



GCE AS MARKING SCHEME

SUMMER 2019

**AS (NEW)
MUSIC - COMPONENT 3
B660U30-1**

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 AS MUSIC - COMPONENT 3

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

[15]

1. You will hear an extract from the song 'Blitzkrieg bop', 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. Hey ho, let's go. Hey ho, let's go. Hey ho, let's go. Hey ho, let's go
2. They're forming in straight line they're going through a tight wind
3. The kids are losing their minds the blitzkrieg bop
4. They're piling in the back seat they're generating steam heat
5. Pulsating to the back beat the blitzkrieg bop
6. Hey ho, let's go shoot'em in the back now what they want, I don't know
7. They're all reved up and ready to go
8. They're forming in straight line they're going through a tight wind
9. The kids are losing their minds the blitzkrieg bop
10. They're piling in the back seat they're generating steam heat
11. Pulsating to the back beat the blitzkrieg bop
12. Hey ho, let's go shoot'em in the back now
13. What they want, I don't know they're all reved up and ready to go
14. They're forming in straight line they're going through a tight wind
15. The kids are losing their minds the blitzkrieg bop
16. They're piling in the back seat they're generating steam heat
17. Pulsating to the back beat the blitzkrieg bop
18. Hey ho, let's go hey ho, let's go
19. Hey ho, let's go hey ho, let's go

- (a) State the time signature of this song. [1][AO3]

4/4 {4/8}

- (b) State the tonality of the extract. [1][AO3]

Major

- (c) Describe the harmony heard in the song. [2][AO4]

- Chords I IV & V used extensively (A, D and E major)
- Some use of chord ii (B minor)

- (d) Identify the approximate speed of this extract choosing from the list below. Underline your answer. [1][AO3]

95 bpm

125 bpm

145 bpm

175 bpm

- (e) Tick (✓) one box which best describes the vocal melody heard in the second and third lines of the extract. **[1][AO3]**

It begins on the dominant and uses a five note range	✓
It begins on the dominant and uses an eight note range	
It begins on the tonic and uses a five note range	
It begins on the tonic and uses an eight note range	

- (f) Outline the role of the guitar, bass and drums in this extract, detailing what the instruments play in each section of the song. **[2]+[2]+[2][AO4]**

Guitar:

- Plays chords
- Bar chords
- Mostly quavers/eighth notes
- Downpicking/down strokes
- Tacet in 'Hey ho let's go' section
- Strums continuously

Bass:

- Plays root notes of Guitar chords
- Mostly quavers/eighth notes
- Downpicking/down strokes
- Tacet in 'Hey ho let's go' section

Drums:

- Backbeat rhythm
- Kick snare alternating
- Quavers on hi-hat in verse
- Crotchets on ride in main refrain
- Syncopated/off beat crash cymbals {heavy use of crash cymbals}
- Quavers on floor tom in 'Hey ho, let's go' section

- (g) Identify the style of music heard in this extract. Give two reasons to support your answer. **[1][AO3]+[2][AO4]**

Style: Punk

Reasons:

- Fast tempo
- 4/4 time
- Verse/chorus structure
- Shouting of lyrics
- Bar chords

2. You will hear an extract from the song *Englishman in New York*, 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: I don't drink coffee I take tea my dear
I like my toast done on one side
And you can hear it in my accent when I talk
I'm an Englishman in New York

See me walking down Fifth Avenue
A walking cane here at my side
I take it everywhere I walk
I'm an Englishman in New York

Chorus: I'm an alien, I'm a legal alien
I'm an Englishman in New York
I'm an alien, I'm a legal alien
I'm an Englishman in New York

Verse: If "Manners maketh man" as someone said
Then he's the hero of the day
It takes a man to suffer ignorance and smile
Be yourself no matter what they say

Chorus: I'm an alien, I'm a legal alien
I'm an Englishman in New York
I'm an alien, I'm a legal alien
I'm an Englishman in New York

Bridge: Modesty, propriety can lead to notoriety
You could end up as the only one
Gentleness, sobriety are rare in this society
At night a candle's brighter than the sun

Instrumental:

- (a) Complete the table below labelling the structure and number of bars. **[2][AO3]**

Verse	Verse	Chorus	Verse	Chorus	Bridge	instrumental
8 bars	8 bars	8 bars	8 bars	8 bars	8 bars	fade

- (b) Describe the use of tonality in this extract. Refer to the song structure in your answer. **[2][AO4]**

- Minor in the verse (three chords)
- Minor in the chorus (Same three chords)
- Bridge section is major
- Instrumental minor (same chord progression as verse and chorus)

- (c) Name the wood wind instrument that features throughout this song. **[1][AO3]**

Soprano Saxophone

- (d) Describe the use of the instruments in the verse section of the song. **[3][AO4]**

- Piano provides decorative interjections between vocal lines (improvisatory)
- Saxophone provides melodic interjections between vocal lines (improvisatory)
- Bass plays sustained root notes of each chord
- Strings pizzicato/ strings syncopated/ strings off-beat/ every other quaver/staccato/short
- Drums light accompaniment/syncopated fills/reggae feel/syncopated

- (e) Describe features of the vocal melody in the bridge section of the extract. **[3][AO4]**

- Each phrase consists of a two note pattern/upward third
- Each bar is a descending sequence for first four bars
- Next four bars are an ascending sequence
- Final bar uses four different pitches and is conjunct mainly
- Starting note alternates between the mediant and dominant of each chord (apart from 7th bar)

- (f) Name the style of music which influences the instrumental section at the end of the extract, give two reasons to support your answer. **[1][AO3]+[2][AO4]**

Style: Jazz

- Improvisatory feel
- Walking bass
- Swing rhythms {shuffle}
- Piano comping
- Saxophone solo

- (g) Identify the composer/performer of this song. **[1][AO3]**

Elton John

Sting

Billy Joel

David Bowie

3. Explain how performers on electric guitar influenced the development of different styles of Rock and pop music. Support your answer with examples from at least **two** performers and **two** different styles of Rock and pop. **[10]**

You have **15 minutes** to complete your answer.

You may wish to refer to:

- Different types of ensembles
- Song structure
- Musical language

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

Answers should explain:

- (i) *Specific Electric guitarists and relevant genres of Rock and Pop mentioned*
- (ii) *Specific role of soloist and style of rock and pop (e.g. Jimi Hendrix use of effects in Rock music solos, Eddie Van Halen 'Shred' guitar style in Heavy metal)*
- (iii) *Influence on other instrumentalists*
- (iv) *Compositions/albums*
- (v) *Descriptive/imaginative use of instruments/combinations of instruments*
- (vi) *Variety of ensemble style/size (examples from small groups larger ensembles)*

All answers must be supported by appropriate information from any key Rock and Pop styles identified for study throughout this course, referring to relevant details as appropriate. The information must include specific musical examples from at least two different styles and two different performers.

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

AO4 Use analytical and appraising skills to make evaluative and critical judgements about music	
Band	Criteria
5	9-10 marks - A highly perceptive answer which presents a detailed explanation of how performers on electric guitar influenced the development of different styles of Rock and pop music with examples from at least two performers and two different styles of Rock and pop. - The answer is well structured and presented in a highly appropriate manner with thoughtful use of specialist vocabulary and accurate grammar, punctuation and spelling.
4	7-8 marks A generally secure answer which presents a reasonable explanation of performers on electric guitar influenced the development of different styles of Rock and pop music with examples from at least two performers and two different styles of Rock and pop. The answer is mostly organised and presented in an appropriate manner using appropriate specialist vocabulary with accurate grammar, punctuation and spelling.
3	5-6 marks - An inconsistent answer, with some explanation of how performers on electric guitar influenced the development of different styles of Rock and pop music of. The references to at least two performers and styles 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 how performers on electric guitar influenced the development of different styles of Rock and pop music. The references to at least two performers and styles lack detail. - 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 how performers on electric guitar influenced the development of different styles of Rock and pop music. References are inaccurate or missing. - 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 C: Musical Theatre

[15]

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. *Love, love changes everything*
2. *Days are longer, words mean more*
3. *Love, love changes everything*
4. *Pain is deeper than before*
5. *Love will turn your world around*
6. *And that world will last for ever*
7. *Yes love, love changes everything*
8. *Brings you glory, brings you shame*
9. *Nothing in the world will ever be the same*
10. *Why did I go back to see her (Alex that's all in the past)*
11. *Off into the world we go*
12. *Planning futures, shaping years*
13. *Love bursts in and suddenly*
14. *All our wisdom disappears*
15. *Loves makes fools of everyone*
16. *All the rules we make are broken*
17. *Yes love, love changes everyone*
18. *Live or perish in its flame*
19. *Love will never, never let you be the same*

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

4/4

- (b) State the type of voice heard in this extract. [1][AO3]

Tenor

- (c) Describe features of the vocal melody in lines 1-4. Refer to line numbers in your answer. [3][AO4]

- Line one begins and ends on the tonic/arch like
- Line one ends stepwise
- Line two each phrase ends on the dominant, no passing notes, all notes from the harmony/chord/triadic
- Line three and four repeat lines 1 & 2

- (d) Describe the harmony heard in the extract. [2][AO4]
- Primary chords throughout/ I IV V
 - Dominant 7th used
 - Mainly root position chords
 - Inversion chords heard in lines 6 & 16
 - Dominant pedal heard at end of 9 & 19
 - Perfect cadence at end
- (e) Name the compositional device heard in lines 9 & 19. [1][AO3]
- Device: Sequence
- (f) Describe the **tonality** of the extract. Refer to line numbers where appropriate. [3][AO4]
- Major tonality (1 mark)
 - Modulates line 11 (1 additional mark)
 - Modulates up a semi-tone line 11 (1 extra mark)
- (g) Describe two features of the instrumental accompaniment writing in lines 11-19. Refer to line numbers in your answer. [2][AO4]
- Timpani rolls
 - Timpani dominant to tonic
 - Cymbal rolls
 - Instruments doubling vocal
 - Instruments in thirds with vocal line
 - Horn fanfare after the word 'years'
 - Trombone fanfare
- (f) Name the **composer** and underline a suitable **date** of composition for this song.
- Composer: Lloyd Webber [1][AO3]
- Date: 1969 1979 **1989** 1999 [1][AO3]

Area of study C: Musical Theatre**[15]**

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. *Swing your razor wide, Sweeney*
2. *Hold it to the skies*
3. *Freely flows the blood of those who moralise*
4. *His needs were few, his room was bare*
5. *A lavabo and a fancy chair*
6. *A mug of suds and a leather strop*
7. *An apron, a towel, a pail and a mop*
8. *For neatness he deserved a nod*
9. *Did Sweeney Todd*
10. *The demon barber of fleet street*
11. *Inconspicuous Sweeney was*
12. *Quick and quiet and clean he was*
13. *Back of his smile, under his word*
14. *Sweeney heard music that nobody heard*
15. *Sweeney pondered and Sweeney planned*
16. *Like a perfect machine he planned*
17. *Sweeney was smooth, Sweeney was subtle*
18. *Sweeney would blink and rats would scuttle*
19. *Sweeney, Sweeney, Sweeney, Sweeney, Sweeney*
20. *Attend the tale of Sweeney Todd*
21. *He served a dark and a vengeful God*
22. *What happened then, well, that's the play*
23. *And he wouldn't want us to give it away*
24. *Not Sweeney*
25. *Not Sweeney Todd*
26. *The demon barber of fleet street.*

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

6/8 {6/4} {allow 12/8}

- (b) State the **tonality** of the extract. **[1][AO3]**

minor

- (c) Name the **rhythmic device** heard in lines 12 and 16. **[1][AO3]**

Hemiola

- (d) Name the **compositional device** heard in the lower string accompaniment between lines 20-22 **[1][AO3]**

Ostinato

(e) Describe the differences between the musical setting of lines 10 and 26. [2][AO4]

- Chorus sing the line
- Extra octave added to the pitch
- The word 'street' is placed a whole bar later/two beats later
- Arpeggiated staccato strings added 26

(f) Describe how the composer varies the use of texture in the extract. Refer to line numbers in your answer. [3][AO4]

- Homorhythmic setting of Lines 1-3
- Homophonic setting of lines 4-16
- Polyphonic setting of lines (around 11-18)
- Homorhythmic setting line 19
- Homophonic lines 20-26

(g) Describe how the composer creates a sense of drama in this extract. Refer to line numbers in your answer. Do not repeat any answers from Question (f). [5][AO4]

- Tremolando strings lines 1-3
- Chorus singing lines 1-3
- Use of solo voices
- Muted trumpet (snarls)
- Dies Irae used in lines 1-3 and in accompaniment figures later
- Violin harmonics after 4 and 5
- Range of dynamics (specific use)
- Syllabic setting
- Imitation
- Dissonance 19
- Shouting 19
- String ostinato 20
- High-pitched vocals on last Sweeney's
- Quick staccato orch at end

(h) Name the **composer** of this song. [1][AO3]

Composer: Sondheim

6. Explain how different styles of music influenced the development of musical theatre. Support your answer with examples from at least **two** musicals that demonstrate a different style of music each. **[10]**

You have **15 minutes** to complete your answer.

You may wish to refer to:

- Different types of musicals (e.g. sung through)
- Song structure
- Musical language

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

Answers should explain:

- (i) Specific musical styles employed by composers (E.G: Rock, pop, opera, jazz etc).
- (vii) Specific examples of musicals that use specific styles (Rock- Jesus Christ Superstar by Andrew Lloyd Webber, Opera/operetta-Phantom of the opera by Andrew Lloyd Webber)
- (viii) Texture and timbre variation within structure of songs (verse/bridge/chorus)
- (ix) Role of instruments in intros, outros, instrumentals
- (x) Musical language (Use of blue notes for jazz influenced pieces)
- (xi) Descriptive/imaginative use of instruments/combinations of instruments
- (xii) Variety of ensemble style/size (examples from small groups to inclusion of orchestral instruments)

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

[This content is not exhaustive and examiners should use their professional judgement to

AO4 Use analytical and appraising skills to make evaluative and critical judgements about music	
Band	Criteria
	9-10 marks • A highly perceptive answer which presents a detailed explanation of how different styles of music influenced the development of musical theatre with detailed reference to at least two contrasting musicals. • The answer is well structured and presented in a highly appropriate manner with thoughtful use of specialist vocabulary and accurate grammar, punctuation and spelling.
5	
	7-8 marks • A generally secure answer which presents a reasonable explanation of how different styles of music influenced the development of musical theatre with general reference to at least two contrasting musicals. • The answer is mostly organised and presented in an appropriate manner using appropriate specialist vocabulary with accurate grammar, punctuation and spelling.
4	
	5-6 marks • An inconsistent answer, with some explanation of how different styles of music influenced the development of musical theatre but the references to at least two contrasting musicals lack detail. • The answer is partly organised with some use of appropriate specialist vocabulary and reasonably accurate grammar, punctuation and spelling.
3	
	3-4 marks • A basic answer with little explanation of how different styles of music influenced the development of musical theatre and a few references to pieces from two contrasting musicals. • 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.
2	
	1-2 marks • A limited answer with little or no explanation of how different styles of music influenced the development of musical theatre or reference to two contrasting musicals. • 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.
1	
	0 marks • No response worthy of credit
0	

Area of study D: Jazz**[15]**

7. You will hear an extract in 4/4 time taken from *In the mood*, performed by a big band. 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.

Intro	<i>8 bars</i>
A Section	<i>12 bars</i>
A Section	<i>12 bars</i>
B Section	<i>8 bars</i>
B Section	<i>8 bars</i>
Solo Section one	<i>16 bars</i>
Break	<i>4 bars</i>
Solo Section Two	<i>16 bars</i>
Break	<i>2 bars</i>
A Section	<i>fade</i>

- (a) State **three** features of the music heard in the 8 bar introduction. **[3][A03]**

- Unison (saxes)
- Arpeggios
- Repeated notes on off beats
- Chromatic motif
- Stabs from brass
- Syncopation
- Swing rhythms

- (b) Comment on the use of solo instruments in the two solo sections. **[3][A04]**

- Question and answer {call and response}
- Improvisation
- Pitch bends {ornamentation or alternative descriptions}
- Blues notes
- Syncopation
- Swing
- Trumpet – longer notes to start
- Max 1 mark for correctly identifying all solo instruments (trumpet and 2 tenor saxes)

- (c) Describe the use of harmony/tonality in the extract, refer to the different sections in your answer. **[3][AO4]**

- Introduction major with chromaticism
- Intro ends with anticipatory tonic chord
- A section based on 12 bar blues sequence
- A section uses chords I, IV, V and V7
- B section uses 4 chords, two each bar/ I, iib dim, ii, V7
- Solo sections based on harmony of B section
- 7th chords

- (d) Describe the music played by both the front line and rhythm section in the 'A' section of the extract. **[2+2][AO4]**

Front line:

Call and response between Saxes and brass

Saxes have arpeggio melody

Swung quavers

Anticipatory chords/stab chords

Rhythm section:

Walking bass

Piano comping chords

Drums swing rhythm

- (e) Identify the band leader and approximate date of this recording. **[1]+[1][AO3]**

Bandleader:

Louis Armstrong

Glenn Miller

Buddy Rich

Charlie Parker

Date:

1920

1930

1940

1950

Area of study D: Jazz**[15]**

8. You will hear an extract in 4/4 time taken from *In walked Bud*. 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	Piano solo	Trumpet solo	Solo
	32 bars	16 bars	(fade)

- (a) State the structure of the 'Head' section in this extract. **[1][AO3]**

AABA / 32 bar song form

- (b) State the type of ensemble (e.g. Octet) heard in this extract. **[1][AO3]**

Quintet

- (c) Identify the solo instrument that play in the third solo section at the end of the extract. **[1][AO3]**

Instrument: Alto Saxophone

- (d) Describe the use of harmony and tonality in the extract. **[3][AO4]**

- Head section begins minor ends in relative major
- Seventh chords used
- Added 6th chord
- Chromaticism in melody
- Chromatic movement in chords in the A section
- Augmented chord
- 'B' section uses a repeated four bar phrase / repeated four chords

- (e) Describe the use of both the front line and rhythm section in the 'Head' section of the extract. **[2+2][AO4]**

Front line:

Play the 'A' section in unison

B section shared between instruments including sustained note whilst other instrument plays melody

Rhythm section:

Piano provides chords for harmonic support

Piano plays octave notes in last 'A' section

Drums keep a swing rhythm

Walking bass

Drums keep steady{regular} pulse

Crotchets in cymbals

(f) Describe the music played by the rhythm section during the trumpet solo. **[3][AO4]**

- Drums quite heavy swing
- Drums fill at start and end of solo
- Drums occasional 'bomb' {stabs}
- Piano comping/ plays chords with changes
- Piano mainly minim and semibreve movement/plays chromatic ascending chords on every beat at one point
- Double bass maintains a walking bass

(g) Identify the style of jazz and the pianist in this extract. **[1]+[1][AO3]**

Style:

Ragtime Early jazz Big band **Be-bop**

Pianist:

Scott Joplin **Thelonious Monk** Dave Brubeck Bill Evans

9. Explain how performers on trumpet and/or saxophone influenced the development of different styles of Jazz. Support your answer with examples from at least **two** performers and **two** different styles of Jazz. [10]

You have **15 minutes** to complete your answer.

You may wish to refer to:

- Different types of ensembles
- Song structure
- Musical language

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

Answers should explain:

- (i) Specific trumpeters/saxophonists and relevant genres of Jazz mentioned
- (ii) Specific role of soloist and style of jazz (e.g. Charlie Parker Alto Saxophone 'Bebop', Miles Davis Trumpet 'Modal jazz' etc)
- (iii) Influence on other instrumentalists
- (iv) Compositions/albums
- (v) Descriptive/imaginative use of instruments/combinations of instruments
- (vi) Variety of ensemble style/size (examples from small groups to big bands and use of orchestral instruments 'Gil Evans'-Miles Davis collaboration)

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

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

AO4 Use analytical and appraising skills to make evaluative and critical judgements about music	
Band	Criteria
5	9-10 marks - A highly perceptive answer which presents a detailed explanation of how performers on trumpet and/or saxophone influenced the development of different styles of Jazz with examples from at least two performers and two different styles 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 how performers on trumpet and/or saxophone influenced the development of different styles of Jazz with examples from at least two performers and two different styles 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 how performers on trumpet and/or saxophone influenced the development of different style of jazz. The references to at least two performers and styles 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 how performers on trumpet and/or saxophone influenced the development of different style of jazz. The references to at least two performers and styles lack detail. - 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 how performers on trumpet and/or saxophone influenced the development of different style of jazz. References are inaccurate or missing. - 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.

Menuetto
Allegro molto

f *1* [INTERVAL]

p [INTERVAL] [MELODIC FEATURE] [CHORD]

f [KEY AND CADENCE]

- (a) State the full name (e.g. B minor) of the **key** at the start of the extract.

[1] AO3

G major

- (b) Give the bar and where appropriate beat number where the following features can be found in the melody line: [3][AO3]

Feature	Bar and beat number
Non-accented passing note	<i>Bar 0 last quaver {bar 4 last quaver, bar 8 last quaver, bar 16 (accept bt 1) 2nd, 4th, 6th quavers}</i>
Triadic writing	<i>Bar 1 {bar 2, bar 5, bar 17}</i>
Sequence	<i>Bars 9-12 {14, 16}</i>

- (c) Identify the **chord** used in bar 9¹. [1][AO3]

G7 {V7?} {V7 on G} {dominant 7th on G} {dominant 7th of C}; do not accept G major7

- (d) Identify the **intervals** in the melodic line as indicated on the score. [2][AO3]

- (i) between bars 3³ and 4¹

major 6th

- (ii) between bars 7³ and 8¹

compound minor 2nd {minor 9th}

- (e) Tick (✓) the **melodic feature** heard at the start of bar 9. [1][AO3]

Melodic Feature	Tick
Appoggiatura	
Acciaccatura	✓
Turn	
Mordent	

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

- (i) bars 1-4

homophonic

- (ii) bars 13-15

imitative {polyphonic} {contrapuntal} {antiphonal} {canonic}

- (g) Underline the type of accompaniment used in bars 1-3. [1][AO3]

Alberti **Walking bass** **Oom-pah-pah** **Ground bas**

- (h) State the full name (e.g. B minor) of the **key** and the **cadence** used in bars 17-18. [2][AO3]

Key: *D major*

Cadence: *Perfect*

11. You will hear an extract from a string chamber music movement. 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.

Andante

- (a) Identify the **harmonic interval** heard throughout bar 1. [1][AO3]

Perfect 5th

- (b) Name (e.g. D#) the lower chromatic auxiliary note in bars 4-7. [1][AO3]

E natural

- (c) Name the **key** (e.g. B minor) in bars 4 - 7. [1][AO3]

D flat major

- (d) Give the bar number(s) of **one** example of the following musical features in the music. [2][AO3]

Musical Feature	Bar number(s)
Tonic pedal	Bars 4-7 {1-2, 12-13, 14-15}
Sequence	Bars 12-15 {2-3, 7-9}

- (e) Complete the violin part in bar 7⁵ to bar 9⁴. 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

- (f) Write the correct **rhythm** for the given pitch in bar 11. **[2][AO4]**

Mark according to the following table:

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

12. You will hear two extracts of music from the openings of **two** different symphonies, both in A major. The first one was composed in 1774 and the second one in 1812. Compare the **stylistic features** of each extract. **[10][AO4]**

In your answer, refer to:

- *Orchestration/use of instruments*
- *Texture*
- *Dynamics*
- *Any other feature 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.]

Extract 1 [1774]	Extract 2 [1812]
Orchestration/use of instruments: • <i>Begins (typically) with strings</i> • <i>Violins 1 have opening theme (S1)</i> • <i>Violins' theme characterized by alternating slurred and staccato articulation for rising quaver motif</i> • <i>Rest of the strings accompany with sustained legato lines</i> • <i>Strings are arco throughout</i> • <i>Cadential trill at end of violins' opening theme typical of its classical style</i> • <i>Violins 2 join in (quaver) movement with vlins 1 in 3rds to lead to</i> • <i>Repeat of opening theme in full strings with staggered entries between upper and lower strings</i> • <i>Sustained (inverted) tonic pedal in oboes and horns</i> • <i>Tremolando upper strings leads to</i> • <i>Contrasting theme (transition) in violins (in 3rds)</i> • <i>punctuated by quavers in lower strings followed by</i> • <i>crotchet (walking bass in cellos and basses) leading to</i> • <i>Second subject (new theme) in</i>	Orchestration/use of instruments: • <i>One tutti orchestral chord to begin followed by</i> • <i>Solo oboe slow sustained melodic motif</i> • <i>With sustained string accompaniment</i> • <i>Repeat of above with solo melodic motif now in clarinet with oboe decoration</i> • <i>Third repeat has solo melodic motif in horn with melodic decoration in upper woodwind</i> • <i>Fourth tutti chord followed by full woodwind and horns taking melodic role</i> • <i>Strings accompany the above in this opening section with alternating tutti arco staccato chords and sustained chords followed by</i> • <i>Upper strings - faster ascending (semiquaver) staccato scalar passagework over tremolando cello and bass interspersed with lower woodwind sustained chords</i> • <i>Woodwind and horns join (semiquaver) scalar figuration to</i>

<i>violins 1 (in dominant)</i> • <i>Rest of strings accompany with sparse crotchet chords at first with quaver figuration added in second violins</i> • <i>Tutti outburst with sustained chords in oboes and horns</i> • <i>Tremolando strings</i> • <i>Extract ends with perfect cadence (in dominant) decorated by suspension in oboes</i> • <i>Violas playing repeated (quaver) dominant pedal on fadeout</i> • <i>Small string dominated orchestra</i> • <i>Cellos and basses share same part throughout</i> • <i>Cellos and basses fulfill continuo role for much of the time</i> • <i>Small wind and brass sections (only oboes and horns)</i> • <i>Wind accompany/fill texture only; no melodic contribution</i> • <i>No percussion</i>	<i>lead to</i> • <i>Full orchestral tutti outburst</i> • <i>Lower strings and violins (1) alternate the upward scalar runs</i> • <i>Full woodwind and brass (horns and trumpets) sustain (tonic) chords whilst</i> • <i>Violins (2) repeat opening melodic idea</i> • <i>Flutes and bassoons join scalar runs to lead to</i> • <i>New melodic idea in oboes with chordal accompaniment in lower woodwind, joined by upper strings</i> • <i>No celli or bass in this section</i> • <i>This melodic idea then repeated in violins with inverted dominant pedal in flutes and bassoons as extract fades</i> • <i>Larger orchestra</i> • <i>Orchestra has full double woodwind section, horns and trumpets</i> • <i>Timpani</i> • <i>Woodwind and horns take solo roles from the outset</i> • <i>Strings take accompanimental role at times</i> • <i>Celli and basses not resigned to continuo role</i> • <i>Arco strings throughout</i> • <i>Legato and staccato articulation in strings and woodwind</i>
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Texture: • <i>Melody dominated homophony at start</i> • <i>Sparse texture to begin with strings only</i> • <i>Tutti repeat of opening theme with</i> • <i>Imitation between upper and lower strings and</i> • <i>Sustained inverted pedal in oboes and horns</i> • <i>Contrasting antiphonal texture between p upper strings and f tutti with oboes, horns and celli/bass on beats 3 and 4 in alternate bars</i> • <i>Inverted dominant pedal in octave oboes</i> • <i>Sparse string texture for second subject with melody-dominated homophony with interspersed quaver figuration (based on S2) in violin 2</i> • <i>Full tutti outburst homophonic section to end extract</i>	Texture: • <i>Full tutti chord followed by</i> • <i>Homophonic texture of solo oboe with string accompaniment</i> • <i>Previous tutti/homophonic texture repeated three times more with different solo instruments and added wind decoration</i> • <i>String scalic passagework alternating with antiphonal lower wind chords</i> • <i>Full tutti texture with sustained wind and brass over scalic lower strings</i> • <i>Alternating violin and bass scalic passagework</i> • <i>new theme in homophonic texture in woodwind: oboe tune with clarinet and bassoon chordal accompaniment</i> • <i>Accompaniment joined by viola and sustained violin chords</i>
Dynamics: • <i>p opening</i> • <i>f repetition of opening theme</i> • <i>immediately p again (for transition) with f antiphonal interjections</i> • <i>p for S2 (new theme)</i> • <i>quick f and p alternation on descending scalic figure</i> • <i>f tutti outburst</i> • <i>ends p</i> • <i>f and p dynamic contrasts only; no gradations of dynamics typical of early classical style</i>	Dynamics: • <i>f opening chord immediately followed by</i> • <i>p oboe solo</i> • <i>preceding f/p contrast repeated three times more followed by diminuendo to</i> • <i>pp dynamic for string (semiquaver) scalic passagework</i> • <i>crescendo to</i> • <i>ff tutti</i> • <i>sfs on inner string tremolados</i> • <i>diminuendo to p for S2 (new theme)</i> • <i>more gradations of dynamics and wider dynamic spectrum</i>

Any other relevant features: • <i>clear sequential nature to thematic material</i> • <i>Major key throughout</i> • <i>clear harmonic direction with emphasis on primary triads (especially S2)</i> • <i>modulation to dominant (E major) for second subject – typical of early classical style</i> • <i>clear perfect cadences to shape ends of sections</i> • <i>4/4 time signature (accept 2)</i> • <i>rhythmically straight-forward</i> • <i>Tutti rests to mark change of character before S2</i> • <i>Sonata form (S1, transition, S2) – compact nature typical of early classical style</i> • <i>Periodic phrasing typical of style clearly present in S2</i>	Any other relevant features: • <i>Clear short (two-bar) phrases to start and throughout</i> • <i>Major key throughout</i> • <i>4/4 time signature (accept 2)</i> • <i>slow tempo</i> • <i>long introductory passage</i> • <i>brief tonicisation of D major {subdominant}</i> • <i>dominant preparation for ff tutti return to tonic and repeat of opening melodic material</i> • <i>modulates further afield (to C major/tertiary modulation)</i> • <i>more use of V7 harmonies (with 7th sometimes in bass)</i> • <i>variety of rhythmic values (ranging from semibreves to semiquavers)</i> • <i>homorhythmic sections</i>
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The following bands should be used in conjunction with the indicative content above.

AO4 Use analytical and appraising skills to make evaluative and critical judgments about music	
Band	Criteria
	9-10 marks
5	- A highly perceptive answer which presents a detailed comparison of the stylistic features of the two symphonies. - There is thoughtful use of specialist vocabulary with detailed and accurate reference to the two works.
	7-8 marks
4	- A generally secure answer which presents a reasonable comparison of the stylistic features of the two symphonies. - There is appropriate use of specialist vocabulary, with general reference to the two works
	5-6 marks
3	- An inconsistent answer, with some comparison of the stylistic features of the two symphonies. - There is some use of appropriate specialist vocabulary, but the references to the two works lack detail.
	3-4 marks
2	- A basic answer with little explanation comparison of the stylistic features of the two symphonies. - There is some use of specialist vocabulary and a few references to exemplar works.
	1-2 marks
1	- A limited answer with little or no comparison of the stylistic features of the two symphonies. - There is very little accurate use of specialist vocabulary or reference to the two works.
	0 marks
0	No response worthy of credit.

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 1**.

You now have **15 minutes** to answer the following questions on **movement 1**.
Support your answers with bar references where possible. [15]

- (a) Give the name of the person for whom Haydn wrote this symphony. [1][AO3]

(Johan Peter) Salomon

- (b) This movement is written for clarinets in A. Underline the interval at which the notes written in the score for these instruments will sound. [1][AO3]

minor 3rd up major 6th down minor 3rd down major 6th up

- (c) State the meaning of **a2** written above the flute part in bar 5. [1][AO3]

Both flutes (flutes 1 and 2) play the same part

- (d) Identify the **section** which begins in bar 80. [1][AO3]

S2b {second subject, theme b} allow second subject

- (e) Compare the material in bars 257 – 266 with its **first** appearance in the movement (bars 80 – 99). [3][AO4]

Relevant comments which correctly compare bars 257- 266 with bars 80 -99 e.g.

- **Same dynamics and articulation**
- **Similar harmony up to bar 74/250 (with use of vi followed by primary triads and I/IVc oscillation)**
- **Tonic pedal in brass added both times**
- **Quaver melodic line in violins both times**
- **Closing theme follows in both cases**
- **Woodwind added from start second time**
- **Syncopated bass line of opening replaced by crotchets second time**
- **Different key second time {D major second time instead of A major} {tonic key second time instead of dominant}**
- **The section is shorter second time**
- **91 – no trill second time**
- **257 – starts tutti**

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

- (f) Give **two** ways in which Haydn achieves a sense of completion in bars 277 to the end of the movement. **[2][AO4]**

Relevant comments which correctly describe how Haydn achieves a sense of completion in bars 277 – end e.g.

- **Predominantly V / I harmonic progressions**
- **Ends with 5 bars tonic {D major} harmony**
- **Fanfare-like {triadic} figuration in woodwind and horns in last 5 bars**
- **Tonic timpani roll in last 5 bars**
- **Consistently *f* to end**
- **Scalic quaver passagework**
- **Simpler homophonic texture**
- **Tutti orchestration**
- **More active bass line**
- **291 – triple stopping in strings**

[Credit first two answers only]

- (g) State the form of this movement. **[1][AO3]**

Sonata Form

- (h) Outline the structure of this movement. Support your answer with bar and beat numbers. **[5][AO4]**

Relevant comments which correctly outline the structural points of the first movement with bar/beat locations e.g.

- **Bars 1-17: Introduction**
- **Bars 17- 123: Exposition**
- **Bars 17-50¹: S1**
- **Bars 50-64: Transition**
- **Bars 65-99¹: S2**
- **Bars 99-123: Codetta {closing theme}**
- **Bars 124- 192: Development**
- **Bars 193- 294: Recapitulation**
- **Bars 193- 228¹: S1**
- **Bars 228- 246 (accept 241): Transition**
- **Bars 247 (accept 244)- 266¹: S2**
- **Bars 266-277¹: Codetta {closing theme}**
- **Bars 277-294 {end}: Coda**

[1 mark per relevant observation/fact up to a maximum of 5]

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 1**.

You now have **15 minutes** to answer the following questions on **movement 1**.
Support your answers with bar references where possible. **[15]**

- (a) Tick (✓) the city in which this symphony was first performed. **[1][AO3]**

Place	Tick
Rome	
Venice	
London	✓
Naples	

- (b) Give the meaning of **Allegro vivace**. **[1][AO3]**

Fast (quick), lively

- (c) This movement is written for clarinets in A. Underline the interval at which the notes written in the score for these instruments will sound. **[1][AO3]**

minor 3rd up major 6th down minor 3rd down major 6th up

- (d) State the meaning of **arco** written above the violin parts in bar 2. **[1][AO3]**

Bowed

- (e) Compare the material in bars 554 – 570 to its **first** appearance in the movement, bars 187 – 209. [3][AO3]

Relevant comments which correctly compare bars 554- 570 with bars 187 -209 e.g.

- **Same melodic material**
- **Same dynamic**
- **Melodic material starts in clarinet and bassoon both times**
- **Horns have sustained tonic at start both times**
- **Same tonic/dominant harmonic progressions to start**
- **Same rising quaver scalar figuration in violins for last two bars in both**
- **Different key {first time starts in E major, second time in A major}**
- **First time key modulates (from E major to A major), second time remains in A major**
- **Answering phrase in oboe first time bars 189 - 200, but in flute second time bars 556 – 570**
- **Pizzicato cellos and basses first time to bar 199; arco throughout second time**
- **Addition of broken chord figuration in violin1 second time 554 – 565**
- **Followed by S1 first time, followed by S3 material second time**
- **Timps used second time, not first**

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

- (f) Give **two** ways in which Mendelssohn achieves a sense of completion in bars 571 to the end of the movement. [2][AO4]

Relevant comments which correctly describe how Mendelssohn achieves a sense of completion in bars 570 – end e.g.

- **ff dynamic**
- **Tremolo lower strings**
- **Timpani roll on tonic**
- **Emphatic I/V harmony {repeated perfect cadences}**
- **Five bars of tonic harmony to end**
- **Strong homophonic/chordal texture**
- **Tutti orchestration**

[Credit first two answers only]

- (g) State the form of this movement. [1][AO3]

Sonata form

- (h) Outline the structure of this movement. Support your answer with bar and beat numbers. **[5][AO4]**

Relevant comments which correctly outline the main structural points of this movement with bar/ beat locations e.g.

- ***Bars 1-209: exposition***
- ***Bars 1-66¹: S1***
- ***Bars 66-92 (accept 90¹) : transition***
- ***Bars 93 (accept 90) – 187: S2 (credit subdivisions for S2a bar 90/93 and S2b bar 110)***
- ***Bar 158: credit return of S1***
- ***Bars 187 – 209: Codetta***
- ***Bars 210 – 368: Development (credit First development section bars 210-284, fausse reprise bars 285-296, second development section 297-368)***
- ***Bar 225: S3***
- ***Bars 369 – 510: Recapitulation***
- ***Bars 369 – 391¹: S1***
- ***Bars 391 - 405¹: transition***
- ***Bars 405 – 455: S2***
- ***Bars 456 – 510: third development section {accept S3 bar 510, S1 bar 484}***
- ***Bars 510 – 586: coda***

NB – don't award 2 marks for one bullet point

[1 mark per relevant observation/fact up to a maximum of 5]