GCE AS

eduqas
Part of WJEC

WJEC Eduqas GCE AS in

MUSIC

ACCREDITED BY OFQUAL

SAMPLE ASSESSMENT MATERIALS

Teaching from 2016



wjec
cbac

This Ofqual regulated qualification is not available for candidates in maintained schools and colleges in Wales.

For teaching from 2016
For awards from 2017

GCE AS MUSIC

SAMPLE ASSESSMENT MATERIALS

© WJEC CBAC Ltd.

Contents

Sample Assessment Materials for Component 2 and 3		**Page**
COMPONENT 2:	**Composing: non-exam assessment**	**5**
	Composition brief	5
	Assessment grid	7
COMPONENT 3:	**Appraising: written examination**	**9**
	Question paper	9
	Mark scheme	41

© WJEC CBAC Ltd.

AS MUSIC

COMPONENT 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.

You are advised to compose a piece between 2-4 minutes in length in order to satisfy the assessment criteria requirement to develop ideas.

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.

© WJEC CBAC Ltd.

Set briefs

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

1. Set appropriate words to music to celebrate Christmas in a local concert hall.

You may write your own words or choose appropriate words to set to music. You are advised not to choose music from a well-known song or carol as this may lead to a predictable response. The piece may be for any number of voices.

2. Compose an instrumental piece for a chamber concert.

This may be an unaccompanied solo, an accompanied solo or music for a small ensemble.

3. Compose a piece in ternary form for a large celebration concert.

The response to this brief may include music written for voices and/or instruments.

4. Compose a solo with accompaniment for a performance for dignitaries in the town hall.

The response to this brief may be for a solo voice or instrument.

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 or genre 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

© WJEC CBAC Ltd.

Assessment Criteria for Component 2: Composing

	AO2 **Create and develop musical ideas with technical and expressive control and coherence**		
Band	**Creating Musical Ideas**	**Developing Musical Ideas**	**Technical and Expressive Control of Musical Elements**
4	10-12 marks • 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	10-12 marks • Thematic ideas are effectively developed and organised • A wide range of compositional techniques has been used to produce an effective outcome • Musical elements have been combined effectively to produce a coherent piece	10-12 marks • 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
3	7-9 marks • Most musical ideas are effective • The ideas are structured adequately and provide a foundation for the piece • An adequate response to the chosen brief	7-9 marks • Thematic ideas are competently developed and organised • A range of compositional techniques has been used to produce an adequate outcome • Musical elements have been combined competently to produce a mostly coherent piece	7-9 marks • Demonstrates competent technical control of the musical elements • Ideas are communicated competently with some effective expressive control and musical understanding • Demonstrates competent control of the chosen resources, including the use of music technology where appropriate

© WJEC CBAC Ltd.

2	4-6 marks • Some musical ideas are appropriate • The ideas have some structure which provide an insecure foundation for the piece • An inconsistent response to the chosen brief	4-6 marks • Thematic ideas are partially developed with some evidence of organisation • Some compositional techniques have been used to produce an inconsistent outcome • Some musical elements have been combined to produce a partially coherent piece	4-6 marks • Demonstrates some technical control of the musical elements • Some of the ideas are communicated with expressive control and musical understanding • Demonstrates some control of the chosen resources, including the use of music technology where appropriate
1	1-3 marks • Ideas are limited • The ideas lack structure and provide little or no foundation for the piece • An unconvincing/limited response to the chosen brief	1-3 marks • Thematic ideas lack development with little or no musical organisation • Simple musical techniques are used in a limited way to produce a simple and repetitive outcome • Few musical elements have been used competently to produce a piece with limited coherence	1-3 marks • Demonstrates little or no technical control of the musical elements • Ideas are communicated with little or no expressive control and musical understanding • Demonstrates little or no control of the chosen resources, including the use of music technology where appropriate
0	0 marks • There is no evidence of creativity, or convincing musical content	0 marks • There is no evidence of musical development, or any sense of stylistic coherence	0 marks • There is no evidence of technical or expressive control

© WJEC CBAC Ltd.

Candidate Name	Centre Number					Candidate Number				
						0				

AS MUSIC

COMPONENT 3

APPRAISING

SAMPLE ASSESSMENT MATERIALS

1 hour 30 minutes (approximately)

For examiner's use only			
Section 1: Area of study B/C/D	**Q1/4/7**		**15**
	Q2/5/8		**15**
	Q3/6/9		**10**
Section 2: Area of study A	**Q10**		**13**
	Q11		**10**
	Q12		**10**
	Q13/14		**15**
Total			**88**

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 choose **either** area of study B **or** area of study C **or** area of study D. In section 2 answer questions 10, 11 and 12 and choose **either** question 13 **or** question 14.

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.

© WJEC CBAC Ltd.

Index

		Page
Section 1	Area of Study B	11
	Area of study C	18
	Area of study D	25
Section 2	Area of study A	30
	Question 13	37
	Question 14	39

© WJEC CBAC Ltd.

SECTION 1

Area of study B: Rock and Pop **[15]**

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

   The extract will be played **3 times** with a **45 second** pause between each playing and a **2 minute** silence after the final playing for you to complete your answer.

   You now have 30 seconds to read the questions.

   Verse 2
   1. *Holding you closer in my arms we drift to heaven, bringing in the morning light;*
   2. *And after all is said and done there's only us, we can make it right.*
   3. *So, our love will carry on and on. Now our love will be free, be free.*

   Instrumental

   Verse 3
   4. *And when we play, love, don't delay, I hear you now.*
   5. *For what was then is what is now anyhow.*
   6. *As I become a guest of love's tune here again,*
   7. *We'll carry on together like today.*
   8. *After the first embrace of you I want you, too.*

   (a) Underline the word that best describes the **texture** of Verse 2. [1]

   monophonic **homophonic** **polyphonic** **canonic**

   (b) Underline the word that correctly describes the **harmony** in Verse 2. [1]

   diatonic **chromatic** **modal** **atonal**

   (c) Describe **two** features of the **bass line** in the extract. [2]

   1. ……

   2. ……

© WJEC CBAC Ltd.

(d) Describe the way that the **voices** are used in Verses 2 & 3. Refer to the line numbers of the lyrics in your answers where necessary. [3]

Verse 2.....

.....

Verse 3.....

.....

(e) Describe any changes that occur in the **Instrumental**. [4]

.....

.....

.....

.....

(f) Underline the correct answer in each of the **two** boxes below to indicate what type of **chord** is used with the song's opening lyrics. [2]

Holding you closer in my arms we drift to heaven, bringing in the	***morning light.***
MAJOR / MINOR	**MAJOR / MINOR**

(g) (i) Underline the year in which you think the song was recorded? [1]

1960 **1969** **1979**

(ii) Give **one** reason for your choice. [1]

.....

© WJEC CBAC Ltd.

2. You will hear part of *Jump* by Van Halen. The lyrics, together with an outline of the structure of the extract, are printed below. **[15]**

The extract will be played **3 times** with a **45 second** pause between each playing and a **2 minute** silence after the final playing for you to complete your answer.

You now have 30 seconds to read the questions.

Pre-chorus 1	***Chorus 1***	***Verse***	***Pre-chorus 2***	***Chorus 2***	***Instrumental***
Lines 1-4	***Lines 5-8***	***Lines 9-12***	***Lines 13-16***	***Lines 17-20***	

1. Ah, can't you see me standing here?
2. I got my back against the record machine.
3. I ain't the worst that you've seen.
4. Ah, can't you see what I mean?

5. Ah, might as well jump. Jump!
6. Might as well jump.
7. Go ahead and jump. Jump!
8. Go ahead and jump.

9. How old are you? Who said that?
10. Baby, how you been?
11. You say you don't know.
12. You won't know until you begin.

13. So can't you see me standing here?
14. I got my back against the record machine.
15. I ain't the worst that you've seen.
16. Ah, can't you see what I mean?

17. Ah, might as well jump. Jump!
18. Go ahead and jump.
19. Might as well jump. Jump!
20. Go ahead and jump. Jump!

(a) Describe the relationship between the **voice** and **electric guitar** in Pre-chorus 1. [1]

.....

.....

(b) Name the **cadence** at the end of Pre-chorus 1 (end of line 4). [1]

.....

© WJEC CBAC Ltd.

(c) Tick the appropriate boxes below to indicate which **two** musical features appear in Chorus 1. [2]

Modulation	
Pedal	
Sus4 chord	
Perfect cadence	
Falsetto	

(d) Describe the **vocal** music in Chorus 1 and the Verse (lines 5-12). [3]

.....

.....

.....

.....

.....

(e) Using the headings below, compare the **Instrumental** with the rest of the extract.

Use of instruments [3]

.....

.....

.....

Harmony and/or tonality [3]

.....

.....

.....

(f) *Jump* is an example of hard rock. Identify **two** features of the music in the extract that you consider typical of this **style.** [2]

1. ……

2. ……

© WJEC CBAC Ltd.

You have **15 minutes** to answer question 3.

3. Explain how the **piano/electric piano** was used in pop music in the **1960s** and **1970s**. Support your answer with examples of the ways it has been used in some songs you have studied throughout the course. **[10]**

You may refer to:

- *use of voices and instruments*
- *use of technology (e.g., type of instruments used, studio effects, recording techniques)*
- *other features such as structure, stylistic influences etc.*

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

© WJEC CBAC Ltd.

© WJEC CBAC Ltd.

SECTION 1

Area of study C: Musical Theatre **[15]**

4. You will hear an extract from a musical theatre song, the lyrics of which are written below together with an outline of the structure.

   The extract will be played **3 times** with a **45 second** pause between each playing and a **2 minute** silence after the final playing for you to complete your answer.

   You now have 30 seconds to read the questions.

   Short introduction

   Verse 1:

   1. *I got the horse right here, the name is Paul Revere*
   2. *And here's the guy that says that if the weather's clear*
   3. *Can do, can do*
   4. *This guy says the horse can do*
   5. *If he says the horse can do,*
   6. *Can do, can do*

   Middle section:

   7. *I picked the Valentine, 'cause on the Morning Line*
   8. *The guy has got him figured at five to nine*
   9. *But take the Epitaph, he went to buy a half*
   10. *According to this here in the Telegraph*
   11. *For Paul Revere I'll bite, I hear his foot's all right*
   12. *Of course it all depends if it rained last night*
   13. *I know it's Valentine, the morning works were fine*
   14. *Besides, the jockey's brother is a friend of mine*
   15. *And just a minute, boys, I got the feedback's choice*
   16. *It says his great grandfather was Aqua Poise*
   17. *I tell you Paul Revere, now this is no bum steer*
   18. *It's from a handicap and that's real sincere*
   19. *I go for Valentine 'cause on the Morning Line*
   20. *The guy has got him figured at five to nine*
   21. *So make it Epitaph, he went to buy a half*
   22. *According to this here in the Telegraph*

   Concluding section:

   23. *Epitaph, Valentine, Paul Revere*
   24. *I got the horse right here*

© WJEC CBAC Ltd.

(a) Underline the decade in which this song was composed. [1]

1950s **1960s** **1970s**

(b) Identify the type of **male voices** heard in this extract. (Tick your choice.) [1]

Voices	**Tick**
Tenor	
Countertenor	
Bass	

(c) (i) State whether the **tonality** is **major** or **minor** at the end of line 4. [1+1]

.....

(ii) State the time signature of the music.

.....

(d) (i) Describe the features of the melody sung by the character in Verse 1. [3]

.....

.....

.....

.....

(e) Compare the **texture** heard at the start of the piece (i.e. short introduction and Verse 1) with that of the Middle section (i.e. lines 7 – 22). [3]

.....

.....

.....

.....

© WJEC CBAC Ltd.

(f) Describe the writing for the **accompanying instruments** heard in this extract. [4]

.....

.....

.....

.....

.....

.....

(g) Underline one musical term which best describes the **movement** heard in the **accompaniment** to the final word 'here' (at the end of the song). [1]

Contrary **Disjunct** **Expressive**

© WJEC CBAC Ltd.

5. You will now hear an extract from a musical theatre song, the lyrics of which are written below together with an outline of the structure. **[15]**

The extract will be played **3 times** with a **45 second** pause between each playing and a **2 minute** silence after the final playing for you to complete your answer.

You now have 30 seconds to read the questions.

Lyrics:

1. Oooh, Mister Todd I'm so happy
2. I could eat you up, I really could!
3. You know what I'd like to
4. do, Mister Todd? What I dream?
5. If the bus'ness stays as good,
6. where I'd really like to go?
7. In a year or so?
8. Don't you want to know?
9. Do you really want to know?
10. By the sea, Mister Todd, that's the life I covet,
11. By the sea, Mister Todd, oooh, I know you'd love it!
12. You and me, Mister T, we could be alone
13. In a house wot we'd almost own
14. Down by the sea! Wouldn't that be smashing
15. With the sea at our gate, we'll have kippered herring
16. Wot have swum to us straight from the Straits of Bering
17. Ev'ry night in the kip when we're through our kippers
18. I'll be there slippin' off your slippers
19. By the sea, with the fishies splashing
20. By the sea, wouldn't that be smashing?
21. Down by the sea!
22. I can see us waking, the breakers breaking the seagulls squawking, Hoo! Hoo!
23. *I do me baking, then I go walking, with you–hoo! You-hoo!*

(a) Identify the **structure** of the extract. Tick your choice from the options below. [1]

Structure	(Intro), A, B, A, B	A, B, A1 Coda	Pre-verse, (Intro), A, A1, B
Tick			

© WJEC CBAC Ltd.

(b) Identify three **instrumental** features heard in the following places. [3]

Just before Line 1	(i) .....
Just before Line 1	(ii) .....
Line 5 -6	(iii) .....

(c) Describe some characteristic features of the **melody** heard in lines 1 – 8. [4]

.....

.....

.....

.....

.....

.....

(d) Identify a **rhythmic** feature of the **accompaniment** as heard in lines 9 – 20. [1]

.....

(e) Describe the harmony and/or tonality of the music in lines 10-14. [2]

.....

.....

.....

© WJEC CBAC Ltd.

(f) In this song, the female character is telling of her dream to be married.

Explain how the music supports the mood of the song conveyed in the meaning of the **lyrics**. [4]

.....

.....

.....

.....

.....

.....

.....

.....

© WJEC CBAC Ltd.

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

6. Explain the role of the **chorus** in musical theatre. Illustrate your answer with examples from **two** musicals you have studied by **two** different composers. **[10]**

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

You may refer to:

- *use of voices*
- *use of texture*
- *how the chorus music supports the drama*
- *any other points of interest.*

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

© WJEC CBAC Ltd.

© WJEC CBAC Ltd.

SECTION 1

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

7. You will hear part of *Alligator Crawl* by Fats Waller.

The extract will be played **3 times** with a **45 second** pause between each playing and a **2 minute** silence after the final playing for you to complete your answer.

You now have 30 seconds to read the questions.

(a) Underline the year in which you believe this piece was recorded. [1]

1924 **1934** **1944**

(b) This is a particularly distinctive type of jazz piano playing. Identify the **style**. [1]

.....

(c) Underline the term which best describes the texture of the extract. [1]

monophonic **homophonic** **polyphonic** **canonic**

(d) Complete the following statements. [2]

(i) An appropriate **time signature** for this piece is

.....

(ii) An appropriate **tempo** marking for this piece would be

.....

(e) Describe the writing for the **left-hand piano** part. [3]

.....

.....

.....

.....

(f) Explain which features of the **right-hand piano** part are typical of this **style**. [4]

.....

.....

.....

.....

.....

© WJEC CBAC Ltd.

(g) Describe the **tonality** and use of **harmony** in this extract. [3]

.....

.....

.....

.....

© WJEC CBAC Ltd.

8. This extract is taken from a piece called '***Yardbird Suite'***. **[15]**

The extract will be played **3 times** with a **45 second** pause between each playing and a **2 minute** silence after the final playing for you to complete your answer.

You now have 30 seconds to read the questions.

(a) (i) Underline the term which best describes the type of Jazz **style** heard in the extract. [1]

Blues **Dixieland** **Be-bop** **Big Band**

(ii) Which of the groups below most accurately describes this jazz ensemble? [1]

quartet **quintet** **sextet** **septet**

(b) List the **three** instruments heard in the 8 bar introduction, and explain **one** interesting musical feature of their part. [3+3]

	Instrument	**Musical Feature**
1.		
2.		
3.		

(c) Describe the musical content of the **head** section, which immediately follows the introduction. (Do not include details of the instrumentation.) [3]

.....

.....

.....

.....

(d) Describe the **instrumentation** and **playing styles** in the solo sections. [4]

.....

.....

.....

.....

© WJEC CBAC Ltd.

You now have **15 minutes** to answer question 9.

9. Explain how a **lead sheet** and a **walking bass** are used in Jazz music.
Support your answer with examples of the way these have been used in some pieces you will have studied throughout the course. **[10]**

You may refer to:
- *structure*
- *harmony*
- *the way instruments are used*
- *any other points of interest.*

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

© WJEC CBAC Ltd.

© WJEC CBAC Ltd.

SECTION 2:

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

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

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

You now have 30 seconds to read the questions.



(a) Indicate whether the statements below are **true** or **false.** [2]

Musical Statements	**True or False**
The tempo of the extract is ***Allegretto***	
The dynamic in bar 9 is ***piano***	

© WJEC CBAC Ltd.

(b) Name the instruments playing the **theme** in the first two bars of the extract. [1]

.....

(c) Underline which **harmonic** feature is heard in bar 8. [1]

false relation **dissonance** **tierce de picardi** **suspension**

(d) Identify: [2]

(i) The type of **melodic** movement heard in bar 6.

.....

(ii) The **melodic device** heard in bars 5-8.

.....

(e) Name the **chord** used in bar 10 and bar 12. [1]

.....

(f) (i) State the full name (e.g. B minor) of the **key** in which the extract begins. [1]

.....

(ii) State the full name (e.g. B minor) of the **key** in which the extract ends. [1]

.....

(g) Identify the following **intervals** (e.g. perfect 4^{th}), as indicated on the score. [2]

(i) between the final two quaver notes in bar 15

.....

(ii) between the two notes played together on the first beat of bar 9

.....

(h) Underline the **movement** of the symphony from which this extract has been taken. [2]

Movement 1 / Movement 2 / Movement 3 / Movement 4

Give one reason for your choice.

.....

© WJEC CBAC Ltd.

11. You will hear an extract from an early symphony by Mozart, an outline of the score is printed below. **[10]**

The extract will be played **5 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.



(a) State the full name (e.g., C minor) of the **key** in bars 18-19. [1]

.....

(b) Write in the correct **note lengths** for the given pitch in bar 21. [2]

.....

(c) Complete the Violin part in bars 27-29. The note lengths have been given to you. [3]

.....

(d) Name the **key** and **cadence** in bars 11^2-12^1. [2]

Key - …… **Cadence -** ……..

© WJEC CBAC Ltd.

(e) Give the bar and beat number of a **diminished 7th** chord in bars 1-19. [1]

.....

(f) Give the bar number(s) of a **sequence** in the extract. [1]

.....

© WJEC CBAC Ltd.

12. You will hear ninety seconds of music from each of the openings of **two** different symphonies. The first was composed in 1772 (early ***Classical*** era), the second in 1830 (early ***Romantic*** era). Compare the **stylistic** features of each era which can be heard in the extracts. **[10]**

In your answer you must refer to:

- *dynamics*
- *orchestration/use of instruments*
- *harmony*
- *any other features you consider relevant.*

Each extract will be played **3 times** with a **1 minute** pause after both extracts have been played and a **10 minute** silence after the final playing for you to complete your answer.

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

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

© WJEC CBAC Ltd.

© WJEC CBAC Ltd.

© WJEC CBAC Ltd.

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

13. You will need an **unannotated** copy of the score for Symphony Number 104 by Haydn for this question. You now have **15 minutes** to answer the following questions on movement 1. **[15]**

(a) Underline **one** answer to complete each of the following statements below.

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

ternary form / sonata form / binary form / rondo form

(ii) The **texture** at the start of the movement is: [1]

homophonic / fugal / unison / contrapuntal

(iii) This work was composed in: [1]

1765 / 1775 / 1785 / 1795

(b) This symphony was first performed at The King's Theatre, Haymarket in London. As the composer, what was Haydn's role **during** this performance? [1]

.....

.....

.....

(c) Give **two** ways in which the music of the **Introduction** differs from the music at the start of the **Exposition** section. [2] AO4

(i) .....

(ii) .....

(d) (i) Identify the **section** which begins in bar 193. [1] AO3

Section: .....

© WJEC CBAC Ltd.

(ii) Compare this material with its **first** appearance in the movement (i.e. bar 17 onwards.) [3]

.....

.....

.....

(e) Describe Haydn's use of **melody** in the Exposition section of this movement. [5]

.....

.....

.....

.....

.....

.....

.....

.....

.....

© WJEC CBAC Ltd.

14. You will need an **unannotated** copy of the score for Symphony Number 4 by Mendelssohn for this question. You now have **15 minutes** to answer the following questions on movement 1. **[15]**

(a) Underline **one** answer to complete each of the following statements below.

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

ternary form / sonata form / binary form / rondo form

(ii) The **texture** at the start of the movement is: [1]

homophonic / fugal / unison / contrapuntal

(iii) This symphony was composed in the: [1]

1820s / 1830s / 1840s / 1850s

(b) This symphony was first performed at a London Philharmonic Society concert. As the composer, what was Mendelssohn's role **during** this performance? [1]

.....

.....

(c) Describe **two** ways in which the **thematic material** is developed in the section which begins in bar 210. [2]

(i) .....

(ii) .....

(d) (i) Name the **section** which begins in bar 369. [1]

Section: ......

(ii) Compare this material with its **first** appearance at the beginning of the movement. [3]

.....

.....

.....

.....

© WJEC CBAC Ltd.

(e) Describe Mendelssohn's use of **melody** in the Exposition section of this movement. [5]

.....

.....

.....

.....

.....

.....

.....

.....

.....

© WJEC CBAC Ltd.

COMPONENT 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 33 marks and AO4 55 marks to reflect the percentages of the qualification covered by each (15% and 25% respectively). 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.

© WJEC CBAC Ltd.

Index

		Page
Section 1	Area of Study B	43
	Area of study C	50
	Area of study D	58
Section 2	Area of study A	64
	Question 13	70
	Question 14	72

© WJEC CBAC Ltd.

SECTION 1

Area of study B: Rock and Pop **[15]**

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

The extract will be played **3 times** with a **45 second** pause between each playing and a **2 minute** silence after the final playing for you to complete your answer.

You now have 30 seconds to read the questions.

Verse 2

1. *Holding you closer in my arms we drift to heaven, bringing in the morning light;*
2. *And after all is said and done there's only us, we can make it right.*
3. *So, our love will carry on and on. Now our love will be free, be free.*

Instrumental

Verse 3

4. *And when we play, love, don't delay, I hear you now.*
5. *For what was then is what is now anyhow.*
6. *As I become a guest of love's tune here again,*
7. *We'll carry on together like today.*
8. *After the first embrace of you I want you, too.*

(a) Underline the word that best describes the **texture** of Verse 2. [1] AO3

monophonic **homophonic** **polyphonic** **canonic**

(b) Underline the word that correctly describes the **harmony** in Verse 2. [1] AO3

diatonic **chromatic** **modal** **atonal**

(c) Describe **two** features of the **bass line** in the extract. [2] AO4

1.

2.

Relevant comments that describe features of the bass line e.g.

- *ostinato (riff)*
- *repetitive pattern based on root and 5th of chord (accept arpeggio-like)*
- *sequences (mostly move by step)*
- *same note values (almost) throughout {constant semiquavers}.*

[One mark per relevant comment up to a maximum of 2.]

© WJEC CBAC Ltd.

(d) Describe the way that the **voices** are used in Verses 2 and 3. Refer to the line numbers of the lyrics in your answers where necessary. [3] AO4

Relevant comments which describe the way voices are used e.g.

- *Lines 1 and 2 sung by vocal soloist*
- *In line 3, additional voice is only heard in harmony for the remainder of the line*
- *Lines 4-7 sung in harmony throughout {in parallel 5ths or 6ths}*
- *Line 8 sung by solo vocalist/echoed by second vocal part.*

[Do not give credit for description of the melodic details, only the way that voices are used.]

.....

.....

.....

.....

(e) Describe any changes that occur in the **Instrumental**. [4] AO4

Relevant comments on the changes in the instrumental e.g.

- *New melodic material introduced*
- *instrumental (synth) timbres further extended*
- *portamento becomes a feature (especially at end)*
- *harmony changes/as does harmonic rhythm (mostly more than one chord per bar)*
- *also includes short pedal points/and chord inversions*
- *direction of bass line ascends (rather than descends) later in instrumental.*

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

(f) Underline the correct answer in each of the **two** boxes below to indicate what type of **chord** is used with the song's opening lyrics. [2] AO3

Holding you closer in my arms we drift to heaven, bringing in the	***morning light.***
MAJOR / MINOR	**MAJOR / MINOR**

(g) (i) Underline the year in which you think the song was recorded? [1] AO3

1960 **1969** **1979**

(ii) Give **one** reason for your choice. [1] AO4

...*Sophisticated studio effects / use of multitracking / reliance on synthesized sounds*...

© WJEC CBAC Ltd.

2. You will hear part of *Jump* by Van Halen. The lyrics, together with an outline of the structure of the extract, are printed below. **[15]**

The extract will be played **3 times** with a **45 second** pause between each playing and a **2 minute** silence after the final playing for you to complete your answer.

You now have 30 seconds to read the questions.

Pre-chorus 1	***Chorus 1***	***Verse***	***Pre-chorus 2***	***Chorus 2***	***Instrumental***
Lines 1-4	***Lines 5-8***	***Lines 9-12***	***Lines 13-16***	***Lines 17-20***	

1. Ah, can't you see me standing here?
2. I got my back against the record machine.
3. I ain't the worst that you've seen.
4. Ah, can't you see what I mean?

5. Ah, might as well jump. Jump!
6. Might as well jump.
7. Go ahead and jump. Jump!
8. Go ahead and jump.

9. How old are you? Who said that?
10. Baby, how you been?
11. You say you don't know.
12. You won't know until you begin.

13. So can't you see me standing here?
14. I got my back against the record machine.
15. I ain't the worst that you've seen.
16. Ah, can't you see what I mean?

17. Ah, might as well jump. Jump!
18. Go ahead and jump.
19. Might as well jump. Jump!
20. Go ahead and jump. Jump!

(a) Describe the relationship between the **voice** and **electric guitar** in Pre-chorus 1. [1] AO4

...
...

Relevant comment that describes the relationship between the two instruments in Pre-chorus 1 e.g.

- *Some interaction between both parts*
- *Guitar partly "echoes" vocal part {call and response effect} (especially at phrase endings).*

(b) Name the **cadence** at the end of Pre-chorus 1 (end of line 4). [1] AO3

.....*Imperfect*.....

© WJEC CBAC Ltd.

(c) Tick the appropriate boxes below to indicate which **two** musical features appear in Chorus 1. [2] AO3

Modulation	
Pedal	✓
Sus4 chord	✓
Perfect cadence	
Falsetto	

[Where more than two boxes are ticked, mark the first two ticks from the top].

(d) Describe the **vocal** music in Chorus 1 and the Verse (lines 5-12). [3] AO4

Relevant comments which describe the vocal music in the sections indicated e.g.

Chorus 1:

- *begins with four (related) statements of same melodic motif*
- *based around notes of (tonic) triad {based on small number (three) notes} / separated by rests*

Verse:

- *spoken at first (lines 9-10)*
- *lines 11-12 expanded in range*
- *rests become less frequent*

[1 mark per relevant comment up to a maximum of 3. If only one section is covered, award up to a maximum of 2 marks]

(e) Using the headings below, compare the **Instrumental** with the rest of the extract.

Use of instruments [3] AO4

Relevant comments on use of instruments could include e.g.

- *guitar plays solo / includes "effects" such as harmonics (bends etc.) {introduces new sonorities or techniques}*
- *synth at first mostly takes a more accompanimental role / but then assumes more of a solo role in second half*
- *bass also plays ostinato / syncopated / unlike synth melody*
- *drums play completely different rhythms as compared with previous sections.*

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

Harmony and/or tonality [3] AO4

Relevant comments on harmony/tonality could include e.g.

- *change of key {semitone higher} {C→D flat major} {Neapolitan relationship}*
- *sudden return to tonic (previous) key (at synth solo)*
- *harmony initially becomes more static / but changes of chords become more rapid later*
- *introduction of chromatic (two) notes in bass part (just before end) {chromatic descending bass line}.*

[1 mark per relevant comment to maximum of 2.]

© WJEC CBAC Ltd.

(f) *Jump* is an example of hard rock. Identify **two** features of the music in the extract that you consider typical of this style. [2] AO3

Relevant features of the style include:

- *flamboyant (flashy) guitar solo*
- *use of effects {distortion}*
- *harmonics*
- *driving rhythms on kit*
- *heavy backbeat on snare.*

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

.....

.....

© WJEC CBAC Ltd.

3. Explain how the **piano/electric piano** was used in pop music in the **1960s** and **1970s.** Support your answer with examples of the ways it has been used in some songs you have studied throughout the course. **[10] AO4**

You have **15 minutes** to answer question 3.

You may refer to:

- *use of voices and instruments*
- *use of technology (e.g., type of instruments used, studio effects, recording techniques)*
- *other features such as structure, stylistic influences etc.*

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

Answers must explain the role of electric piano in pop music in the 1960s and 1970s providing clear examples from songs from the era:

- *use can vary greatly – even within a single track*
- *can be used as a member of the rhythm section of a band where it plays an accompanying role (simple repeated chords etc.) – e.g., Beatles "Day in the life" – but "electronically enhanced" it provides the final extended chord in that same song. "Hey Jude" is another example of a fairly rudimentary piano part – but this time one that has a rather more important accompanying role – particularly early on in the song.*
- *Beatles also distorted the natural sound of the piano by playing it through a guitar amplifier (Ob-La-Di, Ob-La-Da"*
- *can play a significant role in songs that employ the style particularly associated with that instrument – e.g., boogie-woogie (e.g., Mothers of Invention's "Cheap Thrills")*
- *some experiments in sound included the use of devices similar to Cage's prepared piano being used on some songs – e.g., John Cale's use of paper clips on the Velvet Underground 's "All Tomorrow's Parties"*
- *different types of piano can be used for different effect – e.g., upright and grand piano*
- *can play a far more important part in music with, for example, a gospel influence (e.g., Ketty Lester's "Love Letters" (1962)*
- *rise of singer-songwriters (e.g., Carole King, Elton John, Billy Joel etc.) made the piano an important instrument in pop*
- *electric piano was more portable, could be amplified and was capable of a variety of different sounds – with different models having their own distinctive sounds – e.g., Rhodes and Wurlitzer varieties. Rhodes also capable of tremolo effects – e.g., Paul Simon's "Still crazy after all these years" – or could use a wah pedal (e.g., The Band's "Wheels of Fire")*

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

© WJEC CBAC Ltd.

The following bands must 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***
5	*9-10 marks* • *A highly perceptive answer which presents a detailed explanation of how the piano/electric piano was used in pop music of the 1960s and 1970s.* • *There is thoughtful use of specialist vocabulary with detailed and accurate reference to exemplar works.*
4	*7-8 marks* • *A generally secure answer which presents a reasonable explanation of how the piano/electric piano was used in pop music of the 1960s and 1970s.* • *There is appropriate use of specialist vocabulary, with accurate reference to exemplar works.*
3	*5-6 marks* • *An inconsistent answer, with some explanation of how the piano/electric piano was used in pop music of the 1960s and 1970s.* • *There is some use of appropriate specialist vocabulary, but the references to exemplar works lack detail.*
2	*3-4 marks* • *A basic answer with little explanation of how the piano/electric piano was used in pop music of the 1960s and 1970s.* • *There is a little use of some relevant specialist vocabulary and a few references to exemplar works.*
1	*1-2 marks* • *A limited answer with little or no explanation of how the piano/electric piano was used in pop music of the 1960s and 1970s.* • *There is some use of specialist vocabulary or reference to exemplar works.*
0	*0 marks* • *No response worthy of credit*

© WJEC CBAC Ltd.

SECTION 1

Area of study C: Musical Theatre **[15]**

4. You will hear an extract from a musical theatre song, the lyrics of which are written below together with an outline of the structure.

   The extract will be played **3 times** with a **45 second** pause between each playing and a **2 minute** silence after the final playing for you to complete your answer.

   You now have 30 seconds to read the questions.

   Short introduction

   Verse 1:

   1. *I got the horse right here, the name is Paul Revere*
   2. *And here's the guy that says that if the weather's clear*
   3. *Can do, can do*
   4. *This guy says the horse can do*
   5. *If he says the horse can do,*
   6. *Can do, can do*

   Middle section:

   7. *I picked the Valentine, 'cause on the Morning Line*
   8. *The guy has got him figured at five to nine*
   9. *But take the Epitaph, he went to buy a half*
   10. *According to this here in the Telegraph*
   11. *For Paul Revere I'll bite, I hear his foot's all right*
   12. *Of course it all depends if it rained last night*
   13. *I know it's Valentine, the morning works were fine*
   14. *Besides, the jockey's brother is a friend of mine*
   15. *And just a minute, boys, I got the feedback's choice*
   16. *It says his great grandfather was Aqua Poise*
   17. *I tell you Paul Revere, now this is no bum steer*
   18. *It's from a handicap and that's real sincere*
   19. *I go for Valentine 'cause on the Morning Line*
   20. *The guy has got him figured at five to nine*
   21. *So make it Epitaph, he went to buy a half*
   22. *According to this here in the Telegraph*

   Concluding section:

   23. *Epitaph, Valentine, Paul Revere*
   24. *I got the horse right here*

© WJEC CBAC Ltd.

(a) Underline the decade in which this song was composed. [1] AO3

1950s **1960s** **1970s**

(b) Identify the type of **male voices** heard in this extract. (Tick your choice.) [1] AO3

Voices	**Tick**
Tenor	✓
Countertenor	
Bass	

(c) (i) State whether the **tonality** is **major** or **minor** at the end of line 4. [1+1] AO3

.....*Major*.....

(ii) State the time signature of the music.

.....*2/2 (Accept 2/4?)*.....

(d) (i) Describe the features of the melody sung by the character in Verse 1. [3] AO4

Relevant comments which show understanding of the melodic features of Verse 1 e.g.

- *Lower aux {semitone motif} / heard 4 times in first 3 lines*
- *Interval of falling perfect 5th distinctive on 'Can do' – (e.g. end of line 3 etc)*
- *Chromatic descending movement (on line 2 from 'Guy that says' etc)*
- *Use of sequence (e.g. line 1; line 3)*

[1 mark per relevant comment to a maximum of 3.]

(e) Compare the **texture** heard at the start of the piece (i.e. short introduction and Verse 1) with that of the middle section (i.e. lines 7 – 22). [3] AO4

Relevant comments which show understanding of the texture in each verse e.g.

- *Verse 1: Homophonic texture / melody plus accompaniment {solo plus chordal accompaniment} / harmonic in style / with one dominant melodic line*
- *Verse 2 – canon for 3 voices /imitation of main motif, / as two additional voices enter with the theme / polyphonic texture / plus same chordal accompaniment as Verse 1/overlapping melodic lines/ same tune sung by three different characters at different times/ weaving in and out of the texture*

[1 mark per relevant comment to a maximum of 3. Both verses must be mentioned and compared to gain maximum credit.]

© WJEC CBAC Ltd.

(f) Describe the writing for the **accompanying instruments** heard in this extract. [4] AO4

Relevant comments on the instrumentation and its use e.g.

- *Written for large show orchestra*
- *Starts with tutti chord / and string bass supporting oom-cha style accompaniment / strings + reeds - pizzicato chords*
- *Trumpet plays (ff) fanfare figure in the intro*
- *Verse 1: muted trumpet doubles some of the vocal line / ride cymbal on offbeat, (though swing/dotted rhythm from line 2/3)*
- *Additional reed {horn} interjections in the mid- section, (including punctuating low notes from bassoon {trombone}*
- *Concluding section: sustained tutti chord / two off-beat 'stab' tutti chords*
- *Full show orchestra with two-bar 'finish', / with low unison note to end.*

[1 mark per relevant comment to a maximum of 4. Mentioning instruments without additional comment does not gain credit.]

(g) Underline one musical term which best describes the **movement** heard in the **accompaniment** to the final word 'here' (at the end of the song). [1] AO3

Contrary **Disjunct** **Expressive**

© WJEC CBAC Ltd.

5. You will now hear an extract from a musical theatre song, the lyrics of which are written below together with an outline of the structure. **[15]**

The extract will be played **3 times** with a **45 second** pause between each playing and a **2 minute** silence after the final playing for you to complete your answer.

You now have 30 seconds to read the questions.

Lyrics:

1. Oooh, Mister Todd I'm so happy
2. I could eat you up, I really could!
3. You know what I'd like to
4. do, Mister Todd? What I dream?
5. If the bus'ness stays as good,
6. where I'd really like to go?
7. In a year or so?
8. Don't you want to know?
9. Do you really want to know?
10. By the sea, Mister Todd, that's the life I covet,
11. By the sea, Mister Todd, oooh, I know you'd love it!
12. You and me, Mister T, we could be alone
13. In a house wot we'd almost own
14. Down by the sea! Wouldn't that be smashing
15. With the sea at our gate, we'll have kippered herring
16. Wot have swum to us straight from the Straits of Bering
17. Ev'ry night in the kip when we're through our kippers
18. I'll be there slippin' off your slippers
19. By the sea, with the fishies splashing
20. By the sea, wouldn't that be smashing?
21. Down by the sea!
22. I can see us waking, the breakers breaking the seagulls squawking, Hoo! Hoo!
23. I do me baking, then I go walking, with you–hoo! You-hoo!

(a) Identify the **structure** of the extract. Tick your choice from the options below.
[1] AO3

Structure	(Intro), A, B, A, B	A, B, A1 Coda	Pre-verse, (Intro), A, A1, B
Tick			✓

© WJEC CBAC Ltd.

(b) Identify three **instrumental** features heard in the following places. [3] AO3

Just before Line 1	(i) .....
Just before Line 1	(ii) .....
Line 5 -6	(iii) .....

(i) Triangle 'ting'
(ii) Harp glissando
(iii) Pizzicato strings

[Mark first answer only on each line]

(c) Describe some characteristic features of the **melody** heard in lines 1 – 8. [4] AO4

Relevant comments on characteristic features of the melody, e.g.

- *phrases open with a wide interval (disjunct) {7th at start of Line 1, then 6th at start of Line 4}*
- *use of lower aux note (motivic idea linked with 'Mister Todd')*
- *ascending scalic movement (Line 3, 6)*
- *triadic patterns (Lines 7,8,9) / with sequential feel*
- *overall range covers over an 8ve / quite low-pitched at end*

[1 mark per relevant comment to a maximum of 4.]

(d) Identify a **rhythmic** feature of the **accompaniment** as heard in lines 9 – 20. [1] AO3

Syncopation

(e) Describe the harmony and/or tonality of the music in lines 10-14. [2] AO4

Relevant comments on harmony and/or tonality including e.g.

- *Major tonality*
- *Tonic chord 'feel' on the first beat of every bar*
- *Uses 'jazzy' chords / 7ths / added notes (6ths)*
- *Based on a repeated 2 bar chordal progression in the accompaniment*

[1 mark per relevant and accurate observation up to a maximum of 2 marks]

© WJEC CBAC Ltd.

(f) In this song, the female character is telling of her dream to be married.

Explain how the music supports the mood of the song conveyed in the meaning of the **lyrics**. [4] AO4

Relevant comments must describe how the musical elements have been used to convey the meaning of the lyrics, (with credit also given for examples linked with words). e.g.

- *Optimism: Major Key creates optimistic mood / jazzy, up-beat style / syncopated and 'swing' rhythms / 7th and 9th chords / Jaunty style and / repetition of memorable motifs with explanation e.g. chromatic movement, slides*
- *Sentimental use of strings /with some sustained notes in appropriate place (with details)*
- *Tension: Builds up as arco strings enter with voice / then have sustained notes / beneath the 'jazzy' style brass interjection heard alongside Sweeney's comments*
- *Simplicity or excitement: Vamp-style accompaniment /staccato feel / swift delivery of text to capture attention/ portrayal of words such as 'doo-hoo'*

[1 mark per relevant comment up to a maximum of 4 linked to lyrics.]

© WJEC CBAC Ltd.

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

6. Explain the role of the **chorus** in musical theatre. Illustrate your answer with examples from **two** musicals you have studied by **two** different composers. **[10]**

You may refer to:

- *use of voices*
- *use of texture*
- *how the chorus music supports the drama*
- *any other points of interest.*

.....

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

Answers should offer a definition of what the chorus is i.e.

A group of performers / singers and dancers who perform together in contrast to the soloists and principals / large ensemble /mostly perform vocally and play non-speaking roles / performing multi-part compositions with more than one singer per part / involve large numbers of performers singing as a collective group

- *and explain the role of the chorus in musical theatre e.g*

crowd scenes / support leading performers / perform pieces which set or pre-empt the mood or action, / comment on the action, / reflect on the action/
act as narrator in some cases/
large numbers offer opportunity for extreme spectacle /
reflect and enhance the development of the plot, / and become increasingly more prominent during the 20th century / with increasing attention given integrating their various elements.

Responses must include relevant musical examples, referring to specific details as appropriate.
(Examples could refer to comedic numbers / dance numbers from Broadway shows; intense dramatic scenes such as seen in Les Mis / spectacular scenes for effect such as Phantom – explanation of exemplar content must be included.)

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

.....

.....

.....

© WJEC CBAC Ltd.

The following bands must 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***
5	*9-10 marks* • *A highly perceptive answer which presents a detailed explanation of the role of the chorus in musical theatre.* • *There is thoughtful use of specialist vocabulary with detailed and accurate reference to exemplar works.*
4	*7-8 marks* • *A generally secure answer which presents a reasonable explanation of the role of the chorus in musical theatre.* • *There is appropriate use of specialist vocabulary, with accurate reference to exemplar works.*
3	*5-6 marks* • *An inconsistent answer, with some explanation of the role of the chorus in musical theatre.* • *There is some use of appropriate specialist vocabulary, but the references to exemplar works lack detail.*
2	*3-4 marks* • *A basic answer with little explanation of the role of the chorus in musical theatre.* • *There is some use of specialist vocabulary and a few references to exemplar works.*
1	*1-2 marks* • *A limited answer with little or no explanation of the role of the chorus in musical theatre.* • *There is very little accurate use of specialist vocabulary or reference to exemplar works.*
0	*0 marks* • *No response worthy of credit.*

© WJEC CBAC Ltd.

SECTION 1

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

7. You will hear part of *Alligator Crawl* by Fats Waller.

The extract will be played **3 times** with a **45 second** pause between each playing and a **2 minute** silence after the final playing for you to complete your answer.

You now have 30 seconds to read the questions.

(a) Underline the year in which you believe this piece was recorded. [1] AO3

1924 **1934** **1944**

(b) This is a particularly distinctive type of jazz piano playing. Identify the **style.** [1] AO3

.....*Stride*.....

(c) Underline the term which best describes the texture of the extract. [1] AO3

monophonic **homophonic** **polyphonic** **canonic**

(d) Complete the following statements. [2] AO3

(i) An appropriate **time signature** for this piece is

.....  ***or*** *2/2; {accept 4/4}*.....

(ii) An appropriate **tempo** marking for this piece would be

..... *Moderato*.....

(e) Describe the writing for the **left-hand piano** part. [3] AO4

Relevant comments that describe the writing for the left hand heard in the extract e.g.

- *Begins with single notes in bass /to support the harmonic introduction*
- *Walking bass with dotted rhythms /'boogie-woogie' style*
- *The highly rhythmic "oom-pah" {alternating bass note and chord} action of the left hand (typical of earlier ragtime).*

[1 mark per relevant comment to a maximum of 3.]

© WJEC CBAC Ltd.

(f) Explain which features of the **right-hand piano** part are typical of this style. [4] AO4

Relevant comments that explain the right-hand part e.g.

- *improvisatory in nature /high register at start / very high in last section*
- *syncopated patterns {syncopated melody lines}*
- *inclusion of (harmonic) riff embellishments /f ill patterns*
- *melody is integrated with chordal ideas / including inversions / therefore would be played by the thumb*
- *swing style {dotted rhythms, triplets}.*

[1 mark per relevant / comment to a maximum of 4.]

(g) Describe the **tonality** and use of **harmony** in this extract. [3] AO4

Relevant comments that describe the harmony and tonality e.g.

Tonality:

- *overall major tonality*
- *modulation to related minor (in the second section)*
- *ends in tonic / with perfect cadence.*

Harmony:

- *steady harmonic pace*
- *tonal harmony*
- *some complex harmonies /including major 7ths / minor 7ths / b5 (diminished) /some #5 (augmented)*
- *the final cadence of the extract is an Imperfect cadence/last chord is augmented.*

[A maximum of 2 marks should be awarded for tonality and a maximum of 2 marks should be awarded for harmony up to a maximum of 3 marks in total.]

.....

.....

.....

.....

© WJEC CBAC Ltd.

8. This extract is taken from a piece called '***Yardbird Suite'***. **[15]**

The extract will be played **3 times** with a **45 second** pause between each playing and a **2 minute** silence after the final playing for you to complete your answer.

You now have 30 seconds to read the questions.

(a) (i) Underline the term which best describes the type of Jazz **style** heard in the extract. [1] AO3

Blues **Dixieland** **Be-bop** **Big Band**

(ii) Which of the groups below most accurately describes this jazz ensemble? [1] AO3

quartet **quintet** **sextet** **septet**

(b) List the three instruments heard in the 8 bar introduction, and explain one interesting musical feature of their part. [3+3] AO3+AO4

	Instrument	**Musical Feature**
1.	*Drums*	*use of brushes / to emphasize swing rhythms.*
2.	*Bass*	*pedal note / repeated crotchets on one pitch {i.e. dominant note in anticipation of tonic key}.*
3.	*Piano*	*high-pitch descending motif / reliance on short note-values / a repetitive idea which is then repeated an octave lower.*

[1 mark per relevant comment linked to chosen instrument.]

(c) Describe the musical content of the **head** section, which immediately follows the introduction. (Do not include details of the instrumentation.) [3] AO4

Relevant comments which describe the musical content of the head section e.g.

- *Strong rhythmic theme*
- *irregular phrases*
- *Highly syncopated*
- *the head is repeated/ different ending 2nd time bar*
- *Head theme reasonably restricted in terms of pitch range / within the range of an 8ve*
- *Rate of chord change varies between one per bar and two per bar.*

[1 mark per relevant comment to a maximum of 3.]

© WJEC CBAC Ltd.

(d) Describe the **instrumentation** and **playing styles** in the solo sections. [4] AO4

…

…

…

…

Relevant comments which accurately describe the instrumentation and the playing styles in the solo sections, e.g.

- *solo alto sax, followed by solo electric lead guitar,*
- *both instruments play improvisatory passages*
- *swing style / with complexity of rhythm*
- *use of syncopation / triplets / semiquavers*
- *covering a wider range of pitch than the opening 'head' theme*

[1 mark per relevant comment to a maximum of 4 marks. If either instrumentation or playing styles are omitted from the answer, award up to a maximum of 3 marks.]

© WJEC CBAC Ltd.

You have **15 minutes** to answer question 9.

9. Explain how a **lead sheet** and a **walking bass** are used in Jazz music.
Support your answer with examples of the way these have been used in some pieces you will have studied throughout the course. **[10] AO4**

You may refer to:

- *structure*
- *harmony*
- *the way instruments are used*
- *any other points of interest.*

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

Answers should explain (i) what the lead sheet is in Jazz music i.e. a cut-down version of the piece on one stave with either chords, and / or the melodic ideas, including head and other necessary melodic figuration
An explanation of how jazz instrumentalists would use the lead sheet to rely on the chord sequence for improvisation – in this respect the chordal sequence (the 'changes') would form the foundation for most of the improvised material. It would also include other necessary instructions, and such detail as how many choruses would be played

(ii) A definition of 'walking bass' should be outlined i.e. a bass line played legato which underpins the groove of the rhythm section / a bass part moving steadily throughout the music or section of the music) / mostly in notes of the same time-value / and mostly in conjunct motion / following the chord changes of the lead sheet

Both sections should be supported by relevant musical examples, referring to relevant details as appropriate.

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

© WJEC CBAC Ltd.

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***
5	*9-10 marks* • *A highly perceptive answer which presents a detailed explanation of how the lead sheet and walking bass are used in jazz.* • *There is thoughtful use of specialist vocabulary with detailed and accurate reference to exemplar works.*
4	*7-8 marks* • *A generally secure answer which presents a reasonable explanation of how the lead sheet and walking bass are used in jazz.* • *There is appropriate use of specialist vocabulary, with accurate reference to exemplar works.*
3	*5-6 marks* • *An inconsistent answer, with some explanation of how the lead sheet and walking bass are used in jazz.* • *There is some use of appropriate specialist vocabulary, but the references to exemplar works lack detail.*
2	*3-4 marks* • *A basic answer with little explanation of how the lead sheet and walking bass are used in jazz.* • *There is some use of specialist vocabulary and a few references to exemplar works.*
1	*1-2 marks* • *A limited answer with little or no explanation of how the lead sheet and walking bass are used in jazz.* • *There is very little accurate use of specialist vocabulary or reference to exemplar works.*
0	*0 marks* • *No response worth of credit*

© WJEC CBAC Ltd.

SECTION 2:

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

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

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

You now have 30 seconds to read the questions.



(a) Indicate whether the statements below are **true** or **false.** [2] AO3

Musical Statements	**True or False**
The tempo of the extract is ***Allegretto***	*True*
The dynamic in bar 9 is ***piano***	*False*

© WJEC CBAC Ltd.

(b) Name the instruments playing the **theme** in the first two bars of the extract. [1] AO3

.....*Violins*.....

(c) Underline which **harmonic** feature is heard in bar 8. [1] AO3

false relation **dissonance** **tierce de picardi** **suspension**

(d) Identify: [2] AO3

(i) The type of **melodic** movement heard in bar 6.

.....*Chromatic*.....

(ii) The **melodic device** heard in bars 5-8.

.....*Sequence* .....

(e) Name the chord used in bar 10 and bar 12. [1] AO3

..... *D7 {supertonic major 7th} { V7 } {dominant 7th}* .....

(f) (i) State the full name (e.g. B minor) of the **key** in which the extract begins. [1] AO3

.....*C Major*.....

(ii) State the full name (e.g. B minor) of the **key** in which the extract ends. [1] AO3

.....*G Major*.....

(g) Identify the following **intervals** (e.g. perfect 4^{th}), as indicated on the score. [2] AO3

(i) between the final two quaver notes in bar 15

.....*Minor 3rd*.....

(ii) between the two notes played together on the first beat of bar 9

.....*(Perfect) octave*.....

(h) Underline the movement of the symphony from which this extract has been taken. [2] AO3

Movement 1 **/** **Movement 2** **/** **Movement 3** **/** **Movement 4**

Give one reason for your choice.

.....(*Identified as a) Minuet and Trio*.....

© WJEC CBAC Ltd.

11. You will hear an extract from an early symphony by Mozart, an outline of the score is printed below. **[10]**

The extract will be played **5 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.



(a) State the full name (e.g., C minor) of the **key** in bars 18-19. [1] AO3

.....*G Major*.....

(b) Write in the correct **note lengths** for the given pitch in bar 21. [2] AO4

[Mark as follows]:

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

(c) Complete the Violin part in bars 27-29. The note lengths have been given to you. [3] AO4

.....

(d) Name the **key** and **cadence** in bars 11^{2}-12^{1}. [2] AO3

Key - …*E Minor*…… **Cadence -** ……*Perfect*……..

© WJEC CBAC Ltd.

(e) Give the bar and beat number of a **diminished 7th** chord in bars 1-19. [1] AO3

.....*Bar 6$^{1-2}$*.....

(f) Give the bar number(s) of a **sequence** in the extract. [1] AO3

..... *Bars 15-16 / (23^{2}-)24*.....

© WJEC CBAC Ltd.

12. You will hear ninety seconds of music from each of the openings of **two** different symphonies. The first was composed in 1772 (early ***Classical*** era), the second in 1830 (early ***Romantic*** era). Compare the **stylistic** features of each era which can be heard in the extracts. **[10]** AO4

In your answer you must refer to:

- *dynamics*
- *orchestration/use of instruments*
- *harmony*
- *any other features you consider relevant.*

Each extract will be played **3 times** with a **1 minute** pause after both extracts have been played and a **10 minute** silence after the final playing for you to complete your answer.

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

[The following indicative content must be considered in relation to the marking bands which follow. Indicative answers will include responses that correctly identify the musical features of each era, and present a comparison between the two.]

Extract 1 [1772]	**Extract 2 [1830]**
Dynamics: • *Gradual crescendos feature in both the introduction and the allegro section* • *dynamic range is quite wide {mp→ff}.*	***Dynamics:*** • *crescendos are more sudden* • *even wider dynamic range {ppp and ff}.*
Orchestration/use of instruments: • *Begins (typically) with full orchestral tutti* • *Strings arco throughout* • *String mutes not used* • *Harpsichord still used (as continuo)* • *small orchestra {reduced w.wind} {Wind section = (2) oboes and (2) Horns}* • *Horns in traditional hunting fashion in quick section* • *Similar approach to using wind and strings, (blend more)* • *DB used strictly as bass instrument (with VC)* • *Timpani used in typical Classical fashion {timps contributes to imposing opening chords} / emphasises tonic & dominant.*	***Orchestration/use of instruments:*** • *begins with (repeated chords on) WW only* • *pizz a feature in places strings* • *Strings muted throughout* • *no continuo part* • *(large orchestra) full woodwind section* • *horns used for "colouristic" purposes only throughout {horns blend with WW chords}* • *strings and WW used very much as distinct units {Strings and WW - different tone qualities exploited}* • *DB adopts slightly more melodic (soloistic) role occasionally* • *timpani not used at all in extract.*

© WJEC CBAC Ltd.

Harmony: • *Mostly diatonic harmony* • *Diminished 7th chords not a feature* • *Appoggiaturas/suspensions do not feature prominently* • *Tonic pedal typically used to establish key* • *Mainly root position chords* • *Frequent perfect cadences.*	***Harmony:*** • *harmony more chromatic* • *diminished 7th chords feature quite prominently* • *appoggiaturas/suspensions are important features* • *no pedals (harmony not so "secure")* • *chord inversions used frequently* • *initial V-I progression (on WW / succession of imperfect cadences at first then / cadences become even less defined.*
Any other relevant stylistic differences: • *Generally retains rhythmic momentum throughout* • *Slow introduction is short (goes into exposition proper)* • *Texture remains relatively uniform throughout.*	***Any other relevant stylistic differences:*** • *Rhythmic momentum is often fragmented {quite long pauses}* • *slow introduction is much longer {introduction throughout extract}* • *texture more varied / some brief monophonic / and 2-& 3-part moments).*
[Though not part of the score, accept reference to slight variations in tempo in performance of Extract 2 – not present in Extract 1.]	

© WJEC CBAC Ltd.

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***
5	*9-10 marks* • *A highly perceptive answer which presents a detailed comparison of the stylistic features of the two symphonies.* • *There is thoughtful use of specialist vocabulary with detailed and accurate reference to the two works.*
4	*7-8 marks* • *A generally secure answer which presents a reasonable comparison of the stylistic features of the two symphonies.* • *There is appropriate use of specialist vocabulary, with accurate reference to the two works.*
3	*5-6 marks* • *An inconsistent answer, with some comparison of the stylistic features of the two symphonies.* • *There is some use of appropriate specialist vocabulary, but the references the two works lacks detail.*
2	*3-4 marks* • *A basic answer with little explanation comparison of the stylistic features of the two symphonies.* • *There is some use of specialist vocabulary and a few references to exemplar works.*
1	*1-2 marks* • *A limited answer with little or no comparison of the stylistic features of the two symphonies.* • *There is very little accurate use of specialist vocabulary or reference to the two works.*
0	*0 marks* • *No response worth of credit*

© WJEC CBAC Ltd.

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

13. You will need an **unannotated** copy of the score for Haydn's symphony number 104 for this question. You now have **15 minutes** to answer the following questions on movement 1. **[15]**

(a) Underline **one** answer to complete each of the following statements below.

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

ternary form / sonata form / binary form / rondo form

(ii) The **texture** at the start of the movement is: [1] AO3

homophonic / fugal / unison / contrapuntal

(iii) This work was composed in: [1] AO3

1765 / 1775 / 1785 / 1795

(b) This symphony was first performed at The King's Theatre, Haymarket in London. As the composer, what was Haydn's role **during** this performance? [1] AO3

.....*Haydn directed this performance from a keyboard instrument (though the part he actually played is not in the score).*.....

.....

(c) Give **two** ways in which the music of the **Introduction** differs from the music at the start of the **Exposition** section. [2] AO4

(i) .....*Different tonality {key} {Minor➢ Major}*.....

(ii) .....*Different tempo {Adagio➢ Allegro}*.....

(d) (i) Identify the **section** which begins in bar 193. [1] AO3

Section: .....*(First Subject) Recapitulation*.....

© WJEC CBAC Ltd.

(ii) Compare this material with its **first** appearance in the movement (i.e. bar 17 onwards). [3] AO4

Relevant comments which outline similarities and differences e.g.

- *Same thematic material {use of S1}*
- *Same key {both in D major}*
- *Second 7 bar phrase now heard entirely in woodwind*
- *no strings in recap of S1*

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

(e) Describe Haydn's use of **melody** in the Exposition section of this movement. [5] AO4

.....

.....

.....

.....

.....

.....

.....

.....

Relevant comments which correctly describe the melodic features and their use with location. e.g.

- *Introduction: dramatic fanfare motif / in octaves, then in harmony / use of dotted rhythms to characterise the opening*
- *Exposition:*
  - *(Distinct) 4 bar-theme - first subject*
  - *Non-thematic material in the Transition passage*
  - *S2 – not a contrasting lyrical theme / S1 again {monothematic), but in the dominant key*
- *Sequence (with bar numbers)*

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

.....

© WJEC CBAC Ltd.

14. You will need an **unannotated** copy of the score for Mendelssohn's symphony number 4 for this question. You now have **15 minutes** to answer the following questions on movement 1. **[15]**

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

(a) Underline **one** answer to complete each of the following statements below.

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

ternary form / sonata form / binary form / rondo form

(ii) The **texture** at the start of the movement is: [1] AO3

homophonic / fugal / unison / contrapuntal

(iii) This symphony was composed in the: [1] AO3

1820s / 1830s / 1840s / 1850s

(b) This symphony was first performed at a London Philharmonic Society his

(As the composer), he conducted {directed} the performance.

[1] AO3

(c) Describe **two** ways in which the **thematic material** is developed in the section which begins in bar 210. [2] AO4

(i) .....

(ii) .....

- *by modulation through different keys*
- *contrapuntally*
- *sequentially.*

(d) (i) Name the **section** which begins in bar 369. [1] AO3

Section: .....*Recapitulation/First Subject Recap*.....

(ii) Compare this material with its **first** appearance at the beginning of the movement. [3] AO4

.....

Relevant comments which outline similarities as well as differences e.g.

- *Recap is in the same key as exposition {both begin in A major}*
- *The recap is shorter {concise} version of same theme (S1a) from 66 bars down to 36 bars*
- *Slight changes in scoring, with oboe and trombones added at the (very) start of the recap*
- *Modulatory passage work seen in the exposition from bar 24 onwards has been changed in the recap*
- *restatement of S1 at bar 52 onwards has been omitted in the recap in its initial form...as continued development is taking place.*

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

© WJEC CBAC Ltd.

(e) Describe Mendelssohn's use of **melody** in the Exposition section of this movement. [5] AO4

Relevant comments which describe the melodic features and their use and location e.g.

- *Two bars of repeated quavers in woodwind / horns herald S1*
- ***S1** – is an acrobatic theme / characterised by the oscillating opening major 3rd*
- *progresses with (memorable) short motivic patterns / including arpeggio ideas.*
- *Fast 6/8 (lilting) rhythmic character / with the accompanying quavers supporting the Mediterranean flavour suggested in the title*
- ***S2** – Maintains a similar spirit, superimposing just enough (lyric) relaxation to provide contrast*
- *subtle play with major and minor in the first, (more or less) transitory theme (S2a)*
- *S2b is the more prominent in this thematic group.*

[1 mark per relevant observation up to a maximum of 5.]

© WJEC CBAC Ltd.