



GCE AS MARKING SCHEME

SUMMER 2023

**AS
MUSIC – COMPONENT 3
B660U30-1**

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 AS 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

[15]

1. You will hear an extract from a pop song, the lyrics of which are written below.

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

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

(Introduction)

1. Once I had a love and it was a gas; soon turned out had a heart of glass.
2. Seemed like the real thing, only to find mucho mistrust, love's gone behind.
3. Once I had a love and it was divine, soon found out I was losing my mind.
4. It seemed like the real thing, but I was so blind, mucho mistrust, love's gone behind.
5. In between, what I find is pleasing and I'm feeling fine
6. Love is so confusing, there's no peace of mind.
7. If I fear I'm losing you, it's just no good, you teasin' like you do
8. Once I had a love and it was a gas; soon turned out had a heart of glass.
9. Seemed like the real thing, only to find mucho mistrust, love's gone behind.
10. Lost inside, adorable illusion and I cannot hide
11. I'm the one you're using. Please don't push me aside,
12. We coulda' made it crusin', yeah.

- (a) Describe the musical features heard in the **Introduction**. [3] AO4

Bar 1

- 4 beats of drum machine {Computer aided} {percussion}
- Clave and tom toms sounds

Bars 2-4

- Repeat of bar 1 {ostinato}

Bar 5

- Guitar, Bass guitar and drum kit added to thicken texture
- Guitar plays palm muted style
- Guitar plays syncopated line
- Guitar centres around one note {tonic} for first three beats
- Bass guitar plays root notes for first three beats
- Bass guitar on fourth beat plays supertonic and dominant
- Drums play four to the floor {play on every beat} on bass drum {kick drum} {disco style}
- Drums start with a crash cymbal in bar 5 and with a snare fill in bar 8

Bars 6-8

- Bar 5 is repeated {ostinato}

- (b) Underline the scale used in the **vocal melody** in **line 1**, heard again in **lines 3 and 8**. [1] AO3

Blues **Chromatic** **Pentatonic** **Whole tone**

- (c) Describe the music played by the **bass guitar** between **lines 4 and 5**, heard again between **lines 9 and 10**. [2] AO4

- Repeated quavers
- Octave leaps
- Chromatic ascending
- Moves from tonic up to sub-dominant

- (d) State the **two** different **time signatures** used in this extract. [2] AO3

1. 4/4 2. 3/4

- (e) Describe musical features of the **vocal melody** in **lines 5 to 7**. [3] AO4

- Starts on 2nd degree of the key {6th if candidate takes new chord as a new key} Syncopation
- Pentatonic
- Range of a fifth
- Most patterns centre around starting note of Line 5
- Line 5 'in between' and 'feeling fine' same phrase but last note altered
- Repetition: 'peace of mind' line 6 same as line 5 'in between' but with added decorative note at start
- Repetition of phrases: Line 6 'love is so confusing there's no' and line 7 'I fear I'm losing you' are the same as Line 5 'What I find is pleasing and I'm'
- Ends on tonic

- (f) State the **style** of music heard in the extract and describe features of the music that support your answer.

Style: [1] AO3

Disco

Musical features: [2] AO4

- Use of synthesiser {electronic instruments}
- Use of drum machine {computer aided/ICT aided etc}
- Four to the floor on bass drum
- Tempo BPM approx. 120 (range between 110-130 for Disco)
- Use of constant quavers at times
- Simple bass line
- Simple harmonies

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

1968 1978 1988 1998

Area of study B: Rock and Pop

[15]

2. You will hear an extract from a pop song, the lyrics of which are written below.

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

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

(Introduction)

1. Golden brown, texture like sun.
2. Lays me down, with my mind she runs,
3. Throughout the night, no need to fight,
4. Never a frown, with golden brown.
5. Ev'ry time, just like the last.
6. On her ship tied to the mast.
7. To distant lands, takes both my hands,
8. Never a frown, with golden brown.
9. Golden brown, finer temptress.
10. Through the ages she's heading west.
11. From far away, stays for a day,
12. Never a frown, with golden brown.

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

1. 3/4

2. 4/4

{Could be interpreted as 6/4 & 7/4 or 6/8 & 7/8 must include either combination}

- (b) Give one word to describe the **tonality**. [1] AO3

Modal {Minor}

- (c) Describe the music played by the bass in the **introduction**.

(If candidate describes bass line) [4] AO4

Bar 1

3 notes Tonic to dominant back to tonic movement arch like

Bar 2

Sequence of Bar 1 a fourth lower

Bar 3

Ascending three notes tonic-dominant-tonic

All bars start on the beat but also use last quaver of the bar, giving an anacrusis feel to next bar

(If candidate describes bass guitar part)

Four note pattern repeated 3 times

Four note pattern altered last note

Added note at the end to create anacrusis idea

Two note repeated idea

Bass guitar plays on first beats of each bar

Plays root notes of chord

- (d) State the name of the **keyboard** sound used. [1] AO3

Harpsichord

- (e) Describe features of the **vocal melody** in **lines 1 to 4**, heard again in **lines 5 to 8** and **9 to 12**. Locate your answers using line numbers where appropriate. [3] AO4

Line 1:

- Starts on tonic note
- Falling three note phrase 'Golden brown'
- Stepwise response 'texture like sun'
- Both finish on the same note

Line 2:

- Basically a repeat of line 1 but with:
- Added syncopation 'Lays me down'
- Additional note at end of 'with my mind she runs'

Line 3:

- Stepwise ascending 3 notes then 4th note falls by step
- Phrases are the same except 2nd phrase has added syncopation.

Line 4:

- First phrase is a repeat of line 3
- Second phrase, four notes descending
- Two notes step wise, then two notes stepwise again.

- (f) Describe the **chord progression** used in lines **1 to 4**, heard again in **5 to 8** and **9 to 12**. [3] AO4

- Two chords only
- One chord per bar
- Triadic throughout
- 1st chord minor
- 2nd chord major
- Tonic to flattened 7th
- bVII-I cadential figures
- whole tone movement {lateral movement}

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

1961

1971

1981

1991

3. Explain how the use of different **timbres** and **music technology** has influenced the development of Rock and Pop music. Support your answer with **at least three** contrasting songs released between 1960 and 1990. [10]

You may wish to refer to:

- different types of ensembles
- different styles of Rock and Pop
- studio techniques.

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

Indicative comment should be used in conjunction with the grid that follows.

Answers must explain how the use of different timbres and music technology has influenced the development of Rock and pop music and must have examples that are different. All answers need to contain accurate bands and songs to show each.

Rhodes piano, Stratocaster guitar, Moog synthesizer, distortion, feedback, tremolo, effects such as wah-wah pedal, power chords, falsetto, vibrato and different types of rock and pop bands) the use of music technology (e.g. studio effects such as reverb and delay, the development of multi-track recording techniques, overdubbing, panning effects, the development of electronic musical instruments such as the synthesizer, sampler and drum machine).

Stratocaster: Use of pitch bends and tone changes Jimi Hendrix

Mellotron: Sampler used by the Beatles, Pink Floyd

Use of Indian instruments by The Beatles and The Rolling Stones

Hammond Organ with Leslie speaker

Synthesizers

Sequencers & Drum machines became popular in Disco music

Hohner clavinet: Stevie Wonder

Samplers

[This content is not exhaustive and examiners should use their professional judgement and consider all valid alternatives]

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 detailed explanation of how the use of different timbres and music technology has influenced the development of Rock and Pop music. - The answer is well structured and presented in a highly appropriate manner with thoughtful use of specialist vocabulary and accurate reference to at least three contrasting songs from 1960's to 1990's.
4	7-8 marks - A generally secure answer which presents a reasonable explanation of how the use of different timbres and music technology has influenced the development of Rock and Pop music. - The answer is mostly organised and presented in an appropriate manner using appropriate specialist vocabulary with some accurate reference to contrasting songs from 1960's to 1990's.
3	5-6 marks - An inconsistent answer, with some explanation of how the use of different timbres and music technology has influenced the development of Rock and Pop music. - The reference to bands and songs from 1960's-1990's lacks detail.
2	3-4 marks A basic answer with little explanation of how the use of different timbres and music technology has influenced the development of Rock and Pop music with very few references to bands and songs from 1960's-1990's.
1	1-2 marks A limited answer with little or no explanation of how the use of different timbres and music technology has influenced the development of Rock and Pop music.
0	0 marks No response worthy of credit

4. You will hear an extract from the song '*Poems*' from the musical *Pacific Overtures*, the lyrics of which are written below.

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

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

(Introduction)

1. Rain glistening
2. On the silver birch,
3. Like my lady's tears...
4. Your turn.
5. Rain gathering,
6. Winding into streams,
7. Like the roads to Boston...
8. Your turn.
9. Haze hovering,
10. Like the whisper of the silk
11. As my lady kneels...
12. Your turn.
13. Haze glittering
14. Like an echo of the lamps
15. In the streets of Boston
16. Your turn
17. Moon,
18. I love her like the moon,
19. Making jewels of the grass
20. Where my lady walks,
21. My lady wife...
22. Moon,
23. I love her like the moon,
24. Washing yesterday away,
25. As my lady does,
26. America...
27. Your turn
28. Wind murmuring.
29. Is she murmuring for me?
30. Through her fields of dream
31. Your turn.
32. Wind muttering.
33. Is she quarrelling with me?
34. Does she want me home?...

- (a) Describe the music played in the **Introduction**. [3] AO4
- Five pitch note pattern
 - Detached
 - Syncopation
 - Triadic first three notes {minor chord} {arpeggio} {2nd inversion} {broken chord}
 - Repeated pattern {ostinato}
 - Starts and ends with perfect 4ths
 - Minor 3rd interval between 2nd and 3rd notes
 - Monophonic line first two bars
 - Sistrum {bell} {shaker} {percussion} joins after first two bars
- (b) Describe features of the **vocal melody** in **line 1**, heard again in **lines 5, 9, 13, 28 and 32**. [3] AO4
- Stepwise {scalic}
 - Two phrases
 - Sequence
 - Ascending
 - Whole tone scale
 - Range of Augmented 4th
 - Second phrase begins on 2nd note of the first phrase {second phrase is a tone higher}
- (c) Identify **two instruments** that enter during **lines 8 to 12**. [2] AO3
- Any two from:
- Xylophone, Oboe, drum
- (d) State the **form** of this extract. [1] AO3
- AABA
- (e) This musical follows the difficult westernisation of Japan, beginning in 1853, told from the point of view of the Japanese. Describe how the composer creates this in the music. [4] AO4
- Use of non-Western instruments
 - Shamisen opening
 - Use of percussion (sistrum {bell/shaker})
 - Use of fingers on drum
 - Bell tree
 - Celeste
 - Ambiguous tonality
 - Use of 4th's and 5th's in harmonies
 - Use of grace notes
 - Cross rhythms

- Treble register mainly until final 'A' section with repeated C note in the lower strings (Implied root for C minor)
- Build in texture from monophonic adding in instruments
- Use of pizzicato strings
- Staccato
- Opening phrase is repeated but added to with additional notes to fit extra syllables
- Phase shifting in melody to encompass extra syllables in the lyrics
- Sometimes sparse accompaniment

(f) Name the **composer** and identify the **decade** in which this musical was first performed choosing from the list below.
Underline your answer. [2] AO3

Composer: Stephen Sondheim

Decade: 1970s 1980s 1990s 2000s

5. You will hear an extract from the song '*Woman*' from the musical *The Pirate Queen*, the lyrics of which are written below.

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

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

1. I have my dreams, I have made plans I see horizons wide as a man's.
2. Must I be nothing 'til I'm some man's wife?
3. Look at this face, does it deceive? Do I look made to milk and to weave?
4. I will be damned to hell if that is my life.
5. I'm almost your age,
6. I'm your match in size.
7. I'm as skilled with swords,
8. An equal in most eyes.
9. But when you have a dream,
10. And you're caught in its grip,
11. You can climb aboard a ship,
12. You can, you can for you're a man.
13. You can reach t'ward that place,
14. Where the earth meets the sky.
15. Fight a battle be brave
16. Be true, if you can do it, why not I?
17. I'm meant to fly, sail unrestrained, why is man free and woman chained?
18. Is that my epitaph before I die?
19. I should be free, free to be Grace, so I can feel the wind on my face!
20. And when life beckons, I should go,
21. Face out the storm, not stay below,
22. Am I to be just woman?
23. No, not I.

- (a) Other than rhythm, describe features of the **vocal melody** in **lines 1 to 4**.

[3] AO4

- Scalic {conjunct}
- Starts on tonic
- Spells out notes of the major triad on each first beat
- Line 1 all ascending patterns
- Line 2 features descending arpeggio
- Line 2 finishes on mediant
- Lines 3 & 4 repeat 1 & 2 but finish on tonic

- (b) Identify the **rhythmic feature** heard in the vocal melody in **line 1 to 4**. [1] AO3

triplet

- (c) Describe the **accompaniment** in **lines 1 to 4**. [2] AO4
- Clarinet doubles voice at start
 - Clarinet then plays harmony notes semibreves mainly for line 1, minims and crotchets line 2
 - Harp plays quaver arpeggio figure throughout lines 1-4.
 - String sustained chords
 - Glockenspiel plays single notes
 - Violin plays counter melody in line 3
 - Timpani roll end of line 4
 - Piano at the end of line 4
- (d) Name the **instrument** that plays the melody between **lines 4 and 5**. [1] AO3
- French horn
- (e) Describe the **accompaniment** in **lines 5 to 8**. [2] AO4
- Sustained chords in strings
 - Whistle plays imitative idea after voice
 - Harp plays ascending scale
 - Harp continuous crotchets
 - (Guitar joins at the end of line 8 with a short melodic line)
- (f) Name the **compositional device** used in **lines 9 to 10**. [1] AO3
- Sequence
- (g) Name the **technique** used by the harp in **lines 14 and 19**. [1] AO3
- Glissando
- (h) Describe the use of **tonality**. Locate your answers using line numbers where appropriate. [3] AO4
- Starts in major key
 - Line 5 tonic (1) minor (1)
 - End of line 8 tonic (1) major (1)
 - Circle of fifths line 9-16
 - Line 17 modulation up a tone from start key.
- (i) Identify the **composer** of this musical choosing from the list below. [1] AO3
- Underline your answer.

Rodgers

Lloyd Webber

Sondheim

Schönberg

6. Explain how either Sondheim or Lloyd Webber varied their musical styles to create appropriate moods and settings in their shows. Support your answer with examples from **at least three** musicals by composers included in this Area of Study (i.e. Rodgers, Bernstein, Sondheim, Schönberg, Lloyd Webber) that each demonstrates a different style of music. [10]

You may wish to refer to:

- Different types of musicals (e.g. sung through)
- Song structure (use of recitative)
- Orchestration
- Musical language

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

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

[This content is not exhaustive and examiners should use their professional judgement and consider all valid alternatives]

Lloyd Webber:

Joseph & his technicolour dreamcoat: Narrator clear story style, simple setting, varied styles, rock and roll to show king of the Pharaohs, Calypso etc

Jesus Christ Superstar...Rock style, deliberate contemporary setting of musical

Cats: Various styles including music hall/jazz etc

Phantom of the opera: obvious use of opera and pastiche of 18th Century opera with use of recitative and arias (Harpsichord)

School of rock: Rock songs written for rock instruments

Sunset boulevard: Use of Saxophone to help with Hollywood setting, some jazz influenced songs and 'lush' string settings to imitate film style

(Rock- Jesus Christ Superstar by Andrew Lloyd Webber, Opera/opera-Phantom of the opera by Andrew Lloyd Webber)

Sondheim:

Pacific overtures: use of Haiku influence in syllable setting, authentic Japanese instruments used (Shamisen etc). Pastiche of different countries in 'Please hello'

Assassins: Traces all different American styles of music to show different time periods (Sousa march, cakewalk, hoedown, bluegrass, pop ballad etc)

Follies: Pastiche of the American popular song (1930s/40s and operetta)

Company: use of 1970s keyboards in orchestration (Rhodes/clavinet) use of electric guitar and bass

A little night music: use of triple time or 6/8 time signatures throughout to emphasise 1900s Sweden. Chorus of singers 'Lieberslieders' who sing commentaries and fill in previous histories of characters

Sweeney Todd: use of the ballad with all characters introducing and ending the story in 6/8 typical ballad style. Set in 1840's 'Green Finch and linnet bird' is quasi operatic in style, operatic in style with large scale chorus number 'God that's good' ensembles quartets 'kiss me' use of leit motif in a Wagnerian manner (Beggar woman's song is Lucy's motif) etc

Passion: makes much use of military drum to represent the Italian barracks, the love songs are rich harmonically 19th Century opera influence

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 detailed explanation of how either Sondheim or Lloyd Webber varied their musical styles to create appropriate moods and settings with reference to at least three different musicals. - The answer is well structured and presented in a highly appropriate manner with thoughtful use of specialist vocabulary and accurate reference to at least three different musicals.
4	7-8 marks A generally secure answer which presents a reasonable explanation of how either Sondheim or Lloyd Webber varied their musical styles to create appropriate moods and settings with reference to at least three different musicals.
3	5-6 marks An inconsistent answer, with some explanation of how either Sondheim or Lloyd Webber varied their musical styles to create appropriate moods and settings with the reference to musicals and songs lacking detail.
2	3-4 marks A basic answer with little explanation of how either Sondheim or Lloyd Webber varied their musical styles to create appropriate moods and settings with very few references to musicals and songs.
1	1-2 marks A limited answer with little or no explanation of how either Sondheim or Lloyd Webber varied their musical styles to create appropriate moods and settings with no reference to musicals and songs.
0	0 marks No response worthy of credit

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

7. You will hear an extract from *Heebie Jeebies* performed by Louis Armstrong and his Hot Five. An outline of the structure is given below.

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

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

Section 1	Section 2	Section 3	Section 4	Section 5	Section 6
Introduction (Piano & Trombone)	Chorus 1 (Ensemble)	Verse (Ensemble)	Chorus 2 (Clarinet solo)	Chorus 3 (Vocal solo)	Chorus 4 (Vocal solo)
8 bars	18 bars	12 bars	18 bars	18 bars	16 bars

- (a) Name the **technique** used by the **trombone** during the **Introduction**. [1] AO3

Glissando {Tailgate}

- (b) Describe features of the music played by the **piano** in the **Introduction**. [2] AO4

- Plays solo for first 6 bars
- Syncopated
- Two chords only
- RH and LH do Q&A
- Two repeated chords RH followed by two repeated single bass notes pattern
- Dominant and tonic chords
- Seventh chord
- Repeated bars
- Bass note stays the same through chord changes until the end
- Dominant note in bass throughout but ends on tonic

- (c) Not including voice, add the missing **instrument** heard in this extract to the box below. [1] AO3

Trumpet	Clarinet	Trombone	Piano	Banjo
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- (d) Identify the **texture** heard in **Sections 2 and 3**. [1] AO3

Collective improvisation {New Orleans polyphony} {Polyphonic}

- (e) Describe the music played by the **clarinet** in **Section 4**. [3] AO4
- Use of blue notes
 - Stepwise movement {scalic}
 - Dotted rhythms
 - Syncopation
 - Triplet rhythms
 - Chromatic
 - Vibrato {sliding/bending etc}
 - Repeated notes
 - Phrase repeated at end of solo
- (f) Name the **style of singing** heard in **Section 6**. [1] AO3
- Scat
- (g) Briefly outline the **harmony** and/or **tonality** used in the extract. [3] AO4
- Major throughout
 - Tonic and dominant chords mainly
 - Some use of chord IV
 - Some use of chord vi
 - Diminished chords used three times in chorus
 - Seventh chords used frequently
 - Added sixth chord once in chorus
- (h) State the **style of music** heard in the extract and describe features of the music that support your answer.
- Style: [1] AO3
- Dixieland {Early Jazz, 1920s jazz, trad jazz}
- Musical features: [2] AO4
- Use of three horns in 'head'
 - Collective improvisation
 - Use of banjo
 - Rhythm section just piano and banjo (no percussion)
 - Use of Trombone glissandi
 - Strong vibrato on clarinet
 - Light strumming on banjo every beat

8. You will hear an extract from *C Jam Blues* recorded by Duke Ellington. An outline of the structure is given below.

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

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

Section 1	Section 2	Section 3	Section 4	Section 5
Head Piano & Rhythm section	Head repeated Saxes and piano with rhythm section	Violin Solo	Trumpet solo	Solo

- (a) Identify the **structure** of the **Head** in **Sections 1 and 2** and state how this is changed in **Sections 3, 4 and 5**. [2] AO3

Structure: 12 bar blues

Changes: Four bar introduction added {16 bars}

- (b) Describe the **melody** played in the **Head** in **Sections 1 and 2**. [3] AO4

Two note pitch riff

8 notes

7 repeated notes followed by one higher note {up a fourth}

Riff repeated twice

Syncopated

Based on dominant to tonic

Doubled in octaves {unisons}

- (c) Name the **technique** used by the **violin** to play chords in **Section 3**. [1] AO3

Double stopping

- (d) Briefly outline the **harmony** and/or **tonality** used in **Sections 1 and 2**. [3] AO4

- Major {C major}
- Three chords used mainly
- Tonic, sub-dominant, dominant {I, IV & V} ii7
- Use of 7ths on all three chords {added chords 9th}

- (e) Name the **solo instrument** heard in **Section 5**. [1] AO3

Tenor Saxophone

(f) Describe the music played by the **rhythm section** in **Sections 3, 4 and 5**. [4] AO4

- Rhythm section play for last 12 bars of each 16 {first four bars silent}
- Pick up at the end of bar 4 into 5 of each solo
- Double bass plays a walking bass
- Piano comping
- Drums play swing rhythm throughout
- Syncopated piano chords
- Double bass straight crotchets

(g) Suggest a **date of recording** for this performance. [1]

1942 – accept 1937-1947 [1] AO3

9. Explain how the role of the rhythm section has developed from Early Jazz through to Bebop. Support your answer with examples from **at least three** contrasting pieces you have studied. **[10]**

In your answer you may wish to refer to:

- different styles of jazz
- rhythm section and front line
- written and improvised sections
- a variety of contrasting instrumental combinations and textures

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

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

Answers should explain:

- (i) Changes in instrumentation from Early jazz to Bebop*
- (ii) Rhythm section instruments being used as soloists*
- (iii) Auxiliary percussion: claves, maracas etc*

Early 1920s Jazz:

Early drums might be: bass drum, splash cymbal, trap drum and woodblocks, washboard, bock a da bock

Bass in Early jazz often tuba, sousaphone, Double bass not common (sometimes bass not used at all)

Banjo used more commonly than piano to start with

All answers must be supported by appropriate information from any key Jazz genres identified for study throughout this course, referring to relevant details as appropriate. The information must include specific musical examples from at least three pieces.

[This content is not exhaustive and examiners should use their professional judgement to consider all valid alternatives]

AO4 <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 detailed explanation of the development of the rhythm section with accurate reference to at least three contrasting pieces of jazz. • The answer is well structured and presented in a highly appropriate manner with thoughtful use of specialist vocabulary.
4	7-8 marks • A generally secure answer which presents a reasonable explanation of the development of the rhythm section with general reference to at least three contrasting pieces of jazz. • The answer is mostly organised and presented in an appropriate manner using appropriate specialist vocabulary.
3	5-6 marks • An inconsistent answer, with some explanation of the development of the rhythm section but the references to at least three contrasting pieces of jazz lack detail. • The answer is partly organised with some use of appropriate specialist vocabulary.
2	3-4 marks • A basic answer with little explanation of the development of the rhythm section and a few references to pieces of jazz. • The answer shows a basic level of organisation and basic use of specialist vocabulary.
1	1-2 marks • A limited answer with little or no explanation of development of the rhythm section or reference to pieces of jazz. • The answer shows a limited level of organisation and limited use of appropriate specialist vocabulary.
0	0 marks • No response worthy of credit

SECTION 2

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

10. You will hear an extract from a symphony. A reduction of the score is printed below. [13]

The extract will be played **three** times with a **1 minute** pause between each playing and a **5 minute** silence after the final playing for you to complete your answer.

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

- (a) **State** the full name (e.g. B minor) of the **key** at the start of the extract. [1] AO3

C major

- (b) Indicate whether the statements below are **true** or **false**. [3] AO3

Statement	True or False
The tempo of the extract is Andante	False
The articulation in bar 3 is staccato	True
The dynamic in bar 11 is f	False

- (c) **Name** the instruments playing the **theme** in the following bars. [2] AO3

Bars 1 to 4

Violins

Bars 11 to 14

Oboe

- (d) Identify the following **intervals** (for example. minor 2nd) in the melody as indicated on the score. [2] AO3
- (i) Between the last note of **bar 3** and the first note of **bar 4**
Perfect 5th
- (ii) Between the last note of **bar 5** and the first note of **bar 6**
(Perfect) octave
- (e) Name the **harmonic** feature heard in **bar 12**. [1] AO3
Suspension (also allow passing note or appoggiatura)
- (f) Identify the **texture** of the music. [1] AO3
Homophonic
- (g) Underline the correct description of the **time signature**. [1] AO3
Compound quadruple Compound triple Simple quadruple Simple triple
- (h) State in full the **key** (e.g. B minor) and **cadence** in **bars 13 to 14**. [2] AO3
- Key** *G major*
- Cadence** *Perfect*

11. You will hear an extract from a symphony by Haydn the melody of which is printed below. [10]

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

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

Andante

Violins

1

8

13

p

fz

p

- (a) State the full name of the **key** (for example. B minor) at the start of the extract. [1] AO3

B flat major

- (b) Give the bar and beat number of a **dominant 7th** chord in **bars 1 to 8**. [1] AO3

Bar 2¹ {bar 6¹} {bar 7 last quaver}

- (c) Give the bar and beat number(s) of a **sequence** in the extract. [1] AO3

Bar 11{bar 2 } {bar 3} {bar 6} {accept bar 13²}

- (d) Name the **key** (for example. B minor) and **cadence** in **bars 11² to 12**. [2] AO3

Key *F major*

Cadence *Imperfect*

NB – allow “Key - C major, Cadence – Perfect” but not a mixture of the two answers

- (e) Complete the **rhythm** in **bars 13² to 14¹** and the **pitch** in **bars 14² to 16¹**. The pitch in **bars 13² to 14¹** and the rhythm in **bars 14² to 16¹** have been given to you. [5] AO4

Mark rhythm according to the following table:

<i>No. of correct answers</i>	<i>Marks awarded</i>
4-5	2
2-3	1
0-1	0

Mark pitch according to the following table:

<i>No. of correct answers</i>	<i>Marks awarded</i>
7-9	3
4-6	2
2-3	1
0-1	0

12. You will hear **two** extracts of music from the openings of **two** different symphonies. The first one was composed in 1760 and the second one in 1816. Compare the **stylistic features** of each extract. [10] AO4

In your answer, refer to:

- harmony and tonality
- melody
- dynamics and articulation
- any other feature you consider relevant

Each extract will be played **three** times with a **1 minute** pause after both extracts have been played and a **10 minute** silence after the final playing for you to complete your answer.

You may make **rough notes** on this page and begin your answer on the following page.

For your answer, you may divide the pages into 2 columns, one for each extract, if you wish.

[The following is INDICATIVE CONTENT ONLY. Points should be considered in relation to the marking bands which follow. Indicative answers will include responses that correctly identify the musical features of each era, and present a comparison between the two.]

Extract 1 [1760] Anton Filtz (Fils) Symphony in G minor (1)	Extract 2 [1816] Schubert Symphony no 4 in C minor ("Tragic") (1)
Dynamics and articulation: • Starts <i>f</i> • Clear contrasts of <i>f</i> and <i>p</i> in 1st theme • Sections initially <i>f</i> are repeated <i>p</i> • 2nd theme is <i>p</i> (contrast) • Occasional use of <i>sfs</i> (<i>rinforzando</i>) • Little use of graded dynamic changes • Much use are detached articulation, especially in repeated bass notes to maintain excitement and momentum • Slurring confined to duplets and in violins only • Some staccato articulation in violins (2nd theme) • Some small additions of ornamentation in violin line • Strings <i>arco</i> throughout	Dynamics and articulation: • Starts with <i>ff tutti</i> chord, which <i>diminuendos</i> • Opening theme is <i>p</i> with <i>pp</i> accompaniment • Variety and subtle use made of <i>crescendos</i> • Tapering of phrase endings with some <i>diminuendos</i> • Longer <i>crescendo</i> used to underline harmonic movement and pitch rise • Wider dynamic range (<i>pp</i> – <i>ff</i>) • Repeat of <i>ff</i> chord and its <i>decrescendo</i> • Some contrasting sections of <i>p</i> then <i>f</i> • <i>Fz</i> chords to end • Melodic lines consistently <i>legato</i> • Repeated note accompaniment (soft) <i>staccato</i> • Strings <i>arco</i> throughout

Melody: • <i>Melodic material confined to violins entirely (mainly 1sts)</i> • <i>Whilst inner parts provide sustained or repeated notes of chords and bass directs the changes and keeps momentum with repeated notes/patterns</i> • <i>Bass has no melodic function</i> • <i>1st theme clearly centred around harmony {i, iv, V}</i> • <i>1st theme based on triads and scales</i> • <i>2nd theme also clearly based on diatonic, primary harmony now in major (relative major)</i> • <i>Some contrast gained with slower note values and loss of bass</i> • <i>Bass drops out for contrast for 2nd theme</i> • <i>Occasional passing notes</i> • <i>Use of small melodic motives</i> • <i>Much repetition</i> • <i>Some sequence</i> • <i>Clear rhythmic structure to the melody with no syncopation</i>	Melody: • <i>Monothematic</i> • <i>Announced in violins (1), but immediately repeated (imitated) in cellos and double basses (and violas)</i> • <i>Fragments of the theme heard in woodwind (flute and oboe)</i> • <i>With scalar melodic decoration in clarinet</i> • <i>Repeat of the theme in imitation between upper and lower strings with the descending scalar motive now in flute and oboe</i> • <i>Contrast of melodic use comes from changes in key, harmony, instrumentation, range and dynamics, not different melody material</i> • <i>Angular/disjunct nature to the theme</i> • <i>Chromatic twists</i> • <i>Sequential treatment</i> • <i>Unclear rhythmic structure, with use of off beat starts and ties over bars creating syncopation</i> • <i>Wide range to the melodic theme</i>
Harmony and tonality: • <i>Starts in minor (G minor)</i> • <i>Clear harmonic changes which revolve around primary triads {i, iv, V} {G minor, C minor D major harmonies}</i> • <i>Repetitive harmonic progression in opening minor section</i> • <i>Much use of root position chords</i> • <i>Use of ivc {6/4} results in repeated bass line (may be referred to as pedal, though not strictly correct as no dissonant harmonic change above)</i> • <i>Moves to (relative) major (Bb major (for 2nd theme)</i> • <i>Then tonicisation {passing modulation to} F major</i> • <i>Ends in major (relative/Bb major)</i> • <i>Does not actually modulate, just goes to new keys</i> • <i>Clear cadences (many perfect)</i> • <i>Diatonic</i>	Harmony and tonality: • <i>Starts in minor (C minor)</i> • <i>Tonic and dominant harmony at first, but coloured with chromaticism and suspensions</i> • <i>Repeat of I – V and V -1 movement in a variety of keys, tonicising Bb major, Ab major and Gb major (where it pauses)</i> • <i>These sequential progressions underlined by chromatically descending bass</i> • <i>Suspensions abound</i> • <i>Tertiary movement from Bb to Gb</i> • <i>Further sequential 1 – V – 1 movement to Bb minor, Ab major, F minor, Eb major and back to tonic C minor</i> • <i>Ends with imperfect cadence on V of C minor</i> • <i>Use of iib - dim7 – V in C minor to end</i>

• No dissonance, {chromaticism} {suspensions} {appoggiaturas} • Occasional use of dominant 7th {V7} • Bass clearly defines harmonic progression (except for 2nd subject) with other parts filling sustained inner harmonies	• Above tonicisations again coloured with descending chromaticism and suspensions • Some use of V7s • Use of many different harmonic inversions • No pedals • Typical early Romantic harmony
Any other relevant features: • Fast tempo throughout • Short note values • 4/4 • Rhythmic momentum maintained throughout by repeated notes (bass, mostly) • Small orchestra • Strings, 2 flutes, 2 horns and harpsichord (continuo) • Violins take melodic material, with wind confined to providing sustained harmonic support • Contrast gained by reduction of orchestration for 2nd theme • Texture is clear melody (violins) and accompaniment throughout {homophonic} • Embryonic sonata form, with detectable 1st and 2nd themes (but no transition) and closing theme (codetta) • No introduction • Energetic, driving rhythmic momentum, clearly defined arpeggiated and scalar thematic material, repeated tonic and dominant notes, and confident string writing are all features of Mannheim Style	Any other relevant features: • Slow tempo • Some pauses and ralls • Longer note values • 3/4 though not immediately clear due to rests on first beats and ties over bars • Metre and rhythmic phrasing less clear, though a constant quaver beat is maintained • Larger orchestra • Strings, double woodwind, brass and timpani, though brass and tamps only heard in sustained chords of opening and middle • Violins take initial playing of the theme, but it is subsequently heard throughout all strings and some use in upper woodwind • Tutti opening chord homophonic, followed by • Much use of antiphony/imitation/sequence of opening theme • Contrasts of loud tutti chords and more sparse orchestration • Extract is the slow introduction to allegro first movement • Style is typical of early Romanticism

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

AO4 <i>Use analytical and appraising skills to make evaluative and critical judgments about music</i>	
Band	Criteria
5	9-10 marks • A highly perceptive answer which presents a detailed comparison of the stylistic features of the two symphonies. • There is thoughtful use of specialist vocabulary with detailed and accurate reference to the two works.
4	7-8 marks • A generally secure answer which presents a reasonable comparison of the stylistic features of the two symphonies. • There is appropriate use of specialist vocabulary, with general reference to the two works
3	5-6 marks • An inconsistent answer, with some comparison of the stylistic features of the two symphonies. • There is some use of appropriate specialist vocabulary, but the references to the two works lack detail.
2	3-4 marks • A basic answer with little explanation comparison of the stylistic features of the two symphonies. • There is some use of specialist vocabulary and a few references to exemplar works.
1	1-2 marks • A limited answer with little or no comparison of the stylistic features of the two symphonies. • There is very little accurate use of specialist vocabulary or reference to the two works.
0	0 marks • No response worthy of credit.

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

13. **Haydn Symphony No. 104 ‘London’.**

You will need an **unannotated** copy of the score for this question.

The following questions relate to **Movement 1**.

You now have **15 minutes** to answer the following questions on **Movement 1**.
Support your answers with bar references where possible. [15]

- (a) Underline the meaning of the tempo direction **Adagio** at the start of this movement. [1] AO3

Slow **Smooth** **Solemn** **Sustained**

- (b) (i) Give the full version of the abbreviation ‘Hob.’ in the title of this symphony. [1] AO3

Hoboken

- (ii) Explain the reason for its inclusion [1] AO3

Name of the person who catalogued Haydn’s works

- (c) The instrumentation of this movement includes **Tromba**. Tick (✓) the correct meaning of tromba. [1] AO3

Meaning	Tick (✓)
Cornet	
Horn	
Trumpet	✓
Trombone	

- (d) Give **two** ways in which Haydn achieves **contrast** in the **Introduction (bars 1 to 16)**. Support your points with bar and beat numbers where appropriate.

[2] AO4

Relevant comments which correctly show how Haydn achieves contrast in bars 1 to 16 include:

- Contrast of dynamics from *ff* bars 1-2 to *p* bars 3-6 {similarly 7-8 and 9-13; 14 and 15-16}
- Contrast of texture from unison/monophonic/octaves bars 1-2 to homophonic (and antiphonal) bars 3-6 {similarly bars 7-8 and 9-13; 14-15² and 15³-16}
- Contrast of instrumentation from *tutti* bars 1-2 to just strings and bassoon bars 3-6 {similarly *tutti* bar 14, and just strings, bassoon and flute bars 9-13 or strings, bassoon and oboe bars 15-16; contrast of instrumentation could also be shown between bars 1-2 and 7-8 where brass and timps drop out compared to *tutti* of opening 2 bars}
- Contrast of harmony bars: 1-2, 7-8 and 15² are not harmonised whereas bars 3-6, 9-13 and 15³-16 are}
- Contrast of melodic material: bars 1-2, 7-8 and 14 consist of disjunct perfect 4ths and 5ths whereas bars 3-6, 9-13 and 15³ – 16 are conjunct and predominantly stepwise
- Contrast of tonality: bars 1-2 imply D minor, whilst bars 7-8 imply F major

[1 mark per each relevant comment up to a maximum of 2]

- (e) (i) Identify the **section** which begins in **bar 99**.

[1] AO3

Codetta

- (ii) Compare this section, **bars 99 to 123**, with **bars 266 to 294**. Give bar and beat numbers where appropriate.

[3] AO4

Relevant comments which correctly compare the sections:

- Both sections start with same thematic material, the codetta theme (bars 99-112 compared to bars 266-276)
- Sections use different thematic material bars 113-123 compared to bars 277-294)
- Both use scalar quaver passagework (bars 118-122 compared to 277-281)
- Sections are in different keys: bars 99-123 are in A major overall whilst bars 266-294 are in D major)
- First section tonicises other keys briefly (F sharp minor bar 109 and E major bar 111) whereas second section stays in D throughout
- Violins and violas play the codetta theme in both sections
- Horns play sustained tonic under codetta theme in both sections
- Bassoon joins towards end of codetta theme in both sections

- There are other differences in orchestration though for codetta theme in each section: double basses play in first section, but not second section {flutes play at the start of first section, whereas oboe and clarinets play instead at start of second section}
- Second section is longer (29 bars as opposed to 25 of first section)
- Same overall dynamics with codetta theme *p* in both sections and the rest of the music *f* in both sections

[1 mark per relevant comparison up to a maximum of 3]

- (f) Describe Haydn's use of **melodic material** in the Development section of this movement (**bars 124 to 192**). Give bar and beat numbers in support of your points. [5] AO4

Relevant comments which correctly describe Haydn's use of melodic material in bars 124 to 192:

- Starts with a motif (might be referred to as *y*) from 1st subject (bars 3 and 4 of the theme, first heard in bars 19-20) in 1st violins, *p*
- This motif is used sequentially (bars 124 – 130)
- Imitative use of this motif between low strings and high woodwind bars 131 – 136
- Tutti, *f* setting of this motif, heard in descending sequence in wind, brass and low strings bars 137-145
- The motif starts in B minor bar 124, and tonicises E minor on the way to C sharp minor bar 141
- Addition of syncopation and quaver passagework in the use of this motive bars 137 -145
- Use of inverted start of 1st subject (might be referred to as motif *x*) bars 146 – 155
- This motif is used in descending sequence/circle of fifths bars 146 -155 modulating from C sharp minor to E major
- Clear 2-bar phrasing to melodic material from bars 124 – 155
- Quaver passagework in violins bars 155-158 could be considered diminution of arpeggiated end of previous motif
- Further use of opening of 1st subject/motif *y*, sometimes with first note missing, in descending sequence bars 159-162 and in antiphony between low strings and clarinets and horns bars 166 – 170
- Bars 174- 192 sees further use of this motif as it is passed between most instruments in turn, sometimes with added quaver decoration (as in flute bar 181), rising chromatically over dominant pedal A, building in tension as it reaches the end of the development section bar 192

[1 mark per relevant/accurate description up to a maximum of 5.]

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

14. **Mendelssohn Symphony No. 4 ‘Italian’.**

You will need an **unannotated** copy of the score for this question.

The following questions relate to **Movement 1.**

You now have **15 minutes** to answer the following questions on **Movement 1.**

Support your answers with bar references where possible. [15]

- (a) Give the meaning of the tempo direction **Allegro Vivace** at the start of this movement. [1] AO3

Fast and lively {allow just fast, as the qualification Vivace tends to mean that the Allegro is a brisk, sprightly, lively one.

- (b) (i) Give the full version of the abbreviation “Op.” in the title of this symphony. [1] AO3

Opus

- (ii) Explain the meaning of “Op. 90” [1] AO3

90th work in Mendelssohn’s output

- (c) The instrumentation of this movement includes **Corni**. Tick (✓) the correct meaning of corni. [1] AO3

Meaning	Tick (✓)
Cornets	
Horns	✓
Trumpets	
Trombones	

- (d) Give **two** ways in which Mendelssohn achieves **contrast** in the opening section of the movement, **bars 1 to 50**. Support your points with bar and beat numbers where appropriate. [2] AO4

Relevant comments which correctly show how Mendelssohn achieves contrast in bars 1 to 50 include:

- *Contrasts of articulation e.g. strings pizzicato bar 1 then arco end of bar 2 onwards {also contrast in violins' articulation between slurred opening thematic material (bars 2-23 and staccato articulation bars 25-43)}*
- *Contrast of wind repeated detached quaver accompaniment and violins' legato slurred melody bars 1-23*
- *Sudden contrasts of dynamics between wind f and strings p during bars 23-33*
- *Contrasts in use of sonority e.g. antiphonal exchanges between wind and strings between bars 23 and 33*
- *Contrasts of texture such as opening homophonic tune and accompaniment (bars 1-23) and monophonic/unison/octave fanfare calls in wind (bars 24, 28, 32); {also antiphony bars 23-33}*
- *Contrast between arpeggiated fanfare-like opening motif, 1st heard bars 2-3 and used extensively up to bar 41, and conjunct scalar passagework of strings 39-50*

[1 mark per each relevant comment up to a maximum of 2]

- (e) (i) Identify the **section** which begins in **bar 187**. [1] AO3

Codetta

- (ii) Compare this section, **bars 187 to 209**, with **bars 554 to 570**. Give bar and beat numbers where appropriate. [3] AO4

Relevant comments which correctly compare the sections:

- *Both sections use the same melodic material (codetta theme)*
- *The theme starts in the clarinets in both sections (bar 187 onwards and bar 554 onwards)*
- *The answering phrase is heard in the oboe in the first section (bar 189 onwards) but in the flute in the second section (bar 556 onwards)*
- *Sustained tonic in octaves in horns heard at the start of both sections (bars 187-193 and bars 554-560)*
- *Pizzicato cellos and basses used at start of first section (bars 190-198) but cellos and basses are arco throughout second section*
- *First section starts in E major, whereas second section starts in A major*
- *First section modulates so that it ends in A major; second section does not modulate, remaining in A major throughout*
- *First section leads into 1st subject material (bar 209) whereas second section leads into 3rd subject material (bar 570)*

- First section is longer (23 bars) than the second section (17 bars)
- Both sections are *p* with a crescendo towards the end
- Both based on I/V harmonies ending with sustained dominant note in cellos and basses leading back to tonic
- First section has more harmonic variety (due to modulation)

[1 mark per relevant comparison up to a maximum of 3]

- (f) Describe Mendelssohn's use of **melodic material** in the Development section of this movement (**bars 210 to 369**). Give bar and beat numbers in support of your points. [5] AO4

Relevant comments which correctly describe Mendelssohn's use of melodic material in bars 210 – 369:

- Bar 210 – S2a used in downward sequence in 1st violins with its answering phrase in clarinets and bassoons – (A minor)
- Bars 210-224: sequential and contrapuntal treatment of S2a, (tonicising D minor)
- Bar 225 – S3 added in 2nd violins, (D minor)
- Bars 225 – 264: fugato treatment of S3, strings only from bar 237; {fragmentation and sequential treatment of S3};
- Bars 244 – 260: imitative and stretto entries of fragmented S3 throughout strings
- Bars 225 – 264 – development of S3 (starts in D minor b 225, and briefly tonicises A minor b 230, D minor b 234, A minor b 236, E minor b 238, C major b 242, on its way to B minor b 257)
- Bar 265: S3 heard in bold relief (in B minor) in strings with antiphonal references to S1 (in B major) in woodwind b268 and in horns b 272
- Bars 265- 285: combination of openings of S3 in strings and S1 in woodwind and horns (starting in B minor and tonicising E major b 273, and A major b 277 on the way to C major b 285)
- Bar 285: tutti setting of opening of S1 in C major (2nd inversion) forming a False Recapitulation; {sequential repetition of opening of S1 (tonicising A major b 291 and B major b 295)}
- Bar 297-304: S3 in ff tutti setting in E minor
- Bar 305: further development of S3 (starting in E minor and repeated in F sharp minor b 313)
- Bars 319- 326: combination of opening fragments of S3 and S1
- Bars 326-368 – use of opening of S1 with further fragmentation over sustained notes then descending bass bars 326-355 {augmentation of S1's opening interval in oboe then clarinet bars 354-366} leads to
- Bar 369 – Recapitulation with S1 in A major in strings

[1 mark per relevant/accurate description up to a maximum of 5.]