



GCE A LEVEL MARKING SCHEME

SUMMER 2022

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

Please check on the Appointees Management Portal for the date and venue of the examiners' conference: <http://appointees.wjec.co.uk>

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INTRODUCTION

This marking scheme was used by WJEC for the 2022 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

SUMMER 2022 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 *Smells like teen spirit* performed by Nirvana, 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. *Load up on guns, bring your friends*
2. *It's fun to lose and pretend*
3. *She's over bored and self-assured,*
4. *Oh no, I know a dirty word*
5. *Hello, hello, hello, how low*
6. *Hello, hello, hello, how low*
7. *Hello, hello, hello, how low*
8. *Hello, hello, hello*
9. *With the lights out, it's less dangerous*
10. *Here we are now, entertain us*
11. *I feel stupid and contagious*
12. *Here we are now, entertain us*

- (a) Tick (✓) **one** box which best describes the tonality. [1] AO3

	Tick (✓)
Major key with same chord progression throughout	
Minor key with same chord progression throughout	✓
Major key with varied chord progression in verse and chorus	
Minor key with varied chord progression in verse and chorus	

- (b) Tick (✓) **one** box which best describes the time signature and approximate tempo. [1] AO3

	Tick (✓)
4/4 time and 116 bpm	✓
4/4 time and 142bpm	
3/4 time and 116 bpm	
3/4 time and 142 bpm	

(c) Describe features of the introduction. [3] AO4

- Four chords repeated throughout
- 2 bar phrase
- Power chords
- Chromatic slide between 2nd and 3rd chords
- Guitar plays alone first 4 bars 'clean style'
- Syncopated strumming
- 4th bar drums enter
- Next 4 bars use of distortion
- Extreme dynamics change
- Bass guitar plays riff following root notes of chords
- Dynamics change to softer for next 4 bars before vocals enter
- Bass guitar plays constant quavers on root notes
- Drums play a rock rhythm
- Guitar plays a two note motif 'clean' based upon a perfect 4th
- Palm muting

(d) Name the type of chord that uses just the root and fifth notes as played by the guitar in this extract. [1] AO3

Power chord {fifth chord}

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

Style: Grunge {alternative rock/hard rock} not Rock

Reasons:

- Riff based
- Distortion pedal on guitar
- Soft/loud sections
- Electronic instruments Bass guitar and Electric guitar
- Guitar, bass, drums and voice
- Rock style vocal {screaming/punk style/ not 'clean' singing} {aggressive singing} (Not power chords)

(f) Suggest a date for this song choosing from the list below. Underline your answer. [1] AO3

1971

1981

1991

2001

2. You will hear **two** extracts of music. You may wish to place a **tick** in the box each time you hear the extract.

Extract 1	Extract 1	Extract 2	Extract 2	5 mins	Extract 1	Extract 2
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Answer questions (a-g) in relation to **extract 1 only**. Question (h) is a comparison of extract 2 with extract 1.

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 'Faith' first performed in 1987. The lyrics are printed below.

1. *Well I guess it would be nice if I could touch your body I know not ev'ry body has got a body like you.*
2. *But I've got to think twice before I give my heart away.*
3. *And I know all the games you play because I played them too.*
4. *Oh but I need some time off from that emotion*
5. *Time to pick my heart up off the floor.*
6. *Oh when that love comes down without devotion,*
7. *Well it takes a strong man baby but I'm showing you the door*
8. *Because I've got to have faith,*
9. *I've got to have faith*
10. *Because I've got to have faith, faith, faith,*
11. *I've got to have faith a' faith a' faith.*
12. *Baby. I know you're asking me to stay Stay please please please don't go away you say I'm giving you the blues*
13. *Maybe you mean ev'ry word you say*
14. *Can't help but think of yesterday and another who tied me down to lover boy rules*
15. *Before this river becomes an ocean*
16. *Before you throw my heart back on the floor*
17. *Oh baby I reconsider my foolish notion*
18. *Well I need someone to hold me but I'll wait for something more.*
19. *Yes I've got to have faith*
20. *I've got to have faith*
21. *Because I've got to have faith, faith, faith,*
22. *I've got to have faith a' faith a' faith.*

- (a) Underline the scale that features in the vocal melody. [1] AO3

Blues Chromatic Pentatonic Whole tone

- (b) Name the keyboard instrument that features in the extract. [1] AO3

(Cathedral/Church) Organ (not Hammond organ)

- (c) State the interval heard in the vocal line between the word 'blues' in line 12 and 'may(be)' in line 13. [1] AO3

Octave

- (d) Describe the use of percussion in the extract. [2] AO4

- Programmed drum machine
- Use of drum kit {bass drum, snare drum, hi-hat, crash cymbal}
- Hand claps
- Finger snaps
- Tambourine
- Line 4 & 14 tom toms and finger clicks
- Line 7 cymbal 'showing you the door'
- Line 8 & 18 hand claps
- Syncopated beats
- Closed hi-hat at first

- (e) Tick (✓) the box which best describes the tonality/harmony in lines 1-3 heard again in lines 12-14. [1]AO3

	Tick (✓)
Major with chords I & IV	✓
Major with chords I & V	
Minor with chords I & IV	
Minor with chords I & IV	

- (f) Describe features of the vocal melody in lines 8-11 heard again in lines 19-22. [3]AO4

- Lines 8 & 19:
 - Pentatonic
 - Repeated note start
 - Starts on dominant moves to tonic
 - Three note motif
 - Intervals of a 2nd then followed by a 3rd
 - Ends on tonic
- Lines 9 & 20:
 - Descending three note pattern
 - Followed by a 2 note falling 2nd
 - Ends on tonic
- Lines 10 & 21:
 - Same pitches as line 8
 - Added syncopation
- Lines 11 & 22:
 - Same starting pitch as line 9
 - Stepwise
 - Inversion of phrase in line 8
 - Pentatonic throughout
 - "Faith" always on tonic
 - "Faith" on same note

- (g) Suggest a performer of this song choosing from the list below. Underline your answer. [1] AO3

Prince George Michael Phil Collins Michael Jackson

- (h) Next, you will hear an extract taken from the song 'Faith' performed by Limp Bizkit.

Compare and contrast the stylistic features of this song with those of extract 1. You may wish to mention details of structure, harmony, tonality, the use of voices and instruments, and any other points of interest relating to the musical style. [10] AO4

The lyrics for extract two are printed below.

1. *Well I guess it would be nice if I could touch your body I know not ev'ry body has got a body like me.*
2. *But I've got to think twice before I give my heart away.*
3. *And I know all the games you play cuz I played them too.*
4. *Oh but I need some time off from that emotion*
5. *Time to pick my heart up off the floor.*
6. *but that love comes down without devotion,*
7. *Well it takes a strong man baby but I'm showing you that door*
8. *I gotta have faith*
9. *gotta have faith, gotta have faith, gotta have faith,*
10. *Baby. I know you're asking me to stay Say please please please don't go away cuz you're giving me the blues*
11. *Baby your mind made all the words you say*
12. *Can't help but think of yesterday and another who tied me down to the lover boy rules*
13. *Before this river becomes an ocean*
14. *Before you pick my heart up off the floor*
15. *Well that love comes down without devotion*
16. *Well it takes a strong man baby but I'm showing you that door*
17. *I gotta have faith*
18. *gotta have faith, gotta have faith, gotta have faith,*

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
- Most harmonic progressions stay the same
- Same key
- Same structure
- Same lyrics in some sections
- Same time signature
- Same tempo

Differences in Extract 2:

- Nu metal style/heavy rock/Limp bizkit (Rock Rap)
- Heavier guitar (especially bass)
- Louder drumming
- DJ scratching
- Some chord changes/inversions
- Syncopation of original not obvious
- Arpeggios used on guitar through bars
- Use of distortion
- Drum fills
- Constant quaver movement
- Screaming vocals in chorus
- No sense of pitch in chorus in vocals
- Contrast between verse and chorus
- Dynamics contrast
- Build up of texture from start
- No Organ introduction
- No vocal harmonies
- Percussion is only drum kit, no hand claps etc

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 *The gentleman is a dope* from the musical *Allegro*, 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. *The boss gets on my nerves, I've got a good mind to quit.*
 2. *I've taken all I can, It's time to get up and git*
 3. *And move to another job, or maybe another town!*
 4. *The gentleman burns me up! The gentleman gets me down.*
 5. *The gentleman is a dope a man of many faults,*
 6. *A clumsy Joe who wouldn't know, a rhumba from a waltz*
 7. *The gentleman is a dope and not my cup of tea*
 8. *Why do I get in a dither? He doesn't belong to me!*
 9. *The gentleman isn't bright he doesn't know the score*
 10. *A cake will come, he'll take a crumb and never ask for more.*
 11. *The gentleman's eyes are blue, but little do they see*
 12. *Why am I beating my brains out? He doesn't belong to me!*
 13. *He's somebody else's problem,*
 14. *She's welcome to the guy!*
 15. *She'll never understand him*
 16. *Half as well as I.*
 17. *The gentleman is a dope, he isn't very smart*
 18. *He's just a lug, you'd like to hug and hold against your heart*
- (Fade)

- (a) Name the compositional device heard in the short introduction. [1] AO3

Ostinato

- (b) Describe features of the vocal melody in lines 1 to 4. Locate your answers using line numbers. [3] AO4

- Starts on dominant
- Descending stepwise {conjunct} movement line 1
- Ascending stepwise {conjunct} movement line 2
- Line 3 same as line 1
- Line 4 consists of tonic and dominant notes/leaps of 5th and octave/more leaps in 4th line if accurately linked to word painting ("up" and "down")
- Finishes on tonic
- Repeated notes feature every line {phrase}
- Repeating rhythmic pattern (heard twice) in each line
- Range = perfect 5th

- (c) Give the name of the degree of the scale (e.g tonic) that features the most in line 5, heard again in lines 7, 9, 11 and 17. [1] AO3

Supertonic

- (d) Identify the structure of the extract from lines **5 to 18**. [1] AO3
AABA {32 bar song form, American popular song form}
- (e) Name the **rhythmic device** used in lines **5 to 18**, not previously heard in lines **1 to 4**. [1] AO3
Syncopation {accept swing rhythms} not off-beat
- (f) Describe the use of **tonality** in the extract. Locate your answers using line numbers. [2] AO4
- Lines 1-12 minor
 - Lines 13-16 major
 - Lines 17-18 minor {mainly minor}
- (g) Name the composer of this extract. [1] AO3
Rodgers

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
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Answer questions (a-g) in relation to **extract 1 only**. Question (h) is a comparison of extract 1 with extract 2.

Each extract will be played **3 times** with a **30 second pause** between each playing, a **5 minute pause** after the second playing of extract 2 and a **7 minute silence** after the last playing for you to complete your answer.

You now have 30 seconds to read the questions.

[20]

First, you will hear an extract from the song '*Tonight*' from the musical West Side Story. The lyrics are printed below.

1. *Tonight, tonight, the world is full of light,*
2. *With suns and moons all over the place.*
3. *Tonight, tonight, the world is wild and bright,*
4. *Going mad, shooting sparks into space*
5. *Today the world was just an address,*
6. *A place for me to live in, No better than all right,*
7. *But here you are, and what was just a world is a star*
8. *Tonight. (Dialogue: 'Maruca', 'Wait for me')*
9. *Tonight, tonight, it all began tonight,*
10. *I saw you and the world went away*
(dialogue and fade)

- (a) Identify the keyboard instrument heard in **line 1**.

[1]AO3

Celeste

- (b) **Tick (✓)** the box which correctly shows the **tonality** and **time signature**.

[1] AO3

Tonality	Time signature	Tick (✓)
Minor	4/4 (2/2)	
Major	4/4 (2/2)	✓
Minor	3/4	
Major	3/4	

- (c) Identify the **interval** between the two voices from **lines 1 to 8**.

[1] AO3

Octave {Unison}

- (d) **Underline** the type of scale used for the vocal melody in **lines 1 to 4** and again in lines **7 to 8**. [1] AO3

Blues Chromatic Pentatonic Whole tone

- (e) This song is a love duet sung by Tony and Maria in a modernised adaptation of the balcony scene from Shakespeare's tragedy *Romeo and Juliet*. Describe how the composer creates this mood through the music in the extract. [5] AO4

- Singing together in unison
- Use of pentatonic melody
- AABA conventional structure
- Extremes of dynamics *pp* to *f*
- Crescendo and diminuendo
- Changes in tempo slow to allegro
- Use of accelerando and rallentando
- String rhythms in accompaniment
- Pizzicato bass lines
- Sustained chords
- Shimmering strings (at start)
- Celeste spread chords
- Repeated {quaver} wind chords
- Trumpet {brass} build-up/tune on trumpet
- Syncopation in accompaniment
- Underscore with dialogue
- Use of more solo instrument ideas in lines 9 & 10
- C. Anglais doubles voice with tune
- Counter melody of 'there's a place for us' in line 9 on Bass clarinet
- Modulations
- Repeated phrase in line 4
- Use of sequence lines 5-6
- Use of Tenor and soprano voices/range

- (f) State the decade in which this musical was written and first performed. [1] AO3

1950s

- (g) Next, you will hear an extract taken from the song '*Tonight quintet*' from the musical *West Side Story*.

Compare and contrast the stylistic features of this song with those of extract 1. You may wish to mention details of structure, harmony, tonality, the use of voices and instruments, and any other points of interest relating to the musical style. [10] AO4

The lyrics for extract two are printed below.

1. Today the minutes seem like hours, the hours go so slowly, and still the sky is light.
2. Oh moon grow bright, and make this endless day endless night!
3. I'm counting on you to be there tonight
4. When Diesel wins it fair and square tonight
5. That Puerto Rican punk'll go down
6. And when he's hollered "uncle" we'll tear up the town!
7. Tonight, (so I can count on you boy?) tonight {all right}
8. Won't be just any night, (We're gonna have us a ball) {all right}
9. Tonight there will be no morning star (womb to tomb) {sperm to worm} (I'll see you there about eight) {tonight}
10. Tonight, tonight, I'll see my love tonight (We're gonna rock it to tonight) [tonight] (we're gonna jazz it tonight!) [tonight]
11. And for us stars will stop where they are. [Late tonight] (They're gonna get it tonight) [we're gonna mix it tonight] (tonight)
12. Today the minutes seem like hours, (They began it) [Anita's gonna have her day] (And we're the ones)
13. The hours go so slowly, (They began it) [Anita's gonna have her day, Bernado's gonna have his way]
14. And still the sky is light (to stop 'em once and for all!) [tonight] (we'll stop 'em once and for all) [tonight]
15. Oh moon, grow bright (the Jets/Sharks are gonna have their day) [tonight]
16. And make this endless day (The Jets/Sharks are gonna have their day) [this very night]
17. Endless night (We're gonna rock it tonight) Tonight!

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 of 'Tonight' melody
- Same harmonic progressions at times
- Major key
- Both extracts begin in the same key
- 4/4 2/2 time signature used mainly
- Features male [tenor] solo
- Tenor and soprano {Tony & Maria} sing in unison
- Range of dynamics from *pp* to *ff*
- Use of sequence
- Same rhythmic patterns in strings during lines 1-2
- Spoken dialogue above music
- Syllabic

Differences in Extract 2:

- Ensemble piece
- Faster/constant tempo
- Use of male chorus {gangs: Jets & Sharks}
- Additional female role added
- New Musical material
- Violin plays counter melody imitating vocals a bar after during line 1
- Rhythmic patterns from lines 1-2 develop into more rhythmic idea in interlude before line 3
- More key changes
- Time signature changes (2/4, 3/8)
- Marcato {accents}
- Syncopation/off-beat kit
- polyphonic texture
- Larger range of instruments
- Timpani and Brass feature strongly in interlude between lines 2-3
- imitation
- augmentation (Jets and Sharks 'They're gonna get it tonight)
- repetition of lines (They began it)
- Use of sequence (The Jets are gonna have their way-the jets are gonna have their day)
- Use of harmony on final chord
- Vocal Tessitura higher for Tenor and Soprano
- Staccato vocals
- Ostinato like accompaniment in line 3-4
- Accented single chords line 5 & 6
- Descending triadic movement in Male chorus
- Use of *fp* dynamic

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
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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 *Mr P.C.* 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. You now have 30 seconds to read the questions.

Section 1 (long)	Section 2	Section 3	Section 4
Improvisation Sax and Drums	Head	Head	Tag/Coda

- (a) Name the type of saxophone played in this extract. [1] AO3
Tenor Saxophone
- (b) Name the soloing technique used by the saxophone and drums in **Section 1**. [1] AO3
Trading fours (allow 'trading twos' {phrases})
- (c) State the **tonality** of the extract. [1] AO3
Minor {modal}
- (d) State the **form** of **Sections 2 and 3**. [1] AO3
12 bar blues
- (e) Describe features of the music played by the front line in **Sections 2 and 3**. [3] AO4
- Ascending Scalic {stepwise movement}
 - Repeated notes
 - Dotted rhythm
 - Syncopation
 - Starts on tonic
 - Sequence
 - 2nd phrase repeated up a fourth
 - Each 4 bar phrase ends the same/repeated idea at ends of each phrase
 - 2 pitches at the end of each phrase
 - Ends on tonic at end of each phrase
 - Use of blue note (sharpened 4th/flattened 5th) {chromatic}

(f) Describe the music played by the accompanying instruments in **Sections 2 and 3**. [2] AO4

- Double bass plays a walking bass line crotchets
- Drums keep time fast swing
- Piano comping
- Piano plays same rhythm as Saxophone at the end of each phrase
- Drums mark the same rhythm as Sax and Piano at the end of Section 3

(g) **Underline** the year in which this extract was recorded. [1] AO3

1929 1939 1949 1959

6. You will hear **two** extracts of music. You may wish to place a **tick** in the box each time you hear the extract.

Extract 1	Extract 1	Extract 2	Extract 2	5 mins	Extract 1	Extract 2
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Answer questions (a-g) in relation to **extract 1 only**. Question (h) is a comparison of extract 1 with extract 2.

Each extract will be played **3 times** with a **30 second pause** between each playing, a **5 minute pause** after the second playing of extract 2 and a **7 minute silence** after the last playing for you to complete your answer.

You now have 30 seconds to read the questions.

[20]

First, you will hear an extract from the song '*Just friends*'. The lyrics and an indication of the structure of the extract is printed below.

Introduction

1. *Just friends, lovers no more,*
2. *Just friends, but not like before,*
3. *To think of what we've been and not to kiss again*
4. *Seems like pretending it isn't the ending.*
5. *Two friends, drifting apart,*
6. *Two friends, but one broken heart,*
7. *We loved, we laughed, we cried, suddenly love dies,*
8. *The story ended but we're just friends.*

Trumpet solo

- (a) Describe features of the music played in the **introduction**.

[2] AO4

- Bars 1-3:
- Starts with an anacrusis
- Three note phrase
- Semitone followed by falling 4th
- Repeated down a semitone twice {descending sequence}
- Bars 4-6
- Syncopated three note idea
- Downward chromatic scale
- Dotted rhythm followed by triplet {swing}
- Bars 7-8
- Off the beat two triadic {arpeggiac} figures {sequence ascending}
- Two note idea syncopated
- Throughout Piano right hand doubles trumpet line {unison}{3rd below}
- Homorhythmic
- Piano left hand plays syncopated dominant notes octave leaps
- Imitation
- In 3rds and 6ths
- Four piano chords to end
- Swing rhythm on ride (second half)
- Walking bass (second half)

- (b) Name the **rhythm** featured in the vocal part in **lines 1** and **2**, heard again in **lines 5** and **6**. [1] AO3

Triplet

- (c) Identify the **compositional device** used in **line 3**. [1] AO3

Sequence

- (d) Identify the **interval** heard on the lyric 'pretending' in **line 4**. [1] AO3

Perfect 4th

- (e) Give the name of the accompaniment style played by the double bass. [1] AO3

Walking bass

- (f) Describe the music played by the trumpet in the trumpet solo. [3] AO4

- Mixture of straight quavers and swing quavers
- Syncopation
- Triplet quavers
- Repeated phrases
- Clear sense of phrasing 4 and 8 bar phrases
- Blue notes
- Some chromaticism
- Stepwise movement {scalic}
- Use of rests
- Sequence
- Unison playing with piano towards the end/piano answers trumpet/dueting in 6^{ths}
- Two octave range
- Improvised

- (g) **Underline** the name of the performer who both sings and plays trumpet on this recording. [1] AO3

Louis Armstrong

Chet Baker

Miles Davis

Dizzy Gillespie

- (h) Next, you will hear an extract taken from the song '*Just friends*' performed by an ensemble featuring Charlie Parker.

Compare and contrast the stylistic features of this song with those of extract 1. You may wish to mention details of structure, harmony, tonality, the use of voices and instruments, and any other points of interest relating to the musical style. [10] AO4

The structure for extract 2 is printed below.

Section 1	Section 2	Section 3	Section 4
Introduction	Head	link	Solo
8 bars	32 bars	4 bars	32 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
- Same length of bars for each section in Head and solos
- Major tonality
- Same time signature
- Both have piano, double bass and drums {rhythm section}
- Walking bass
- Drums keeping time
- Both have an introduction
- pizzicato bass
- Piano comping

Differences in Extract 2:

- higher in pitch (up a semitone)
- Purely instrumental (no vocals)
- slower tempo
- tempo changes in the introduction (four bars slow, four bars fast)
- Cello plays solo in the first four bars high register, Saxophone joins with improvised solo in faster four bars after
- First four bars are impressionistic, use of trills in violins and harp glissandi make the tempo/beat hard to define
- More textural variety
- Dynamic contrast
- Solos given to various instruments (Cello at the start, Oboe later)
- Instrumentation: Solo Alto Saxophone with String orchestra (three Violin parts, Viola and Cello), Harp, Oboe, Piano, Bass and Drums
- Harp glissandi
- String trills
- String tremolando
- Alto Saxophone plays the melody of the head but shared with Strings
- Saxophone plays a highly embellished version of the melody
- Mixture of written score and improvisation (Orchestra parts are written, Sax part improvised)
- Bebop style improvisations
- Mixture of Arco and pizzicato playing from strings
- Wider range of pitches
- Melody when played by the strings is harmonised
- Four bar interlude before Sax solo begins
- Oboe featured in four bar solo

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 E: Into the Twentieth Century

7. You will hear an extract from Debussy's *Nuages*. Use an **unannotated copy of the score** for this question.

The extract begins at bar **32/Fig.3⁴** 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) (i) Referring to bar numbers/figures where necessary, comment on the viola/cello melody in **bars 32⁵ to 38/Fig.3⁴ (beat 5) to ⁴Fig.4**. [2] [AO4]
- *Consists of alternating whole-tone (e.g., 33-36) (1) and octatonic (e.g., 37-38) [1] elements*
 - *Contains features similar to movement's opening "melody" / award extra mark for an example – e.g., uses only major 2nds and major/minor 3rds*
 - *also retains same repetition of 1-bar motifs*
 - *reverses downward trajectory of opening melody with upward movement prevalent*
 - *sequential element is also present / now in 2-bar fragments*
 - *not pentatonic; not conjunct*
- (ii) Identify **one** way in which the clarinet/bassoon melody in **bars 33 to 38/Fig.3⁵ to ⁴Fig.4** differs from this viola/cello melody. [1] [AO3]
- *Chromatic passing notes introduced within the whole-tone based material {chromatic, while the Vla/VC parts in bars 33-36 are "diatonic" in prevailing whole-tone scale}*
 - *(resulting in) a slightly more restricted range in melodic material {cl/bsn parts (33-36) span major 3rd/dim 4th (F#-Bb) while Vla/VC span aug 4th (C-F#)} {smaller intervals used} {tones/semitones rather than major 2nds/3rds} [accept similar answer for bars 37-38 in octatonic-based material]*
 - *rhythmic difference (diminution/augmentation) between two sets of melodic material/minims*

- (b) Other than the cor anglais melody, give **one** similarity and **one** difference between the musical material in **bar 42/Fig.4** as compared with **bars 32 to 41/3Fig.4 to 1Fig.4**. [2] [AO3]

One similarity to bar 42/Fig.4

- *Still reminiscent of previous melody {work's opening bars} in use of intervals (of 2nds and 3rds)*

One difference to bar 42/Fig.4

- *All instruments move in crotchets {rhythmic unison}*

Additional acceptable answers, including comparison of bars 42 to 50/Fig.4 to Fig5³ include:

Similarities

- *Crotchet movement always retained in some parts*

Differences

- *Melodic line now pentatonic*
- *Refers more closely to work's opening*
- *Ascending melodic trajectory replaced by more circular/arch-like movement*
- *Harmony/texture becomes fuller/enriched*
- *Ab pedal note removed {replaced by B pedal bar 43 onwards}*
- *No octatonic content/harmony becomes more static*
- *Use of pizzicato*
- *Use of syncopation*

- (c) (i) State **one** way in which the **harmony** in **bars 43 to 50/Fig.4² to Fig.5⁴** differs from that in **bars 21 to 28/Fig.2⁷ to 1Fig.3**. [1] [AO3]

- *B pedal in bars 43-50 (G is bass part in 21-28)*
- *G7 chord in first inversion (rather than root position)*
- *slightly more chromatic {introduction of C# appoggiaturas in Vlns2/Vlas}*
- *(both of which give music an) increased octatonic component*
- *Two alternating chords as opposed to just one (G9)*

- (ii) Describe **two other** features of the accompaniment in **bars 43 to 50/Fig.4² to Fig.5⁴**. [2] [AO4]

- *Combines arco and pizz in strings (rather than just arco in earlier passage) pizz only allowed*
- *texture of string chords is slightly fuller in bars 43-50*
- *oscillating chords*
- *additional pizz syncopated chords in Vlas/VC1 in bars 43-50 (introduce increased sense of rhythmic momentum)*
- *Fr Hrn interpolations are different (cf. 23-24 with 46-47) [accept answers that provide more specific detail here]*
- *Fr Hrn and VC interaction (e.g., 27-28) no longer present in later passage*
- *string parts in 43-51 are more strictly repetitive/ostinato-like (cf. changes in bars 22/24/26) {ostinato pattern more varied in 21→}*
- *allow for reference to opening {x} motif*

- (d) State how **bars 32 to 56/**Fig.3⁴ to ¹Fig.6 of the extract fit into the form of the whole movement. [1] [AO3]

Rotation 3 / [accept other suitable answers that consider the form to be ternary – e.g., third statement of opening material within A(1) section (of ternary form) / some might consider bars 32-43¹ as a developmental episode leading to the restatement of the cor anglais melody at bar 43² etc.]

- (e) Describe **one** feature of the orchestration in **bars 64 to 70/**Fig.7 to Fig.7⁷ which has **not** been heard in the piece so far. [1] [AO4]

- *Harp introduced (conspicuously) for first time in movement playing single-line melody*
- *plays melody in combination (in 8ves /unison, depending on edition used) with flute*
- *introduction of richly-textured (12-part) sustained chords on divisi strings {cover an extremely wide range}*

- (f) Outline Debussy's use of **harmony** in **bars 51 to 70/**Fig.5⁵ to Fig.7⁷. You must supply bar numbers/figures in your answer. [5] [AO4]

- *Begins with a (B) diminished chord / that quickly (with addition of G on 2nd beat) returns to the G7 chord of the previous bars (51-52)*
- *Harmony in bars 53-56 is best considered as prolongation of prevailing G7 harmony / that moves from 1st inversion (51-52 / to root position (54) / and to 3rd inversion (55-56)*
- *with the A bass (53) being merely a passing note / and with the (passing note) C in bars 55-56¹ being left "unresolved" momentarily /*
- *with the B (its resolution) appearing both as part of the oscillating motif above / and in bar 57 (with 8ve displacement)*
- *also accept answers that consider bars 53 and 55-6³ to consist of two apparent passing {linear} chords - Dm and F major (or Fmaj7) respectively*
- *Bars 57-60 – harmony (recalling that at the start of the work) becomes ambiguous / the addition of a 3rd "voice" (Vlas) making the harmony more chromatic*
- *also obscuring the harmonization of the repetition of the oboe parts from bar 57 in bar 58 (as well as bars 59-60)*
- *Formation of augmented chords in, e.g., 57⁴, 59² and 59⁴, is also noteworthy*
- *Bars 61&63 begin with a half-diminished 7th ("Tristan") chord on first beat of bar / followed by a string of parallel {non-functional} dominant 7th {major minor 7th} chords (1) in third inversion (1)*
- *first series alights on slightly more prolonged whole-tone harmony in bar 62 / involving two auxiliary whole-tone chords (over a static bass)*
- *Second series unexpectedly moves to an unadulterated D#m chord (64)/ref. pentatonic harmony*
- *Bar 66 contains a harmonic variant of bar 62, with the whole-tone element eliminated / instead replaced by a D# minor → G# major alternations / which harmonises the same previous melodic fragment*
- *also giving the music a modal flavour / which is further enhanced in bar 69 by more modal chords / that are mostly plain triads*
- *which "cadences" on the same G# major chord as in bar 69⁵⁻⁶(70)*

8. You will now hear a short piece for orchestra.

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.
[Webern – 6 Pieces for Orchestra, Op.6 – No.5]

You now have **30 seconds** to read the questions. [15]

- (a) (i) Name the instrument that plays the melody at the opening of the piece. [1] [AO3]

(Muted) trombone

- (ii) State **one** feature of this opening melody. Do not mention dynamics here. [1] [AO3]

- *Very restricted in range / all contained within the interval of a major 3rd {interval of 5 semitones}*
- *first half almost entirely arch-shaped*
- *second half consists of only 2 notes (a semitone apart)*
- *last note is repeated 4 times / with notes separated by rests*

- (b) Briefly describe the use of **melody** after this opening solo. [2] [AO4]

- *Becomes more fragmentary / sometimes restricted to only 1, 3 or 4 notes*
- *wider intervals introduced after initial solo*
- *could also be considered as use of Klangfarbenmelodie*
- *with each melodic fragment on a different instrument forming part of a more extended melody / encompassing a wide range of pitches*
- *several melodic fragments (including some repeated notes) stated towards end (in final section)*
- *combined with a rather more lyrical melody (on solo violin) / which continues through to the end / and finishing with sustained note*
- *melodic ideas/motifs constantly being developed {perpetual variation}*

- (c) Underline the word that best describes the overall **texture** of the piece. [1] [AO3]

Contrapuntal

heterophonic

homorhythmic

unison

- (d) State **one** feature of the use of **metre** in the extract. [1] [AO3]
- *Sense of metre is difficult to discern – e.g., because of very slow tempo, the great number of sustained notes, lack of a recurring strong first beat of a bar*
 - *Metre also changes several times throughout piece / though, for an expressionist piece, it remains in a single time signature for quite some time*
 - *Some short, isolated instances of quaver (triplet quaver) movement occasionally give a slightly enhanced sense of underlying metre / and slightly more so in the brief section including quite rhythmic ostinato figuration*
- (e) Other than the harp, describe the use of **string instruments** in the piece. [1] [AO4]
- *Mostly used to play accompanying chords*
 - *and are subjected to an array of effects (e.g., *am steg*, *col legno*, tremolo, harmonics) [example needed for mark to be awarded]*
 - *muted throughout*
 - *only lower strings (Vla, VC, DB) used for (at least) half of the piece*
 - *until Vlns take over the melody (mostly till end of piece) / second half of which is on a solo violin / and which exploits the instrument's highest register*
- (f) Comment on the use of **form/structure** in the piece. [2] [AO4]
- *Lack of tonality, exact repetition etc. make the form difficult to discern*
 - *but quite frequent changes in melody and accompaniment (including timbre) suggest the piece is in several (5) short sections / mostly delimited by rests or pauses*
 - *final section, however, seems to function as a type of coda*
 - *since it combines a recollection of the trombone's opening melody (on flute, with restricted intervals) / with reminiscences of other earlier melodic fragments (including repeated notes) / similarly on several different instruments*
 - *very low sustained "pedal" throughout final section also marks this as a self-contained, discrete section / pedal note is also same pitch class as trombone melody's opening note (Bb)*
- (g) State the early 20th century musical style of which the piece is an example. [1] [AO3]
- Expressionism**
(accept Serialism)

- (h) Outline the use of **tonality** in **one other** work you have studied this year which is **similar** to that used in this extract. [5] [AO4]

Composer and work studied -

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

Band	
5	5 marks • A highly perceptive explanation of a similar use of tonality in a piece of the candidate's choice
4	4 marks • A convincing explanation of a similar use of tonality in a piece of the candidate's choice
3	3 marks • A generally secure explanation of a similar use of tonality in a piece of the candidate's choice
2	2 marks • An inconsistent explanation of a similar use of tonality in a piece of the candidate's choice
1	0-1 marks • A limited explanation of a similar use of tonality in a piece of the candidate's choice

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

The extract begins at bar **1** 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) Other than tempo, state **two** ways in which the music in bars **1 to 12** is based on the first movement of Beethoven's string quartet, Op.18, no.4. [2] [AO3]

- Both open in C minor / with (tonic) pedals
- Opening underlying chord progression in both is essentially $Cm \rightarrow G7 \rightarrow Cm$ ($i \rightarrow V \rightarrow i$) / while use of suspensions/appoggiaturas is also very similar
- Chordal version of the motif of bars 1 to 4
- as is the use of instrumental registers / and voicing (spacing)
- Initial melodic motif (bars 1-3 and particularly bars 2-3²) (C-Eb-D-C) is (skeletal) variant of Beethoven melody
- Repetition of material (bars 8-10 – here slightly varied) [1] and tonicising Fm [1] is also the same
- Cello inverted version bar 7
- Overall p/mp dynamics with sudden f (Beamish) or sf (Beethoven) markings appear in both

- (b) Referring to bar numbers in your answer, briefly outline the use of **melody/motifs** in bars **1 to 8**¹. [2][AO4]

- Built from fragments of (adjustments to) Beethoven's Vln1 part in bar 1
- Vln1 melody in bars 1-4 is skeletal version of Beethoven melody [no double credit if given above]
- Vla part in bar 3³⁻⁴ transposes (up a 2nd) 3-2-1 motif (Eb-D-C, bars 2^{3-3²}) [1], states it in diminution [1] and with 8ve displacement of last note [1]
- Vln2 (5¹⁻²) develops (extends) previous 3-note motif
- 3-note motif inverted (becomes B-C-D – again with 8ve displacement) / with an Eb interpolated between notes 2 & 3
- 3-note motifs completely take over musical material in bars 6³⁻⁷ {subjected to dialogue}
- Displacement of 3rd note increased to interval of 10th (6⁴) {to 9th (Vln2, 7¹⁻²) and 8ve (Vla, 7³)}
- 3-2-1 motif formed by final note of uppermost part of each individual motif (Vla (Eb) - Vln2 (D) – Vla (C) (6⁴-7³))
- Motifs overlap (Vla-VC – bar 7³⁻⁴)
- Final VC version extended to 4 notes / outlining descending F-Eb-D-C figure / with last 3 notes being a reference to Beethoven's 3-2-1 motif with 8ve displacement between each note
- So stating the Vla's and Vln 2's outlined 3-2-1 motifs within 2 beats {diminution}

- (c) (i) Underline the term below that describes the **texture** in bars **13 to 17**.
[1] [AO3]
- Contrapuntal heterophonic homorhythmic unison
- (ii) Describe **one other** feature of the **texture** in bars **18 to 25**. Give bar numbers where necessary in your answer.
[1] [AO4]
- *Becomes more varied than previously*
 - *1-, 2-, 3- and 4-part textures occur in quick succession*
 - *e.g., 2 parts (18³⁻⁴) / 3 parts (20¹, 20³⁻⁴) / 4 parts (bar 18¹⁻²) / and briefly monophonic (20¹⁻²)*
 - *Bar 21 similarly contains 1-, 2- and 3-part fragments*
 - *Bars 24-25 are a 3-part version of movement's opening*
- (d) Other than harmony/tonality, explain **two** differences in the music in bars **30 to 36** as compared with bars **1 to 29**.
[2] [AO4]
- *Repeated/rhythmic playing/notes/chords become a feature*
 - *Chords retain remnants of outline of 3-note motif in uppermost voice / but this previously principal melodic material now assumes role of accompaniment*
 - *Melodic material (Vln1, 32→) becomes much more lyrical (melodic) / and based on (begins with) leap (of major 6th) derived from start of bar 5 of Beethoven movement (rather than bars 1-4 as previously)*
 - *Music becomes less motivic overall*
 - *Texture becomes more strictly homophonic {melody plus accompaniment}*
 - *Dynamics (of accompanying chords) are more uniformly p/mp*
- (e) Complete the boxes below to indicate the **structure** of the **whole movement**.
[2] [AO3]

Section A	Section B {Development}	Section A {Section C} {Reprise}
Bars 1-29	Bars 30-47{46}	Bars 47 {46} -68

Mark according to following table:

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

- (f) Outline Beamish's use of **harmony/tonality** in **bars 13 to 25**. You must give bar numbers in your answer. [5] [AO4]

- *Tonality remains as Fm until c. bar 22 / with Ebs initially providing a hint of modality*
- *C (dominant) pedal persists until bar 18*
- *and supports parallel triads in bars 13-14²*
- *Harmony momentarily becomes more dissonant in bars 14⁴-15 {chord voicing becomes more restricted} / but comes to rest on a cadential-like Fm (tonic) triad in bar 16¹*
- *V7^(b13) chord in bar 16³⁻⁴ recalls similar harmonies (on G) in bars 1-2*
- *Dominant harmony in Fm persists through bars 17-21²*
- *characterised by b9/b13 chords*
- *(Tonic) Fm chord suggested in bar 21³⁻⁴ / with 3rd omitted /*
- *which acts as a simple "pivot chord" / to move back into Cm in bars 23-25*
- *With a series of V-i progressions / again with b13ths (Ebs)*
- *Chord's root notes are omitted in bars 24-25*
- *Not for 'chromatic' alone*

10. You will hear an extract from a piece by Thomas Adès.

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.
[Arcadiana – Movement V - *L'Embarquement*]

You now have **30 seconds** to read the questions. [15]

- (a) State the type of **instrumental ensemble** that plays in the extract. [1] [AO3]

String quartet

- (b) Other than texture and glissando, state **two** features of the opening bars of the extract (as far as the short pizzicato cello part). [2] [AO3]

- *Closely spaced chords / in rather high register*
- *strong tonal feel initially / with major (7th) and minor chords used/appoggiaturas*
- *repetition of melodic {3-note} motif / including sequence*
- *2-note versions of motif also appear*
- *Motivic statements separated by pauses/rests*
- *all at a very soft dynamic level*
- *(entirely) in 3/4 (accept 6/8)*

- (c) Identify the string effect used **throughout** the extract. [1] [AO3]

Mutes {con sordini}

- (d) (i) Give **one** feature of the prominent, busy viola part towards the end of the extract. [1] [AO3]

- *Constant (quaver) movement {triplets}*
- *Quickly repeated minor/major 2^{nds}*
- *ostinato-like {some use of repetition of small motifs} initially in form of arpeggios*
- *occasional dotted notes*
- *all in low register*
- *moves between ord. and sul pont {sul tasto}*

- (ii) Describe **one** feature of the accompaniment to this viola part. [1] [AO4]

- *glissando / double-stopping*
- *interval of (perfect) 5th prominent*
- *sul pont*
- *rapid motion between two notes at times [accept tremolando]*
- *accept softer dynamic level than viola part*

- (e) Comment on the use of **form/structure** in the extract. [2] [AO4]
- *Opening section (A) is repeated*
 - *and is itself in two parts / with second part shorter than first / each with slightly different texture and melodic material*
 - *new (shorter) section (B) begins with a new (more lyrical) theme (viola answered by violin)*
 - *but then begins to incorporate motif from first section*
 - *varied/developed version of first section follows / so making a type of ABA structure so far*
 - *this leads to a new section (C) (with the prominent viola part)*
 - *ABAC = 2 marks*
- (f) Outline the use of **texture** in the extract. Where possible, locate your responses by referring to your answer to (e) above. [2] [AO4]
- *Initially (first part of A) homorhythmic [accept homophonic]*
 - *contrasting passage introduces slightly more intricate texture / though still predominantly homophonic*
 - *New section (B) more in style of theme plus accompaniment {melody-dominated-homophony} (in arpeggios)*
 - *also marked off by increased use of pizzicato (in accompaniment)*
 - *return of section A retains earlier texture*
 - *section C includes a hint of counterpoint {accept polyphony} / though Vlns/VC parts often overlap rather than combine contrapuntally*
- (g) Other than *Ecstasio*, outline the use of **tonality** in **one other** work you have studied this year which is **similar** to that used in this extract. [5] [AO4]

Composer and work studied -

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

Band	
5	5 marks • A highly perceptive explanation of a similar use of tonality in a piece of the candidate's choice
4	4 marks • A convincing explanation of a similar use of tonality in a piece of the candidate's choice
3	3 marks • A generally secure explanation of a similar use of tonality in a piece of the candidate's choice
2	2 marks • An inconsistent explanation of a similar use of tonality in a piece of the candidate's choice
1	0-1 marks • A limited explanation of a similar use of tonality in a 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 Mendelssohn, 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]

1 Adagio cantabile

- (a) There are **two** errors in bars **2 to 7**, **one** in **pitch** and **one** in **rhythm**. Circle the notes that are incorrect and above each write what you actually hear in the music. [4] AO4

Pitch: bar 3 – first note should be an A.

Rhythm: bar 7 – last two notes should be semiquavers.

- (b) Identify the chord progression heard in bar **8**. [1] AO4

Ic {16/4} {A major 2nd inversion} {cadential 6/4} – V {E major}
Accept: I to V {imperfect (cadence)}

- (c) Write in the missing **pitch** and **rhythm** of the violins' melody in bar **12 2nd quaver to bar 15 1st quaver**. [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

You now have **1 hour** to answer **either** question 12 **or** question 13 and then question 14.

12. You will need an **unannotated** score of **Symphony No. 104 by Haydn**. The following questions are on **movement 4**. [15]

- (a) Name the **section** that begins in bar **84**. [1] AO3

S2b {second subject group, theme 2}

- (b) Compare this section, bars **84 to 101**, with bars **247 to 264**. Support your comments with appropriate bar and beat numbers. [5] AO4

Relevant comments which accurately compare bars 84 to 101 with bars 247 to 264 include:

- *Both sections use the same thematic material, S2b*
- *1st violins play the theme in both sections*
- *Both sections begin with 8-bar circle of fifths*
- *Both sections are based on the same harmonic progressions throughout*
- *Both sections are the same length*
- *Sections start and end in different keys {section 1 starts in B minor and ends in A major, but section 2 starts in E minor and ends in D major}*
- *Nb – credit for recognition of different keys even if they are not correctly identified*
- *Section 1 has imitation of violin's theme in bassoon bar 86, but section 2 has a rising scalar countermelody added instead bar 248*
- *2nd section ends pp whilst 1st section ends p*
- *Cadential 6/4*

[Award 1 mark per relevant/accurate comparison up to a maximum of 5 marks. Comments must be supported by appropriate bar/beat numbers.]

- (c) State in full (e.g. C major) the **key** in bar **143**. [1] AO3

B minor

- (d) Within bars **155 to 193**, give the bar and beat numbers where the following **harmonic** features can be found. [3] AO3

Harmonic Feature	Bar and beat location
Diminished 7 th chord	Bar 181 {182} {allow 179¹}
Circle of fifths progression	Bars 167-174 (need 3 or more chords)
Interrupted cadence	Bar 191/192 to 193 {allow 183/184 to 185} {allow 165 to 167}

- (e) Describe Haydn's use of **texture** in bars **265 to 334**. You should give bar and beat references where appropriate in support of points made. [5] AO4

Relevant observations which describe Haydn's use of texture in bars 265 to 334 include:

- *Bar 265: starts tutti homophonic texture with tune in 1st violins and flute*
- *Bar 267 to 275: drone/sustained dominant note (cellos, basses and timps) under descending sequential treatment of motif from S1 in 1st violins and upper w/w*
- *Bars 275 to 286: reduction in texture to woodwind trio (flute and 2 oboes)*
- *Bars 275 to 281: use of S1 motif in imitation*
- *Bar 287 to 292: return of full tutti texture and conjunct quaver passagework in strings*
- *Bar 293 to 300: passage of monophonic/octave/unison crotchets with progressively widening intervallic leaps (in strings, flute and bassoon)*
- *Bar 301 to 306: tutti orchestral texture with scalic quavers in upper strings and sustained chords in woodwind and brass underpinned by*
- *Bars 301 to 307: alternating I/V tremolo timps*
- *Bars 307 to 308: homophonic/chordal/homorhythmic minim chords (motif x)*
- *Bars 309 to 318: drone/sustained tonic in timps and double basses*
- *Bars 311 to 318: contrapuntal combination of S1 and countermelody in violins, flute and clarinet*
- *Bars 319 to 325: monophonic/octave/unison S1 material in woodwind*
- *Bars 320 and 324: monophonic/octave/unison minims (motif x) in tutti*
- *Bars 319 to 325: antiphonal texture resulting from the alternation of monophonic/octave/unison utterances in woodwind and tutti orchestra*
- *Bars 326 to 334: tutti orchestral homophonic texture to end, emphasised by repeated tonic in lower instruments, arpeggaic, fanfare crotchets in 1st violins, rising scalic motif in woodwind, tutti octave/unison Ds (motif x) and homophonic chords to end*

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

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

- (a) Name the **section** which begins in bar **52³** and state its **key**. [2] AO3

Section *2nd subject (group)*

Key *E minor*

- (b) Compare bars **1 to 34** with bars **103 to 122**. Support your comments with appropriate bar and beat numbers. [5] AO4

Relevant comments which accurately compare bars 103-122 with bars 1-34 include:

- *Both sections use the same thematic material (S1)*
- *Both sections retain the ostinato saltarello rhythm throughout*
- *Both start in the same key (A minor)*
- *Section 1 ends in A minor (with very brief tonicisation of E bars 21-26) but section 2 modulates to, and ends in G minor*
- *Introductory saltarello rhythm bars are longer in section 1 than section 2 (5 and a half as opposed to 3 and a half)*
- *S1 first heard in flutes in section 1 (bar 6) but in clarinets in section 2 (bar 106)*
- *First section is longer than second section (34 bars as opposed to 20 bars)*
- *Section 1 leads to transition theme bar 34, whilst second section leads to S3 (the new tarantella theme) bar 122*
- *Orchestral texture is more sparse in section 2*
- *Section 1 includes a crescendo towards the end, finishing ff, whilst section 2 does not and diminuendos to finish pp*

[1 mark per relevant/accurate comparison up to a maximum of 5 marks. Comments must be supported by appropriate bar/beat numbers.]

- (c) Within bars **179 to 195**, give the bar and beat numbers where the following **harmonic** features can be found. [3] AO3

Feature	Bar and beat location
Augmented 6 th chord	Bar 186⁴ {188⁴, 190⁴}
Half diminished 7 th chord	Bar 190² {193², 193⁴, 194², 194⁴}
Diminished 7 th chord	Bar 186² {188²}

- (d) Describe Mendelssohn's use of **texture** in bars **52³ to 103**. You should give bar and beat references where appropriate in support of points made. [5] AO4

Relevant observations which describe Mendelssohn's use of texture in bars 52³ to 103 include:

- *Bar 52³ to 61: starts with sparse texture, 1st violins and 2nds and violas only, trading S2 over crotchet accompaniment – homophonic texture*
- *Bar 61 to 67: homorhythmic utterances of S2b in all strings but 1st violins*
- *Bar 62 and 64 to 70: monophonic antiphonal answers in 1st violins*
- *Bars 64 to 70: homorhythmic woodwind utterances of saltarello rhythm*
- *Bars 70 to 73: imitative entries of scalar quavers in strings*
- *Bars 76 to 82: homophonic texture with S1 in w/w over string quavers*
- *Bars 84 to 97: mostly monophonic/octave/unison version of saltarello rhythm in strings punctuated with two bars of homorhythmic chords bars 91 and 96*
- *Bars 84 to 87: homophonic/homorhythmic chords in w/w and brass*
- *Bars 88 to 96: monophonic/octave/unison passagework in w/w*
- *Bars 84 to 88: antiphonal texture resulting from alternating utterances by strings and w/w*
- *Bar 97 to 100: full tutti texture; homophonic with melody in violins and upper w/w*
- *Bars 97 to 103: repeated tonic pedal in timps and brass under*
- *Bars 101 to 103: monophonic/octave/unison/homorhythmic descending tonic arpeggio in tutti strings and w/w*

*[1 mark per relevant/accurate comment up to a maximum of 5 marks.
Comments must be supported by bar/beat numbers where appropriate.]*

14. Discuss the changing use of string and percussion instruments in symphonic music composed 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

This is INDICATIVE CONTENT ONLY.

Answers should include such detail as:

An awareness of the different make-up of the orchestra in terms of strings and percussion from 1750 to 1900 e.g.

- *Early Classical – string-dominated (timps added later)*
- *Sometimes just strings - no wind or brass or percussion (e.g. CPE Bach) and in some cases, no violas even (continuo filling harmony)*
- *Presence of basso continuo (influence of Baroque) in early Classical orchestration*
- *Enlarging of string section through later Classical period (with addition of some winds) but still reduction to just strings (no wind or timps) for slow movement*
- *Numbers of violins ranging roughly from 12 to 30 during Classical era with corresponding range for lower strings*
- *Timps more regularly used in mature Classical symphonies (later works of Haydn and Mozart) with occasional use of “exotic” percussion (e.g. triangle, cymbals and tambourine) to reflect Turkish influence of Janissary bands (e.g. Haydn’s Military symphony)*
- *Expansion of numbers in string sections and independent double bass parts in late Classical, early Romantic symphonies and addition of more timps (to reflect wider harmonic palette) and other percussion (eg triangle, bass drum and cymbals by Beethoven’s 9th)*
- *Romantic orchestra expands hugely, with developments in technology influencing the types, capabilities and variety of instruments available and used (e.g. Berlioz Symphonie Fantastique – addition of harps, vast amounts of strings, many timps, bells, snare drum in addition to cymbals, and bass drum)*
- *Mahler added glockenspiel to the percussion for his Symphony no 3 and Strauss employs a vast array in Till Eulenspiegel, including a rattle*

An awareness of the technical features, capabilities and developments in string and percussion instruments e.g.

- *Early strings: cat gut strings (sheep gut for double basses) resulted in different sound (more raspy) as opposed to later steel strings. Also less projection of sound for gut strings (early venues were generally small) in contrast to later metal ones (venues became bigger needing more projection of sound)*
- *Bows changed shape (curved outwards at first, then inwards); less hair under less tension at first); bigger difference in sound of up and down bows in earlier instruments; more even sound with later bows and capable of producing more projected sound*
- *Finger boards lengthened in all stringed instruments as range and virtuosity of parts written for them developed*
- *Angle of neck and height of bridge also changed creating greater tension on strings and fuller, bigger sound to cope with expanded style of later music*
- *Romantic stringed instruments capable of wider dynamic range due to these technical developments, reflected in music written for them*
- *Timpani: change from being made with stretched animal skin to use of synthetic material; also originally tuned with taps and later pedal mechanism (1880s)*

- Differences in types of sticks and coverings (leather, woolen cloth, sponge, wood) and place of hitting surface – all affects resultant sound
- Berlioz built on Beethoven's dramatic use of timps (e.g. in 9th Symphony), giving very particular directions for type of stick and playing techniques in *Symphonie Fantastique*
- Haydn – first to use timps for solo (Symphonies 100, 103) and ask for timps to change tuning during a work (Symphony 94)
- Tuned to tonic and dominant initially; Beethoven introduced other tunings (e.g. minor 6th in Symphony 7 and 8ves in Symphonies 8 and 9)
- Variety of percussion used only in military bands and for effects in opera until c 1800
- Janissary instruments – Haydn responsible for inclusion in symphonic music

An awareness of stylistic features and changes affecting the nature of string and percussion writing e.g.

- Early Classical (Rococo, Galant) – lighter, simpler phrasing and harmonic makeup, characterized by emphasis on melody and accompaniment resulted in works with clear use of violins for tune and rest of strings for accompaniment, with bass string instruments directing harmonic changes and violas (if used) filling harmony along with continuo. Seen in symphonies of Stamitz, CPE Bach and early Haydn
- Also *Empfindsamer Stil* sees use of “emotional” violin writing, with inclusion of appoggiaturas, chromaticism and contrast seen in slow movements (CPE Bach)
- Mannheim – particular orchestral style developed by Johan Stamitz – use of strings to create dramatic crescendos and diminuendos, accents, great rhythmic drive, “rockets”, “rollers (over ostinato bass),
- *Sturm und Drang* (literary influence) – dramatic use of strings for exciting and sudden contrasts in dynamics and articulation, and effects eg tremolando, fast scales, and (later) contrapuntal ingenuity (c1770 works of Haydn (e.g. Symphony 44) and Mozart (Symphony 40)
- Mature Classical and early Romantic styles saw an increase in the development and number of strings (greater sound production, range to string writing) and percussion instruments used, reflecting and responding in part to the increase in public concerts and bigger venues
- Increase in emotional and dramatic content of works, sometimes directly reflecting literary sources and other extra-musical programmatic links affects the writing for strings (e.g. *divisi*, *col legno* etc) and percussion (Beethoven 3, 5, 6, 9, Mendelssohn, Berlioz)
- Later Romantic style in symphonies and tone poems sees string and percussion writing reflecting national characteristics, folk links and increased programmatic content with new sonorities and effects (Berlioz, Liszt, Smetana, Strauss, Tchaikovsky, Dvorak, Mahler)

Some examples of specific uses of strings and percussion in symphonies

- Stamitz, Filtz, JC Bach symphonies – good example of string-dominated (melody in violins) with continuo; also Mannheim style with use of strings to achieve effects described above.
- CPE Bach – symphonies give example of *Empfindsamer* style of string writing
- Early Haydn – often reduced texture, chamber music-like treatment of strings in slow movements; Nos 26, 44, 49 – good example of *Sturm und Drang* string writing with use of tremolo, staccato, counterpoint

- *Later Haydn* – use of pizzicato (No 101, Clock), divisi violas and Janissary percussion – triangle, cymbals and bass drum (100 Military), solo timps (start of 103, Drumroll)
- *Mozart* – use of standard strings and timps; violins usually take the melodic role, though strings sometimes don't play at all in Trio sections
- *Early Beethoven* – retains standard strings, (though increases numbers) and timps. Cellos take opening theme in *Eroica* (no 3); double basses used to suggest sound of sombre marching drums in 2nd mvt (Funeral March); the storm in 4th mvt *Pastorale* (no 6) depicted by low strings tremolo and timps (thunderclaps); Choral (no 9) scored for largest orchestra used so far with addition of bass drum, triangle and cymbals to timps; timps tuned 8ve apart in 2nd mvt (as in *Symphony 8*); quasi-recitative use of lower strings at start of finale
- *Beethoven's treatment of strings and percussion in his symphonic music* reflects the change from the balanced, ordered Classical style to the dramatic emotional spirit of Romanticism with their use of sudden accents, contrasting dynamics, syncopation, harmonic dissonance, and powerful, relentless rhythmic drive
- *Schubert 8 (Unfinished)* – use of low strings only at start and extended lower in range
- *Berlioz' symphonies* provides a wealth of opportunity for discussion of string and percussion writing, often very experimental – e.g. huge expansion of both sections (with specific numbers of string instruments for each section stated); use of viola as soloist (protagonist) in No 2 (*Harold in Italy*, reflecting the Romantic rise of the virtuoso); string writing imitating guitar and hurdy-gurdy accompaniments; numerous examples of programmatic use of all stringed instruments and a variety of percussion in *Symphonie Fantastique* (idée fixe introduced by violins, new colours of harps used in 2nd mvt, March to Scaffold (4th mvt) conveyed by timps and divisi double basses only at start, and 4 tuned timps for thunder at end; 8-part divisi violins and start of last mvt, colourful use of 'col legno' and tubular bells etc. in finale)
- Some may refer to his *Treatise on Orchestration*
- *Liszt* gives further examples of programmatic use of strings and percussion (wide variety) in his *Faust Symphony* and *Symphonic Poems*
- *Bruckner* – more traditional in his use of strings – emphasis on lyricism – and only used timps
- *Brahms* – also traditional in string and percussion forces, though often rich and colourful sonorities; violon solo at end of 2nd mvt *Symphony no 1*
- *Dvorak* – use of strings and percussion to underline national, folk and dance elements in his symphonic music; expanded use of percussion (timps, triangle, cymbals) in No 9
- *Tchaikovsky* – includes timps, bass drum, cymbals and triangle in 4th *Symphony*, and adds tam-tam in No 6. Dramatic use of off-beat cymbals in *Romeo and Juliet*, and effective timpani funeral march rhythm in its coda; emphasis on soulful, poignant lyricism, with rich string writing
- *Mahler* – huge orchestral resources (variety of percussion) and rich sonorities to reflect national characteristics and programmatic elements; use of double bass solo at start of 3rd mvt of No 1 (*Frere Jacques* theme)

- Strauss – large string and percussion sections (includes a rattle in *Till Eulenspiegel*) to reflect the narratives of his *Tone Poems*; addition of 2 harps, solo violin part and tam-tam for *Ein Heldenleben*; despite the large forces, strings and percussion often used for delicate textural effects too

Haydn Symphony 104

- Classical set-up with strings and two timps (tonic and dominant)
- Violins usually take melodic material with lower strings accompanying
- Relatively narrow range with limited use of higher positions, apart from end of last movement
- Timps usually reinforce tutti points, fanfare rhythms and cadences; roll at end 1st mvt
- Antiphonal use of violins in intro to mvt 1, heterophonic use (b30); reduction of texture to violins and violas only (b146, 238); use of staccato and pizz in lower strings (b244)
- Occasional passages where strings drop out (e.g. 2nd mvt b38, 114 and 4th mvt b 275)
- Cello and double bass have separate parts at times – eg 4th mvt where db continues the drone alone b 11

Mendelssohn Symphony 4

- Same Classical orchestral set-up as for Haydn 104 and fairly traditional use of strings and percussion overall
- Violins take melodic lead in mvt 1 after full strings pizzicato for opening divisi chord; contrast of arco melody and pizz accompaniment (eg 1st mvt b21)
- Lower strings also take melodic material – e.g. rescoring of 2nd subject in recapitulation of 1st mvt (b 404) and main theme at start of 2nd mvt given to violas; strings used in antiphony with wind (e.g. end 1st mvt, b 500); monophonic use of strings – eg just cellos and basses at end of mvt 2, and octave strings in 4th mvt (b34)
- All strings take accompanimental role for saltarello theme 1 at start of 4th mvt, providing the characteristic repeated note rhythmic motive
- Much fast, light, staccato passagework for strings – typical of Mendelssohn; fugato texture mvt 1 start of development, and b 122 of 4th mvt for the tarantella theme
- Strings drop out at points e.g. codetta of mvt 1
- Timps (tonic and dominant) underpin tutti; some rolls (e.g. 1st mvt b 74); no timps used in 2nd mvt; timps join strings in playing the saltarello rhythm in last mvt
- Colourful use of violin and timps in reduced texture of Trio of mvt 3; minuet section string-based with traditional tune and accompaniment writing and some quasi-contrapuntal textures; ends pizz; full string
- Mendelssohn reflects both saltarello and tarantella dance styles with his string writing in both 1st and last movements

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 use of string and percussion instruments 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
5	13-15 marks - A highly perceptive and thorough discussion of the changing use of string and percussion instruments 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
4	10-12 marks - A convincing discussion of the changing use of string and percussion instruments 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
3	7-9 marks - A general discussion of the changing use of string and percussion instruments 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
2	4-6 marks - An inconsistent discussion of the changing use of string and percussion instruments 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	1-3 marks - A very limited discussion of the changing use of string and percussion instruments 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	0 marks Response not worthy of credit.