

GCE AS/A LEVEL

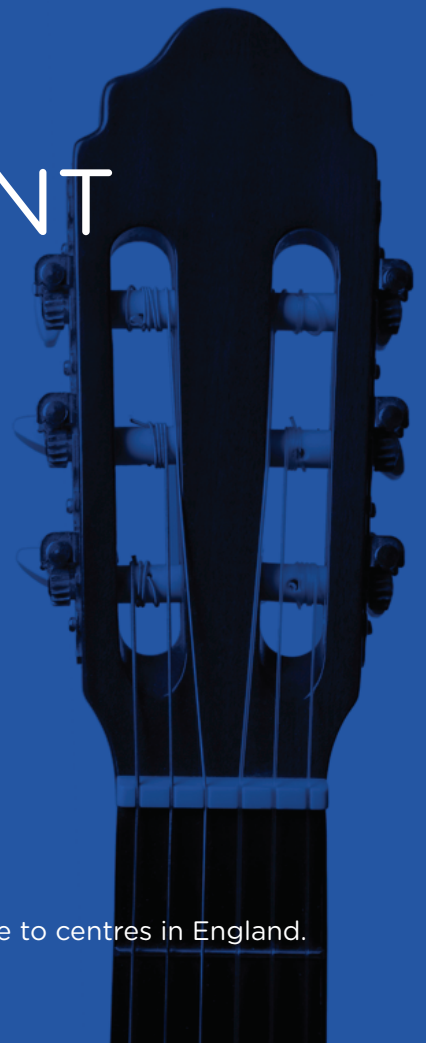


WJEC GCE AS/A LEVEL in MUSIC

APPROVED BY QUALIFICATIONS WALES

SAMPLE ASSESSMENT MATERIALS

Teaching from 2016



This Qualifications Wales regulated qualification is not available to centres in England.



For teaching from 2016

GCE AS and A LEVEL MUSIC

SAMPLE ASSESSMENT
MATERIALS

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AS MUSIC

Unit 2

COMPOSING

COMPOSITION BRIEF

SAMPLE ASSESSMENT MATERIALS

Release date: 1 September in the academic year in which the assessment is to be taken

INFORMATION AND ADVICE FOR CANDIDATES

You are permitted to compose for any appropriate combination of instruments/voices, unless otherwise stipulated in the brief.

The composition must be monitored by your teacher three times during the composition process as part of the authentication process.

You must complete and sign a composition log giving details of the composition process.

The piece must be a minimum of 1 minute duration.

ACKNOWLEDGEMENTS (IN THE COMPOSITION LOG)

All secondary source materials, such as musical quotes or pre-composed samples, must be clearly acknowledged and any work which is not entirely your own must be identified. Software packages must be listed with an explanation of how they have been used. Any musical influences you may have used must also be acknowledged in the composition log.

Set briefs

You must compose a piece of music in response to **one** of the following set briefs. Briefs 1 and 2 require you to compose a section of a longer piece and briefs 3 and 4 require you to write a short piece.

- 1. Write the opening of a song intended for performance in a concert at Chapter Arts Centre, Cardiff.**
You should present an introduction, verse 1 and a chorus section. The piece should be for a solo voice plus accompaniment.
You may write your own words or choose appropriate words for the opening of this song. You are advised not to choose words from a well-known song as this may lead to a predictable response.
- 2. Compose the first part of a solo sonata for a chamber concert.**
You should present the first subject section and transition material of Sonata Form. You may write for any solo instrument (or solo plus accompaniment) of your choice.
- 3. Compose a short unaccompanied choral piece to be performed by the local youth choir in an Easter celebration.**
You must use the following words for SATB choir. However, you may add additional lyrics if you wish.

Kyrie Eleison, Christe Eleison.
- 4. Compose a short piece for three instruments in Ternary Form, intended for performance in a composition workshop organised by Aberystwyth Arts Centre.**

You are reminded that all four briefs are set in the context of the **Western Classical Tradition** and the response to the selected brief must result in a composition in a Western Classical **style** which illustrates understanding of the musical language, techniques and conventions of the period. (i.e. Baroque, Classical and Romantic eras). You must choose a suitable **style from these periods**. Further guidance on composing in a Western Classical style can be found in Appendix B of the specification.

Composition evidence

You will be required to provide the following evidence when you submit your composition for assessment:

1. a recording of the composition
2. a score **or** a detailed written description of the music accompanied by an outline of the melody and chords used
3. a signed composition log outlining the development process and acknowledgements.

Assessment Criteria for Unit 2: Composition 1, Western Classical Tradition

AO2 Create and develop musical ideas with technical and expressive control and coherence		
Band	Creating Musical Ideas	Technical and Expressive Control of Musical Elements
3	<p>7-9 marks</p> <ul style="list-style-type: none"> • Musical ideas are effective throughout • The ideas are effectively structured and provide an appropriate foundation for the piece • An effective response to the chosen brief 	<p>7-9 marks</p> <ul style="list-style-type: none"> • Demonstrates effective technical control of the musical elements • Ideas are communicated effectively with expressive control and clear musical understanding • Demonstrates effective control of the chosen resources, including the use of music technology where appropriate
2	<p>4-6 marks</p> <ul style="list-style-type: none"> • Some musical ideas are effective • The ideas are structured adequately and provide a reasonable foundation for the piece • An adequate response to the chosen brief 	<p>4-6 marks</p> <ul style="list-style-type: none"> • Demonstrates some technical control of the musical elements • Some of the ideas are communicated with adequate control and musical understanding • Demonstrates some control of the chosen resources, including the use of music technology where appropriate
1	<p>1-3 marks</p> <ul style="list-style-type: none"> • Ideas are limited • The ideas lack structure and provide an unconvincing foundation for the piece • An limited response to the chosen brief 	<p>1-3 marks</p> <ul style="list-style-type: none"> • Demonstrates limited technical control of the musical elements • Ideas are communicated with limited expressive control and musical understanding • Demonstrates limited control of the chosen resources, including the use of music technology where appropriate
0	<p>0 marks</p> <ul style="list-style-type: none"> • There is no evidence of creativity, or convincing musical content 	<p>0 marks</p> <ul style="list-style-type: none"> • There is no evidence of technical or expressive control

Candidate Name	Centre Number				Candidate Number			
					0			

**AS MUSIC****Unit 3****APPRAISING****SAMPLE ASSESSMENT MATERIALS****1 hour 30 minutes (approximately)**

For examiner's use only			
Section 1: Areas of study B/C/D	Q1/3/5		17
	Q2/4/6		10
Section 2: Area of study A	Q7		10
	Q8/10		15
	Q9/11		20
Total			72

INSTRUCTIONS TO CANDIDATES

Write your name, centre number and candidate number in the spaces provided at the top of this page.

Use black ink or ball-point pen. Answers to **all** questions, including rough work, should be made in the spaces provided in the answer book. Answers in music notation may be written in pencil or ink.

You will need an **unmarked** copy of the score you have studied for section 2: area of study A.

In section 1 answer **either** questions 1 and 2 **or** questions 3 and 4 **or** questions 5 and 6. In section 2, answer **either** questions 7, 8 and 9, **or** questions 7, 10 and 11.

Answers must be located wherever possible with either bar numbers, figure numbers or line numbers as appropriate to the repertoire.

INFORMATION FOR CANDIDATES

Full instructions, including lengths of pauses and the number of times an extract will be played, are written at the beginning of each question and are also included on the CD recording which will be played to you.

The allocation of marks is given at the end of each question or part question. Unless specified you will be awarded one mark for each relevant comment up to the maximum allowed for that question.

At the end of the examination this answer booklet must be handed to the supervisor.

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SECTION 1

Answer **either** questions 1 and 2, **or** questions 3 and 4 **or** questions 5 and 6. You will need to refer to the resource booklet in this section.

Either:

Area of study B: Rock and Pop 1965-1990

1. You will hear a short extract from a pop song in which the ghost of a young woman (Cathy) returns to the house she shared with her former lover (Heathcliff). The lyrics of the extract and a score of the Introduction and Verse 1 is provided on pages 36 and 37 of the resource booklet.

[17]

The extract will be played **4 times** with a **1 minute** pause between each playing and a **5 minute** silence after the final playing for you to complete your answer.

Locate your answers with bar or line numbers where appropriate.

You now have **2 minutes** to read the questions and study the score and lyrics.

- (a) In the list below, tick the **two** statements that accurately describe the music in bars **1-4**. [2]

<i>The phrase begins with an anacrusis.</i>	
<i>The phrase is split into 2+2 bars.</i>	
<i>Bars 3-4 repeat bars 1-2 an octave higher.</i>	
<i>The phrase uses imitation.</i>	

- (b) Give **two** features of the **vocal melody** in bars **5-17**. Give bar numbers in your answers where necessary. [2]

1.

2.

- (c) Name in full (e.g, D minor7) the **chord** in bar **12**. [1]

.....

- (d) Describe the use of **harmony and/or tonality** in bars **1-16**. You should not merely name each chord used. [3]

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- (e) Complete the **three** empty boxes below to indicate the **structure** of the **extract**. [3]

Verse 1			
<i>Out on the wily, windy moors ...</i>	<i>Bad dreams in the night ...</i>	<i>Heathcliff, it's me...</i>	<i>Ooh, it gets dark ...</i>

- (f) Describe the **use of instruments** in the extract **after the introduction**. Do not merely list the instruments used. [4]

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- (g) Tick the appropriate box below to indicate which is the correct version of the first two bars of the **bass** part in the second section (i.e., under *Bad dreams in the night*). [1]

(a)

(b)

(c)

- (h) Underline the **year** in which you consider that the song was recorded. [1]

1968 1978 1988

2. You now have 15 minutes to answer question 2.

[10]

Explain the typical **musical structures** used in pop songs of the **1960s** and **1970s**. Support your answer with examples of the ways it has been used in **at least two** songs that you have studied throughout the course.

In your answer you may refer to:

- the variety of pop song structures
- the function of various sections in a pop song
- how variety was achieved through structural means in different pop songs
- any related points of musical interest.

The quality of written communication and the accurate use of specialist vocabulary is assessed in the question.

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Area of study C: Musical Theatre

3. You will hear part of a song from a musical. The lyrics and a standard piano/vocal version of the first 20 bars of the extract is provided on pages 38 and 39 of the resource booklet. [This piano part is not played in the extract.] **[17]**

The extract will be played **4 times** with a **1 minute** pause between each playing and a **5 minute** silence after the final playing for you to complete your answer.

Locate your answers with bar or line numbers where appropriate.

You now have **2 minutes** to read the questions and study the score and lyrics.

- (a) State in full (e.g., A minor) the **key** at the start of the **extract**. **[1]**

.....

- (b) Name in full (e.g., Bb6) the **chord** in bar **7¹⁻²**. **[1]**

.....

- (c) Name the **cadence** in bars **10-11**. **[1]**

.....

- (d) Describe the **instrumental accompaniment** from the start of the extract to bar **20**. **[4]**

.....

- (e) Describe the use of **harmony and/or tonality** in bars **16-17**. You should not merely name each chord used. **[3]**

.....

- (f) In the list below, tick the **two** statements that accurately describe the music in bars **12²-19**. [2]

<i>A sequence is used.</i>	
<i>The music ends with a perfect cadence.</i>	
<i>Syncopation is used.</i>	
<i>The vocal melody imitates the instruments.</i>	

- (g) Complete the **three** empty boxes below to indicate the **structure** of the extract. [3]

Verse 1			
<i>Don't you think it's rather funny ...</i>	<i>Bars 12-20</i>	<i>Yet, if he said he loved me ...</i>	<i>He scares me so ...</i>

- (h) Tick the appropriate box below to indicate which of the three acoustic **guitar parts** given is the correct version of what is played immediately after the vocalist sings *I couldn't cope* in line 7. [1]

Acoustic Guitar

(a) ☐ (b) ☐ (c) ☐

- (i) Underline the name of the **composer** of the musical from which the extract is taken. [1]

Porter **Lloyd Webber** **Rodgers** **Schönberg**

4. You now have 15 minutes to answer question 4.

[10]

Explain what is meant by a '**vocal ensemble**' in a musical, giving examples of the many ways in which a composer may have explored different types of texture in the work. Support your answer with examples from **at least two** songs that you have studied throughout the course.

In your answer you may refer to:

- different types of ensemble structures
- use of layering and musical dialogue techniques
- delivery of text through different methods within the structure
- the purpose and intention of the ensemble and the resulting effect on the music
- any other related points of interest.

The quality of written communication and the accurate use of specialist vocabulary is assessed in the question.

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[illegible]

Area of study D: Jazz 1940-1965

5. You will hear part of a performance of Gershwin's *Summertime* by two jazz vocalists. A standard lead sheet for Verse 2 and lyrics for Verse 2 and Verse 3 are also provided on page 40 of the resource booklet. Neither singer performs the melody exactly as written on the lead sheet. [17]

The extract will be played **4 times** with a **1 minute** pause between each playing and a **5 minute** silence after the final playing for you to complete your answer.

Locate your answers with bar or line numbers where appropriate.
You now have **2 minutes** to read the questions and study the score and lyrics.

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

.....

- (b) Write out in full (e.g., Cmaj7 = C-E-G-B) the chord of **F#7** which is used in bar **8³⁻⁴**. [1]

.....

- (c) Insert the appropriate letters in the boxes below to indicate the **phrase structure** of bars **2³-17**. [3]

a			
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- (d) In the list below, tick the **three** statements that accurately describe the music in bars **1-17**. [2]

There is an imperfect cadence in bars 7⁴-8.	
A syncopation is used.	
The music includes a blue note.	
Imitation occurs between the voice and instruments.	

- (e) Choosing from the list below, identify the range of the vocal melody in bars 1-16. [1]

6th 8ve 10th 12th

- (f) Other than the drum kit, describe the **use of instruments** in the extract up to the entry of the female vocalist. Do not merely list the instruments used. **[4]**

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- (g) Compare the different ways in which the two vocalists perform/interpret the **melody** as given in the lead sheet provided. **[3]**

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- (h) Underline the term that describes the **male** vocalist's method of singing in **Verse 3**. **[1]**

Melismatic scat singing falsetto

- (i) Tick the appropriate box below to indicate which of the three **violin** parts given is the correct version of what is played in bars **17-18**. **[1]**

Violins

(a)	(b)	(c)
		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

6. You now have 15 minutes to answer question 6.

[10]

Explain what is meant by the **front line** and the **rhythm section** in Jazz music. Support your answer with examples of how these have been used in **at least two** pieces that you have studied throughout the course.

In your answer you may refer to:

- use of instruments
- treatment of melody and chords
- different performing techniques
- any other related points of interest.

The quality of written communication and the accurate use of specialist vocabulary is assessed in the question.

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[illegible]

SECTION 2

Answer question 7 and **either** questions 8 and 9 **or** questions 10 and 11.

Area of study A: The Western Classical Tradition

[10]

7. You will hear an extract from a Divertimento by Mozart, most of the melody of which is written below.

The extract will be played **6 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.

Larghetto

Clarinet

5

10

14

ADD RHYTHM **ADD PITCH** **KEY/CADENCE**

- (a) State in full (e.g. A minor) the tonic **key** of the music. [1]

.....

- (b) Name the **key** and **cadence** in bars 17-18. [2]

Key.....**Cadence**.....

- (c) Complete the music in bars **11-12**. The pitch in bar 11 and the rhythm in bar 12 have been given to you. **[3]**
- (d) Give the bar (and, where appropriate beat) number(s) of **one** example of each of the following in the music. **[4]**
- (i) **imitation**.....
 - (ii) **a suspension**
 - (iii) **a cadential 6/4 chord**
 - (iv) **a diminished 7th chord**

Begin your answer here.....

This image shows a full page of white paper with horizontal dotted lines, typical of primary school writing paper. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

[illegible]

9. You will need an **unannotated** copy of the score for **Symphony Number 103 by Haydn** for this question. You now have **20 minutes** to answer the following questions on movement 1. [20]

Locate your answers with bar numbers where appropriate.

- (a) Underline the **year** in which the work was first performed. [1]

1795 1785 1775 1765

- (b) Tick two musical features which can be found in bars 14-33. [2]

Musical Features	Tick
4 bar phrase structures	
Syncopation	
Chromaticism	
Arpeggiation	

- (c) Give bar and beat numbers (where appropriate) where the following musical features may be located **within Bars 1 – 39**. [4]

Musical Features	Bars / Location
Perfect Cadence in B flat	
F minor chord in first inversion	
Tonicisation of A flat major	
Diminished 7 th chord	

- (d) Describe **two** ways in which Haydn achieves contrast between the start of the movement and the section beginning at the upbeat to bar 40. [2]

1.

2.

- (e) (i) State the **theme** played by the oboes in bar 79. [1]

.....

- (ii) Identify **one rhythmic** feature of the accompaniment. [1]

.....

- (f) Describe the **thematic** content and Haydn's use of **melody** in bars 47 – 78. [3]

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- (g) (i) Complete the following statement.

The first movement of this symphony is in: [1]

binary form / ternary form / ritornello form / sonata form

- (ii) Describe Haydn's use of **structure** in this movement. You must give bar numbers to support your answer. [5]

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Or:

Area of study A: Religious Choral Music

[15]

10. You will hear **two** extracts from oratorios that deal with the theme of darkness/night. The first was composed in 1738, the second in 1796-98. The texts employed (both of which use word repetition) are printed below. Compare the **stylistic** features of each oratorio in the extracts.

In your answer you must refer to:

- melodic material
- tonality and/or harmony
- orchestration/use of instruments
- texture
- any other features you consider appropriate.

Each extract will be played **3 times** with a **1 minute** pause after both extracts have been played and a **15 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.

Extract 1

1. He sent a thick darkness over all the land,
2. Even darkness which might be felt.

Extract 2

1. Affrighted flee hell's spirits black in throngs;
2. Down they sink in the deep of abyss to endless night.
3. Despairing, cursing rage attends their rapid fall.

Rough Notes.....

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Begin your answer here.....

[illegible]

[illegible]

11. You will need an **unannotated** copy of the score for *Requiem* by Mozart for this question. You now have **20 minutes** to answer the following questions on movement 1, *Requiem*. [20]

Locate your answers with bar numbers where appropriate.

(a)

- (i) What is a requiem? [1]

.....

- (ii) Underline the **year** in which the first complete performance of this work was likely to have taken place in: [1]

1792 **1793** **1794** **1795**

- (iii) Underline the name of the earlier **composer** who influenced the style of music in this movement, giving a reason for your choice. [1+1]

Palestrina **Vivaldi** **Bach** **Corelli**

Reason:

- (b) Explain how Mozart creates the 'tragic' mood of the opening. [2]

.....

.....

.....

- (c) Underline the description which best identifies the 2nd entry of the **fugal** material played by Basses Horn 2 in bar 2 of the orchestral introduction. [1]

Real answer

Tonal answer

Inverted

- (d) Identify the **texture** of the music in the following bars and explain the reason for your answers. **[2+2]**

	Type of Texture	Explanation / Reason
Bars 8 -13
Bar 14 -19

- (e) Give bar and beat numbers (where appropriate) where the following musical features may be located within bars 1 – 20. **[4]**

Musical Features	Bars / Location
Tonic chord, first inversion	
Dominant 7 th chord, root position	
Tonicisation to A minor	
Syncopation	

- (f) Describe Mozart's **writing for voices** in this movement. **[5]**

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AS MUSIC

Unit 3

APPRAISING

SAMPLE ASSESSMENT MATERIALS

Resource Booklet for use with Section 1

INSTRUCTIONS TO CANDIDATES

The scores and lyrics contained in this booklet are for use with Section 1 of the AS appraising examination. You must answer **either** question 1 **or** question 3 **or** question 5.

INFORMATION FOR CANDIDATES

Full instructions, including lengths of pauses and the number of times an extract will be played, are written at the beginning of each question on the question paper and are also included on the CD recording which will be played to you.

At the end of the examination this resource booklet must be handed to the supervisor.

SECTION 1

Area of study B: Rock and Pop

Score and lyrics to accompany question 1.

Score and lyrics to accompany question 1.

Voice

Accompaniment

5

Out on the wil - y, win - dy moors we'd roll and fall in green.

9

You had a tem - per like my jea - lous - y: too hot, too gree - dy.

13

How could you leave me when I need - ed to

The musical score is written for a voice and piano. The key signature has two sharps (F# and C#), and the time signature is 3/4. The score is divided into four systems. The first system shows the beginning of the piece with a key signature change from D major to F# major. The second system contains the first line of lyrics. The third system contains the second line of lyrics. The fourth system contains the third line of lyrics. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The voice part is written in a soprano range.

2

15

pos - sess you? I hat - ed you. I loved you, too.

Lyrics

Short introduction

1. Out on the wily, windy moors we'd roll and fall in free.
2. You had a temper like my jealousy: too hot, too greedy.
3. How could you leave me when I needed to possess you?
4. I hated you. I loved you, too.
5. Bad dreams in the night. They told me I was going to lose the fight,
6. Leave behind my wuthering, wuthering Wuthering Heights.
7. Heathcliff, it's me, your Cathy. I've come home.
8. I'm so cold! Let me in at your window. [*Lines 7-8 repeated*]
9. Ooh, it gets dark! It gets lonely on the other side from you.
10. I pine a lot. I find the lot falls through without you.
11. I'm coming back, love, cruel Heathcliff, my one dream, my only master.

SECTION 2

Area of study C: Musical Theatre

Score and lyrics to accompany question 3.

Don't you think it's rather funny I should be in this po

sit - ion? I'm the one who's al - ways been so

calm, so cool, no lo - ver's fool, Run - ning ev' - ry -

show. He scares me so

2

13

Bm Bm/A G

I ne-ver thought I'd

17

come to this - . What's it all a - bout - . ?

Lyrics

1. Don't you think it's rather funny I should be in this position?
2. I'm the one who's always been so calm, so cool, no lover's fool,
3. Running ev'ry show. He scares me so.
4. I never thought I'd come to this.
5. What's it all about?
6. Yet, if he said he loved me, I'd be lost, I'd be frightened.
7. I couldn't cope, just couldn't cope.
8. I'd turn my head. I'd back away. I wouldn't want to know.
9. He scares me so. I want him so. I love him so.

SECTION 2

Area of study D: Jazz

Score and lyrics to accompany question 5.

Voice

One of these mor - nin's you goin' to rise_ up sing - in'.

Yes, you'll spread yo' wings_ an' you'll take to the sky._

But till that morn - in' there's a - noth - in' can harm you_ with

[Violins - rhythm only]

Dad - dy an' Mam - my stand - in' by -

Verse 2

1. One of these mornin's you goin' to rise up singin'.
2. Yes, you'll spread yo' wings an' you'll take to the sky.
3. But till that mornin' there's a-nothin' can harm you,
4. With daddy an' mammy standin' by.

Verse 3

5. Summertime an' the livin' is easy,
6. Fish are jumpin', an' the cotton is high.
7. Oh, yo' daddy's rich, an' yo' ma is good lookin'.
8. So hush, little baby, baby, don' you cry.

UNIT 3: APPRAISING

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 is 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, examiners 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, examiners 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 examiner must mark both questions and award the mark for the question on which the candidate scored the highest.

Assessment Objectives

Both AO3 and AO4 are targeted in this examination. AO3 has 27 marks and AO4 45 marks. The assessment objectives are:

AO3: Demonstrate and apply musical knowledge

AO4: Use analysis and appraising skills to make evaluative and critical judgements about music

The assessment objective targeted by each question is indicated next to the number of marks allocated.

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SECTION 1

Answer **either** questions 1 and 2, **or** questions 3 and 4 **or** questions 5 and 6. You will need to refer to the resource booklet in this section.

Either:

Area of study B: Rock and Pop 1965-1990

1. You will hear a short extract from a pop song in which the ghost of a young woman (Cathy) returns to the house she shared with her former lover (Heathcliff). The lyrics of the extract and a score of the Introduction and Verse 1 is provided on pages 2 and 3 of the resource booklet. **[17]**

The extract will be played **4 times** with a **one minute** pause between each playing and a **5 minute** silence after the final playing for you to complete your answer.

Locate your answers with bar or line numbers where appropriate.

You now have **2 minutes** to read the questions and study the score and lyrics.

- (a) In the list below, tick the **two** statements that accurately describe the music in bars 1-4. **[2]AO3**

<i>The phrase begins with an anacrusis.</i>	
<i>The phrase is split into 2+2 bars.</i>	✓
<i>Bars 3-4 repeat bars 1-2 an octave higher.</i>	✓
<i>The phrase uses imitation.</i>	

- (b) Give **two** features of the **vocal melody** in bars 5-17. Give bar numbers in your answers where necessary. **[2]AO3**

Answers will give features of the vocal melody, e.g.

- *Begins with two 4-bar phrases*
- *first two bars of each quite wide-ranging in pitch / including leap of a (major) 7th (Bars 5⁴-6¹ & 9⁴-10¹) / and syncopated*
- *while next two bars have much more restricted range / and are rhythmically much simpler (not syncopated)*
- *third phrase (13-17) extended to 5 bars / and shifts syncopation to second half (15-16) / also includes 8ve leap (16⁴-17¹)*

[1 mark per feature to a maximum of 2.]

- (c) Name in full (e.g., D minor7) the **chord** in bar 12 **[1]AO3**

C sharp(7)

- (d) Describe the use of **harmony** and/or **tonality** in bars **1-16**. You should not merely name each chord used. **[3]AO4**

Relevant comments which describe the use of harmony and/or tonality, e.g.

- A major appears to be tonic key
 - but, although tonic and dominant chords (A&E) feature (e.g., bars 5&7), / sense of tonality is ambiguous / as result of intervening chromatic chords (F and C^{#7})
 - all chords major {or major chord plus minor 7th}
 - chords a 3rd away from each other
 - 7-8 is a sequence of 5-6/same chord progression repeated in bars 5-16
 - used to create a vague, "otherworldly" feeling to underline lyrics
- [1 mark per relevant description to a maximum of 3.]*

- (e) Complete the **three** empty boxes below to indicate the **structure** of the **extract**. **[3]AO3**

Verse 1	<u>Pre-chorus/Bridge</u>	<u>Chorus</u>	<u>Verse 2</u>
Out on the wily, windy moors ...	Bad dreams in the night ...	Heathcliff, it's me...	Ooh, it gets dark ...

- (f) Describe the **use of instruments** in the extract **after the introduction**. **[4]AO4**

Relevant comments which describe use of instruments, e.g.

- Synth (and piano) plays sustained chords {5ths} in Verse 1 / which also supplies little "quaver fills" (e.g., bar 8)
 - piano {synth} play bass line in pre-chorus / piano also twice plays short falling 3-note motifs (after "night" and on "fight")
 - bass guitar enters on sustained note on first "wuthering" (line 6) / with a downward glissando to "Heathcliff" at start of Chorus
 - (different) synth patch enters on "Bad dreams" playing quaver figuration
 - kit enters at chorus (line 7) with snare playing on second beat of every bar / sounds irregular / due to changing (alternating duple and triple) time signatures
 - strings enter in Verse 2 (line 9) playing sustained chords
 - acoustic guitar strums chords in Chorus
- [1 mark per relevant comment to a maximum of 4.]*

- (g) Tick the appropriate box below to indicate which is the correct version of the first two bars of the **bass** part in the second section (i.e, under *Bad dreams in the night*). [1]AO3

(a) (b) (c)

☐ ☐ ☐

Answer: (a)

- (h) Underline the **year** in which you consider that the song was recorded.

[1]AO3

1968

1978

1988

2. You now have 15 minutes to answer question 2.

[10]AO4

Explain the typical **musical structures** used in pop songs of the **1960s** and **1970s**. Support your answer with examples of the ways it has been used in at least **three** songs that you have studied throughout the course.

In your answer you may refer to:

- a variety of pop song structures
- the function of various sections in a pop song
- how variety was achieved through structural means in different pop songs
- any related points of musical interest.

The quality of written communication and the accurate use of specialist vocabulary is assessed in the question.

*Indicative content should be used in conjunction with the grid which follows.
Answers should explain:*

- (i) *the typical structures of pop songs i.e. strophic; 32 bar form; 12 bar etc.*
- (ii) *details of the different sections e.g. intro; verse; chorus/refrain; bridge/
transition/solo sections; coda/outro/fade-out/tag*
- (iii) *the function of various sections*

*All answers must be supported by appropriate information from any key rock and pop genres identified for study throughout this course, referring to relevant details as appropriate. The information must include specific musical examples from at least three songs.
[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
	9-10 marks
5	<ul style="list-style-type: none"> A highly perceptive answer which presents a detailed explanation of how at least two musical structures were used in pop and rock music of the 60s and 70s with accurate reference to three exemplar works The answer is well structured and presented in a highly appropriate manner with thoughtful use of specialist vocabulary and accurate grammar, punctuation and spelling
	7-8 marks
4	<ul style="list-style-type: none"> A generally secure answer which presents a reasonable explanation of how at least two musical structures were used in pop and rock music of the 60s and 70s with general reference to three exemplar works The answer is mostly organised and presented in an appropriate manner using appropriate specialist vocabulary with accurate grammar, punctuation and spelling
	5-6 marks
3	<ul style="list-style-type: none"> An inconsistent answer, with some explanation of how musical structure was used in pop and rock music of the 60s and 70s but the references to three exemplar works lack detail The answer is partly organised with some use of appropriate specialist vocabulary and reasonably accurate grammar, punctuation and spelling
	3-4 marks
2	<ul style="list-style-type: none"> A basic answer with little explanation of how musical structure was used in pop and rock music of the 60s and 70s and a few references to exemplar works The answer shows a basic level of organisation and basic use of specialist vocabulary with errors in grammar, punctuation and spelling affecting clarity of communication
	1-2 marks
1	<ul style="list-style-type: none"> A limited answer with little or no explanation of how musical structure was used in pop and rock music of the 60s and 70s or reference to exemplar works The answer shows a limited level of organisation and limited use of specialist vocabulary with many errors in grammar, punctuation and spelling affecting clarity of communication
	0 marks
0	<ul style="list-style-type: none"> No response worthy of credit

Or:

Area of study C: Musical Theatre

3. You will hear part of a song from a musical. The lyrics and a standard piano/vocal version of the first 20 bars of the extract is provided materials on pages 4 and 5 of the resource booklet. [This piano part is not played in the extract.] **[17]**

The extract will be played **4 times** with a **1 minute** pause between each playing and a **5 minute** silence after the final playing for you to complete your answer.

Locate your answers with bar or line numbers where appropriate.

You now have **2 minutes** to read the questions and study the score and lyrics.

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

D major

- (b) Name in full (e.g., Bb6) the **chord** in bar **7¹⁻²**. **[1]AO3**

F#m7

- (c) Name the **cadence** in bars **10-11**. **[1]AO3**

Plagal

- (d) Describe the **instrumental accompaniment** from the start of the extract to bar **20**. **[4]AO4**

Relevant comments which describe instrumental accompaniment, e.g.

- *Countermelody on (recorder-like) synth (just before bar 1→line 3) / brought down considerably in the mix when voice enters*
 - *acoustic guitar strums chords here*
 - *quite subtle percussion accompaniment mostly using snare drum and toms*
 - *bass guitar plays quite decorative bass line {repeated notes/gliss at times} (e.g., “so calm, so cool, no lover’s fool”)*
 - *strings enter after line 3 with sustained chords / and melody in violins*
 - *WW and brass enter just before voice sings line 4 / emphatic snare drum note on “I” (line 4)*
 - *line 5 – orchestration reduced {WW&Brass omitted}*
 - *organ plays “cadential fill” at end of line 5*
- [1 mark per relevant comment to a maximum of 4]*

- (e) Describe the use of **harmony and/or tonality** in bars **16-17**. You should not merely name each chord used. **[3]AO4**

Relevant comments which describe the use of harmony and tonality.e.g,

- *D major is tonic key*
 - *Begins (unusually) on tonic 6/4 chord / other three chords are in root position*
 - *followed by chord on the flattened leading note (subtonic chord)*
 - *this is the start of a series of chords by descending 4ths {double plagal cadence 16-17}*
- [1 mark per relevant comment to a maximum of 3]*

- (f) In the list below, tick the **two** statements that accurately describe the music in bars **12²-19**. **[2]AO3**

A sequence is used.	✓
The music ends with a perfect cadence.	
Syncopation is used.	✓
The vocal melody imitates the instruments.	

- (g) Complete the **three** empty boxes below to indicate the **structure** of the extract. **[3]AO3**

Verse 1	<u>Pre-chorus/Bridge</u>	<u>Chorus</u>	<u>Verse 2</u>
<i>Don't you think it's rather funny ...</i>	<i>Bars 12-20</i>	<i>Yet, if he said he loved me ...</i>	<i>He scares me so ...</i>

- (h) Tick the appropriate box below to indicate which of the three acoustic **guitar parts** given is the correct version of what is played immediately after the vocalist sings *I couldn't cope* in line 7. **[1]AO3**

Acoustic Guitar

Answer (a)

- (i) Underline the name of the **composer** of the musical from which the extract is taken. **[1]AO3**

Porter Lloyd Webber Rodgers Schönberg

4. You now have 15 minutes to answer question 4.

[10]AO4

Explain what is meant by a ‘**vocal ensemble**’ in a musical, giving examples of the many ways in which a composer may have explored different types of texture in the work. Support your answer with musical examples from **at least three** pieces that you have studied throughout the course.

In your answer you may refer to:

- different types of ensemble structures
- use of layering and musical dialogue techniques
- delivery of text through different methods within the structure
- the purpose and intention of the ensemble and the resulting effect on the music
- any other related points of interest.

The quality of written communication and the accurate use of specialist vocabulary is assessed in the question.

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

Answers should explain:

- (i) *the different types of ensembles and their possible functions i.e.*
 - *duets: love duets, ‘whispering’ a plan, 2 characters giving ‘opposing’ points of view etc*
 - *Trios: love triangle; 2 characters plotting against the third etc.*
 - *Quartet: 2 couples; an argument; representing confusion or agreement about the dramatic situation*
 - *Larger vocal ensembles e.g. octet, with all characters reflecting upon their differing situations; a chorus number with conflicting factions etc.*
- (ii) *how composers utilise thematic transformation; repetition of motivic ideas which represent an idea (ie. Leitmotif) – if used -; the use of vocal layering/musical dialogue/polyphonic textures etc*
- (iii) *how ensembles may be linked, repeated or utilised and positioned differently in different types of musicals e.g. in a play with spoken dialogue, as opposed to a ‘sung-through’ piece*
- (iv) *the dramatic impact of various ensembles, and how the composer supports the Intent, requirements and the message e.g. how the musical devices in an ensemble can enhance the situation; the positioning of different types of ensembles etc.*

The response must be supported by appropriate musical examples from the works of the composers (as stipulated in the specification) which have been studied throughout the course, referring to relevant details as appropriate.

[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
	9-10 marks
5	<ul style="list-style-type: none"> A highly perceptive answer which presents a detailed explanation of how composers explored different types of texture through vocal ensembles in a musical with accurate reference to three exemplar works The answer is well structured and presented in a highly appropriate manner with thoughtful use of specialist vocabulary and accurate grammar, punctuation and spelling
	7-8 marks
4	<ul style="list-style-type: none"> A generally secure answer which presents a reasonable explanation of how composers explored different types of texture through vocal ensembles in a musical with general reference to three exemplar works The answer is mostly organised and presented in an appropriate manner using appropriate specialist vocabulary with accurate grammar, punctuation and spelling
	5-6 marks
3	<ul style="list-style-type: none"> An inconsistent answer, with some explanation of how composers explored different types of texture through vocal ensembles in a musical but the references to three exemplar works lack detail The answer is partly organised with some use of appropriate specialist vocabulary and reasonably accurate grammar, punctuation and spelling
	3-4 marks
2	<ul style="list-style-type: none"> A basic answer with little explanation of how composers explored different types of texture through vocal ensembles in a musical and a few references to exemplar works The answer shows a basic level of organisation and basic use of specialist vocabulary with errors in grammar, punctuation and spelling affecting clarity of communication
	1-2 marks
1	<ul style="list-style-type: none"> A limited answer with little or no explanation of how composers explored different types of texture through vocal ensembles in a musical or reference to exemplar works The answer shows a limited level of organisation and limited use of specialist vocabulary with many errors in grammar, punctuation and spelling affecting clarity of communication
	0 marks
0	<ul style="list-style-type: none"> No response worthy of credit

Or:

Area of study D: Jazz 1940-1965

5. You will hear part of a performance of Gershwin's *Summertime* by two jazz vocalists. A standard lead sheet for Verse 2 and lyrics for Verse 2 and Verse 3 are also provided on page 6 of the resource booklet. Neither singer performs the melody exactly as written on the lead sheet. [17]

The extract will be played **4 times** with a **1 minute** pause between each playing and a **5 minute** silence after the final playing for you to complete your answer.

Locate your answers with bar or line numbers where appropriate.

You now have **2 minutes** to read the questions and study the score and lyrics.

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

E minor

- (b) Write out in full (e.g., Cmaj7 = C-E-G-B) the chord of **F#7** which is used in bar **8³⁻⁴**. [1]AO3

F# - A# - C# - E

- (c) Insert the appropriate letters in the boxes below to indicate the **phrase structure** of bars **1³-17**. [3]AO3

<i>a</i>	<i>b</i>	<i>a</i>	<i>c</i>
----------	----------	----------	----------

- (d) In the list below, tick the **three** statements that accurately describe the music in bars **1-17**. [2]AO3

<i>There is an imperfect cadence in bars 7⁴-8.</i>	✓
<i>Syncopation is used.</i>	
<i>The music includes a blue note.</i>	✓
<i>Imitation occurs between the voice and instruments.</i>	

- (e) Choosing from the list below, underline the range of the vocal melody in bars 1-16. [1]AO3

6th

8ve

10th

12th

- (f) Other than the drum kit, describe the **use of instruments** in the extract up to the entry of the female vocalist. [4]AO4

Relevant comments which describe the use of instruments e.g.

- *Double bass (pizz) plays bass riff at start*
 - *trombones play accompanying offbeat chords with wide (exaggerated) vibrato / while vibraphone plays chords on beats 1&3 (on vocal entry)*
 - *accompaniment changes on line 2 – e.g., bass starts to resemble more of a walking bass line/ strings and trombones join forces with chordal accompaniment / but with rather more melodic interest*
 - *violins play “melodic fill” in bars 8-9²*
 - *bars 10-11 revert to same accompaniment as bars 2-4*
 - *trombones play short downward gliss at end of line 3 (bar 12³)*
 - *violins play ascending scalar “fill” in bar 13*
 - *piano plays offbeat chords in bars 10-12 / with an (improvised) (RH) countermelody in bars 13³-16*
- [1 mark per relevant comment to a maximum of 4]*

- (g) Describe the different ways in which the two vocalists perform/interpret the **melody** as given in the lead sheet provided. [3]AO4

Accurate descriptions of the different interpretations by the two vocalists e.g.

- *Written rhythms interpreted very freely / both performers are very much “behind the beat” (phrases begin later than written) {type of extreme rubato}, e.g., “you goin’ to rise up singin’”*
 - *pitch is also altered quite frequently with male vocalist tending to make fewer alterations here (e.g., “you’ll take to the sky”)*
 - *female vocalist treats pitch rather more freely / also adds more dissonant notes (e.g., appoggiatura on “daddy’s”) / also more vocal decoration (e.g., “is”, line 5) / or melisma (e.g., “baby”, line 8)*
 - *note lengths treated particularly freely on “Oh, yo’ daddy’s rich”*
 - *even adds some word painting with leap introduced to repeated-note figure on “jumpin’”*
- [1 mark per relevant comment to a maximum of 3]*

- (h) Underline the term that describes the **male** vocalist’s method of singing in **Verse 3**. [1]AO3

Melismatic scat singing falsetto

- (i) Tick the appropriate box below to indicate which of the three **violin** parts given is the correct version of what is played in bars **17-18**. [1]AO3

Violins

(a) (b) (c)

☐ ☐ ☐

Answer (b)

6. You now have 15 minutes to answer question 6.

[10]AO4

Explain what is meant by the **front line** and the **rhythm section** in Jazz music. Support your answer with varied examples of how these have been used in **at least 3** pieces that you have studied throughout the course.

In your answer you may refer to:

- use of instruments
- treatment of melody and chords
- different performing techniques
- any other related points of interest.

The quality of written communication and the accurate use of specialist vocabulary is assessed in the question.

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

Answers should explain:

(i) what the 'frontline' is in Jazz music i.e.

- *the instruments that take a melodic role / usually wind instruments / typically trumpets, saxes and trombones/ but also other instruments e.g. violin, guitar, vibraphone etc.*
- *how frontline instruments are organised in different groupings from small jazz ensembles to big band arrangements / including information about the possible sections*

(ii) what is included in the 'rhythm section' i.e. the instruments that provide the rhythmic and harmonic accompaniment for the frontline. This must include the different instrumentation found in different types of combos, which could be

- *a bass instrument: double bass, tuba, bass guitar etc.*
- *a chordal instrument: keys, guitar, banjo etc.*
- *drum kit i.e. pedal bass, snare, hi-hat, cymbals and toms – though earlier music may be different*

Both sections should be supported by appropriate musical examples from the key genres of Jazz, studied throughout the course, referring to relevant details as appropriate. This must include specific musical examples from important composers and performers in the development of the genre.

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

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

AO4 Use analytical and appraising skills to make evaluative and critical judgements about music	
Band	Criteria
	9-10 marks
5	<ul style="list-style-type: none"> A highly perceptive answer which presents a detailed explanation of how the frontline and rhythm sections are used in jazz with accurate reference to three exemplar works The answer is well structured and presented in a highly appropriate manner with thoughtful use of specialist vocabulary and accurate grammar, punctuation and spelling
	7-8 marks
4	<ul style="list-style-type: none"> A generally secure answer which presents a reasonable explanation of how the frontline and rhythm sections are used in jazz with general reference to three exemplar works The answer is mostly organised and presented in an appropriate manner using appropriate specialist vocabulary with accurate grammar, punctuation and spelling
	5-6 marks
3	<ul style="list-style-type: none"> An inconsistent answer, with some explanation of how the frontline and rhythm sections are used in jazz but the references to three exemplar works lack detail The answer is partly organised with some use of appropriate specialist vocabulary and reasonably accurate grammar, punctuation and spelling
	3-4 marks
2	<ul style="list-style-type: none"> A basic answer with little explanation of how the frontline and rhythm sections are used in jazz and a few references to exemplar works The answer shows a basic level of organisation and basic use of specialist vocabulary with errors in grammar, punctuation and spelling affecting clarity of communication
	1-2 marks
1	<ul style="list-style-type: none"> A limited answer with little or no explanation of how the frontline and rhythm sections are used in jazz or reference to exemplar works The answer shows a limited level of organisation and limited use of specialist vocabulary with many errors in grammar, punctuation and spelling affecting clarity of communication
	0 marks
0	<ul style="list-style-type: none"> No response worthy of credit

SECTION 2

Answer question 7 and **either** questions 8 and 9 **or** questions 10 and 11.

Area of study A: The Western Classical Tradition**[10]**

7. You will hear an extract from a Divertimento by Mozart, most of the melody of which is written below.

The extract will be played **6 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 1 minute to read the questions.

Larghetto

Clarinet

- (a) State in full (e.g. A minor) the tonic key of the music.

[1]AO3

B flat major

- (b) Name the key and cadence in bars 17-18.

[2]AO3

Key – *F major*

Cadence – *Perfect*

- (c) Complete the music in bars **11-12**. The pitch in bar 11 and the rhythm in bar 12 have been given to you. **[3]AO4**

Mark according to following table:

No. of correct answers	Marks awarded
8-10	3
4-7	2
1-3	1
0	0

- (d) Give the bar (and, where appropriate beat) number(s) of **one** example of each of the following in the music. **[4]AO3**

- | | | |
|-------|--|--|
| (i) | imitation | <i>Bars 5-7</i> |
| (ii) | a suspension | <i>Bars 2¹, 6¹, 18¹</i> |
| (iii) | a cadential 6/4 chord | <i>Bars 2¹, 8¹, 17</i> |
| (iv) | a diminished 7th chord | <i>Bars 15¹, 16²</i> |

Either:**Area of study A: The Symphony****[15]AO4**

8. You will hear **two** extracts taken from the beginning of first movement expositions from Classical symphonies in minor keys, the first composed in 1768, the second in 1816. The Symphonies are titled *Lamentation* and *Tragic* respectively. Compare the **stylistic** features of each symphony in both extracts.

In your answer you must refer to:

- melodic material
- tonality and/or harmony
- orchestration/use of instruments
- Texture
- any other features you consider appropriate.

Each extract will be played **3 times** with a **1 minute** pause after both extracts have been played and a **15 minute** silence after the final playing for you to complete your answer.

Indicative Content	
Extract 1	Extract 2
<p>Orchestration/use of instruments and texture:</p> <ul style="list-style-type: none"> • <i>small orchestra used in Ext 1 / with wind restricted to oboes, bassoons and French horns / bassoons double string bass / harpsichord (continuo) still in use</i> • <i>1st subject begins tutti then reduced to strings only</i> • <i>wind and strings double/share melodic material for 1st group in Ext 1, while oboes and 2nd Vlns have melody throughout 2nd group</i> 	<p>Orchestration/use of instruments and texture:</p> <ul style="list-style-type: none"> • <i>standard Classical orchestra used in Ext 2 (double WW etc.) / continuo no longer necessary</i> • <i>1st subject begins in strings only and introduces tutti for transition</i> • <i>wind and string parts more differentiated in transition in Ext 2, with wind having an accompanimental role only / strings state 2nd subject first here, joined by WW when repeated</i>

<p>Melodic material:</p> <ul style="list-style-type: none"> • <i>melodic material of 1st subject (Ext 1) is quite abrupt/terse / and mostly obsessively syncopated / while bass part maintains a strict “walking bass”-like quality</i> • <i>bass part has no melodic function in Ext 1 / VC/DB occasionally echo Vlns with melodic material / 2nd subject in Ext 1 very hymn-like (based on chorale melody) / not syncopated and very different in character from 1st subject /</i> 	<p>Melodic Material:</p> <ul style="list-style-type: none"> • <i>melodic material is more lyrical in Ext 2 / and less obsessively rhythmical / with syncopation appearing less frequently (only in bass part and accompanying chords in transition)</i> • <i>Ext 2 – 2nd subject very lyrical, with syncopation providing more contrast with 1st subject</i>
<p>Tonality/harmony:</p> <ul style="list-style-type: none"> • <i>relative major used for 2nd subject in Ext 1</i> • <i>codetta in Ext 1 remains entirely in relative major</i> • <i>harmony very much based on tonic and dominant chords, with diminished 7th (form of dominant chord) a feature in 1st subject / very little chromatic harmony; no use of pedal points</i> 	<p>Tonality/harmony:</p> <ul style="list-style-type: none"> • <i>relative major not used in Ext 2/modulation to a different key (submediant major) instead/ with other chords briefly tonicised in transition (unlike Ext 1)</i> • <i>some unexpected (chromatic) tonicisations in codetta of Ext 2</i> • <i>begins with tonic/dominant harmony but becomes much more chromatic; several pedal points</i>
<p>Any other features of interest:</p> <ul style="list-style-type: none"> • <i>phrases marked by sudden dynamic changes (p & f only)</i> • <i>Sonata form much more “compact” in Extract 1 / 1st&2nd subjects clearly marked off / no transition / 2nd subject begins immediately after crotchet rest</i> • <i>Ext 1 has very brief codetta, which introduces arpeggio figures with oboes sharing the more conjunct material</i> 	<p>Any other features of interest:</p> <ul style="list-style-type: none"> • <i>dynamic changes more “subtle”, with sudden sf a feature</i> • <i>more extended transition in Ext 2 / 1st subject leads “seamlessly” into 2nd subject</i> • <i>codetta more extended in Ext 2 / includes an element of thematic development with a fragment of 2nd subject appearing in bass / wind and strings do not share material here</i>

AO4 Use analytical and appraising skills to make evaluative and critical judgements about music	
Band	Criteria
5	13-15 marks <ul style="list-style-type: none"> • <i>A highly perceptive answer which presents a detailed comparison of the stylistic features of the two symphonies.</i> • <i>There is thoughtful use of specialist vocabulary with detailed and accurate reference to the two works.</i>
4	10-12 marks <ul style="list-style-type: none"> • <i>A generally secure answer which presents a reasonable comparison of the stylistic features of the two symphonies.</i> • <i>There is appropriate use of specialist vocabulary, with general reference to the two works.</i>
3	7-9 marks <ul style="list-style-type: none"> • <i>An inconsistent answer, with some comparison of the stylistic features of the two symphonies.</i> • <i>There is some use of appropriate specialist vocabulary, but the references the two works lacks detail.</i>
2	4-6 marks <ul style="list-style-type: none"> • <i>A basic answer with little explanation comparison of the stylistic features of the two symphonies.</i> • <i>There is some use of specialist vocabulary and a few references to exemplar works.</i>
1	1-3 marks <ul style="list-style-type: none"> • <i>A limited answer with little or no comparison of the stylistic features of the two symphonies.</i> • <i>There is very little accurate use of specialist vocabulary or reference to the two works.</i>
0	0 marks <ul style="list-style-type: none"> • <i>No response worthy of credit</i>

9. You will need an **unannotated** copy of the score for **Symphony Number 103** by **Haydn** for this question. You now have **20 minutes** to answer the following questions on movement 1. [20]

Locate your answers with bar numbers where appropriate.

- (a) Underline the **year** in which the work was first performed. [1]AO3

1795 1785 1775 1765

- (b) Tick **two** musical features which can be found in bars 14-33. [2]AO3

Musical Features	Tick
4 bar phrase structures	
Syncopation	✓
Chromaticism	✓
Arpeggiation	

- (c) Give bar and beat numbers (where appropriate) where the following musical features may be located within bars 1 – 39. [4]AO3

Musical Features	Bars / Location
Perfect Cadence in B flat	6-7; {18-19}
F minor chord in first inversion	29 ¹
Tonicisation of A flat major	26-27
Diminished 7 th chord	30

- (d) Describe **two** ways in which Haydn achieves contrast between the start of the movement and the section beginning at the upbeat to bar 40. [2]AO4

Relevant comments which describe how Haydn achieves contrast between the two sections e.g.

- Tempo: from adagio to Allegro con spirito*
 - Time-signature: from 3/4 to 6/8 {from 3 beats per bar to 2 beats per bar} {from simple time to compound time}*
 - Change of mood: from dark, rather ominous opening to a much 'happier' and jolly theme*
- [1 mark per relevant comment to a maximum of 2.]*

- (e) (i) State the **theme** played by the oboes in bar 79. [1]AO3

S2 {Second subject theme}.

- (ii) Identify **one rhythmic** feature of the accompaniment. [1]AO3

Oom –pa –pa {waltz-like}

- (f) Describe the **thematic** content and Haydn's use of **melody** in bars 47 – 78. [3]AO4

Relevant comments which correctly describe the thematic content and the melodic features e.g.

- *47: Based on motivic patterns and scalar ideas / not an identifiable theme / non thematic (transition) material (passage-work)*
 - *64: First subject material again / brief reference to S1/ but in dominant key*
 - *74: re-introduces idea from the introduction / now transformed into happier mood*
- [1 mark per relevant comment to a maximum of 3 marks]*

- (g) Complete the following statement.

- (i) The first movement of this symphony is in: [1]AO3

binary form / **ternary form** / **ritornello form** / **sonata form**

- (ii) Describe Haydn's use of **structure** in this movement. You must give bar numbers to support your answer. [5]AO4

*Relevant comments which correctly describe the use of structure, with location e.g.
This movement consists of:*

- *Introduction (bars 1 – 139)*
- *Exposition (bars 140 – 194) S1 (bars 40-57) Transition (bars 58-78) S2 (79-93)*
- *Development (bars 194 – 158)*
- *Recapitulation (bar 159 – end) S1 (bars 159-165) Transition (bars 166-178)
S2 (bars 179-200) Coda (bars 201-228)*

Additional credit will be given for clear explanation as to the identification of the subject groups transition sections etc / including explanation for alternatives and changes made in the recap; developmental processes that are identifiable.

Mark as follows:

<i>No. of correct answers</i>	<i>Marks awarded</i>
<i>9-10</i>	<i>5</i>
<i>7-8</i>	<i>4</i>
<i>5-6</i>	<i>3</i>
<i>3-4</i>	<i>2</i>
<i>1-2</i>	<i>1</i>
<i>0</i>	<i>0</i>

Or:

Area of study A: Religious Choral Music

[15]AO4

10. You will hear **two** extracts from oratorios that deal with the theme of darkness/night. The first was composed in 1738, the second in 1796-98. The texts employed (both of which use word repetition) are printed below. Compare the **stylistic** features of each oratorio in the extracts.

In your answer you must refer to:

- melodic material
- tonality and/or harmony
- orchestration/use of instruments
- texture
- any other features you consider appropriate.

Each extract will be played **3 times** with a **1 minute** pause after both extracts have been played and a **15 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.

Extract 1

1. *He sent a thick darkness over all the land,*
2. *Even darkness which might be felt.*

Extract 2

1. *Affrighted flee hell's spirits black in throngs;*
2. *Down they sink in the deep of abyss to endless night.*
3. *Despairing, cursing rage attends their rapid fall.*

Indicative content	
Extract 1	Extract 2
<p>Orchestration/use of instruments and texture:</p> <ul style="list-style-type: none"> • <i>first half begins with chorus, strictly homophonic {homorhythmic} but eventually moves into passage in which individual voices engage in dialogue, with these two sections separated by short passage in which individual vocal parts enter in turn (quasi-contrapuntally) / passage concludes with A&T paired (on “A thick darkness”)</i> • <i>instrumental parts mostly consist of sustained chords; instruments have no independent thematic material</i> • <i>small number of instruments employed with doubling of wind and string parts</i> 	<p>Orchestration/use of instruments and texture:</p> <ul style="list-style-type: none"> • <i>begins with tenor soloist, the opening line almost completely monophonic, followed by section for SATB</i> • <i>includes some independent instrumental lines (e.g., chromatic scale figures or, later on, arpeggios)</i> • <i>more variety in orchestration and orchestral resources are increased</i>
<p>Melodic material:</p> <ul style="list-style-type: none"> • <i>choral melody at first (line 1) based on repeated notes/chords with restricted range (moves entirely by step at first) (limited range)</i> • <i>range of melodic line increased (in dialogue section) (line 2) to encompass 5ths/6ths towards end of extract</i> 	<p>Melodic Material:</p> <ul style="list-style-type: none"> • <i>Tenor soloist’s opening melody (line 1) based on arpeggio (much wider range of notes)</i> • <i>new choral material (line 3) is largely triadic (8ve leap also a feature)</i>
<p>Tonality/harmony:</p> <ul style="list-style-type: none"> • <i>extremely chromatic / music briefly tonicises a number of other (sometimes quite distant) keys; harmony is quite dissonant throughout, with diminished 7ths chords a feature</i> 	<p>Tonality/harmony:</p> <ul style="list-style-type: none"> • <i>opening key clearly established with tonicisations of related keys; harmony less dissonant overall</i>
<p>Any other features of interest:</p> <ul style="list-style-type: none"> • <i>little rhythmic variety in music</i> • <i>very slow tempo</i> • <i>word painting in evidence in both extracts – e.g., minor chord on “darkness” (Ext 1), or (double) suspension on same word later in extract,</i> • <i>different treatment of voices imparts sense of structure to both extracts, with both dividing into roughly two sections</i> 	<p>Any other features of interest:</p> <ul style="list-style-type: none"> • <i>different vocal and instrumental material provides more variety in rhythmic content</i> • <i>fast tempo</i> • <i>word painting in evidence in both extracts e.g. on “down they sink ...” (line 2, Ext 2)</i>

AO4 Use analytical and appraising skills to make evaluative and critical judgements about music	
Band	Criteria
5	13-15 marks <ul style="list-style-type: none"> • <i>A highly perceptive answer which presents a detailed comparison of the stylistic features of the two oratorios.</i> • <i>There is thoughtful use of specialist vocabulary with detailed and accurate reference to the two works.</i>
4	10-12 marks <ul style="list-style-type: none"> • <i>A generally secure answer which presents a reasonable comparison of the stylistic features of the two oratorios.</i> • <i>There is appropriate use of specialist vocabulary, with general reference to the two works.</i>
3	7-9 marks <ul style="list-style-type: none"> • <i>An inconsistent answer, with some comparison of the stylistic features of the two oratorios.</i> • <i>There is some use of appropriate specialist vocabulary, but the references the two works lacks detail.</i>
2	4-6 marks <ul style="list-style-type: none"> • <i>A basic answer with little explanation comparison of the stylistic features of the two oratorios.</i> • <i>There is some use of specialist vocabulary and a few references to exemplar works.</i>
1	1-3 marks <ul style="list-style-type: none"> • <i>A limited answer with little or no comparison of the stylistic features of the two oratorios.</i> • <i>There is very little accurate use of specialist vocabulary or reference to the two works.</i>
0	0 marks <ul style="list-style-type: none"> • <i>No response worthy of credit</i>

11. You will need an **unannotated** copy of the score for *Requiem* by Mozart for this question. You now have **20 minutes** to answer the following questions on movement 1, *Requiem*. [20]

Locate your answers with bar numbers where appropriate.

(a).

- (i) What is a requiem?

[1]AO3

A mass for the dead.

- (ii) Underline the **year** in which the first complete performance of this work was likely to have taken place in: [1]AO3

1792 / 1793 / 1794 / 1795

- (iii) Underline the name of the earlier **composer** who influenced the style of music in this movement, giving a reason for your choice. [1+1]AO3+AO4

Palestrina

Vivaldi

Bach

Corelli

Reason: *The imitative {contrapuntal} style is very like that of Bach*

- (b) Explain how Mozart creates the 'tragic' mood of the opening. [2]AO4

Relevant musical information which explains how this mood is achieved by Mozart e.g.

- *Use of minor key /and Adagio tempo*
 - *Use of basset horn – gloomy tone*
 - *Low pitch opening*
 - *Use of suspensions / and chromatic inflections in the harmony*
- [1 mark per relevant comment to a maximum of 2]*

- (c) Underline the description which best identifies the 2nd entry of the **fugal** material played by Basset Horn 2 in bar 2 of the orchestral introduction.

[1]AO3

Real answer

Tonal answer

Inverted

- (d) Identify the **texture** of the music in the following bars and explain the reason for your answers **[2 + 2]AO3+AO4**

	Type of Texture	Explanation / Reason
Bar 8 -13	<i>Polyphonic</i>	<div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;"><i>Fugal entries {imitation of the subject material}</i></div> <div style="border-top: 1px dotted black; height: 10px; margin-bottom: 5px;"></div> <div style="border-top: 1px dotted black; height: 10px;"></div>
Bar 14 -19	<i>Homophonic</i>	<div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;"><i>Reliance on chords {harmonic style in all parts}</i></div> <div style="border-top: 1px dotted black; height: 10px; margin-bottom: 5px;"></div> <div style="border-top: 1px dotted black; height: 10px;"></div>

- (e) Give bar and beat numbers (where appropriate) where the following musical features may be located within bars 1 – 20. **[4]AO3**

Musical Features	Bars / Location
Tonic chord, first inversion	<i>e.g. 1² { 7³ }</i>
Dominant 7 th chord, root position	<i>e.g. 5⁴</i>
Tonicisation to A minor	<i>3²⁻³</i>
Syncopation	<i>8</i>

- (f) Describe Mozart's **writing for voices** in this movement. **[5]AO4**

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Relevant comments which describe how Mozart has written for the voices e.g

- *Starts with imitative writing/ mid-range*
- *Entries start with lower voices and follow upwards (i.e. Bass, Tenor, Altos, Sopranos)*
- *Performing in homorhythmic / and chordal style from bar 14 – 20 / involves more stepwise {conjunct} movement*
- *Solo for soprano continues in a lyrical and simple style / narrow range*
- *Increasingly complex / further imitation and interaction from bar 26*
- *34-43 incorporates various entries of the first subject, with much imitative writing / semiquaver countersubject taken from earlier accomp to the soprano solo*
- *43-end similar in style to 2nd section already identified (i.e. 14-20), though element of independence in soprano writing*
- *Evidence of melismatic writing / also syllabic writing for voices (with bar nos.)*

Mark as follows:

<i>No. of correct answers</i>	<i>Marks awarded</i>
<i>9-10</i>	<i>5</i>
<i>7-8</i>	<i>4</i>
<i>5-6</i>	<i>3</i>
<i>3-4</i>	<i>2</i>
<i>1-2</i>	<i>1</i>
<i>0</i>	<i>0</i>



A LEVEL MUSIC

UNIT 5

COMPOSING

COMPOSITION BRIEF

SAMPLE ASSESSMENT MATERIALS

**Release date: 1 September in the academic year
in which the assessment is to be taken**

INFORMATION AND ADVICE FOR CANDIDATES

You are permitted to compose for any appropriate combination of instruments/voices, unless otherwise stipulated in the brief.

The composition must be monitored by your teacher three times during the composition process as part of the authentication process.

You must complete and sign a composition log giving details of the composition process.

ACKNOWLEDGEMENTS (IN THE COMPOSITION LOG)

All secondary source materials, such as musical quotes or pre-composed samples, must be clearly acknowledged and any work which is not entirely your own must be identified. Software packages must be listed with an explanation of how they have been used. Any musical influences you may have used must also be acknowledged in the composition log.

Set briefs

You must compose a piece of music in response to **one** of the following set briefs.

- 1. Write a short song for solo voice with accompaniment, to be performed in a wedding.**
The accompaniment should either be for organ, piano or harp. You may choose appropriate words or write the words yourself (in either Welsh or English).
- 2. Compose the first two sections (A and B) of an instrumental piece in rondo form intended for performance in a lunchtime recital in the Brangwyn Hall.**
You must compose for four instruments.
- 3. Compose a 'Romantic miniature' piece to be performed in a school recital given by A Level students.**
You could write for your own instrument, or any instrument(s) of your choice.
- 4. Compose the opening section of a choral work to be performed at an Art gallery exhibition in Bodelwyddan castle.**
You should write for S A T B and use the following text:

Silver clouds are lightly sailing
Through the drowsy, trembling air,
And the golden summer sunshine
Casts a glory everywhere.

Softly sob and sigh the billows
As they dream in shadows sweet,
And the swaying reeds and rushes
Kiss the mirror at their feet.

You are reminded that all four briefs are set in the context of the **Western Classical Tradition** and the response to the selected brief must result in a composition in a Western Classical **style** which illustrates understanding of the musical language, techniques and conventions of the period. (i.e. Baroque, Classical and Romantic eras). You must choose a suitable **style and genre from this period**. Further guidance on composing in a Western Classical style can be found in appendix B of the A level Music specification.

Composition evidence

You will be required to provide the following evidence when you submit your composition for assessment.

1. A recording of the complete composition
2. A notated score of the composition or a detailed written description of the music accompanied by an outline of the melody and chords used
3. A signed composition log outlining the development process and acknowledgements

Further information and guidance can be found in section 2.2 and appendix B of the A level Music specification.

Assessment criteria for Unit 5: Composing, Western Classical Tradition

AO2 Create and develop musical ideas with technical and expressive control and coherence		
Band	Creating Musical Ideas	Technical and Expressive Control of Musical Elements
3	7-9 marks <ul style="list-style-type: none"> • Musical ideas are sophisticated throughout • The ideas are fully structured and provide a secure foundation for the piece • A mature and sophisticated response to the chosen brief 	7-9 marks <ul style="list-style-type: none"> • Demonstrates sophisticated and skilful technical control of the musical elements • Ideas are communicated with sophisticated expressive control and clear musical understanding • Demonstrates sophisticated control of the chosen resources, including the use of music technology where appropriate
2	4-6 marks <ul style="list-style-type: none"> • Musical ideas are mostly effective • The ideas are effectively structured and provide an appropriate foundation for the piece • An effective response to the chosen brief 	4-6 marks <ul style="list-style-type: none"> • Demonstrates appropriate technical control of the musical elements • Ideas are communicated effectively with expressive control and musical understanding • Demonstrates effective control of the chosen resources, including the use of music technology where appropriate
1	1-3 marks <ul style="list-style-type: none"> • Musical ideas are inconsistent • The ideas are partially structured to provide an inconsistent foundation for the piece • A simplistic and limited response to the chosen brief 	1-3 marks <ul style="list-style-type: none"> • Demonstrates inconsistent control of the musical elements • Ideas are communicated with inconsistent control and limited musical understanding • Demonstrates limited control of the chosen resources, including the use of music technology where appropriate
0	0 marks <ul style="list-style-type: none"> • There is no evidence of creativity, or convincing musical content 	0 marks <ul style="list-style-type: none"> • There is no evidence of technical or expressive control

Candidate Name	Centre Number				Candidate Number			
					0			

**A2 MUSIC****UNIT 6****APPRAISING****2 hours 15 minutes approximately**

For examiner's use only			Max
Section 1: Area of study F: Strand 1 or 2	Q1/2		20
Section 2: F Strand 3 or 4 or 5	Q3/5/7		10
	Q4/6/8		10
Section 3: Area of study E	Q9		10
	Q10/12		15
	Q11/13		15
Total			80

INSTRUCTIONS TO CANDIDATES

Use black ink or ball-point pen. Write your name, centre number and candidate number in the spaces provided at the top of this page.

You will need an unmarked copy of the **set work** scores you have studied for Sections 1 and 3. No other scores may be taken into the examination.

In section 1 answer **either** strand 1 **or** strand 2.

In section 2 answer **either** strand 3 **or** strand 4 **or** strand 5.

In section 3 answer **either** questions 9, 10 and 11 **or** questions 9, 11 and 13.

INFORMATION FOR CANDIDATES

You will hear extracts of music for all questions in Sections 1 and 2 and for question 9 in Section 3.

Full instructions are included with each question and on the CD recording which will be played to you.

The allocation of marks is given at the end of each question or part question. Unless specified you will be awarded one mark for each correct answer up to the maximum allowed for that question. Answers should be located within the music, wherever necessary, with either bar numbers (in set works), line numbers (in songs) or sections (where given).

At the end of the examination the answer booklet must be handed to the invigilator.

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SECTION 1

Answer **either** question 1 **or** question 2

Area of study F: Strand 1: Impressionism

1. You will hear an extract from Debussy's *Reflets Dans L'eau*. Use an **unannotated copy of the score** for this question. You will also need unannotated scores of Debussy's *Colloque sentimental* and Ravel's *Prélude* from his ballet *Ma Mère L'Oye*.

The extract begins at bar 1 and will be played **3 times** with a **1 minute pause** between each playing and a **10 minute silence** after the final playing for you to complete your answers.

[20]

Locate your answers with bar and beat numbers where appropriate.

You now have **1 minute** to read the questions.

- (a) (i) Choosing from the list below, underline the **form** that best describes that used in *Reflets dans l'eau*. **[1]**

Ternary Sonata Rondo Theme and variations

- (ii) State **two** unusual or interesting features of Debussy's use of this form in this piece. **[2]**

1.....

2.....

- (b) State **three** features of interest in the **harmony** in bars **1-8**. **[3]**

1.....

2.....

3.....

- (c) Describe **two** ways in which the music in bars **9-12** relates to that in bars **1-8** [2]

1.....

2.....

- (d) (i) Give the bar number where the musical material used in bars **1-8** returns for the **first** time later in the piece. [1]

.....

- (ii) State **one** change Debussy makes to the music at this later appearance. [1]

.....

- (e) Briefly outline the main key centres in both Debussy's *Colloque Sentimental* and Ravel's opening *Prélude* from *Ma Mère L'Oye*. Also compare the use of these tonal centres with those in *Reflets dans l'eau*. [10]

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[illegible]

Area of study F: Strand 2: Chamber Music in Wales

2. You will hear an extract from Lynne Plowman's *Night Dance No. 1*. Use an **unannotated copy of the score** for this question. You will also need unannotated scores of Rhian Samuel's *Ariel* and Andrew Wilson-Dickson's *Tango Passacaglia*.

The extract begins at bar 1 and will be played **3 times** with a **1 minute pause** between each playing and a **10 minute silence** after the final playing for you to complete your answers.

[20]

Locate your answers with bar and beat numbers where appropriate.

You now have **1 minute** to read the questions.

- (a) Identify the **two** musical styles that have influenced this first *Night Dance*. [2]

1.....

2.....

- (b) Describe **one** unusual feature of the **structure** of bars **17-32**. [1]

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.....

- (c) State **two** features of the **flute part** in bars **17-32**. [2]

1.....

2.....

- (d) Identify **two** features of the **harmony and/or tonality** in bars **17-32**. [2]

1.....

2.....

- (e) **Other than the 8ve figure in bar 17**, state **two** differences between the **piano part** in bars **33-50** as compared with that in bars **17-32**. [2]

1.....

2.....

- (f) Give the musical term that describes the relationship between the **flute** melody in bars **34-36** with that in bars **29-32**. [1]

.....

- (g) Compare the different ways in which each of the three composers presents or shares the opening material in *Night Dance No. 1* (bars **1-32**), *Ariel*(bars **1-23**) and *Tango Passacaglia*(bars**1-18**²). [10]

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[illegible]

SECTION 2

Answer **either** questions 3 and 4 **or** questions 5 and 6 **or** questions 7 and 8.

Area of study F: Strand 3: Popular Music in Wales

3. You will hear an extract of music from *A Design for Life*, by the Manic Street Preachers. The extract will be played **3 times** with a **1 minute pause** between each playing and a **2 minute silence** after the final playing for you to complete your answers. **[10]**

You now have **1 minute** to read the questions.

The lyrics of the extract are given below.

1. *Lib'ries gave us power*
2. *Then work came and made us free*
3. *What price now*
4. *For a shallow piece of dignity*
5. *I wish I had a bottle*
6. *Right here in my dirty face*
7. *To wear the scars*
8. *To show from where I came*
9. *We don't talk about love*
10. *We only want to get drunk*
11. *And we are not allowed to spend*
12. *As we are told that this is the end*
13. *A design for life*
14. *A design for life*
15. *A design for life*
16. *A design for life*

- (a) **Tick (✓)two** statements which correctly apply to the introduction. **[2]**

Statement	Tick
There is a dominant pedal played by brass in the opening bars	
The tonality is minor	
The bass part / accompanying idea is mainly based on the tonic and dominant notes	
The music centres around a two bar phrase structure	
The introduction is two bars long in total	

- (b) State **one** feature of rhythmic interest found in the music. [1]

.....

- (c) Identify the following pitches sung by the soloist. [2]

- (i) On which note of the chord does the solo enter on the first word of line 1 (i.e. Lib'ries)?

.....

- (ii) On which note of the chord does the solo end the first verse (i.e. end of line 4, last syllable of dignity)?

.....

- (d) Identify the type of chord including its position which supports the vocals on the word 'free' at the end of line 2 (e.g. major + first inversion) [2]

Chord

Position.....

- (e) State the cadence heard at the end of Line 16. [1]

.....

- (f) Describe the **structure** of the extract. [2]

.....

.....

.....

4. You will now hear an extract from the opening of *Ice Hockey Hair* by the Super Furry Animals. The extract will be played three times with a **1 minute pause** between each playing and a **7 minute silence** after the final playing for you to complete your answer. **[10]**

The lyrics of the extract are given below.

1. *She's got ice hockey hair*
2. *It's instamatic and has such flair*
3. *And when the puck hits the back of the cage*
4. *She feels the tingle of a quiet rage*
5. *She thinks it's tasty*
6. *Me thinks it's hasty*
7. *Take me to a chorus line*
8. *Tell me what to do if it all falls through*
9. *Can you point me in a direction I can take my shoes?*
10. *What did I do to you to make you feel so blue*
11. *I get the impression that we're overdue*
12. *I got the lunar madness*
13. *And it's coming to you*

Explain the group's use of **melody** and **harmony** in the extract, also commenting on features that reflect their musical style generally. You should refer to at least **one** other song by the Super Furry Animals that you have studied throughout the course to support your observations.

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This image shows a full page of primary-ruled paper. It features approximately 20 horizontal dashed lines spaced evenly down the page, providing a guide for handwriting practice. The background is white, and there are no margins or other markings present.

Area of study F: Strand 4: American Musical Theatre

5. You will hear an extract from the opening number from PIPPIN, by Stephen Schwartz. The extract will be played **3 times** with a **1 minute pause** between each playing and a **2 minute silence** after the final playing for you to complete your answers. [10]

You now have **1 minute** to read the questions.

The lyrics of the extract are given below.

Vocal: Woo_____ Woo_____

1. *Join us, leave your field to flower*
2. *Join us, leave your cheese to sour*
3. *Join us, come and waste an hour or two*
4. *Doodle-ee-doo*
5. *Journey, journey to a spot*
6. *Exciting, mystic and exotic*
7. *Journey through our anecdotic revue__*
8. *We've got magic to do, just for you*
9. *We've got miracle plays to play*
10. *We've got parts to perform, hearts to warm*
11. *Kings and things to take by storm*
12. *As we go along our way*

- (a) **Tick (✓) two** statements which correctly apply to the introduction. [2]

Statement	Tick
There is a tonic pedal heard in the opening bars	
The female voice enters on the dominant note	
The tonality is major	
The bass part moves down by step	
The music centres around a two bar phrase structure	

- (b) State **three** features of rhythmic interest found in the music for lines 1-4 [3]
1.
2.
3.
- (c) Identify **two** ways in which the music for lines 5 -7 differs from the music for lines 1-4. [2]
1.
2.
- (d) Identify the melodic interval heard between the first two notes at the start of lines 1, 2 and 5. [1]
-
- (e) Describe the **structure** of the extract. [2]
-
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-

6. You will now hear the opening of 'The Ballad of Booth' from *Assassins*, a musical by Stephen Sondheim which portrays various men and women who attempted (successfully or not) to assassinate Presidents of the United States. The extract will be played three times with a **1 minute pause** between each playing and a **7 minute silence** after the final playing for you to complete your answer. **[10]**

The lyrics of the extract are found below.

1. *Someone tell the story*
2. *Someone sing the song*
3. *Ev'ry now and then the country*
4. *Goes a little wrong*
5. *Ev'ry now and then*
6. *A madman's*
7. *Bound to come along*
8. *Doesn't stop the story*
9. *Story's pretty strong*
10. *Doesn't change the song.*
11. *Johnny Booth was a handsome devil*
12. *Got up in his rings and fancy silks*
13. *Had him a temper but kept it level*
14. *Everybody called him Wilkes.*
15. *Why did you do it, Johnny?*
16. *Nobody agrees.*
17. *You who had everything.*
18. *What made you bring*
19. *A nation to its knees?*
20. *Some say your voice had gone*
21. *Some say it was booze*
22. *They say you killed a country, John*
23. *Because of bad reviews.*

Explain Sondheim's use of **rhythm** in this extract, describing features that reflect his musical style generally. In your answer you must refer to at least **one** other work by Sondheim that you have studied throughout the course to support your observations.

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This image shows a full page of a handwriting practice worksheet. It consists of approximately 20 horizontal dashed lines spaced evenly down the page, providing a guide for letter height and placement. The background is plain white, and there are no other markings or text present.

Area of study F: Strand 5: Jazz Legends

7. You will hear an extract of music from *So What* by Miles Davis. The extract will be played **3 times** with a **1 minute pause** between each playing and a **2 minute silence** after the final playing for you to complete your answers. [10]
You now have **1 minute** to read the questions.

- (a) **Tick (✓) two** statements which correctly apply to the **Introduction**. [2]

Statement	Tick
There is a tonic pedal played by brass in the opening bars	
The tonality of the music is major	
There is an anacrusis at the start of the extract	
The music centres around a four bar phrase structure	
The bass line features disjunct movement	

- (b) After the **first** short solo heard in the bass, there follows a succession of (higher) chords. Identify two characteristics of these chords. [2]

(i)

(ii)

- (c) State two features of the **rhythm**. [2]

1.

2.

- (d) Identify the **tonality** and type of **scale** which is the basis of the swing section. [2]

Tonality:

Type of scale:

- (e) Describe the **structure** of the extract [2]

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8. You will now hear an extract from *Do Nothin' Till You Hear From Me* by Duke Ellington and His Orchestra. The extract will be played three times with a **1 minute pause** between each playing and a **7 minute silence** after the final playing for you to complete your answer. **[10]**

The lyrics of the extract are given below.

1. *Do nothin' till you hear from me*
2. *Pay no attention to what's said*
3. *Why people tear the seam of anyone's dream*
4. *Is over my head.*
5. *Do nothin' till you hear from me*
6. *At least consider our romance*
7. *If you should take the word of others you've heard*
8. *I haven't a chance*

Explain Duke Ellington's **use of instruments** in this extract, describing features that reflect his musical style generally. In your answer you must refer to at least **one** other work that you have studied throughout the course to support your observations.

[illegible]

[illegible]

SECTION 3

Answer **either** questions 9, 10 and 11 **or** questions 9, 12 and 13.

Area of Study E: The Western Classical Tradition

9. You will hear an extract from a Sonata for Cello and Piano by Beethoven, most of the melody of which is written below:

The extract will be played **five** times with a **1 minute pause** between each playing. There will be a **2 minute silence** at the end for you to complete your answer. **[10]**

You now have **1 minute** to read the questions.

Adagio sostenuto ed espressivo

Violoncello

CORRECT ERRORS

COMPLETE MUSIC

DESCRIBE HARMONY

- (a) There are **two** errors in bars **2-3**, **one** in pitch and **one** in rhythm. Circle the notes that are incorrect and above each write what you actually hear in the music. **[4]**

- (b) Briefly describe the **harmony** in bars **8⁴-9¹**. **[1]**

.....

.....

- (c) Write in the missing **pitch and rhythm** in bars **5³-6³**. **[5]**

.....

You now have **1 hour** to answer **either** questions 10 and 11 **or** questions 12 and 13.

Either: The Symphony

10. You will need an **unannotated** score of **Symphony No.1** by **Brahms**. The following questions are on movement 4. **[15]**

- (a) One of the following statements is true. **Tick✓** the statement that you believe to be **true**. **[1]**

Statement referring to bars 1 – 3:	Tick (for True)
The first motif is in a major key and heard over an ascending arpeggio	
The first motif is in a minor key and heard over an ascending tritone figure	
The first motif is in a minor key and heard over a descending tetrachord	
The first motif is in a major key and heard over a descending chromatic line	

- (b) Describe how the music of the Introduction section creates the tension and build-up to the tragic climax of this section at bar 28. **[5]**

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- (c) Explain the function of the initial Transition section beginning at bar 93, and describe some of the compositional devices used by Brahms to achieve the outcome. **[4]**

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- (d) Give a brief analysis of bars 118 -132, identifying the section and explaining the main musical features within. **[5]**

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11. Discuss the new ways in which composers of symphonies from 1830-1910 attempted to adapt or modify the character and number of movements in their works. (Though you may mention Brahms' First Symphony in passing if necessary, you should not refer to it in any detail in your essay.) **[15]**

The quality of written communication and the accurate use of specialist vocabulary is assessed in the question.

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[illegible]

[illegible]

Or: Religious Choral Music

12. You will need an **unannotated** score of the **Requiem** by **Verdi**. The following questions are on the **Dies Irae**. **[15]**

- (a) Explain how the music of the opening section (i.e. bars 1-74) effectively portrays the intensity of the 'Dies Irae – The Day of Wrath'. **[5]**

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- (b) Explain how the music written for the voices and accompaniment reflect the text in the second stanza (bars 78-90). **[4]**

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- (c) Describe the harmonic content of the music from the end of the second section of the *Dies Irae*, to the end of the orchestral link section i.e. bar 89 – 116. [5]

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- (d) With regard to the opening of the Tuba Mirum section (bar117), one of the following statements is correct. [1]

Tick ✓ the statement you believe to be true.

Statement about the opening of the <i>Tuba Mirum</i>	Tick (for True)
The key is D flat major and the bass section enters on the tonic note	
The key is B flat minor and the bass section enters on the 3 rd of chord i	
The key is E flat major and the bass sections enters on the 5th of chord V	
The key is A flat minor and the bass section enters on the flattened 7 th of chord V	

13. Discuss the composition of Requiem masses from 1800-1890, mentioning any different approaches that composers displayed when writing in this particular genre. (Though you may mention Verdi's Requiem in passing if necessary, you should not refer to it in any detail in your essay.) [15]

The quality of written communication and the accurate use of specialist vocabulary is assessed in the question.

[illegible]

[illegible]

This image shows a full page of white paper designed for handwriting practice. It features approximately 20 evenly spaced horizontal dotted lines running from left to right across the entire width of the page. There are no margins, text, or other markings present.

Unit 6: APPRAISING

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.

Assessment Objectives

AO3 and AO4 are both targeted in this examination. AO3 has 15 marks and AO4 65 marks. The assessment objectives are:

AO3: Demonstrate and apply musical knowledge

AO4: Use analysis and appraising skills to make evaluative and critical judgements about music

The assessment objective targeted by each question is indicated next to the number of marks allocated.

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SECTION 1

Answer **either** question 1 **or** question 2

Area of study F: Strand 1: Impressionism

1. You will hear an extract from Debussy's *Reflets Dans L'eau*. Use an **unannotated copy of the score** for this question. You will also need unannotated scores of Debussy's *Colloque Sentimental* and Ravel's *Prélude* from his ballet *Ma Mère L'Oye*.

The extract begins at bar 1 and will be played **3 times** with a **1 minute pause** between each playing and a **10 minute silence** after the final playing for you to complete your answers. [20]

Locate your answers with bar and beat numbers where appropriate.

You now have **1 minute** to read the questions

- (a) (i) Choosing from the list below, underline the form that best describes that used in *Reflets dans l'eau*. [1]AO3
- Ternary Sonata Rondo Theme and variations
- (ii) State **two** unusual or interesting features of Debussy's use of this form in this piece. [2]AO3

Relevant features of form include e.g.

- based on alternating A and B sections only
- A and B sections are related
- sections are not clearly demarcated (some "overlapping" of sections)
- accept relevant comment on use of the Fibonacci series or Golden Section

[1 mark per relevant observation to a maximum of 2.]

- (b) State **three** features of interest in the **harmony** in bars **1-8**. Give bar/beat numbers where necessary. [3]AO3

Relevant harmonic features include e.g.

- double pedal (drone) throughout
- completely diatonic
- tonic (Db) chord has added 6th e.g., bars 3-4
- underlying harmony of bars 1-4 is I(1-2³)→V(2⁴)→I(3-4) / but disjunct RH motion obscures part writing or underlying progressions
- use of extended chords (7ths, 9ths etc.) (e.g., bar 5¹)
- change of bass part in bars 5¹⁻² implies a "V¹¹"{Gb/Ab}→I progression / same bass progression also occurs in bars 2⁴-3¹
- [1 mark per relevant observation to a maximum of 3.]

- (c) Describe **two** ways in which the music in bars **9-12** relates to that in bars **1-8** **[2]AO4**

Answers must demonstrate how the two passages relate to each other, e.g.

- *begins with “original” 3-note motif with notes transposed*
- *order of notes changed (1-2-3- becomes 3-1-2) / extended by extra note (Ab, bar 9³)*
- *now answered by descending 4ths (i.e., a fragment of itself (notes 2-3)) / repeated 8ve lower each time*
- *both motifs repeated and extended (10-12)*
- *fragment of the 4th (5th) motif repeated in bar 12³⁻⁴*

[1 mark per relevant observation to a maximum of 2.]

- (d) (i) Give the bar number where the musical material used in bars **1-8** returns for the **first** time later in the piece. **[1]AO3**

Bar 35

- (ii) State **one** change Debussy makes to the music at this later appearance. **[1]AO4**

Answers must demonstrate how the music changes, e.g.

- *RH chords now arpeggiated*
- *begins with V-I (Ab-Db) bass motion (rather than Db-Ab drone)*
- *change in dynamic marking in bar 37 (compared with bar 3)*

- (e) Briefly outline the main key centres in both Debussy's *Colloque Sentimental* and Ravel's opening *Prélude* from *Ma Mère L'Oye*. Also compare the use of these tonal centres with those in *Reflets Dans L'eau*. Give bar numbers in your answer. **[10]AO4**

Answers may include:

- Though some passages include whole-tone or octatonic influences, "Reflets dans l'eau" has a very traditional tonal scheme, one that actually makes a conventional harmonic progression:

$$\begin{array}{ccccccc} Db & \rightarrow & [Db] & \rightarrow & Eb & \rightarrow & Ab7 \rightarrow Db \\ [1] & & [35] & & [56] & & [69] & & [75/77] \end{array}$$

The piece begins and ends in the same key, and the contrasting tonal centres last for a relatively short time.

- In contrast, "Colloque sentimental" has a more unusual key scheme. The "introduction" (1-18) is initially clouded by whole-tone harmony, but establishes F major in bars 4 and 15. The setting of the text also begins ambiguously, but the persistent Ab pedal establishes Db major (bar 40). Similarly, the series of unrelated 9th chords "postlude" (51→) suggest no prevailing tonal centre, until Debussy leads us to expect a return to the introduction's F major (56-57). Instead, the music ends unexpectedly on a bleak A minor chord. The three tonal centres of the song, therefore, outline a series of descending major 3rd intervals:

$$F \text{ major} \rightarrow Db \text{ major} \rightarrow A \text{ minor}$$

- The underlying tonal focal points of Ravel's "Prélude" form a simple "diatonic" progression:

$$G \rightarrow A \rightarrow E$$

- But this is overlaid with a subtle and sophisticated harmonic language in which the triads that begin each of the piece's rondo-like A sections get progressively darker, moving from a modal G (mixolydian→dorian) to a mostly, then entirely, octatonic tonal basis. The rondo's episodes/interludes are octatonic or modal (mostly dorian/aeolian). The central episode/interlude [C], at times combined with the mostly octatonic material of the A2 section, "tonicises" other related modal areas. Finally, an octatonic E {semitone-tone scale} [A3/B2 section] briefly gives way to an extended Bb dominant chord that prepares for (resolves into) the Eb major of the following ("Danse du Rouet").

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

AO4 Use analytical and appraising skills to make evaluative and critical judgements about music	
Band	
5	9-10 marks <ul style="list-style-type: none"> A comprehensive knowledge and understanding of the key centres used in <i>Colloque Sentimental</i> and <i>Prelude</i> A comprehensive comparison with <i>Reflets Dans L'eau</i>
4	7-8 marks <ul style="list-style-type: none"> A convincing knowledge and understanding of the key centres used in <i>Colloque Sentimental</i> and <i>Prelude</i> A convincing comparison with <i>Reflets Dans L'eau</i>
3	5-6 marks <ul style="list-style-type: none"> A general knowledge and understanding of the key centres used in <i>Colloque Sentimental</i> and <i>Prelude</i> A general comparison with <i>Reflets Dans L'eau</i>
2	3-4 marks <ul style="list-style-type: none"> Some knowledge and understanding of the key centres used in <i>Colloque Sentimental</i> and <i>Prelude</i> An inconsistent comparison with <i>Reflets Dans L'eau</i>
1	1-2 marks <ul style="list-style-type: none"> A limited knowledge and understanding of the key centres used in <i>Colloque Sentimental</i> and <i>Prelude</i> A limited comparison with <i>Reflets Dans L'eau</i>
0	0 marks <ul style="list-style-type: none"> No response worth of credit.

Area of study F: Strand 2: Chamber Music in Wales

2. You will hear an extract from Lynne Plowman's *Night Dance No.1*. Use an **unannotated copy of the score** for this question. You will also need unannotated scores of Rhian Samuel's *Ariel* and Andrew Wilson-Dickson's *Tango Passacaglia*.

The extract begins at bar 1 and will be played **3 times** with a **1 minute pause** between each playing and a **10 minute silence** after the final playing for you to complete your answers. **[20]**

Locate your answers with bar and beat numbers where appropriate.

You now have **1 minute** to read the questions

- (a) Identify the **two** musical styles that have influenced this first *Night Dance*. **[2]AO3**

1. *Latin American dance music (rumba-like) {Eastern European folk music}*
2. *12-note {serial} music*

- (b) Describe **one** unusual feature of the **structure** of bars **17-32**. **[1]AO4**

Answers must describe one unusual feature of structure, e.g.

- *phrasing rather ambiguous*
- *ambiguity provided by bar 17 where flute (for only time in piece) doubles a fragment of piano's ostinato figure, throwing into doubt the function of bar 17 / could be heard as either an introductory bar or the start of the phrase proper*
- *if bar 17 is introductory, phrase 1 begins on a 3/8 bar and phrase 2 on a 4/4 bar (a trend continued in bars 38-50)*
- *these two phrases are also unequal (in length)*

- (c) State **two** features of the **flute part** in bars **17-32**. **[2]AO3**

Features of the flute part e.g.

- *extreme mixture of conjunct and disjunct movement*
- *very chromatic (atonal) / melody sometimes at odds with the harmony provided by piano*
- *also markedly different rhythmically from piano part / apart from bar 17, where it doubles it*

[Award one mark per relevant feature up to a maximum of 2.]

- (d) Identify **two** features of the **harmony and/or tonality** in bars **17-32**. [2]AO3

Answers must accurately describe the harmony e.g.

- *C minor strongly implied / e.g. by opening pedal or LH ostinato {and repetitive Cs in RH}*
- *piano's music becomes more chromatic in bars 17-32 (but still suggests C as tonal centre)*
- *harmony is static throughout*
- *flute part adds further dissonance {becomes increasingly chromatic} / but consonant with piano at "phrase endings" e.g. bars 24-25, 31³-32*
- *accept octatonic element {C semitone-tone scale} (especially piano part)*

- (e) **Other than the 8ve figure in bar 17**, state **two** differences between the **piano part** in bars **33-50** as compared with that in bars **17-32**. [2]AO4

Answers must show clear differences between the two different sections e.g.

- *C-F#-C bass figure e.g., bar 33 more pronounced (frequent) than in bars 17-32*
- *C-F#-G harmony e.g., in RH bar 34 is a new addition*
- *Cm triad occurs for first time in bar 44 {also in bar 45³, 46, 47³ and 49³}*
- *harmony becomes more dissonant in bars 45 and 48 {use of "cluster chords"}*

- (f) Give the musical term that describes the relationship between the **flute** melody in bars **34-36** with that in bars **29-32**. [1]AO3

Inversion (bars 34-36 invert the intervals of bars 29-32)

- (g) Compare the different ways in which each of the three composers presents or shares the opening material in *Night Dance No.1* (bars 1-32), *Ariel* (bars 1-23) and *Tango Passacaglia*(bars1-18²). [10]AO4

Answers may include:

- In “Night Dance 1” the piano begins alone, with a 16-bar introduction whose interest is primarily rhythmic and ostinato-like with no real melodic content. This material proves to be the accompaniment for the flute melody that, (apart from bar 17) is differentiated in terms of rhythm and tonality.
- “Ariel” exhibits a very different relationship between the two instruments in its opening bars. The flute and piano engage in a “cat-and-mouse-like” developing dialogue as equal protagonists. Both instruments share the same material and “feed off” each other in a call and response-like manner. The musical material briefly becomes slightly more differentiated in bars 14-17, where each instrument appears to be trying to gain the upper hand; but the original relationship between the two instruments is restored in bars 18-23.
- As in “Night Dance 1”, the piano enters alone in “Tango passacaglia”, but rather than stating accompanimental material, it presents important thematic material, Bach’s famous passacaglia theme. Thereafter, both instruments assume equal roles, as first the piano (7-12), then the flute (13-18²) announce further statements of this theme, against which the other instrument plays a decorative “countermelody”, that on flute being a more decorated version of that on piano – cf., bars 9-10² (flute) with bars 13-14² (piano). The piano’s ability to layer material contrapuntally is made clear as early as bars 8²-10¹, where it presents a (partial) stretto version of Bach’s theme starting a tone lower on B flat, while the flute’s initial statement of the passacaglia theme is already in ornamented form. The piano also supplies a strongly directional bass part that can claim to be as important a part of the texture as those mentioned above, since it is based on an inversion of the underlying descending chromatic line that is at the heart of both the flute’s music in, for instance, bars 10⁴-12 and the piano’s RH in 14³-15. All in all, this is by far the most contrapuntal texture of the three openings.

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

A04 Use analytical and appraising skills to make evaluative and critical judgements about music	
Band	
5	9-10 marks <ul style="list-style-type: none"> A comprehensive comparison of the opening material in each of the three pieces Appraisal will show a comprehensive contextual knowledge, with detailed examples from each piece
4	7-8 marks <ul style="list-style-type: none"> A convincing comparison of the opening material in each of the three pieces Appraisal will show a good contextual knowledge, with relevant examples from each piece
3	5-6 marks <ul style="list-style-type: none"> A general comparison of the opening material in each of the three pieces Appraisal will show adequate contextual knowledge, with mostly relevant examples from each piece although some may be more detailed
2	3-4 marks <ul style="list-style-type: none"> An inconsistent comparison of the opening material in each of the three pieces Appraisal will show some contextual knowledge, with some relevant example some of the pieces
1	1-2 marks <ul style="list-style-type: none"> A limited comparison of the opening material in each of the three pieces Appraisal will show little or no contextual knowledge, with very few relevant examples from any of the pieces
0	0 marks <ul style="list-style-type: none"> No response worth of credit.

SECTION 2

Answer **either** questions 3 and 4 **or** questions 5 and 6 **or** questions 7 and 8.

Area of study F: Strand 3: Popular Music in Wales

3. You will hear an extract of music from *A Design for Life*, by the Manic Street Preachers. The extract will be played **3 times** with a **1 minute pause** between each playing and a **2 minute silence** after the final playing for you to complete your answers. **[10]**

You now have **1 minute** to read the questions.

The lyrics of the extract are given below.

1. *Lib'ries gave us power*
2. *Then work came and made us free*
3. *What price now*
4. *For a shallow piece of dignity*
5. *I wish I had a bottle*
6. *Right here in my dirty face*
7. *To wear the scars*
8. *To show from where I came*
9. *We don't talk about love*
10. *We only want to get drunk*
11. *And we are not allowed to spend*
12. *As we are told that this is the end*
13. *A design for life*
14. *A design for life*
15. *A design for life*
16. *A design for life*

- (a) **Tick (✓) two** statements which correctly apply to the introduction. **[2]AO3**

Statement	Tick
There is a dominant pedal played by brass in the opening bars	
The tonality is minor	
The bass part / accompanying idea is mainly based on the tonic and dominant notes	✓
The music centres around a two bar phrase structure	
The introduction is two bars long in total	✓

- (b) State **one** feature of rhythmic interest found in the music. [1]AO3

Relevant rhythmic features include e.g.

- *triplet 'feel' in each beat*
- *identification of 12/8 time signature*

- (c) Identify the following pitches sung by the soloist. [2]AO3

- (i) On which note of the chord does the solo enter on the first word of line 1 (i.e. Lib'ries)?

3rd of the chord {mediant}

- (ii) On which note of the chord does the solo end the first verse (i.e. end of line 4, last syllable of dignity)?

5th of the chord {dominant}

- (d) Identify the type of chord including its position which supports the vocals on the word 'free' at the end of line 2 (e.g. major + first inversion) [2]AO3

Chord *minor*

Position..... *root position*.....

- (e) State the cadence heard at the end of Line 16. [1]AO3

..... *Plagal Cadence {IV-1}*.....

- (f) Describe the **structure** of the extract. [2]AO4

This extract includes the short Introduction, Verse 1, Verse 2 and Chorus / there are 3 distinct sections, but responses must include accurate identification and realisation that the first verse repeats

Mark as follows:

No of correct answers	Marks allocated
3	2
1-2	1
0	0

4. You will now hear an extract from the opening of *Ice Hockey Hair* by the Super Furry Animals. The extract will be played three times with a **1 minute pause** between each playing and a **7 minute silence** after the final playing for you to complete your answer. [10]

The lyrics of the extract are given below.

1. *She's got ice hockey hair*
2. *It's instamatic and has such flair*
3. *And when the puck hits the back of the cage*
4. *She feels the tingle of a quiet rage*
5. *She thinks it's tasty*
6. *Me thinks it's hasty*
7. *Take me to a chorus line*
8. *Tell me what to do if it all falls through*
9. *Can you point me in a direction I can take my shoes?*
10. *What did I do to you to make you feel so blue*
11. *I get the impression that we're overdue*
12. *I got the lunar madness*
13. *And it's coming to you*

Explain the group's use of **melody** and **harmony** in the extract, also commenting on features that reflect their musical style generally. You should refer to at least **one** other song by the Super Furry Animals that you have studied throughout the course to support your observations.

The response should include comments that relate to the use of melody, voices and instruments such as e.g.

Melody:

- *opening instrumental melody begins on the dominant*
- *contains 4 phrases, conjunct for the most part.*
- *narrow range, repetitive*
- *motivic/anchors around tonic or dominant notes*

Harmony:

- *diatonic /major key overall (E major); uses a mix of major and minor chords*
- *note some chords with 7ths / one added9 chord at the end of line 7*
- *chord of the flattened submediant just before voices enter*
- *2nd and 4th phrases end on 'flattened' note / actually the 5th of the flat submediant chord (C major in the key of E major)*
- *imperfect cadence at the end of Line 7*
- *lines 9 and 7 – uses new chord (min7 on the leading note)*
- *extract begins and ends on the tonic major etc*

Some features that reflect their musical style:

- *use of sampled loop in synth / techno effects also evident (i.e. use of post-techno style openings)*
- *quite simple, conjunct solo by lead guitarist*
- *voices effects used / also harmonies /falsetto on the final note of the verse and chorus*
- *psychedelic 'dreaminess' style*
- *influence of 60s e.g. beach boy style harmonies/type of melody, and style of melody*
- *attempted fusion of styles*

Candidates may refer to any other song by the group which demonstrates some similar characteristics as outlined above.

One mark per accurate observation up to a maximum of 8 marks

The following bands must be used in conjunction with the indicative content.
Answers should include responses that correctly describe features of Sondheim's style.

Marking grid

A04 Use analytical and appraising skills to make evaluative and critical judgements about music	
Band	
	9-10 marks <ul style="list-style-type: none"> A perceptive explanation of the use of melody and harmony in the extract with a detailed description of Super Furry Animals' musical style Appraisal will show a comprehensive contextual knowledge with at least one relevant example explored in detail
4	7-8 marks <ul style="list-style-type: none"> An accurate explanation of the use of melody and harmony in the extract with a convincing description of Super Furry Animals' musical style Appraisal will show a very good contextual knowledge, with at least one relevant example explored
3	5-6 marks <ul style="list-style-type: none"> A general explanation of the use of melody and harmony in the extract with a general description of Super Furry Animals' musical style Appraisal will show adequate contextual knowledge, with at least one relevant example explored generally
2	3-4 marks <ul style="list-style-type: none"> An inconsistent explanation of the use of melody and harmony in the extract with some description of Super Furry Animals' musical style Appraisal will show some contextual knowledge, with at least one relevant example explored partially
1	1-2 marks <ul style="list-style-type: none"> A limited explanation of the use of melody and harmony in the extract with a little description of Super Furry Animals' musical style Appraisal will show little or no contextual knowledge
0	0 marks <ul style="list-style-type: none"> No response worth of credit.

Area of study F: Strand 4: American Musical Theatre

5. You will hear an extract from the opening number from PIPPIN, by Stephen Schwartz. The extract will be played **3 times** with a **1 minute pause** between each playing and a **2 minute silence** after the final playing for you to complete your answers. **[10]**

You now have **1 minute** to read the questions.

The lyrics of the extract are given below.

(Vocal: Woo_____Woo_____)

1. *Join us, leave your field to flower*
2. *Join us, leave your cheese to sour*
3. *Join us, come and waste an hour or two*
4. *Doodle-ee-doo*
5. *Journey, journey to a spot*
6. *Exciting, mystic and exotic*
7. *Journey through our anecdotic revue__*
8. *We've got magic to do, just for you*
9. *We've got miracle plays to play*
10. *We've got parts to perform, hearts to warm*
11. *Kings and things to take by storm*
12. *As we go along our way*

- (a) **Tick (✓) two** statements which correctly apply to the introduction. **[2]AO3**

Statement	Tick
There is a tonic pedal heard in the opening bars	
The female voice enters on the dominant note	✓
The tonality is major	
The bass part moves down by step	
The music centres around a two bar phrase structure	✓

- (b) State **three** features of rhythmic interest found in the music for lines 1-4

[3]AO3

Relevant rhythmic features include e.g.

- *Syncopation {vox entries have accents off the beat} e.g. 'Join' and 'leave' in line 1*
- *use of dotted crotchet, quaver rhythm predominant in bass part*
- *triplet used at the end of line 3 i.e. 'hour or...'*
- *steady and equal (quaver) notes in the accompaniment, last word, line 3*

[Award 1 mark per rhythmic feature to a maximum of 3.]

- (c) Identify **two** ways in which the music for lines 5 -7 differs from the music for lines 1-4.

[2]AO4

- *different melodic conclusion / higher pitch (3rd up) on final note of line 7*
- *different chord to conclude in line 7 / (Bflat)maj7 – not (G)maj9th as at end of line 4*

- (d) Identify the melodic interval heard between the first two notes at the start of lines 1, 2 and 5.

[1]AO3

.....*minor 3rd*.....

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

[2]AO4

This extract is based on an instrumental introduction, Verse and Chorus / three sections (with accurate identification)

Mark as follows:

No of correct answers	Marks allocated
3	2
1-2	1
0	0

6. You will now hear the opening of 'The Ballad of Booth' from *Assassins*, a musical by Stephen Sondheim which portrays various men and women who attempted (successfully or not) to assassinate Presidents of the United States. The extract will be played three times with a **1 minute pause** between each playing and a **7 minute silence** after the final playing for you to complete your answer. **[10]AO4**

The lyrics of the extract are found below.

1. *Someone tell the story*
2. *Someone sing the song*
3. *Ev'ry now and then the country*
4. *Goes a little wrong*
5. *Ev'ry now and then*
6. *A madman's*
7. *Bound to come along*
8. *Doesn't stop the story*
9. *Story's pretty strong*
10. *Doesn't change the song.*
11. *Johnny Booth was a handsome devil*
12. *Got up in his rings and fancy silks*
13. *Had him a temper but kept it level*
14. *Everybody called him Wilkes.*
15. *Why did you do it, Johnny?*
16. *Nobody agrees.*
17. *You who had everything.*
18. *What made you bring*
19. *A nation to its knees?*
20. *Some say your voice had gone*
21. *Some say it was booze*
22. *They say you killed a country, John*
23. *Because of bad reviews.*

Explain Sondheim's use of **rhythm** in this extract, describing features that reflect his musical style generally. In your answer you must refer to at least **one** other work by Sondheim that you have studied throughout the course to support your observations.

The response must include explanation of how Sondheim has used rhythm in this extract, relating the information to his musical style e.g.

Lines 1-10:

- *quite free /almost declamatory style opening*
- *rhythms are complex/ closely following the natural rhythmic inflection of the text/rubato*
- *additional rall end of line 6*
- *syncopated rhythmic motif in accompaniment end of line 6 and 7*
- *4/4 time overall/Larghetto*

Lines 11-23:

- *begins with steady and regular beat / continuous quaver chords in accompaniment/faster tempo*
- *employment of different time-sigs throughout this section/ Line 12 is 5/4; last word line 12 returns to 4/4; last word (ie Wilkes) on line 14 –changes to 6/4;back to 4/4 on line 16; line 17 – 7/4 (...etc) extract ends in 6/4*

Other information

- *balance between music and words totally appropriate – he wrote both*
- *the way that the composer uses rhythmic conventions and styles to define characters and dramatic ideas(as in this excerpt)*
- *use of syncopation, cross-rhythms and changing time-sigs*
- *way rhythmic devices are used to propel the musical content and story forward*

Reference to other works in support of the above observations could include appropriate examples from Sweeney Todd (prelude), A Little Night Music (eg Send in the Clowns), Into the Woods (opening) etc

The following bands must be used in conjunction with the indicative content.
Answers should include responses that correctly describe features of Sondheim's style.

Marking grid

AO4 <i>Use analytical and appraising skills to make evaluative and critical judgements about music</i>	
Band	
5	9-10 marks <ul style="list-style-type: none"> A perceptive explanation of the use of rhythm in the extract with a detailed description of Sondheim's musical style Appraisal will show a comprehensive contextual knowledge with at least one relevant example explored in detail
4	7-8 marks <ul style="list-style-type: none"> An accurate explanation of the use of rhythm in the extract with a convincing description of Sondheim's musical style Appraisal will show a very good contextual knowledge, with at least one relevant example explored
3	5-6 marks <ul style="list-style-type: none"> A general explanation of the use of rhythm in the extract with a general description of Sondheim's musical style Appraisal will show adequate contextual knowledge, with at least one relevant example explored generally
2	3-4 marks <ul style="list-style-type: none"> An inconsistent explanation of the use of rhythm in the extract with some description of Sondheim's musical style Appraisal will show some contextual knowledge, with at least one relevant example explored partially
1	1-2 marks <ul style="list-style-type: none"> A limited explanation of the use of rhythm in the extract with a little description of Sondheim's musical style Appraisal will show little or no contextual knowledge
0	0 marks <ul style="list-style-type: none"> No response worth of credit.

Area of study F: Strand 5: Jazz Legends

7. You will hear an extract of music from *So What* by Miles Davis. The extract will be played **3 times** with a **1 minute pause** between each playing and a **2 minute silence** after the final playing for you to complete your answers. [10]

You now have **1 minute** to read the questions.

- (a) **Tick (✓) two** statements which correctly apply to the **Introduction**. [2]AO3

Statement	Tick
There is a tonic pedal played by brass in the opening bars	
The tonality of the music is major	
There is an anacrusis at the start of the extract	✓
The music centres around a four bar phrase structure	
The bass line features disjunct movement	✓

- (b) After the **first** short solo heard in the bass, there follows a succession of (higher) chords. Identify two characteristics of these chords. [2]AO3

(i).....*the parallel (movement)*.....

(ii).....*all 2nd inversion chords*.....

- (c) State two features of the **rhythm**. [2]AO3

Relevant rhythmic features include e.g.

- use of 'free' interpretation of the rhythm in the opening introductory section*
- use of triplet / dotted rhythms in the bass line in the 'swing' section*
- 2-note chord motifs are syncopated / doo-wap style etc*

[Award 1 mark per relevant observation.]

- (d) Identify the **tonality** and type of **scale** which is the basis of the swing section. [2]AO3

Tonality:*modal*.....

Type of scale:*Dorian*.....

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

[2]AO4

This extract includes 3 sections (with identification) i.e.

- *introduction (for piano and bass),*
- *the verse is AABA structure (of the American popular song style),*
- *beginning of the improvisation (by the solo trumpet)*

Mark as follows:

No of correct answers	Marks allocated
3	2
1-2	2
0	0

8. You will now hear an extract from *Do Nothin' Till You Hear From Me* by Duke Ellington and His Orchestra. The extract will be played three times with a **1 minute pause** between each playing and a **7 minute silence** after the final playing for you to complete your answer. **[10]AO4**

The lyrics of the extract are given below.

The lyrics of the extract are given below.

1. *Do nothin' till you hear from me*
2. *Pay no attention to what's said*
3. *Why people tear the seam of anyone's dream*
4. *Is over my head.*
5. *Do nothin' till you hear from me*
6. *At least consider our romance*
7. *If you should take the word of others you've heard*
8. *I haven't a chance*

Explain Duke Ellington's **use of instruments** in this extract, describing features that reflect his musical style generally. In your answer you must refer to at least **one** other work that you have studied throughout the course to support your observations.

The response should include comments that relate to the use of instruments and their arrangement such as e.g.

- *Instrumental line-up includes reeds: sax and clarinets
Brass: trumpets and trombones
Rhythm section*
- *Use of solo piano plays **opening** / introduction /7 repeats of a 2 chord motif at different pitches (changing octaves across the range)*
- *Trumpet solo (with mute) performs **first chorus**
Quite free rhythmic interpretation
Back-ups in reeds and brass /begins with quite short descending motif, which becomes increasingly complex / use of parallel chords / slight use of wah-wah on the final phrase / final backup is longer*
- *Trombone solo performs the **2nd chorus** / more improvisatory /back-ups are softer in dynamic / inclusion of triplet figuration+syncopation /final backup is more extended etc.*
- *Piano solo (link/bridge)– repeats the opening passage*
- *Verse 1 Vocal solo ‘crooner style’ enters ‘rubato’ unaccompanied with line 1 / full orchestra enters on the last word of line 1 (i.e. ‘me’) withheld notes of tonic chord /quits with slight gliss / moves into generally steady crotchet movement / end of line 4 – quicker harmonic rate of change / parallel chords (and use of triplets)*
- *Verse 2 vocal solo – rhythmically, steady beat maintained, though vocal line is freely interpreted in terms of the rhythm*
- *High pitched piano interjection at the end of line 5, into line 6*
- *Chords continue to be sustained by all sections/some low voicing heard here*
- *Solo trumpet re-enters at the end of line 8 / improvisatory /new material*

Some features that reflect the musical style: the ‘Ellington effect’; clearly this is a prepared arrangement that would accentuate the unique voicings of the instrumentalists in his band (inclusion of examples here); solo delivery of the set ‘verse’, supported by the other instrumental sections playing backups (and throughout by a quite unadventurous rhythm section in this case); arrangements still allowing opportunities for improvisatory solo work (not virtuosic in this extract); use of vocalist
Candidates may refer to any other piece by Duke Ellington which supports their comments on his musical style.

The following bands must be used in conjunction with the indicative content.
Answers should include responses that correctly describe features of Duke Ellington's style.

Marking grid

AO4 <i>Use analytical and appraising skills to make evaluative and critical judgements about music</i>	
Band	
5	9-10 marks <ul style="list-style-type: none"> A perceptive explanation of the use of instruments in the extract with a detailed description of Duke Ellington's musical style Appraisal will show a comprehensive contextual knowledge with at least one relevant example explored in detail
4	7-8 marks <ul style="list-style-type: none"> An accurate explanation of the use of instruments in the extract with a convincing description of Duke Ellington's musical style Appraisal will show a very good contextual knowledge, with at least one relevant example explored
3	5-6 marks <ul style="list-style-type: none"> A general explanation of the use of instruments in the extract with a general description of Duke Ellington's musical style Appraisal will show adequate contextual knowledge, with at least one relevant example explored generally
2	3-4 marks <ul style="list-style-type: none"> An inconsistent explanation of the use of instruments in the extract with some description of Duke Ellington's musical style Appraisal will show some contextual knowledge, with at least one relevant example explored partially
1	1-2 marks <ul style="list-style-type: none"> A limited explanation of the use of instruments in the extract with a little description of Duke Ellington's musical style Appraisal will show little or no contextual knowledge
0	0 marks <ul style="list-style-type: none"> No response worth of credit.

SECTION 3

Answer **either** questions 9, 10 and 11 **or** questions 9, 12 and 13.

Area of Study E: The Western Classical Tradition

9. You will hear an extract from a Sonata for Cello and Piano by Beethoven, most of the melody of which is written below:

The extract will be played **five** times with a **1 minute pause** between each playing.
There will be a **2 minute silence** at the end for you to complete your answer. **[10]**

You now have **1 minute** to read the questions.

Adagio sostenuto ed espressivo

Violoncello

p

4

7

cresc. *fp*

- (a) There are **two** errors in bars **2-3**, **one** in pitch and **one** in rhythm. Circle the notes that are incorrect and above each write what you actually hear in the music. **[4]AO4**

Correct notes provided on score above

- (b) Briefly describe the **harmony** in bars **8⁴-9¹**. **[1]AO4**

- *V7-I progression in Eb major {V7 of VI to VI in G minor} {dominant 7th in 3rd inversion (V4/2)} {chord of Eb is in first inversion (6/3)}*

- (c) Write in the missing **pitch and rhythm** in bars **5³-6³**.

[5]AO4

Mark according to following table:

No. of correct answers	Marks awarded
20-22	5
16-19	4
12-15	3
8-11	2
3-7	1
0-2	0

You now have **1 hour** to answer **either** questions 10 and 11 **or** questions 12 and 13.

Either: The Symphony

10. You will need an **unannotated** score of **Symphony No.1** by **Brahms**. The following questions are on movement 4. [15]

- (a) One of the following statements is true. **Tick✓** the statement that you believe to be **true**. [1]AO4

Statement referring to bars 1 – 3:	Tick (for True)
The first motif is in a major key and heard over an ascending arpeggio	
The first motif is in a minor key and heard over an ascending tritone figure	
The first motif is in a minor key and heard over a descending tetrachord	✓
The first motif is in a major key and heard over a descending chromatic line	

- (b) Describe how the music of the Introduction section creates the tension and build-up to the tragic climax of this section at bar 28. [5]AO4

Relevant observations must describe how the music of the Introduction section creates tension, building to the tragic climax of the section at bar 28 e.g.

- *Use of the minor key*
- *Very slow, dramatic start*
- *Harmonically, the content is rich / with the use of chromaticism in opening motifs / also the Neapolitan 6th chords in bar 12 / heard ff / use of diminished 7ths chords towards the end of the section / chromatic version of the opening motif (bar 28)*
- *Contrasts of mood, as the pizz string motif from 6 builds in dynamic and pace /only to revert dramatically to opening idea at bar 12 / this idea of contrasts is repeated*
- *Demisemiquaver ascending scales from bar 20 / build cresc, poco a poco /sounds increasingly agitated*
- *Ends with 'ominous' roll on timps / ffdim / above interval of a minor 3rd outlined in lower strings and contrabassoon*

[Award 1 mark per relevant comment, up to a maximum of 5 marks.]

- (c) Explain the function of the initial Transition section beginning at bar 93, and describe some of the compositional devices used by Brahms to achieve the outcome. **[4]AO4**

Relevant observations must explain the function of this section, with description of some of the compositional devices used by Brahms to achieve the outcome e.g.

- *Traditionally, this is a link section, sometimes called a bridge passage / found in Sonata Form / which links the first and section subject thematic groups and has the function of changing the key/ from the tonic to a nearly related key*
- *In this case, the music moves from C major to the dominant major (i.e. G major)*
- *Some of the compositional devices used by Brahms are:*
 - ✓ *Rhythmic syncopation in lower wind and strings (bar 94)*
 - ✓ *Inclusion of modulation/tonicisation (E min in bar 99, D minor 102)*
 - ✓ *Diminution (e.g. S1 treated in this way at the start of the transition)*
 - ✓ *Imitation and inversion (i.e. passage from 106)*

[Award 1 mark per relevant comment, up to a maximum of 4 marks.]

- (d) Give a brief analysis of bars 118 -132, identifying the section and explaining the main musical features within. **[5]AO4**

Relevant observations must accurately analyse the musical features of bars 118 -168, including the identification of the section e.g.

- *Bar 118 is the start of the second subject section /S2 / 2nd subject group of the Exposition section of this movement*
- *Bars 118 – 132: the first section of S2 (S2a)*
 - *It is in the dominant major / G major*
 - *This is a new theme / but based on the descending scale/tetrachord from the first bar of the introduction section*
 - *This motif is used as an ostinato*
 - *Reduced orchestration / mainly strings / animato 'p' dynamic etc*
 - *Music builds with the addition of the woodwind at bar 128*
 - *Quite a remarkable 4 bar phrase to end this section culminating in forte 2 bars with syncopation and dotted rhythms in evidence (back in strings)*

[Award 1 mark per relevant comment, up to a maximum of 5 marks.]

11. Discuss the new ways in which composers of symphonies from 1830-1910 attempted to adapt or modify the character and number of movements in their works. (Though you may mention Brahms' First Symphony in passing if necessary, you should not refer to it in any detail in your essay.) **[15]AO4**

The quality of written communication and the accurate use of specialist vocabulary is assessed in the question.

Answers should address the following:

- The way in which the number of movements in the Romantic symphony was altered – whether reduced (e.g., Liszt's 3-movement Faust Symphony, or extended (e.g., Mahler's 3rd Symphony, which, lasting more than 90 minutes, is in 6 movements).
- The manner in which composers adapted the traditional character of individual movements should also be addressed – e.g., Brahms, who introduced a new type of (3rd) intermezzo-like movement in place of the traditional scherzo; or Tchaikovsky, whose 6th Symphony goes furthest in altering the character of the various movements.
- Schumann's 4th Symphony (originally entitled "Symphonic Fantasy") might also prove interesting as one of the earliest German works to attempt to unify the work's various movements by shortening/altering the traditional form of each movement so that it does not stand successfully on its own, as well as linking the movements thematically

Some of the following composers' symphonies could also be mentioned, while, additionally, the "symphonic poem" could provide students with valuable subject matter for the present topic, in particular its reduction of the symphony to a single movement:

Spohr – made some interesting experiments in symphonic form – e.g., 4th Symphony in F (Die Weiher der Töne) (1832) – in 4 movements, but divided musically into two parts.

Berlioz – e.g., "Romeo and Juliet", which Berlioz insisted was "neither an opera in concert form nor a cantata, but a symphony with choruses" / originally envisaged as a structure of two divisions of three movements, each prepared by a prologue.

Sibelius – *brief discussion of the 1st movement of the 4th Symphony would be suitable for the present question - character is very different from that of a typical 19th century symphony.*

Ives – e.g., 2nd Symphony (1897-1901) – in 5 movements but the opening movement is more like an introduction to the allegro 2nd movement while the lento 4th movement prefaces the final allegro movement / Ives' practice of using American songs etc., apparently for no logical/structural reason, is unusual in symphonic terms, so altering the movement's traditional character.

Scriabin – 4th Symphony (Poem of Ecstasy) (1905-08) avoids the traditional division into separate movements. Sense of the symphony is of a vastly extended dominant (based on the composer's "mystic chord") and a tonic that is felt but mostly withheld / work has two major climaxes, one in the middle, one at the end / sense of harmonic/tonal progression is very different from that associated with earlier symphonies.

Schoenberg – The Chamber Symphony (1906) would be a worthwhile work to explore for this particular essay question.

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 symphony
- detailed, comprehensive information, fluently expressed and correctly written with appropriate technical vocabulary.

Marking grid

AO4 Use analytical and appraising skills to make evaluative and critical judgements about music	
Band	
5	13-15 marks <ul style="list-style-type: none"> • A highly perceptive and thorough discussion of the symphony and how it is adapted or modified • Appraisal will show a comprehensive contextual knowledge, with a variety of relevant examples illustrating different approaches to the genre • The answer is well structured and presented in a highly appropriate manner with thoughtful use of specialist vocabulary and accurate grammar, punctuation and spelling
4	10-12 marks <ul style="list-style-type: none"> • A convincing discussion of the symphony and how it is adapted or modified • Appraisal will show a good contextual knowledge, with relevant examples illustrating different approaches to the genre • The answer is mostly organised and presented in an appropriate manner using appropriate specialist vocabulary with accurate grammar, punctuation and spelling
3	7-9 marks <ul style="list-style-type: none"> • A general discussion of the symphony and how it is adapted or modified • Appraisal will show adequate contextual knowledge, with mostly relevant examples illustrating different approaches to the genre • The answer is partly organised with some use of appropriate specialist vocabulary and reasonably accurate grammar, punctuation and spelling
2	4-6 Marks <ul style="list-style-type: none"> • An inconsistent discussion of the symphony with some reference to how it is adapted or modified • Appraisal will show some contextual knowledge, with some relevant examples illustrating a few approaches to the genre • The answer shows a basic level of organisation and basic use of specialist vocabulary with errors in grammar, punctuation and spelling affecting clarity of communication
1	1-3 marks <ul style="list-style-type: none"> • A limited discussion of the symphony with little reference to how it is adapted or modified • Appraisal will show little or no contextual knowledge, with very few relevant examples which illustrate the genre • The answer shows a limited level of organisation and limited use of specialist vocabulary with many errors in grammar, punctuation and spelling affecting clarity of communication
0	0 marks <ul style="list-style-type: none"> • No response worthy of credit

Religious Choral Music

12. You will need an **unannotated** score of the **Requiem** by **Verdi**. The following questions are on the **Dies Irae**. **[15]**

- (a) Explain how the music of the opening section (i.e. bars 1-74) effectively portrays the intensity of the 'Dies Irae – The Day of Wrath' **[5]AO4**

Relevant observations must explain how the music of the opening effectively portrays the intensity of 'The Day of Wrath' e.g.

- *Use of the minor mode i.e. G minor*
- *Dramatic opening chords played by tutti orchestra, ff*
- *Marking of Allegro Agitato*
- *Rapid scalar ideas high in strings and piercing outburst on brass instruments*
- *Chromatic lines / heard in contrary motion in vocal parts*
- *The use of triplets intensify the movement e.g. first heard bars 7/8*
- *Incorporation of dim 7th chords (e.g. 2 bars after fig.9)*
- *Heavy accented crotchet patterns (bar 40 onwards)*

[Award 1 mark per relevant comment, up to a maximum of 5 marks.]

- (b) Explain how the music written for the voices and accompaniment reflect the text in the second stanza (bars 78-90). **[4]AO4**

Relevant observations must explain how the text is portrayed in the music e.g. The theme has been transformed and is accompanied by several motifs associated with terror:

- *Grace-notes*
- *'lament' figs in winds*
- *Shuddering strings*
- *Timps have the 'anapestic rhythmic fig invariably associated with Death*
- *Declamatory / broken monotone in voices / solemn declamation on repeated notes*
- *Exaggerated differentiation between the length of accented and unaccented syllables*
- *Obsessive repetition of the same pattern / and slow delivery of the text*
- *Literally depicts 'tremor' through the use of silences between words and syllables*

[Award 1 mark per relevant comment, up to a maximum of 4 marks.]

- (c) Describe the harmonic content of the music from the end of the second section of the ***Dies Irae***, to the end of the orchestral link section i.e. bar 89 – 116. **[5]AO4**

Relevant observations must describe the harmonic content between bars 89 – 116 i.e.

- *2nd stanza (Quantus tremor/ G minor section) ends rather surprisingly on a sustained chord of C minor*
- *At fig 13, the trumpet retains the minor 3rd of the chord (e flat) and plays a single note*
- *This is the start of an instrumental link which is prolonged dominant preparation for the next key*
- *The chord builds up in bar 97 / when the minor 3rd is added*
- *Further intensified in bar 99 when the augmented 4th above the E flat is added /tritone*
- *E flat major chord, root position still, in bar 103*
- *Chromatic ascending lines evident in middle of chords*
- *Resolves finally with the cadence in A flat minor at fig 14.*

[Award 1 mark per relevant comment up to a maximum of 5 marks.]

- (d) With regard to the opening of the Tuba Mirum section (bar117), one of the following statements is correct. **[1]AO4**

Tick ✓ the statement you believe to be **true**.

Statement about the opening of the <i>Tuba Mirum</i>	Tick (for True)
The key is D flat major and the bass section enters on the tonic note	
The key is B flat minor and the bass section enters on the 3 rd of chord i	
The key is E flat major and the bass sections enters on the 5th of chord V	
The key is A flat minor and the bass section enters on the flattened 7 th of chord V	✓

13. Discuss the composition of Requiem masses from 1800-1890, mentioning any different approaches that composers displayed when writing in this particular genre. (Though you may mention Verdi's Requiem in passing if necessary, you should not refer to it in any detail in your essay.) [15]AO4

The quality of written communication and the accurate use of specialist vocabulary is assessed in the question.

Answers should address the following:

- The manner in which different composers regarded the composition of this genre – i.e., how some, like Berlioz and Verdi, focused more on operatic or theatrically dramatic aspects, while others, like Liszt or Fauré, adopted a less openly emotional and more devotional approach.
- How this was reflected in the composer's choice of resources – both instrumental and vocal.
- How composers set different sections of the Requiem text. This might involve a brief discussion including of, for instance, the use of texture, harmony/tonality etc.
- The composition of "non-liturgical" German Requiems (e.g. that by Brahms) whose texts are taken from the Lutheran Bible or from a variety of Protestant liturgical sources.

Some of the following composers' Requiems should also be mentioned and briefly discussed:

Cherubini – Composed two requiems, both influential / Requiem in Cm (1817) – for SATB and orchestra (no soloists) / highly regarded by both Beethoven and Berlioz / fewer movements than usual since some (e.g., following medieval practice, Sanctus and Benedictus) are combined / very melancholy setting / much use of slowly descending chromatic lines / vocal textures constantly changing and includes much imitative writing / theatrical use of gong at start of Sequence may have influenced Berlioz. Requiem in Dm (1836) – for 3-part men's choir and large orchestra / not as bleak as Cm Requiem / orchestra's role frequently independent of choir and often symphonic / also some extended a capella passages / influenced many later settings – e.g., Liszt's Requiem.

Liszt – Requiem for Organ and men's chorus (1848) / includes (occasional) ad lib parts for 2 trumpets, 2 trombones and timpani / composed partly to express his adherence to the reform principles of the St. Cecilia Association, which reacted against the operatic elements in the Mass including its orchestral accompaniment / organ used quite sparingly overall, often merely doubling vocal parts / occasionally assumes a more accompanimental role – e.g., arpeggio figuration in the "Lacrimosa" / much monophonic and 8ve/unison vocal writing / no trace of counterpoint in work / solo voices used frequently / music consists of a curious mixture of modally inflected (quasi plainsong) melodies (e.g., opening of the "Dies irae") set against a background of ambiguous chromatic (mostly non-functional) harmony typical of Liszt's experiments of the period / sometimes used for striking "pictorial" effect – e.g., organ's chromatically moving whole-tone chords and augmented triads (e.g., E-F#-Bb-C → F-A-C#) resolving unexpectedly onto a B major chord at "ne cadant in obscurum" (Let them not fall into darkness) in Offertorium.

Brahms – German Requiem (1857-68) – Very different in structure from traditional requiem since work provides consolation for the living rather than commemorates the dead / in 7 movements on texts selected by Brahms from Old and New Testaments / for SATB, soprano and baritone soloists and orchestra / soloists used sparingly and separately (soprano in 5th mvnt, baritone in mvnts 3&6 – baritone occasionally interacts with chorus but mostly sings separately) / work lacks sentimentality / makes full use of thematic development / tightly constructed and highly lyrical work / choral writing is varied and reflects the text / contains unison and chordal writing as well as imitative sections / 3rd and 6th movements have large recapitulated sections and end with fully developed fugues / final movement contains material from the first movement.

The list above is neither prescriptive nor exhaustive. Candidates should employ other relevant examples of their own choosing to address the question. Suitable requiems would include those by, for example, Berlioz, Gouvy, Bruckner, Schumann and Fauré.

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 Requiem Masses*
- *detailed, comprehensive information, fluently expressed and correctly written with appropriate technical vocabulary.*

Marking grid

AO4 Use analytical and appraising skills to make evaluative and critical judgements about music	
Band	
5	13-15 marks <ul style="list-style-type: none"> • <i>A highly perceptive and thorough discussion of the Requiem Mass</i> • <i>Appraisal will show a comprehensive contextual knowledge, with a variety of relevant examples illustrating different approaches to the genre</i> • <i>The answer is well structured and presented in a highly appropriate manner with thoughtful use of specialist vocabulary and accurate grammar, punctuation and spelling</i>
4	10-12 marks <ul style="list-style-type: none"> • <i>A convincing discussion of the Requiem Mass</i> • <i>Appraisal will show a good contextual knowledge, with relevant examples illustrating different approaches to the genre</i> • <i>The answer is mostly organised and presented in an appropriate manner using appropriate specialist vocabulary with accurate grammar, punctuation and spelling</i>
3	7-9 marks <ul style="list-style-type: none"> • <i>A general discussion of the Requiem Mass</i> • <i>Appraisal will show adequate contextual knowledge, with mostly relevant examples illustrating different approaches to the genre</i> • <i>The answer is partly organised with some use of appropriate specialist vocabulary and reasonably accurate grammar, punctuation and spelling</i>
2	4-6 marks <ul style="list-style-type: none"> • <i>An inconsistent discussion of the Requiem Mass</i> • <i>Appraisal will show some contextual knowledge, with some relevant examples illustrating a few approaches to the genre</i> • <i>The answer shows a basic level of organisation and basic use of specialist vocabulary with errors in grammar, punctuation and spelling affecting clarity of communication</i>
1	1-3 marks <ul style="list-style-type: none"> • <i>A limited discussion of the Requiem Mass</i> • <i>Appraisal will show little or no contextual knowledge, with very few relevant examples which illustrate the genre</i> • <i>The answer shows a limited level of organisation and limited use of specialist vocabulary with many errors in grammar, punctuation and spelling affecting clarity of communication</i>
0	0 marks <ul style="list-style-type: none"> • <i>No response worthy of credit</i>