical melody on woodwind</i>	<i>Change of texture and musical material; ends with brief flourish on piano</i>	<i>Returns to music of opening section, but shorter</i>

- (a) State the **instrumental effect** used by the strings in Section **A1**. [1][AO3]
Mutes
- (b) Describe the **harmony** in Section **A1**. [2][AO4]
[1 mark for each relevant comment]
- *Pedal point*
 - *harmony changes gradually {one note at a time} {static}*
 - *dissonant overall*
 - *but starts with (minor) 3rd dyad {two notes used only}*
 - *then outlines a major chord [1] in first inversion [1]*
 - *pedal relinquished for final chord*
- (c) State **one** feature of the lyrical **melody** stated by the **woodwind** instruments in Section **A1**. [1][AO3]
- *Long notes initially / using small intervals {2nds and 3rds} {conjunct}*
 - *followed by more disjunct movement*
 - *then use of repetitive melodic (4-note) motifs / which undergo slight modification at each repetition*
 - *statements of motif finally become more condensed {overlap} / as motif is subjected to imitation (in 2 flutes)*
- (d) **Other than dynamics**, give **three** differences between the music in Section **B** and Section **A1**. [3][AO4]
- *Glissandi used in accompaniment (harp/strings) / accept tremolando*
 - *emphasis on higher register {higher tessitura} {no bass registers used}*
 - *harmonic space much reduced/condensed*
 - *sense of pulse less obvious (accept disappears)*
 - *more contrapuntal in 2nd half {accept brass (horn&trumpet) echo each other} / also accept introduction of aleatory elements*

- (e) Give **two** features of the music played by the **flute and/or clarinet** in **Section A2**. (Do not repeat any of your answers to (c) above). [2][AO3]
- Initially based on 4-note {short} motif from Section A
 - now with elements of inversion (of previous material)
 - successive statements move downwards (rather than up)
 - then new melodic material announced / characterised by acciaccatura [1], more conjunct movement [1] / almost entirely uses notes of equal value {mostly all quavers}
 - each statement (cl→fl) is slightly longer each time {progressively extended}
- (f) Underline the type of work from which you consider the extract is taken. [1][AO3]
- concerto fugue sonata symphony
- (g) Explain the treatment of **form/structure** in **one other** work you have studied this year which is **different** in style from this extract. [5][AO4]

Composer and work studied - _____

Relevant observations clearly explain the composer's treatment of form/structure in one other piece. There are numerous possibilities here, depending on the piece chosen. They could range from pieces that adhere to a more "classical" approach to form, so using traditional forms such as ternary, theme and variations etc. (likely adapted or modified to meet the composer's individual style), to those that adopt new forms, such as Lutoslawski's "chain" form or to even more complex concepts of form such as that found in the works of Boulez.

Band	
5	5 marks - A highly perceptive explanation of the treatment of form/structure in a piece of the candidate's choice - The answer will clearly highlight differences from the extract
4	4 marks - A convincing explanation of the treatment of form/structure in a piece of the candidate's choice - The answer will highlight differences from the extract
3	3 marks - A generally secure explanation of the treatment of form/structure in a piece of the candidate's choice - The answer will show some differences from the extract
2	2 marks - An inconsistent explanation of the treatment of form/structure in a piece of the candidate's choice - The answer may highlight a few differences from the extract
1	1-2 marks - A limited explanation of the treatment of form/structure in a piece of the candidate's choice - The answer does not highlight differences from the extract
0	0 marks No response worthy of credit

SECTION 3

Area of Study A: The Western Classical Tradition (The Development of the Symphony 1750 – 1900)

11. You will hear part of a symphony by Schumann, most of the melody of which is printed below.

The extract will be played **five** times with a **1 minute pause** between each playing. There will be a **two minute silence** at the end for you to complete your answer.

You now have **30 seconds** to read the questions.

[10]

Nicht schnell.

Violins

0

3

6

8

fp

- (a) Describe the chord used in bar 4². [1] AO4

Dominant 9th/V9/B flat with major 9th in root position

- (b) Write in the missing **pitch** and **rhythm** in bars 4⁴ - 5³. [5] AO4

Mark according to the following table:

No. of correct answers	Marks awarded
20-22	5
16-19	4
12-15	3
8-11	2
2-7	1
0-1	0

[Each correct pitch and each correct rhythm is counted as one correct answer.]

- (c) There are **two** errors in bars 8 - 10³, **one** in **pitch** and **one** in **rhythm**. Circle the notes that are incorrect and above each write what you actually hear in the music. [4] AO4

Pitch: bar 8² should be a D flat, not D natural.

Rhythm: bar 9, last note (C) should be a semiquaver not a quaver.

One mark each for identification of incorrect pitch and rhythm.
One mark each for putting correct pitch and rhythm above.

You now have **1 hour** to answer **either** question 12 **or** question 13 and then question 14.

12. You will need an **unannotated** score of **Symphony No. 104 by Haydn**. The following questions are on **movement 3**.

- (a) Name the **form** of the Menuet section (bars 1 – 52) of this movement. [1] AO3

Form: *Rounded Binary.*

- (b) State in full (e.g. E minor) the **key** in bar 20. [1] AO3

Key: *B Minor.*

- (c) Within bars 16³ – 44, indicate where the following features may be [3] AO3
(You should give the bar and beat, e.g. 25² which means bar 25 beat 2.)

Features	Location/Bar
Hemiola	20 ³ – 22 (24)
Circle of fifths progression	20 – 35 (-26)
Neapolitan 6th chord	28 ³

- (d) Show how Haydn achieves contrast between the Trio section (bars 52³ - 104) and the Menuet section (bars 0³ - 52²). [5] AO4

Relevant observations must accurately describe features of contrast between the Menuet and Trio e.g.

- **Tonality:** trio is in a different key – B flat – as opposed to D major of Menuet.
- **First section of Trio modulates (to F major) whereas first section of Menuet remains in tonic (D major)**
- **Texture:** trio is more sparse overall compared to the full texture of Menuetto
- **Sonority:** reduction of instrumentation (in keeping with the tradition of Trios) with no brass or timpani
- **Pizzicato strings used in Trio; arco only in Menuet**
- **Melody:** more conjunct and flowing compared to the triadic nature of Menuet
- **Rhythm:** more use of quaver movement in melody compared to that of Menuet
- **Phrase structure:** trio starts with two 6-bar phrases as opposed to two 8-bar phrases of Menuet
- **Dynamics:** Trio is p throughout compared to contrasting f and p of Menuet
- **Articulation:** predominantly legato/slurred with no use of staccato and sfz contrasts as in Menuet
- **Unison flute and violin at the start of the trio**

One mark per relevant comment up to a maximum of 5 marks. Comments must be supported by bar numbers where appropriate.

- (e) Analyse the harmony in bars 94³ – 104. You should include observations about harmonic progressions and/or interesting chords. Locate your answers with bar and beat numbers. [5] AO4

Relevant observations must analyse the harmony in bars 94³ – 104 and include observations about harmonic progressions and/or interesting chords. Bar and beat number locations needed.

- **Bar 94³ – 96:** begins in tonic key of trio, B flat major, with root position chord
- **Bar 97:** augmented chord on B flat, root position, as fifth note of triad rises chromatically to F sharp
- **Bar 98:** chord becomes G minor, first inversion, as previous F sharp rises chromatically to G
- **Bar 99:** the harmony now forms an augmented 6 chord (German) on B flat (B flat D F G sharp), in root position, with the G of previous chord rising chromatically to G sharp
- **This chord acts as pivot to return to D major key as it is based on the flattened 6th of that key**
- **Bars 94³ – 99:** tonic pedal B flat underpins the above chord changes
- **Bar 100:** A major chord in root position; the previous aug 6th chord has resolved outwards as expected, and this chord now forms V of D (D minor at this point)
- **Bars 99-100:** the previous two bars thus form an imperfect cadence (sort of Phrygian cadence) in D
- **Bar 101:** diminished triad (D F G sharp) over pedal A
- **Bars 102 – 103:** repeat of bars 100 – 101
- **Bars 101 – 102 (and 103 – 104)** also function as imperfect cadences in D minor
- **Bar 144:** A major, root position, chord V ready to resolve onto D major, chord I, at repeat of Menuet
- **Bars 100 – 104:** Dominant pedal A (of D) underpins these bars
- **Bars 94³ – 104:** this whole passage is a harmonic progression from B flat major back to D major governed by the rising chromatic scale F, F sharp, G, G, sharp, A (heard in violin 1 and oboe)

[One mark per relevant comment up to a maximum of 5 marks. Comments must be supported by bar numbers where appropriate.]

13. You will need an **unannotated** score of **Symphony No. 4 by Mendelssohn**. The following questions are on **movement 3**.

- (a) Name the **section** which begins in bar 57. [1] AO3

Section **Codetta**

- (b) State in full (e.g. Bb major) the **key** in bars 97 - 104. [1] AO3

Key: **A minor**

- (c) State the location of the following features in bars 1 - 20². [3] AO3

Features	Location/bars
Dominant 7 th chord in last Inversion (V4/2)	Bar 9, 11 etc.
Circle of fifths progression	Bars 14³ - 16¹
4-3 suspension	Bars 16³ - 17² fl and cl

- (d) Show how Mendelssohn achieves contrast between the “Trio” section (bars 76³ - 124¹) and the “Minuet” section (opening up to bar 76²). [5] AO4

Relevant observations must accurately describe features of contrast between the “Minuet” and “Trio” e.g.

- **Tonality:** Trio is in a different key – E major – as opposed to A major of minuet
- **First section of trio does not modulate (stays in E major) unlike minuet which modulated to dominant key, E major**
- **Texture:** trio is more sparse compared to fuller texture of minuet
- **Use of antiphony not seen in minuet**
- **Sonority:** reduction of instruments (in keeping with tradition of trios)
- **More emphasis on brass and woodwind as solo instruments in trio compared to minuet where the emphasis was on strings**
- **{Trumpet}{timps} used in trio; not in minuet**
- **Melody:** fanfare figure introduced (hn and bsn) in contrast to flowing conjunct lyrical melodic line (vln) of opening of minuet
- **Rhythm:** new quaver/semiquaver fanfare figure (hn and bsn bar 76³ and dotted rhythm figure (vln 1 b 79) in trio as opposed to predominance of flowing quavers and crotchets in minuet
- **Anacrusis now only a crotchet in length as opposed to dotted crotchet of minuet**
- **Structure:** sections and phrases are shorter in trio compared to minuet
- **Articulation:** less legato (especially in stgs) and more use of accents and staccato

One mark per relevant comment up to a maximum of 5 marks. Comments must be supported by bar numbers where appropriate.

- (e) Analyse the harmony in bars 41 - 53². You should include observations about harmonic progressions and/or interesting chords. Locate your answers with bar and beat numbers. [5] AO4

Relevant observations must analyse the harmony of bars 41 - 53 and include observations about harmonic progressions and/or interesting chords. Bar and beat number locations needed.

- Bars 41-42: V7 of tonic key A major (with chromatic passing notes; root position bt 2 and 1st inversion (6/5) bt 3 of bar 41 and 2nd inversion (4/3) bts 2 and 3, and root position (5/3) bt 3 of bar 42
- Bar 43: chord vi (F sharp minor), root position, creating an interrupted progression from previous V7
- Bar 44: V7 in root position, with 4-3 suspension in 2nd fl and 2nd cl
- Bar 45: Tonic chord I in root position beats 1 and 2; becomes V7d/IV in 3rd inversion (4/2){or V7d (V4/2) in D} on beat 3
- Bar 46: D major in 1st inversion (6/3) beats 1 and 2
- Bar 46³ - 47² are a repeat of bars 45³ - 46²
- Repeated perfect cadences
- Bar 47³: V7b (6/5) of D
- Bar 48: D major root position (5/3) for beats 1 and 2
- Bars 48³ - 49² are a repeat of bars 47³ - 48²
- Bar 49³: F sharp major, 1st inversion {V7b/6/3 of B minor}
- Bar 50: B minor chord in root position {I in B minor) beats 1 and 2; C sharp major 1st inversion {V7b/6/3 of F sharp minor} beat 3
- Bar 51: F sharp minor chord, root position (5/3) beats 1 and 2; D major chord {chord Iva/5/3 in home key, A Major} root position beat 3
- Bar 52: A major 2nd inversion/6/4 {I6/4 in A) beats 1 and 2; V7d (4/2) on E beat 3
- Bar 53: A major in 1st inversion {Ib/6/3 in tonic key, A Major}
- Ref. accented passing notes in all of the above chords – typical of Romantic harmonic language
- The above forms a harmonic progression based on V7 chord in various inversions starting in A major and tonicising D major, B minor and F sharp minor before returning to A major via a cadential 6/4 and inverted perfect cadence to end

[One mark per relevant comment up to a maximum of 5 marks. Comments must be supported by bar numbers where appropriate.]

14. Discuss the changing use of woodwind and brass instruments in symphonic music between 1750 and 1900. Your answer should refer to a range of works from the period and must include brief references to both set works. [15]

Indicative content

Answers should include such detail as:

- **Realisation that early Classical symphonic music was mainly string based, with wind parts optional**
- **By end of 1700s, classical orchestra becomes standard; includes double woodwind, 2/4 horns and 2 tpts. Wind parts now more independent. Still much variance though, as depends on what is available or commissioned.**
- **Knowledge of what is meant by “natural” brass instruments should be present, and how the limitations of these instruments are reflected in the music written for them.**
- **1800s: technical advances of wind instruments seen in the music written for them.**

Candidates should refer to writing for wind in specific symphonies (could be reference to symphonic poems too where relevant) in their essays.

Examples which could be cited include:

- **Sturm und Drang style – obs and hns mainly, but used imaginatively to give dramatic contrast**
- **Mannheim School – how wind used to underpin the characteristic features, e.g. crescendos, rockets etc.**

Early classical composers that could be discussed include:

- **Stamitz (use of 2 obs, 2 hns with w/w/sometimes replaced by fls of cls; solo lines given to wind); Monn (extended use of w/w); CPE Bach (Empfindsam style with themes given to wind)**

Haydn’s early symphonies may be discussed. Variety of combinations of woodwind and brass. Still crooked horns. Uses wind instruments with great originality – e.g. horns in “Hornsignal” symphony.

His later symphonies could also be cited, though possibly just 104.

Beethoven’s symphonies are important for their development of wind writing.

Points to mention include:

- **Movement from standard classical orchestra to larger orchestra, including expansion of brass to include more horns and introduction of trombones and woodwind (piccolo and contra bassoon (5th symphony onwards))**
- **Candidates should describe how Beethoven uses wind instruments in specific symphonies – e.g. programmatic use of w/w in the 6th symphony or horns in 9th.**

Candidates should show an understanding of Romantic style and how the use of wind instruments is conditioned by its features e.g. programmatic, dramatic, folk, nationalistic elements. Orchestra expands and instruments develop further to accommodate widening brief. Wind instruments (as with others too) used for their particular sonorous qualities now. New forms (symphonic poem) reflect widening palette too.

Composers that will probably be discussed include:

- **Berlioz: use of new instruments, or instruments in new ways (e.g. cor anglais, multiple bassoons, ophicleides); vivid depictions of programme in *Symphonie Fantastique* (shepherds calling by ob and c.a., brass march to scaffold and *Dies Irae*, Eb clarinet grotesque version of *idée fixe*)**
- **Liszt: large brass section (e.g. in *Faust Symphony* or symphonic poems) and particular use of w/w in transformations of themes.**
- **Bruckner: more traditional use of double w/w and standard brass**
- **Brahms: also traditional in forces used, but soloistic roles given**
- **Dvorak: use of wind to reinforce national and folk elements – e.g. *New World Symphony***
- **Tchaikovsky: fairly traditional forces, though uses new valved horns; blocks of wind sound characteristic (e.g. wind chorales in *Romeo and Juliet*)**
- **Mahler: first 4 symphonies only relevant; wind used to reinforce folk/dance/march elements.**
- **Strauss: tone poems e.g. *Till Eulenspiegel*, *Ein Heldenleben* – large woodwind and brass instrumentation**

Brief references to Haydn 104 and Mendelssohn 4 should be included.

Haydn:

- **Standard double woodwind plus 2hns and 2 tpts; keys of cls, tpts and hns could be referred to with limitations of brass discussed showing how this affects what they play and in which keys; examples of solo and accompanying writing should be cited; use in families, antiphonal, doubling, countermelodies, tutti reinforcement etc.**

Mendelssohn:

- **Also double w/w, 2 hns and 2 tpts; greater role in development sections, though sections where not used too; themes entrusted to w/w on occasion; distinct and contrasting articulation and phrasing for wind, adding to specific character/sonority; extensive use in 2nd mvt.; contrast in trio of mvt 3 with use of horns and flute in prominent roles; chattering homophonic w/w in mvt 4**

The following bands should be used in conjunction with the indicative content. Credit will be given for:

- **Sensible and supported musical explanation which is relevant to the discussion of the changing use of woodwind and brass instruments in symphonic music**
- **Detailed, comprehensive information, fluently expressed and correctly written with appropriate technical vocabulary**

Marking grid

AO4 Use analytical and appraising skills to make evaluative and critical judgments about music	
Band	Criteria
5	13-15 marks • <i>A highly perceptive and thorough discussion of the changing use of woodwind and brass instruments in symphonic music throughout the entire period.</i> • <i>Appraisal will show a comprehensive contextual knowledge, with detailed, accurate and relevant references made to both set works and other symphonic works of the Western Classical Tradition</i>
4	10-12 marks • <i>A convincing discussion on the changing use of woodwind and brass instruments in symphonic music throughout most of the period.</i> • <i>Appraisal will show a good contextual knowledge, with accurate and relevant references made to both set works and other symphonic works of the Western Classical Tradition</i>
3	7-9 marks • <i>A general discussion on the changing use of woodwind and brass instruments in symphonic music throughout some of the period.</i> • <i>Appraisal will show an adequate contextual knowledge, with some relevant references made to both set works and other symphonic works of the Western Classical Tradition</i>
2	4-6 marks • <i>An inconsistent discussion on the changing use of woodwind and brass instruments in symphonic music over a limited period</i> • <i>Appraisal is insufficient, lacking detailed contextual knowledge, with few references made to one or both set works and other symphonic works of the Western Classical Tradition</i>
1	1-3 marks • <i>A very limited discussion on the changing use of woodwind and brass instruments in symphonic music over a very limited period</i> • <i>There is little or no evidence of appraisal or contextual knowledge, with little or no reference made to either set work or other symphonic works of the Western Classical Tradition</i>
0	0 marks • <i>Response not worthy of credit.</i>