

CONFERENCE VERSION



GCE AS MARKING SCHEME

AUTUMN 2020

**AS
MUSIC – COMPONENT 3
B660U30-1**

INTRODUCTION

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

GCE AS 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

[15]

1. You will hear an extract from the song *Waterloo Sunset* by The Kinks, 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.

(Introduction)

1. *Dirty old river, must you keep rolling, flowing into the night.*
2. *People so busy, make me feel dizzy taxi lights shine so bright*
3. *But I don't need no friends*
4. *As long as I gaze on Waterloo sunset I am in paradise.*
5. *Every day I look at the world from my window*
6. *But chilly chilly is evening time*
7. *Waterloo sunset's fine*
8. *Terry meets Julie Waterloo station every Friday night*
9. *But I am so lazy don't want to wander I stay at home at night*
10. *But I don't feel afraid*
11. *As long as I gaze on Waterloo sunset I am in paradise*
12. *Every day I look at the world from my window*
13. *But chilly chilly is evening time*
14. *Waterloo sunset's fine*

- (a) Describe the musical features heard in the bass line during the introduction.

[2][AO4]

- Repeated notes
- Scalic/stepwise descending
- Starts/ends on dominant

- (b) State the form of lines 1-4.

[1][AO3]

AABA

- (c) Underline the term which best describes the **tonality** of the extract. [1][AO3]

Major

Minor

Modal

Atonal

- (d) State the name of the **compositional device** heard in the lyrics '*Dirty old river, must you keep rolling*' and again in '*people so busy, makes me feel dizzy*'.

[1][AO3]

Sequence

- (e) Which one word best describes the word setting in the solo vocal melody?
[1][AO3]

Syllabic

- (f) Describe the musical features heard in the backing vocals in lines 1-4.
[3][AO4]

- Backing vocals used throughout.
- Sustained 'oo's'
- More rhythmic 'la's' and 'sha la las'
- Lines 1-4 backing sustained
- Lines 1-4 octaves
- Lines 1-4 contrapuntal

- (g) Identify the one interval e.g. 2nd heard on the lyric 'don't need' in line 3 and 'don't feel' in line 10.
[1][AO3]

Perfect fifth

- (h) Describe features of the music played by the drumkit.
[2][AO4]

- Straight quavers on hi-hat
- Snare drums on beat 2 & 4 / backbeat accents
- Quaver and/or semi quaver fills at the end of four bar sections
- Syncopation mirroring backing vocals

- (i) Describe the musical features heard in lines 5 and 6 (repeated in lines 12 and 13).
[3][AO4]

- Modulated (B major)/ dominant key
- Vocal line moves by step / from dominant to tonic
- Syllabic vocal writing throughout
- Backing vocals syncopation/ solo vocals also syncopated
- Drums mirror backing vocals on 'sha la la'
- Bass line plays vocal melody
- Imitation in backing vocals 'Waterloo sunset's fine'
- Uneven phrase length, 4 bars followed by 2 bars/2nd phrase shorter

2. You will hear an extract from the song *There must be an angel* by the band Eurythmics, 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. *Must be talking to an angel, must be talking to an angel, must be talking to an angel*
2. *Must be talking to an angel, must be talking to an angel, must be talking to an angel*
3. *I must be hallucinating*
4. *Watching angels celebrating*
5. *Could this be reactivating*
6. *All my senses dislocating?*
7. *This must be a strange deception*
8. *By celestial intervention*
9. *Leaving me the recollection*
10. *Of your heavenly connection*
(Instrumental)
11. *I walk into an empty room*
12. *And suddenly my heart goes boom*
13. *It's an orchestra of angels*
14. *And they're playing with my heart, yeah*
15. *Da da da (etc)*

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

4/4

- (b) Describe the musical features heard in lines 1 and 2. [4][AO4]

- Vocal line mainly at one pitch, rises a tone/step on first syllable of angel
- 2nd phrase of line 1 exact repeat of 1st phrase
- 3rd phrase of line 1 is higher in pitch
- Line 2 starts at the same pitch as line 1
- 2nd phrase of line 2 is the same as 3rd phrase of line 1
- 3rd phrase of line 2 is an exact repeat of 2nd phrase of line 2
- Syllabic vocal writing
- Vocal harmony Soprano line in minims (A, C, Ab, C, G)
- Strings chords provided by keyboard, minims, sustained feel
- Drums play dotted rhythm (Shuffle time feel)
- Drum fill at end into line 3
- Credit reference to syncopated bass drum

- (c) **Tick (✓)** the box which shows the chord progression heard in lines 3 and 4. [1][AO3]

Chord Progression	Tick (✓)
Bb Gm D7 Gm	
Bb D7 Gm D7	
Bb Gm Gm D7	
Bb D7 Gm Gm	✓

- (d) **Underline** the scale that the vocal line in lines 3 to 8 is based upon. [1][AO3]

Major scale Minor scale Pentatonic scale **Blues scale**

- (e) Identify the solo instrument heard in the instrumental section [1][AO3]

Harmonica (Mouth organ)

- (f) Describe the music that accompanies the solo instrument in the instrumental section. [3][AO4]

- Keyboard (Piano sound) plays melody at start of solo
- Piano plays in octaves
- Drums play same beat throughout
- Arpeggiator style effect on keyboard when harmonica plays melody
- Bass plays chord root notes
- Bass syncopated/dotted rhythms

- (g) Comment on the vocal writing in lines 11-14 [3][AO4]

- Mainly syllabic
- Melismatic on 'room', 'boom' and 'yeah'
- Syncopation on 'boom'
- Mainly stepwise movement
- Prominent use of the interval of a 3rd
- Wide vocal range (octave and a half)
- Starts on the mediant
- Ends on the tonic

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

1985 (any 1980s date)

3. Explain how the accompanying instruments (band/orchestra) are used in Rock and/or Pop music. Support your answer with examples from **at least three** contrasting songs that you have studied throughout the course. [10]

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

You may wish to refer to:

- *types of instruments and how they are used*
- *instrumental sections including intros and outros*
- *textural variation within songs*
- *A variety of contrasting instrumental combinations*

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

Answers should explain:

- (i) Types of instruments and how they are used: electric and acoustic guitar, keyboards/synths etc.
- (ii) Specific role of rhythm section to provide rhythm and harmonic content
- (iii) Texture and timbre variation within structure of songs (verse/bridge/chorus)
- (iv) Role of instruments in intros, outros, instrumentals
- (v) Descriptive/imaginative use of instruments/combinations of instruments
- (vi) 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 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 accompanying instruments are used in a variety of different ways with accurate reference to at least three contrasting pieces of rock and/or 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 how accompanying instruments are used in a variety of different ways with general reference to at least three contrasting pieces of rock and/or 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 accompanying instruments are used in a variety of different ways but the references to at least three contrasting pieces of rock and/or pop 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 accompanying instruments are used in a variety of different ways and a few references to pieces of rock and/or pop. - 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 accompanying instruments are used in a variety of different ways or reference to pieces of rock and/or pop. - The answer shows a limited level of organisation and limited use of appropriate specialist vocabulary and many errors in grammar, punctuation and spelling affecting clarity of communication.
0	0 marks No response worthy of credit

4. You will hear an extract from the song *America*, 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.

(Instrumental section)

1. *I'll bring a T.V. to San Juan*
2. *If there's a current to turn on!*
3. *I'll give them new washing machine*
4. *What have they got there to keep clean?*
5. *I like the shores of America!*
6. *Comfort is yours in America!*
7. *Knobs on the doors in America,*
8. *Wall to wall floors in America!*

(Instrumental section)

9. *When I will go back to San Juan*
10. *When you will shut up and get gone!*
11. *Ev'ry one there will give big cheer!*
12. *Ev'ry one there will have moved here!*

(Instrumental section)

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

(i) 6/8

(ii) 3/4

- (b) Describe the main melody heard in the instrumental sections and in lines 5-8. [3][AO4]

- Dominant to tonic figure
- Descending triadic figure
- 8 bar phrase
- Tonicises other keys
- Each note of first phrase is repeated three times
- Four 2 bar phrases
- Starts and ends in the same key

- (c) Identify one tuned percussion instrument heard in the extract. [1][AO3]

Piano/Glockenspiel/Timpani/Xylophone

(d) Describe the tonality of the extract. Locate your answers where appropriate.
[2][AO4]

- Major overall (1 mark)

(any reference to modulations at the correct place/identification of return to same key for 2nd mark)

- 1st instrumental Ab Major
- Line 1-8 C major
- 2nd instrumental Ab major
- Line 9-12 C major
- 3rd instrumental section E major

(e) This song describes how Puerto Rican immigrants are excited about their new life in America. Describe how the composer illustrates this in the music.
[5][AO4]

- A large range of percussion instruments
- Congas, tom toms, timbales, cowbells, castanets, maracas, triangle, tambourine, bongos
- Alternate bars of 6/8 and 3/4
- Use of accents
- Glissando
- Range of dynamics
- Grace notes/acciaccaturas
- Use of brass mutes and open
- Staccato articulation
- Pizzicato strings
- Unison playing of melody
- Piano octaves
- Orchestra tacet on line 12
- Change of dynamic and texture after line 12
- Whistling/vocal sounds
- Wide instrumental pitch range
- Vocal harmonies/3/4 part harmony
- Question and answer vocals
- Modulation in instrumental sections

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

Rodgers **Bernstein** Sondheim Lloyd Webber

Year of first performance: 1957 (1952-62)

5. You will hear an extract from the song *I'm gonna wash that man right out-a my hair* from the musical *South Pacific*, 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. *I'm gonna wash that man right out-a my hair,*
2. *I'm gonna wash that man right out-a my hair,*
3. *I'm gonna wash that man right out-a my hair,*
4. *And send him on his way (get the picture)*
5. *I'm gonna wave that man right out-a my arms,*
6. *I'm gonna wave that man right out-a my arms,*
7. *I'm gonna wave that man right out-a my arms,*
8. *And send him on his way*
9. *Don't try to patch it up, tear it up, tear it up*
10. *Wash him out, dry him out, push him out, fly him out*
11. *Cancel him and let him go! Yea, sister*
12. *I'm gonna wash that man right out-a my hair,*
13. *I'm gonna wash that man right out-a my hair,*
14. *I'm gonna wash that man right out-a my hair,*
15. *And send him on his way!*
16. *If the man don't understand you, if you fly on sep'rate beams*
17. *Waste no time, make a change, ride that man right off your range*
18. *Rub him out-a the roll call and drum him out-a your dreams! Oh ho!*
19. *If you laugh at different comics, if you root for diff'rent teams*
20. *Waste no time, weep no more, show him what the door is for*
21. *Rub him out-a the roll call and drum him out-a your dreams*
22. *You can't light a fire when the wood's all wet! No1 You can't make a butterfly strong. Na-a! You can't fix an egg when it ain't quite good*
23. *And you can't fix a man when he's wrong!*
24. *You can't put back a petal when it falls from a flower, or sweeten up a feller when he starts turning sour!*

- (a) State the three different time signatures heard in this extract. [3][AO3]

(i) Lines 1-15 4/4

(ii) Lines 16-21 6/8

(iii) Lines 22-24 2/4

- (b) State the form of the extract from lines 1 to 15. [1]AO3

AABA

(c) Describe the music written for voice in lines 1 to 8. [4][AO4]

- Lines start with an anacrusis
- Eight 2-bar phrases
- Phrases/lines 1-3 (and/or phrases 5-7) are the same (lines 4 and 8 are different)
- Dotted rhythm
- Phrases/lines 1-3 (and/or phrases/lines 5-7) start on dominant note
- Phrase/line 4 ends on dominant
- Phrase/line 8 ends on tonic
- Centres around tonic note (repeats 5 times) in phrases/lines 1-3 (and/or 5-7)
- Octave range
- Stepwise/conjunct
- Syllabic

(d) Describe the music played by the accompanying instruments in lines 1 to 15 [3][AO4]

- String chords pizzicato used to start piece
- cello/double bass pizz bassline throughout (mainly on beats 1 and 3)
- Bassoon plays single crotchet beats on beats 1 and 3
- Clarinet plays a 'tenor line' using minims
- Flutes (and/or oboe) play syncopated dominant notes between lines 4 and 5
- Trombone plays rising phrase line 6 onwards at ends of 2-bar phrases
- Lines 11-12 dotted repeated notes in woodwind
- Lines 12-15 Clarinet plays a high dotted/chromatic pattern
- Snare/hi-hat on off beats (beats 2 and 4) throughout
- Cymbal hit (on beat 3) at end of line 11

(e) Describe the harmony/tonality of the extract. Locate your answers where appropriate. [3][AO4]

- Major throughout (E flat major)
- 'B' section (Lines 9-11) tonicises new key/A flat major
- Modulates up a fourth line 16 (A flat major)
- Flattened 7th's used in vocal lines 16-24
- Flattened mediant and flattened supertonic chords used on 'Yea sister' line 11
- Chromatic instrumental line on clarinet/violin in lines 12-15
- Seventh chords 'rub him out-a the' and 'drum him out-a' lines 18 & 21
- Diminished chord 'roll call' lines 18 & 21

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

Rodgers

Bernstein

Sondheim

Lloyd Webber

6. Explain how the accompanying instruments (Orchestra/pit band) are used in Musical Theatre. Support your answer with examples from **at least three** contrasting musicals that you have studied throughout the course. [10]

In your answer you may refer to:

- *types of instruments and how they are used*
- *how the orchestration adds to dramatic content*
- *contrast between instrumental sections and song accompaniment*
- *a variety of instrumental combinations and textures*

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

Answers should explain:

- (i) Types of instruments and how they are used: orchestral instruments/pop band
- (ii) Specific role of accompaniment (harmonic/rhythmic content/leit motif/counter melodies etc.)
- (iii) Texture and timbre variation within structure of songs
- (iv) Role of instruments in instrumental sections
- (v) Descriptive/imaginative use of instruments/combinations of instruments
- (vi) Variety of ensemble style/size (examples from larger 'orchestral' groups to pop band style groups)

All answers must be supported by appropriate information from any key musical theatre pieces 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 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 accompanying instruments are used in a variety of different ways with accurate reference to at least three contrasting pieces of musical theatre. - 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 accompanying instruments are used in a variety of different ways with general reference to at least three contrasting pieces of musical theatre. - 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 accompanying instruments are used in a variety of different ways but the references to at least three contrasting pieces of musical theatre 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 accompanying instruments are used in a variety of different ways and a few references to pieces of musical theatre. - 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 accompanying instruments are used in a variety of different ways or reference to pieces of musical theatre. - The answer shows a limited level of organisation and limited use of appropriate specialist vocabulary and many errors in grammar, punctuation and spelling affecting clarity of communication.
0	0 marks No response worthy of credit

Area of Study D: Jazz 1920-1950**[15]**

7. You will hear *Royal Garden Blues* performed by Bix Beiderbecke and his New Orleans Lucky Seven. An outline of the structure is given below.

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

You now have 30 seconds to read the questions.

Section 1	Section 2	Section 3	Section 4	Section 5	Section 6
Instrumental Full band	Solo 1	Solo 2 Bass Saxophone	Solo 3	Solo 4	Head Full band
12 bars	12 bars	12 bars	12 bars	12 bars	12 bars (+ tag)

- (a) Name the solo instruments that improvise in the following solo sections of the extract. [3][AO3]

Solo 1: Clarinet

Solo 3: Trombone

Solo 4: Cornet (accept Trumpet)

- (b) Briefly outline the harmony/tonality. [2][AO4]

- Major key
- 12 bar blues chord sequence throughout
- Use of 7th chords
- Blue notes
- Some chromaticism
- credit reference to circle of 5ths bars 8-11 or any individual chord identification - bar 8=A6, bar 9=D7, bar 10=G7, bar 11=C7

- (c) Identify the texture used in Sections 1 and 6. [1][AO3]

Polyphonic (New Orleans polyphony/Collective polyphony)

- (d) Describe **three** features of the music played by the solo instrument in Section 5. [3][AO4]

- Triadic phrases
- Scale runs
- Triplet rhythms
- Syncopation
- Blue notes in bar 6 and 11
- Chromatic bar 9

- (e) Describe the use of percussion. [2][AO4]
- Splash (crash) cymbal used in section 1 and 6 mostly on 2nd beat
 - Syncopated use of splash cymbal
 - Wood blocks used in section 1 and 6
 - Splash cymbal also used in solos 3 & 4 & 5/at end of solos and syncopated
 - Wood blocks playing crotchet beats in section 6
 - Splash cymbal used in tag bar at end
 - credit reference to piano comping
 - credit reference to banjo chords on beats throughout
- (f) (i) Identify this style of jazz. [1][AO3]
- Dixieland (trad jazz/early jazz)
- (ii) Give **three** reasons to support your answer. [3][AO4]
- Collective improvisation
 - Strong 2(4) in the bar feel
 - Splash cymbal and wood blocks (drum kit not modern)
 - No double bass/ bass saxophone used instead
 - Use of banjo
 - Trombone glissandi
 - Cornet, trombone and clarinet frontline is typical
 - Clarinet high soaring register
 - Clarinet techniques (vibrato/smear/pitch bend etc.)

Area of Study D: Jazz 1920-1950

[15]

8. You will hear an extract from *Sing, Sing, Sing* performed by the Benny Goodman Orchestra. An outline of the structure is given below.

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

You now have 30 seconds to read the questions.

Section 1	Section 2	Section 3	Section 4	Section 5	Section 6	Section 7
<i>Drum solo</i>	<i>Riff one</i>	<i>Head</i>	<i>Link</i>	<i>Solo</i>	<i>Drum solo</i>	<i>Riff two</i>
16 bars	10 bars		4 bars	16 bars	8 bars	24 bars

- (a) Name the part of the drum kit that features prominently in Sections 1 and 6. [1][AO3]

Floor tom {tom tom} {toms}

- (b) Describe the music written for the trombone riff in Section 2. [2][AO4]

- Anacrusis
- Syncopated
- Three notes only repeated
- unison
- Raised 7th to tonic to dominant

- (c) Identify the structure in Section 3. [1][AO3]

AABA

- (d) **Tick (✓)** the box which shows the correct chord progression heard at the start of Section 3. [1][AO3]

Chord progression	Tick (✓)
Em, B7/F#, Em/G, B7/F#, Em/G, B7/F#, Em, B7	✓
E, B7/F#, E/G#, B7/F#, E/G#, B7/F#, E, B7	
Em, Em/G, Am, B7, Em, Em/G, Am, B7	
E, E/G#, A, B7, E, E/G#, A, B7	

- (e) Comment on the use of texture in the extract. Locate your answers. [3]AO4

- Section one: monophonic, drums only
- Section two: unison trombones, trumpets join, texture then polyphonic
- Section three: mainly homophonic
- Section four: unison in last two bars
- Section five: homophonic with unison passages
- Section six: monophonic, drums only (no double credit from Section 1)
- Section seven: unison trombones, other instruments join in becomes polyphonic

- (f) Name the instrument that plays the main solo in Section 5 [1]AO3
- Clarinet
- (g) Describe the musical features of the trombone riff heard in Section 7. [2]AO4
- Unison trombones (no double credit if used in Question e)
 - Four bar phrase
 - Range of an octave
 - Accents and staccato notes used
 - First three bars ascending pattern
 - Some chromaticism
 - syncopation
 - 4th bar has 2 alternating forms: first arch-shape, second - descending
 - 4th bar conjunct
 - 4th bar all quavers/swing quavers used
- (h) (i) Identify the style of jazz heard in this extract. [1][AO3]
- Big band/Swing
- (ii) Give **three** reasons to support your answer. [3]AO4
- Swing quavers
 - Large ensemble
 - Sections of instruments
 - Antiphony/ call and response/Question and answer
 - Mixture of Alto, tenor and baritone Saxophones
 - 4 trumpets
 - 4 trombones
 - Close harmonies within sections
 - Various textures explored
 - Not as many solo instruments (Clarinet and drum only)

9. Explain how the accompanying instruments (band/ensemble) are used in Jazz music. Support your answer with examples from at least **three** contrasting pieces you have studied throughout the course. **[10]**

In your answer you may refer to:

- types of instruments used
- rhythm section and front line
- written and improvised sections
- a variety of contrasting instrumental combinations and textures

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

Answers should explain:

- (i) Difference between instruments during head and improvised sections
- (ii) Specific role of rhythm section to provide rhythm and harmonic content
- (iii) Specific instrumental techniques (mutes, glissandi, pizzicato etc.)
- (iv) Variety of ensemble style/size (examples from small groups to big band)

All answers must be supported by appropriate information from any key Jazz 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 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 accompanying instruments are used in a variety of different ways with accurate reference to at least three contrasting pieces 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 accompanying instruments are used in a variety of different ways with general reference to at least three contrasting pieces 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 accompanying instruments are used in a variety of different ways but the references to at least three contrasting pieces of jazz lack detail. - The answer is partly organised with some use of appropriate specialist vocabulary and reasonably accurate grammar, punctuation and spelling.
2	3-4 marks - A basic answer with little explanation of how accompanying instruments are used in a variety of different ways and a few references to pieces of jazz. - The answer shows a basic level of organisation and basic use of specialist vocabulary with errors in grammar, punctuation and spelling affecting clarity of communication.
1	1-2 marks - A limited answer with little or no explanation of how accompanying instruments are used in a variety of different ways or reference to pieces of jazz. - The answer shows a limited level of organisation and limited use of appropriate specialist vocabulary and many errors in grammar, punctuation and spelling affecting clarity of communication.
0	0 marks No response worthy of credit

SECTION 2

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

10. You will hear an extract from a symphony. A 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.

Texture

Texture

Interval

Chord

Chord Key and Cadence

- (a) Indicate whether the following statement is **true** or **false**. [1][AO3]

Statement	True or False
The extract uses terraced dynamics	True

- (b) Identify the texture in the following places. [2][AO3]

- (i) bars 1-4 **monophonic {octaves} {unison}**
- (ii) bars 5-6 **homophonic**

- (c) Give the bar and beat numbers where the following features are found. [3][AO3]

Musical feature	Bar and beat numbers
Tonicisation of C minor	Bars 5-6 {7-8}
Sequence	Bars 5-6 {7-8}
Appoggiatura	Bar 15 ¹

- (d) Identify the **melodic interval** (e.g. minor 3rd) heard in the top part of bar 10 beats 1 to 2. [1][AO3]

diminished 5th

- (e) Name the chords used at the following places: [2][AO3]

(i) bar 13¹ ***diminished 7th***

(ii) bar 15² ***ic {i6/4 {g minor 2nd inversion}}***

- (f) State the full name (e.g. B minor) of the **key** and **cadence** used in bars 15³-16¹. [2][AO3]

Key: ***G minor***

Cadence: ***Perfect***

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

Movement 1

Movement 2

Movement 3

Movement 4

Reason: ***in 3 {minuet/dance character}***

11. You will hear an extract from a wind octet 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.

Bassoon

1

6

Clarinet

11

p

f

- (a) Complete the bassoon part in bars 4 - 5¹. The note lengths have been given to you. [3][AO4]

Mark according to the following table:

No of correct answers	Marks awarded
6-7	3
4-5	2
2-3	1
0-1	0

- (b) Write in the correct note lengths for the given pitch in bar 6. [2][AO4]

Mark according to the following table:

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

- (c) Give the bar numbers (and where appropriate, beat numbers and instruments) of **one** example of each of the following features. [3][AO3]

Musical Feature	Bar number(s)
Melodic sequence	Bars 1-2 and 3-4 bassoon {11 and 12 clarinets}
Chromatic passing note	Bar 11 last quaver cl. {bar 12 last quaver cl}
Acciaccatura	Bar 1 bassoon, before 4th quaver {bar 3 bassoon before 4th quaver} {bar 8 clarinet before 4th quaver} {bar 10 clarinet before 4th quaver}

- (d) Name the **key** and **cadence** in bars 14 – 15. [2] [AO3]

Key: *Bb major*

Cadence: *Perfect*

- 12.** You will hear an extract of music from the final movements of **two** different symphonies. The first one was composed in 1788 and the second one in 1830. Compare the **stylistic features** of each extract. **[10][AO4]**

In your answer, refer to:

- *Orchestration/use of instruments*
- *Texture*
- *Use of themes/motives*
- *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 [1788] Mozart Symphony no 41, Jupiter Finale	Extract 2 [1830] Berlioz Symphonie Fantastique Finale
Orchestration/use of instruments: • Classical symphony orch: strings, (no b.c) double w/w (except just 1 fl and no cls), 2 hns, 2 tpts, timps • Starts softly with violins only, soon joined by rest of strings for answering phrase • Tune in violin 1 • Tutti entry with repeat of theme (in violins) • Offbeat chordal accompaniment in w/w • Triplet anacrusis motif introduced in lower strings • Introduction of new fanfare-like dotted note and scalic theme in strings and w/w, soon joined by full orch • Repeat of 1st theme heard in fugal repetition throughout strings, high to low (regular countersubject) • Tutti dotted rhythm outburst • Descending sequence with staccato rising theme in vln 1, imitated in low stgs, and sustained chords with suspensions in wind and brass • Repetition of descending scalic theme now in imitation (vlns and fl answered by lower stgs and lower w/w) • Horns add implied imitation based on same figure • Contrast of instrumental sonority for 2nd subject (b 74) with just violins (reminiscent of opening) • Staccato accompaniment in w/w with ref to previous dotted rhythm theme in fl • These two themes then used in counterpoint between w/w and stgs with sustained notes (pedal D) in lower stgs. • Opening of 2nd subject then used in imitation between stgs and w/w • Return of second half of 1st subject (in imitation between vln 1 and upper w/w) • Rising fanfare nature to violin 1 line here • Supported by homophonic wind chords and tonic pedal in timps (new key G dominant)	Orchestration/use of instruments: • Much larger orchestra including stgs, full w/w and brass (including ophicleides and a range of percussion) • Extensive divisi stgs heard at start of extract • Low off beat entries in low strings with independent material • Sustained wind chords • Use of descending staccato chromatic figuration in divisi stgs • Sudden loud outburst in upper stgs over rumbling divisi 'celli and basses • Use of repeated figure in flute, picc and obs with extended instrumental technique of pitch bend at end of phrase • Echo in solo muted horn • Underpinned with ominous bass drum roll • Clarinet in C solo accompanied by timps and bass drum only – unusual orchestration • Extensive use of trills and acciaccaturas in cl solo • Stg involvement reduced to spasmodic arpeggiac flourishes only • Full, ff dramatic tutti outburst and passage with cross rhythms adding to (intended, programmatic) chaotic effect • Distinctive and unusual sonority for subsequent Eb clarinet solo accompanied by insistent chordal accompaniment on obs, cl, picc and (4) bassoons adding upward semiquaver flourishes • Loud semiquaver oscillating scalic passagework in stgs doubled by picc and fl • Tutti repeated staccato chords • Perc added • Extract comes to a close with just stgs with descending offbeat triadic motive followed by • Tutti descending homorhythmic crotchets • Much more use of solo instruments here and unusual/extended techniques

Texture:

- 2-part tune and accompaniment/homophonic texture to begin
- Oscillating quaver accomp in vln 2
- Countermelody added in lower stgs for vlns' repeat of 1st theme
- Homophonic homorhythmic staccato chords in full orch
- Fanfare/dotted rhythm theme heard in octaves in upper stgs and w/w in counterpoint with horns' triadic rising motive
- Fugal treatment of 1st subject starting in violin 2 and moving through vln 1, vla, 'cello and d bass
- Counterpoint increased by use of regular countersubject
- 1st subject moves to fl and ob as well as vlns and is combined with dotted theme in bsn and brass over crotchet movement in lower stgs resulting in 3-part counterpoint
- Further imitation (sequential) between vln 1 and low stgs under sustained chords in wind
- Imitative entries of dotted rhythm and scalic theme
- Contrast of texture for 2nd subject: stgs only, homophonic tune and accompaniment
- Contrapuntal combination of 2nd subject (in various forms), and dotted rhythm and scalic themes
- This dense counterpoint is heard throughout whole orchestra up to the end of the extract

Texture:

- Wide divisi string texture at start which soars very high, with contrastingly low cello and double bass flourishes
- Tremolo upper strings at start
- Sustained chords in wind
- Homorhythmic stgs descending chromatically
- Huge distance between upper stgs and lower stgs
- Divisi cellos and dbs
- Unison picc, fl and ob using triplet and dotted figure
- Echoed in solo horn (muted)
- Homophonic texture {tune and accompaniment} for clarinet solo
- Sparse texture here
- Full tutti orchestral outburst ff,
- Eb clarinet solo again in homophonic tune and accompaniment texture
- Extract continues tutti until the end
- Interspersed with sustained chordal passages in w/w and brass
- Texture is reduced to Just stgs in descending, syncopated octaves
- Followed by tutti descending homorhythmic crotchets in octaves

Use of themes/motives: • There are many themes and motives heard in this extract, more than is usual for a classical symphony • Opening motive is characterized by long (semibreve) notes and contrasting staccato crotchets starting off beat • Triplet and semiquaver descending motive added in low strings • Distinctive dotted rhythm motive with equally distinctive scalar continuation • Triadic fanfare nature to many of the motives, often ascending • Addition of mainly crotchet-based countersubject when 1st subject is repeated with its fugal treatment; creates clear distinction between the two • Combination of these two themes with the dotted rhythm theme • Contrasting lyrical nature to 2nd subject • Further combination of motives, some used in diminution (e.g. ob bar 76 of 2nd subj and bar 86 – scalar motive heard simultaneously in rising crotchets and quavers in fl and vln1) • Extract continues and finishes with polyphonic combination of motives	Use of themes/motives: • No clear melodic themes/motives at the start; more an instrumental and textural effect • Descending chromatic idea in upper stgs • Repeated dotted triplet idea in picc, fl and ob • This theme echoed in muted horn • Melody heard in solo C clarinet (is a version of Idee fixe) • This tune is repeated at 63 with homophonic tune and accompaniment texture (just w/w) • Violas and celli added with semiquaver motive on repeat of theme • Deliberately 4-square rhythmic texture in w/w adds to desired programmatic effect • This theme (idée fixe) then repeated tutti
Any other relevant features: • Dramatic use of dynamic contrasts, often coinciding with density of orchestration • Contrasts of legato and staccato articulation • Very fast tempo and sense of forward momentum • 2/2 (accept 4/4) • Variety of rhythmic patterns and note values used • Major key (C major) and concentration on clear diatonic harmony with use of primary triads • Modulation to dominant (G major) for contrasting 2nd subject • A little chromaticism (e.g. bass line bars 80 – 82) • Suspensions	Any other relevant features: • Extremes of dynamics used – much quieter and louder than in Mozart's symphony • Contrasts of articulation present • Difficult to tell pulse/time signature at first • The compound quadruple time signature becomes clearer in clarinet solo (idée fixe) • Improvisatory effect at start • Accept 4/4 with triplets • Wide variety of rhythmic patterns and note values use • Chromatic at the start of extract • Tonality becomes clearer - major (C major) • Harmonies here are banal sounding (on purpose re. programme) • Some chromatic, almost atonal harmony at start

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
5	9-10 marks • 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.
4	7-8 marks • 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
3	5-6 marks • 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.
2	3-4 marks • 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	1-2 marks • 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	0 marks • 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 2**.

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

- (a) Haydn wrote twelve symphonies during his two visits to London. Underline which of the twelve Symphony No. 104 is. **[1][AO3]**

No. 1

No. 4

No. 8

No. 12

- (b) Give the bar and beat number where each of the following features is located in bars 1 to 16. **[3] AO3**

Feature	Bar and beat number
Tonic chord in 6/4 position	Bar 7 3rd quaver
Chromatic passing note	Bar 16 4th quaver
Tonicisation of D minor	Bar 12

- (c) Identify the section starting in bar 141. **[1][AO3]**

Coda

- (d) Compare the material in bars 141 - 152 with its **first** appearance in the movement (bars 33 - 37). Give **two** similarities and **two** differences. [4][AO4]

Relevant comments which correctly compare bars 141 - 152 with bars 33 - 37 e.g.

Similarities:

- Same key {both in G major} {both in tonic}
- Tonic (pedal) bass underpins both appearances
- Same melodic material
- Same harmony
- Melody in vln 1 both times for first 4 bars

Differences:

- Different instrumentation {flute doubles melody}
- Longer second time {12 bars second time instead of 5}
- Added semiquaver countermelody (in contrary motion) in vln 2 bar142
- Semiquaver decoration in bassoon and viola b 143
- Chromatic passing notes
- Switching of parts between vlins 1 and 2 at bar 145-149
- Addition of ob bar145
- 2-part horn fanfare {triadic} figuration added bars 149-150
- Repeat of final perfect cadence bars 149 - 152

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

- (e) Describe ways in which the music in bars 38-70 varies material heard earlier in the movement. [4][AO4]

Relevant comments which correctly describe how Haydn varies the material in bars 38 – 70 e.g.

- Now in tonic minor {G minor}
- Heard in w/w instead of stgs bars 38 – 41
- Sudden ff tutti outburst bar 42
- Opening motif now decorated and intervals expanded bars 42-43
- Scalic countermelody added in fl and ob bar43
- Semiquaver accompaniment figure added in lower stgs 42-47
- Tonicisation of D minor bar42 and Bb major bar 48
- Opening material heard in Bb major bar57
- Bar 57-59 opening motive in stgs only
- Different harmonisation bar 57 – 60
- Sequential treatment of opening motive bars 60-64
- Opening motive heard in imitation bars 60-64
- Suspensions created (by sequential imitation) bars 60-64

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

- (f) Give **two** reasons why this movement is typical of a symphonic 2nd movement. [2][AO4]

Relevant reasons why this movement is typical of a symphonic 2nd movement include:

- Slow tempo {Andante}
- Change of key {G major} {use of subdominant key}
- Reduced texture
- Reduced instrumentation
- Use of theme and variations element (within tripartite structure)
- More relaxed character (mood)

(1 mark per relevant comment up to a maximum of 2)

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

14. Mendelssohn Symphony No. 4 "Italian".

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

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

[15]

- (a) Underline the year in which Mendelssohn's Symphony No. 4 was first performed in Germany. [1][AO3]

1829

1839

1849

1859

- (b) Compare the material in bars 57 – 71 to its **first** appearance in the movement, bars 1 - 35. Give **two** similarities and **two** differences. [4][AO4]

Relevant comments which correctly compare bars 57 - 71 with bars 1 – 35 e.g.

Similarities:

- Starts with same two-bar intro material
- Uses same main theme material (second phrase equivalent of bars 8-11)
- Same instrumentation for intro and start of opening theme
- Same walking bass retained
- Countermelody added in flutes as before

Differences:

- Different key at bars 57 {A minor rather than D minor}
- Much shorter for second extract compared to first
- Starts ff instead of f second time
- Countermelody added in flutes earlier second time
- Differences in harmony
- End of phrase changed (by reintroduction of Bb) to modulate back to D minor/tonic
- Last two notes of phrase (derived from intro) taken up and developed bars 62 – 66 through sequential imitation second time
- Thematic material shifted from starting on 4th beat to starting on 2nd beat bar 67

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

- (c) Give instrument, bar and beat numbers where each of the following features is located in bars 72 - 86. [3][AO3]

Feature	Instrument, bar and beat number
Sequence	Bars 74⁴ - 76¹ {bars 78⁴ - 79³} {79⁴ – 80³}
Tonicisation of B minor	Bar 76⁴- 77¹
Tonic chord in 6/4 position	Bar 75¹ {bar 77³} {bar 81³} {bar 83³} {bar 85¹⁻³}

- (d) Identify the section starting in bar 86. [1][AO3]

Coda

- (e) Describe ways in which the music in bars 86 to 103 varies material heard earlier in the movement. [4][AO4]

Relevant comments which correctly describe how Mendelssohn varies material in bars 86 – 103 e.g.

- Bars 86 – 94 are based on the transition theme of bars 35 – 43 but with intervals widened (e.g. bars 91-92)
- Walking bass accomp of bar 2 onwards is added instead this time bar 88-89
- Accompaniment changes to repeated dominant and tonic crotchets 90-94
- Last bar (bar 92) of transition theme repeated at different pitches in next two bars
- These bars are themselves based on the 2-bar introductory figure and this returns bar 94
- Combination of repeated end of transition theme and introduction theme bars 94 and 95
- Opening 4 notes of main theme from bars 3- 5 returns pp in ob, bsn and viola bars 96 – 98.
- This is fragmented further to just the descending semitone interval (Bb A) in flutes and violins 98 – 99
- Answered by ob bsn and vla 99 – 100
- This fragmentation of the main theme is heard above the original walking bass accompaniment in 'cellos and basses
- Walking bass accomp fragments to the same Bb A motive bar 101 before ending V - I

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

- (f) Give **two** reasons why this movement is typical of a symphonic 2nd movement. [2][AO4]

Relevant reasons why this movement is typical of a symphonic 2nd movement include:

- Slow tempo {Andante (con moto)}
- Change of key {D minor} {subdominant (minor)}
- Reduced texture
- Reduced instrumentation
- Use of variation elements (within A B A1 B1 structure)
- More contemplative mood

(1 mark per relevant comment up to a maximum of 2)