



GCE A LEVEL MARKING SCHEME

AUTUMN 2020

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

INTRODUCTION

This marking scheme was used by WJEC for the 2020 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 3

AUTUMN 2020 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 *Turn to Stone* performed by the band Electric Light Orchestra, the lyrics of which are printed below. The extract will be played **3 times** with a **45 second 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.

[10]

1. *The city streets are empty now (The lights don't shine no more)*
2. *And so the songs are way down low (Turning turning turning)*
3. *A sound that flows into my mind (The echoes of the daylight)*
4. *Of ev'ry thing that is alive (In my blue world)*
5. *I turn to stone, when you are gone, I turn to stone*
6. *Turn to stone, when you comin' home, I can't go on*
7. *The dying embers of the night (A fire that slowly fades till dawn)*
8. *Still glow upon the wall so bright (Burning burning burning)*
9. *The tired streets that hide away (From here to everywhere they go)*
10. *Roll past my door into the day (In my blue world)*
11. *I turn to stone, when you are gone, I turn to stone*
12. *Turn to stone, when you comin' home, I can't go on*
13. *Turn to stone, when you are gone, I turn to stone.*
14. *Yes, I'm turnin' to stone 'cos you ain't comin' home,*
15. *Why ain't you comin' home if I'm turnin' to stone,*
16. *You've been gone for so long and I can't carry on,*
17. *Yes I'm turnin', I'm turnin', I'm turnin' to stone.*

- (a) Describe the music written for voices in lines 1 to 4.

[3][AO4]

- Call and response between lead vocal and backing vocals
- Line 1 starts on tonic
- Descending stepwise melody heard often
- Syncopation
- Lead vocal is syllabic setting, backing voices melismatic on 'more', 'light' and 'World'
- Lines 3 & 4 based upon the same material as lines 1 & 2.
- Backing vocals repeated two note phrase on 'turning'
- Line 3 slight variation at the end of the lead vocal part compared to line 1
- Line 2 & 4 the lead vocal melody is the same
- Line 4 ends on the tonic

- (b) **Tick (✓)** the box which shows the chord progression heard in lines 1 and 2. [1][AO3]

Chord progression	Tick (✓)
E, F#, Am, F#m, B	
E, Am, F#m, F#, B	
E, Am, F#, F#m, B	
E, F#, F#m, Am, B	✓

- (c) State the name of the vocal technique used in the harmony singing in lines 1 to 4 and 7 to 10. [1][AO3]

Falsetto

- (d) Describe the instrumental music that links lines 5 and 6. This is heard again between lines 11 and 12 and lines 12 and 13. [2][AO4]

- 3 crotchets followed by three quaver triplets rhythm
- Parallel motion chords
- Ascending chords
- Scalic/stepwise movement
- Slide/glissando in bass at end

- (e) Identify the rhythm featured in lines 14 to 17. [1][AO3]

triplet

- (f) Underline the word which best describes the texture in lines 14 to 17. [1][AO3]

Heterophonic Homophonic Monophonic Polyphonic

- (g) Suggest a year in which this song was first released. [1][AO3]

1977 (accept any 1970s date)

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 '*With a little help from my friends*' written and performed by The Beatles. The lyrics are printed below.

1. *What would you think if I sang out of tune would you stand up and walk out on me*
2. *Lend me your ears and I'll sing you a song and I'll try not to sing out of key*
3. *Oh I get by with a little help from my friends*
4. *Mm, I get high with a little help from my friends*
5. *Mm I'm gonna try with a little help from my friends*
6. *What do I do when my love is away (does it worry you to be alone?)*
7. *How do I feel by the end of the day (are you sad because you're on your own)*
8. *No I get by with a little help from my friends*
9. *Mm, I get high with a little help from my friends*
10. *Oh I'm gonna try with a little help from my friends*
11. *(Do you need anybody?) I need somebody to love*
12. *(Could it be anybody?) I want somebody to love*
13. *(Would you believe in a love at first sight?) Yes I'm certain that it happens all the time*
14. *(What do you see when you turn out the light?) I can't tell you but I know it's mine*
15. *Oh I get by with a little help from my friends*
16. *Mm, get high with a little help from my friends*
17. *Oh I'm gonna try with a little help from my friends*
18. *(Do you need anybody?) I just need someone to love*
19. *(Could it be anybody?) I want somebody to love*

- (a) Fill in the table below to complete the structure of the extract.

[2][AO3]

Verse 1	Chorus	Verse 2	Chorus	Middle 8	Verse 3	Chorus	Middle 8
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Number of correct answers	Mark
3	2
2	1
1	1
0	0

- (b) Other than the rhythm, describe features of the vocal melody in lines 1 and 2. [3][AO4]

- Arch like phrase
- Stepwise
- Sequence
- Repeated notes used within each phrase
- Repeated four bar phrase
- Each phrase starts and ends on the median
- Small vocal range (within the range of a fifth)

- (c) Describe the use of rhythm in the vocal parts in lines 1 to 10. [1][AO3]

- Dotted rhythms { triplets } { swing rhythms }
- syncopation

- (d) **Tick (✓)** the box which shows the correct chord progression heard in lines 11-12 and 18-19. [1][AO3]

Chord progression	Tick (✓)
C#m, E, F#7, D, A	
C#m, F#7, E, D, A	✓
C#m, E, D, F#7, A	
C#m, F#7, D, E, A	

- (e) Identify the interval (e.g. 2nd) heard in the vocal harmony in line 11-12 and 18-19. [1][AO3]

3rd

- (f) Identify the cadence in lines 3, 4 & 5 and again in 8, 9 & 10 during the lyrics 'help from my friends'. [1][AO3]

Plagal

- (g) Suggest a year in which this song was first released. [1][AO3]

1967 (accept any 1960' date)

- (h) Next, you will hear an extract taken from the song '*With a little help from my friends*' performed by Joe Cocker.

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. *What would you do if I sang out of tune? Would you stand up and walk out on me?*
2. *Lend me your ears and I'll sing you a song I will try not to sing out of key*
3. *Oh, baby I get by (Ah, with a little help from my friends)*
4. *All I need is my buddies (Ah, with a little help from my friends)*
5. *I say I'm gonna get high (Ah, with a little help from my friends)*
6. *Oh yeah (Ooh)*
7. *What do I do when my love is away? (Does it worry you to be alone?) No no*
8. *How do I feel at the end of the day? (Are you sad because you're on your own?)*
9. *I tell ya I don't get sad no more*
10. *(Ah, with a little help from my friends) Gonna get by with my friends*
11. *(Ah, with a little help from my friends) Yeah yeah, I'm gonna try*
12. *(Ah, with a little help from my friends) Keep on getting high, oh Lord (Ooh)*
13. *(Do you need anybody) I need someone to love*
14. *(Could it be anybody?) All I need is someone*
15. *That's just where I'm going, yeah*
16. *Somebody knows that's where I'm showing Baby (Ah)*
17. *(Ah, with a little help from my friends) etc.*

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 progressions
- Use of backing vocals
- Same structure
- Major tonality

Differences in Extract 2:

- Time signature changed to 3/4
- Key change (A major) Extract one is in E major
- Slower tempo
- Blues/Gospel style
- One male vocal only (not three)
- Female backing singers
- Dynamics are varied
- More textural variety

- Use of an organ
- Guitar is featured more (solo guitar passages)
- Raucous/gritty (or similar) vocal style
- More sustained vocally
- Drum fills more prominent
- Organ sustained chords
- Guitar power chords
- Improvised ad lib style in vocals
- Blues notes added to the melody
- Backing singers melody lines are altered from original

AO4 <i>Use analytical and appraising skills to make evaluative and critical judgements about music</i>	
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 an extract from *Oh what a beautiful mornin'* the lyrics of which are printed below. The extract will be played **3 times** with a **45 second 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.

[10]

[Introduction]

1. *There's a bright, golden haze on the meadow*
2. *There's a bright, golden haze on the meadow*
3. *The corn is as high as a elephant's eye*
4. *And it looks like it's climbing clear up to the sky*
5. *Oh, what a beautiful mornin'*
6. *Oh, what a beautiful day*
7. *I've got a beautiful feelin'*
8. *Everything's goin' my way*
9. *All the cattle are standin' like statues*
10. *All the cattle are standin' like statues*
11. *They don't turn their heads as they see me ride by*
12. *But a little brown mav'rick is winkin' her eye*
13. *Oh, what a beautiful mornin'*
14. *Oh, what a beautiful day*
15. *I've got a beautiful feelin'*
16. *Everything's goin' my way*

- (a) Describe the music heard in the introduction

[5][AO4]

- 6/4
- 12 bars long
- Tonic chord throughout {pedal}
- 1st two bars: Two horns play in 3rds and 6ths /dotted rhythm
- Bar two: Flute trill/Flute imitating bird
- Bar three: Oboe crotchets on 2nd, 3rd, 4th and 6th beats
- 4th and 5th bars Clarinet, starts with trill, quavers and triplet rhythms
- Flute trill 6th bar
- Bar 7: Horns muted in 3rds and 6ths
- Bar 8: Flute trills, bird like
- Bar 9 & 10: Strings high sustained chord, oboe plays two note idea
- Bar 11 & 12: Flute plays repeated note
- Finishes on the dominant, ready for vocalist to pick up same note
- Improvisatory feel

- (b) State **one** word which best describes the texture in lines 1-3.

[1][AO3]

Monophonic

- (c) **Tick (✓)** the box which best describes the melody in lines 1 to 4 [1][AO3]

Description	Tick (✓)
Mainly conjunct starting and ending on the tonic	
Mainly conjunct starting and ending on the dominant	✓
Mainly disjunct starting and ending on the tonic	
Mainly disjunct starting and ending on the dominant	

- (d) **Underline** the degree of the scale heard on the first syllable of the lyric 'Mornin' in lines 5 & 13. [1][AO3]

Major 6th Flattened 6th Major 7th Flattened 7th

- (e) Name the composer and year of the first performance. [1][AO3]+[1][AO3]

Composer: Rodgers

Date: 1943 (accept any 1940s date)

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 the song 'I'm Martin Guerre' from the musical Martin Guerre. The lyrics are printed below.

1. Look, I'm Martin Guerre, too young to love but still above the lie they live
2. Yes! I'm Martin Guerre, a man who knows how evil grows and can't forgive
3. Soon they will see
4. A man can choose to be free
5. They all look for someone to blame
6. But I swear it aloud, I will be proud that Martin Guerre
7. Is my name.
8. First I trusted Pierre, I was sold at the shrine
9. Then I trusted the priest, now my blood runs like wine
10. And then there was Bertrande
11. It seems all love must turn to dust there must be someone I can trust
12. Look, I'm Martin Guerre, Father I'm brave and from your grave you'll keep me strong
13. Yes. I'm Martin Guerre, for they will learn when I return that I belong
14. Soon you will see
15. That I can choose to be free
16. They all look for someone to blame
17. But I swear it aloud, I will be proud I'm Martin Guerre
18. They all look for someone to blame
19. But I swear it aloud, I will be proud that Martin Guerre
20. Is my name.

- (a) Identify the time signature heard in lines 1-7 and 12-20.

[1][AO3]

12/8 (4/4)

- (b) Describe the tonality of the extract. Refer to line numbers in your answer.

[3][AO4]

- Starts Major
- Line 7 briefly tonic minor
- Line 8 modulates to relative minor
- Line 9 major mode of relative minor
- Line 11 modal ending on dominant key
- Line 12 modulates back to starting key
- Last four bars are in the tonic minor

- (c) **Tick (✓)** the box which shows the correct chord progression heard in lines 1, 2, 12 and 13. [1][AO3]

Chord progression	Tick (✓)
D, Bm, A/D, D, G, A/D, A	
D, Bm, A/D, G, A/D, D, A	
D, A/D, Bm, D, A/D, G, A	
D, A/D, D, A/D, Bm, G, A	✓

- (d) Identify the cadence in line 7 and again in line 20 during the lyric '*is my name*'. [1][AO3]

Perfect

- (e) Describe musical features of the accompaniment in lines 8-11. [2][AO4]

- Lines 8 & 9: two chords per bar, dominant to tonic movement in bass at the end of first three bars
- Line 8 & 9: dynamic changes from P to F / Crescendos
- Line 10: unaccompanied/acapella
- Line 11: 2 bars of 4/4 one of 2/4
- Line 11: five parallel chords
- Line 11 finishes on chord V of next key

- (f) **Underline** the name of the composer of this extract and suggest a year in which the work was first performed. [1][AO3]+[1][AO3]

Sondheim

Lloyd Webber

Schwartz

Schonberg

Year of first performance: 1996 (accept any 1990s date)

- (g) Next, you will hear an extract taken from the song 'Don't' from the same musical.

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

The lyrics for extract two are printed below.

1. *I hear each word you say, for I feel them each night.*
2. *Yet, if everything is wrong, why does something feel right,*
3. *I cannot watch you go.*
4. *Despite the lie, our love is truer than we know.*
5. *Don't. This is not wrong*
6. *But for how long? This is too good, too good to last.*
7. *Don't. No one's this strong.*
8. *Here you belong. This is your land, this is your past*
9. *For, I'm Martin Guerre / For all our lives, you brought the rain*
10. *Don't. There is no one who dare, please don't.*
11. *Never reach for my hand, never let me come near you, for I fear you will regret.*
12. *One day, that I first kissed you. One day, that I let myself hold you,*
13. *What I told you all I feel. Please don't!*
14. *Come my love, just one kiss, one kiss, before we say . . . goodbye.*

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 progressions
- Lines 1-4, same melody and harmony as lines 8-11 in extract one
- Both have the same one bar unaccompanied
- Lines 5-13 same melody and harmony as line 1-7 and 12-20 of extract one
- Both have a tenor voice singing
- Both have strings and woodwind accompaniment
- Short interludes in 12/8 between sections
- Major and minor tonality
- Both extracts end with perfect cadence
- Both have tempo changes

Differences in Extract 2:

- Time signature mainly 4/4 in the accompaniment
- Accompaniment is in 4/4 and vocals are in 12/8 from lines 5 -13
- Key change (Bb major) Extract one is in D major
- Slower tempo
- Duet not a solo
- Female voice added

- Vocal harmonies between the two voices
- Question and answer between voices
- Imitation in voices
- voices overlap/ /contrapuntal
- Different lyrics
- Vocal lines shared
- Different sharing each line
- Softer dynamic
- Love song
- Interrupted cadence at the end of line 13
- Rallentando used at end
- Piano/keyboard arpeggio accompaniment
- Sustained strings
- Rallentandos used throughout from line 5 onwards
- Flute counter melody at end
- Finishes just with female voice/on tonic/monophonic/no final chord
- Cadence provided by female vocal, singing 'goodbye' on two Bb notes

AO4 Use analytical and appraising skills to make evaluative and critical judgements about music	
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	0 marks • Response not worthy of credit

Area of study D: Jazz 1920-60

5. You will hear an extract from *All blues*. The structure of which is printed below. The extract will be played **3 times** with a **45 second 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.

[10]

Section 1	Section 2	Section 3	Section 4	Section 5	Section 6
Rhythm section first 4 bars, joined by saxophones for last four bars.	Head (melody played by trumpet)	Link (introduction material)	Head repeated	Link (introduction material)	Trumpet improvisation
8 bars	12 bars	4 bars	12 bars	4 bars	12 bars

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

6/4 (accept 6/8) also accept 3/4

- (b) Name the interval (e.g. 2nd) played between the two saxophones in Section 1. [1][AO3]

3rd

- (c) **Tick (✓)** the box which shows the chord progression heard in sections 2 and 4. [1][AO3]

Chord progression	Tick (✓)
G7, G7, G7, G7, C7, C7, G7, G7,	
G7, G7, G7, G7, Gm7, Gm7, G7, G7,	✓
G7, G7, C7, G7, Gm7, Gm7, G7, G7,	
G7, C7, G7, G7, C7, Gm7, G7, G7,	

- (d) Describe the music played by the rhythm section in Sections 1 and 2. [3][AO4]

- Piano plays semiquaver passage
- Piano figuration based on G7 (plus 7th, 9th, 13th); accept “piano figuration based on two chords”
- Oscillating rhythm (accept trill/vamp/tremolo as alternatives)
- Drums use brushes two quavers, two crotchets repeated per bar
- Double bass double bass plays crotchet and 3 quaver rhythm or suitable other description; credit reference to “3 quavers at end of bar/pattern”
- Double bass outlines 7th or reference to any accurate intervallic description
- reference to swing rhythms (in d.b./kit) reference to riff/ostinato

(e) Describe the music played by the trumpet in Sections 2 and 4. [2][AO4]

- First four bars centre around one note/mediant/third
- Starts with with rising 6th interval; accept reference to it as a grace note
- Bars 5-6 step wise/arch/conjunct melody
- Flattened third
- Back to natural 3rd bar 7
- Sustained note bars 7 and 8
- 9-12 sustained notes
- 9-12 stepwise/conjunct
- credit reference to use of rising 6th interval
- credit reference to use of mordent figure

(f) **Underline** the name of the trumpeter in this extract. [1][AO3]

Louis Armstrong Clifford Brown Lee Morgan Miles Davis

(g) Identify the style of jazz heard in this extract. [1][AO3]

Cool jazz (accept modal jazz)

Area of study D: Jazz 1920-60

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-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 '*In a mellow tone*' written by Duke Ellington and performed by an ensemble led by Clark Terry. The structure of the extract is printed below.

Section 1	Section 2	Section 3	Section 4
Introduction	Head	Solo one	Solo two
4 bars	32 bars	32 bars	32 bars (fade)

- (a) Underline the type of ensemble heard in this extract. [1][AO3]

Quartet Quintet Sextet Septet

- (b) Name the instruments playing solos in Sections 3 and 4. [2][AO3]

Section three: Vibraphone

Section four: Tenor Saxophone

- (c) Comment on the music played by the drum kit in Section 2. [3][AO4]

- Keeps steady rhythm throughout
- Swing rhythm
- Hi-hat/ride cymbal (accept either) prominent throughout
- Occasional 'bombs' (accept if referred to as "syncopated interjections on bass drum")
- Question and answer, (call and response), imitation of front line rhythm at end of head
- Fills on snare drum
- Accept reference to off beat snare interjections/phrases

- (d) State the texture heard at the start of Section 3. [1][AO3]

Homophonic (accept contrapuntal)

(e) Describe the music heard in the accompaniment during Section 3. [2][AO4]

- Double bass plays walking bass throughout
- Drums keep time
- Front line instruments play unison patterns
- Front line all play same rhythm
- Some moments of harmony in front line
- Some sustained notes
- Mainly lower register to contrast with vibes pitch
- Accept reference to chromatic movement in trombones
- Accept reference to syncopation in front line's patterns

(f) Suggest a year in which this recording was released. [1][AO3]

1957 (accept any 1950s date)

(g) Next, you will hear another version of '*In a mellow tone*' performed by an ensemble led by Chico Hamilton.

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 instruments, and any other points of interest relating to the musical style.

[10][AO4]

The structure for extract two is printed below.

Section 1	Section 2	Section 3	Section 4
Introduction	Head	Solo one	Solo two
8 bars	32 bars	32 bars	8 bars (fade)

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 progressions
- Same length of bars for each section
- Same key
- Small ensemble
- Same structure
- Major tonality
- Same time signature
- Both have double bass and drums
- Walking bass
- Drums keeping time
- pizzicato bass

Differences in Extract 2:

- Quintet not a sextet/less players
- Slower tempo
- Unusual combination of instruments
- More textural variety
- Flute, guitar, Cello, double bass, drums
- Longer introduction
- 2nd solo shared between flute and cello
- Use of Arco on Cello
- Contrast with pizzicato of bass
- Syncopation of introduction
- Fills on drums
- Use of brushes
- Cool jazz style
- Flute and cello play head in unison
- Guitar interjections during head
- Guitar comping role
- No monophonic start to section 3
- First solo has only bass and drums for accompaniment first 16 bars
- 2nd 16 bars, flute and cello mark out the chords
- Flute and cello syncopation in chords
- Flute glissando in head (falling off notes at the ends of phrases)
- Flute decorates starts of phrases with ornamentation (turns)
- Cello plays dotted scalar ascending pattern at the start of section 4/swing rhythm
- Oscillating triplet pattern on cello
- Double stopped chord on cello
- Double tonguing on flute
- Ascending conjunct movement on flute

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 *Nuages* by Debussy. Use an **unannotated copy of the score** for this question.

The extract begins at bar **14**¹**Fig.2** 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 **one** feature of interest in the metre in bars **14-20**¹**Fig.2-Fig.2**⁶. [1][AO3]

Ambiguous (or alternating – e.g., bars 17-20) note groupings of 2 or 3 crotchet beats (within 6/4 time signature){6 beats divided into both 2 groups of 3 and 3 groups of 2}

- (b) Give **two** ways in which the **accompaniment** to the cor anglais melody in bars **21-28**¹**Fig.2**⁷-**Fig.3** relates to previous material. [2][AO3]

- *Repeated “rocking” crotchet figuration from opening bars (on WW) persists here*
- *constituent intervals also similar (e.g., maj/min 3rds, maj 2nds) {similar pentatonic elements}*
- *static harmony also similar {essentially based on a single chord}*
- *V9 chord used is reminiscent of earlier cor anglais statement*
- *use of sequence a feature (e.g., 21-24→25-28- cf. 1³⁻⁶, 14²⁻⁴→14⁵-15)*
- *horns’ tritone motif in bar 23⁴ alludes to same interval that encompasses the cor anglais melody {both involve (tritone) F-B}*

- (c) State **one** bar number in which each of the following scales/modes is used in bars **14-32**¹**Fig.2-Fig.3**⁴. [2][AO3]

- (i) **acoustic scale - Bars 21-28 (accept any of these bars)**
- (ii) **dorian mode - Bars 19-20 [accept bars 17-18]**

- (d) (i) Briefly describe the harmony in bars **21-28**¹**Fig.2**⁷-**Fig.3**. [1][AO4]

(Series of) parallel {dominant 9th} chords

- (ii) Outline how this harmony changes in the bars given below.

Bars 29-32/Fig.3-Fig.3⁴ [1][AO4]

Switches to (parallel) triads

Bars 33-42/Fig.3⁵-Fig.4 [2][AO4]

Alternating whole tone harmony (e.g., 33-36) [1] and octatonic harmony (e.g., 35-36) (40-42) [1]

- (e) Comment briefly on the use of texture in bars **33-41/Fig.3⁵-Fig.4**. (There is no need to mention instruments here). [1][AO4]

- ***Essentially in two parts only***
- ***but texture is filled out by orchestral doublings***
- ***in triple 8ves***

- (f) Other than the melody on cor anglais, discuss Debussy's use of the orchestra in the extract. Give bar numbers/figures in your answers. [5][AO4]

- ***Muted, divisi "upper" strings in bars 14-16 create suitably "melancholy" atmosphere***
- ***DB pizz, the first instance of both the instrument and the sonority in the piece (15-16), gives first real sense of "stable" harmony / while arco DB in passage in bars 20-21 also adds sense of depth/gravitas, along with tenuto Vlns1&2 (and new, modal harmonic colouring)***
- ***reduction of divisi string texture together with higher register bass note (in Vla2) (21→) provides effective contrast with previous solemn chords / and allows cor anglais melody to be heard more clearly***
- ***VC&DB, doubled for the first time [1] / sur la touche – producing a suitably more "ethereal" sound [1] / emphasise new 2-note motif in dialogue with 2 French horns in 8ves (23-24, 27-28)***
- ***orchestration in bars 29-32, with VC "rejoining" rest of strings (but minus DB), used to recall falling melodic line from bars 14-15***
- ***horns (31-32) used to pick out 3rd of C major chord to forge harmonic link with next section***
- ***bars 32⁵→ mix orchestral colours to greater degree than previously / reduction of (harmonic and orchestral) textures highlights these mixed colours***
- ***constituent musical lines are both melodically and timbrally differentiated, though timbres are mixed/overlap registrally in three different octaves***
- ***woodwind timbres are briefly mixed further/overlap (e.g., 34⁵, ob&cl with bsn) (though perhaps relating also to breath control)***
- ***more uniform treatment of WW in bars 38⁵-42 as they adopt the material played previously by strings***
- ***strings (+DB) join to play Abs (39-41) (covering a range of 4 octaves – cf. horns' material in bars 31-32)***

8. You will now hear an extract from an orchestral piece. An outline of the first **7 bars** of the extract 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]

Bars 1-2	Bars 3-7
- Two bass notes followed by a chord on harp/upper strings - brief solo for piano	- Two bass notes followed by a chord on harp/upper strings - brief solo for wind instrument - other wind instruments overlap with end of solo

- (a) **Tick (✓)** the correct statement below. [1][AO3]

	Tick (✓)
The first chord played by the harp is a minor 6 th chord	✓
The first chord played by the harp is a dominant 7 th chord	
The first chord played by the harp is a diminished 7 th chord	

- (b) (i) Give **one** feature of the brief piano solo that follows the **first** harp chord. [1][AO3]

- Presented in 8ves**
- sequential**
- interval of 3rd prominent [accept (major) 2nd]**
- extends (based on) the opening 2-note bass motif**
- uses low register of piano**
- concludes with repeat of opening 2-note motif {overlaps with first two notes of second statement}**
- Conjunct**
- Rising and falling melodic line**

- (ii) Name the wind instrument that plays the brief solo after the **second** harp chord and state **one** feature of its music. [2][AO3]

Wind instrument – Clarinet

Feature

- Dotted rhythms**
- pentatonic (throughout)**
- also constructed from major 2nds and minor 3rds**
- arch-like contour**

(c) Describe **two** ways in which the use of **harmony** changes in the extract. [2][AO4]

- *Dissonant element(s) later added to previous (minor 7th) chord / in form of chromatic appoggiatura (in form of woodwind arpeggio figures)*
- *becomes less static {harmonic rhythm increased}*
- *includes several examples of parallel harmony (triads) / some moving by step [1] some by a 3rd [1]*
- *also introduces octatonic element*
- *some parallel movement in bare 4ths at one point (in woodwind)*
- *diminished 7th replaces minor/half-diminished 7ths as basis for harmony at one point (approximately half way through)*

(d) Describe **one** way in which the composer creates a sense of structure in the extract. [1][AO4]

- *Repetition of material – e.g., opening piano phrase, triplet-based melody*
- *2-note bass motif also recurs, including two statements in later section / with motif extended to 4 notes by repetition*

(e) Comment briefly on the writing for string instruments (excluding harp and piano) after the initial 7 bars of the extract. [2][AO4]

- *Vlins join in with WW in final statements of overlapping phrases [these extend beyond the 7 bars given in the question]*
- *some tremolando strings (Vlas) in accompaniment*
- *strings divisi throughout / and muted at first*
- *upper strings play sustained chord as accompaniment to repetition of piano motif (and new dotted WW figures)*
- *strings then take over new (more urgent, triplet) melody in 8ve/unison (except DB)*
- *extreme high register in Vlins (and VCs) at first*
- *(Vlins/Vlas) briefly join in with end (fragments) of cor anglais/clarinet melody / small number (3) of players only*
- *Strings (except DB) then take over main extended melodic role*
- *8ve doublings again a feature of the scoring / but also with chordal support in divisi strings and*
- *pizz DB statements of extended version (4 notes) of 2-note motif*

(f) Suggest a composer for the music. [1][AO3]

Debussy {Ravel}

- (g) Discuss the use of **melody** in **one other** work you have studied this year which is in a **different** style from the extract. [5][AO4]

Composer and work studied -

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

Band	Criteria
5	5 marks • A highly perceptive explanation of the use of melody in a piece of the candidate's choice in a different style
4	4 marks • A convincing explanation of the use of melody in a piece of the candidate's choice in a different style.
3	3 marks • A generally secure explanation of the use of melody in a piece of the candidate's choice in a different style.
2	2 marks • An inconsistent explanation of the use of melody in a piece of the candidate's choice in a different style.
1	1-2 marks • A limited explanation of the use of melody in a piece of the candidate's choice in a different style.

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

The extract begins at bar **43** 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) Referring precisely to bar/beat numbers where necessary, comment briefly on the music played by Violin 1 in its cadenza-like passage in bars **43-50**³.

[2][AO4]

- ***Constructed entirely from 3-note cells derived from Beethoven passage***
- ***each fragment (apart from 43¹) consists of overlapping 3-note cells [award extra mark for an example]***
- ***fragments mostly expand {from 1-4-5(6)-9 beats}***
- ***final fragment only one to begin with repeated 6-note figure (48³⁻⁴=49¹⁻³)***
- ***A-Bb-Eb forms part of all fragments***
- ***and appears to be focal melodic “unit” / due to its position at start and end of the 5 fragments***

- (b) Providing appropriate bar numbers, state **one** feature of the use of **texture** in bars **43-59**³.

[1][AO3]

- ***Monophonic (e.g., 43-50²) / 8ve /unison in bars 58-59***
- ***homophonic (e.g., 50³-52¹)***
- ***alternates between monophonic and homophonic textures (example needed)***

- (c) State the function of the section that starts at bar **60**.

[1][AO3]

- ***Recapitulates material from opening of movement***
- ***re-establishes Cm as prevailing key centre***

- (d) (i) Other than dynamics and the *sul pont* direction, state **one** difference between bars **61-65¹** as compared with bars **1-5¹**. [1][AO4]

- **3-note melodic cells transformed into 3-note chords**
- **cells are metrically displaced (from 3rd to 1st beat of bar)**
- **5-beat grouping in bars 3-4¹ becomes 4-note grouping in bars 62³-63²**
- **F-D-Eb cell (bar 3⁴) (d1) changed in bar 63² {becomes D-Eb-Ab (f1)}**
- **8ve passage in Vln2&Vla (bars 4-5¹) absent from later section / which, instead, persists with triplet chords**
- **(d) cells used in bars 4²-5¹ not reproduced in later section / which persists mostly with passage's initial (f) cells**

[Answers here (and elsewhere) need not use the designation of cells by letter names. Accept any suitable answer that addresses the use of different cells/melodic material in an appropriate manner.]

- (ii) Briefly outline **one** reason for the use of a pedal point in these two passages. [1][AO4]

- **Cell-based melodic material is highly chromatic (particularly bars 1-4 and 61-64) and provides little sense of tonality in itself**
- **pedal provides sense of key centre (focal point) for both passages**

- (e) (i) Explain the harmony used in bars **53⁴-56³**. Where necessary, give beat numbers in your answer. [2][AO4]

- **All chords constructed from 3-note cells derived from Beethoven melody**
 - **two different cells used**
 - **that on 53⁴ is different from the rest / 53⁴ = b}**
 - **all other chords = f2**
 - **parallel harmony (except for 53⁴)**

- (ii) State **one** way in which the chords in bars **50³-52¹** differ from those in bars **53⁴-56³**. [1][AO3]

- **Some are less dissonant**
- **semitone replaced by tone in basic cell for chords on 50⁴, 51¹ and 51⁴**
- **differently constructed chords combined in bars 50³-52¹ whereas the different types of chord in 53⁴-56³ are more discrete {variant chord appears only once (at start) in second passage}**

- (f) State **one** interesting feature in the use of **phrase structure** in bars **61-80**.
Give bar numbers in your answer. [1][AO3]

- *Ambiguous at first*
- *but 4½ bar phrase implied (61-65²)*
- *allusions to Beethoven melody, however, (65²-71²) clearly suggest 2-bar phrases*
- *inverted C# pedal in Vlns (71²-74³) (continuing Beethoven's previous crotchet rhythm) suggests phrase extension to 3 bars*
- *with further extension to 4 bars (bars 75³ →) suggested by VC pedal Eb*
- *fragmentary nature of music c.76-80 renders phrasing ambiguous again*

- (g) Referring briefly to tonality where appropriate, discuss the **form** of *Natural Bridges*. Give bar numbers in your answer. Merely providing an answer as a table is not sufficient. [5][AO4]

- *Clear formal divisions at bars 42-43 and bar 59*
- *both in terms of treatment of thematic material and of establishing "tonal" centre*
- *with section from bars 43-59 very much having the character of a development section / with very little sense of precise key centre*
- *bars 59 → recapitulate movement's tonal centre of C / along with references to similar musical material*
- *bars 1-42 alternate between two different musical ideas (e.g., bars 1-16 (section 1a) and 16²-24 (section 2a))*
- *pedal C and sense of V7-I in bars 15-16 mark this section off from bars 16²-24 (based more on series of repeating chords)*
- *while pedal F (22-24) and strong suggestion of V7 of Bb in bar 24 set up return of opening material with underlying Bb centre (section 1b)*
- *followed by another reference to the repeated chords (33-40 – section 2b)*
- *same division of material (but once only in this section) in bars 60-74² (section 1c) and 74³-81(83) (section 2c)*
- *this time underpinned by pedals C → C# (70) → Eb (74³) (and possibly D in 78⁴-80)*
- *coda (81(83) →) remains "in C" (with Beethoven melody beginning in C major in bar 84³)*
- *final cadence firmly in C minor*

10. You will hear a song by Henze, a setting for tenor and piano of a short poem by Auden in which the poet laments the death of his cat, Lucina. The text 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. At peace under this mandarin, sleep, Lucina,
2. Blue-eyed Queen of white cats: for you the Ischian wave shall weep,
3. When we who now miss you are American dust, and steep
4. Epomeo in peace and war augustly a grave-watch keep.

[Note: *Ischia* (line 2) – an island off Italy, summertime home to Auden;
Epomeo (line 4) – the highest mountain on Ischia.]

- (a) Other than dynamics, give **two** features of the short piano introduction.

[2][AO3]

- *In two parts only*
- *all in fairly high register*
- *Scotch snap rhythm (at end)*
- *LH plays constant crotchets (until end) / and initially comprises (maj) 7ths/(min) 9ths*
- *also contains limited pitch classes (only three till Scotch snap)*
- *intervals between hands also contain several dissonances (7ths/9ths)*

- (b) State **two** features of the piano accompaniment in lines 2-3 (from *cats* to *dust*).

[2][AO3]

- *Suddenly brings in low pitched LH part*
- *waltz-like (“oom-pah-pah”) accompaniment – e.g., LH as far as “shall”*
- *RH acciaccaturas (just after “cats” and on “wave”)*
- *repeated (cluster) chords on “weep” / with sudden return to high register*
- *RH doubles vocal melody on “who now dust” (apart from “(Ameri)-can”)*
- *otherwise RH mostly plays little clusters of notes / sustained chord on “dust”*
- *after which LH plays lowest notes in song so far {much lower than previously}*

(c) Give **one** example of word painting in the song. [1][AO3]

- *“At peace mandarin” (line 1) – sustained note on “peace” [1] and return to (lower pitched) same repeated note [1] suggests stillness/tranquility*
- *“Sleep” (line 1) falsetto [1] repeated rocking, lullaby-like [1] minor 3rds [1] on “sleep, Lucina”*
- *use of repeated dissonant cluster chords to underline text, e.g., “weep” (line 2)*
- *also brief melisma here*
- *low notes on “dust” (line 3) could also be considered as word painting*
- *(major 6th) leap on “and steep” (line 3) together with rather more sustained use of higher vocal register signifies lofty mountain*
- *“augustly keep” (line 4) – solemn, repeated notes (with descending min 3rd on “grave watch”) appropriate for sombre mood here*
- *stepwise parallel harmonies in piano also contribute to solemn mood at this point*
- *piano sonority here could be termed “bell-like”, so perhaps reminiscent of church/funeral service*

(d) Briefly describe the use of **metre** in the song. [1][AO4]

- *Initially (piano intro) unclear*
- *3/4 time signature often clear {mostly in 3/4}*
- *some occasional changes in metre – e.g., 3/8 on “Ischian” and “(A)merican”*

(e) Discuss the use of **harmony/tonality** in the song (excluding the piano introduction). Locate your answers by referring to lines/text. [3][AO4]

- *Line 1 atonal {dissonant}*
- *ends with cluster chord (“sleep, Lucina”)*
- *line 2 (on “cats”) introduces minor triad (in piano) creating brief sense of tonality*
- *bass notes (till “war”, line 4) also strongly suggest (minor) tonality*
- *with movement predominantly by 4ths/5ths [1] plus occasional (“diatonic”) steps [1]*
- *little cluster chords in piano RH (“for you shall”) [1] and inner harmonies create dissonances {as does vocal line}*
- *cluster chord on “weep” [no double credit]*
- *some parallel harmonies “you dust”*
- *also involve closely spaced (cluster) chords*
- *“steep keep” have similar harmonies/tonality to “cats dust”*
- *stepwise descending bass line at “peace keep” hints at an underlying sense of tonality*

- (f) Excluding the piano introduction, describe **one** way in which Henze creates a sense of **structure** in the song. [1][AO4]

- *Lines 1 & 2 begin with similar piano accompaniment / and end with identical cluster chord and minor 3rd ending (also at same pitch)*
- *so giving feeling of a¹ & a² phrases*
- *line 3 begins with different melodic line (more stepwise and with more restricted range)*
- *so feeling like b phrase (as far as “dust”)*
- *end of line 3 (from “and steep”) links with line 2 because of its distinctive minor chord / waltz-like accompaniment / end-of-phrase cluster chord heard in lines 1&2 and / final falsetto sustained note {at same pitch as lines 1&2}*
- *so making an a³ section {lines 1, 2 and 4 all end on same sustained note in vocal part}*
- *repeated note motif in line 1 (when speaking of cat’s grave) is recalled in similar repeated note melody in line 4 (“war ... a”)*

[Accept a¹ (line 1) - a² (line 2) / - b (line 3, to “dust”) / - a³ (end of line 3&4) description of structure; or A¹ (lines 1&2) - A² (line 3, to “dust” & line 4)]

- (g) Discuss the use of **melody** in **one other** work you have studied this year by a **different** composer (i.e., not Henze). [5][AO4]

Composer and work studied -

The following bands in the marking grid should be used

Band	Criteria
	5 marks
5	• A highly perceptive explanation of the use of melody in a piece of the candidate’s choice by a different composer.
	4 marks
4	• A convincing explanation of the use of melody in a piece of the candidate’s choice by a different composer.
	3 marks
3	• A generally secure explanation of the use of melody in a piece of the candidate’s choice by a different composer.
	2 marks
2	• An inconsistent explanation of the use of melody in a piece of the candidate’s choice by a different composer.
	1-2 marks
1	• A limited explanation of the use of melody in a piece of the candidate’s choice by a different composer.

SECTION 3

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

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

The extract will be played **five** times with a **1 minute pause** between each playing. There will be a **2 minute silence** at the end for you to complete your answer.

You now have 30 seconds to read the questions.

[10]

Larghetto

Violas and bassoon

8 oboe and flute

15 flute and clarinet violins

f *p* *dol.* *dim.* *pp*

- (a) Write in the missing **pitch** and **rhythm** in bars 3¹ - 5¹ and bar 11. [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]

- (b) Describe the **chord** used in bar 12. [1][AO4]

V9 chord {dominant 9th chord} {Bb flat major chord with major 9th}, root position.

- (c) There are **two** errors in bars 14 - 18, **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]

Rhythm: bar 15 should have Eb as quaver tied to previous bar on first beat, followed by quaver D on second beat

Pitch: bar 17 needs a flat inserted before last quaver E

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 2**. **[15]**

- (a) State in full (e.g. E minor) the **key** and **cadence** at bars 47 – 48. [2][AO3]

Key *Bb major.*

Cadence *Perfect.*

- (b) Identify **one** example of each of the following features within bars 38 – 49. You should give the instrument, bar and beat, e.g. 25² which means bars 25 beat 2.) [2] [AO3]

Feature	Instrument, bar and beat
4-3 suspension	<i>Bar 41, ob 2 {Bar 43, bassoon}</i>
Melodic perfect 12 th interval	<i>Bar 42 last two quavers vln 1</i>

- (c) State the **function** of bars 70 - 73. [1][AOA3]

Function *Link (back to Reprise of A).*

- (d) Outline similarities and differences between bars 9 – 16 and 90 – 97. Support your comments with bar and beat references where appropriate. [5][AO4]

Similarities	Differences
• <i>Same key</i> • <i>Same melody</i> • <i>Same instrumentation</i> • <i>Same harmony</i> • <i>Same dynamic</i>	• <i>Bar 90 and 92 – addition of extra demisemiquaver notes at ends of both crotchet beats</i> • <i>Bar 91 and 93 – addition of turn figuration on second quaver beat in violins 1 and 2</i> • <i>Bar 94 last quaver -95² – addition of dotted rhythms in vln 1</i> • <i>Bar 95 last quaver – 96 – addition of triplet semiquavers in violin 1</i>
<i>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.</i>	

- (e) Discuss Haydn's use of harmony and tonality in bars 98 - 113. Locate your answers with bar and beat numbers. Do not merely name individual chords. [5][AO4]

Relevant observations must describe the use of harmony and tonality in bars 98 - 113 e.g.

- **Bar 98¹ – G major harmony {tonic} {chord I} in root position forming resolution from previous dominant chord**
- **Bar 98² – D major harmony {dominant} {chord V} in root position, setting up interrupted progression to**
- **Bar 99¹ – E minor harmony {submediant} {chord vi} root position, forming interrupted cadence**
- **Bar 99² – C major harmony {subdominant} {chord IV} root position: start of faster harmonic rhythm, chords changing every quaver from this chord and in the following bar**
- **Bar 100 – alternating V7 harmony {dominant 7th} D major with min 7th} and I {tonic} {G major} every other quaver. Positions are V7d- Ib – V7b – I**
- **Bar 101 – D major harmony {dominant} {V} with implied Ic on 1st quaver {could be considered as 6/5 and 4/3 played suspensions**
- **Bars 100 – 101 – create an imperfect cadence in G {tonic}**
- **Bar 102 – V7 (dominant 7th on D) D major with minor 7th in root position; moves down through 7th in bass on last quaver; chromatic passing note Csharp on last quaver in vln 1**
- **Bars 103-104 – Ib {G major 1st inv} tonic chord in 1st inv; added anticipation note Eb in vln 1 last semiquaver**
- **Bar 105-106 – C minor harmony {iv} {minor subdominant} root position - adds colour and precipitates movement to flat key area to come**
- **Bar 107-108 – Ab major harmony in 1st inversion {Neapolitan IIb} flattened supertonic chord in 1st inv.**
- **Bar 107 could be considered as start of modulation/tonicisation of Db major**
- **Bar 107-108 could thus also be analysed as V {dominant harmony} in Db major**
- **Bar 109 – last quaver chromatic passing note E natural**
- **Bar 110 – Tonicisation of Db major**
- **Bars 110-113 – Db major harmony {i} {tonic} root position with upper chromatic auxiliary note Gb in vln 1 bar 111**

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 2**. [15]

- (a) Identify one example of each of the following features within bars 1 - 18. (You should give the bar, beat, and where appropriate, instrument, e.g. 25² which means bar 25 beat 2.) [2][AO3]

Feature	Bar and beat, instrument
Augmented 2 nd interval in the cello part	<i>Bar 3²</i>
Upper auxiliary note	<i>Bar 1¹ (bb) all instruments {allow bar 2¹ all instruments too}</i>

- (b) State in full (e.g. E minor) the **key** and **cadence** at bars 18⁴ -19¹. [2][AO3]

Key ***D minor***
Cadence ***Perfect***

- (c) What is the function of bars 35 – 45? [1][AO3]

Function ***Transition {bridge}***

- (d) Give a detailed analysis of bars 35 – 45. Support your comments with bar and beat numbers. [5][AO4]

- *Key is D minor*
- *Transition theme in vln 1 (based on semitone interval of 2-bar intro)*
- *Accompanied by continuous scalic {conjunct} quavers in vln 2*
- *Bars 35-37- alternating I and V {tonic and dominant} harmony*
- *Bar 37-38 – all strings play the quaver scalic figuration/in contrary motion/sequential/with chromatic passing notes*
- *Bars 37-38 – underlying harmony and tonality moves from i {d minor} [tonic] through Bb major {VI} {submediant} 4th quaver bar 36 and sequentially through G minor bar 38 2nd quaver*
- *Bars 37-38 could be considered as tonicising Bb major and G minor through passing V-I progressions*
- *Bar 38 -39¹ – perfect cadence back in tonic d minor*
- *Bars 39-41 3rd quaver – are a repeat of bars 35-37 3rd quaver*
- *Bar 41 last quaver – changes in order to start modulating to A major {dominant} with addition of B natural*
- *Bar 42 – continuation and development of the quaver figuration at end of transition theme now in all parts*
- *Bar 42¹ – E major harmony {V}, dominant of new key A major moving to A minor harmony {i A minor} / chromatic passing notes decorate these chords*
- *Bar 43 – continuation of the quaver thematic material in vln 1 incorporating the trill motive of bar 38/ with chordal interjection s from rest of strings / dominant {E major} harmony (with minor 9th F natural used as appoggiatura)*
- *Bar 44 – contrary motion quaver figuration heard in all strings again / V {dominant} {E major harmony} beat 1 moving to i {A minor} {tonic} beat 2*
- *Bar 45 – V {dominant} {E major} beat 1, moving to I {A major} {tonic} beat 2 / creates a Tierce de Picardie*
- *Bar 45 – start of 2nd theme in clarinets in A major / lower stgs drop out / off beat dominant pedal introduced in horns*
- *Bars 35 - 45¹ – strings only / homophonic texture / refs articulation (all staccato) and p / contrasting legato articulation for second theme in cls bar 45*

One mark per relevant comment up to a maximum of 4. Comments must be supported by bar/beat numbers where appropriate

- (e) Discuss Mendelssohn's use of harmony and tonality in bars 45 - 57. Locate your answers with bar and beat numbers. Do not merely name individual chords. [5][AO4]

- **Bar 45 – A major tonality**
- **Bar 45 – V7 {dominant 7th h} {E7} harmony beat 1 and 2 moving to I {A major} {tonic} beat 3 forming perfect cadence-like progression**
- **Bar 46 – V7 {dominant 7th} {E7} harmony for whole bar this time, slowing harmonic rhythm**
- **Bars 45-47¹ – dominant pedal in horns / ref chromatic passing notes in accompanying vln 2 and vla**
- **Bar 47 – Ib {A major 1st inv} beats 1 and 2 / vi {F sharp minor} submediant} harmony beats 3 and 4**
- **Bar 48 – 49 – tonicisation of E major via Ic V7 bar 48 beats 1 and 2 to I beat 3 / 9-8 played suspension/appoggiatura in flutes and vln 1 beat 2**
- **Bars 49 - 50 Tonicisation of D major via V-1 beats 2-3 of bar 49 root position and V7d – Ib in bars 49⁴ - 50¹**
- **Bars 50 – 51 – repeat of V – I in D beats 2-3 followed by tonicisation of B minor 50⁴ - 51¹ via V – I progression / 51³ A major (II) and 51⁴ F sharp minor (v) in B minor (or could be considered as I to vi back in A major) leads to**
- **Bar 52 – Ic (A major second inv) beats 1 and 2 moving to A7 ({dominant 7th on A} beats 3 and 4 implying tonicisation of D major**
- **Bar 53 – D major beats 1 with chromaticism implying B minor too /A minor harmony beat 3 and D major beat 4**
- **Bar 54 and 55 – repeat of bars 52 and 53 with added chromatic passing notes and A major this time beat 3 moving to**
- **Bar 56 – diminished 7th harmony, building up tension prior to return of intro figure/recap (in different key, A minor)**
- **Bar 57 – unison {octave Es} as dominant of A minor**
- **Ref to sequential harmony of bars 49-55**

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

14. Discuss ways in which composers incorporated programmatic elements into their symphonic works between 1750 and 1900. Your answer should refer to a range of works from the period and should include brief references to your set works where appropriate. [15][AO4]

Indicative content:

Answers should address the following:

- **An understanding of programme music i.e. as music in which the composer sets out to portray a story or specific image through music (story, poem, image, philosophical belief etc.); reflection of the increased interlinking of the arts during 19th century; (Beethoven 6)**
- **Relevant forms include symphonies, though reference to symphonic poems is also acceptable**
- **Seen through use of various stylistic areas in symphonic music such as tone colour (made possible by advances in instrumental developments; extended harmonic language;**
- **Challenge of developing structures compatible with the programmatic content; effect on sonata form and other established structures**
- **Methods of integration of material to reflect the programme**

Some of the following composers' symphonies/symphonic poems/ could be discussed in support of the above. Though programmatic symphonic music flourished predominantly in the Romantic era, there are some earlier examples which could be considered, culminating in Beethoven's developments. These include:

- **Haydn: Symphony no. 26, "Lamentation" where the composer's uses plainsong chants in the first and second movements to link the work to Easter celebrations. The Adagio of Symphony no 45 "Farewell", with its the gradual exit of musicians could be cited.**
- **Beethoven's contributions to programme music can be well documented with reference to his Symphony no 6 "Pastoral". There is scope to discuss the developments seen in many aspects – harmony and tonality, orchestration, structure – as the composer enlarges the palette available for communicating extra-musical aspects.**
- **Berlioz: Symphonie fantastique; Harold in Italy: discussion of the composer's development of idee fixe as a method of unifying the movements of his symphonies; characteristics of idee fixe seen affecting all aspects of the composition (thematic integration, influence on harmony, tonality, rhythm); expansion of orchestra and novel use of orchestration to reflect aspects of programme; expansion of number of movements**
- **Liszt: developed the symphony and symphonic poem genres: transformation of themes (from small cells) throughout the composition; all aspects of music integrated; one-movement works as a structural solution; Les Preludes etc. (12 symphonic poems)**
- **Russian Five: used symphonic music to promote nationalist style of composition**

Symphonic music (including symphonic poems) by composers such as

- **Mendelssohn (Hebrides); Calm sea and Prosperous Voyage, Midsummer Night's Dream**
- **Strauss: Also Sprach Zarathustra; Don Quixote, Tod und Verklarung**
- **Smetana: Ma Vlast**
- **Dukas: Sorcerer's Apprentice**

These are some that may be discussed; there are others.

Set Works

As an understanding of the development, purpose and characteristics of programme music will support, this was something that pertains primarily to the Romantic era (as mentioned in the opening points of the MS for this answer). Whilst candidates may feel obliged to discuss the set works in essays, in a few cases, they will not be as relevant to the essay title as all that. This is one of those instances, and why the question itself and the descriptors in the marking bands do qualify the reference to set works with the words “where appropriate”. Haydn Symphony 104 really cannot be considered programmatic, though there are some dramatic and dance features that candidates may mention. Mendelssohn 4, whilst not having an overt extra-musical programme, does have more features that can be considered more programmatic.

The following points may be mentioned:

Haydn 104

- Awareness of the fact that this is not a programmatic symphony
- Detailed descriptions of the dramatic contrasts of the introduction to movement 1 and the bars’ rests in the minuet section of movement 3 reflect Haydn’s penchant for drama and humour rather than being considered programmatic.
- Similarly, though reflective of his national heritage and interest in folk music, the drones and traditional tune quotation in movement 4 are not specifically included for programmatic reasons

NB – the question does ask candidates to discuss the programmatic elements apparent in music, not to explain to what extent composers used them, so whilst the above points could be made with reference to the Haydn, they are not strictly called for by the question.

Mendelssohn 4

- The presence of a title and contextual knowledge of the symphony’s composition should confirm the desire to reflect some general features of the Italy.
- High, repeated woodwind quaver accompaniment and jaunty compound duple theme of the movement 1 convey a lively, sunny Mediterranean flavour
- Movement 2 is said to reflect a pilgrims’ march (from Rome to Naples) which Mendelssohn may have witnessed. The quaver walking bass underpinning the solemn theme of the A sections sets the appropriate scene.
- The gradual reduction of texture, melodic fragmentation and diminishing dynamics of the coda reflect the procession fading away.
- The use of both saltarello and tarantella dance features for the themes in movement 4, together with the presto tempo, create a strong Neapolitan colour.

NB – candidates’ comments on the use of folk/dance tune features here are relevant as they are used with the specific purpose of evoking the particular features associated with the title and reflection of Mendelssohn’s sojourn in Italy (unlike their comparable use by Haydn), and can consequently be described as programmatic.

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 use of programmatic elements 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
	13-15 marks • A highly perceptive and thorough discussion of the use of programmatic elements in symphonic music. • Appraisal will show a comprehensive contextual knowledge, with detailed, accurate and relevant references made to set works where appropriate and other symphonic works of the Western Classical Tradition
5	
	10-12 marks • A convincing discussion of the use of programmatic elements in symphonic music. • Appraisal will show a good contextual knowledge, with accurate and relevant references made to set works where appropriate and other symphonic works of the Western Classical Tradition
4	
	7-9 marks • A general discussion of the use of programmatic elements in symphonic music. • Appraisal will show an adequate contextual knowledge, with some relevant references made to set works as appropriate and other symphonic works of the Western Classical Tradition
3	
	4-6 marks • An inconsistent discussion of the use of programmatic elements in symphonic music. • Appraisal is insufficient, lacking detailed contextual knowledge, with few references made to a set work as appropriate and other symphonic works of the Western Classical Tradition
2	
	1-3 marks • A very limited discussion of the use of programmatic elements in symphonic music. • There is little or no evidence of appraisal or contextual knowledge, with little or no reference made to any set work as appropriate or other symphonic works of the Western Classical Tradition
1	
0	0 marks • Response not worthy of credit.