



GCE AS MARKING SCHEME

SUMMER 2018

**AS
MUSIC - COMPONENT 3
B660U30-1**

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 GCE AS MUSIC
SUMMER 2018 MARK SCHEME

SECTION 1

Area of study B: Rock and Pop

[15]

1. You will hear an extract from the song *Good Vibrations*, the lyrics of which are written below, along with an outline of the song's structure.

The extract will be played **3 times** with a **45 second** pause between each playing and a **2 minute** silence after the final playing for you to complete your answer.

You now have 30 seconds to read the questions.

Verse 1:

1. *I, I love the colourful clothes she wears*
2. *And the way the sunlight plays upon her hair*
3. *I hear the sound of a gentle word*
4. *On the wind that lifts her perfume through the air*

Chorus 1:

5. *I'm picking up good vibrations*
6. *She's giving me excitations*
7. *I'm picking up good vibrations (oom bop bop, good vibrations)*
8. *She's giving me excitations (oom bop bop, excitations)*
9. *Good good good, good vibrations (oom bop bop)*
10. *She's giving me excitations (oom bop bop, excitations)*
11. *Good good good, good vibrations (oom bop bop)*
12. *She's giving me excitations (oom bop bop, excitations)*

Verse 2:

13. *Close my eyes, she's somehow closer now*
14. *Softly smile, I know she must be kind*
15. *When I look in her eyes*
16. *She goes with me to a blossom world*

Chorus 2:

17. *I'm picking up good vibrations*
18. *She's giving me excitations*
19. *I'm picking up good vibrations (oom bop bop, good vibrations)*
20. *She's giving me excitations (oom bop bop, excitations)*
21. *Good good good, good vibrations (oom bop bop)*
22. *She's giving me excitations (oom bop bop, excitations)*
23. *Good good good, good vibrations (oom bop bop)*
24. *She's giving me excitations (oom bop bop, excitations)*

- (a) Other than those in the drum kit, name an untuned percussion instrument heard in this extract. [1] AS3

Tambourine/Bongos

- (b) Describe the use of **tonality** in this extract. Refer to the song structure in your answer. [3] AS4

- **Verse: Minor**
- **Chorus: Relative major {major}**
 - **Modulates up a tone {modulates to a higher major}**
 - **Modulates up another tone**

- (c) Describe **two** features of the **vocal** melody in the verses. Locate your answers with line numbers. [2] AS4

- **Arpeggio**
- **Mainly syllabic**
- **Melismatic on 'I', 'Wears' & 'air'**
- **Lines 2 & 4 are the same**
- **Octave leap** Range of end of lines 2-3 = compound perfect 4th.

- (d) Describe the **chord progression** heard in the verse. [3] AS4

- **Four separate chords**
- **Descending sequence**
- **Starts on Chord I**
- **Ends on chord V**
- **Repeated sequence lines 1 & 2 with 3 & 4**
- **Root position**
- A fifth chord added to lead into chorus.
- Fine to name chords in answer to this question.

- (e) Describe the **vocal** melody heard in lines 5 & 6. [2] AS4

- **Descending phrase starting on tonic (I'm picking up)**
- **Flattened seventh**
- **Ascending pentatonic idea (good vibrations)**
- **Melody is the same as the bass line**
- descending 6th. Lines 5 and 6 are the same.

- (f) Tick (✓) **one** box to indicate which two instruments feature in the chorus. [1]

	Tick box
Celeste and Tuba	
Xylophone and French horn	
Electro Theremin and Cello	✓
Vibraphone and Bassoon	

- (g) State the word(s) which best describe(s) the texture of the **vocal** writing in the verse and chorus. [2] AS3

Verse: **Monophonic/Unison**
 Chorus **Polyphonic/Contrapuntal**

- (h) Underline the year in which this song was first released. [1] AS3

1956 1966 1976 1986

2. You will hear an extract from the song *Starman*, the main lyrics of which are written below, along with an outline of the song's structure.

The extract will be played **3 times** with a **45 second** pause between each playing and a **2 minute** silence after the final playing for you to complete your answer.

You now have 30 seconds to read the questions.

Introduction

- Verse:**
1. *Didn't know what time it was. The lights were low*
 2. *I leaned back on my radio*
 3. *Some cat was layin' down some rock 'n' roll*
 4. *Then the loud sound did seem to fade*
 5. *Came back like a slow voice on a wave of phase*
 6. *That weren't no DJ that was hazy cosmic jive*

(Short instrumental passage)

- Chorus:**
7. *There's a starman waiting in the sky*
 8. *He'd like to come and meet us*
 9. *But he thinks he'd blow our minds*
 10. *There's a starman waiting in the sky*
 11. *He's told us not to blow it*
 12. *'Cause he knows it's all worthwhile*
 13. *He told me:*
 14. *Let the children lose it*
 15. *Let the children use it*
 16. *Let all the children boogie*

(Instrumental solo)

- Verse:**
17. *I had to phone someone so I picked on you*
 18. *Hey, that's far out so you heard him too*
 19. *Switch on the TV we may pick him up on channel two*
 20. *Look out your window I can see his light*
 21. *If we can sparkle he may land tonight*
 22. *Don't tell your poppa or he'll get us locked up in fright*

- (a) Describe the musical features heard in the **introduction**. [4] AO4
- **Two chords only {Chord IV-Chord I}**
 - **Plagal cadence**
 - **Guitar chords provide harmony**
 - **One four bar phrase repeated**
 - **Vocal arpeggio descending**
 - **Drum fill into the verse**
 - Bass guitar plays single notes at starts of bars.
 - Bass has Bb and F
- (b) Underline the term which describes the **tonality** of this extract. [1] AO3
- Major** Minor Modal Atonal
- (c) Give the term which best describes the **word setting** at the end of lines 1, 2, 4, 5, 17, 18, 20 & 21 of the verse. [1] AO3
- Melismatic**
- (d) Describe **two** musical features heard in the short instrumental passage between the verse and the chorus. [2] AO4
- **Two chords {one chord per bar}**
 - **Single pitch motif played**
 - **Syncopated rhythm**
 - imperfect cadence.
 - pedal note.
- (e) Identify the **interval** heard on the lyric '*starman*' heard in lines 7 & 10. [1] AO3
- Octave**
- (f) Describe **two** features of the **vocal** melody heard in lines 7-12. [2] AO4
- **Repeated 4 bar phrase**
 - **Stepwise melody**
 - **first phrase starts on tonic and ends on dominant**
 - **second phrase starts on tonic and ends on ninth (supertonic)**
 - syllabic
- (g) State the name of the **compositional device** used in lines 14 & 15. [1] AO3
- Sequence**
- (h) Describe the writing for **strings** in the chorus section of the extract. [2] AO4
- **Legato**
 - **Harmonies/chords**
 - **Semibreves and minims mainly**
 - arco
 - **Ascending semiquaver scalar runs**
- (i) Identify the performer of this extract choosing from the list below. Underline your answer. [1] AO3
- Elton John Sting Billy Joel **David Bowie**

3. Explain how Heavy Metal music differs from 1960s pop/rock songs. Support your answer with examples from at least four songs, two from each style/genre. [10]

You have 15 minutes to complete your answer.

You may wish to refer to:

- *instrumentation*
- *structure*
- *influence of lyrics/artist/genre*

Indicative comment should be used in conjunction with the grid that follows.

Answers must explain main stylistic differences that are used in typical songs from the 1960s and music in a heavy metal style with clear examples from both styles.

- 12 bar blues
- 32 bar song form (AABA)
- Influence of lyrics
- Instrumentation (Heavy metal: Vocals, Guitar, Bass & Drums) compared to some of the more experimental orchestration from The Beatles and Beach boys etc.

Heavy metal features:

- Highly amplified instruments
- Macho style lyrics (rock high Tenor voices)
- Electric guitar solos
- Use of riffs
- Basic structures
- Very loud dynamics
- Thick texture/sound

Possible examples might include: Motorhead, Black Sabbath, Led Zeppelin, Iron maiden etc.

1960's examples of pop and rock, should be chosen to contrast with Heavy metal genre for an effective answer.

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

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 detailed explanation of the main stylistic features different in heavy metal and 1960's pop/rock songs with reference to at least two contrasting songs from each style/genre. - The answer is well structured and presented in a highly appropriate manner with thoughtful use of specialist vocabulary and accurate grammar, punctuation and spelling.
4	7-8 marks - A generally secure answer which presents a reasonable explanation of the main stylistic features different in heavy metal and 1960's pop/rock songs with reference to at least two contrasting songs from each style/genre. - The answer is mostly organised and presented in an appropriate manner using appropriate specialist vocabulary with accurate grammar, punctuation and spelling.
3	5-6 marks - An inconsistent answer, with some explanation of the main stylistic differences in heavy metal and 1960's pop/rock songs but the references to at least two contrasting songs from each style/genre lack detail. - The answer is partly organised with some use of appropriate specialist vocabulary and reasonably accurate grammar, punctuation and spelling.
2	3-4 marks - A basic answer with little explanation of the main stylistic feature differences in heavy metal and 1960's pop/rock songs and very few references to contrasting songs from each style/genre. - The answer shows a basic level of organisation and basic use of specialist vocabulary with errors in grammar, punctuation and spelling affecting clarity of communication.
1	1-2 marks - A limited answer with little or no explanation of the main stylistic differences between heavy metal and pop/rock music of the 1960's or reference to contrasting songs from each style/genre. - The answer shows a limited level of organisation and limited use of appropriate specialist vocabulary and many errors in grammar, punctuation and spelling affecting clarity of communication.
0	0 marks No response worthy of credit

4. You will hear an extract from a Musical Theatre song, the lyrics of which are written below.

The extract will be played **3 times** with a **45 second** pause between each playing and a **2 minute** silence after the final playing for you to complete your answer.

You now have 30 seconds to read the questions.

1. *Try not to get worried, try not to turn on to problems that upset you*
2. *Oh, don't you know everything's alright yes everything's fine*
3. *And we want you to sleep well tonight, let the world turn without you tonight*
4. *If we try, we'll get by, so forget all about us tonight
(everything's alright, yes everything's alright, yes)*
5. *Surely you're not saying we have the resources to save the poor from their lot?*
6. *There will be poor always, pathetically struggling, look at the good things you've got*
7. *Think while you still have me, move while you still see me*
8. *You'll be lost and you'll be sorry when I'm gone.*
9. *Sleep and I shall soothe you, calm you and anoint you, Myrrh for your hot forehead*
10. *Then you'll feel everything's alright, yes everything's fine*
11. *And it's cool and the ointment's sweet, for the fire in your head and feet*
12. *Close your eyes, close your eyes and relax think of nothing tonight*

- (a) State the **time signature** of the extract. [1] AO3

5/4

- (b) Tick the box to indicate which **two** voices are heard in this extract. [1] AO3

Soprano and Bass	☐
Alto and Bass	☐
Soprano and Tenor	☐
Alto and Tenor	☒

- (c) Describe the changes of **tonality** in the extract. Refer to line numbers in your answer. [3] AO4

- **Lines 1-4 Major tonality**
- **Lines 5-8 Minor tonality/tonic minor**
- **Lines 9-12 Major tonality/tonic major**

- (d) Describe features of the vocal melody in lines 1-8. Refer to line numbers in your answer. [5] AO4

- **Line 1: 4 note repeated idea and interval of a third/descending sequence/phrase starts on median then supertonic then tonic**
- **Line 2: interval of a sixth for main melody/syncopated rhythm**
- **Line 3: descending stepwise three note motif from mediant to tonic, rising to the sub-dominant, dominant and falling to the mediant/ largely stepwise melody repeated**
- **Line 4: descending stepwise phrase including minor 3rd/stepwise descending sequence**
- **Line 5: two note motif sequence/stepwise melody/ascending then descending/arch like**
- **Line 6: same as line 5/repeated**
- **Line 7: syncopated/ based on thirds/sequence**
- **Line 8: use of flattened 'blue' notes/high pitched long sustained last note/ ends on dominant/highest note of the phrase**
- Disjunct lines 1 and 2.
- accept syllabic and melismatic or line 8 = melismatic.
- accept quasi-improvisatory with line number.

- (e) This extract comes from a musical that is influenced by a particular style of music. Identify the **style** of music and give **two** reasons to support your answer.

Style: **Rock** [1] AO3

Reasons: [2] AO4

- **Use of rock band instruments**
- **Amplified instruments**
- **Rock style singing (male voice)**
- **Use of rock style riffs in instrumental writing**
- **Two bar repeated coda (outro)**
- NB. No mark for just drum kit

- (f) Name the **composer** and underline a suitable **date** of composition for this song.

Composer: **Lloyd Webber** [1] AO3

Date: 1960 **1970** 1980 1990 [1] AO3

5. You will hear an extract from a Musical Theatre song, the lyrics of which are written below.

The extract will be played **3 times** with a **45 second** pause between each playing and a **2 minute** silence after the final playing for you to complete your answer.

You now have 30 seconds to read the questions.

1. *Twenty four hours can go so fast*
2. *You look around, the day has past*
3. *When you're in love, time is precious stuff*
4. *Even a lifetime isn't enough*
5. *Where has the time all gone to?*
6. *Haven't done half the things we want to*
7. *Oh well, we'll catch up some other time*
8. *This day was just a token*
9. *Too many words are still unspoken*
10. *Oh well, we'll catch up some other time*
11. *Just when the fun is starting*
12. *Comes the time for parting*
13. *But let's be glad for what we've had and what's to come*
14. *There's so much more embracing*
15. *Still to be done, but time is racing*
16. *Oh well, we'll catch up some other time*

- (a) Explain how the composer creates **rhythmic** contrast in lines 1-4. Refer to line numbers in your answer. [3] AO4

- **Dotted rhythms in the introduction and continue through lines 1, 2 & 3 in the accompaniment**
- **Triplet rhythm used at the start of the melody in line 1 and 3**
- **Syncopation in line 2 of the vocal melody**
- **Triplets in both phrases of line 4**
- **Line 4 accompaniment play minims for two bars**
- **syncopation in accompaniment.**

- (b) Tick the box which best describes the vocal melody in line one. [1] AO3

Chromatic starting on tonic and ending on dominant	
Chromatic starting on dominant and ending on tonic	✓
Chromatic starting on sub-dominant and ending on dominant	
Chromatic starting on tonic and ending on sub-dominant	

- (c) State the form of the section between lines 5 and 16. [1] AO3

AABA (32 bar song form)

- (d) Describe the **vocal** melody in lines 5 and 6. Refer to line numbers in your answer. [3] AO4

- **Stepwise {conjunct} ascending triplet in line 5**
- **Line 5 ends on dominant**
- **Stepwise {conjunct} descending triplet in line 6**
- **Complete scale from tonic to tonic in line 6**
- **Flattened seventh in line 6**
- all syllabic
- blues notes

- (e) Identify the **interval** heard on the lyric 'oh well' heard in lines 7, 10 and 16. [1] AO3

Octave

- (f) Name one **tuned** percussion instrument heard in the extract. [1] AO3

Glockenspiel

- (g) Describe the use of **tonality** in this extract. Refer to line numbers in your answer. [2] AO4

- **Major throughout**
- **Modulates to a different major key lines 11-13 (Ab major)**
- **14-16 modulates back to original starting key (C major)**

- (h) Describe two features of the **woodwind** in lines 13-15. Refer to line numbers in your answer. [2] AO4

- **Three note descending line at the end of line 13 into line 14**
- **Plays same starting note as vocals in line 14**
- **Contrary motion line with vocals line 14**
- **Provides a counter melody**
- **Triplet motif at the end of line 14**
- **Sustained note through line 15**

- (i) Identify the composer of this extract. Underline your choice from the list below. [1] AO3

Rodgers Bernstein Sondheim Lloyd Webber

6. Explain the main differences between book musicals and sung-through musicals. Support your answer with examples from at least four songs, two from each type of musical. [10]

You have 15 minutes complete your answer.

You may wish to refer to:

- *instrumentation*
- *structure*
- *dramatic content*
- *influence of lyrics/artist/genre*

Indicative comment should be used in conjunction with the grid that follows. Answers must explain main stylistic differences between book musicals and sung-through musicals with appropriate examples given for each.

Book musical:

- Dialogue going into song
- Songs moving plot forward
- 32 bar song form (AABA)
- Integration of scene and song (underscoring of dialogue before a song)
- Rodgers & Hammerstein 'If I loved you' from Carousel, Bernstein 'Balcony scene' from WSS
- Traditional pit orchestra scoring
- Dance numbers/ballet scenes moving plot forward
- Development of leit motif

Sung through:

- Use of recitative style secco and accompagnato
- No dialogue
- Leit motif
- Rock/pop style
- Orchestration suits style of songs
- operatic
- ensemble more than a chorus
- Jesus Christ Superstar/Evita/Les Miserables/Miss Saigon etc.

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

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 detailed explanation of main stylistic feature differences of book and through-sung musicals with reference to at least two contrasting songs from each type of work. - The answer is well structured and presented in a highly appropriate manner with thoughtful use of specialist vocabulary and accurate grammar, punctuation and spelling.
4	7-8 marks - A generally secure answer which presents a reasonable explanation of main stylistic feature differences in book and through-sung musicals with reference to at least two contrasting songs from type of work. - The answer is mostly organised and presented in an appropriate manner using appropriate specialist vocabulary with accurate grammar, punctuation and spelling.
3	5-6 marks - An inconsistent answer, with some explanation of main stylistic feature differences in book and through-sung musicals but the references to at least two contrasting songs from each type of work lack detail. - The answer is partly organised with some use of appropriate specialist vocabulary and reasonably accurate grammar, punctuation and spelling.
2	3-4 marks - A basic answer with little explanation of the main stylistic feature differences in book and through-sung musicals and very few references to contrasting songs from each type of work. - The answer shows a basic level of organisation and basic use of specialist vocabulary with errors in grammar, punctuation and spelling affecting clarity of communication.
1	1-2 marks - A limited answer with little or no explanation of the main stylistic differences between book and through-sung musicals or reference to contrasting songs from each type of work. - The answer shows a limited level of organisation and limited use of appropriate specialist vocabulary and many errors in grammar, punctuation and spelling affecting clarity of communication.
0	0 marks No response worthy of credit

Area of study D: Jazz

[15]

7. You will hear an extract in 4/4 time taken from *Keyhole Blues*, performed in 1927. An outline of the structure of the extract is given below.

The extract will be played **3 times** with a **45 second** pause between each playing and a **2 minute** silence after the final playing for you to complete your answer.

You now have 30 seconds to read the questions.

Section 1	Section 2	Section 3	Section 4
Instrumental	Vocal solo	Solo instrumental	head
8 bars	16 bars	16 bars	16 bars

- (a) Identify the **two** solo instruments that perform in **section 1**. [2] AS3
- [1] **Clarinet** [2] **Trombone/Trumpet**
- (b) Name the style of singing heard in **section 2**. [1] AS3
- Scat**
- (c) Identify the **percussion** instrument heard in the extract. [1] AS3
- Cymbal**
- (d) Describe **three** features of the melody in the first six bars of the vocal solo (Section 2). [3] AS4
- **Single note repeated {based around one note}**
 - **Tonic note becomes dominant with harmony change**
 - **Anacrusis**
 - **Octave leap**
 - **Syncopated rhythm**
 - **swing quavers**
- (e) Describe the music played by the **banjo** and the **tuba** during the 16 bar vocal solo (section 2). [2] AS4
- **Banjo plays chords on every beat / harmonies each bar**
 - **Tuba plays mainly on first and third beats of the bar / plays root notes of chord**
 - **Banjo and Tuba tacet on bars 7,8 15 & 16**
 - **Comping**
 - **uses I and V**
- (f) Briefly outline the **harmony/tonality** used in the extract. [2] AS4
- **Major**
 - **Seventh chords**
 - **Blue notes**
 - **Chromatic**
 - **Mainly diatonic**

(g) Comment on the use of different **textures** in this extract. [3] AS4

- **Homophonic mainly in all solo sections with melody and accompaniment**
- **Polyphonic/contrapuntal in head section**
- **Monophonic breaks in all sections for solo instruments**
- New Orleans {polyphonic} {collective} improvisation

(h) Underline the name the trumpeter/vocalist who leads the ensemble in this extract. [1] AS3

Fats Waller Louis Armstrong Benny Goodman Charlie Parker

Area of study D: Jazz

[15]

8. You will hear an extract in a very fast 4/4 time taken from *52nd Street Theme*, a piece performed by a septet led by trumpeter Dizzy Gillespie. An outline of the structure of the extract is given below.

The extract will be played **3 times** with a **45 second** pause between each playing and a **2 minute** silence after the final playing for you to complete your answer.

You now have 30 seconds to read the questions.

Head	Solo 1	Solo 2	Solo 3	Solo 4
<i>Four instruments with rhythm section</i>	<i>One solo instrument with rhythm section</i>	<i>One solo instrument with rhythm section</i>	<i>One solo instrument with rhythm section</i>	<i>Trumpet and rhythm section</i>

- (a) State the **form** of the **head** section. [1] AO3

AABA or 32 bar song form

- (b) Name the **three** different solo instruments that improvise in the first three solo sections of the extract. [3] AS3

Solo one: **Vibraphone** Solo two: **Tenor Saxophone** Solo three: **Guitar**

- (c) Describe the **melody** heard in the **head** section. [4] AS4

- **Arpeggiated**
- **Repeated bars {First bar is repeated three times}**
- **Silent bars**
- **Use of blue notes**
- **Chromatic 'B' section**
- **Syncopated**
- **Triplet rhythms**
- **Constant quaver movement**
- **Use of grace notes**
- **fast rhythms**

- (d) Briefly describe the music played by the rhythm section, (piano, bass and drums) in the solo sections.

Piano [1] AS4

- **'comping' style**
- **Playing chords**
- **syncopated chords**

Bass [1] AS4

- **Continuous crotchet motion**
- **walking bass**

Drums [1] AS4

- **Fast rhythm keeping time**
- **fast swing {10 to 2}**
- **cymbal heavy,**
- **occasional fills on snare**

(e) Describe the **tonality/harmony** used in the extract. [3] AS4

- **Major tonality**
- **Use of seventh chords**
- **Use of added 6th chords**
- **Blue notes**
- **Chromaticism in melody**
- **added notes**

(f) Identify this style of jazz. [1] AS3

Bebop

9. Explain the main differences between early jazz and be-bop. Support your answer with examples from at least four pieces, two from each type of jazz. [10]

You have 15 minutes to complete your answer.

You may wish to refer to:

- *instrumentation*
- *structure*
- *influence of lyrics/artist/genre*

Indicative comment should be used in conjunction with the grid that follows. Answers must explain main stylistic differences between jazz and bebop with appropriate examples given for each.

Early jazz:

- Dixieland style
- 12 bar blues
- 32 bar song form (AABA)
- Clear melodies in the head
- Straightforward harmonies
- Improvisation based around the melody of the head
- Instrumentation comparison (Louis Armstrong hot 5/hot 7)
- Stride piano style
- Tuba/Banjo use quite common
- Short pieces designed for recordings (3-4 minutes)
- Louis Armstrong/Nat Gonella/fats Waller/Sidney Bechet

Be-bop:

- More complex harmonies
- Complex rhythms
- Virtuoso soloing
- Solos based around harmonic structure
- Very fast tempos
- Rhythm section interact/embellish
- Structure: Head, solo, solo, solo etc., head
- Small combinations (Quintet/sextet etc.)
- Charlie Parker/Dizzy Gillespie/Thelonious Monk

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

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 detailed explanation of main stylistic feature differences of early jazz and be-bop with reference to at least two contrasting pieces from each type of jazz. - The answer is well structured and presented in a highly appropriate manner with thoughtful use of specialist vocabulary and accurate grammar, punctuation and spelling.
4	7-8 marks - A generally secure answer which presents a reasonable explanation of main stylistic feature differences in early jazz and be-bop with reference to at least two contrasting pieces from each type of jazz. - The answer is mostly organised and presented in an appropriate manner using appropriate specialist vocabulary with accurate grammar, punctuation and spelling.
3	5-6 marks - An inconsistent answer, with some explanation of main stylistic feature differences in early jazz and be-bop but the references to at least two contrasting pieces from each type of jazz lack detail. - The answer is partly organised with some use of appropriate specialist vocabulary and reasonably accurate grammar, punctuation and spelling.
2	3-4 marks - A basic answer with little explanation of the main stylistic feature differences in early jazz and be-bop and very few references to contrasting pieces from each type of jazz. - The answer shows a basic level of organisation and basic use of specialist vocabulary with errors in grammar, punctuation and spelling affecting clarity of communication.
1	1-2 marks - A limited answer with little or no explanation of the main stylistic differences between early jazz and be-bop or reference to contrasting songs from each type of jazz. - The answer shows a limited level of organisation and limited use of appropriate specialist vocabulary and many errors in grammar, punctuation and spelling affecting clarity of communication.
0	0 marks No response worthy of credit

SECTION 2:

Area of Study A: The Western Classical tradition (The Development of the Symphony 1750 – 1830).

10. You will hear an extract from a symphony. A piano reduction of the score is printed below. **[13]**

The extract will be played **three** times with a **1 minute** pause between each playing and a **5 minute** silence after the final playing for you to complete your answer.

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

Andante cantabile con moto

1

pp

pp Interval

9

pp

Chord

cresc.

17

sf

sf

sf

Melodic Feature

23

f

p

sf

sf

f

p

29

Key and Cadence

(a) Name the **instruments** playing the theme in the first 5 bars of the extract.

[1] AO3

Violins (accept violin)

- (b) Indicate whether the statements below are **true** or **false**. [2] AO3

Musical Statement	True or False
The time signature of the extract is compound triple	False
The music begins with an anacrusis	True

- (c) Identify the **texture** in the following bars. [2] AO3

- (i) bars 1-5 **Monophonic**, accept unison.
(ii) bars 6³-13 **Imitative {polyphonic}**, accept canon{fugal}

- (d) Identify the **interval** (e.g. perfect 4th) between the last quaver of bar 6 and the first quaver of bar 7 on the lower stave. [1] AO3

perfect 5th

- (e) Tick the **melodic feature** used in bar 24. [1] AO3

Melodic Feature	Tick
Chromatic passing note	
Inverted chromatic mordent	
Lower chromatic auxiliary note	✓
Turn	

- (f) Give the bar number where an example of **contrary motion** can be found. [1] AO3

Bar 9

- (g) Name the **chord** (e.g. Dm⁷) used in bar 12. [1] AO3

C7 {dominant 7th on C/V7}.

- (h) State the full name (e.g. B minor) of the **key** and the **cadence** used in bars 33³ - 34. [2] AO3

Key: C major Cadence: .Imperfect

- (i) Underline the movement of the symphony from which this extract has been taken and give **one** reason for your choice. [2] AO3

Movement 1 Movement 2 Movement 3 Movement 4

Reason It is in a slow tempo {Andante}

11. You will hear an extract from a symphony. An outline of the score is printed below. [10]

The extract will be played **5 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 **30 seconds** to read the questions.

Allegro vivace

1

9

17

26

35

41

COMPLETE PITCH

- (a) Give the bar (and where appropriate, beat) number(s) of **one** example of each of the following in the music. [3] AO3

Musical Feature	Bar (and beat) number
Sequence	Bars 19 -20 {25-26} {37-38}
Cadential 6/4	Bar 15¹
Imitation	Bars 21-24

- (b) Name the **key** (e.g. B minor) and **cadence** in bars 25-26. [2] AO3

Key: *F major* **Cadence:** *Perfect*

- (c) Write in the correct **note lengths** for the given pitch in bars 6 - 8¹. [2] AO4

Mark according to the following table:

No. of correct answers	Marks awarded
6-8	2
2-5	1
0-1	0

- (d) Complete the violin 1 part in bars 44-46. The note lengths have been given to you. [3] AO4

Mark according to the following table:

No. of correct answers	Marks awarded
8-10	3
5-7	2
2-4	1
0-1	0

0-1=0; 2-4= 1; 5-7 = 2; 8-10=3

12. You will hear an extract of music from each of the openings of **two** different symphonies, both in minor keys. The first one was composed in 1772 (early **Classical** era) and the second in 1824 (early **Romantic** era). Compare the **stylistic** features of each era which can be heard in the extracts. [10] AO4

In your answer, refer to:

- *Orchestration/use of instruments*
- *Rhythm*
- *Harmony and tonality*
- *Any other features you consider relevant*

Each extract will be played **3 times** with a **1-minute** pause after both extracts have been played and a **10-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.

[The following indicative content must be considered in relation to the marking bands which follow. Indicative answers will include responses that correctly identify the musical features of each era, and present a comparison between the two.]

<u>Extract 1 [1772]</u>	<u>Extract 2 [1824]</u>
Orchestration/use of instruments: • <i>Begins (typically) with full orchestral tutti (f with p repeat)</i> • <i>Violin 1 (typically) has tune</i> • <i>Violin 2 and lower strings accompany</i> • <i>Strings are arco throughout</i> • <i>No mutes</i> • <i>Detached articulation (in keeping with Sturm und Drang style)</i> • <i>Harpsichord present (as part of continuo; chords on 1st beats)</i> • <i>Vc and db share same part</i> • <i>Vc and db often used as bass/continuo instruments though also some imitative textural use with vln</i> • <i>Small orchestra { reduced wind section – (2) obs and (2) hns}</i> • <i>Obs and hns play sustained notes mostly, supporting stgs {no independent solo lines for wind}</i> • <i>No timpani</i>	Orchestration/use of instruments: • <i>Begins with dramatic tutti orchestra (f) – typically Romantic drama</i> • <i>Violins have 1st theme (doubled 8ve higher by flute on repeat)</i> • <i>Rest of orch accompanies 1st subject with dramatic chords</i> • <i>Large orchestra {strings with separate vc and db parts, full w/w [2 fl, 2 ob, 2 cl, 2 bsn] 2 hn, 2 tpt.,, timps}</i> • <i>No tbn</i> • <i>No harpsichord</i> • <i>Contrasts of sonority now eg</i> • <i>w/w now used independently of stgs as a whole section or as soloists (typical of Rom style)</i> • <i>w/w take thematic material</i> • <i>violin 1 introduces contrasting, lyrical 2nd subject with 2nd vln accompanying with Alberti-type quavers</i> • <i>w/w answer antiphonally with solo ob, fl and cls and bsns in 3rds</i> • <i>v.c. and d.b have separate parts now and are not confined to providing bass line only; v.c. adds effective chromatic colouring and personality to 2nd subject (Romantic style)</i> • <i>use of tremolo stgs</i> • <i>Arco</i> • <i>No mutes</i> • <i>Tpts and hns add to texture, accompany, sustain and punctuate harmony – often I and V; fanfare-like f passages; not used soloistically; no independent thematic material</i> • <i>Timps used in f passages to underline I and V, but also to add dramatic 7th roll at one point</i> • <i>Contrasts of articulation included as vital part of thematic content and character (typ Romantic)</i>

Rhythm:

- *In 3 (Allegro)*
- *Emphatic rhythmic character (typical of Sturm und Drang style)*
- *Strong crotchet rhythm to theme (vln 1)*
- *Syncopation (vln 2, double stopped – typical of S and D style)*
- *Continuous, impetuous repeated quaver rhythm in lower stgs (typical S and D style)*
- *Held sustained notes in wind*
- *Passages of unison quavers and semiquavers in stgs*
- *Use of off-beat rhythmic motive/lack of 1st beat (adds further impetus and drama in S and D style)*
- *Use of dramatic rests/silence (again typical of S and D style)*
-

Rhythm:

- *In 4 (accept 2)*
- *Very fast (Allegro di Molto)*
- *Dramatic rhythmic character to 1st subject, includes variety of rhythmic values – typ Romantic (minim, crotchets, quavers, dotted crotchets)*
- *Impetuous quaver rhythmic element adds momentum*
- *Starts on the beat, but repeat of phrase has anacrusis-like addition adding drama (typ Romantic)*
- *Dramatic orchestral tutti homorhythmic chords with fanfare character*
- *Passages of syncopation in upper stgs against w/w and lower stgs*
- *Contrasting p longer note values (minims) in w/w (in transition)*
- *2nd subject characterised by off-beat start initially, repeated on beat*
- *2nd subject – less rhythmically varied than 1st subject*
- *quaver movement continues as Alberti-style accompaniment in 2nd vln*
- *rhythmic augmentation of part of 2nd subject in cls just before end of extract*
- *longer held notes in low stgs and hns for 2nd subject*

Harmony and tonality: • Minor key (F sharp minor – typical of S and D style) • Clear diatonic harmony (I and V) at start and clear cadences (e.g. bII6 – V – i) • Use of chromatic harmony too though {Neapolitan 6th, dim and dim 7th chords, V7 and V9 chords}; (all typical of S and D style) • Use of stark unison passages (S and D dramatic style) • Move to (relative) major {A major} (and use of I/V7 alternation) • Sudden change to (A) minor mode again (typ S and D) • Use of chains of suspensions (oboes) in rising sequential harmony • (Rising) sequential harmonic progressions (chains of chromatic V9 chords resolving) • Interrupted cadence (followed by dramatic rests) • Moves to dominant key (C sharp minor by end of extract) • Use of pedal (C sharp) for last (8) bars to establish key	Harmony and tonality: • Minor key (C minor) • More adventurous harmony and more use of inversions (e.g. as soon as 2nd bar - vii7 in 1st inv) • Dramatic use of V min 9 chords • Secondary dom chords used to change key rapidly (e.g. to F minor bar 5) • Chromatic rising bass lines and • Chains of dim and dim 7th chords (e.g. at end of repeat of 1st subject) • Modulates to relative major (E flat major) via V dominant pedal in transition with dramatic use of dim 7th and timp roll • Further use of chromatic appoggiatura chords with minor 7th and minor 6th (v.c.) chromatic colouring in transition – building tension typical of Romantic style • Harmonic tension releases in contrastingly diatonic harmony of 2nd subject in (relative) major key (E flat major) • Much use of I and V harmony in 2nd subject with pedal notes • Still typical Romantic colouring (with chromatic passing notes e.g. in bassoon and tonicisation of A flat major, subdominant key) • End with clear perfect cadence in (rel.) major (E flat)
Any other relevant stylistic differences: • Dramatic use of terraced dynamic contrasts {f or p, no gradations of dynamics} and sfs (all typical S and D) • Clear phrase structure {often 4 + 4 periodic phrasing} • Texture is homophonic mostly, but with dramatic use of monophonic/unison/octave contrasts (S and D style) • Melodic line is fairly wide in range (triadic) and often includes awkward, angular intervals (typical of S and D style) • Extract (whole of exposition) is monothematic (typical of Haydn; contrasting 2nd theme only appears later in development)	Any other relevant stylistic differences: • Dramatic use of f and p and sfs, but also gradations of dynamics now (crescendos and diminuendos) • Greater detail of articulation and dynamics • Still quite regular phrase structure • Textural contrasts as a result of contrasting sonorities – w/w used as soloists • Contrasting, lyrical 2nd subject material • Clearer structural points characterised by contrasting material (1st subject, transition and part of 2nd subject) • Expanded structure – not all of exposition included here (typical of Romantic development of symphonic proportions)

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

AO4 <i>Use analytical and appraising skills to make evaluative and critical judgments about music</i>	
<i>Band</i>	<i>Criteria</i>
5	9-10 marks <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	7-8 marks <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	5-6 marks <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	3-4 marks <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	1-2 marks <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	0 marks <i>No response worthy of credit.</i>

Answer **either** question 13 **or** question 14.

13. **Haydn Symphony No. 104 "London".**

You will need an **unannotated** copy of the score for this question.
The following questions relate to **Movement 2 (Andante)**

You now have **15 minutes** to answer the following questions on **movement 2**.
Support your answers with bar references where possible. [15]

- (a) Underline one answer to complete the following statement. [1] AO3

The second movement is in the key of

D major **E minor** **G major** **B major**

- (b) State the name of the venue in which the first performance of this symphony was given. [1] AO3

King's Theatre, (London)

- (c) (i) Identify the **section** which begins in bar 74. [1] AO3

Section: *Reprise of Section A{A1}* accept "final section"

- (ii) Compare this material (bars 74 – 89) with its **first** appearance in the movement (bars 1-8). Give **two** similarities and **two** differences. [4] AO4

Similarities

1.
2.

Differences

1.
2.

Relevant comments which outline similarities and differences e.g.

- **Same key {G major}**
- **Same phrase length**
- **Same harmony**
- **Same dynamics and articulation for first eight bars**
- **Now scored for flute and bassoon as well as original strings**
- **Flute doubles original violin 1 melody up an octave**
- **Added semiquaver movement in violin 2 and bassoon**
- **Added variation on repeat (bar 82) unlike first time**
- **Dotted rhythm patterns added bar 82**
- **Ends ff instead of p with tutti**
- **Homorhythmic from bar 87**
- **same thematic material;**

[1 mark per relevant comparison up to a maximum of 4]

- (d) Give **two** ways in which Haydn develops the thematic material between bars 90 and 113. [2] AO4

1. _____

2. _____

Relevant comments which correctly describe Haydn's development of thematic material with location e.g.

- **Bars 90 – 93 based on thematic material of 9 – 12 but more decorated in vln 1 with additional semiquavers and demisemiquavers and acciaccaturas**
- **Bars 94 and 95 use same thematic material as 13 and 14 but include dotted rhythms this time**
- **Bars 95 and 96 use same thematic material as 14 and 15, but now in a triplet figuration.**
- **Bars 98 – 101 use same thematic material as 17 -20 but now with added sextuplet figuration in flute and violins**
- **Bars 102 – 113 correspond to bars 21 – 25, but now extended through:**
- **incorporation of triplet semiquaver accompaniment figure in vln 2**
- **more colourful harmonic treatment of thematic material over chromatically rising bass line from 103 to 113, passing through iv of G (bar 105; note Neapolitan chord bar 107) and to Db major bar 109.**
- **Motif x (bar 1vln 1 motif) is the basis of bars 102 – 113 as it was of bars 21 – 25, both rising sequentially but with interpolated repeated notes in 102 – 113**
- Bar 99 imitation in 2nd violin.
- Bars 102-103 arpeggios {broken chords}

[1 mark per relevant observation up to a maximum of 2]

- (e) Give bar and beat numbers (where appropriate) where the following musical features are located within bars 114 – 152. [2] AO3

Musical Feature	Bar/Beat
Diminished 7 th chord	115 {116, 129}
Tonic Pedal	141 – 149 beat 1 / bars 128-132

- (f) Describe Haydn's use of **texture** in bars 1 – 74 of this movement. [4] AO4

Relevant comments which correctly describe the use of texture with location e.g.

- ***Starts with homophonic texture bars 1-8 for phrase a***
- ***Bars 9 – 16 start with phrase b in vln 1, with x motif (bar 1) heard in counterpoint in 'cello then viola***
- ***Bars 17 – 25 are homophonic as at start, but with bassoon doubling violin 1 melody an octave lower***
- ***Codetta (bars 33 – 37) tonic pedal/drone***
- ***Bars 38 – 41 have reduction/change in texture to w/w homophony (melody in flute)***
- ***Bar 42 – sudden tutti textural contrast***
- ***Bar 42 – 55 countermelody added in w/w over violin 1's extension of main theme***
- ***Bar 56 – GP***
- ***Bars 57 – 59 reduction in texture to strings - homophonic with theme in violin 1***
- ***Bars 60 – 64: violins and upper w/w have sequential imitation of motif x***
- ***Bars 65 and 66 are homorhythmic***
- ***Bars 70 – 73 are monophonic, violin 1 being joined by solo bassoon an octave lower in bar73***
- ***bars 42-55 polyphonic.***
- ***bars 69-70 brass octaves***

[1 mark per relevant observation up to a maximum of 4]

Answer **either** question 13 **or** question 14.

14. **Mendelssohn Symphony No. 4 "Italian".**

You will need an **unannotated** copy of the score for this question.
The following questions relate to **Movement 2 (Andante con moto)**

You now have **15 minutes** to answer the following questions on **movement 2**.
Support your answers with bar references where possible. [15]

(a) Underline one answer to complete each of the following statements below.

(i) The second movement of this symphony was composed in [1] AO3

Naples Rome Venice London

(ii) The key of the second movement is [1] AO3

F major D minor F modal minor A minor

(b) Give bar numbers where the following musical features are located within bars 57 -86. [2] AO3

Musical Feature	Bar/Instrument
Syncopation	<i>Bars 60 (beat 3) - 61 (beat 3) flutes {violin 1 bar 79}</i>
Pedal Note	<i>Bars 65 – 67 ‘cellos and d.b.s (decorated); {bars 74 – 76 beat 1}</i>

- (c) (i) Name the **section** which begins at bar 74³. [1] AO3

Reprise of Section B [B1]; accept 2nd theme/subject

- (ii) Compare this material (bars 74³ - 85) with its first appearance in the movement (bars 45 – 56). Give **two** similarities and **two** differences. [4] AO4

Similarities

3.

4.

Differences

3.

4.

**Relevant comments which outline similarities as well as differences
e.g.**

- **Same thematic material**
- **Melody still in clarinet as before, but now doubled in flute from start**
- **Different key: now in D major whereas it was in A major at bar 45**
- **Still underpinned by dominant pedal in horns, but doubled by 'cello and d.b. now**
- **Rhythmically shifted to begin on 4th beat of the bar rather than 2nd**
- **Makes it slightly shorter in length**
- **Comparatively same harmonic progress and tonicisations, though now keys are B minor, A major, G major and E minor (bars 77, 78, 79 and 80) as opposed to E major, D major, B minor and D major (bars 48, 49, 51 and 53)**
- **Ends with perfect cadence (I6/4- V- I 85-86) as opposed to ending on dim 7th bar 56**
- **Ends softly this time as opposed to loudly first time**
- **accompaniment in 2nd violin and viola is the same.**
- **both start *p* (with location)**

[1 mark per relevant comparison up to a maximum of 4]

- (d) Give **two** ways in which Mendelssohn develops the thematic material in the coda (bars 86 – 103) [2] AO4

1.
.....
2.
.....

Relevant comments which correctly describe Mendelssohn's development of thematic material with location e.g.

- *Bar 86 uses introduction theme in violin 1, but in the version from the transition, bar 35*
- *Theme is not in unison as at the start, but heard with quaver accompaniment in rest of strings*
- *Walking bass figuration of theme A now used to accompany this version of the intro theme*
- *Bar 94 original intro motif repeated in w/w (minus bassoon) over developed extension of it in upper strings*
- *Bar 96 – 100: fragmentation of theme A in oboe and bassoon, answered by B flat/A descending minor 2nd in flute and violins and finally oboe, bassoon and viola (reminiscent of scoring of opening theme A)*
- *Ends with three bars of monophonic texture, the lower string walking bass line including a reference to the B flat/A interval of the intro in bar 101*

[1 mark per relevant observation up to a maximum of 2]

- (e) Describe Mendelssohn's use of **texture** in Section A (bars 1-44) of this movement. [4] AO4

Relevant comments which correctly describe Mendelssohn's use the texture with location e.g.

- *Bars 1 -3 begin with monophonic texture/unison/octave intro theme*
- *Bars 3 (beat 4) -11 theme A heard in octaves in oboe, bassoon and viola*
- *bars 3⁴ – 11 use of walking bass/melody and accompaniment.*
- *walking bass quavers in low strings; forms 2-part texture with w/w theme A*
- *Bar 11 (beat 4) – 19: theme A repeated in octaves in violins with added counter-melody in flutes. Over continuing lower string walking bass line, this creates a contrapuntal texture*
- *Bars 18 (beat 4) – 27: continuation of octave texture in oboe, bassoon and viola (now with motive c) over walking bass line*
- *Bars 27 – 35 (beat 1) repeat of previous octave/walking bass texture with added descant in flutes creating more contrapuntal texture.*
- *Bars 35 – 45 (beat 1) start with homophonic texture of intro melody (developed) in violin 1 accompanied by rest of strings*
- *Interpolations of homorhythmic texture bars 37 and 38, 42 and 44 with contrary motion in this last bar*

[1 mark per relevant observation up to a maximum of 4]