



GCE A LEVEL MARKING SCHEME

SUMMER 2023

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

INTRODUCTION

This marking scheme was used by WJEC for the 2023 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 2023 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 'Ev'ryday is a winding road' performed by Sheryl Crow, 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. *He's got a daughter he calls Easter,*
2. *She was born on a Tuesday night.*
3. *I'm just wondering why I feel so all alone,*
4. *Why I'm a stranger in my own life.*
5. *Jump in let's go.*
6. *Lay back, enjoy the show.*
7. *Everybody gets high,*
8. *Everybody gets low.*
9. *These are the days when anything goes.*
10. *Ev'ryday is a winding road.*
11. *I get a little bit closer.*
12. *Ev'ryday is a faded sign.*
13. *I get a little bit closer.*
14. *Ev'ryday is a winding road.*
15. *I get a little bit closer.*
16. *Ev'ryday is a faded sign.*
17. *I get a little bit closer to feeling fine.*
- [Instrumental]
18. *I've been swimming in a sea of anarchy.*
19. *I've been living on coffee and nicotine.*
20. *I've been wond'ring if all the things I've seen*
21. *Were ever real, were ever really happening (ever really happening).*
22. *Ev'ryday is a winding road.*
23. *I get a little bit closer.*
24. *Ev'ryday is a faded sign.*
25. *I get a little bit closer.*

- (a) Complete the table below to indicate the **structure** of the extract using appropriate terms (verse/chorus etc). [4][AO3]

Line numbers	1-4	5-9	10-13	14-17		18-21	22-25
Section	Verse	Pre-Chorus	Chorus	Chorus	Instrumental	Middle 8 (accept bridge/verse)	Chorus

Marking for Question (a)

Number of correct answers	Mark
6	4
4/5	3
2/3	2
1	1

- (b) Describe features of the **vocal melody** in **lines 1 to 4**. [3][AO4]

Span of an octave range
Starts on dominant
Lines 1 and 2 repeated in lines 3 and 4
Line 1 descending triadic idea with some passing notes (conjunct)
Line 2 same as line 1 except the end which is ascending conjunct
Phrases start after a quaver rest
Same melodic ideas but variation
Repeated notes feature
Syncopated

- (c) Describe features of the **Instrumental** section. [2][AO4]

Starts with kit and electronic piano solo {organ} {sustained notes or chords}
Kit throughout
Sliding used {flanger} {reversed guitar melody} {named effects}
Only two chords {I and IV}
Mixture of chords and single notes
All crotchets and quavers, no syncopation {straight}
Wide pitch range of guitar used
Disjunct movement is a feature
Bars 1, 3, 5 and 7 feature conjunct movement
Same repeated rhythm in guitar

- (d) Underline the **year** in which this song was composed and released. [1][AO3]

1966 1976 1986 1996

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

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 'Waterloo' performed by the band ABBA. The lyrics are printed below.

(Introduction)

1. *My, my at Waterloo, Napoleon did surrender.*
2. *Oh, yeah and I have met my destiny in quite a similar way.*
3. *The history book on the shelf,*
4. *is always repeating itself.*
5. *Waterloo, I was defeated, you won the war.*
6. *Waterloo, promise to love you forever more.*
7. *Waterloo, couldn't escape if I wanted to.*
8. *Waterloo, knowing my fate is to be with you.*
9. *Wa-Wa-Wa-Wa-Waterloo, finally facing my Waterloo.*
10. *My, my I tried to hold you back, but you were stronger.*
11. *Oh, yeah and now it seems my only chance is giving up the fight.*
12. *And how could I ever refuse,*
13. *I feel like I win when I lose.*
14. *Waterloo I was defeated, you won the war.*
15. *Waterloo, promise to love you for ever more.*
16. *Waterloo, couldn't escape if I wanted to.*
17. *Waterloo, knowing my fate is to be with you.*
18. *Wa-Wa-Wa-Wa-Waterloo, finally facing my Waterloo.*

- (a) Describe the music played by the bass guitar in the **Introduction and lines 1 and 2**. [2][AO4]

Dotted rhythms

Same note all the way through the introduction { tonic note } {pedal}

Pitch stays the same for start of line 1

then descends conjunct (Tonic to dominant)

Line 2 is the same as line 1 but ends on submediant not the dominant

No credit for swung

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

Tenor Saxophone

- (c) State the name of the note (for example, Tonic) that is used in the vocal melody at the beginning of **lines 5, 6, 7 and 8** and heard again in **lines 14, 15, 16 and 17**. [1][AO3]

Submediant

- (d) Describe features of the **vocal melody** heard in lines **1 to 4** and again in lines **10 to 13**. Locate your answers using line numbers and/or lyrics. [3][AO4]

Starts with repeated pitch / dominant

Moves chromatically

Conjunct (descending at end of line 1)

Line 2 same as line 1 except it descends one note further

Line 3 ascending conjunct three pitches used

Line 4 ascending 7 note scale finishing on the dominant

Credit highlighting of long notes end of lines 4 and 13

Credit syncopation if in correct place

Anacrusis

- (e) Tick (✓) the box which best describes the **chord** used in **lines 3 and 12**. [1][AO3]

Chord	tick (✓)
Tonic (D major)	
Supertonic (E minor)	
Subdominant (G major)	
Submediant (B minor)	✓

- (f) Identify the **rhythmic device** heard in the piano part at the end of **lines 4 and 13**. [1][AO3]

Syncopation

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

1974 (accept any 1970s date)

- (h) Next, you will hear an extract taken from the song '*Waterloo*' performed by Black Ingvars.

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 2 are printed below.

(Introduction)

1. *1.Jo, jo, man värjer sig och fåktas i det längsta*
2. *Men, men, mot känslor kämpar gudarna förgäves har man sagt*
3. *Det är som jag hörde en sång*
4. *Jag tror det är kärlek på gang*
5. *Waterloo - jag är besegrad, nu ger jag mig*
6. *Waterloo - lova mej nöjet att älska dig*
7. *Waterloo - allting känns rätt, och det är min tro*
8. *Waterloo - du är mitt öde, mitt Waterloo*
9. *Wa Wa Wa Wa Waterloo - du är mitt öde, mitt Waterloo*
10. *Det är som jag hörde en sång*
11. *Jag tror det är kärlek på gång*
12. *Waterloo - allting känns rätt, och det är min tro*
13. *Waterloo - du är mitt öde, mitt Waterloo*
14. *Wa Wa Wa Wa Waterloo - du är mitt öde, mitt Waterloo*

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:

- Based upon the same melodic material
- Most harmonic progressions stay the same
- Same lyrics in some sections
- Same time signature
- Accept same tempo
- Both have an introduction
- Both have vocals and backing vocals

Differences in Extract 2:

- Starts with Alice Cooper's 'School's out for Summer'
- Finishes with 'Child in time' by Deep Purple
- Uses quotes from other songs
- Some different melodic and harmonic material
- Heavier guitar
- Louder drumming
- Vocal lines are the same (different language though)
- Male vocal instead of female
- Use of distortion
- Different key
- One bar instead of two between lines 11 and 12
- No syncopation between lines 11 and 12, four straight crotchet beats instead
- Snare drum solo in introduction
- Texture change monophonic to homophonic

- Electric guitar takes piano role
- Starts and ends with instrumental sections
- Heavy metal style
- Two electric guitars, bass guitar and drums
- Electric guitar has counter-melody lines 10-11
- Vocals sing in 3rds with soloist
- Allow mention of swing

	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 of a song from the musical *Sunset Boulevard*, 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. *Sunset Boulevard, headline boulevard, getting here is only the beginning.*
2. *Sunset Boulevard, jackpot boulevard, once you've won you have to go on winning.*
3. *You think I've sold out? Dead right, I've sold out, I just keep waiting for the right offer,*
4. *Comfortable quarters, regular rations, twenty-four hour five star room service.*
5. *And if I'm honest I like the lady. I can't help being touched by her folly.*
6. *I'm treading water, taking the money, watching her sunset.*
7. *Well, I'm a writer.*
8. *L.A.'s changed a lot over the years since those brave gold rush pioneers came in their creaky covered wagons.*
9. *Far as they could go, end of the line, their dreams were yours, their dreams were mine, but in those dreams were hidden dragons.*
10. *Sunset Boulevard, frenzied boulevard, swamped with ev'ry kind of false emotion.*
11. *Sunset Boulevard, brutal boulevard, just like you we'll wind up in the ocean.*
12. *She was sinking fast, I threw a rope, now I have suits and she has hope, it seemed an elegant solution.*
13. *One day this must end, it isn't real, still I'll enjoy a hearty meal before tomorrow's execution.*
14. *Sunset Boulevard, ruthless boulevard, destination for the stony hearted.*
15. *Sunset Boulevard, lethal boulevard, ev'ryone's forgotten how they started*
16. *Here on Sunset Boulevard.*

- (a) Underline the **time signature** used in **lines 3 and 4**. [1][AO3]

3/8

4/8

5/8

6/8

- (b) Describe features of the **vocal melody** in **lines 1 and 2**. Locate your answers using line numbers and/or lyrics. [3][AO4]

Line 1:

Starts with repeated notes /on the dominant 'Sunset', rises to the tonic {interval of a 4t}/ (on 'Boulevard' followed by descending leap to two conjunct notes).

'Headline boulevard' is a sequence from 'Sunset Boulevard' repeated a tone lower.

'getting here is only the beginning' features a repeated note,/conjunct notes second half of the line – credit if not credited above and chromaticism/ending on the dominant/rising semitone

Line 2:

repeats line 1/except the 'go on winning' which is a descending conjunct line ending on the tonic.

NB – max 1 for shape

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

Minor

- (d) Describe features of the **vocal melody** in **lines 3 and 4**. Locate your answers using line numbers and/or lyrics. [2][AO4]

Line 3:

Accept mostly conjunct

'You think I've sold out' five note ascending conjunct (scalic)

'Dead right, I've sold out' repeats previous bar exactly

'I've just been waiting' sequence of previous bar (up two tones)

'For the right offer' sequence again, (up a further tone)

No credit for triplets

Line 4:

'Comfortable quarters' five note descending mainly triadic pattern, conjunct at the end.

This phrase is then repeated with the first note of the pattern changed each bar moving down one note of the scale each time.

- (e) **Tick ✓** the box which describes the **modulation** at the start of **line 12**. [1][AO3]

Modulation	Tick ✓
The key goes up by one semitone	✓
The key goes up by one tone	
The key goes down by one semitone	
The key goes down by one tone	

- (f) Give the name of the **degree of the scale** (for example, Subdominant) that is sung on the last note. [1][AO3]

Tonic

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

Andrew Lloyd Webber

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

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

Answer questions (a-f) in relation to **extract 1 only**. Question (g) is a comparison of **extract 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 'One short day' from the musical Wicked.

The lyrics are printed below.

1. *There are buildings tall as quoxwood trees, dress salons, and libraries, Palaces! Museums! A hundred strong.*
2. *There are wonders like I've never seen! It's all grand! And it's all green!*
3. *I think we've found the place where we belong!*
4. *I wanna be in this hoi polloi,*
5. *So I'll be back for good someday to make my life and make my way, but for today, We'll wander and enjoy.*
6. *One short day in the Emerald City, one short day, to have a lifetime of fun,*
7. *One short day, and we're warning the city*
8. *Now that we're in here, you'll know we've been here before we are done!*
9. *Who's the mage, whose major itinerary is making all Oz merrier?*
10. *Who's the sage, who sagely sailed in to save our posteriors?*
11. *Whose enthuse for hot air ballooning has all of Oz honeymooning?*
12. *Woo oo oo, Wizn't he wonderful? (Our wonderful wizard!)*
13. *Who's the mage, whose major itinerary is making all Oz merrier?*
14. *Who's the sage, who sagely sailed in to save our posteriors?*
15. *One short day in the Emerald City, one short day, to have a lifetime of fun,*
16. *What a way to be seeing the city*
17. *Where so many roam to, we'll call it home too*
18. *And then, just like now, we can say: We're just two friends, two good friends, two best friends*
19. *Sharing one wonderful one short (the wizard will see you now) day!*

Lines 13 and 14 are sung at the same time as line 15

- (a) State the **interval** used in the harmony between the two voices in **line 4** (for example, 2nd). [1][AO3]

3rd

- (b) Describe features of the **vocal melody** in **line 5**. Use the lyrics to locate your answers. [3][AO4]

Three phrases repeated

First phrase begins with an anacrusis/on the dominant

Second phrase the same but anacrusis on tonic

Phrase consists of repeated note (subdominant)/followed by conjunct descending melody to tonic

The final phrase is also a repeat (credit if not said already)/but ends on the word en-'joy' on the dominant in the top voice and the supertonic in the lower voice {4th interval}

- (c) Give **one** word that best describes the **vocal texture** in the following places:

- (i) **Lines 13, 14 & 15** [1][AO3]

Polyphonic or Contrapuntal

- (ii) **Line 16** [1][AO3]

Unison {monophonic} {octaves}

- (d) Describe the use of **tonality** in this extract. Use line numbers in your answer. [2][AO4]

Major throughout

Modulation line 6/ Moves up a semitone

Further modulation line 9

Ends in a higher key

Hints of minor on "two best friends"

(Keys visited are F, F sharp and G)

- (e) Name the **cadence** at the end of **line 19**. [1][AO3]

Perfect

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

2000s (accept any date given between 2000 and 2009)

- (g) Next, you will hear an extract taken from the song 'We beseech thee' from the musical Godspell.

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 2 are printed below.

1. *By the gracious saving call, spoken tenderly to all, who have shared man's guilt and fall, we beseech thee, hear us!*
2. *By the love that longs to bless, pitying our sore distress, leading us to holiness, We beseech thee, hear us!*
3. *(Boom chick a boom/ bam bam/ and other vocal sounds ad lib)*
4. *Grant us all from earth to rise, and to strain with eager eyes, towards the promised heavenly prize, we beseech thee, hear us!*
5. *Come sing about love, (love), that caused us first to be*
6. *Come sing about love, (love), that made the stone and tree,*
7. *Come sing about love! Love! Love! Love!*
8. *Come on sing about love! Love! Love!*
9. *Come on sing about love!*
10. *(That draws us lovingly), we beseech thee, hear us!*
11. *Boom chicka boom chicka boom chick chick, chicka booma chicka booma chicka boom chick chick*
12. *Chick chick, boom chick.*

For info: D major line 4, B minor lines 5-9, D major 10-12

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:

- Both pieces are in 4/4 time
- Both feature a chorus and soloists/ensemble
- Major key
- Polyphonic texture at times
- Both are mainly homophonic texture
- Chorus feature harmonies
- Range of dynamics from *pp* to *ff*
- Both have contrasting middle section/elements of repetition in both
- Spoken dialogue above music
- Both pieces feature modulation
- Both pieces end in different keys from which they begin in.
- Syncopation in both

Differences in Extract 2:

- Smaller orchestra (Piano, electric bass, drums, banjo/Electric guitar)
- Use of one main soloist instead of two
- Male soloist instead of female
- Different musical material melody
- Harmonies are simpler

- Modal harmonies
- Fewer key changes
- Modulates up a tone (the first extract moves up in semitones)
- syncopation
- polyphonic texture
- ad lib section consisting of repetition of various vocal sounds
- Minimalistic style, adding parts
- Ostinato patterns
- Featured Soprano voice sings high C (tonic note) at end of the section
- Triple perfect cadence at the end of the extract
- Question and answer sections between soloists and chorus
- Tempo stays the same throughout
- Faster tempo than extract one
- Contrasting 'middle 8' type section in minor key (relative minor)
- Hoe-down style
- Larger range of vocal dynamics
- Crescendos evident in vocals
- Solo instruments featured (Electric guitar at end)
- Piano ragtime style

	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 D: Jazz (1920-1960)

5. You will hear an extract from '*Haitian fight song*' performed by the Charles Mingus Quintet. 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 8+5+8 bars	Section 2 16 bars	Section 3 16 bars	Section 4 16 bars
Riff Improvisation Riff	Riff and improvisation	Riff and improvisation	Riff and improvisation (Last 8 bars slow down)
Solo double bass, percussion added at end	Low brass added	Full quintet	Full quintet

- (a) Name the **percussion instrument** played at the end of **Section 1**. [1][AO3]

Tambourine

- (b) Name the type of **scale** featured in the riff and improvised sections [1][AO3]

Blues scale

- (c) Describe features of the **melody** and of the **rhythm** played by the double bass in **Section 1**. Do not repeat your answer to (b). [3][AO4]

Based upon blues scale (if not given in response to question (b))

- The riff:
- Swing rhythm {dotted}
- minor 3rd, sharpened 4th ends on dominant {arpeggaic} {triadic}
- 1st bar Repeated twice (don't award just for "repetition")
- Bar 4 chromatic crotchets
- Anacrusis/V-I
- Four bars repeated
- Improvised bars:
- Triplet quavers
- Tonic up to minor 3rd
- Starts an octave higher than the riff
- Ends with a descending chromatic scale
- Return of the riff:
- Same material
- Last 2 bars contain crotchet triplets descending
- Repeated, fast pizzicato notes in riff
- Do not award for walking bass

(d) Describe the **texture** of the extract. Refer to the sections in the table above. [2][AO4]

- Starts monophonic in Section 1
- Section two becomes homophonic
- Sections three and four polyphonic
- 2-part moving to contrapuntal/polyphonic texture

(e) Name the **two performing techniques** heard on the double bass. [2][AO3]

Arco {allow bowed or accurate description thereof} Do not credit string bend

Pizzicato/plucked

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

1927

1937

1947

1957

Area of study D: Jazz 1920-1960

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

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

Answer questions (a-f) in relation to **extract 1 only**. Question (g) is a comparison of **extract 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 'A night in Tunisia'. An indication of the structure of the extract is printed below.

Head	Interlude	Solo break	Main solo section 1	Main solo section 2
Trumpet lead melody accompanied by rest of ensemble	Whole ensemble	Alto Sax only	Alto Sax & trumpet improvisation accompanied by rhythm section	(Solo instrument) accompanied by rhythm section <i>(this section is incomplete and is at the end of the extract)</i>

- (a) This extract is performed by a septet: trumpet, alto sax, piano, guitar, bass, drums and **one other instrument**.

Place a tick (✓) in the box, indicating the **other instrument** heard. [1][AO3]

Instrument	Tick (✓)
Trombone	
Tenor Sax	✓
Clarinet	
French horn	

- (b) Describe features of the **trumpet melody** in the **Head**. [2][AO4]
- Anacrusis
 - Arpeggio/broken chord (Bb minor chord)
 - Phrase starts/ends on dominant
 - Octave leap
 - Chromatic note/Augmented 4th {appoggiatura}
 - Minor 9th arpeggio
 - Two repeated two bar phrases 2nd time without chromatic note (Aug 4th)
 - Do not credit muted
- (c) State one word which best describes the **texture** of the music played by the front line instruments in the **Interlude**. [1][AO3]
- Monophonic {Unison} {octaves}
- (d) Name **two rhythmic features** heard in the extract. [2][AO3]
- Swing quavers/swing rhythm/dotted rhythms (credit one only)
 - Syncopation
 - Triplets
 - Straight 8s in wind
- (e) Describe the music played by both the front line and the rhythm section in the **Main Solo Sections**. [3][AO4]
- Front line instruments (Trumpet, Alto and Tenor Sax)
improvisation{scalic}{ornamentd}{virtuosic}{major-minor 7th outline}max 1
 - Walking bass
 - Piano 'comping' style / plays chords (description: short/syncopated etc.)
 - Drum part mainly cymbals
 - Dropping bombs
 - 'fills' on snare drum
 - Cymbal changes from ride to hi-hat in trumpet solo (accept 'cymbal change' in trumpet solo)
- NB: answers must be specific about what section and instruments are being referred to.
Max 2 marks if only frontline or rhythm section referred to.
- (f) Identify the **style of jazz** associated with the **Solo Break** section of this extract.
Underline your answer from the list below. [1][AO3]
- Big band Swing Be-bop Cool

- (g) Next, you will hear an extract taken from the song '*Interlude*' performed by Sarah Vaughan.

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 2 are printed below.

1. I live in a dream for a moment
2. We'd loved in a midnight solitude
3. But I never knew at the moment
4. Love was just an interlude
5. I thrill as your arms would enfold me
6. A kiss of surrender sets the mood
7. Then Heaven fell down when you told me
8. Love's a passing interlude
9. The magic was unsurpassed
10. Too good to last
11. The magic my heart once knew
12. Is dressed in blue
13. The shadow of night all around me
14. I walk in a moonlight solitude
15. When I thought romance really found me
16. Love was just an interlude
- [Instrumental Break]
17. The shadow of night all around me
18. I walk in a moonlight solitude
19. When I thought romance really found me
20. Love was just an interlude

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 Head
- Minor tonality
- Same time signature
- AABA structure of main head
- Both feature Trumpet solo
- Elements of Bebop within both trumpet solos
- Drums keeping time
- pizzicato bass
- Piano comping
- Woodwind and brass add decoration under the main melody
- Similar size ensembles
- Both in 4/4
- Swing
- Staccato rhythms

Differences in Extract 2:

- lower in pitch (down a tone)
- quite long introduction
- melody more legato
- B section woodwind and brass sustained accompaniment
- Vocal solo instead of Trumpet and Tenor Sax
- slower tempo
- Different feel in introduction, not based on an ostinato pattern
- less textural variety
- Dynamic contrast
- Trumpet is accompanied solo
- Piano has more decorative patterns in the treble
- Mixture of written score and improvisation
- The trumpet solo is shorter
- Wide range used
- The 'A' section returns to end the piece
- Bebop style improvisations
- Molto rit at the end
- Clear ending
- No interlude
- Drums less prominent {no dropping bombs}
- Use of brushes on drums
- Use of muted trumpet

	AO4 <i>Use analytical and appraising skills to make evaluative and critical judgements about music</i>
Band	Criteria
	9-10 marks
5	• A highly perceptive answer which presents a highly convincing comparison of the extracts. • Material is structured effectively, including accurate use of appropriate musical vocabulary
	7-8 marks
4	• A convincing answer which presents a comparison of the extracts. • Material is structured effectively, including accurate use of appropriate musical vocabulary
	5-6 marks
3	• A generally secure answer, which presents some comparison of the extracts. • Material is not always well structured, and there is insufficient use of appropriate musical vocabulary
	3-4 marks
2	• An inconsistent answer, which presents a few comparisons of the extracts. • Material is not always well structured, and there is insufficient use of appropriate musical vocabulary
	1-2 marks
1	• A limited answer which presents few or no accurate comparisons of the extracts. • Material is not always well structured, and there is little or no use of appropriate musical vocabulary
	0 marks
0	• Response not worthy of credit

SECTION 2

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 **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.

You now have **30 seconds** to read the questions.

[15]

- (a) Describe **two** features of interest in the **harmony** in **bars 1 to 4**. Give bar/beat numbers in your answers. [2][AO4]

- Tonic pedal (throughout)
- Gb major chord (bar 3¹⁻²) is an example of modal mixture {VI from Bb (parallel) minor} {bVI}
- Bars 3³⁻⁴-4 = Adim7th → tonic harmony / the only example of such a progression in the tonic key in the entire movement
- Accept answers that give correct information on harmonic “minutiae” – e.g., (deliberate) dissonances caused by the Eb (accented passing note) and D (chord note) or C# (chromatic auxiliary (neighbor) note and D (chord note) in bar 1³⁻⁴ etc.

- (b) Comment on the **melodic material** in **bars 1 to 8 (beginning to Fig.1)** – i.e., piano in **bars 1 to 4** and/or bassoon in **bars 5 to 8**. [2][AO4]

- Bars 1-2 based on a decorated tonic triad (F-D-Bb) / with passing (Eb) and lower chromatic auxiliary (C#) notes
- Bars 3-4 expand/develop this – e.g., spans interval of minor 7th rather than perfect 5th
- and also introduces slightly more chromaticism (Db, Gb)
- Tonic Bb is a focal melodic point in bar 4
- Bars 5-8 introduce “new” (contrasting) material / based on that found in bars 1-4 / - e.g., bar 5 could be considered a simplified version of bar 3 (last three semiquavers omitted) / while bar 6 is a decorated version of bar 5
- Bars 7-8 introduce new melodic motifs to complete the 8-bar “phrase”
- Notable, too, are the different decorations of the tonics (Bb and F respectively) in bars 4 and 8
- Accept reference to diatonic with some chromaticism

- (c) Other than merely stating that the oboe is introduced, give **one** similarity and **one** difference between the **use of instruments** in **bars 1 to 8** and **bars 9 to 14 (beginning to Fig.1 and Fig.1¹ to 1¹Fig.2.)** [2][AO3]

Similarity

- Piano maintains similar accompaniment role {same chord-based figures}
- Wind instruments present melodic material
- Piano still presents the bass part in the harmony {bassoon retains its melodic function rather than plays the bass part}

Difference

- Oboe and bassoon share melody in 8ves in bars 9-10 {texture enriched} {doubling}
- then alternate in presenting main melodic material
- Bassoon used as both soloist (i.e., presents melody) and as accompanying instrument (bar 11)
- Bass line movement

(d) Other than the opening tonality, compare **bars 15 to 18 (Fig.2 to Fig.2⁴)** with **bars 1 to 8 (beginning to Fig.1.)** Give bar/beat numbers in your answer where necessary. [2][AO3]

- Melody appears on both piano and bassoon / in 8ves
- Change of harmony in bar 17 {"expected" chord of A(Bbb) major replaced by Am} {bVI changed to bvi}
- Tonic pedal not maintained throughout phrase {moves in bar 17}
- Change in melodic material in bar 18 {4-bar phrase ends in a different key from that in which it opened} {moves from Db major to E minor}
- which is responsible for slight changes in bass line (piano) in bars 17-18
- Otherwise, piano part is largely just a transposition of bars 1-8 {piano accompaniment figuration is very similar in both phrases}

(e) Describe **one** feature of the music in **bars 19 to 21 (Fig.3 to Fig.3²)** that is typical of the Neoclassical style. [1][AO4]

- Bar 19 – semitonal clash {several clashes} between B and A# (piano and oboe)
- Similar clash between G natural (piano) and F# (oboe) in bar 20³
- C/F# harmony in bar 21 {use of octatonic harmony} is typical of neoclassical style (e.g., Stravinsky)
- Accept unusual use of Neapolitan chord (C major in B minor) in bar 21 over a pedal F# (as part of imperfect cadence)
- Award a mark to candidates who focus on the "-classical" rather than "neo-" element – e.g., E#dim7th→F#6/4(→F#7) progression (i.e., basically VofV→I6/4→V7 in B major), which is a typically Classical cadential harmonic pattern

(f) State the type of **scale** played by the piano in **bar 22 (Fig.3)** (after the initial chord). [1][AO3]

Octatonic {diminished}

- (g) Discuss the **phrase structure** in the **extract** - i.e., **bars 1 to 22 (beginning to ¹Fig.3)**. Give bar numbers/figures in your answer. [5][AO4]

- Bars 1-8: Melodic line strongly suggests two phrases/cadences on/in Bb and F respectively / each being the tonic key of its own phrase
- (Though related at a deeper level – see answers to (b) above), the two phrases are differentiated melodically / though they are also connected harmonically / since bars 1-4 occur over a tonic pedal that slightly diminishes the effect of the cadential dominant→tonic progression in bars 3³-4 (the only such progression in the putative tonic key in the entire movement) / consequently, bars 1-8 could also be considered as constituting a single 8-bar phrase
- The 3/8 bar curtails the phrase by one quaver beat
- However, each 4-bar phrase divides melodically into two halves (2-bar units)
- As if to continue this process of truncation, bars 9-14 are a 6-bar phrase / once again constructed from 2-bar units (each highlighted by a different instrumental presentation)
- Bars 15-18 essentially repeat the material of bars 1-4, so making a 4-bar phrase, this time more unequivocally, since the phrase now ends with a clear perfect cadence (in Em), without any “destabilising” pedal note
- Bars 19-22 also make a 4-bar phrase / but this phrase is harmonically open in that it ends on a dominant (7th) chord (in Bm) / so suggesting an imperfect cadence / the first in the movement so far
- Credit references to tonality changes when supporting phrasing

NB: Max 4 marks if no discussion at all

8. You will now hear part of a piece for orchestra. An outline of the **first 12 bars** is given below.

The extract will be played **3 times** with a **45 second pause** between each playing and a **7 minute silence** after the final playing for you to complete your answers.

[Debussy – Les Parfums de la nuit from “Ibéria”]

You now have **30 seconds** to read the questions.

[15]

Bars 1 to 4	Bars 5 to 8	Bars 9 to 12
<i>4-bar melody on oboe accompanied by orchestra</i>	<i>4-bar interlude for orchestra</i>	<i>Slightly varied repeat of opening 4-bar melody now on cor anglais accompanied by orchestra</i>

- (a) (i) **Other than dynamics**, state **two** features of the opening 4-bar **oboe** melody. [2][AO3]

- Moves entirely by step {entirely conjunct} / uses whole tone scale
- Dotted notes are a feature
- Opening 3-note motif is basis of whole phrase / begins with repeated note
- and is repeated a tone higher {in sequence}
- the two fragments being separated by rests
- second half of melody develops first half / by condensing its melodic and rhythmic outline
- and extending it by a further tone / before stating it in a varied inversion {arch-like fragment}
- Use of a triplet at end
- Sharpened 4th {Lydian reference} {augmented 4th} {tritone}

- (ii) Other than the pitch of the first note, state **one** way in which the **oboe** melody is changed in its repetition by the **cor anglais** in **bars 9 to 12**. [1][AO3]

- Intervals now include semitones as well as tones
- Second 3-note motif now in sequence a 3rd higher (rather than a tone) {interval between units of sequence altered}
- Based on an octatonic (rather than whole-tone) scale

- (b) Describe **one** feature of the orchestral **accompaniment** to the opening **oboe** melody. Do not merely name instruments. [1][AO4]

- Mostly consists of sustained notes [accept pedal] / on same pitch (class) / spread over more than one octave
- Includes some octave leaps / and repeated notes (e.g., flts/xyl)
- Sustained note changes at end of phrase {moves up a (major) 3rd} {sense of harmony very briefly introduced}
- Static notes {held}
- Tessitura is high overall
- Do not award for tremolo

- (c) State **one** feature of the orchestral interlude in bars **5 to 8**. [1][AO3]
- Texture enriched {more instruments enter} – [example needed – e.g., horns, bassoons, lower strings etc.]
 - Oboe's final fragment (2 bars) used as basis for "new" material / in diminution (e.g., celesta and clarinet) / and fragmented (e.g., pizz VCs) [accept answers such as celesta plays scalar fragment(s)]
 - New motif introduced in bassoons / which uses dotted rhythm (associated with previous 4-bar melody) / also introduces more conjunct movement
 - Rhythm doubled/reinforced by side drum
 - Harmonic content increased / emphasising use of the whole-tone scale
 - New idea introduced in Fr horn in final bar of "interlude" / also based on outline of previous oboe melody
 - High strings sustained
- (d) State **one** feature of the **melodic** material **after bar 12** – i.e., in the remainder of the extract. You should mention instruments where appropriate. [1][AO3]
- Initially becomes less lyrical / but variants of opening oboe melody appear in the (pizz) bass / e.g., repeated notes, descending motifs / sometimes still based on whole-tone intervals
 - New melodic material introduced in (div) strings / repetition is a feature here, too
 - Also includes descending scalar movement / syncopation / and a degree of sequential material
 - Melodic fragment (variant of oboe melody previously played by pizz VCs in "episode") appears (twice) on piccolo [accept flute] {and French horn}}
 - Violins' earlier new melodic material is transferred to lower strings / in a slightly more chromatic form / including some note repetition
 - Variant of this idea appears in oboe at end of extract / including augmentation
 - Accept references to chromatic woodwind passages
- (e) Comment on (i) the **harmony** and (ii) the **use of instruments after bar 12** – i.e., in the remainder of the extract.
- (i) **Harmony** [2][AO4]
- WW initially play (chromatic scales) in parallel major triads [1] [accept triads]
 - In spite of this (and later parallelism) the harmony is static almost throughout / initial sustained tonic G/ with a persistent (C#) mostly inverted {but also internal} [1] pedal [1]
 - Motivic references in strings to earlier material also appear in parallel harmony / initially as triads [1] / both major and minor [1] / then as dominant 7ths [1]
 - though still retaining (almost entirely) the pedal (C#)
 - pedal {held note at end}

(ii) **Use of instruments** [2][AO4]

- WW (clnts/ob/cor ang) initially play chromatic scalar passages / clarinets descending / oboes ascending
- Vlns state their own version of this / in which the chromatic scales are replaced by glissandi
- VCs play pizz [1] and divisi [1] version of melodic fragment from “interlude”
- WW (apart from fl/picc) and (div) Vlns join forces to play new melody
- Cl/bsn/celesta present dotted rhythm chords / Fr hrn “answers” this with “interlude” fragment
- New dotted, chromatic melody then played by lower strings (div)
- Previous passage (cl/bsn/celesta dotted chords) repeated / with drone 5th (double pedal) in DB/VC
- Preceding div lower string passage also repeated / but now played along with a (new, more) lyrical melody on oboe
- Occasional (ascending) 8ve leaps in flutes {& Vln1} (on the pedal note, C#)
- Even subtler details, such as the muted Spanish-like trumpet accompanimental figures (2 bars before end of pg. 57 on score), are almost inaudible; but allow credit if they are given
- Accept references to divisi strings and muted brass

- (f) Outline the use of **rhythm and/or metre** in **one other** work you have studied this year which is **different** in style from that used in this extract.

You should not refer to a set work. [5][AO4]

Composer and work studied

Use of rhythm and/or metre

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

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

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 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.

You now have **30 seconds** to read the questions.

[15]

- (a) Briefly state how bars **1 to 24 (beginning to ¹C)** fit into the overall form of the movement. [1][AO3]

Introduction {introductory section}

- (b) Describe **two** features of the use of **harmony** in bars **1 to 8** (beginning to **1A**). Give bar numbers/letters in your answers where necessary. [2][AO4]

- Harmony is mildly dissonant throughout / and the harmonic rhythm is slow
- The 8 bars consist of 6 chords with gradual shifts in harmony {very smooth voice-leading} {all notes move either by tones or semitones} / all over a C# pedal
- Two of the chords are/imply 7th chords {that in bars 1-2 implies a (C#) major 7th chord} {that in bars 5-6 makes a (C#) minor-major 7 chord}
- The chords in bars 3, 4 and 7 are based on quartal harmony {4th chords} (C# - Gb(F#) – B and C# - E – Gb(F#) – B (= inversion of C# - F# - B- E)
- while the chord in bar 7 repeats that in bar 4, the only instance of harmonic repetition in the progression
- The final chord could be construed as B/C# / which is closely related to the movement's last chord (B2, i.e., B-C#-F#) / as is the second chord (C# - F# -B), which rearranges the notes of the B2 chord

- (c) State **two** features of the use of **instruments** in bars **1 to 24 (beginning to ¹C)**. Do not merely name instruments used. Give bar numbers/letters in your answers where necessary. [2][AO3]

- Gradual increase in number of instruments in bars 9-24
- Writing for strings marked by use of very high register / with extensive use of harmonics (e.g., lower Vlns2, Vlas, VCs (1-24))
- String harmonics double the natural notes of the upper divisi pairings / so "blurring" the pitch / and adding a subtle degree of dissonance to the combined notes
- possibly in an attempt to recreate the slight detuning of oscillators characteristic of synth programming {EDM connection}
- Other instruments – e.g., piano, harp, tuned bongos – also used in upper register
- These instruments often used to play repeated notes (from bar 9) / and provide a sense of tempo/pulse / which is missing in the (opening) sustained string chords
- This also applies (to a lesser degree) to the WW and brass parts (from bar 14²)
- Harp (9-15) doubles each of its notes using two different strings for the same note to reinforce its part

- The harp, piano and percussion parts are all based on the notes contained in the string chords – e.g., bars 9-16
- In bars 12-23 the piano, in its uppermost (RH) line, accentuates the (ostinato) rhythm played by the side drum (or vice versa)
- Unusual statement of the 2-note motif (D-C#) (12-20) by oboe, clarinet and piccolo trumpet in unison but with widely differentiated dynamics in the trumpet (ff rather than pp) / with the C# sustained only in ob/cl / and subsequently taken up by flutes (pp) in bars 14-16¹ (18-20², 22-23)
- The rather isolated use of individual notes in, e.g., bars 9-16, could suggest a pointillist influence

(d) Comment on the use of **rhythm** in bars **1 to 24 (beginning to ¹C)**. Give bar numbers/letters in your answers. [3][AO4]

- Sustained chords in bars 1-8 exhibit no significant rhythmic content
- This is provided from bar 9 by the continual semiquavers in the glockenspiel / while further rhythmic interest is supplied by the syncopated lines in the piano and (from bar 13) the side drum
- The (semibreve) ff harp notes (bars 9-16), spaced in regular 2-bar units, underscore these rhythmic shifts and serve to suggest a sense of metre
- The 2-note motifs (D-C#) in ob/cl/pic tpt in bars 12-13 & 16-17 introduce more rhythmic complexity with crotchet triplet rhythms / the second of which further complicates the rhythmic content in that it occurs within the 3/8+2/4 bar rather than, as before, within a regular 4/4 metre
- The tuned bongos, too, introduce their own rhythmic ostinato, which is slightly at odds with the patterns played by the piano and side drum
- Rhythmic complexity further increases from bar 17 / emphasised by the addition of the accumulation of several different ostinato rhythmic patterns – e.g., bongos, rototoms/bassoons & pizz VC (upper part)
- Overlapped 1-bar rhythm introduced in percussion 3&4 from bars 12-23
- These rhythms are a rearrangement of the same 3-note values – 8, 5 and 3 semiquavers

(e) State any interesting features in the use of **phrase structure** in the extract. Give bar numbers/letters in your answers where necessary. [2][AO3]

- In 8-bar phrases/sections throughout / though the final bar of some phrases involves a change of metre from 4/4 to 3/8+2/4 which somewhat offsets the feeling of complete regularity
- Bars 24-48, however, omit this metric irregularity so making the phrase structure more traditional
- Bars 1-24 and 25-48 divide into two equal 24-bar sections / each of which further divides into six 4-bar phrases,
- the first section with a metric irregularity, the second with a regular 4/4 metre (with four crotchet beats in the final bar of each 8-bar phrase)

(f) Discuss Adès's use of **melody/motifs** in the extract. Give bar numbers/letters in your answers. [5][AO4]

- The falling semitones in the part writing of some of the opening string chords (e.g., C-B, E-Eb) (bars 1-11) prefigure the repeated, more conspicuous falling semitones (D-C#) in piccolo trumpet etc. in bars 12-20 / the sustained (pp) C#s in fl/ob/clt possibly highlight this melodic connection
- This 2-bar phrase (from 25→) is constantly transformed melodically / by gradually adding notes
- The intervals of this melody are initially disjunct / mostly 6ths, so providing a contrast to the previous tones/semitones
- before re-introducing the original semitone motif (from bar 41) / now extended to 3 notes (C-B-Bb) / and also with a noticeable change of register {now very much in the bass}
- Bars 24(2/4 section)-40² consist (melodically) of eight repetitions of a 2-bar fragment / each beginning with the D-C# motif followed by its disjunct continuation
- A ninth statement of the motif (40²) is answered instead by the C-B-Bb (bass) motif
- The melodic content in bars 24-40 is fractured (disconnected) / its fragmented nature emphasised by the change from conjunct to disjunct melodic movement
- The C-B-Bb motif is repeated four times / and maintains the same 2-bar format as the previous melodic material
- Throughout bars 24-40 this fractured melody dominates the music (accompanied only by sustained string notes and short rhythmic ostinato patterns)
- The different orchestration of the individual notes of this melody could be considered to introduce an element of klangfarbenmelodie
- Do not credit references to accompanying ostinatos

10. You will hear an extract from the Viola Concerto by Sofia Gubaidulina. A brief outline of the extract, which is in four sections, is given below.

The extract will be played **3 times** with a **45 second pause** between each playing and a **7 minute silence** after the final playing for you to complete your answers.

You now have **30 seconds** to read the questions.

[15]

Section 1	Section 2	Section 3	Section 4
<i>Solo Viola</i>	<i>Orchestral strings</i>	<i>Solo Viola</i>	<i>Viola, alternating strings, woodwind and percussion</i>
<i>Two brief, similar passages - no metre</i>	<i>3 bars</i>	<i>Shorter than Section 1 - no metre</i>	<i>Longer section</i>

- (a) (i) Name the **effect** used by the viola in **Section 1**. [1][AO3]

Glissando {accept slide} {portamento}

- (ii) Other than your answer above, state **two** features of the music played by the viola in **Section 1**. [2][AO3]

- *Intervals mostly expand throughout the course of each "half" / wide tessitura*
- *(Rising) semitone [1], or its inversion [1], is focal motivic element (especially at start of each "half")*
- *Second "half" repeats first in sequence / a minor 3rd lower / with some rhythmic changes*
- *Brief use of glissando*
- *Wide range of dynamics {frequent changes in dynamics}*

- (b) Give **one** way in which the music in **Section 1** is changed in **Section 3**. [1][AO3]

- *Focal interval of semitone now falls (rather than rises) at start*
- *Slightly more use of semitone intervals before interval expansion takes place {fewer large intervals at start}*
- *Then intervals change exclusively to major 7ths {fewer interval types used here}*
- *Dynamics not so varied / decrescendo at end (crescendo at end of Section 1)*
- *More restricted tessitura in Section 3*
- *Fewer rests*

(c) Give **one** feature of the music played by the orchestral strings in **Section 2**. [1][AO3]

- Entirely homophonic {homorhythmic}
- Violins in unison
- Motifs are separated by rests {fragmentary use of motifs}
- Distinct sense of metre introduced {use of compound time signature} {triplets}
- Melodic intervals based on same focal interval(s) as in Section 1 {mostly moves by step}
- Harmony is mildly dissonant only / with the interval of a semitone being important
- Interval of (parallel perfect) 5th also a feature of the harmony / as lower two notes of chords

(d) Describe the use of musical material in **Section 4**. [3][AO4]

- *Section 4: Harmony becomes more consonant / consisting entirely of two parallel [1] minor [1] triads*
- *Melody similarly reduced to two notes {repetitions of semitone motif}*
- *Rests eliminated*
- *Tessitura noticeably higher*
- *Section 6: Switch to lower tessitura / and to motivic material more reminiscent of Section 2*
- *Harmony also reverts to slightly more dissonant content*
- *From this point onwards (excluding final, brief statement) harmony becomes increasingly dissonant / leading to the highly dissonant chords that accompany Viola's impassioned melody*
- *Strings accompany the Viola's melody with sustained chords*
- *Motivic material also reverts to 2-note {semitonal} version*
- *Texture becomes very dense here / with much use of semitone dissonances in the chordal construction*
- *Final statement of section is in lowest tessitura / and on lower strings only (Vlas/VCS/DBs)*
- *Harmony only mildly dissonant here*

(e) Describe **one** feature of (i) the **texture** and (ii) the **harmony** in **Section 4**.

(i) **Texture** [1][AO4]

- *Heterophonic {all instruments play same pitches in slightly different melodic lines} [accept contrapuntal/polyphonic or consists of a collection of several different melodic lines]*
- *Closely spaced "voices" {span only an interval of a (major) 3rd}*
- *Monophonic viola and homophonic orch*
- *Antiphony*

(iii) **Harmony** [1][AO4]

- *Very dissonant / no sense of tonality apparent (compared with other sections)*
- *Notes used are at distance of semitone {cluster chord} {all voices are closely-packed}*

- (f) Outline the use of **rhythm and/or metre** in **one other** work you have studied this year which is **different** from that used in this extract. You should not refer to a set work. [5][AO4]

Composer and work studied

Use of rhythm and/or metre

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 different piece of the candidate's choice
4	4 marks A convincing explanation of the use of rhythm/metre in a different piece of the candidate's choice
3	3 marks A generally secure explanation of the use of rhythm/metre in a different piece of the candidate's choice
2	2 marks An inconsistent explanation of the use of rhythm/metre in a different piece of the candidate's choice
1	0-1 marks A limited explanation of the use of rhythm/metre in a different 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 Brahms, 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 non troppo
Cellos

poco f espressivo

5

p

9

- (a) There are **two** errors in bars **1 to 3**, **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 1 – the crotchet B on beat 3 should be B sharp.

Rhythm: bar 2⁴ – the two notes on beat 4 should be a dotted quaver followed by a semiquaver instead of two quavers.

- (b) Write in the missing **pitch** and **rhythm** of the cellos' melody from the last quaver of bar **5** to bar **7**³. [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

- (c) Identify the type of **cadential progression** (for example, perfect) heard in **bars 9 to 10²**. [1][AOA]

Interrupted progression

Candidates may mention the appoggiatura 10¹ but the question asks for the cadential chord progression not harmonic features so no credit.

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 3**. [15]

- (a) Name the **form** of the Trio section (**bars 52³ to 94²**) of this movement. [1][AO3]

Rounded binary

- (b) Outline the changes in **tonality** that occur in **bars 52³ to 87¹** of the Trio. Include bar and beat numbers in your answer. [5][AO4]

Relevant comments which accurately trace changes in tonality in bars 52³ to 94² include:

- Bars 52³ to 54 – tonality is ambiguous/could be preparing for D minor (tonic minor)
- Can award for D minor at start, after D major of previous minuet's ending
- Bar 55 – tonality confirmed as B flat major (flattened submediant of D major) and the change of key signature corroborates this).
- Bar 61³ – tonicisation/passing modulation to G minor (Vb - i perfect cadence)
- Bars 63 to 64 – A section of Trio ends with perfect cadence in F major/dominant key of B flat.
- Bars 64³ to 67 – tonicisation of C minor
- Bars 69 to 70 – tonicisation/passing modulation to G minor
- Bars 71 to 72 – perfect cadence into G major
- Bars 72 to 75 – tonicisation of C minor with perfect cadence
- Bars 75³ to 76 – sequential perfect cadence in B flat major /confirmed with imperfect cadence at end of B section of Trio bars 77 to 78
- Bars 86 to 87 – tonicisation of E flat major/subdominant

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

- (c) State in full (for example, B minor) the **key** in which the Trio ends (bar 94). [1][AO3]

B flat major

- (d) Indicate where the following **harmonic** features can be found within **bars 94³ to 104²**. In your answer, you should give bar and beat numbers. [3][AO3]

Harmonic Feature	Bar and beat numbers
Augmented 6 th chord	Bar 99
Augmented triad	Bar 97
Dominant pedal	Bars 100 to 103

- (e) Outline the **differences** in the use of **sonority** in the Trio (**bars 52³ to 94²**) compared to the Minuet (**bars 1 to 52²**). Include bar and beat numbers in support of your answer. [5][AO4]

Relevant observations which describe differences in the use of sonority in Trio compared to Minuet include:

- Reduced instrumentation of Trio compared to Minuet
- No use of clarinets {brass} {timpani} in Trio
- Use of pizzicato strings in Trio, bars 55 to 64 and/or bars 81 to 87
- More soloistic use of woodwind in Trio than Minuet
- Instruments consistently used at the lower end of dynamic spectrum (p throughout) compared to Minuet
- Emphasis on higher tessitura/ bass instruments drop out in B section, bars 64³ to 71²
- Instruments used in different textures in Trio – e.g. monophonic/unison at start of Trio bars 52³ to 54
- Contrapuntal textural combinations of B section bars 64³ to 78
- Overall instrumental sonority of Trio is characterised by legato articulation only in contrast to Minuet
- Cello and bass don't have separate parts in trio, unlike minuet
- No trills
- NB – max 1 for listing different instruments only; extra mark if more information included.
(ref. accents in minuet compared to trio – bluey)

[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 3**. [15]

- (a) Name the **form** of the Trio section (**bars 76³ to 124²**) of this movement. [1][AO3]

Rounded binary

- (b) State in full for example, B minor) the **key** in which the Trio ends (bar 124). [1][AO3]

E major

- (c) Outline the changes in **tonality** that occur in the Minuet, **bars 1 to 76²**. Include bar and beat numbers in your answer. [5][AO4]

Relevant comments which accurately trace changes in tonality in bars 1 to 76² include:

- Bars 13 to 16 – music modulates to E major/dominant key (confirming that key with a perfect cadence bar 15³ to 16, and staying in E major until bar 20)
- Candidates may cite the very brief tonicisation/passing modulation of F sharp minor, bar 14³ to 15 on the way to the dominant key, E major
- Bars 20³ to 24 – music modulates to B minor, confirming the key with a V7b – I cadence.
- Bars 29 to 32 – sequentially descending tertiary passing tonicisations of F sharp minor (bar 28 to 31¹) {and D major (bar 31³ to 32)}
- Bars 34 to 36 - return to F sharp minor
- Bars 40 – modulates back to original tonic key, A major, for repeat of A section, confirmed with perfect cadence bars 44 to 45
- Bars 45³ to 46 – modulation to subdominant key, D major staying here until bar 49²
- Bar 49³ to 50 – passing tonicisation of B minor, {followed sequentially by passing tonicisation of F sharp minor bars 50³ to 51} {and back to A major bars 52 to 53}
- Bars 53³ to 57 is a repeat of the previous sequential modulations: B minor bar 53³ to 54, {F sharp minor bar 54³ to 55} {and A major bar 55³ to 57, confirming this tonic key with a Ic-V7-I perfect cadence bars 56 to 57}, {this cadence repeated a further four times between bars 57 and bar 76 to confirm A major as the tonality to end the Minuet}

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

- (d) Indicate where the following **harmonic** features can be found within **bars 195 to 210**. In your answer, you should give bar and beat numbers. [3][AO3]

Harmonic Feature	Bar and beat numbers
Second inversion tonic chord	Bar 206¹ {210¹}
Dominant 7 th chord in 4/2 position	Bar 202³ {203^{1 and 2}; 206³; {207^{1 and 2}}; 210³; 211}
Tonic pedal	Bars 195 to 198

- (e) Outline the **differences** in use of **sonority** in the Trio (**bars 76³ to 124²**) compared to the Minuet (**bars 1 to 76²**). Include bar and beat numbers in support of your answer. [5][AO4]

Relevant observations which describe differences in the use of sonority in Trio compared to Minuet include:

- Reduction of instrumentation in Trio
- Soloistic use of horns and/or bassoons throughout the Trio
- No use of oboes or clarinets in Trio
- Mostly the only strings used in A sections of Trio are 1st violins
- Antiphonal use of phrases between 1st violins and solo flute in A sections of Trio
- Antiphonal nature of writing between wind and strings in section B
- Fanfare nature of instrumental writing in Trio
- Strings take on more of an accompanimental role in Trio, melodic sonority centred around wind
- Instrumental sonority is generally less legato, in the Trio than the Minuet
- Timps in trio but not in minuet

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

14. Discuss the use of harmony and tonality 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.

Harmony and tonality

- Early classical harmony and tonality is generally much simpler with concentration on diatonic harmonies, circles of fifths, and other sequences
- Modulation to dominant and return to tonic not always organised or linked to specific structure in early symphonies, but used to create important sense of drama, a build of tension and release which did go on to expand into more organised, longer structures (e.g. sonata form)
- Contrast and interest in early works (e.g., by Haydn and Mozart) achieved by change of mode to minor for 2nd subject
- Empfindsamer Stil - use of dramatic harmonies (such as dim 7ths) and unusual key changes (e.g., CPE Bach Symphony in E minor); less organised or linked to specific V-1 tension/release, but used more for colour as typical of this style
- Sturm und Drang – use of minor tonality (e.g., Haydn 26, 44, 49, Mozart 25 and 40)
- Mannheim composers – harmonic and tonal movement quite limited (despite the excitement generated by rhythm and effects), often reliant on long pedal points to establish keys, though this did build a palpable sense of drama and tension which was released by the arrival on the tonic, and is the basis of what was to come with later classical composers' use of sonata form etc.
- Classical harmonic style (e.g., of Haydn and Mozart) – generally diatonic and functional harmony, with use of suspensions, diminished, augmented and Neapolitan chords, secondary dominants and sequences of various kinds; more chromaticism in Mozart's
- Classical tonal style (e.g., of Haydn and Mozart) – majority of symphonies in major, though often with minor introductions; modulations to nearly related keys, though also some unusual keys for effect (e.g., slow movement Haydn 104)
- Beethoven – more extensive use modulation, more use of harmonic dissonance, though often slower harmonic rhythm – i.e. stretching the drama out over a longer period, with dramatic, heroic implications; (symphonies 3 and 5 are useful for discussion of Beethoven's use of adventurous harmony and tonality – e.g. use of C sharp, initially heard very early on in the symphony, as pivot for harmonic and tonal developments in 3rd symphony [including enharmonic shift to D flat in the 1st movement's recapitulation] , and movement from tonic minor to major in 5th); even from Symphony no 1, evidence of tonal ambiguity (modulations of the introduction); prevalent use of dim 7ths,
- Early Romantic style (e.g., Schubert and Mendelssohn) – generally more adventurous in harmony and tonality (such as Schubert 5, though always fundamental tonality retained, excursions just used for colour, such as the sequence of interrupted cadences in 1st movement's development)
- Later Romantic style – further harmonic and tonal developments, sometimes for programmatic reasons (e.g., Berlioz, Liszt) or linked to folk, dance and nationalistic elements (e.g., Dvorak, Tchaikovsky, Smetana); keys visited (as part of structure) become more far ranging; more chromaticism and unusual uses of tonality (e.g., Strauss Don Juan);
- Berlioz – discussion may well centre of Symphonie Fantastique; much use of dim 7th, often in semitonal sequences, for dramatic effect; broad-ranging modulations in the long introduction to 1st movement, though also use of conventional movement to dominant for 2nd subject;

- Brahms – very colourful, rich use of harmony; movement from C minor to C major by end of 1st symphony; exploration of more distantly-related keys; retention of underlying tonic-dominant relationship, but also 3rd -related keys and relationships favoured (e.g. movements of Brahms 1st symphony: Cm, E, Ab, C); 3rd symphony – the ambiguous use of F minor/major in 1st movement's opening, but movement to unrelated A major for 2nd subject, again 3rd-related
- Use of modal elements (e.g., Brahms 1st and 2nd symphonies, 2, Dvorak 9 [with unusual key relationships in 2nd movement], Tchaikovsky)
- Tchaikovsky - patterns of harmonies used – e.g. 1st movement of 4th symphony based on full progression of 3rds (F, Ab, B, D, F), with the 2nd subject in Ab minor instead of the expected major, and 1st movement 6th symphony; rich chromatic harmony, with much use of augmented chords and Tristan chord (1st and last movements of 6th symphony respectively); harmony and tonality often used for dramatic effect in Tchaikovsky's music, underlining the implied journey of the music, seen to particular effect in his final symphony, contrasts of mood achieved by the contrasting harmonies and keys of each movement, but B minor Adagio finale confirming the underlying, sad character of this Pathétique Symphony
- Mahler – journey very much towards the finale, in terms of all aspects, and exploration of new key relationships, often not finishing in the same key as opening of symphony (e.g. 2nd symphony which starts in C minor and ends in E flat major).
- Strauss – very chromatic harmonic language at times (e.g. as heard in Till Eulenspiegel), influence of Wagner's leitmotif procedure seen in his use of harmony and tonality to characterise specific aspects of the music's programme (e.g. Ein Heldenleben); Don Juan – opening starts on C major harmony, rather than establishing the tonic E major

Set Work Haydn 104

- Dramatic introduction in tonic minor, D minor, in 1st movement, before establishing overall key of D major for 1st subject at Allegro
- Diatonic, functional harmony for much of 1st movement, with expected move to dominant for 2nd subject bar 65(monothematically same as 1st subject), pedals and clear perfect cadences; some use of interrupted cadences bars 79-80, 256 to 257; surprising B minor start to development bar 124; circle of fifths bars 146 to 155, 220 to 226; augmented 6th bar 172.
- 2nd movement: use of parallel/tonic minor bar 38; interesting and surprising twists of harmony bars 102 to 113, with modulation to distant key of Db major
- 3rd movement: surprising move to Bb major for Trio; use of augmented triad and augmented 6th harmony bars 97 to 99 in link section modulating back to tonic for DC minuet
- 4th movement: drone underlining folk-like nature of harmony; interrupted cadences bars 83 to 84, 191 to 193, 246 to 247; circle of fifths progressions bars 169 to 174, 247 to 254

Mendelssohn Symphony no. 4, Italian

- Symphony is in A major, though last movement is unusually in the tonic/parallel minor, A minor
- Overall diatonic, functional harmony, (1st movement's 2nd subject is in the dominant), and use of pedals and many perfect cadences, but some interesting harmonic twists along the way, with more frequent tonicisations (e.g. within the long opening statement of the 1st movement's 1st subject); development starts in tonic/parallel minor bar 210 and roves quite far afield; circle of fifths bars 299 to 103; interrupted cadence bars 386 to 387; surprising move to F major in recapitulation bar 472

- 2nd movement: modal nature of harmony and tonality here – Phrygian for introduction (bars 1 to 2) and Aeolian for main theme, bar 3 to 11, in keeping with the programmatic link to the pilgrims' procession
- 3rd movement: use of suspensions throughout A/Minuet section, diminished harmony, circle of fifths (e.g. bars 14 to 16), pedal notes, and tonicisations, but fairly traditional use of harmony and tonality in this movement overall with move to dominant as expected for B/Trio section
- 4th movement: tonic minor, A minor – an unusual occurrence in overall tonal progress of a symphony, with 2nd subject group in dominant minor E minor, bar 53; frequent use of pedals; travels further afield tonally, in first development bars 103 to 174 (C minor 103, G minor 112, A minor 130, E minor 143, G major 152, A minor 156, D minor 160, G major 164, C major 170, A minor 175); circle of fifths bars 149 to 152; augmented 6th chords last beat bars 186, 188, 190; half dim 7th chords 2nd and 4th beats bar 193.

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

- Sensible and supported musical explanation which is relevant to the discussion of the use of harmony and tonality 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
5	• A highly perceptive and thorough discussion of the use of harmony and tonality 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
4	• A convincing discussion of the use of harmony and tonality 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
3	• A general discussion of the use of harmony and tonality 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
2	• An inconsistent discussion of the use of harmony and tonality 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
1	• A very limited discussion of the use of harmony and tonality 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
0	• Response not worthy of credit.