



GCE A LEVEL MARKING SCHEME

AUTUMN 2021

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

INTRODUCTION

This marking scheme was used by WJEC for the 2021 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 2021 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 *Jolene* performed by Dolly Parton, 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. [10]

You now have 30 seconds to read the questions.

1. Jolene, Jolene, Jolene, Jolene
2. I'm begging of you please don't take my man
3. Jolene, Jolene, Jolene, Jolene
4. Please don't take him just because you can
5. Your beauty is beyond compare
6. With flaming locks of auburn hair
7. With ivory skin and eyes of emerald green
8. Your smile is like a breath of spring
9. Your voice is soft like summer rain
10. And I cannot compete with you, Jolene
11. He talks about you in his sleep
12. And there's nothing I can do to keep
13. From crying when he calls your name, Jolene
14. And I can easily understand
15. How you could easily take my man
16. But you don't know what he means to me, Jolene
17. Jolene, Jolene, Jolene, Jolene
18. I'm begging of you please don't take my man
19. Jolene, Jolene, Jolene, Jolene
20. Please don't take him just because you can

- (a) Underline the word which best describes the tonality [1] AO3

Atonal ***Major*** ***Minor*** ***Modal***

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

2/2 accept 4/4

- (c) Complete the bass part of lines 3 to 4 (heard again in lines 19 to 20) by filling in the boxes below. [2] AO3

Jolene, Jolene, Jolene, Jolene, Please don't take him just because you can

C# E D# C# B B C#

- (d) Describe features of the lead vocal melody in lines 1 to 7. Give line numbers in your answer. **[3] AO4**

- *Line 1 and 3 are repeated*
- *Line 1, 2,3,5,6 & 7 all start with an anacrusis{upbeat}*
- *Line 1 starts on tonic and ends on tonic*
- *Line 1 ascends and line 2 descends*
- *Line 1 arch like melody {ascends to the middle then descends}*
- *Line 1 begins with a minor 3rd*
- *Line 1 whole range of an octave*
- *Line 1 ascends, line 2 descends*
- *Syncopation in Line 2, end of line 4, line 5, 6 & 7*
- *Line 4 straight crotchet beats at start {no syncopation}*
- *Line 4 decoration added{turn}{melisma}{ornamentation} at end of line*
- *Line 5 stepwise (three notes)*
- *Line 5 the same as line 1 and 3 but with added passing note*
- *Line 6 uses repeated notes {only two pitches}*
- *Line 7 descending line ornament}{decoration}{melisma} on the word green*

- (e) Identify the style of music giving two reasons to support your answer. **[1] AO3 + [2] AO4**

Style: Country (and Western)

Reasons

- *use of Instrument (any from): banjo, rhythm guitar, steel guitar, fiddle (violin), hand drum (bongo) (max 1 mark for instruments)*
- *repeated harmonic structure in song*
- *vocal harmony intervals*
- *mainly syllabic setting*
- *clarity of vocal performance*
- *finger picking style on guitar*
- *melodic repetition*
- *simple harmonies/melodies*

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) to (e) 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 'Rocket man' performed by Elton John. The lyrics are printed below.

1. *She packed my bags last night pre-flight.*
2. *Zero hour 9 a.m.*
3. *And I'm gonna be high as a kite by then.*
4. *I miss the earth so much I miss my wife,*
5. *It's lonely out in space,*
6. *On such a timeless flight.*
7. *And I think it's gonna be a long, long time till touchdown brings me 'round again to find*
8. *I'm not the man they think I am at home,*
9. *Oh no, no, no, I'm a rocket man*
10. *Rocket man, burning out his fuse up here alone*
11. *And I think it's gonna be a long, long time till touchdown brings me 'round again to find*
12. *I'm not the man they think I am at home,*
13. *Oh no, no, no, I'm a rocket man*
14. *Rocket man, burning out his fuse up here alone*
15. *Mars ain't the kind of place to raise your kids.*
16. *In fact it's cold as hell*

- (a) State the name given to the style of word setting on the words 'high' in line 3 and 'time-' – as part of word 'timeless' in line 6. **[1] AO3**

Melisma

- (b) Describe the bass line in lines 4 to 6. Refer to line numbers or lyrics in your answer. **[3] AO4**

- **Bass line for line 4 & 5 is repeated**
- **Line 4 and 5 consists of long sustained note followed by fast notes descending {gliss} {slide} {falling off}**
- **Lines 4 & 5 Falling Interval of 5th**
- **Bass line moves up two tones via passing note to sub-dominant**
- **Descending bass line stepwise {scalic}{chromatic}**
- **Ascending quicker notes stepwise {scalic}**
- **Ends on dominant**
- **Descending arpeggio (F-C-F)**

- (c) (i) Complete the table below, filling in the missing chords from lines 11 to 14 (also heard in lines 7 to 10) **[2] AO3**

Lyric:	<i>And I think it's gonna be a long, long (time)</i>	<i>(time) till touchdown brings me 'round again to (find)</i>	<i>(find) I'm not the man they think I am at (home)</i>	<i>(home) Oh no, no, no, I'm a</i>	<i>rocket man</i>	<i>Rocket man, burning out his fuse up (here)</i>	<i>(here) alone</i>
Chord:	Bb	Eb	Bb	Eb Bb/D	C	Eb	Bb

- (ii) Underline the chord heard at the start of line 15 (previously heard at the start of line 1)

Gm7 **Bbm7** **F7** **Bb7** **[1] AO3**

- (d) Describe the features of the melody in line 10, repeated again in line 14. **[2] AO4**

- **Centered around two notes**
- **Four different pitches in total**
- **Semitone interval features**
- **Repetition of one note**
- **Starts on sub-dominant (Eb)**
- **Ends on tonic (Bb)**
- **Line ends with a descending arpeggio{triad}**

- (e) State the year in which this song was released. **[1] AO3**

1972 (allow any 1970s date)

- (f) Next, you will hear an extract taken from the song '*Rocket Man*' performed by Kate Bush.

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. *She packed my bags last night pre-flight.*
2. *Zero hour 9 a.m.*
3. *And I'm gonna be high as a kite by then.*
4. *I miss the earth so much I miss my wife,*
5. *It's lonely out in space,*
6. *On such a timeless flight.*
7. *And I think it's gonna be a long, long time till touchdown brings me 'round again to find.*
8. *I'm not the man they think I am at home,*
9. *Oh no, no, no, I'm a rocket man*
10. *Rocket man, burning out his fuse up here alone*
11. *And I think it's gonna be a long, long time till touchdown brings me 'round again to find.*
12. *I'm not the man they think I am at home,*
13. *Oh no, no, no, I'm a rocket man*
14. *Rocket man, burning out his fuse up here alone*
15. *Mars ain't the kind of place to raise your kids.*
16. *In fact it's cold as hell*
17. *And there's no one there to raise them if you did.*
18. *And all this science I don't understand*
19. *It's just my job five days a week*
20. *A rocket man*

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 (some minor changes)***
- ***Use of backing vocals***
- ***Same structure***
- ***Same lyrics in some sections***
- ***Same time signature***

Differences in Extract 2:

- ***In a different key (Aug 4th)***
- ***Slightly faster tempo***
- ***New age style/folk in verse***
- ***Reggae style for chorus***
- ***Female vocal***
- ***Different orchestration:
Keyboards/guitar/drums/concertina/uilleann pipes***
- ***Dynamics are more varied***
- ***More textural variety/instrumental colour***
- ***Word setting altered start line 9***
- ***Melodic changes first 'rocket man'***
- ***More sustained vocally***
- ***Improvised ad lib style in vocals***
- ***More instrumental melodies/counter melodies***
- ***Arpeggio at the end of line 14***
- ***Line 15 counter melody on concertina***
- ***Line 20 different melody, more melismatic***
- ***more sustained sounds***
- ***Ethnic sounding drums/ instruments***
- ***'Scotch snap' rhythm end of line 6***

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 *Little things you do together* from the musical *Company*, 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. [10]

You now have 30 seconds to read the questions.

[Introduction]

1. *It's the little things you do together,*
2. *Do together, do together,*
3. *That make perfect relationships*
4. *The hobbies you pursue together,*
5. *Savings you accrue together,*
6. *Looks you misconstrue together,*
7. *That make marriage a joy.*
8. *Mm hm.*
9. *It's the little things you share together,*
10. *Swear together, bear together,*
11. *That make perfect relationships,*
12. *The concerts you enjoy together,*
13. *Neighbors you annoy together,*
14. *Children you destroy together,*
15. *That keep marriage intact.*
16. *It's not so hard to be married*
17. *When two maneuver as one.*
18. *It's not so hard to be married*
19. *And oh my god is it fun!*
20. *It's sharing little winks together,*
21. *Drinks together, kinks together,*
22. *That make marriage a joy;*
23. *It's bargains that you shop together,*
24. *Cigarettes you stop together,*
25. *People that you drop together,*
26. *That make perfect relationships.*
27. *Uh huh, mm hm.*

- (a) Name the prominent woodwind instrument heard in lines 1 to 15. [1] AO3

Oboe (accept Bassoon)

- (b) Identify the structure of the extract. [1] AO3

AABA

- (c) Describe features of the vocal melody in lines 1 to 7. Locate your answers using line numbers. [5] AO4

- ***Starts on dominant***
- ***Anacrusis at start***
- ***Line 2 use of syncopation***
- ***Line 1 interval of fifth opening***
- ***Line 1 two note repeated idea at start***
- ***Line 1 ends with a four note descending scalar {conjunct} pattern***
- ***Line 2 repeats the four note phrase twice, moving down a tone each time {sequence} pattern***
- ***Line 3 longer note values at the start***
- ***Line 3 interval of a fourth prominent***
- ***Line 3 tonic and dominant feature***
- ***Line 3 uses syncopation***
- ***Line 4 is a repeat of line 1***
- ***Line 5 & 6 are the same pitches as line 2, but with extra quavers added***
- ***Line 5 & 6 are the same pattern as line 4 but repeated a tone down {sequence}***
- ***Line 7 is a repeat of Line 3 pitches, end of phrase is shorter than line 3 and no syncopation.***

- (d) Name the interval heard in line 8 and again in line 27. [1] AO3

Minor 2nd {Semitone}

- (e) State one word which best describes the vocal melody in line 16 and again in line 18. [1] AO3

Ascending {Conjunct} {Scalar} {Stepwise}

- (f) Name the composer of this extract. [1] AO3

Sondheim

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) to (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 'Don't Cry for me Argentina' from the musical Evita. The lyrics are printed below.

1. *It won't be easy*
2. *You'll think it's strange*
3. *When I try to explain how I feel*
4. *That I still need your love*
5. *After all that I've done*
6. *You won't believe me*
7. *All you will see*
8. *Is a girl you once knew*
9. *Although she's dressed up to the nines*
10. *At sixes and sevens with you*
11. *I had to let it happen*
12. *I had to change*
13. *Couldn't stay all my life down at heel*
14. *Looking out of the window*
15. *Staying out of the sun*
16. *So I chose freedom*
17. *Running around trying everything new*
18. *But nothing impressed me at all*
19. *I never expected it to*
20. *Don't cry for me Argentina*
21. *The truth is I never left you*
22. *All through my wild days*
23. *My mad existence*
24. *I kept my promise*
25. *Don't keep your distance*

- (a) Tick ✓ the box which shows the correct tonality and time signature. **[1] AO3**

Tonality	Time signature	✓
Minor	4/4	
Major	4/4	✓
Minor	3/4	
Major	3/4	

- (b) Identify the interval e.g. minor 2nd, in line 2 between the words 'think' and 'it's' (heard again in line 12 between the words 'had' and 'to'.) [1] AO3

Perfect 4th

- (c) Describe the accompaniment in lines 1 to 19. Refer to line numbers or lyrics in your answer. Do not merely name instruments. [3] AO4

- **Line 1-7 sustained tonic note (pedal)**
- **Line 8 note in bass changes up a tone, then descending bass line**
- **Line 10 bass plays the dominant**
- **Line 1-10 arpeggios{broken chords} throughout accompaniment**
- **Mainly root position chords**
- **Some examples of inversions 1st, 2nd & 3rd**
- **Lines 11-19 follow same harmonic sequence as Lines 1-10**
- **11-19 chordal**
- **Bass notes played every four beats instead of every 8**
- **Chords played on 2nd and 3rd beats mainly {from line 11 onwards}**
- **End of line 18 & 19 chords play on 2nd, 3rd & 4th beats**

- (d) Identify the brass instrument heard in line 11. [1] AO3

French horn/Trombone

- (e) State the name given to the musical device heard in lines 22 and 23. [1] AO3

Sequence

- (f) Describe features of the vocal melody between lines 20 and 25. Use line numbers in your answer. [2] AO4

- **Starts on mediant**
- **Repeated 4 note at start of line 20**
- **Line 20 conjunct**
- **Line 21 starts with an anacrusis**
- **Line 21 dominant to tonic movement**
- **Line 21 mainly conjunct**
- **Line 22 five note phrase with ascending conjunct movement followed by a repeated note a fourth lower**
- **Line 23 the same as Line 22 but a tone lower**
- **Line 24 triadic phrase**
- **Line 25 repeated note to start**
- **Ends on tonic**

- (g) Underline the name of the composer of this extract. [1] AO3

Lloyd Webber

Schönberg

Schwartz

Sondheim

- (h) Next, you will hear an extract taken from the song '*Oh what a circus*' from the musical *Evita*.

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. She had her moments, she had some style. The best show in town was the crowd
2. Outside the Casa Rosada crying 'Eva Peron'
3. But that's all gone now. As soon as the smoke from the funeral clears
4. We're all gonna see and how she did nothing for years
5. Salve regina mater misericordiae. Vita dulcedo et spes nostra. Salve salve regina
6. Ad te clamamus exules filii Eva. Ad te suspiramus gementes et flentes, o clemens, o pia.
7. You let down your people Evita. You were supposed to have been immortal
8. That's all they wanted, not much to ask for. But in the end you could not deliver
9. Sing, you fools, but you got it wrong. Enjoy your prayers because you haven't got long
10. Your Queen is dead, your King is through. She's not coming back to you
11. Show business kept us all alive since 17 October 1945
12. But the star has gone, the glamour's worn thin
13. That's a pretty bad state for a state to be in
14. Instead of government, we had a stage. Instead of ideas, a prima donna's rage
15. Instead of help, we were given a crowd. She didn't say much but she said it loud
16. Sing, you fools, but you got it wrong. Enjoy your prayers because you haven't got long
17. Your Queen is dead, your King is through. She's not coming back to you.

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 at times***
- ***Same harmonic progressions at times***
- ***Major key***
- ***4/4 time signature***

Differences in Extract 2:

- ***Male vocal***
- ***Use of chorus***
- ***Chorus sing in harmonies***
- ***New musical material Lines 9-20***
- ***Faster tempo***
- ***Rock style***
- ***Rock style vocals***
- ***Wider range vocally***
- ***Larger range of instruments***
- ***Use of drums***
- ***Guitar melodic lines***
- ***Vocal slides between notes***
- ***Electric bass***
- ***Drum fills***
- ***Harp doubles melody instead of accompaniment***
- ***Keyboard/piano used in a rock style lines 9-20***
- ***Syncopation***
- ***Use of blue notes***
- ***Different key***
- ***Modulation to Line 9***
- ***Further changes of key 14-16***

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
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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 D: Jazz 1920-60

5. You will hear an extract from *The Mooche* performed by Duke Ellington and his orchestra, the structure of the extract 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. [10]

You now have 30 seconds to read the questions.

Section 1	Section 2	Section 3	Section 4
Solo instrument improvisation with accompaniment	Vocal improvisation with accompaniment	Two solo instruments improvisation with accompaniment	Head

- (a) Name the instrument that plays solo in Section 1, and the two instruments which solo in Section 3. [3] AO3

Section 1 instrument: **Clarinet**

Section 3 instrument: **Trumpet**

Section 3 instrument: **Soprano Saxophone**

- (b) Describe the tonality of the extract. Refer to different Sections in your answer. [2] AO4

- **Section 1 is (Eb) Minor,**
- **Section 2 is (Eb) major,**
- **Section 3 returns to original minor**
- **Head section minor but it modulates (third lower) (C minor)**

- (c) Name the vocal style of singing heard in Section 2. [1] AO3

Scat – accept ‘growl’

- (d) State the form of Section 1, which is also used in Sections 2 and 3. [1] AO3

12 bar blues

- (e) Describe features of the music played by the front line in the Head section. [3] AO4

- **First four bars:**
- **Bars 1 & 2:**
- **Three part chord{harmony} (Clarinets)**
- **Descending/Chromatic/syncopation**
- **Bars 3 & 4:**
- **Four note arch like melody (Trumpet)**
- **Use of blues notes/triplets**
- **Bars 5-8:**
- **Same as Bars 1-4, except:**
- **Three part (Clarinet) chords are lower**
- **(Trumpet) plays a descending phrase that ends on tonic**
- **(Trumpet) plays ‘blue’ notes and features triplets**
- **Trombone plays sustained note throughout both sections**
- **Bars 9-16**
- **Sustained harmonies in Wind**
- **Brass play syncopated blue notes in bars 11 & 12**

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	Extract	Extract	Extract	5 mins	Extract	Extract
1	1	2	2		1	2

Answer questions (a) to (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 '*Lester Leaps in*' performed by an ensemble lead by Count Basie. The structure of the extract is printed below.

Introduction	Head	Solo 1	Solo 2	Solo 3
	Front line instruments with rhythm section	Tenor Sax with rhythm section	Tenor Sax with rhythm section	Tenor Sax and Piano
4 bars				

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

Quintet **Sextet** **Septet** **Octet**

- (b) Identify the **two** front line instruments that play with the Tenor Sax in the **Head**. [2] AO3

Instrument: **Trumpet**
Instrument: **Trombone**

- (c) Describe features of the melody played by the front line in the **Head** section. [2] AO4

- **Starts on dominant**
- **Centered around tonic**
- **Anacrusis idea**
- **Repeated note idea**
- **Four/five note idea (5 if you include grace note)**
- **Use of grace note**
- **Blue note**
- **Second four bars are an almost repeat of first four bars/ends on tonic (instead of two note idea of the falling third)**
- **Whole 8 bar phrase is repeated**
Repeated again at the end of the Head section

- (d) Identify the form of the Head, also used in each of the Solos. [1] AO3

AABA {32 bar song form}

- (e) Describe the music played by the accompanying instruments in Solo 2. [3] AO4

- **A1 section:** *Drums mark time*
Piano small decorative fills/upper register
- **A2 section:** *Stop time/play on first beat only (every two bars)*
- **B section:** *Walking bass*
Guitar chords on every beat
Piano scalar ascending
- **A3 section:** *Stop time (like A2 section)*

End of section bass walking and drums keeping time

- (f) Name the soloing technique used by the Piano and Tenor Saxophone in Solo 3. [1] AO3

Trading fours

- (g) Next, you will hear an extract taken from the song 'Lester leaps in' performed by an ensemble led by Harry James.

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 structure for extract two is printed below.

Section 1	Section 2	Section 3	Section 4	Section 5
Introduction	Head	Head with solo	Solos	Solos
16 bars				

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/rhythm changes**
- **Same length of bars for each section in Head and solos**
- **Same key**
- **Same structure**
- **Major tonality**
- **Same time signature**
- **Both have Saxophone, Trumpet, piano, double bass, guitar and drums**
- **Two instruments play the head melody**
- **Piano interjections between phrases in the head**
- **Walking bass**
- **Drums keeping time**
- **pizzicato bass**
- **trading fours**

Differences in Extract 2:

- **Big band arrangement**
- **faster tempo**
- **Longer introduction**
- **More textural variety**
- **Instruments play in sections**
- **5 Trumpets, 3 trombones, 5 saxes, Piano, Bass, Guitar and drums**
- **Syncopation of introduction**
- **Piano only at start of introduction**
- **Head melody played by trumpet and Guitar**
- **Accompaniment in head section more prominent**
- **Walking bass throughout/more prominent**
- **Drums much louder/more prominent**
- **Front line (trumpet) plays in the 'B' section of the head**
- **Head melody played in unison**
- **High pitch Brass**
- **Sectional playing (Saxes & Brass)**
- **More individual solos**
- **Stabs in final section**
- **Trading fours between whole band and soloist rather than between soloists**
- **Drum fills**
- **Monophonic section**
- **Brass techniques (fall, rip, shake, gliss)**
- **Bass line more emphatic with Baritone sax and trombones along with D.Bass**

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

SECTION 1

Area of study E: Into the Twentieth Century

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

The extract begins at bar **38** and will be played **3 times** with a **1 minute pause** between each playing and a **7 minute silence** after the final playing for you to complete your answers.

[15]

- (a) State **two** features of interest in the musical material given to the **piano** in bars **38 to 44**. [2] AO3

- *Emphasis on bass part {in 8ves} {very low register}*
- *bars 38-40 consist of four musical layers*
- *with upper part in bass clef presenting the sustained notes of the (lower) bass part in decorated form {8ve leaps, septuplets}*
- *septuplet decorations perhaps based on motivic element of main theme (e.g., bar 1³⁻⁴, 36¹⁻² (ob/bsn), 40¹⁻² (bsn))*
- *piano "melody" in bars 38-40 also presented in 8ves / but lower 8ve also becomes part of more accompanimental repeated semiquaver 5th/6th figure / with upper bass part overlapping this figure*
- *"melodic" content eliminated in bars 41-44 {reduced to three layers rather than four} {becomes more purely accompanimental}*
- *both parts in bass clef now share first beat of each bar*
- *8ve motif in upper bass clef material (bars 38-40) now simplified {no septuplet figure}*
- *but 8ve interval is extended to 9ths in bars 41-44*
- *introducing more dissonant element – accept 'wrong note harmony'*
- *RH plays broken chord pattern throughout bars 41-44*
- *Chromatic rising bass line*

- (b) Describe **one** feature of the phrase structure in bars **38 to 52**. [1] AO4

- *Bars 38-40 could be considered a 3-bar phrase {or as 4-bar phrase that overlaps with the following phrase}*
- *bars 41-44 are a 4-bar phrase*
- *bars 45-52 make an 8-bar phrase (or two 4-bar phrases) (which also overlaps with the next phrase)*
- *bars 45-48 oboe and bassoon trade phrases {antiphonal}*
- *(though) 2/8 bar (50) actually compresses the phrase length by 2 (quaver) beats*

- (c) Give the bar and, where appropriate, beat number(s) of **one** example of each of the following in bars **38 to 52**. [2] AO3

- (i) **melodic sequence [also name the instrument] - Bars 41-44 (ob) / 41⁴-45 (bsn)**
- (ii) **perfect cadence - Bars 51⁴-52**

- (d) Discuss the use of melodic material in bars **45 to 51**. [2] AO4
- *Fragmentary at first (45-48)*
 - *oboe and bassoon state two melodic fragments in dialogue*
 - *first of which is in the form of an arpeggio*
 - *while the second is more decorative overall {shorter note values, grace notes} / also more constricted in range than the first fragment {first spans an 8ve, the second a 5th}*
 - *piano states a “skeletal” version of bassoon fragment (8ve higher) in bar 48 (in top “voice”)*
 - *oboe introduces third melodic idea in bars 49-52*
 - *which is more expansive {4-bar phrase, in contrast with the previous 1-bar fragments}*
 - *begins with (introduces) more expressive leap of ascending (minor) 7th / and descending (dim) 7th towards end (51³⁻⁴)*
 - *bassoon adds a further statement of the melodic fragment from bars 47-48 in bar 51*
 - *but its part assumes a more bass-like function in 51⁴-52*
- (e) State **one** way in which the **accompaniment** to the melody in bars **52 to 55** differs from that in bars **1 to 4**. (Do not mention tonality here.) [1] AO3
- *Upper bass clef part now in form of arpeggio motif*
 - *each note of which is decorated by an acciaccatura*
 - *while first note (A) replaces (or doubles) lower RH broken chord*
 - *first semiquaver of this pattern in bar 52³ is missing in RH accompaniment*
 - *LH minims in bars 1-2 become crotchets + rest in bars 52-53*
- (f) Explain any interesting or unusual musical features in bars **58 to 64**. [2] AO4
- *Bars 58-64 consist essentially of tonic and subdominant harmony {extended plagal cadence}*
 - *with lydian B natural decoration in piano RH in bar 58 [see answers to (g) below]*
 - *subdominant chords become darker (cf. bars 59 and 61) / though both involve harmonic mixture*
 - *subdominant chords also include dissonances – e.g., A in bar 59*
 - *bars 61-64 are entirely octatonic (apart from C natural)*
 - *tonality changes from F major to F minor in bar 62*
 - *final (tonic) chord (64³) includes major 7th (F-Ab-C-E) / the E (in piano) clashing (semitonally) with the F in the oboe*
 - *unusual way of ending a movement that began in Bb major*
 - *could imply a link into third movement / with F minor (4 flats) paving the way for (making smooth tonal transition to) Db major (5 flats) {just one flat away} (and C natural leads up to D flat)*
 - *perhaps further evidenced by the curious final slurs/ties in 64³*
 - *oboe and bassoon first engage in short dialogue (58-59) before briefly coming together in bars 61-62² / perhaps referring to bars 45-48*
 - *then oboe takes a more soloistic role in bars 62⁴-64*

- (g) Briefly discuss the harmony/tonality in bars **45 to 58**, mentioning any points of interest. Do not merely name individual chords. **[5] AO4**

- **Bars 45-50 in C major**
- **only tonic root position chord used (F maj7)**
- **instead, 6/3 (45, 49¹⁻²), 6/4 (47¹⁻², 48¹⁻²) are employed**
- **45-50 consist entirely of tonic [1] and subdominant (ii, IV) chords [1]**
- **ii/IV chords enriched with 7ths (46, 47³, 48³)**
- **Dm chord in bar 50² preceded by its dominant {diminished 7th} {V/ii-ii} accept Vii7/ii-ii**
- **ii forms link (pivot chord – as vi) in F major / which is established in bars 51⁴-52**
- **(tonic) pedal in piano in bars 52-58 (added dissonances bar 53)**
- **use of mixed mode in bar 54 {Db major chord = VI in F minor}**
- **this harmonic colouring persists in bar 56**
- **with its parallel dim 7th chords on 2nd and 3rd quaver beats**
- **before bar 57's V7ofV→V7 progression re-establishes F major in bar 58**
- **slight recollection of bar 57's lydian flavour in piano's B natural in bar 58³ [no double credit if this answer has been given in (f)]**

8. You will now hear an extract from a piece for string orchestra. An outline of the extract is printed below. [**Stravinsky – *Apollon Musagète***]

The extract will be played **3 times** with a **45 second pause** between each playing and a **7 minute silence** after the final playing for you to complete your answers. You now have **30 seconds** to read the questions. **[15]**

Section A1	Section B	Section A2
• <i>Slow and stately</i> • <i>ends with short accel/cresc and final pizzicato chord</i>	• <i>Fast and lively</i> • <i>ends with silence</i>	• <i>Reprise of first few bars of material from A1</i>

- (a) Describe the **harmony** in **Section A1**. **[2] AO4**

- *Uses only major triads [1] and dominant 7th chords [1] at first {consonant} {V⁽⁷⁾-I progressions}*
- *interrupted cadence {unexpected (first inversion) major chord} (at end of this passage) / with dissonant chromatic inner parts*
- *becomes slightly more dissonant {major 7ths/9ths added} {elements of pandiatonicism}*
- *even more so at later cadences (at second and third trills)*
- *(chromatic) appoggiaturas become a feature here*
- *accept (tonic) pedal at opening*

- (b) Other than tempo and dynamics, state **two other** features of the music in **Section A1**. **[2] AO3**

- *Dotted rhythms*
- *repeated chords as accompaniment*
- *to an initial arpeggio-based melodic line / accept use of suspensions in melodic line*
- *call and response-like at first {accompanying chords answered by short melodic phrases}*
- *texture homophonic (mostly throughout)*
- *though initial separation of melody and accompaniment changes half way through {more varied texture} / e.g., very brief (3-note) instances of 8ve/monophonic [1] and 3-part writing [1]*
- *otherwise more homorhythmic*
- *some syncopation introduced towards end of section {dotted rhythms eliminated}*
- *bass line becomes more energetic {series of ostinato-like quaver motifs}*
- *section ends on (pizz) diminished 7th chord / which is the dominant of the next section*

- (c) Explain how the music in **Section B** contrasts with that in **Section A1**. [3] AO4
- *Texture initially much reduced {2 parts only}*
 - *bass part becomes entirely arpeggio-based / and mostly alternates between syncopated and walking bass-type motifs*
 - *minor key suggested at start {first time in extract}*
 - *more scalar movement briefly introduced in melodic line for first time*
 - *A1 restricted to same thematic material throughout while B introduces new material in a contrasting “b” section*
 - *aba structure in evidence in B section – not evident in A1*
 - *arpeggio figuration in violins becomes accompanimental (in middle section of B) rather than main melody (as throughout in A1)*
 - *melody shared between different instruments (middle section) rather than more persistently given to violins*
 - *pizz accompaniment*
- (d) Other than tempo and dynamics, state **two** differences in the music of **Section A2** as compared with that in **Section A1**. [2] AO3
- *Melody now in 8ves rather than single line {opening violin melody doubled 8ve lower}*
 - *repeated chordal introduction omitted {now follows melody rather than precedes it}*
 - *in different {lower} key*
 - *alterations to scoring of accompanying chords {double bass omitted} {voicing of chords changed – more gaps, not so richly scored}*
- (e) Suggest a composer for the music. [1] AO3
- Stravinsky [accept Prokofiev / Poulenc]**

- (f) Outline the use of **rhythm/metre** in **one other** work relevant to this Area of Study that is **different** in musical style from this extract. Do not refer to a set work in your answer. **[5] AO4**

Composer and work studied -

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

Band	
5	5 marks A highly perceptive explanation of the use of rhythm/metre in a relevant piece of the candidate's choice
4	4 marks A convincing explanation of the use of rhythm/metre in a relevant piece of the candidate's choice
3	3 marks A generally secure explanation of the use of rhythm/metre in a relevant piece of the candidate's choice
2	2 marks An inconsistent explanation of the use of rhythm/metre in a relevant piece of the candidate's choice
1	1-2 marks A limited explanation of the use of rhythm/metre in a relevant piece of the candidate's choice

Area of Study F: Into the Twenty-first Century

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

The extract begins at bar **172³/U** 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) Comment on the phrase structure in bars **172³ to 191/U to W**. Give bar numbers/letters in your answers. [2] AO4

- *Constant 4/4 time signature (and repetitive semiquavers rhythm in piano figuration) suggest 4-bar phrase in bars 172⁴-76³*
- *WW chords/melody in these bars are repeated in Vlns/Vlas in bars 177-78, so condensing previous 4-bar phrase to just 2 bars*
- *bars 179-81 return to “regular” 4/4 time signature and a 3-bar phrase*
- *followed by further curtailed version of bars 172⁴-176 in bars 182⁴-86 / with bar 186 being reduced from 4 to 3 beats only*
- *bars 185-86 further reduce content of bars 172⁴-76³ to 2 bars only*
- *sense of fragmentation enhanced by omission of first note of melody (F#)*
- *melodic phrasing of bars 186³-91 is indistinct because of lack of rhythmic reference in accompaniment (along with rit. direction) and possible melodic augmentation of falling semitone motif from previous D major theme (G-F# becomes Db-C)*

Accept more general answers such as:

Phrase structure is irregular (with example) [1] / and the structure of contrasting (alternating) material is progressively contracted (as the music begins to disintegrate) (with example) [1]

- (b) Describe **one** interesting feature of the **Viola** part in bars **192 to 198/W to ²X**. [1] AO4

- *This is a more decorated version {in diminution – triplets become sextuplets} of the triplet figuration found earlier – e.g., VCs, bars 177-78*
- *bars 193⁴-194 are a condensed version of bars 192-93³ {6 beats reduced to 4}*
- *also with rhythmic placement of notes shifted / and with opening note omitted*
- *further developed in bars 195-96 by transposition [1] and in fragmentation {2 beats} [1]*
- *development continues in augmentation (in “straight” semiquavers) in bars 197-98² [1]*
- *and could be construed as, in its own way, being based on the constituent intervals of the D major melody (in e.g., bars 149-72)*

- (c) State **two** ways in which the melodic material from bars **149 to 172/R to U** is used in the extract. [2] AO3

- *Constituent notes form the basis of piano “ostinato” in bars 173-78³*
- *curtailed version (just 3 bars long), e.g., 179-81*
- *further contracted (to 2 bars) in bars 185-86 (e.g., piano) / and in syncopated form*
- *also based on end of original version (cf. bars 155²-56) / F# omitted (155¹)*
- *also shared/split up between div. VCs in harmonics*

- (d) Name the section that begins at bar **185/V**. [1] AO4

Coda

- (e) Briefly discuss any interesting features in the use of **dynamics** in the extract. Locate your answers as appropriate. [2] AO4

- *Dynamics used are predominantly in extreme ranges (e.g., ppp (184), fff (179) {very little use of dynamic levels within p-f range}*
- *several examples of sudden changes (ffff to pp sub (Bsns, 172) or sub fff (Vlins, 179)*
- *also frequent diminuendos/crescendos – e.g., Vlas/VCS, 202-03*
- *such use of dynamics is encapsulated in bars 205-end, with its combination of ffff and pp in upper/lower stgs*
- *leading eventually to ppp→sub decresc*
- *then unusually concluding with 6 bars of (notated) silence*

- (f) Adès says that the final bars of the extract are related to a work by Wagner. Name this work and state **one** similarity between the two pieces. [2] AO3

Name of work Parsifal

Similarity

- *Same tonal centre of B*
- *“appoggiatura” C# in both B-based chord(s) a feature of both passages*
- *as are descending 3-note chromatic motifs*
- *frequent change in dynamics also similar (e.g., Wagner - f→dim→p→piu p→pp→ff→f→p)*
- *similar disintegration of musical material in both works*

- (g) Outline Adès' use of **harmony** in bars 172³ to 192/U to W. Give bar numbers/letters in your answers and, where appropriate, name the instruments concerned. [5] AO4

- *Begins (bars 173-78) with B minor (major) chord over a pedal suggesting chord of D major [WJEC notes] {alternatively – wind chords are reminiscent of the chords heard in Vlns in bars 125-26}*
- *a 4th (G) is also present in the piano's "D major" ostinato*
- *first chord sounds initially like a D^{6/9} chord*
- *first "sus4" chord (on B) "resolves" to 3rd (D#)*
- *second chord's 4th (F) fails to "resolve"*
- *these three chords (along with piano ostinato) are repeated in bars 176³-78 (Vlns, Vlas)*
- *but further dissonance is added in the bass (e.g., VCs) / though these dissonances could be construed as harmonic embellishments of either the "sus4" chords or the piano ostinato*
- *partial return of theme from bars 149-72 in bars 179-81 again suggests chord of D major*
- *but additional dissonant harmony is superimposed on this chord in bars 179 (last quaver)-81 / in form of repeated Bb minor triad (e.g., Ob/Cl)*
- *recurrence of the previous triplet-based material (Trb/Tba) adds a third dissonant harmonic layer*
- *this same material, in itself harmonically indeterminate [1], recurs in bars 182-86 (e.g., Vlas) [1] / with bsns mostly picking out its more dissonant constituents only / under another repetition of the extract's first "sus4" progression*
- *pedal D in DB (→184)*
- *new harmony/sonority introduced in bars 185-86² in form of 4-part chord consisting of stacked perfect 5ths (C-G-D-A) [1] that links with the "Parsifal chord" at the end of the movement [1]*
- *while faint reminiscences of previous EDM theme (Pno, Clst, Hrp – 185-86) hint at D major chord*
- *bars 186³-89 consist of a pure sustained Db major chord {with the 5th in the bass} with the addition of a major 7th in bars 190-91*

10. You will hear an extract from a piece for a solo instrument and small orchestra by Mark-Anthony Turnage. **[Hidden Love Song]**

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]**

- (a) (i) Give the full name (e.g., bass flute) of the solo instrument (first heard at the very start of the extract). **[1] AO3**

Soprano saxophone

- (ii) State **one** feature of the brief unaccompanied passage played by this instrument at the very start of the extract. **[1] AO3**

- ***(Pairs of) repeated notes***
- ***glissando***
- ***brief oscillations between two notes (in second “phrase”)***
- ***consists of two “phrases” separated by rest***
- ***some wide leaps in second half of each “phrase”***
- ***final note sustained / which overlaps with next section***

- (b) Name **one** instrument that briefly plays the melody **in 8ves** with the solo instrument at some point in the extract. **[1] AO3**

Flute / Viola

- (c) Just before the end of the extract, the double basses and bassoons play a series of parallel intervals. Fully name this interval (e.g., minor 2nd). **[1] AO3**

Perfect 5th

- (d) **Other than your answers in (b) and (c) above**, describe the use of the accompanying woodwind **and** strings in the extract. You should not merely name instruments in your answers. **[3] AO4**

[Both sections must be attempted to gain all 3 marks. Otherwise, mark as either 2+1 or 1+2]

Woodwind

- ***Initially play repeated [1] syncopated [1] chords (flute, cor anglais and bass clarinet)***
- ***but solo flute engages in dialogue with solo saxophone***
- ***bass clarinet then plays slightly more “melodic” bass line / bass clarinet slightly more independent within WW group {does not play homorhythmically with cor anglais/flute}***
- ***repetition of section employs similar use of WW***
- ***then omitted (apart from solo flute that doubles sax line)***
- ***reintroduced playing syncopated chord***
- ***end extract playing sustained chords***

Strings

- *Mixture of arco and pizz / occasionally at same time (i.e., notes doubled)*
- *(much) use of harmonics*
- *occasional glissandi / some divisi passages*
- *some solo passages on Vln/Vla*
- *play repeated [1] syncopated [1] chords {(Vla/VC) double the WW (syncopated) chords} [no double credit if given above]*
- *use of high register on (later) chords*
- *harp also doubles (either WW or strings) syncopated chords*
- *accept any relevant comment on use of harpsichord – e.g., reinforces bass part in first part of extract*

(e) Briefly comment on the **harmony** in the extract. [2] AO4

- *Static (almost throughout) {chords change only very gradually}*
- *though harmonic rhythm increases towards end*
- *underlying chords are only mildly dissonant for the most part {have strong tonal basis} / including 7ths/9ths/sus4*
- *though dissonances increase towards end of extract (at first entry of 5ths in bass)*
- *melodic line, however, introduces several additional dissonances to the underlying harmonies (e.g., sax and “solo” flute throughout)*
- *also occasionally in the bass line*
- *some chordal decoration / in form of parallel-like movement between chords (near middle of extract)*

(f) State **one** feature of the **rhythm/metre** in the extract excluding the short solo passage at the start. [1] AO3

- *Time signature remains constant throughout {3/4}*
- *but continued use of syncopation [1] makes exact time signature difficult to discern [1]*
- *close “imitation” between solo melodic lines also obscures first beat of bar*
- *occasional sense of two conflicting time signatures in different instrumental groups*

- (g) Outline the use of **rhythm/metre** in **one other** work relevant to this Area of Study that is **different** in musical style from this extract. Do not refer to a set work in your answer. **[5] AO4**

Composer and work studied -

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

Band	
5	5 marks A highly perceptive explanation of the use of rhythm/metre in a relevant piece of the candidate's choice
4	4 marks A convincing explanation of the use of rhythm/metre in a relevant piece of the candidate's choice
3	3 marks A generally secure explanation of the use of rhythm/metre in a relevant piece of the candidate's choice
2	2 marks An inconsistent explanation of the use of rhythm/metre in a relevant piece of the candidate's choice
1	1-2 marks A limited explanation of the use of rhythm/metre in a relevant piece of the candidate's choice

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 Tchaikovsky, 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]

Adagio cantabile ma non tanto

Oboe

violins

p espress.

- (a) There are **two** errors in **bars 2 to 6**, **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 4 beats 3 and 4 should be crotchets.

Pitch: bar 6² should be a C not Bb.

- (b) Underline the type of chord heard in bar 7 beat 3. [1] AOA

Added 6th **Neapolitan 6th** **Diminished 7th** **Dominant 7th**

- (c) Write in the missing **pitch** and **rhythm** of the oboe melody in **bars 9 to 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. NB – 10 notes = 10 ticks for rhythm and 12 for pitch as two naturals to get too]

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 1**. [15]

- (a) State the key and cadence in **bars 119 to 120¹**. [2] AO3

Key.....*A major*.....

Cadence.....*Perfect*.....

- (b) Identify **one** example of each of the following features within **bars 146 to 175**. Locate your answers with appropriate bar and beat numbers. [3] AOA3

Feature	Bar and beat location
Circle of fifths	<i>Bars 150 – 155 (accept within these)</i>
Augmented 6 th chord	<i>Bar 172 {173}</i>
7 – 6 suspension	<i>Bar 160 {162}</i>

- (c) Analyse the harmonic content of **bars 7 to 16** of the introduction. You should include observations about the overall features of harmony and the harmonic progressions. Include bar and beat numbers as appropriate. Do not merely name individual chords. [5] AO4

Relevant observations must analyse the harmonic content of bars 7-16 and could include some of the following points:

- *Bars 7-8 implied tonic/dominant fanfare motive in F major {relative major}*
- *Bars 9-12 = rising harmonic sequence*
- *Bar 9 – incomplete F7{F6/5} {minus root} {dim chord on A} to V4/3 of G {D7} {V7 of G minor} beat 3*
- *Bars 9-13 = increase in harmonic rhythm*
- *Bar 10 = bar 9 up a tone – incomplete G7 {G6/5} {minus root} {dim chord on B} to V4/3 of A {E4/3} {V7 of A} beat 3*
- *Dissonant A resolving to G sharp in violin 1 bar 10 beats 3-4*
- *Bar 11 = A7 {V7 in tonic key D minor}{A6/5}beats 1 and 2, to D minor {tonic} {i} beats 3 and 4*
- *Dissonant B flat resolving to A in violin 1 bar 11 beats 1-2 and 3-4*
- *Bar 12 – ii7 beat 1, V7 {A7} {V7/d} beat 2*
- *Bar 12³⁻⁴ – bar 13¹⁻² chromatically decorated V7/iv {D7} {with added 9th and 11th} moving to G minor {iv}*
- *Bars 11-13 = short circle of fifths*
- *Bar 13³⁻⁴ ic V7 {d minor 6/4 – A7}*
- *Bar 14 – return of opening tonic – dominant fanfare rising fifth*
- *Results in cadential 6/4 perfect cadence back to tonic D minor bars 13³ - 14¹*
- *Bar 15 – repeat of fifth fanfare motive bit downwards now implying tonic to subdominant {I – iv} {d minor – g minor} beats 1-3*
- *Bar 15⁴ – E flat major, 1st inversion {Neapolitan chord of tonic d minor} {bII6}*
- *Bar 16¹⁻² to 16³⁻⁴ = imperfect cadence in tonic d minor {ic – V7} {d minor – A7} with chromatic appoggiaturas in oboe} {4-3 suspension violin 2 and bassoon*

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

- (d) Briefly outline the structure of **bar 17 to the end** of the movement. Locate your answers with bar and beat numbers. **[5] AO4**

Relevant observations must outline the main structural points of the movement and could contain some of the following points:

- ***Bars 17-123 = Exposition***
- ***Bars 17-49 = S1 {1st subject}***
- ***Candidates may subdivide into motif x (17-18), motif y (19-20) and motif z (21-22) but this is more detail than is required for a structural overview***
- ***Bar 32 – some may identify this as the transition but feels more like continuation of 1st subject material as in tonic D major***
- ***Bars 50- 64 = Transition***
- ***Bars 65-99¹ = 2nd subject section***
- ***Bars 65-80 = S2a {2nd subject, theme 1} (monothematic so repeat of S1 in dominant key)***
- ***Bars 80-99¹ = S2b {2nd subject theme 2} (with repeat of bar 32 material at 86)***
- ***Bars 99- 123 = Codetta section. Can be subdivided into 99-111 = codetta theme 1 and 112-123 = codetta theme 2.***
- ***Bars 124-192 = Development. Can be subdivided into four sections: 124-145, 145-155, 155-179, 179-192***
- ***Bars 193-276 = Recapitulation***
- ***Bars 193-207 = S1 {1st subject}***
- ***Bars 208-227 = equivalent of 32-49***
- ***Bars 228-246 = Transition (with an extended link 239-245)***
- ***Bars 247-276 = 2nd subject section***
- ***Bars 247-256 = S2a {2nd subject theme 1} (same as S1 as monothematic)***
- ***Bars 257-265 = S2b***
- ***Bars 266-276 = codetta theme***
- ***Bars 277-294 = Coda***

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 1**. [15]

- (a) State the key and cadence in **bars 198 to 199**. [2] AO3

Key.....*E major*.....

Cadence.....*Perfect*.....

- (b) Identify one example of each of the following features found within **bars 297 to 320**. Locate your answers with appropriate bar and beat numbers. [3] AO3

Feature	Bar and beat location
Circle of fifths	<i>Bars 299 - 303</i>
Tonicisation of F sharp minor	<i>Bar 313</i>
Lower chromatic auxiliary note in 'cello/bass	<i>Bar 319, 5th quaver</i>

- (c) Analyse the harmonic content of **bars 534 to 554** of the coda. You should include observations about the overall features of harmony and the harmonic progressions. Include bar and beat references as appropriate. Do not merely name individual chords. [5] AO4

Relevant observations must analyse the harmonic content of bars 534-554 and could contain some of the following points:

- *Bar 534 - 535 = A major {tonic} harmony (with hint of vi7 beat 2) to E major {dominant} harmony*
- *Bar 536+537 - 538+539 = F sharp 7 4/2, {VI4/2} resolving to B minor in 1st inversion {ii}*
- *Bars 536-538 form V- I progression in B minor*
- *Bars 540+541- 542+543 = E7 {V7} dominant 7th on E} resolving to A major {I} {tonic}*
- *Bars 536-543 – form circle of fifths*
- *Bars 544-549 to 550¹ = (flattened 9th) {V9/V}, progressing to E7 harmony {V7}*
- *Bar 550² to 551¹ = dim7 on E sharp progressing to F sharp minor {iii}*
- *Bar 551² to 552 = B minor harmony {ii6/5} - A major harmony in 6/4 position {tonic} {Ic}*
- *Bars 550-552 form a harmonic sequence*
- *Bar 553 - 554 = E7 {V7} - A major {I}*
- *Bars 552-4 form a cadential 6/4 perfect cadence in tonic A major.*
- *Bars 534-545 underpinned by E dominant pedal*
- *Bars 534-545 also include descending chromaticism from e to B*

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

- (d) Briefly outline the structure **bars 1 to 510**. Locate your answers with bar and beat numbers. **[5]AO4**

Relevant observations must outline the main structural points of bars 1-510 of the movement:

- ***Bars 1-209 = Exposition***
- ***Bars 1-66 = 1st subject section {S1}***
- ***Bars 66-92 = Transition***
- ***Bars 93-187 = 2nd subject section***
- ***Bars 93-109 = S2a {2nd subject theme 1}***
- ***Bars 110-187= S2b (but with S1 material returning bar 159)***
- ***Bars 187-209 = Codetta section***
- ***Bars 210-368 = Development.***
- ***Development can be divided into three sections:***
- ***Bars 210-284 = section 1 {First development section}***
- ***First section includes new theme, S3, bar265***
- ***Bars 285-296 = Second section {Fausse Reprise}***
- ***Bars 297-368 = Third section {Second development section}***
- ***Bars 369-510 = Recapitulation***
- ***Bars 369-391 = 1st subject section {S1}***
- ***Bars 391-404 = Transition***
- ***Bars 405-455 = 2nd subject section {S2b only}***
- ***Bars 456-510 = Third development section***

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

14. Discuss the changing nature and role of finale movements in symphonies written between 1750 and 1900. Your answer should refer to a range of works from the period, and must include brief references to both set works. [15] AO4

Indicative content

Answers should include such detail as:

- **An awareness of the fact that the finale could be the 3rd, 4th, 5th movement of a symphony**
- **An overall awareness and understanding of the change from the finale being a short, light-hearted concluding movement, to a longer, weightier movement should be apparent.**
- **An awareness of the fact that finales of early 3-movement works became the 3rd movement minuet in 4-movement works**
- **An understanding of some finales being linked directly to previous movement(s) without a break**
- **Awareness of the tendency of some (often earlier) symphony finales to contain aspects of dance music, or national characteristics**
- **Awareness of the tendency for finales (particularly earlier ones) to be faster, with shorter rhythmic patterns, and liking for compound time**
- **An awareness of the finale becoming the compositional goal, reflected in its content**
- **An understanding of the way finale can act as a review of previous movements – also cyclical, monothematic links**
- **An awareness of the changing structures used for finale movements, moving from early simple rondo, through early sonata-form, sonata rondo, theme and variations, developing into quite loose structures, or ones deliberately reminiscent of much earlier structures (e.g. passacaglia) etc.**
- **An awareness of the importance of harmony and tonality in finales – often reflective of the journey of the whole symphony**
- **An awareness of finale being the denouement of a programme**

It is impossible to include information on all possible symphonic finales that could be referenced, and works cited should be checked for accuracy.

However, some possible examples of early composers' works could include:

- **Stamitz Symphony in D – 4th movement = extended binary dynamic contrast used as variety**
- **Haydn – in 1760s use of simple rondo (symphony no 2); Minuet and trio (no 26); theme and variations (no 31 Hornsignal) – with reference to 1st movement in concluding finale; presto sonata form with more contrapuntal interest (no 44, Trauer); Paris Symphonies – often sonata rondo finales; also 103, Drumroll.**
- **Mozart – finale is 3rd movement in early ones; sonata form becomes more prevalent for last movement; no 38, Prague – all movements in sonata form; no 41. Jupiter – sonata form but now expanding (5 subjects, tour de force of contrapuntal ingenuity including 5-part invertible counterpoint in coda)**
- **Beethoven – important for developments to finales both in terms of their significant role as culmination of the symphonic journey and length. He bridges the gap from Classical finales to Romantic finales; No 1 – has extended coda; sonata form with adagio intro; middle period – tendency to mix forms; generally much more motivic development and longer codas; no 3 (Eroica) – complex theme and variations with fugally developed episodes and coda, includes tempo changes; no 5 – reflection**

of Napoleonic wars, grappling with fate, cyclic; sonata form; linked to 3rd movement; move to triumphant conclusion and resolution of previous symphonic arguments in major mode; no 6 (Pastoral) – fifth movement; sonata rondo with use of variation; “hymn of thanksgiving” in programmatic symphony; no 9 – culmination of the composer’s symphonic journey with the most complex finale yet; resolves the arguments of the previous 3 movements in novel ways; use of exploratory instrumental recitative, review of previous movements’ material, Ode to Joy theme, vocal soloists, choir; complex fugal counterpoint ending in triumphant blaze of glory.

With the decline of patronage in the Romantic era, composers could be more inventive. The rise of concerts and virtuosi also had an effect. Rise of nationalism seen in incorporation of folk music; developments in instrumental resources

- *Schubert – generally more lyrical in approach; no 3 – use of tarantella rhythms*
- *Berlioz – Symphonie Fantastique, 5 movements, programmatic and cyclic use of idee fixe with culmination in fifth movement’s combination of transformed I.F., round dance and Dies Irae*
- *Liszt – literary influences – e.g. scherzo-like Mephistopheles development and transformation of themes according to programme*
- *Brahms – traditional in that all four symphonies have finale as fourth movement; lyrical; finales recall earlier material; classical techniques; contrapuntal (e.g. passacaglia finale of 4th symphony – 30 variations on theme of J S Bach)*
- *Dvorak 8th symphony finale = theme and variations with rondo-like features; national links – dance, folk, modal as in finale 9th symphony*
- *Tchaikovsky – no 4 – finale uses Russian folk song and reminder of the symphony’s cyclic Fate motif; no 6 – slow, sorrowful finale; in general, lyrical themes, complete in themselves*
- *Mahler – weight of symphony is on the finales which refer to earlier themes (and other symphonies); no 3 – 6 movements*

Haydn 104

- *4th movement – sonata form; monothematic; thematic links between sections; clear periodic structure (folk song elements)*

Mendelssohn 4

- *Finale – sonata form, but very loose/developed; opening theme, S1 in style of saltarello; S2a, also saltarello with clear connections to S1; new theme (tarantella style) bar 122 in development section; saltarello and tarantella combined; false recapitulation; extended development section no real recapitulation; coda.*

The following bands should be used in conjunction with the indicative content. Credit will be given for:

- ***Sensible and supported musical explanation which is relevant to the discussion of the changing nature and role of finale movements that took place in symphonic music***
- ***Detailed, comprehensive information, fluently expressed and correctly written with appropriate technical vocabulary***

Marking grid

AO4 <i>Use analytical and appraising skills to make evaluative and critical judgments about music</i>	
Band	Criteria
	13-15 marks • A highly perceptive and thorough discussion of the changing nature and role of finales in symphonic music. • Appraisal will show a comprehensive contextual knowledge, with detailed, accurate and relevant references made to both set works and other symphonic works of the Western Classical Tradition
	10-12 marks • A convincing discussion of the changing nature and role of finales in symphonic music. • Appraisal will show a good contextual knowledge, with accurate and relevant references made to both set works and other symphonic works of the Western Classical Tradition
	7-9 marks • A general discussion of the changing nature and role of finales in symphonic music. • Appraisal will show an adequate contextual knowledge, with some relevant references made to both set works and other symphonic works of the Western Classical Tradition
	4-6 marks • An inconsistent discussion of the changing nature and role of finales in symphonic music. • Appraisal is insufficient, lacking detailed contextual knowledge, with few references made to one or both set works and other symphonic works of the Western Classical Tradition
	1-3 marks • A very limited discussion of the changing nature and role of finales in symphonic music. • There is little or no evidence of appraisal or contextual knowledge, with little or no reference made to either set work or other symphonic works of the Western Classical Tradition
	0 marks • Response not worthy of credit.