



GCE A LEVEL MARKING SCHEME

SUMMER 2019

**A LEVEL (NEW)
MUSIC - COMPONENT 3
A660U30-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2019 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.

GCE A LEVEL MUSIC - COMPONENT

SUMMER 2019 MARK SCHEME

General principles for marking:

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

Section 1

Area of study B: Rock and Pop

1. You will hear an extract from the song *Piano man* by Billy Joel. 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.

The lyrics of the extract are printed below.

1. It's nine o'clock on a Saturday
2. The regular crowd shuffles in
3. There's an old man sitting next to me
4. Makin' love to his tonic and gin
5. He says, "Son, can you play me a memory
6. I'm not really sure how it goes
7. But it's sad and it's sweet and I knew it complete
8. When I wore a younger man's clothes."
9. La la la, di da da
10. La la, di da da da dum
11. Sing us a song, you're the piano man
12. Sing us a song tonight
13. Well, we're all in the mood for a melody
14. And you've got us feelin' alright

- (a) Name the instrument other than piano that plays the solo in the first section of the extract. [1][AO3]

Harmonica (mouth organ, mouth harp)

- (b) Describe the musical features of the bass line heard at the start of the extract before the singing starts. [2][AO4]

Starts on the tonic

Descending / scale (allow a mark for each)

one note each bar

tonic down to supertonic down to dominant

repeats but descends only sub-dominant, up to dominant

ends on the tonic

tonic pedal at end

One note per bar: (C, b, a, g, f, e, d, g, C, b, a, g, f, g, C, c, c, c, c, c, c, c,)

- (c) The melody of line 1 is repeated in line 5. Name the main difference in pitch between the two. [1][AO3]

(Up) an octave

- (d) Describe the melody writing for voice in lines 11-14. [3][AO4]
- Phrase begins on dominant
 - Starts with four repeated notes
 - (Conjunct) descending movement (to mediant) line 11
 - Three note phrase to tonic
 - Syncopated line 12 only three pitches
 - Ascending shape
 - Line 13 and 14 repeat melodic shape of lines 11 & 12
 - With some extra conjunct notes at the start of each line
- (e) State the time signatures heard in this extract. [1][AO3]
- 3/4 (allow 6/8 12/8, 12/4 6/4)
- (f) Identify the overall tonality of the extract. [1][AO3]
- Major
- (g) Suggest a suitable year for the recording of this song. [1][AO3]
- 1973 (Accept 1968-78)

Area of study B: Rock and Pop

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 '*The sound of silence*' written and performed by Simon and Garfunkel. The lyrics are printed below.

1. Hello darkness, my old friend
2. I've come to talk with you again
3. Because a vision softly creeping
4. Left its seeds while I was sleeping
5. And the vision that was planted in my brain
6. Still remains
7. Within the sound of silence
8. In restless dreams I walked alone
9. Narrow streets of cobblestone
10. 'Neath the halo of a street lamp
11. I turned my collar to the cold and damp
12. When my eyes were stabbed by the flash of a neon light
13. That split the night
14. And touched the sound of silence
15. And in the naked light I saw
16. Ten thousand people, maybe more
17. People talking without speaking
18. People hearing without listening
19. People writing songs that voices never share
20. And no one dared
21. Disturb the sound of silence

- (a) State the main time signature of this extract

[1][AO3]

4/4 (allow 2/2)

- (b) Describe the vocal melody in lines 1-4. Locate your answer using line numbers. [2][AO4]

- Phrases begin after 1st beat of the bar
- Repeated note idea in each line
- Triadic/rising broken chord {arpeggio}
- Line 1 and 2 the same but tone lower/line 1 & 2 sequence
- Line 3 is repeated in line 4
- Line 3 starts on last note of line 2
- Each line is mainly ascending
- Each line finishes with a falling tone

- (c) Underline the word which best describes the overall tonality of the song. [1][AO3]

Major minor modal atonal

- (d) Name the word that best describes the form of this song. [1][AO3]

Strophic (do not award for just “verses”)

- (e) Describe how the composer uses rhythm in the extract. Locate your answers using line numbers. [3][AO4]

- Repetition rhythmically
- Syncopation (line 5)
- Repeated notes
- Sustained notes {longer notes}
- On repeated lines, anticipatory notes
- Anacrusis idea/ 2/4 bars
- Use of silence (e.g. bar 6)

- (f) Underline the interval between the two voices heard on the word ‘sound’ in line 21. [1][AO3]

6th

- (g) State the name of this style of music. [1][AO3]

Folk (rock)

- (h) Next, you will hear an extract taken from the song 'The sound of silence' performed by The Dickies.

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][AO4]

The lyrics for extract two are printed below.

1. Hello darkness, my old friend
2. I've come to talk with you again
3. Because a vision softly creeping
4. Left its seeds while I was sleeping
5. And the vision that was planted in my brain
6. Still remains
7. Within the sound of silence
8. And all the nights I walk alone
9. Down the streets of cobblestone
10. Beneath the halo of a street lamp
11. I turned my collar to the cold and damp
12. But what I saw there was the flash of a neon light
13. It hit the night
14. It brings the sound of silence
15. People I don't even know
16. I wanna tell them where to go
17. Hear my ears that I might hear you
18. Take my arms that I might reach you
19. And the sign said the words of the prophets are written on the subway walls
20. And tenement halls
21. It brings the sound of silence.
22. Within the sound of silence.
23. Within the sound of silence.

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 progressions
- opening ostinato patterns used
- Same lyrics in some sections
- Tonality the same
- 4/4 time used
- melisma

Differences in Extract 2:

- Introduction is a faster tempo / longer
- Higher key
- Extra ostinato pattern added to the introduction
- Bass guitar notes/bass part added
- Tempo changes after the introduction

- Very fast tempo
- No time signature changes/4/4 throughout
- One voice singing only
- No vocal harmonies
- Percussion added
- Constant drum kit
- Bass guitar
- Two electric guitars
- Amplification used / louder
- Non-acoustic
- Drum fills used
- Much use of crash cymbal
- Constant quaver chords/eighths
- Punk rock style / “shouting” vocals
- Last line repeated twice/coda feel
- The word ‘silence’ has added notes/melismatic
- Penultimate chord is a minor chord
- Finishes with a tierce da Picardie
- Falling and rising chromatic motif

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 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 'Losing my mind' from the musical *Follies*. 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. The sun comes up, I think about you
2. The coffee cup, I think about you
3. I want you so, it's like I'm losing my mind
4. The morning ends, I think about you
5. I talk to friends I think about you
6. And do they know it's like I'm losing my mind?
7. All afternoon doing every little chore
8. The thought of you stays bright
9. Sometimes I stand in the middle of the floor
10. Not going left, not going right
11. I dim the lights and think about you
12. Spend sleepless nights to think about you
13. You said you loved me, or were you just being kind?
14. Or am I losing my mind?

- (a) Identify the structure of the song. [1][AO3]

AABA or 32 bar song form {American popular song form} {ballad form}

- (b) Describe the vocal melody heard in lines 1-3. [3][AO4]

- Starts on mediant, four note pattern (three pitches mainly ascending ending on dominant), answered by five note pattern (four pitches mainly descending)
- Ascending then descending
- Line 2 is a repetition of line 1
- Line 3 starts with the four note pattern starting on the fourth pitch of the original statement dominant, answered by a longer phrase of seven notes.
- Triplet on 'losing my'
- pitch range of each line is a seventh
- overall range of pitch is a tenth over all three lines
- line 3 ends with a sustained note
- mainly conjunct

- (c) Identify the solo instrument that plays at the end of line 3, 6 and 13. [1][AO3]

Alto Saxophone

- (d) Name the interval heard on the words 'stays bright' in line 8. [1][AO3]

Octave

- (e) Describe the music played by the accompanying instruments in lines 11-14. [2][AO4]

- Strings play (sustained) chords/octaves {one each bar} {semibreve chords}
- Chromatic movement in string chords /tonic/ aug/ added 6th/ 7th/ sub-dom
- Ascending scale in crotchets spanning two octaves in treble.
- Tonic pedal

- (f) Tick (✓) the box below that correctly applies to the tonality of the song. [1][AO3]

Statement	Tick
Minor - major	
Major - minor	
Major - minor - major	✓
Minor - major - minor	

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

Sondheim

Area of study C: Musical Theatre

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
--------------	--------------	--------------	--------------	--------	--------------	--------------

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 'Love song', from the musical 'Pippin' by Stephen Schwartz taken from the new Broadway cast recording.

The lyrics are printed below.

1. Sitting on the floor and talking till dawn, Candles and confidences
2. Trading old beliefs and humming old songs and lowering old defenses
3. Singing a Love song-- La la la la la la la la la la, Love song-- La la la la la
4. Private little jokes and silly pet names, Lavender soap and lotions
5. All of the cliches and all of the games and all of the strange emotions
6. Singing a Love song-- La la la la la la la la la la, Love song-- La la la la la
7. They say the whole is greater
8. Than the sum of the parts it's made of
9. Well if it's true of anything
10. It's true of love
11. 'Cause how can you define a look or a touch? How can you weigh a feeling?
12. Taken by themselves now they don't mean much, together they send you reeling
13. Into a Love song-- La la la la la la la la la la, Love song-- La la la la la
14. La la la la

- (a) Name the rhythmic device heard at the end of lines 1 & 2. [1][AO3]

Syncopation {hemiola} {push rhythm} {anticipation}

- (b) Describe the melody in lines 1-2 [3][AO4]

- Mainly conjunct
- Narrow range of pitch
- Mostly based around a two note repetitive idea
- Line 2 is identical to line 1 apart from the words 'old songs' moves upwards in thirds instead of the downward fifth of 'till dawn' in line 1 {or other appropriate comment on modification}
- Same shape to female melody end of lines 1 and 2

- (c) Tick (✓) **one** box below which shows the correct time signature changes in line 1. These are repeated in lines 2, 4, 5, 11 and 12. [1][AO3]

Time signatures per bar for line 1	Tick
4/4, 6/4, 4/4, 3/4	
5/4, 4/4, 3/4, 5/4	
6/4, 4/4, 3/4, 4/4	✓
7/4, 3/4, 4/4, 3/4	

- (d) Name the main interval (e.g. 7th) heard between the two voices in harmony in lines 3,6 & 13. [1][AO3]

3rd {accept any type of 3rd}

- (e) Complete the structure of the song filling in the table below: [2][AO3]

Intro	Verse	Chorus	Verse	Chorus	Middle 8/Bridge	Verse	Chorus	Outro (verse)
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- (f) Comment on the tonality in the song. Refer to line numbers in your answer. [2][AO4]

- Verse has a modal feel to it
- Chorus Major
- Middle 8/bridge Major
- Minor reference line 10

- (g) Next, you will hear an extract from the song '*Endless delights*' from the musical '*The Baker's wife*' by Stephen Schwartz.

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][AO4]

The lyrics for extract two are printed below.

1. Here we are and it's romantic, with a thousand sensations that shift and blend
2. First we're gentle, then we're frantic, then we're gentle again till the end.
3. I've known sweet girls, I've known tall girls,
4. I've known short girls and shy girls but now with you
5. I have found the best of all girls, oh I've said it before, sure, but this time its true
6. Do you love me? Love you madly
7. Would you kill for me? Gladly I'd die for you too
8. Would you miss me? You don't know how badly, that's nice
9. Then you love? Yes I love, no you don't, yes I do
10. And for ever and for ever
11. For the rest of my days and the rest of my nights
12. And for ever and ever and ever again
13. I'm intending to spend with your endless delights.

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 an instrumental introduction
- Contain 3/4 time signature at some point
- Vocal duet
- Male and female singers
- Sing separate lines
- Sing together in harmony
- Both have a clear verse and chorus
- Have Diatonic harmonies
- Major key used
- Use keyboards to create synth effect sounds/other orchestral sounds
- Syllabic

Differences in Extract 2:

- Long orchestral introduction
- Regular time signature throughout
- Tempo changes
- Different text
- Waltz style
- Introduction slower
- Parlando style in the vocal performance
- Slow 3/4 tempo introduction

- Strings (violins) take first melodic idea
- Q&A with flute
- Modulation
- Sequence of modulation idea
- Ref. chromatic in intro.
- Electronic harpsichord sets new tempo
- Cello rising scale from sub-dominant to tonic
- Male vocalist anacrusis phrase containing chromatic note
- For chorus section female voice enters
- Violins once again pick up melody
- Soaring waltz feel
- Singers both sing together in harmony for a short part
- Tonic and dominant prominent

Band	Criteria
	9-10 marks
5	• A highly perceptive answer which presents a highly convincing comparison of the extracts. • Material is structured effectively, including accurate use of appropriate musical vocabulary
	7-8 marks
4	• A convincing answer which presents a comparison of the extracts. • Material is structured effectively, including accurate use of appropriate musical vocabulary
	5-6 marks
3	• 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
	3-4 marks
2	• 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
	1-2 marks
1	• A limited answer which presents 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 marks
0	• Response not worthy of credit

Area of study D: Jazz

5. You will hear an extract from the start of a piece performed by a quartet from the album *Time out*. 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.

Section 1	Section 2	Section 3	Section 4	Section 5
Head Piano & drums	Head repeated Featuring w/w/solo with time signature variation	Head featuring drum solo	Head featuring Woodwind solo	Head featuring Double bass solo
12 bars	12 bars	12 bars	12 bars	12 bars

- (a) Identify the two different time signatures heard in the extract. **[2]AO3**

3/4 {3/8} 4/4 {4/8}

- (b) Tick (✓) **two** statements that apply to the extract. **[2]AO3**

The melody of the head is mostly disjunct.	
The melody of the head is mostly conjunct.	✓
The melody of the head is mostly chromatic.	
The wind instrument in the extract is a clarinet.	
The wind instrument in the extract is a Tenor Saxophone.	
The wind instrument in the extract is an Alto Saxophone.	✓

- (c) Describe the music played by the drums in the extract. Refer to the different sections in your answer. **[3]AO4**

Section 1: plays a single beat on the (ride) cymbal (in bar 3, 6 and 12)
 Section 2: brushes keeps time/ alternating every two bars with 3 and 4 beats in a bar
 Section 3: brushes keeps time for 3/4 bars, solo fills in every 4/4 bar; occasional "bombs"
 Section 4: brushes keeps time like section 2
 Section 5: as section 2
 Ref 'swing'

- (d) Name the style/genre of this extract and give two reasons to support your answer. [1][AO3] + [2][AO4]

Style/genre: Cool jazz {West coast jazz}

Reason:

- Relaxed tempo
- Light tone
- 'classical' style of melody
- Lyrical solos
- Smooth and less accented than be-bop
- Airy sound on Alto Saxophone
- Use of brushes on drums
- Unusual {irregular} time signature

Area of study D: Jazz

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-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 '*It ain't necessarily so*', sung by Ella Fitzgerald and Louis Armstrong.

The lyrics are printed below.

1. It ain't necessarily so
2. It ain't necessarily so
3. The things that you're li'ble to read in the bible
4. It ain't necessarily so
5. Little David was small but oh my
6. Little David was small but oh my
7. He fought big Goliath, who laid down and dieth
8. Little David was small but oh my

(Vocal improvisation)

9. Yes Jonah he lived in the whale
10. Oh Jonah he lived in da whale
11. For he made his home in that fish abdomen
12. Oh Jonah he lived in a whale
13. Little Moses was found in the stream
14. Little Moses was found in the stream
15. He floated on water till old Pharoah's daughter
16. She fished him she said from that stream

- (a) Identify the **time signature** heard in the extract.

[1][AO3]

4/4

- (b) State the tonality of the extract.

[1][AO3]

minor

- (c) Describe the melody heard in line one. [2][AO4]
- Anacrusis start
 - Starts on dominant
 - Chromatic /descending triplet {motif}/ falls to the tonic
 - Second chromatic descending triplet starts on sub-dominant
 - Finishes on the mediant
 - Blue notes
 - Do not award for sequence
- (d) Describe **three** ways in which the melody of line one is changed later in the extract. Locate your answers with line numbers. [3][AO4]
- Line 2 vocal embellishment {ornament} on 'sarily'
 - Line 4 melody changed/ornament {trill} on 'sarily'
 - Line 5 Longer on 'little'/same note on 'was small'/ 'but oh my' added syncopation
 - Line 6 'Little' extra note (tonic) added to 2nd syllable
 - Line 9 & 10 general melody changed with more repeated pitches/4 different pitches instead of 6
 - Line 13 'Little Moses was found' mainly on one note {monotonal}
 - Line 14 'Little Moses' mainly on one note {monotonal}
 - Allow "decorated" once only
- (e) Name the prominent rhythm heard in line 3 of the extract. [1][AO3]
- triplet
- (f) State the name of the style of singing heard in the vocal improvisation section. [1][AO3]
- scat
- (g) Name the family of instruments that feature most prominently in the accompaniment of lines 15 and 16. [1][AO3]
- strings

- (h) Next, you will hear an extract from an instrumental version of the song *it ain't necessarily so* played by Miles Davis.

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][AO4]

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
- Both in a minor key
- Both in 4/4 time
- Both have a rhythm section to accompany a soloist
- Both contain improvised sections
- Both recorded in 1950's
- Both use large ensembles
- Both have tempo changes
- Both have some swing rhythms

Differences in Extract 2:

- different key/higher key
- faster tempo
- Swing rhythm
- No vocals
- introduction
- Larger use of brass and wind (in sections)
- No strings apart from Double Bass
- one instrument has the main melody instead of two voices
- Intro contains a section of music not heard in extract one
- Trumpet improvisation instead of vocal
- Cool jazz style
- Tempo change within piece
- No piano
- Definite contrast in the introduction and main tune in style and mood
- Section heard in introduction is used in the piece
- Trumpet main melody
- Orchestration: 4 trumpets, 4 trombones, 3 french horns, 1 tuba, 2 flutes, 1 alto flute, 1 clarinet, 1 bass clarinet, 1 double bass and drums
- Ref. rising scale /off-beat stabs / bombs

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 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

SECTION 2

Area of study E: Into the Twentieth Century

7. You will hear an extract from the second movement of Poulenc's *Trio for Oboe, Bassoon and Piano*. Use an **unannotated copy of the score** for this question.

The extract begins at bar **23** 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 the key of the music at the **start** of the extract. [1][AO3]

B minor

- (b) State how this key relates to the key at the **opening** of the movement. [1][AO3]

(Minor) Neapolitan {flattened supertonic} [do not accept Neapolitan/flattened supertonic alone]

- (c) Give **one** feature of the music in the extract that is typical of the Neoclassical style. [1][AO3]

[Some candidates might concentrate more on the “-classical” aspect (as distinct from, say, Expressionism) while others might be more concerned with the “neo-” aspect (as distinct from “-classical”). Both types of answer are acceptable.]

- ***Harmony is tonal but with increased dissonance – e.g., 7th/9th chords, such as the Em9 chord in bar 24***
- ***or, more especially, the dissonant chromatic LH additions to the underlying simple triads in bars 41-44 – i.e., E natural (41), Eb (42), E# (43) and E natural (44)***
- ***also some rather unusual chord progressions – e.g., the passage in bars (37)38-45, which recalls classical practice but with unexpected chromatic twists***
- ***accompanimental patterns in piano reminiscent of classical style – e.g., arpeggio/broken chord figuration, as in bars 23-29***
- ***melodic material also reminiscent of classical era – e.g., use of chromatic auxiliary notes as in bassoon part in bars 38-40 or oboe in bar 41/43***
- ***4- or 8-bar phrases (e.g., 23-30) / together with clear cadences (e.g., imperfect cadence in bars 29-30)***
- ***Use of octatonic scale***
- ***Avoidance of root position chords***

(d) Briefly describe how the extract fits into the form of the movement. [2][AO4]

- *Could be considered the (opening of) B section / of an ABA structure*
- *though return of A section is unusually in the dominant (F major, bar 52)*
- *could also be considered as the continuation of opening A section / as part of a tripartite structure in which each section is 22 bars long (bars 1, 23, 45) / each a semitone higher (Bb→Bm→C)*

(e) Describe **two** features of the **harmony** in bars **37-45**¹. [2][AO4]

NB bar numbers were not requested

- *Series of sequential [1] chromatic 6/3 chords [1] (38-45) / preceded by a dominant/diminished 7th (VofC) in bar 37 / which resolves (“deceptively”) onto a VI6/3 chord rather than i5/3 / resolution finally arrives in bar 45 (I6/3)*
- *chords on D and D# also embellished by a chromatic inner voice / forming an incidental augmented chord (42, 44)*
- *these augmented chords have been prefigured by the similar inner part in bars 38-40 (Eb-E, E-F) / meaning that bars 41-44 increase/double the harmonic rhythm of previous three bars*
- *this series of chords (38-44) links the V6/5 chord of C (37) with the I6/3 chord (45) {series of 6/3 passing chords interpolated between V6/5 chord and its resolution in bar 45}*

(f) Give the bar number of **one** example of octatonic writing in the **extract**. [1][AO3]

Bar - 30 / 34

(g) (i) Give the bar number where melodic material from bars **1-2 first** appears in the **extract**. [1][AO3]

Bar – 41 (oboe)

(ii) Describe **one** interesting feature in the use of the movement’s opening material **at this later point**. (You need not restrict your answers to the melodic material.) [1][AO4]

- *Repeated sequentially (semitone higher) in bars 43-44*
- *first time Bb major has been recalled since opening of movement {only instance of tonic harmony other than at opening}*
- *tonic chord is in first inversion / so does not feel like a genuine reprise of the opening material*
- *quaver movement in piano LH more wide-ranging*
- *and includes new dissonant notes in piano accompaniment (E, Eb, E#, E)*
- *new bassoon “countermelody” (arpeggio figure) added (41²-43¹) / also repeated sequentially*

- (h) Describe the use of instruments in bars **23-40**. You must give bar numbers in your answer. [5][AO4]

Bars 23-30

- *Oboe and bassoon present melodic material / with overlapping/antiphonal 1-bar melodic fragments (23-26¹)*
- *followed by parallel movement in 6ths (26¹-28)*
- *oboe takes over melodic line for cadence (29-30)*
- *while bassoon fulfils function of bass part (doubling piano LH – 29⁴-30)*
- *piano supplies harmonic support throughout*
- *music consists of three discrete elements / e.g., semiquaver arpeggio figuration*
- *plays an octatonic “fill” in bar 30*

Bars 31-38

- *Similar treatment of wind instruments to above*
- *but with initial “antiphonal” order of instruments changed*
- *previous passage in parallel 6ths replaced by parallel 8ves (35-38¹)*
- *instrumentation of cadential “separation” (34-35¹) similarly reversed (bassoon has melodic material while oboe has “chordal filling”)*
- *piano contributes most to thickened texture at movement’s climactic moment (35-37) with 6-part chords {thickened texture} / and expanded range*
- *and assumes greater importance as oboe drops out (38-40)*
- *being responsible for both harmonic accompaniment and secondary melodic line (at top of RH)*

8. You will now hear an extract from a piece for soprano, harmonium, harp and one other instrument. The text employed, together with an English translation, is printed below.

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]

1.	Meiner müden Sehnsucht blaues Glas	My faded yearning's blue grass
2.	Deckt den alten unbestimmten Kummer,	Hides the vague old sorrow,
3.	Dessen ich genas,	From which I have recovered,
4.	Und der nun erstarrt in seinem Schlummer.	And which now dries up in its slumber.
5.	Sinnbildhaft ist seiner Blumen Zier;	Its adorning flower is just a symbol now;
6.	Mancher Freuden düstre Wasser Rose,	Gloomy water lilies' many joys,
7.	Palmen der Begier,	Palms' yearning,
8.	Weiche Schlinggewächse, kühle Moose.	Supple vines, cool mosses.
9.	Eine Lilie nur in all dem Flor,	Just one lily among all the flowers.
10.	Bleich und starr in ihrer Kränklichkeit,	Pale and rigid in its sickness,
11.	Richtet sich empor	Rises up
12.	Über all dem Blattgeword'nen Leid.	Above all the sorrow transformed into leaves.

- (a) Underline the instrument playing with the harmonium and harp. [1][AO3]

Celesta

- (b) State **one** feature of the **instrumental** writing from the very brief introduction up to the end of line 4. [1][AO3]

[If celesta is given incorrectly above, do not deduct marks for otherwise correct answers below]

- Harmonium states legato melodic line at opening
- initially (mostly) characterised by wide leaps
- with occasional tone-semitone figures
- later (“(un)bestimmten”) breaks out into chordal writing
- harp part is sporadic / its various motifs shifting from single notes [1] to two-part motifs [1] to one (4-part) chord [1]
- some use of grace notes {acciaccaturas}
- plays repeated notes on “(un)bestimmten”
- celesta part even more sporadic
- with some movement in 8ves / and decorative notes {acciaccaturas}
- descending melodic line in 3rds [1] at “und der nun erstarrt”
- followed by brief trill
- accept motivic for any instrument if location is appropriate

- (c) Describe the **vocal** writing in lines **1-4**. Refer to the text where necessary. [2][AO4]

- *Recitative-like overall (syllabic)*
- *initially some repeated notes / or very conjunct movement (to line 2)*
- *but becomes more disjunct at (start of) line 2*
- *then (end of line 2) returns to more stepwise movement / and movement by 3rds*
- *with occasional large leaps (lines 3 and 4)*
- *also some repeated notes in line 4*

- (d) Underline the word that best describes the texture in lines **1-4**. [1][AO3]

contrapuntal fugal heterophonic homophonic

- (e) Describe **two** changes that occur in the music in lines **11-12**, one in the vocal part and a different one in the instrumental parts. [2][AO4]

Vocal part

- *Longer note lengths (rhythmically simpler)*
- *pitch content changes significantly {higher tessitura}*
- *more lyrical {arioso rather than recitative}*
- *longer melismas*

Instrumental parts

- *Rhythms become more repetitive / musical material less motivic*
- *each instrument has slightly more distinct material / and less complex*
- *ostinato-like at times (later)*
- *instruments' function appears to be more accompanimental (more of a backdrop to the voice)*
- *celeste more arpeggiated from line 11 {more prominent}*

- (f) Give **one** example of “word painting” in lines 11 and 12. You must refer to the text in your answer. [1][AO3]

- *richtet sich empor (rises up) – vocal line ascends / by large intervals*
- *line 12 – vocal line remains at very high pitch but descends to “leid” (grief) / also, at “leid” thick dissonant chords in harmonium and harp*
- *also, at “leid” thick dissonant chords in harmonium and harp*

(g) Comment briefly on the use of **metre** in the extract. [1][AO4]

- *Sense of steady pulse is evident / but a constant time signature is difficult to discern {or similar}*
- *until lines 11-12, where repetitive rhythmic patterns and a simpler vocal line emerge and help to establish a more definite beat and (4/4) metre*

(h) Name the early 20th century musical style of which the extract an example. [1][AO3]

Expressionism {Second Viennese School} {accept serialism or dodecaphonic}

(i) Other than the Poulenc Trio and Debussy's Nuages, Describe the use of **harmony** in **one other** work you have studied this year which is **different** in style from this extract. [5][AO4]

Composer and work studied - _____

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 harmony in a piece of the candidate's choice which is different in style</i> • <i>The answer will clearly highlight similarities to the extract</i>
4	4 marks • <i>A convincing explanation of the treatment of harmony in a piece of the candidate's choice which is different in style</i> • <i>The answer will highlight similarities to the extract</i>
3	3 marks • <i>A generally secure explanation of the treatment of harmony in a piece of the candidate's choice which is different in style</i> • <i>The answer will show some similarities to the extract</i>
2	2 marks • <i>An inconsistent explanation of the treatment of harmony in a piece of the candidate's choice which is different in style</i> • <i>The answer may highlight a few similarities to the extract</i>
1	1-2 marks • <i>A limited explanation of the treatment of harmony in a piece of the candidate's choice which is different in style</i> • <i>The answer does not highlight similarities to the extract</i>

9. You will hear an extract from *Ecstasio* by Thomas Adès. Use an **unannotated copy of the score** for this question.

The extract begins at bar **116/N** 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 **two** features of the harmony/tonality in bars **116-148/N-R**. [2][AO3]

- *Suggests Dm {D aeolian}*
- *each 8-bar phrase initially repeats same set of chords*
- *final chord of each 8-bar set is Gb major / with 4-3 "suspension" (Cb-Bb)*
- *bars 132-135 introduce additional dissonances to the repeated chord progression / e.g., Gb, Db, Eb, Cb in 1st VC, vlcs and Vlcs*
- *introduction of Cb-Bb motion in bar 135 reminiscent of end of previous 8-bar chord progression*

- (b) Describe **two** changes that occur in the harmony/tonality in bars **149-172²/R-U**. Give bar numbers in your answers where necessary. [2][AO4]

- *Initially consists of a single (implied) D major chord*
- *but with some sustained 4ths (G) (e.g., bass trombone)*
- *harmony becomes more dissonant at 157*
- *with the addition of (bitonal-like [1]) series of chords (initially in Hrns&Trps)*
- *addition of Eb to D pedal (bar 165)*

- (c) State **one** similarity between bars **116-148/N-R** and bars **149-172²/R-U**. [1][AO3]

- *Use of pedal notes*
- *wind chords from bar 157 characterised by same 4th/5th intervals as those in 116-48*
- *final chord of both is almost identical Gbsus4 chord*
- *syncopated rhythm of repeated chords is also similar*
- *slackened timpani*

(d) Comment on the use of melody in the extract. [3][AO4]

- *Melodic interest is initially minimal*
- *but series of (chromatic) descending figures outlined in, e.g., cowbell 2 (136-47) contributes to sense of melodic line*
- *progressively thickened / single notes → 5ths (140) → triads (144) (root position → 1st inversion)*
- *extreme contrast (from 149) with repeated statements of 4-bar melody*
- *almost entirely based on a repeated 1-bar motif / with only minor alterations*
- *flute and oboe answer each other*

[Accept answers such as the following: Bars 116-48 demonstrate almost total lack of melodic content / concentrating instead on harmony and rhythm / bars 149 onwards reverse this trend with a simple melodic motif in continuous crotchets / repeated with only minor alterations]

(e) Give **two** features of EDM (Electronic Dance Music) in evidence in the extract. Where necessary, give bar numbers and instruments in your answers. [2][AO3]

- *Slow harmonic rhythm / repeated [1], syncopated [1] rhythmic figures*
- *harmonies often quite simple / with distinct tonal basis*
- *bass drum/timpani play on virtually every crotchet beat (bars 149-72) {four to the floor} / tempo also typical of EDM*
- *8-bar phrases throughout*
- *percussive attack frequently stipulated by composer (e.g., bars 136-39 in flt/ob) is reminiscent of type of synth sounds associated with EDM*
- *repeated notes in tuba (136-41) with its gradual dim/cresc markings could suggest a delay/echo effect similar to that associated with studio fx heard in EDM*
- *use of drop at 148*
- *layering effects {accumulation of instruments}*

- (f) Describe any features of interest in the use of instruments in bars 116-139/N-Q. [5][AO4]

- *Instrumental effects used to create unusual orchestral sonorities in bars 116-32*
- *e.g., strings subjected to array of simultaneous different effects / Violins 2 imitate (strummed) guitar (up and down pizz – 116-23)*
- *col legno at Q (140)*
- *and breath sounds on several WW/brass instruments (e.g. clarinets/bassoons – also 116-23) / become transformed into hiss – clarinets/trumpets (119-23)*
- *similarly Violas switch between ord→sul pont→ord→sul tasto→harmonics (116-21) / DB asked to strike back of instruments with back of hand (120)*
- *percussion also produce unusual sounds – e.g., two timps “slackened, hit dead centre”, so adding to the element of “noise” in extract*
- *geophone, too, adds element of noise / possibly in imitation of electronic musical sounds*
- *Vln 2’s syncopated pizz div chords replaced by equally percussive piano chords (124→)*
- *while flutes/clarinets and muted horns “invigorate” harmonies with chordal leaps (replacing harp figuration from bars 116-23)*
- *solo Vlas/VC perform similar function with varied effects such as sul tasto→ord*
- *while celesta/harp merely pick out/accenuate opening and closing chords of each bar (→127) so emphasising syncopation*
- *next 8-bar phrase (132→) begins with horn/trumpet statement of dance rhythm joined by bass of piano / now thrown into greater relief by use of Harmon mutes*
- *sudden change of pitch to higher 8ve in trumpets in bars 136-39 highlights rhythmic motif even further / especially when joined by picc/fl/ob*
- *piano/harp used in extreme range from 136 (above high flutes) to present new layer of figuration (based on a series of descending semitones)*
- *strings now reduced to playing overlapping accompanying chords in high harmonics*

[Give credit for answer such as each 8-bar section (though based on the same material) is marked off by different orchestration / so orchestration is used to underline structure]

10. You will now hear the opening of a piece for violin and piano by Kaija Saariaho. The extract falls into two parts as outlined below.

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]

Section 1	Section 2
<i>Quiet throughout; piano plays only sporadically</i>	<i>Mostly mf or f; slightly faster; both instruments equally involved</i>

- (a) Give **two** features of the **violin** part in **Section 1**. [2][AO3]

- *Glissando / harmonics / trill*
- *repeated notes / alternating harmonics and ordinary notes*
- *plays succession of short phrases*
- *emphasis of a single (repeated) note (D) half way through section*
- *some motivic repetition at start*
- *sul pont/sul tasto effects*
- *(one instance of) double stopping (half way through)*
- *each phrase extends number of different pitches used {new notes added to each phrase}*

- (b) Describe the **piano** part in **Section 1**. [2][AO4]

- *Mainly consists of single notes/some of which double violin part*
- *sustained in opening bars*
- *only two instances of chordal writing*
- *slightly (progressively) more movement towards end of section / with a little repetition here*

- (c) Other than the information given in table at the start of the question, state **three** differences between the music of the two sections. [3][AO4]

- *Piano part becomes texturally richer*
- *plays succession of dissonant chords (at beginning and end of section)*
- *central passage is slightly more lyrical / and in two parts only {thinner texture}*
- *motivic repetition rather more pronounced*
- *violin part becomes less repetitive / rather more expansive {phrases become longer}*
- *has more instances of double stopping*
- *rhythmically more complex overall*
- *metre changes more frequently*

- (d) (i) State **two** interesting feature in the final bars of the extract. [2][AO3]
- *Piano and violin play same pitch (class) (D)/ in two (three) different octaves*
 - *Brief sense of a “tonal” centre established / after the densely textured dissonance of previous bars [accept contrast between dissonant, atonal music and music with a strong tonal centre]*
 - *refers to relationship between the two instruments in section 1*
 - *repeated notes, harmonics and trills also recall material {and texture} from section 1*
- (ii) Outline the function or purpose of these final bars. [1][AO4]
- *Frames (links) both sections / functions as a brief recapitulation (coda) of music up to this point*
 - *establishes sections 1&2 as distinct part of the piece as a whole {or similar}*
 - *reaffirms final note (D) as a possible focal note for piece (D also highlighted in section 1)*
- (e) Other than Ades’s Ecstasio and Beamish’s Quartet California, describe the use of **harmony** in **one other** work you have studied this year by a **different** composer (i.e., not Kaija Saariaho) [5][AO4]

Composer and work studied - _____

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 harmony in a piece of the candidate’s choice</i>
4	4 marks • <i>A convincing explanation of the treatment of harmony in a piece of the candidate’s choice</i>
3	3 marks • <i>A generally secure explanation of the treatment of harmony in a piece of the candidate’s choice</i>
2	2 marks • <i>An inconsistent explanation of the treatment of harmony in a piece of the candidate’s choice</i>
1	1-2 marks • <i>A limited explanation of the treatment of harmony in a piece of the candidate’s choice</i>

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 Brahms, 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 **2 minute silence** at the end for you to complete your answer.

You now have 30 seconds to read the questions.

[10]

Andante sostenuto

violins

7

12

p *pp* *f*

dim *p* *dim* *dolce*

sf *espr.*

- (a) Write in the missing **pitch** and **rhythm** in bars 3² - 6².

[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]

Allow a crotchet in place of the quaver and rest

No mark for the rest

One tick for each A in the tied note

One tick for each duration in the tied note

- (b) There are **two** errors in bars 7¹ – 11³, **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 7³ G should be G natural – i.e. needs to add the natural sign to cancel the sharp of key signature.

Rhythm: bar 8³ should be a dotted quaver and a semiquaver, not two quavers.

- (c) Describe the **chord** used in bar 15³. [1] AOA

Diminished 7th chord.

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 4**. [15]

- (a) Name the form of this movement. [1] AO3

Form: Sonata Form.

- (b) Identify **one** example of each of the following harmonic features within bars 1 – 53. (You should give the bar and beat, e.g. 25² which means bars 25 beat 2.) [3] AOA3

Harmonic feature	Bar and beat location
Subdominant chord in second inversion	Bar 19¹ {21¹}
Tonicisation of E minor	Bars 35 – 36 {accept 35 or 36}
Secondary dominant 7 th in first inversion	Bar 43⁴{45³, 49³} not 36⁴

- (c) Name the **section** that begins in bar 54. [1] AOA3

Section: S2a {Second subject, second theme}.

- (d) Compare this section, bars 54 – 83, with bars 221 – 246 outlining similarities and differences. Locate your answers with bar and beat numbers. [5] AO4

Similarities	Differences
• Bar 221 - same theme (S2a) • Bar 221 - bassoon plays theme in both versions • Bar 221 - 1st violin has countermelody in both versions • Repeats passage from 76-83 in bars 240 – 246 • Both end on Ic V⁽⁷⁾	• Bar 221 - different key (D major) • Bar 221 - re-orchestrated S2a (theme now in bassoons, horns and lower strings as opposed to flute, bassoon and 2nd violin) • Bar 221 - countermelody is slightly varied • Bar 221 - countermelody is only in violin 1 now (opening not doubled in oboe as previously) • Bar 221 - no tonic pedal in in first 11 bars as previously • Bar 228 -continues with “stamping motif” (motif x) rather than the 4- quaver motif (motif y) as before • Bar 232 - insertion of passage from transition (bar44)
Relevant observations must accurately identify similarities and differences. One mark per relevant comment up to a maximum of 5. Award up to a maximum of 3 in each box. Comments must be supported by bar and beat references where appropriate.	

- (e) Describe Haydn's use of thematic material in bars 119 – 194. You should include observations about what themes are used and how Haydn develops them. Locate your answers with bar and beat numbers. [5]AO4

Relevant observations must describe themes and how they are used in bars 119 – 194 e.g.

- **Bar 119 – S1 in 2nd violin**
- **Imitated two bars later (bar 121) by 1st violin (and 8ve)**
- **Bar 119 – end of codetta material in viola (as in 1st x bar)**
- **Bar 123 – opening of S1 developed in bassoon, 2nd violin and 'cellos and basses (tonicising E minor)**
- **Bar 123 – countermelody (of bar 11) in 2nd violin**
- **Bar 129 – development of the quaver motif (motif y) from violin 2 bar 13) in violin 1. (eg. Sequence/inversion)**
- **Bar 133 – same motif (motif y) now heard in contrary motion between violin 1 and bassoon**
- **Bar 139 – further development of motif y (tonicising B minor)**
- **Bar 149 – motif y in flute, oboe and bassoon (over dim 7th chords and syncopation in viola)**
- **Bar 155 – use of transition material (motif y) (from bar 44) in violins followed by “stamping motif”, (motif x) (from bar 4 of S1)**
- **Bar 167 – S2b in 2nd violin and then**
- **Bar 169 – S2b used in imitation in bassoon**
- **Bars 173 to 178 – further imitation of S2b in violin 1, 'cello and double bass**
- **Above imitation of S2b heard over circle of fifths**

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

13. You will need an **unannotated** score of **Symphony No. 4 by Mendelssohn**. The following questions are on **movement 4**. [15]

- (a) Name the form of this movement. [1] AO3

Form: (Loose) Sonata Form.

- (b) Identify one example of each of the following harmonic features found within bars 34 – 97. (You should give the bar and beat, e.g. 25² which means bars 25 beat 2.) [3] AO3

Harmonic feature	Bar and beat location
Tonicisation of C major	Bars 40³ - 42² {any of these bars is acceptable}
Interrupted cadence	Bars 61⁴ – 62 {63⁴ – 65}
Rising melodic minor scale	Bar 72

- (c) Name the section that begins in bar 179. [1] AO3

Section: False recapitulation.

- (d) Compare the music of this section, bars 179 – 195, to bars 1 - 34¹ outlining similarities and differences. Locate your answers with bar and beat numbers. [5] AO4

Similarities	Differences
• S1 (Saltarello) theme used in both • Same repeated note accompaniment figure • Bar 183 – repeat of S1 as previously • Bar 183 – in A minor as previously • Bar 183 – timps added as in bar 30 previously	• Bars 1-5 omitted • Bar 179 - S1 now in violins 1 and 2 (not flutes as previously) • Different key (E minor, not A minor as previously) • Now ff (not p as previously) • Now over dominant pedal/dominant harmony (as opposed to tonic previously) • Bar 186 – 195: S1 developed/extended with 4-note crotchet and minim figures. • Bars 194 -195 ends with an imperfect cadence (in A minor) (as opposed to perfect cadence in bars 33 -34)
Relevant observations must accurately identify similarities and differences. One mark per relevant comment up to a maximum of 5. Award up to a maximum of 3 in each box. Comments must be supported by bar and beat references.	

- (e) Describe Mendelssohn's use of thematic material in bars 103 – 178. You should include observations about what themes are used and how Mendelssohn develops them. Locate your answers with bar and beat numbers. [5] AO4

Relevant observations must describe themes and how they are used in bars 103 – 178 e.g.

- **Bar 103 – opening repeated note rhythm of S1 (on E, then A) underpins:**
- **Bar 106 – S1 {saltarello theme} in clarinets (tonicising D minor)**
- **Bar 110 – S1 {saltarello theme} now in flutes (tonicising C minor)**
- **Bar 115 – S1 {saltarello theme} in oboes (tonicising G minor)**
- **Bar 122 – new theme introduced {tarantella theme} in Violin 1 (in G minor)**
- **Bars 122- 135 – fugato treatment of this new theme {tarantella} theme in violin 1, violin 2 and viola (passing through D minor and A minor)**
- **This tarantella theme is heard over detached accompaniment derived from end of transition {bar 51}**
- **Bar 137 – viola develops the tarantella theme**
- **Bars 141 – 147 – further imitative {stretto} entries of tarantella theme in violins and viola (tonicising E minor)**
- **Bar 148 – 155 – imitative entries of tarantella theme now in woodwind moving through cycle of 5ths**
- **Bars 148 – 151 – entries rise from bassoon to flute**
- **Bars 152 – 155 – entries descend from flute to bassoon**
- **Bar 156 – introductory repeated note rhythm of S1 {saltarello} returns in woodwind (on dominant of A minor)**
- **Bar 158 – 159 – imitative entries of new theme {tarantella} in violins 1 and 2**
- **Bars 160 – 167: previous four bars (156 -159) repeated twice more (tonicising D minor and G major)**
- **Bar 168 – 174 - further use of tarantella theme in violins with sustained woodwind chords above (tonicising C major)**
- **Bar 175 – 178 – tarantella theme in strings (now back in A minor), leading to**
- **Bar 179 – False Recapitulation**

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

14. Discuss the structural changes that took place in symphonic works 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] AO4

Indicative content.

Answers should include such detail as:

- **An awareness of what is meant by structural changes should be evident such as the move from the earlier 3-movement symphonies of Stamitz, CPE Bach and early Haydn to 4-movement symphonies (e.g. later Haydn, Mozart, Schubert, Mendelssohn, Beethoven) and also expansion to 5 (e.g. Beethoven, Berlioz) or contraction to 1-movement works (e.g. symphonic poems and overtures of Liszt, Mendelssohn, Tchaikovsky and Strauss).**
- **Different kinds of structures within symphonies such as sonata form, binary, rounded binary, ternary, rondo, sonata rondo and variations should be discussed, with an understanding of which movements within symphonies they refer to. Development of minuet and trio into scherzo and trio (Beethoven) should be shown.**
- **Cyclical structures and programmatic forms are also relevant for discussion with the development of such linking features as idee fixe (Berlioz) and thematic transformation (Liszt).**
- **Sonata form structure and its development could well be discussed in detail. Embryonic use in early symphonies (e.g. Mannheim School) through to established “blue print” in later Classical and early Romantic symphonies.**
- **Individual composers’ use of structures could be discussed e.g. Haydn’s monothematicism, and tendency to mix forms; Beethoven’s extreme motivic development, cyclical forms, extended codas, programmatic links of 6th symphony; Berlioz’ structures being led by programmatic links, idee fixe and consequently loosening of established structures; Schumann’s connecting of movements; Liszt’s symphonic poems, Brahms’, Tchaikovsky’s and Bruckner’s (though extended) essentially conservative use of structures, perpetuated by Mahler**
- **Reference to set work Haydn 104 (London):**
- **1st movement - sonata form: slow intro; monothematic; periodic phasing; thematic development and connections supporting structure.**
- **2nd movement – theme and variations; internal structure of theme could be discussed as well as methods of variation.**
- **3rd movement – minuet and trio; both sections in rounded binary form; thematic connections supporting form.**
- **4th movement – sonata form; monothematic; thematic links between sections; clear periodic structure (folk song elements).**
- **Reference to set work Mendelssohn 4 (Italian):**
- **1st movement – sonata form; no real introduction; dance influenced S1; introduction of new theme in development section; false reprise; sonata form movement extended in length compared to Haydn.**
- **2nd movement – A B A1 B1 Coda; can be considered as modified sonata form (with no development section); short intro figure; modal; clear balanced phrasing of opening.**
- **3rd movement – Minuet and Trio; minuet rounded binary; trio also rounded binary; coda.**
- **Finale – sonata form, but very loose/developed; opening theme, S1 in style of saltarello; S2a, also saltarello with clear connections to S1; new theme (tarantella style) bar 122 in development section; saltarello and tarantella combined; false recapitulation; extended development section no real recapitulation; coda.**

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 structural changes that took place 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 structural changes in symphonic music.</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 structural changes in symphonic music.</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 structural changes in symphonic music.</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 structural changes in symphonic music.</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 structural changes in symphonic music.</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>