



GCE A LEVEL MARKING SCHEME

SUMMER 2024

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

About this marking scheme

The purpose of this marking scheme is to provide teachers, learners, and other interested parties, with an understanding of the assessment criteria used to assess this specific assessment.

This marking scheme reflects the criteria by which this assessment was marked in a live series and was finalised following detailed discussion at an examiners' conference. A team of qualified examiners were trained specifically in the application of this marking scheme. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners. It may not be possible, or appropriate, to capture every variation that a candidate may present in their responses within this marking scheme. However, during the training conference, examiners were guided in using their professional judgement to credit alternative valid responses as instructed by the document, and through reviewing exemplar responses.

Without the benefit of participation in the examiners' conference, teachers, learners and other users, may have different views on certain matters of detail or interpretation. Therefore, it is strongly recommended that this marking scheme is used alongside other guidance, such as published exemplar materials or Guidance for Teaching. This marking scheme is final and will not be changed, unless in the event that a clear error is identified, as it reflects the criteria used to assess candidate responses during the live series.

GCE A LEVEL MUSIC – COMPONENT 3

SUMMER 2024 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 *Turn it on again* performed by the band Genesis, 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 answers.

You now have 30 seconds to read the questions.

[10]

[Introduction]

1. All I need is a TV show, that and the radio.
2. Down on my luck again, down on my luck again.
3. I can show you, I can show you some of the people in my life.
4. I can show you, I can show you some of the people in my life.
5. It's driving me mad, just another way of passing the day.
6. I, I get so lonely when she's not there.
7. I, I, I, I.

(five-bar music interlude)

8. You're just another face that I know from the TV show.
9. I have known you for so very long.
10. I feel you like a friend.

- (a) Name the compositional device heard in the bass line of the **introduction**.

[1]AO3

Pedal

- (b) Describe the use of instruments in the **introduction**.

[2]AO4

Starts with repeated (quavers) (accept notes) in cymbal (hi-hat) / guitar and bass pedal keyboard playing open 5th {powerchords}
Keyboard comes in with (two) sustained chords (triads) each lasting two bars
Keyboard then starts 6 chord pattern {credit repeated note}
This is then repeated but a third higher
Drum plays two stab rhythms at the end and then plays regular drum beat whilst the keyboard repeats the two versions of the 6 chord pattern.
Consistent clap/tap on every beat

- (c) Name the compositional device heard in the accompanying chords in **line 1**.

[1]AO3

Sequence

- (d) Describe features of the vocal melody in **lines 6 and 7**. [3]AO4

Line 6:

Starts with syncopated single note / on subdominant

Followed by a tone higher syncopated single note

Four note descending conjunct line {mostly conjunct}

Arch like pattern three notes ascend then descend

Line 7:

Repeated idea from line 6/Starts with same two syncopated notes as line 6

Ends with same pitches as the four note descending conjunct pattern from line 6

Accept 'mostly conjunct'.

- (e) Tick (✓) **one** box which shows the **time signature** changes heard in **line 8** and again in **lines 9 and 10**. [1]AO3

Time signature	Tick (✓)
4/4 3/4 2/4 4/4	
4/4 4/4 3/4 2/4	
4/4 2/4 4/4 3/4	✓

- (f) Identify the harmonic interval (for example, 5th) which features prominently during the **five-bar music interlude**. [1]AO3

4th

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

1980 (accept 1975-1985)

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) to (e) in relation to **extract 1 only**. Question (f) 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 answers.

You now have 30 seconds to read the questions.

[20]

First, you will hear an extract from the song 'Sunshine of your love' performed by Spanky Wilson. The lyrics are printed below.

[Introduction]

1. It's getting near dawn when nights close their tired eyes
2. I'll soon be with you my love, and give you my dawn surprise
3. I'll be with you darling soon
4. I'll be with you when the stars start falling
5. I've been waiting so long
6. To be where I'm going
7. In the sunshine of your love, love, love,
8. Oh baby, sunshine, sunshine of your love, oh, oh, oh baby
9. I'm with you my love, the light's shining through on you
10. I'm with you my love, it's the morning and just we two
11. I'll stay with you darling now
12. I'll stay with you till my seas are dried up
13. I've been waiting so long
14. To be where I'm going
15. In the sunshine of your love, love, love

- (a) Name the melodic device heard in the **introduction** and describe its musical features. [1]+[3]AO3 and AO4

Melodic device: Riff {accept ostinato}

Musical features:

Descending
 Blues scale/use of blue notes
 Range of one octave
 repeated starting note
 four note pattern to start with using 2 pitches/returning to starting note
 syncopated {off beat}
 use of rest
 chromatic
 falling third at end
 Ends octave lower than starting note
 Riff lasts for two bars / first note is tonic
 Credit 'repetition of riff'

NB – credit accurate description of drums at start of introduction.

- (b) Underline the type of scale heard in the lower brass and woodwind in **line 7**. **[1]AO3**

Chromatic Minor Pentatonic Whole tone

- (c) Name the keyboard instrument heard in the extract. **[1]**

Hammond Organ {accept rotary organ}

- (d) Identify the style of music heard in this extract giving **two** reasons to support your answer. Do not repeat the answer you have given in question (c). **[1]+[2]AO3 and AO4**

Style of music: Soul

Reasons:

Large horn section (trumpets, Saxes, trombones)

Jazz/gospel style vocals

Hammond organ (if not given as answer for question c)

Sax solo at end {prominent use of sax}

Vocal embellishments on notes {improvisatory} {melismas}

Rhythm section emphasis

Use of ride cymbal

Accept ref to blues notes {scale}

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

1969 (accept 1964-1974)

- (f) Next, you will hear an extract taken from the song 'Sunshine of your love' performed by the band Cream.
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.

[Introduction]

1. It's getting near dawn when lights close their tired eyes
2. I'll soon be with you my love, give you my dawn surprise
3. I'll be with you darling soon
4. I'll be with you when the stars start falling
5. I've been waiting so long
6. To be where I'm going
7. In the sunshine of your love
8. I'm with you my love, the light's shining through on you
9. Yes, I'm with you my love, it's the morning and just we two
10. I'll stay with you darling now
11. I'll stay with you till my seas are dried up
12. I've been waiting so long
13. To be where I'm going
14. In the sunshine of your love

Answers will present any correct and appropriate musical and stylistic features of extract 2, including observation of any possible comparison with extract 1

1st extract = G minor; 2nd extract = D minor

Both extracts:

- Based upon the same melodic material
- Most harmonic progressions stay the same
- Same lyrics mainly
- Same time signature
- Same/similar tempo
- Both have an introduction
- Both have vocals
- Both use repeated riff
- Both minor {modal}

Differences in Extract 2:

- Different key (4th lower)
- Starts straight away with the riff (no drum intro)
- Very Slightly slower
- Male voice instead of female
- Heavier guitar / powerchords
- Louder drumming
- Use of distortion
- Rock style
- One electric guitar, bass guitar and drums
- Reverb on vocals
- Two male voices alternate solo lines
- Two male voices sing in harmony (Lines 6&7, 13&14)
- Drums use toms mainly
- Guitar solo instead of Sax
- Drums emphasis on beats 1 & 3 instead of 2 & 4
- Riff is played more frequently
- Three instrumentalists only/smaller ensemble
- More recording effects
- Amplification
- Guitar effects
- Extra chords used in lines 5,6 7, 12, 13 and 14

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 structured reasonably well, and there is some 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 well structured, and there is little or no use of appropriate musical vocabulary.
0	0 marks • Response not worthy of credit

Area of study C: Musical Theatre

3. You will hear an extract from the song 'Sun and moon' from the musical *Miss Saigon*, 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. You are sunlight and I moon,
2. Joined by the gods of fortune,
3. Midnight and high noon
4. Sharing the sky.
5. One and the same,
6. You and I.
7. You are here like a mystery,
8. I'm from a world that's so different
9. From all that you are
10. How in the light of one night
11. Did we come
12. So far?
13. Outside day starts to dawn.
14. Your moon still floats on high.
15. The birds awake.
16. The stars shine, true.
17. My hands still shake.
18. I reach for you,
19. And we meet in the sky.

(Instrumental section)

- (a) Describe features of the melody heard in **lines 1 to 6**. [3]AO4

Line 1:

Starts on supertonic
Ascending 2 note idea
2 note idea is repeated
An additional note a fourth higher than the first note is added on the word 'and'
Repeated a third time but moves down a tone

Line 2:

Continues the 2 note idea, a tone lower than start of line 1
This is repeated on 'fortune'
'the gods of' contains diminution of the 2 note idea with additional note a 5th higher than the first note added.

Line 3:

Starts with same 2 note idea as line 2
'high noon' uses 2 note idea down a semitone

Line 4:

Starts with two note idea from the end of line 3
Ends with a falling 5th interval.

Line 5:

Starts on dominant
Rises to tonic, back to dominant / then step down to finish on subdominant
More disjunct

Line 6:

Starts on top tonic / falling to subdominant and ending on low supertonic
Only 3 notes
Disjunct
Sustained note to end

General:

Diatonic
Much based upon ascending Major 2nd interval
Leaps of 5th
First two and a half lines are Pentatonic
Last two lines more disjunct and lower

- (b) Name the cadence heard in **lines 11 to 12.** [1]AO3
Perfect
- (c) Identify the musical device used in the vocal line in **lines 15 to 18.** [1]AO3
Sequence. Accept: {call and response} {question and answer} {antiphony}
- (d) Describe the tonality heard in the extract. [2]AO4
(Mostly) major key throughout
Minor key (G# minor) in lines 13-14
Modulation in lines 17 – 19 (D major)
The key is (a tone) lower than the starting key (D major)
- (e) Identify the harmonic interval (for example, 2nd) sung between the voices on the word 'sky' in **line 19** of the lyrics. [1]AO3
3rd (accept 6th)
- (f) Name the family of instruments that plays the melody in the instrumental section. [1]AO3
Strings (accept Brass)
- (g) State the composer of this song. [1]AO3
Claude Michel Schonberg

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

Extract 1	Extract 1	Extract 2	Extract 2	5 mins	Extract 1	Extract 2
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Answer questions (a) to (e) in relation to **extract 1 only**. Question (f) 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 song from the musical *Sunday in the Park with George*. The lyrics are printed below.

1. George's stroke is tender. George's touch is pure.
2. Your eyes, George I love your eyes George.
3. I love your beard George, I love your size George.
4. But most, George, of all,
5. But most of all, I love your painting.
6. I think I'm fainting.
7. The tip of a stay. Right under the tit.
8. No, don't give in, just, lift the arm a bit (don't lift the arm.)
9. Sunday in the park with George. (bustle high, please.)
10. Not even a nod, as if I were trees.
11. The ground could open, he would still say 'please'.
12. Never know with you, George, who could know with you?
13. The others I knew, George. Before we get through, I'll get to you too
14. God, I am so hot!
15. Well, there are worse things than staring at the water on a Sunday.
16. There are worse things than staring at the water as you're posing for a picture
after sleeping on the ferry after getting up at seven to come over to an island in
the middle of a river half an hour from the city on a Sunday,
17. On a Sunday in the park with (don't move the mouth)
18. George.

- (a) Name the compositional device used in **line 1**.

[1]AO3

Sequence

- (b) Describe features of the vocal melody in **lines 2 to 6**.

[3]AO4

Line 2:

Starts with an anacrusis

Interval of a fifth falling to fourth

Then ascending broken chord/arpeggio shape up to the 7th falling to 5th

Line 3:

Ascending arpeggio up to 9th then falling to 7th
This is then repeated

Line 4:

Interval of a 7th falling to 6th
Then perfect fifth

Line 5:

Arpeggio up to 7th falling to 5th
Arpeggio up to 9th falling to 7th

Line 6:

Repeat of last part of line 5

General:

All phrases start on the same note
All phrases begin with an anacrusis
Accept: mostly disjunct (with leaps) / extended notes / one accurate description long note (at end of line) / diatonic

NB – Candidates may give different relative intervals depending on whether the tonic is taken as major or minor.

- (c) Name the two different time signatures used between **lines 7 to 18.** [1]+[1]AO3

- (i) 4/4
(ii) 6/4 (accept 2/4)

- (d) Describe features of the vocal melody in **lines 16 to 17.** [2]AO4

Starts with anacrusis
Conjunct {stepwise} ascending 3 notes {mostly conjunct}
Repeated 4 note pattern (13 times) {repetitive}
Pattern starts on 7th degree of chord (7,8,7,6)
Line 16 ends with a falling 3rd (7th to 5th)
Line 17: chromatic notes into “in the park”
ends with octave leap
long note on final George

NB – Candidates may give different relative intervals depending on whether the tonic is taken as major or minor.

- (e) Name the composer and state the decade in which this musical was first performed. [1]+[1]AO3

Composer: Sondheim
Decade: 1980s

- (f) Next, you will hear an extract taken from the song 'Everybody loves Louis' from the musical *Sunday in the Park with George*.

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.

1. Hello, George, where did you go, George?
2. I know you're near, George, I caught your eyes, George.
3. I want your ear, George, I've a surprise, George.

4. Everybody loves Louis, Louis's simple and kind.
5. Everybody loves Louis, Louis's lovable
6. Seems we never know, do we, who we're going to find?
7. And Louis the baker is not what I had in mind. But,

8. Louis's really an artist, Louis's cakes are an art.
9. Louis isn't the smartest, Louis's popular.
10. Everybody loves Louis, Louis bakes from the heart.

11. The bread, George, I mean the bread, George.
12. And then in bed, George, I mean he kneads me
13. I mean like dough, George, Hello, George.

14. Louis's always so pleasant, Louis's always so fair.
15. Louis makes you feel present, Louis's generous.
16. That's the thing about Louis, Louis's always there.
17. Louis's thoughts are not hard to follow, Louis's art is not hard to swallow.

18. Not that Louis's perfection, that's what makes him ideal.
19. Hardly anything worth objection, Louis drinks a bit, Louis blinks a bit.
20. Louis makes a connection, that's the thing that you feel.

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 use 4/4 time
- Both use some of the same melodic material
- Both use similar harmonies
- Both have similar accompaniment styles at first
- Both feature one soloist
- Both pieces use extended chords
- Both pieces feature chromaticism
- Both pieces use syllabic word setting
- Range of dynamics from *pp* to *ff*
- Both pieces feature modulation
- Monophonic vocal lines at times
- Textural variety
- Much use of rhythmic interest through dotted notes and syncopation
- Anacrusis
- Same orchestration
- Changes of tempo
- Become more dissonant towards the end

Differences in Extract 2:

- Structure of the song is different
- Different key to start
- Verse /chorus
- Different musical material melody
- New musical material at line 4
- Faster up tempo section
- More conventional 8 bar phrases in new material
- Clear modulation
- Clear homophonic texture
- Much more accented lines in accompaniment
- More deliberate use of discordant melody
- Repetition of sections
- Tonic and dominant is very clear in up tempo section
- Major key more defined after opening

Band	AO4 Use analytical and appraising skills to make evaluative and critical judgements about music
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 structured reasonably well, and there is some 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 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 *Blue Train* performed by a sextet. 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	Section 2	Section 3
Head	Head	Solo
Full ensemble	Full ensemble	Tenor Sax with rhythm section
12 bars	12 bars	48 bars

- (a) Other than tenor Sax and trumpet, name **one** other front line instrument heard in the extract. **[1]AO3**

Trombone

- (b) The first phrase of the Head is repeated, then played again at a lower pitch. **Tick (✓)** the box which best describes this change. **[1]AO3**

Description	Tick (✓)
The phrase has moved down a third	
The phrase has moved down a fourth	
The phrase has moved down a fifth	✓
The phrase has moved down an octave	

- (c) Name the predominant interval (for example, 6th) heard between the instruments in **Section 2**. **[1]AO3**

4th

- (d) Identify the structure used in **Section 3**. **[1]AO3**

12 bar blues

- (e) Describe the music played by the rhythm section in the extract. [5]AO4

Head section:

Starts off homophonic

Piano plays chords

Bass plays bottom note of each chord

(Bass) drum plays same rhythm as piano and bass

Two repeated chords each phrase

Syncopated/dotted rhythms

Antiphonal with front line/call and response

Chords are extended chords/7th/9th

Chords are mixture of major and minor (Sharpened 9th gives a flat 3rd above natural 3rd)

Solos:

Drum fill into solos

Drums keep time

Swing feel (on cymbal)

Occasional syncopated drum hits/'dropping bombs'

(Cymbal) moves into a double time feel halfway through solos

Double bass pizzicato

Double bass walking bass pattern/continuous crotchet movement

Piano comping

Piano syncopated chords

Fills in gaps between tenor sax solo

Improvised

Occasional "big 4" {emphasis on beat 4}

- (f) Underline the date in which this recording was released. [1]AO3

1928

1938

1948

1958

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) to (e) in relation to **extract 1 only**. Question (f) 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 answers.

You now have 30 seconds to read the questions.

[20]

First, you will hear an extract from 'Strike up the band'. The lyrics and an indication of the structure of the extract are printed below.

[Introduction]

1. Let the drums roll out
2. Let the trumpet call
3. While the people shout
4. 'Strike up the band'
5. Hear the cymbals ring
6. Calling one and all
7. To the martial swing
8. Strike up the band
9. There is work to be done, to be done
10. There's a war to be won, to be won
11. Come, you son of a son of a gun
12. Take your stand
13. Fall in line, yea a bow
14. Come along, let's go
15. Hey, leader, strike up the band!

(Musical Break)

- (a) Describe musical features of the **Introduction**.

[5]AO4

- Military style drums {accept 'drums only to start'}
- Snare drum dotted rhythm and rolls
- Bass drum plays on beats 1 & 3 then 1 & 2 and syncopated ending
- Drum 2 bar pattern repeated
- Whistle comes in at the end of 4th bar
- Snare and bass drum play rhythmic unison ending with snare roll for 2 bars
- Fanfare brass /repeated motif
- Upper and lower Brass antiphonal exchange
- 2 bars of descending triplets / sequence
- Double bass pizzicato
- Ride cymbal
- Swing feel
- Double bass plays a walking bass pattern
- Double bass descending scale in crotchets
- Double bass plays scale octave lower, syncopated ending
- Vocals come in anacrusis at the end of the introduction

- (b) Identify the structure of **lines 1 to 15**. **[1]AO3**
AABA/32-bar song form/American popular song form
- (c) Name the compositional device used in **lines 9, 10 and 11**. **[1]AO3**
Sequence
- (d) Identify the **two** instruments that play the melody in the **Musical Break**. **[2]AO3**
(i) Piccolo
(ii) Tuba
- (e) Name the singer in this recording. **[1]AO3**
Ella Fitzgerald (accept Sarah Vaughan/Anita O'Day)
- (f) Next, you will hear an extract taken from 'Strike up the band' performed by the Count Basie Orchestra.

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

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

1st extract = Db; 2nd extract = Bb

Both extracts:

- Same melodic material
- Same harmonic progressions
- Same length of bars for Head
- Major tonality
- Same time signature
- AABA structure of main head
- Both solo instrumentals
- Drums keeping time
- Both have an introduction
- pizzicato bass
- Woodwind and brass add decoration under the main melody
- Both use Walking bass and ride cymbal
- Scored parts for instruments
- Both large ensemble

Differences in Extract 2:

- Different key {lower key}
- Different introduction/just bass guitar to start
- No voice
- faster tempo

- Big band arrangement
- No strings
- Melody played in instrumental sections instead of vocal
- Starts with ostinato pattern
- More textural variety (but not polyphonic)
- dynamics contrast
- defined roles of Brass and reeds
- When brass play, reeds accompany
- When reeds play melody, brass accompany
- New melodic and harmonic section
- Brief modulation
- Improvisation from Tenor sax
- Bass guitar not upright bass
- Improvisation accompanied by walking bass and ride different to how this combination was heard in extract one
- Piano featured
- Mixture of scored and improvised sections
- Drums breaks/fills feature
- Syncopated pedal

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 structured reasonably well, and there is some 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 well structured, and there is little or no use of appropriate musical vocabulary.
0	0 marks • Response not worthy of credit

SECTION 2

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

The extract which begins at bar **1** and ends at **bar 32/Fig.3³** will be played **3 times** with a **1 minute pause** between each playing and a **7 minute silence** after the final playing for you to complete your answers. **[15]**

- (a) Give **one** feature of the use of **melodic motifs** in bars **1 to 8/Fig.1¹**. Refer to bar numbers/figures/instruments as necessary. **[1]AO3**

Expected short answers

- Upper line in bars 1-2 uses an oscillating {alternating} motion that moves only by major 2nds and 3rds
- bars 3-4 expand these intervals to 3rds/4ths
- Lower line is more chromatic
- Oboe picks out every other note of main melody in bars 3-4¹ in a descending 3-note motif
- Cor Anglais introduces new motive based on octatonic scale in bar 5 / spans a tritone

Full breakdown (much more detailed – most candidates will not make these points)

- Upper line in bars 1-2 uses an oscillating motion that moves only by major 2nds and maj/min 3rds (within the space of a perfect 4th (F#-C#))
- while bars 3-4 expand these intervals to 3rds/4ths (within the space of a tritone (D-G#))
- Lower line in bars 1-2 moves within a slightly more constricted space of a maj 3rd (C#-A) / and introduces more chromaticism
- In bar 2 its lower note is altered from A# to G# / initiating a new melodic line in bars 3-4 that moves entirely in semitones / giving this lower line (from 2⁴-3⁴) a complete 7-note descending trajectory
- Additionally, every other note of the upper line in bars 3-4¹ is sustained by an oboe, creating an important new (but related by augmentation [1]) descending 3-note motif / that is expanded to 5(6) notes in the cor anglais (bars 5-8)
- This new descending line is prefixed by a similar step-wise 3-note motif (ascending this time) / which could be regarded as an inversion [1] in diminution [1] of the oboe's earlier 3-note motif

- (b) Comment on the **harmony** and/or **tonality** in bars **1 to 10/Fig.1⁴**. Refer to bar numbers/figures where necessary. **[3]AO4**

Expected short answers

- Centered around B / but very ambiguous
- Hints of B minor
- Octatonic inflections
- Only in two parts, so lack of triads makes harmony weaker / bare fifths at the beginning

Full breakdown

- Though key signature of two sharps suggests B minor) there are no B minor chords / or dominant-tonic progressions {no trace of functional harmony} [It is possible simply to analyse bars 1-3¹ as being based on a series of three descending (diatonic) 5ths – B-F#, A-E and G-D – with the intervening notes being either auxiliary notes, chromatic passing notes or chord notes, these chord notes providing the missing triadic 3rd from the preceding bare 5th (i.e., the D and C# in the upper voice on beats 4 and 6 of bars 1 and 2); the “anticipated” B is missing from the G-D dyad, however. In this case both Bm and Amaj triads are strongly implied in bars 1 and 2. Such references in answers should be accepted.]
- Accept B minor
- Instead, single pitch of B is the tonal focus / primarily the timpani “pedal” B in bars 7-8
- Octatonicism largely replaces major/minor tonality
- The mostly 2-part harmony in bars 1-2 and 9-12 also weakens the sense of harmonic progression and tonality
- Other chords are 3-part – e.g., augmented chord (bar 3²), 6/3 C#m chord (3⁴), G7 chord (5-8) / but again have no real tonal reference
- The bare 5ths in bars 1-3¹ (B-F#, A-E and G-D) are equally ambivalent (since they initially omit the tonality-defining 3rd) / while the G#-B dyad in bars 9-10 is similarly equivocal

(c) State the meaning of each of the following. [2]AO3

- (i) *tr* (timpani, bars 7 to 8/ Fig.1 to Fig.1¹) - **roll**
- (ii) *sur la touche* (cellos and double bass, bar 24/⁵Fig.3) - **play on the finger board**

(d) Other than texture, state **two** features of interest in the music in bars 11 to 20/ Fig.1⁵ to Fig.2⁶. Refer to bar numbers/figures and, where necessary, instruments in your answers. [2]AO3

Expected short answers

- 11-13 change of sonority in X material to (higher) divisi strings
- 14-20 (descending) parallel dominant 9th chords
- 13-16 varies and expands X material
- 15-18 harmonic rhythm slows - Bb9 and G9 chords each lasting for two bars
- 15-16 pizzicato bass alternates between Bb and F a fifth apart
- 15-19 melodic line more pentatonic
- 17-20 sequential writing
- 20 B flat Dorian (modal inflections)

Full breakdown

- Change of timbre/sonority on repetition of motif “x” – now on divisi strings (bars 11-13)
- Bars 14-20 – harmonic style now consists entirely of parallel dominant 9th chords
- Bars 13 → - uppermost “voice” of “x” begins to change {its undulating motion begins to disappear} / in bar 14 adopting a descending contour /

based on notes of pentatonic fragments / though retaining the tone/3rd intervals of the original version

- Registral space is also expanded from bar 14
- Bar 15 – harmonic rhythm slows down {with Bb9 and G9 chords each lasting for two bars (-18)}
- Pizz sonority heard for the first time (DB, bars 15-16) / with a new 5th-based motif / which is transferred to VCs in bars 17-18 / but with interval of 5th changed to a 4th / and no longer in fragmented form {rests omitted} / also arco rather than pizz
- Bar 19 – harmony here is an Eb9 chord / in first inversion / so continuing the harmonic movement by descending 3rds established in bars 15-18 (Bb9→G9→Eb9)
- Modal flavour introduced in bar 20, B flat Dorian
- Bars 17-20 – alternation of 2- and 3-metric groupings of the 6/4 time signatures
- Bars 15-19 melodic line more pentatonic
- Bars 17-20 near-sequential writing (modified sequences)

(e) Describe the **structure** of the **extract**.

[2]AO4

Expected short answers

- Rotational form {first two and start of rotation 3}
- Rotations divide into X (b.1) and Y (b.5) material
- Can also be understood as beginning of A section in larger-scale ternary form
- Credit correct bar numbers (1, 11 and 29 for beginnings of rotations)

Full breakdown

- Bars 1-10 – Divided into two “phrases”/motifs (x & y – bars 1-4, 5-8) / with a 2-bar extension (bars 9-10) {Rotation 1} [Some might consider bars 9-10 as part of the second “phrase”; some might call this section a¹, or something similar]
- Bars 11-28 – Similar construction to bars 1-10 / but with each “phrase” expanded (11-20 and 21-28) {rotation 2} {a²}
- Bars 29-32 could be regarded either as part of the preceding section/ or as the start of a new section {rotation 3} {a³}

(f) Outline Debussy’s use of **texture** in the **extract**. You should refer to bar numbers/figures and, where necessary, instruments in your answer. [5]AO4

Expected short answers

- Homophonic throughout / homorhythmic (e.g., bars 1-2 and 29-30)
- Texture is initially sparse {2-part texture doubled in 8ves at opening}
- 7-10 slightly richer (accept thicker) textures
- 11-12 two-part texture from opening now doubled into six parts
- Introduction of lower pitched bass line in bars 15-21¹
- Texture thins out in bar 21 (losing the bass register, apart from the descending 5th motif in bar 24)
- 5-8 accept ref to melody (c.a.) and accompaniment here
- 7-10 accept ref to pedal B in timps

Full breakdown

- Homophonic throughout / with some instances of homorhythmic texture (e.g., bars 1-2 (effectively 1-4) and 29-30)
- Texture is initially sparse, consisting of a basic 2-part texture doubled in 8ves
- Texturally doubled chords (whether in two or more parts) remains the norm until bar 13 / while also remaining the basis for later (fuller) textures in which the doubling becomes more problematic to categorise specifically as a result of the richer harmony (and instrumental doubling within different groups)
- Bars 7-10 introduce slightly richer textures / as well as opening up the registral space within which it is contained (between timpani roll and a very high B on Vlns 1)
- Bars 11-12 restate bars 1-2 with an additional doubled voice (i.e., a 3-part texture $\times 2$)
- Also note that (one half of) Violas are introduced in bar 12 to double the middle voice of the divisi Vlns 2 / to highlight, perhaps, its statement of the original upper line of the opening 2-part music
- Texture continues to ebb and flow in bars 11-20 (6- $\rightarrow$ 10(11)- $\rightarrow$ 8- $\rightarrow$ 10-part voicings, with occasional doubled notes)
- Introduction of lower pitched bass line in bars 15-21¹ (cf. timpani, bars 7-11¹) gives first real sense of depth to the texture
- Note, in particular, the div. DB line in bars 20-21 (to emphasise the crescendo)
- Texture thins out in bars 21-24 (losing the bass register, apart from the descending 5th motif in bar 24) / the “sur la touche” sonority diminishing its potential to reinforce the music’s textural sonority
- (Bars 25-28 essentially repeat bars 21-24) [No double credit]
- Note Debussy’s use of the Violas in bars 25-28 to double individual Vln 2 lines without affecting the overall texture
- Addition of div VCs in bars 29 $\rightarrow$, with upper Vlns adopting an additional individual line from bar 31⁵, augment texture / and lead to rich (C major) chords in bars 31-32

8. You will now hear an extract from a 20th century vocal work with orchestral accompaniment. The Latin text and an English translation are printed 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]

[Note: Repetitions of individual words in the original Latin version are not shown in the English translation.]

- | | |
|---|---|
| 1. [Creon] Thebis peremptor latet. | The murderer hides in Thebes. |
| 2. Thebis peremptor latet. | The murderer hides in Thebes. |
| 3. Thebis peremptor latet. | The murderer hides in Thebes. |
| 4. Opus istum reperire | That man, whom the god demands be |
| 5. Quem depelli deus jubet. | Driven away, must be found. |
| 6. Jubet deus peremptorem depelli,
depelli, depelli. | The god demands the murderer be
driven away. |
| 7. Peste, peste infikit; peste, peste
infikit Thebas. | He infects Thebes with plague. |
| 8. Apollo dixit deus. | The god Apollo has spoken. |
| 9. [Oedipus] Non, non, non reperias
vetus skelus. | You will not discover the ancient crime. |
| 10. Thebas, Thebas eruam. | I shall scour Thebes. |
| 11. Thebas, eruam eruam. | I shall scour Thebes. |
| 12. Thebis incolit skelestus. | The criminal dwells in Thebes. |
| 13. Incolit, incolit skelestus, | The criminal dwells in Thebes. |
| 14. [Tenors&Basses] Deus dixit, tibi
dixit, tibi dixit. | The god has spoken to you. |
| 15. [Oedipus] Tibi dixit. | He has spoken to you. |

- (a) Describe the **harmony** in **lines 1 to 3**. Refer to line numbers/text in your answers. **[2]AO4**

- Line 1 - major chord / first inversion
- Line 2 – minor chord / first inversion / returns to initial major chord on 'latet'
- Line 3 – more dissonant / return to major chord on "latet"

- (b) State **two** features of the **vocal** part in lines **1 to 3**. **[2]AO3**

- Descending
- Arpeggio motion
- Disjunct
- Repeated note at beginning of line
- Variation of first line in line 2 (still descending)
- Line 3 repeats line 2
- Accept syllabic

- (c) Comment on the **use of instruments** from 'latet' in **line 3 to line 8**. Do not merely name individual instruments. Refer to text/line numbers where necessary. **[2]AO4**

- (4) French horns begin with repetitive chords (until "jubet") / rests are added in 2nd half {becomes more fragmentary}
- Vlns & Flt begin by (partially) doubling vocal melody (in 8ves)
- VC/DB/Bsn double vocal melody on "peremptor depelli" (line 6)
- Timps and piano introduced on each statement of "depelli"
- Line 7 – VC/DB have arpeggio-based line / reminiscent of opening vocal melody / shared fragmentally by other instruments – e.g., bsn, Fr hrn, Tba
- WW/hrns/Pno state repeated rhythmic chords {fanfare motive} / including triplets / trumpets join in on final "Thebas"
- Timps also refer to fragment of opening vocal melody (on voice's sustained "(The)bas")
- while Vlns/Fr hrns play 8ve/unison (1) repetitions (1) of ascending syncopated (1), arpeggio figure (1)
- Tuba plays descending arpeggio figure (with VC/DB) every other bar {fragments of arpeggio motif}
- Sustained horn line 8

- (d) State **one** feature of the **cello** part in **line 9**. Refer to the text if necessary. **[1]AO3**

- Falls by step (as far as "vet(us)" / initially chromatically
- All notes (apart from first) have same note lengths (minims)
- On "skelus" cello part becomes more active {shorter note lengths} / and introduces some wider intervals

- (e) State **one** difference between the music in **lines 9 to 15** and **lines 1 to 8** in each of the following:

Instrumental accompaniment **[1]AO3**

- Fewer instruments (e.g., brass omitted except for (single) French horn, brief trumpet solo)
- More use of (solo) WW instruments
- Strings accompanying {no longer have melodic interest}

Tonality **[1]AO3**

- (Initially) turns to (tonic) minor (rather than major)
- Also briefly touches on other keys (e.g., mediant minor on "vetus") / also relative major (at "Thebas")
- Increased chromaticism/dissonance weakens the sense of tonality

- (f) Describe **one** similarity between the vocal part in **lines 1 to 8** and **lines 9 to 13**. You must refer to text/lines in your answer. **[1]AO4**

- Both use triadic motifs (e.g., lines 1, 8 & 9-10)
- Both use 4ths/5ths (e.g., lines 1-3 & “Thebas, Thebas”, line 10)
- Some repeated notes in both (e.g., line 7 & “eruam”, lines 10-11)
- Use of disjunct motion (spanning 7th/8^{ve} etc) – e.g., repetitions of “depelli”, line 6 & incolit skelestus, lines 12-13

- (g) Outline the use of **harmony** in **one other** work from this Area of Study which is **different** in style from this extract. Do not refer to any set works. **[5]AO4**

Composer and work studied -

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 harmony in a piece of the candidate's choice in a different style
	4 marks
4	• A convincing explanation of the use of harmony in a piece of the candidate's choice in a different style
	3 marks
3	• A generally secure explanation of the use of harmony in a piece of the candidate's choice in a different style
	2 marks
2	• An inconsistent explanation of the use of harmony in a piece of the candidate's choice in a different style
	0-1 marks
1	• A limited explanation of the use of harmony in a piece of the candidate's choice in a different style

Area of Study F: Into the Twenty First Century.

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

The extract which begins at **bar 1** and ends at **bar 42** 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) Comment on the **harmony** and/or **tonality** in **bars 16 to 27**. Refer to bar numbers where necessary. [2]AO4

- Dissonant throughout
- 8ve Cs in bar 16¹ suggest C (major/minor) as tonic key / especially since bar 15⁴ strongly suggests a G7 (V7) chord {perfect cadence}
- Bar 16²⁻⁴ continues sense of C major/minor (with Eb and E natural combined in single chord)
- This chord is subjected (17-22) to interval inversion [1] and transposition [1] based on the 3-note motif derived from Beethoven's codetta [1]
- Pedal-like F in bars 21-24 assumes the function of dominant of Bb / to which the music moves in bars 25-27 / and in retrospect perhaps making the harmony in bar 23 function as a dominant min9th chord on F
- Bars 25-26 could be considered as Bbm7-Bb7 / but harmony initially becomes slightly more dissonant in bar 27
- Two-part writing in bars 25-27, however, makes the harmonic basis of these bars rather ambiguous / as does the continued use of harmony constructed on 3-note motifs.

- (b) Discuss the **use of motifs** in **bars 22 to 28**. Refer to bar numbers/beat numbers/instruments where necessary. [3]AO4

Expected Short Answer

- 22-24 – vertical (3-part chord) form of Beethoven codetta theme
- 23-24 – variants of the initial motive (from b 1)/used in sequence in vlms
- 25 – return of initial motif (from b1) in vla
- 25-28 – a varied repeat of bars 1-3/transposed versions of initial triplet motive/passed between vla and vlms

NB – accept any accurate descriptions of use of motives

Full breakdown (much more detailed – most candidates will not make these points)

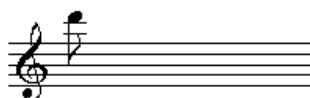
[The letters in the answers below refer to those found in the Eduqas supplementary CPD notes. Candidates may use other terminology in their answers. Assigning such a label to motifs is not required to get a mark.]

- Bars 22-23 – notes 2, 3 and 4 of Beethoven (codetta) theme (b^1) used (stacked vertically) to form 3-note chords in Vla&VC
- Above this Vlns 1&2 have melodic statements of other (Beethoven-derived) 3-note motifs [1] with some note repetitions (e.g. bar 23^{1-2}) [1] and sequential repetition (e.g., 23^{3-4}) [1]
- Other (overlapping) 3-note motifs also found here, resulting in (apparent) sequences – (e.g., e^1 (Vln1), e^1 (Vln2) – e.g., $f^1 \rightarrow a \rightarrow e^1 \rightarrow f^1$ in Vln1 in bar 23)
- Vlns' melody/motifs in bar 23 repeated sequentially (down a tone) in bar 24
- Formation of chords based on 3-note motifs abandoned in Vla&VC in bar 24 to make a V7 chord in Bb (in preparation for change to that tonal centre in bar 25) [No double credit if mentioned in answers to (a) above]
- Bars 25-27² (and 27⁴) employ repetitions of motif (f^1) (on G, A, B and C in Vla&Vln2)
- Bar 27³ contrasts this with a brief statement of what could be considered an inversion of d^3
- Use of motifs becomes more complex in bar 28 / with Vln1&Vla stating repetitions of the inverted (or retrograde) (descending) version of c
- while VC simultaneously states the retrograde form of d^1
- Vln2 provides further harmonic interest with repetitions of two tritone dyads / possibly referring obliquely to incomplete versions of f^1 or f^2 {3-note motifs possibly curtailed here}

- (c) (i) Give the meaning of the diamond-shaped note head in Violin 1 on the first beat in **bar 40**. [1]AO3

(Artificial) harmonic

- (ii) Write the exact pitch of the note played by Violin 1 on this beat (**bar 40, beat 1**) on the staff below. [1]AO4



- (d) Complete the table below to indicate the **structure** of the **extract**. [2]AO3

Bars	1 to 16 ¹	16 ² to 24	25 to 32 ¹	32 ² to 42
Section	<i>a</i>	<i>b</i>	<i>a</i>	<i>b</i>
Accept	<i>(1a)</i>	<i>2a</i>	<i>1b</i>	<i>2b</i>

Mark as follows:

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

- (e) Other than tempo, give **one** difference between **bars 43 to 54** and the music in the extract (i.e., **bars 1 to 42**). Refer to bar and beat numbers in your answer. **[1]AO3**
- Now monophonic texture
 - Increased use of 3-note motif outlining a major triad (a) – e.g., C-F-A and B-E-G# (bars 43⁴-44) and F#-B-D# and Bb-Eb-G (bar 45)
 - Dynamics reach fff (bar 50³) (fff highest dynamic level up to this point)
 - Harmony becomes less dissonant in bars 50³-51
 - Lower pitched, legato homorhythmic chords, more widely spaced, in parallel motion within an 8ve introduce a new type of sonority [accept texture] [Just one of these points needed for mark to be awarded]
 - Accept similar answers for bars 54⁴-55³ (except lower pitched)
 - Neither of these sets of chords are derived so rigidly from the 3-note motifs {derivation of harmony from 3-note motifs becomes less strict/more diverse}
- (f) Briefly discuss the use of **texture** in **bars 1 to 24**. Refer to bar and beat numbers in your answer. **[5]AO4**

Short answer

- Homophonic throughout
- 1-11 – basically 2-part texture
- Much octave doubling (accept unison)
- 1-8 - cello pedal
- 10-11 – fragmentary
- 12-16 – 3-part texture
- 16-22 - homorhythmic
- 23-24 – fuller texture

Full breakdown (much more detailed – most candidates will not make these points)

- Homophonic throughout [1] apart from two very brief instances of monophony in bars 1¹⁻² and 12¹⁻² [1]
- Bars 1-11 essentially consist of a two-part texture / thickened only slightly by the addition (4-7¹) of an 8ve doubling of the Vln2 / allow unison
- Bars 7²-10¹ retrace the same texture as bars 1-7¹ (but in compressed form)
- before bars 10-11 return to a simple two-part texture similar to that in bars 1³-3 / though the dovetailing of 3-note motifs in these two bars provides the slightest of textural contrast between these two passages
- Bars 12³-16¹ introduce a three-part texture for the first time
- with the Viola part thickening the VC part in parallel minor 7ths / a variation of the previous 8ve doublings that subtly gives the impression of a slightly fuller texture
- 8ve doublings reappear in the Violins in bars 15-16¹ / so ending “a” with the thickest texture so far in the movement
- Bars 16²-21³ establish a new homorhythmic texture
- consisting of cluster-like {closely voiced} repeated chords / slightly filled out by VC in bars 21⁴-22 (which reintroduces the pedal-like bass repetitions found in “a”)
- Bars 23-24 continue the process of enriched texture, containing the thickest texture so far / to conclude the “b” section {texture used structurally again}
- now in five parts / the upper four parts (distinct from the “pedal” bass) retaining the previous homorhythmic texture

10. You will hear an extract from Judith Weir's *Oboe Concerto*. The extract is in two distinct sections, which are divided by a moment of silence. A brief outline of the structure of the extract 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 (approx. 1 minute 30s)	Section 2 (approx. 50 seconds)
<i>Moderate tempo</i> <i>Consists of three accompanied phrases on oboe each separated by a bar on strings only</i>	<i>Faster and more energetic</i> <i>Begins and ends with a short passage for orchestra only</i>

- (a) Name the instrument that answers the oboe towards the end of its **first** phrase. [1]AO3

Bassoon

- (b) State **two** features of the oboe part in **Section 1**. [2]AO3

- Arabesque-like {succession of decorative lines} {auxiliary notes}
- Much movement by step {mostly conjunct/scalic} / particularly in the 7-note motif / which is subjected to transposition / and repetition
- A second (6-note) motif is also used / consisting of an ascending 3-note arpeggio figure {intervals of 3rd and 4th} / followed by a descending 3-note motif / appended by a final cadential-like note
- All three "melodic phrases" are similar
- Diatonic / Aeolian {minor}

- (c) Comment on the **use of harmony** in **Section 1**. Refer to the structure given in the table above where appropriate. [2]AO4

- Strong tonal basis throughout / though the oboe part often contains melodic dissonances against underlying consonant harmonies
- Modal inflections suggested by the oboe
- Tonic (minor) and dominant harmonies in evidence at opening (e.g., oboe's first phrase)
- Parallel harmony in first string break / suggest whole tone inflections
- During oboe's second phrase and bar's rest orchestra plays a series of parallel triads / which rise by step
- Some are in root position / others in first inversion
- Third phrase reverts to similar harmonies to those in first phrase {tonic and dominant chords are in evidence again}
- Extract ends with (three) extended chords / the first of which includes a dissonant note in oboe / accept imperfect cadence (*Ab – Eb*)

- (d) State **one** feature of the **oboe** part in **Section 2**. [1]AO3
- Consists mostly of triplets
 - Initial descending passage consists entirely of intervals of 2nds and 3rds {scalic}
 - followed by (5 bars of) arpeggio-like figures {all 3rds}
 - Final fragment is a variation of the opening descending passage / but slightly extended
- (e) Other than tempo/metre, state **one** difference between **Sections 1 and 2**. [1]AO3
- Larger variety of orchestral instruments used in Section 2 (mostly only strings, bassoon and horn in Section 1)
 - Dynamics louder overall in Section 2 (particularly in opening and closing orchestral passages)
 - Harmony is (especially initially) more dissonant in Section 2
 - Sense of tonality less clear in Section 2 {no reliance on tonic and dominant chords} / except for last (WW) chord of extract (which is V7 of the original key (Cm))
 - Texture in Section 2 is strictly homophonic while Section 1 contains an element of contrapuntal writing {imitation}
 - Accompaniment to oboe soloist in central section is very different – e.g., no longer any interaction between soloist and orchestra
 - Original flowing (cantabile) lines replaced by a series of repetitive chords here
- (f) Describe the use of the orchestral instruments in **Section 2**. Where appropriate, you may also mention the musical material they play. [3]AO4
- Begins with brief alternation of WW and Fr Horns / before they combine in a sustained chord
 - Within the opening WW fragments there is also a degree of use of alternating instrumental “groups” / which play in pairs / flutes → clarinets → bassoons → Fr Horns
 - This material is then varied in further mixed combinations / e.g., flutes and clarinets
 - Series of chords follow with mixed WW and brass timbres
 - Oboe’s solo section accompanied by strings only / which play repeated chords
 - Final section combines Wind and Strings [Award mark(s) here for more precise details e.g., introduction of pizz as well as arco / combination of strings and Fr Horn at start of section]
 - Strings restate their chordal repetitions from previous passage / now joined initially by sustained WW note (fl/cl)
 - Extract ends with sustained chord on WW

- (g) Outline the use of **harmony/tonality** in **one other** work from this Area of Study which is **different** in style from this extract. Do not refer to any set works. **[5]AO4**

Composer and work studied -

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

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

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 Dvorak, 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 answers.

You now have 30 seconds to read the questions.

[10]

1 Un poco piu mosso
pp
Flute and oboe

5 p cresc. f poco ritard.

9 Poco meno mosso
pp
Clarinets dim. pp

- (a) Write in the missing **pitch** and **rhythm** of the melody played by the flute and oboe in **bar 3² to bar 4⁴**. [5]AO4

A separate mark is given for pitch and rhythm as follows:

Rhythm

Award a mark for each correct note value that is written in the correct part of EACH bar. Note:

- Do not credit rhythms towards the end of the bar if they have been displaced onto the wrong beat by earlier errors BUT
- Restart at the beginning of each bar

Pitch

NB – we are trying to avoid double penalising candidates for their rhythmic errors.

Within each bar:

- EITHER** award a mark for each pitch in the correct sequence (ignoring rhythm and placement of notes within the bar)
- AND/OR** award a mark for each pitch that is in the correct rhythmic position in the bar
- OR** award a mark for each pitch if it is in the correct sequence for the whole extract, regardless of bars

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

- (b) There are **two** errors in bars **5 to 8**, **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 7 – the third semiquaver of beat 1 should be a G sharp, not F sharp.

Rhythm: bar 7 – beats 2 and 3 should be a dotted crotchet followed by a quaver not two crotchets. Accept crotchet, quaver rest, quaver.

- (c) Describe the chord used in bar **10**, **beats 2 and 3**. **[1]AO4**

Neapolitan chord {D major} {major chord on flattened supertonic/2nd degree}

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 2**. **[15]**

- (a) Give bar and beat numbers where the following features are found in **bars 17 to 37**. **[4]AO3**

Feature	Bar and beat numbers
Interrupted cadence	28 to 29 {17² to 18} {allow 23/24 to 25 as in Notes}
Diminished 7 th chord	24¹ accept 31, 2nd quaver and 32 2nd quaver
Rising melodic sequence	21 to 22
Dominant 7 th chord in 1 st inversion	27¹

- (b) Name the **section** which begins in **bar 38**. **[1]AO3**

B section {middle section} {variation of A} {Variation 1} {development section}

- (c) Give a brief analysis of **bars 38 to 56**. Support your answers with bar, beat and instrument references as necessary. **[5]AO4**

Relevant comments which accurately analyse bars 38 to 69 include:

- Bar 38 commences in G minor (tonic minor)
- This section is based on opening material (x motive) {variant on main theme}
- Bars 38 to 41: reduction in orchestration {contrast of sonority} {just flute, oboe bassoon}
- Bar 42: sudden ff tutti utterance, Sturm und Drang reference
- Bars 42 to 48: development of main theme (motif x) in violin 1/by wider span and tessitura with wide intervals/addition of triadic semiquaver accompaniment in lower strings
- Bars 42 to 48: added counter-melody in upper woodwind/syncopation added bar 44
- Bar 42: Sudden shift to D minor/richer harmony e.g. V9bar 43
- Bars 46 to 48: modulation to B flat major
- Bars 48 to 55: further development of material with descending sequences 48 to 50/added demisemiquaver decoration in violins
- Bar 55 to 56: section comes to rest on V7 in B flat major / followed by bar's rest / texture is built up to dramatic cut off

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

- (d) Outline the similarities and differences between **bars 1 to 16** and **bars 74 to 97**. Support your answers with relevant bar, beat and instrument references.

[5]AO4

Similarities	Differences
- Both sections are in the same key (G major) - Both sections are based on the same thematic material - Both sections have the same harmonies - Both sections have the same structure (same length) - Both start <i>p</i>	- Different orchestration (added woodwind) for extract 2 - Bars 74 to 75: added semiquaver (Alberti-style) accompaniment in bassoon and violin 2 - Repeat of bars 1 to 8 is written out as bars 82 to 89/with added dotted semiquaver figuration - Bar 87: added chromaticism - Bars 88 to 89: now <i>ff</i> instead of <i>p</i> - Bar 89 pause - Bars 90 to 93: melodic line is more ornamented - Bars 95 to 96: addition of dotted rhythms and triplets in violin 1's melodic line

Credit must only be given for similarities and differences which are outlined in full, up to a maximum of 5 marks. Award up to a maximum of 3 marks in each column.

13. You will need an **unannotated** score of *Symphony No. 4* by Mendelssohn. The following questions are on **movement 2**. [15]

- (a) Give bar and beat numbers where the following features are found in **bars 45 to 56**. [4]AO3

Feature	Bar and beat numbers
Diminished 7 th chord	56 beats 2 to 4
Tonicisation of E major	48
Dominant 7 th in 3 rd inversion	49⁴ {51²}
Dominant pedal	45 to 47¹

- (b) Outline the similarities and differences between **bars 1 to 44** and **bars 57 to 74**. Support your answers with relevant bar, beat, and instrument references. [5]AO4

Similarities	Differences
- Based on same material {intro, theme 1 and transition material} - Walking bass quavers retained in both extracts - Bars 59 to 62: starts with same scoring with theme in oboe, bassoon and viola - Bar 60: use of countermelody in flute and oboe (as in bar 33) - Bars 71 to 72 correspond to bars 43 to 44, using same transition material	- Starts in a different key {A minor instead of D minor} - Ends in a different key {D major} - Much curtailed in length - Changes in harmony - Bar 73: interpolated bar based on transition - Bar 62 to 71: melodic development of end of theme 1 - Generally richer texture - Flute counter-subject enters earlier - Credit precise comparison of dynamics at starts

Credit must only be given for similarities and differences which are outlined in full, up to a maximum of 5 marks. Award up to a maximum of 3 marks in each column.

- (c) Name the **section** which begins in **bar 74⁴**. [1]AO3

Recapitulation of theme 2 {recapitulation of theme B} {B1}

- (d) Give a brief analysis of **bars 74⁴ to 86**. Support your answer with bar, beat and instrument references as necessary. **[5]AO4**

Relevant comments which accurately analyse bars 74⁴ to 86 include:

- Key at the start is D major
- Bars 74 to 76: dominant pedal in low strings and horns
- Bars 74 to 85: theme is heard in flute throughout/doubled in clarinet 1 with slight changes (bars 76, 81)/joined by violin 1 in bars 76 to 78 and 80 to 84
- Bars 76⁴ to 77: tonicisation of B minor /fanfare motive in horns
- Bars 77³ to 78: tonicisation of A major
- Bars 78⁴ to 79: tonicisation of G major
- Bar 80: tonicisation of E minor
- Bars 81 to 82: tonicisation of G major/addition of minor 9th to V harmony bar 82^{1 and 2} and bar 84^{1 and 2} adds interest
- Bar 85 to 86: Ic-V7-I in G major or I 6/4 – V7 - I
- Bar 79: syncopation in violin 1 adds rhythmic interest

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

14. Discuss the use of melodic material and thematic development in symphonic music composed between 1750 and 1900. Your answer should refer to a range of relevant music and include brief references to both set works. [15]AO4

This is INDICATIVE CONTENT ONLY.

Melody and thematic development

Whilst it is impossible to include comprehensive notes on all possible aspects and works that could be referred to, answers could include some of the following points and references. All works cited for discussion should be checked.

- Early Classical music is generally reliant on clear, balanced melodies, with periodic phrasing.
- Themes can be quite short and motivic, often punctuated by rests, or arpeggiated (e.g. Stamitz op 3 no 2)
- Development is limited to repetition
- Melodies are usually diatonic with little chromaticism (unless for particular stylistic effects such as in Empfindsamer style or minor tonality of Sturm und Drang – Haydn 26, 44, 49, Mozart 40)
- Mannheim style gave rise to particular features of melodic and thematic development such as the ‘sigh’, ‘rocket’, ‘roller’
- Early symphonies often characterised by use of two themes, (increasingly contrasting), probably influenced by the operatic tradition from which the genre developed
- Middle /development section is where thematic development occurs
- Early symphonic thematic development usually restricted to repetition, sequence, circle of fifths
- Later thematic development techniques include fragmentation (typical of Haydn, and influenced Beethoven [5] and Brahms), contrapuntal techniques such as inversion, canon (Beethoven 4, I) fugal techniques and stretto (Haydn 99, IV), palindrome (Haydn 47, III), invertible counterpoint (Mozart 31, IV), augmentation (Beethoven 6, IV)
- Melodies and thematic development usually limited to nearly-related keys
- A characteristic of Romantic melodic material is that phrase structure is often more irregular; good examples would be Brahms no 1, I, 1st subject and also III = 5-bar phrases, or Mahler no 1, I, 1st subject.
- Generally, more chromatic and may include brief modulations (again seen in Brahms 1, I 1st subject.
- Modal elements can feature – e.g., in 2nd movement of Mendelssohn 4 (Aeolian) and Brahms 4 (Phrygian); Dvorak 9
- Melodic material spans a wider range having larger melodic leaps – e.g., Strauss Ein Heldenleben.
- Following Beethoven’s 5th symphony, themes also became more tightly motivically conceived – e.g., Brahms 3, I – mostly based on the opening motif/motto theme FAF = frei aber froh = free but happy (and recurs in the last movement); Brahms 4, I - 1st subject is all based on descending 3rds (or their inversions). This leads to more motivic rather than thematic significance and “developing variation”; Brahms 4 is highly integrated, thematically
- Additional themes are added to the sonata form structure, often in the development section e.g., Mendelssohn 4 I and IV
- Exposition sections of sonata form become longer and include transitions which develop the main melodic material (e.g., Mendelssohn 4, Brahms 1, 3 and 4, and Tchaikovsky 6)

- Sometimes the thematic material is the bass line rather than the melody (e.g., Brahms 4, IV - ground bass)
- Programmaticism: themes are used to represent different characters and developed according to a narrative; seen to good effect by the use of Idee Fixe in Berlioz' *Symphonie Fantastique*. This work could bear a lot of discussion – nature of the 40 – bar I.F., how it is developed to reflect the character/programme – e.g., unsophisticated triple metre theme for Ball (II), to grotesque ornamented version for Witches' Sabbath (V); Round dance theme and Dies Irae used in bitonal counterpoint in V.
- Liszt – thematic material influenced by literary associations e.g., *Faust Symphony*; 'thematic transformation' seen to good effect in symphonic poems too – e.g., *Les Preludes*, where opening 3-note motif generates the rest of the themes and accompaniments (as well as dictating harmonic and tonality choices at times too)
- Cyclic nature, with themes transformed for use in all movements e.g., Schumann 4; Mahler 1; Tchaikovsky 5, I, 1st subject where it is minor, to major version in IV; Dvorak 9
- Some themes are borrowed from folk music or from previous compositions e.g. Brahms 1, IV; Tchaikovsky 4, IV – use of Russian folk song (and reminder of Fate motif); 6, I Russian Orthodox Chant; Mahler 1, I – exposition based on *Ging heut' Morgen uber's Feld* from *Lieder eines fahrenden Gesellen*; Mahler's thematic material references popular dance rhythms (Landler), chorale tunes, marches, and thematic development can result in parodies or deliberately grotesque variants; Dvorak – use of national, folk music e.g. Czech folk song in no 9 III; Smetana
- A feature of Romantic melodic material is that it is more idiomatic for the instruments than previously was the case. This goes hand in hand with the development of instruments – e.g., use of cornetti a pistoni in III of Berlioz *Symphonie Fantastique*, or trombones in Mahler 3.
- Bruckner – lyrical melodies; cyclic with finales recalling earlier material; used melodic variation and transformation of themes to extend ideas
- Brahms – classical tendencies seen in his use of motivic development and counterpoint but with rich Romantic harmony, lyricism and polyrhythms – e.g., no 1 I – germinal seeds from which themes grow; new thematic material in development too.
- Tchaikovsky – in general, lyrical themes, complete in themselves
- Strauss – *Tone Poems* e.g. *Till Eulenspiegel* – two themes continually returning; *Ein Heldenleben* – autobiographical, 30 themes which quote from earlier works; transformation of themes, often polyphonic combinations

Set Work Haydn 104

- Mvt 1 – 5th interval of introduction is a recurrent melodic element through the symphony; motivic nature of the monothematic main theme, the three main motives providing basis for movement's thematic development; use of sequences, circles of fifths, diminution etc.
- Mvt 2 – opening theme is basis of the melodic material for the whole movement and unusually for a 2nd movement, contains much thematic development; as in 1st mvt, dependence on particular intervals, here 5th and 2nd; theme is varied with use of dotted rhythms, triplets, sequences, minor mode and ornamentation
- Mvt 3 – triadic nature of material; periodic phrasing; falling 7th in bars 6-7 provides a motivic link with the falling 7th bars 2-3 of 2nd mvt.
- Mvt 4 – melodic material based on Croatia folk song; use of counter-melody; much fragmentation and motivic manipulation in this mvt with imitative use of material in the development

Mendelssohn Symphony no 4 (Italian)

- Mvt 1 - lyrical nature to themes; S1 is triadic in nature and major 3rd figures strongly in both S1 and S2; use of augmentation; imitation; fragmentation; fugato; new dance-like theme in development section
- Mvt 2 – programmatic nature of material; modal character of main theme; countermelody; contrasting major 2nd subject; thematic fragmentation in coda
- Mvt 3 – graceful dance-like nature to running quaver main ('minuet') theme; contrasting fanfare character and dotted rhythms of B ('trio') theme; combination of fragments of both themes in coda
- Mvt 4 – use of both thematic material that highlights features of both saltarello and tarantella folk dances, in-keeping with the programmatic implications of the symphony's title; contrapuntal/imitative/ fragmentation of thematic treatment; new theme in development section; combination of themes

Candidates might refer to the melodic characteristics of different overall styles in which symphonic music was written. These include:

- the early Classical styles of Rococo/Style Galant, characterised by a light, simple, elegant style of composition, with clear distinction between melody and accompaniment, reliance on basic harmonies (emphasising I and V) to support melodic material and periodic phrasing. Seen in music of CPE Bach, Stamitz and early Haydn.
- Empfindsamer Stil – “sensitive” style, with melody characterised by appoggiaturas and chromaticism; seen in music (particularly slow movements) of CPE Bach, e.g. Symphony in E minor
- Sturm und Drang – a dramatic style, whose melodic material is characterised by syncopation, minor tonality and sudden changes of dynamics, texture and key. Influenced Haydn (nos. 26, 44, 49, and Mozart 40)
- Mannheim Style – led by Johann Stamitz and the orchestra at Mannheim, symphonic music of this style included energetic rhythms, strong thematic material with sudden contrasts of dynamics, dramatic use of crescendo and orchestral effects. A strong influence on Haydn (including passages of 104)
- Mature Classical style – the majority of the symphonic output of Haydn, Mozart and early Beethoven. 4 movement symphonies with the pattern of fast, slow, M and T and fast (often light-hearted rondo) finale. Overall diatonic melodic style, clear structures, emphasised by cadences
- Late Classical – longer movements, and in general, more dramatic energetic style, seen to good effect in Beethoven's 3rd and 5th. Also, the narrative/programmatic nature of no 6, and forward-looking nature of 9th
- Early Romantic – music of Mendelssohn and Schubert. More interest in literary influences seen in more programmatic works and the development of one-movement tone/symphonic poems alongside the four-movement symphonies with some modifications; greater emphasis on lyrical melody
- Later Romantic style – increased emphasis on programmatic, national and folk elements seen in melodic material. Works by Berlioz, Schumann, Liszt, Brahms, Bruckner, Tchaikovsky, Dvorak, Mahler and Strauss could be discussed

As it was featured as a question in the SAMs, candidates may discuss the use of dance and folk music with respect to melodic material. This could include:

- Influence of the dances from the older Baroque suites, and the concept of characteristic rhythms/melodies etc.

- Knowledge of the particular influence of dance features to the early Classical symphonies e.g., the Minuet and Trio – a movement found in almost every Classical Symphony – features both sections in binary form/graceful / triple time /symmetrical construction/a 17th century stately court dance with a characteristic stately 3/4 metre/ features of the Trio
- Haydn's and Mozart's later minuets often reveal an abundance of non-symmetrical phrases – and the move towards the Scherzo / influence of the folk dance/ the use of Austrian, Hungarian or Croatian folk tunes, or melodies and rhythms suggestive of such tunes, is fairly common in all of Haydn's symphonies
- Knowledge of influence of dance features to the Romantic symphonies - continued use of Minuet and Trio, Scherzo / also influence here of Gypsy lifestyle and culture on such symphonic composers as Brahms, Dvorak, Liszt/ National composers who embraced their cultures – with examples)

Reference to the set work Haydn 104

- The musical style and language had features clearly linked with dance elements e.g., simple textures, balanced phrases, regular cadences and distinctive rhythms and patterns (with reference)
- Movement III provided light-hearted relief after the intensity of the slow movement and is a well-developed example. The Menuetto, starts with an 8-bar phrase with a strong rhythmic vitality, capturing the dance-like character. The phrase begins with an anacrusis, and Haydn disguises the expected metre with accents on the 3rd beats of each of the first 3 bars, (and cross slurring too,) before restoring a normal pattern on the strong beat of bar 7.
- Interestingly, the fourth movement (Finale) also has the feeling of a peasant dance, with the first subject built over a drone bass supporting a melody which has almost a 'stamping' rhythm, particularly in bar 4. It has a square rhythm, typical of many dances.

Reference to the set work Mendelssohn 4 (Italian)

- Thematic character of S1 opening theme (described as acrobatic, Harlequinesque)
- No stately minuet – instead for the third movement, a gliding, weaving dance clearly Germanic in origin
- Finale – clear influence of the folk dance here - entitled 'Saltarello' but closer to a Tarantella: the folk dance is suggested not only by the breakneck tempo and compound metre

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 melodic material and thematic development in symphonic music
- Detailed, comprehensive information, fluently expressed and correctly written with appropriate technical vocabulary

Marking grid

AO4 <i>Use analytical and appraising skills to make evaluative and critical judgments about music</i>	
Band	Criteria
5	13-15 marks • A highly perceptive and thorough discussion of melodic material and thematic development in symphonic music. • Appraisal will show a comprehensive contextual knowledge, with detailed, accurate and relevant references made to both set works and other symphonic works of the Western Classical Tradition
4	10-12 marks • A convincing discussion of melodic material and thematic development in symphonic music. • Appraisal will show a good contextual knowledge, with accurate and relevant references made to both set works and other symphonic works of the Western Classical Tradition
3	7-9 marks • A general discussion of melodic material and thematic development in symphonic music. • Appraisal will show an adequate contextual knowledge, with some relevant references made to both set works and other symphonic works of the Western Classical Tradition
2	4-6 marks • An inconsistent discussion of melodic material and thematic development in symphonic music. • Appraisal is insufficient, lacking detailed contextual knowledge, with few references made to one or both set works and other symphonic works of the Western Classical Tradition
1	1-3 marks • A very limited discussion of melodic material and thematic development in symphonic music. • There is little or no evidence of appraisal or contextual knowledge, with little or no reference made to either set work or other symphonic works of the Western Classical Tradition
0	0 marks • Response not worthy of credit.