

GCE A LEVEL



WJEC Eduqas GCE A LEVEL in MUSIC

ACCREDITED BY OFQUAL

SAMPLE ASSESSMENT MATERIALS

Teaching from 2016



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



For teaching from 2016
For awards from 2018

GCE A LEVEL MUSIC

SAMPLE ASSESSMENT
MATERIALS

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A LEVEL 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 3-6 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.

Set briefs

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

1. **Set the following words to music for a Christmas concert.**

Gloria in excelsis deo

You may wish to add additional words to the specified text.

2. **Compose an instrumental piece demonstrating aspects of imitation for a chamber concert.**

You may compose for a solo instrument, with or without accompaniment, or for a small ensemble.

3. **Compose a piece in rondo form for a local classical radio station.**

You may compose for any appropriate combination of instruments or voices.

4. **Compose incidental music for a 19th century play in a local theatre.**

This is an instrumental composition for inclusion in a play, and not a vocal piece for a musical or opera.

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 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 <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 	10-12 marks <ul style="list-style-type: none"> • Thematic ideas are developed and organised in a sophisticated manner • A wide range of compositional techniques has been used to produce a sophisticated outcome • All selected musical elements have been combined skilfully to produce a fully coherent piece 	10-12 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 musical understanding • Demonstrates sophisticated control of the chosen resources, including the use of music technology where appropriate
3	7-9 marks <ul style="list-style-type: none"> • Most musical ideas are effective • The ideas are structured and provide an appropriate foundation for the piece • An appropriate response to the chosen brief 	7-9 marks <ul style="list-style-type: none"> • Thematic ideas are developed and organised • A range of compositional techniques has been used to produce an appropriate outcome • Musical elements have been combined appropriately to produce a coherent piece 	7-9 marks <ul style="list-style-type: none"> • Demonstrates appropriate technical control of the musical elements • Ideas are communicated with expressive control and musical understanding • Demonstrates appropriate 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"> • Musical ideas are inconsistent • The ideas are partially structured and provide an inconsistent foundation for the piece • An inconsistent response to the chosen brief 	<p>4-6 marks</p> <ul style="list-style-type: none"> • Thematic ideas are developed and organised in an inconsistent way • Some compositional techniques have been used to produce an inconsistent outcome • Some musical elements have been combined inconsistently to produce a partially coherent piece 	<p>4-6 marks</p> <ul style="list-style-type: none"> • Demonstrates inconsistent technical control of the musical elements • Ideas are communicated inconsistently with some expressive control and musical understanding • Demonstrates inconsistent 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 basic • The ideas lack structure and offer a limited foundation for the piece • A simplistic and limited response to the chosen brief 	<p>1-3 marks</p> <ul style="list-style-type: none"> • Thematic ideas lack development and organisation is limited • Few compositional techniques have been used to produce a simple and repetitive outcome • Few musical elements have been used effectively to produce a piece which lacks a sense of coherence 	<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 musical development, or any sense of stylistic coherence 	<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							



A LEVEL MUSIC
COMPONENT 3
APPRaising



2 hours 15 minutes approximately

For examiner's use only		Max
Section 1: Area of study B/C/D	Q1/3/5	10
	Q2/4/6	20
Section 2: Area of study E/F	Q7/9	15
	Q8/10	15
Section 3: Area of study A	Q11	10
	Q12/13	15
	Q14	15
Total		100

INSTRUCTIONS TO CANDIDATES

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

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

In section 1, answer **either** area of study B **or** area of study C **or** area of study D. In section 2, answer either area of study E **or** area of study F. In section 3 answer question 11, **either** question 12 **or** question 13 **and** answer question 14.

INFORMATION FOR CANDIDATES

You will hear extracts of music for all questions apart from questions 12 or 13 and 14. 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

Area of study B: Rock and Pop

1. You will hear an extract of *Leningrad* Billy Joel, which will be played **3 times**. There will be a **45 second pause** between each playing and a **5 minute silence** after the final playing for you to complete your answer.

You now have 30 seconds to read the questions.

The song compares the relative early life experiences of Joel himself with those of Viktor, a Russian fan whom Joel met during a tour of the Soviet Union in 1987. The lyrics, together with an outline of the structure of the extract, are found below. [10]

<i>Short introduction</i>	<i>Verse 1</i>	<i>Verse 2</i>	<i>“Middle-8”</i>
	<i>Viktor’s music</i>		<i>Joel’s music</i>

Verse 1

1. *Viktor was born in the spring of forty-four,*
2. *And never saw his father anymore.*
3. *A child of sacrifice, a child of war,*
4. *Another son who never had*
5. *A father after Leningrad.*

Verse 1

6. *Went off to school and learned to serve the state.*
7. *Followed the rules and drunk his vodka straight.*
8. *The only way to live was drown the hate.*
9. *Another Russian life was very sad,*
10. *And such was life in Leningrad.*

Middle-8

11. *I was born in forty-nine,*
12. *A cold war kid in McCarthy time.*
13. *Stop ‘em at the thirty-eighth parallel.*
14. *Blast those yellow reds to hell.*
15. *Cold war kids were hard to kill*
16. *Under their desk in an air raid drill.*
17. *Haven’t they heard we won the war?*
18. *What do they keep fighting for?*

(a) (i) Other than instruments and tempo, identify **three** features of interest in the **short introduction**. [3]

1.
2.
3.

(ii) Identify **one** way in which the music of the **introduction** effectively suggests a **quasi-military** scene, and sets the mood for the lyrics of verses 1 & 2. [1]

.....
.....

(b) Describe the **harmony** and/or **tonality** of verse 1. [2]

.....
.....
.....

(c) Give **three changes** that Joel makes to the music of the middle-8 as compared with that of verses 1 & 2. [3]

.....
.....
.....
.....

(d) Name the **cadence** that occurs at the end of the middle-8. [1]

.....

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

 Extract 1

 Extract 1

 Extract 2

 Extract 2

5 mins

 Extract 1

 Extract 2

Answer questions (a-f) in relation to **extract 1 only**. Question (g) is a comparison of extract 2 with extract 1.

Each extract will be played **3 times** with a **30 second pause** between each playing, a **5 minute pause** after the second playing of extract 2 and a **7 minute silence** after the last playing for you to complete your answer.

You now have 30 seconds to read the questions. **[20]**

The lyrics for **extract 1** are printed below.

1. *Maybe I didn't hold you*
2. *All those lonely, lonely times.*
3. *And I guess I never told you*
4. *I'm so happy that you're mine.*
5. *Little things I should have said and done*
6. *I just never took the time.*
7. *But you were always on my mind,*
8. *You were always on my mind.*
9. *Tell me, tell me that your sweet love hasn't died.*
10. *And give me, give me one more chance*
11. *To keep you satisfied.*
12. *I'll keep you satisfied.*

(a) Identify each **section** (e.g. Introduction) by placing **one** word in each of the **three** boxes below to indicate the **structure** of the extract. **[2]**

--	--	--

(b) Describe the **accompaniment** to the **first** section (lines 1-8). **[2]**
 [Referring to instruments without a description of the accompaniment will not be credited].

.....

.....

.....

(c) Name the **cadence** at the end of line 8. [1]

.....

(d) Describe the **use of voices** in the second section (lines 9-12). [2]

.....
.....
.....

(e) Name the **accompanying instrument** that enters for the first time at the start of the third section. [1]

.....

(f) Identify the **style** of the extract (e.g., Progressive Rock), giving **one** reason for your answer. [1+1]

Style:

Reason:

.....
.....

(g) Next, you will hear part of a different version of the same song. Explain the **stylistic differences in version 2** from version 1. You may wish to mention matters such as harmony, tonality, use of instruments or any other features you consider to be relevant. The lyrics used are printed below. [10]

1. *Maybe I didn't hold you*
2. *All those lonely, lonely times.*
3. *And I guess I never told you*
4. *I'm so happy that you're mine.*
5. *If I made you feel second best,*
6. *I'm so sorry, I was blind.*
7. *You were always on my mind,*
8. *You were always on my mind,*
9. *Tell me, tell me that your sweet love hasn't died.*
10. *Give me one more chance*
11. *To keep you satisfied, satisfied.*

SECTION 1

Area of study C: Musical Theatre

3. You will hear a song from the musical *Guys and Dolls* written by Frank Loesser which will be played **3 times**. There will be a **45 second pause** between each playing and a **5 minute silence** after the final playing for you to complete your answer.

You now have 30 seconds to read the questions.

The song is sung by a gambler, Sky Masterson, who hopes that he will win a bet, the outcome of which will decide whether or not he is able to save his relationship with the girl of his dreams. **[10]**

The lyrics along with an outline of the structure are found below.

	Verse 1	Verse 2	Bridge	Verse 3
Lines 1-8	Lines 9-12	Lines 13-16	Lines 17-20	Lines 21-25

1. *They call you “Lady Luck”...*
2. *But there is room for doubt*
3. *At times you have a very unladylike way of running out*
4. *You’re on this date with me*
5. *The pickings have been lush*
6. *And yet before this evening is over you might give me the brush*
7. *You might forget your manners, You might refuse to stay*
8. *And so the best that I can do is pray.*

Verse 1

9. *Luck be a lady tonight.*
10. *Luck be a lady tonight.*
11. *Luck, if you’ve ever been a lady to begin with,*
12. *Luck be a lady tonight.*

Verse 2

13. *Luck let a gentleman see*
14. *How nice a dame you can be*
15. *I know the way you’ve treated other guys you’ve been with,*
16. *Luck be a lady with me.*

Bridge

17. *A lady doesn’t leave her escort*
18. *It isn’t fair, it isn’t nice.*
19. *A lady doesn’t wander all over the room*
20. *And blow on some other guy’s dice.*

Verse 3

21. *So, let’s keep the party polite*
22. *Never get out of my sight*
23. *Stick with me baby, I’m the fellow you came in with.*
24. *Luck be a lady, Luck be a lady,*
25. *Luck be a lady tonight.*

(a) Identify **three rhythmic** features found in lines 1-8. [3]

.....
.....
.....

(b) Describe the **harmony** and/or **tonality** of verse 1. [2]

.....
.....

(c) Tick which statement below correctly applies to verse 2. [1]

Musical Statements	Tick
The key of verse 2 is a tone higher than the key of verse 1	
The key of verse 2 is a semitone higher than the key of verse 1	

(d) Name the **cadence** that is heard at the very end of the bridge section (end of line 20). [1]

.....

(e) Explain how the song's musical **style** underlines the meaning of the words. You may refer to texture, use of motifs, melodic style, use of instruments and/or any other notable features. [3]

.....
.....
.....
.....
.....

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

Extract
1

Extract
1

Extract
2

Extract
2

5 mins

Extract
1

Extract
2

Answer questions (a-d) in relation to **extract 1 only**. Question (e) is a comparison of extract 1 with extract 2.

Each extract will be played **3 times** with a **30 second pause** between each playing, a **5 minute pause** after the second playing of extract 2 and a **7 minute silence** after the last playing for you to complete your answer.

You now have 30 seconds to read the questions.

[20]

First, you will hear an extract from the opening of *Sweeney Todd*, a gruesome musical in which Sondheim explores the 'dark side' of the 19th century English social system.

The lyrics, together with an outline of the structure of the extract, are found below.

Section A	Opening Prelude (concludes with deafening whistle/scream)
Section B	Beginning of the Prologue: The Ballad of Sweeney Todd

Verse 1

1. *Attend the tale of Sweeney Todd*
2. *His skin was pale and his eye was odd.*
3. *He shaved the faces of gentlemen*
4. *Who never thereafter were heard of again*
5. *He trod a path that few have trod*
6. *Did Sweeney Todd,*
7. *The Demon Barber of Fleet Street*

Verse 2

8. *He kept a shop in London Town*
9. *Of fancy clients and good renown*
10. *And what if none of their souls were saved?*
11. *They went to their Maker impeccably shaved*
12. *By Sweeney,*
13. *By Sweeney Todd*
14. *The Demon Barber of Fleet Street.*

(a) (i) Name the **instrument** that plays the opening prelude. [1]

.....

(ii) Describe **two** interesting features of the writing for this instrument. [2]

.....
.....
.....
.....

(b) (i) Identify the **time-signature** used for the music of the Prologue. [1]

.....

(ii) Identify the overall **tonality** of the music of the Prologue. [1]

.....

(c) Describe the writing for **voice**, as heard in lines 1 – 8. [3]

.....
.....
.....
.....

(d) Name **two instruments** that enter for the first time in verse 2. [2]

1.

2.

(e) Next, you will hear the Prologue for a different musical, this time set in early 19th century France, *Les Misérables*. It begins in a prison in Toulon, where the prisoners, overseen by brutal warders, are hard at work.

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

Lyrics

1. *Look down, look down*
2. *Don't look 'em in the eye*
3. *Look down, look down,*
4. *You're here until you die*
5. *The sun is strong*
6. *It's hot as hell below*
7. *Look down, look down,*
8. *There's twenty years to go*
9. *I've done no wrong!*
10. *Sweet Jesus hear my prayer!*
11. *Look down, look down,*
12. *Sweet Jesus doesn't care.*

SECTION 1

Area of study D: Jazz

5. This extract is taken from a performance of a Jazz piece, written by an American composer. The extract will be played **3 times**. There will be a **45 second pause** between each playing and a **5 minute silence** after the final playing for you to complete your answer.

You now have 30 seconds to read the questions.

[10]

(a) Identify the **time-signature** of the extract.

[1]

.....

(b) Name **two** distinctive **percussive effects** heard in the performance. [2]

1.

2.

(c) Other than the piano, name **one** other **solo instrument** that is heard in this extract. [1]

.....

(d) Identify the musical **structure** that forms the basis of this piece. [1]

.....

(e) Describe the features of the main **melody** and the way that it is introduced. [3]

.....

.....

.....

.....

(f) This piece is called *Unsquare Dance*. Explain why this title suitably reflects the musical content. [2]

.....

.....

.....

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

 Extract 1

 Extract 1

 Extract 2

 Extract 2

5 mins

 Extract 1

 Extract 2

Answer questions (a-d) in relation to **extract 1 only**. Question (e) is on extract 2 and question (f) is a comparison of extract 2 with extract 1.

Each extract will be played **3 times** with a **30 second pause** between each playing, a **5 minute pause** after the second playing of extract 2 and a **7 minute silence** after the last playing for you to complete your answer. **[20]**

You now have 30 seconds to read the questions.

First, you will hear an extract from a well-known jazz standard.

(a) You will hear three sections of this piece. Identify the first **two sections** (e.g. introduction) by placing **one** word in each of the boxes below to indicate the **structure**. **[2]**

Section 1:	Section 2:

(b) Identify the **tonality** of this piece. **[1]**

.....

(c) Tick **two** statements below which correctly describe the **harmonic** content of this extract. **[2]**

Musical Statements	Tick
The chords are often supported by ascending movement in the bass	
The chords are often supported by descending movement in the bass	
There is a modulation to a related major key in the mid-section	
There is a modulation to a related minor key in the mid-section	

(d) Four instruments perform in this particular Jazz combo. Describe the contribution of each instrument in the music of the **first** main section. [4]

1. Instrument..... Contribution.....

.....

2. Instrument..... Contribution.....

.....

3. Instrument..... Contribution.....

.....

4. Instrument..... Contribution.....

.....

(e) Extract 2 is a famous jazz standard. Suggest the date of its **original** composition. [1]

.....

(f) Explain the **stylistic differences** in version 2 from version 1. You may wish to discuss organisation of musical material, use of instrumentation/musical resources or any other features of interest relating to the style. [10]

.....

.....

.....

.....

.....

.....

.....

.....

SECTION 2

Area of study E: Into the Twentieth Century

7. You will hear an extract from the second movement of Poulenc's *Trio for Oboe, Bassoon and Piano*. Use an **unannotated copy of the score** for this question.

The extract begins at bar 1 and will be played **3 times** with a **1 minute pause** between each playing and a **7 minute silence** after the final playing for you to complete your answers.

[15]

You now have 30 seconds to read the questions below.

(a) State in full (e.g., F sharp minor) the **key** in which the extract begins. [1]

.....

(b) Describe the relationship between the tonalities of the first and second movements. [1]

.....
.....

(c) State in full (e.g., C minor) the **key** in which the movement ends. [1]

.....

(d) Place a tick in the appropriate boxes to indicate which **three** of the following musical **devices** are used in the first **eight** bars of the extract. [3]

<i>Pedal</i>	
<i>Imitation</i>	
<i>Diminished 7th chord</i>	
<i>Neapolitan 6th chord</i>	
<i>Syncopation</i>	
<i>Accented passing note</i>	

(e) State **four changes** that occur in the music in bars 9-16 as compared with bars 1-8. [4]

1.

2.

3.

4.

(f) This movement does not strictly follow any of the standard forms associated with a typical Classical slow movement. Outline any interesting or unusual features in this movement's **structure**, referring to **tonality** where appropriate.

[5]

8. You will hear an extract from an orchestral piece depicting an encounter between Beauty and the Beast.

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

You now have 30 seconds to read the questions.

[15]

An outline of the structure of the extract is printed below.

Section A [48 bars]	Section B [20 bars]	Section C [first 16 bars]
<i>Consists of two statements of melody depicting Beauty; ends with short pause.</i>	<i>Consists of two statements of melody depicting the Beast.</i>	

(a) Describe the **harmony** and/or **tonality** of section A (Beauty's music). [2]

.....
.....
.....
.....

(b) Name the instrument that plays the **melody** in section A and the **melody** in section B. [1+1]

Section A **Section B**

(c) Other than your answer to (b) above, give **three differences** between the music depicting Beauty (Section A) and the Beast (Section B). [3]

1.
2.
3.

(d) Identify **two** features of the music in section C. [2]

1.
2.

(e) Underline the **composer** you consider to have written the music. [1]

Berg

Ravel

Prokofiev

Stravinsky

(f) Explain the composer's treatment of **harmony** and/or **tonality** in one **other** piece you have studied this year which is **similar** in **style** to this extract. [5]

SECTION 2

Area of study F: Into the Twenty-first Century

9. You will hear an extract from *Ecstasio* by Thomas Adès. Use an **unannotated copy of the score** for this question.

The extract begins at bar 1 and will be played **3 times** with a **1 minute pause** between each playing and a **7 minute silence** after the final playing for you to complete your answers.

[15]

You now have 30 seconds to read the questions below.

(a) (i) Name the **style** of music that inspired *Ecstasio*. [1]

.....

(ii) Briefly describe any **influences** of this style you consider to be in evidence in the extract. [3]

.....
.....
.....
.....
.....

(b) Underline the word below that correctly describes the **texture** in bars 1-12. [1]

monophonic **homophonic** **contrapuntal** **heterophonic**

(c) Place a tick in the appropriate boxes to indicate which **three** of the following statements concerning the extract are correct. [3]

Musical Statement	Tick
Each section of the orchestra has its own distinct material.	
Bars 1-24 function as an introduction.	
The extract includes fugal elements.	
The music in the extract is organised around a series of pedal points.	
The harmony becomes more dissonant in bar 25.	
Bars 25-40 share material with bars 9-24.	

(d) Describe the **harmony** in bars 1-16.

[2]

.....

.....

.....

(e) Describe any interesting features in the use of **rhythm** and/or **metre** in bars 1-24.

[5]

.....

.....

.....

.....

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.....

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.....

.....

.....

.....

.....

.....

.....

.....

10. You will hear the last two movements (XIV and XV) from an instrumental composition composed in 1988-89.

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

You now have 30 seconds to read the questions.

[15]

A brief outline of the extract is printed below.

Movement XIV [<i>vivo</i>]	Movement XV [<i>larghetto</i>]
<i>In five very short sections, each separated by a brief pause.</i>	<i>In one section.</i>

(a) Name the **type** of composition (e.g., Piano Concerto) from which the extract is taken. [1]

.....

(b) Describe the **texture** of the first section of Movement XIV. [2]

.....
.....
.....

(c) Tick the appropriate boxes below to indicate which **two** of the statements concerning Movement XIV are correct. [2]

Musical statement	Tick
Section 5 is very similar to Section 1.	
<i>Sul pont</i> is used.	
<i>Bartók pizzicato</i> is used.	
Cluster chords are used in the movement.	

(d) Identify the **interval** (e.g., major 7th) that occurs in the **bass** throughout most of Movement XV. [1]

.....

(e) Tick the appropriate box below to indicate which statement is correct. [1]

Musical Statement	Tick
Movement XV ends with an imperfect cadence.	
Movement XV ends with an interrupted cadence.	
Movement XV does not end with a conventional cadence.	

(f) State **three** ways in which the harmony and/or tonality of Movement XV is different from Movement XIV. [3]

1.

2.....

3.

(g) Explain the composer's treatment of **melody** in one **other** piece you have studied this year which has a **different** approach to melody from that in Movement XIV in the extract. [5]

SECTION 3

Area of Study A: The Western Classical Tradition (The Development of the Symphony 1750 – 1900)

11. You will hear part of a symphony by Brahms, most of the melody of which is printed below.

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

You now have 30 seconds to read the questions.

[Note: 4^4 means the fourth quaver beat of bar 4.]

[10]

Andante moderato

Cellos

ADD MISSING NOTES

CORRECT ERRORS

(a) There are **two** errors in bars 8^4 - 12^1 , **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) Describe the **chords** used in bar 6. [1]

(c) Write in the missing **pitch** and **rhythm** in bars 3^2 - 5^3 . [5]

You now have **1 hour** to answer **either** question 12 **or** question 13 and then question 14.

12. You will need an **unannotated** score of **Symphony 104 by Haydn**. The following questions are on movement 1. **[15]**

(a) Name the **section** which begins in bar 32: **[1]**

Section:

(b) State in full (e.g. E minor) the **key** in bar 65. **[1]**

Key:

(c) Within bars 32 - 64, indicate where the following **harmonic** features may be found. **[3]**

(You should give the bar and the beat, e.g. 25^2 = Bar 25, beat 2.)

Features	Location/Bars
A first inversion tonic chord	
Dominant chord, 6/5 position	
4-3 suspension	

(d) Outline the **similarities** and **differences** between bars 64-99 and bars 247-294. **[5]**

SIMILARITIES	DIFFERENCES
.....
.....
.....
.....
.....
.....
.....
.....

(e) Analyse the harmonic content of bars 155 – 162. (You should include observations about the overall features of the harmony and the harmonic progressions.) [5]

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

(a) Name the **section** which begins in Bar 66. [1]

Section:

(b) State in full (e.g. F# minor) the **key** in bar 93. [1]

Key:

(c) Within bars 66 to 92, locate where the following **harmonic** features may be found: [3]

Features	Location / bars
Perfect cadence in B major	
A root position tonic chord	
Dominant chord, 6/5 position	

(d) Outline the **similarities** and **differences** between bars 93-152 and bars 405-456.

[5]

SIMILARITIES	DIFFERENCES

(e) Analyse the harmonic content of bars 229 – 240. (You should include observations about the overall features of the harmony and the harmonic progressions.) [5]

14. Discuss how elements of **dance music** influenced the symphonic composers of the Western Classical Tradition. You must refer to **both** set works and **other** relevant symphonies, from both the **Classical** and **Romantic** eras. [15]

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 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 25 marks and AO4 75 marks to reflect the percentages of the qualification covered by each (10% and 30% 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.

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SECTION 1

Area of study B: Rock and Pop

1. You will hear an extract of *Leningrad* Billy Joel, which will be played **3 times**. There will be a **45 second pause** between each playing and a **5 minute silence** after the final playing for you to complete your answer.

You now have 30 seconds to read the questions.

The song compares the relative early life experiences of Joel himself with those of Viktor, a Russian fan whom Joel met during a tour of the Soviet Union in 1987. The lyrics, together with an outline of the structure of the extract, are found below. **[10]**

<i>Short introduction</i>	<i>Verse 1</i>	<i>Verse 2</i>	<i>“Middle-8”</i>
	<i>Viktor’s music</i>		<i>Joel’s music</i>

Verse 1

1. *Viktor was born in the spring of forty-four,*
2. *And never saw his father anymore.*
3. *A child of sacrifice, a child of war,*
4. *Another son who never had*
5. *A father after Leningrad.*

Verse 1

6. *Went off to school and learned to serve the state.*
7. *Followed the rules and drunk his vodka straight.*
8. *The only way to live was drown the hate.*
9. *Another Russian life was very sad,*
10. *And such was life in Leningrad.*

Middle-8

11. *I was born in forty-nine,*
12. *A cold war kid in McCarthy time.*
13. *Stop ‘em at the thirty-eighth parallel.*
14. *Blast those yellow reds to hell.*
15. *Cold war kids were hard to kill*
16. *Under their desk in an air raid drill.*
17. *Haven’t they heard we won the war?*
18. *What do they keep fighting for?*

(a) (i) Other than instruments and tempo, identify **three** features of interest in the **short introduction**. [3] AO3

Relevant comments identify musical features e.g.

- Major key / but sudden early tonicisation of (supertonic) minor key
- Consists of two contrasting phrases / first has dotted rhythms / second is more lyrical / and is extended (by 2 bars)
- Built almost entirely on sequences {first ascending then descending sequences}
- Ends with a chain of suspensions / and introduces syncopation for first time
- March-like

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

(ii) Identify **one** way in which the music of the **introduction** effectively suggests a **quasi-military** scene, and sets the mood for the lyrics of verses 1 & 2. [1] AO3

One relevant comment which identifies how the scene has been effectively set e.g.

- March-like quality suggesting Soviet regime at the time
- Lack of (pop-like) syncopation gives the music a straight feel which would be more militaristic
- Rather quick harmonic rhythm gives military feel

[Mark first answer only. Some answers given here might also appear in (i) above – if so, award mark – but no double credit.]

(b) Describe the **harmony** and/or **tonality** of verse 1. [2] AO4

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

- Tonic pedal {harmony initially more static} / first half diatonic / second half more chromatic / repetition of harmony {first two bars repeated} / ends with perfect cadence / new chromatic descending bass line
- Tonicises (three) different keys

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

(c) Give **three changes** that Joel makes to the music of the middle-8 as compared with that of verses 1 & 2. [3] AO4

Relevant comments which pinpoint any changes made to the music of the middle-8 section, e.g.

- *Moves to minor key {modal}*
- *no tonicisations {stays in same key throughout}*
- *no pedal points*
- *Repeated notes a feature of melody*
- *melody begins to resemble recitative a little {more declamatory rather than lyrical}*
- *Synth voices enter with chordal accompaniment / synth brass/horn line also added*
- *cymbals (possibly electronic) added to percussion accompaniment*

[Mark first three answers only.]

(d) Name the **cadence** that occurs at the end of the middle-8. [1] AO3

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

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

 Extract 1

 Extract 1

 Extract 2

 Extract 2

5 mins

 Extract 1

 Extract 2

Answer questions (a-f) in relation to **extract 1 only**. Question (g) is a comparison of extract 2 with extract 1.

Each extract will be played **3 times** with a **30 second pause** between each playing, a **5 minute pause** after the second playing of extract 2 and a **7 minute silence** after the last playing for you to complete your answer.

You now have 30 seconds to read the questions.

[20]

The lyrics for **extract 1** are printed below.

1. *Maybe I didn't hold you*
2. *All those lonely, lonely times.*
3. *And I guess I never told you*
4. *I'm so happy that you're mine.*
5. *Little things I should have said and done*
6. *I just never took the time.*
7. *But you were always on my mind,*
8. *You were always on my mind.*
9. *Tell me, tell me that your sweet love hasn't died.*
10. *And give me, give me one more chance*
11. *To keep you satisfied.*
12. *I'll keep you satisfied.*

(a) Identify each **section** (e.g. Introduction) by placing **one** word in each of the three boxes below to indicate the **structure** of the extract. [2] AO3

<i>Verse</i>	<i>Middle-8 {Bridge}</i>	<i>Instrumental</i>
--------------	--------------------------	---------------------

Mark as follows:

<i>No. of correct answers</i>	<i>Marks allocated</i>
3	2
1-2	1
0	0

(b) Describe the **accompaniment** to the first section (lines 1-8). [Referring to instruments without a description of the accompaniment will not be credited.]
[2] AO4

Relevant comments describe the accompaniment to the first section. Where an instrument is mentioned there must also be a comment on how it is used to gain credit. e.g.

- *Guitar(s) play(s) short “fills” at end of each vocal phrase / and also provide brief “countermelodies” to vocal line at times (e.g., line 1)*
- *Piano adopts similar role at end of line 7*
- *Use of brushes provide swing rhythm feel on kit / snare plays on 2nd and 4th beat of bar*
- *Strings play sustained chords throughout / violins have short melodic phrase (end of line 6)*

[One mark per relevant comment up to a maximum of 2. Do not credit instruments listed without a supporting comment.]

(c) Name the **cadence** at the end of line 8. [1] AO3

..... *Perfect*

(d) Describe the **use of voices** in the second section (lines 9-12). [2] AO4

Relevant comments describe the use of voices in the 2nd section e.g.

- *One male and one female soloist performing together*
- *Mostly sing together in harmony / often in parallel*
- *Male sings line 12 alone*

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

(e) Name the **accompanying instrument** that enters for the first time at the start of the third section. [1] AO3

..... *Accordion*

(f) Identify the **style** of the extract (e.g., Progressive Rock), giving **one** reason for your answer. [1+1] AO3 AO4

Style: *Country ('n' Western)*.....

Reason:

The reason will identify typical features of Country n' Western e.g.

- *Chordal structure is quite simple {mostly diatonic}*
- *(Use of instruments associated with the style) e.g., steel guitar, accordion) / mainly used to support vocalists / electric guitar has distinctive “twangy” sound / vocal quality of singers is also quite “nasal”*
- *Use of emotional lyrics*
- *Melodic content is generally quite simple*
- *Vocal harmonisation in M8 (bridge) also typical practice*
- *Occasional blue note is used (e.g., electric guitar – end of line 5 or towards end of Instrumental)*

(g) Next, you will hear part of a different version of the same song. Explain the **stylistic differences in version 2** from version 1. You may wish to mention matters such as harmony, tonality, use of instruments or any other features you consider to be relevant. The lyrics used are printed below. [10] AO4

1. *Maybe I didn't hold you*
2. *All those lonely, lonely times.*
3. *And I guess I never told you*
4. *I'm so happy that you're mine.*
5. *If I made you feel second best,*
6. *I'm so sorry, I was blind.*
7. *You were always on my mind,*
8. *You were always on my mind,*
9. *Tell me, tell me that your sweet love hasn't died.*
10. *Give me one more chance*
11. *To keep you satisfied, satisfied.*

Indicative content:

Answers must compare the stylistic features of the second version with the first musical extract and could contain comments e.g.

- *In a different style, i.e. Synth pop / electronic pop / dance pop*
- *Tempo much faster*
- *Straight rhythm (as compared with extract 1's swing rhythm)*
- *Percussion have more interesting role to play / with driving rhythms / also accentuated by a rhythmic bass line (in verse) / more ostinato-like*
- *Bass part keeps mainly to root position chords in verse*
- *Unexpected harmonic twist at cadence at end of line 8(15) (compared with conventional perfect cadence in Extract 1) / chromatic {secondary dominant} chord towards end of Instrumental given more prominence in "lead" synth part*
- *Avoids more "expressive" blue notes in melodic lines*
- *Vocal style (delivery) less emotional / and rhythmically more "strict" {far less rubato}*
- *Instrumentation is completely synth-(electronic-)based*
- *Far less interaction between voice and instruments*
- *"new" rhythmic/chordal motif at end of lines 1-4 as "fill" (not found in Extract 1)*
- *Instrumental has no real melodic content / merely a sustained (inverted) pedal note in "lead" synth / again more interest in music's rhythmic aspect*

[This indicative content is not exhaustive and all valid alternatives should be considered.]

The following bands must be used in conjunction with the indicative content. Answers should include responses that correctly compare the stylistic musical features of the second version with the first extract.

Marking grid

AO4 Use analytical and appraising skills to make evaluative and critical judgements about music	
Band	Criteria
5	<p><i>9-10 marks</i></p> <ul style="list-style-type: none"> • <i>A highly perceptive answer which presents a highly convincing account of the stylistic differences in extract 2.</i> • <i>Material is structured effectively, including accurate use of appropriate musical vocabulary.</i>
4	<p><i>7-8 marks</i></p> <ul style="list-style-type: none"> • <i>A convincing answer which presents an account of the stylistic differences in extract 2.</i> • <i>Material is structured effectively, including accurate use of appropriate musical vocabulary.</i>
3	<p><i>5-6 marks</i></p> <ul style="list-style-type: none"> • <i>A generally secure answer, which presents some of the stylistic differences in extract 2.</i> • <i>Material is structured reasonably well, including some use of appropriate musical vocabulary.</i>
2	<p><i>3-4 marks</i></p> <ul style="list-style-type: none"> • <i>An inconsistent answer, which presents a few of the stylistic differences in extract 2.</i> • <i>Material is not always well structured, and there is insufficient use of appropriate musical vocabulary.</i>
1	<p><i>1-2 marks</i></p> <ul style="list-style-type: none"> • <i>A limited answer, which presents few or no accurate stylistic differences in extract 2.</i> • <i>Material is not always well structured, and there is little or no use of appropriate musical vocabulary.</i>
0	<p><i>0 marks</i></p> <p><i>Response not worthy of credit.</i></p>

SECTION 1

Area of study C: Musical Theatre

3. You will hear a song from the musical *Guys and Dolls* written by Frank Loesser which will be played **3 times**. There will be a **45 second pause** between each playing and a **5 minute silence** after the final playing for you to complete your answer.

You now have 30 seconds to read the questions.

The song is sung by a gambler, Sky Masterson, who hopes that he will win a bet, the outcome of which will decide whether or not he is able to save his relationship with the girl of his dreams. **[10]**

The lyrics along with an outline of the structure are found below.

	Verse 1	Verse 2	Bridge	Verse 3
Lines 1-8	Lines 9-12	Lines 13-16	Lines 17-20	Lines 21-25

1. *They call you "Lady Luck"...*
2. *But there is room for doubt*
3. *At times you have a very unladylike way of running out*
4. *You're on this date with me*
5. *The pickings have been lush*
6. *And yet before this evening is over you might give me the brush*
7. *You might forget your manners, You might refuse to stay*
8. *And so the best that I can do is pray.*

Verse 1:

9. *Luck be a lady tonight.*
10. *Luck be a lady tonight.*
11. *Luck, if you've ever been a lady to begin with,*
12. *Luck be a lady tonight.*

Verse 2:

13. *Luck let a gentleman see*
14. *How nice a dame you can be*
15. *I know the way you've treated other guys you've been with,*
16. *Luck be a lady with me.*

Bridge:

17. *A lady doesn't leave her escort*
18. *It isn't fair, it isn't nice.*
19. *A lady doesn't wander all over the room*
20. *And blow on some other guy's dice.*

Verse 3:

21. *So, let's keep the party polite*
22. *Never get out of my sight*
23. *Stick with me baby, I'm the fellow you came in with.*
24. *Luck be a lady, Luck be a lady,*
25. *Luck be a lady tonight.*

(a) Identify **three rhythmic** features found in lines 1-8. [3] AO3

Relevant rhythmic features include e.g.

- Rests in-between vocal phrases
- pauses on words such as 'stay' and 'do' (lines 7 and 8)
- Free rhythmic interpretation / difficulty of establishing regular beat
- Some indication of 4/4 time
- use of triplets e.g. (in lines 3 and 6)

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

(b) Describe the **harmony** and/or **tonality** of verse 1. [2] AO4

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

- Major tonality
- slide to chord semitone higher (as part of initial accompaniment pattern)
{move to flat supertonic major chord}
- bass supports with root and 5th of chord (in pattern)
- more chromatic flavour at end of line 1
- based mainly on tonic chord / with harmonic added colourings

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

(c) Tick which statement below correctly applies to verse 2. [1] AO3

Musical Statements	Tick
The key of verse 2 is a tone higher than the key of verse 1	
The key of verse 2 is a semitone higher than the key of verse 1	✓

(d) Name the **cadence** that is heard at the very end of the bridge section (end of line 20). [1] AO3

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

(e) Explain how the song's musical **style** underlines the meaning of the words.
You may refer to texture, use of motifs, melodic style, use of instruments
and/or any other notable features. [3] AO4

Relevant comments refer to musical features which must be linked to and reflect the lyrics e.g.

- *The slower paced introduction (col.voce) outlines the main 'I want' message, about 'Luck'*
- *Texture is homophonic throughout, so message (text) is clearly delivered*
- *Tempo of the verses are faster paced, giving a more exciting feel*
- *The 'oom-paa' accompaniment supports the vocal pattern/which is more akin to speech inflections / which is mostly limited in range / and conjunct on lines 11, {15 and 23}*
- *use of minor 3rd on the word 'tonight' in verse is distinctive {and on 'the room' at the end of line 19} / also the drop of a perfect 5th at end of verse / upward intervals for line 18 are perf 5th, then aug 4th*
- *Instrumentation – explanation of the use of brass and strings – held chords and 'stabs' in pre-verse / quicker stabs and motifs in trumpets, very quick scales in violins / lots of countermelodies / jazzy style - all must be linked to lyrics*

[One mark per relevant comment up to a maximum of 3 marks. No credit will be awarded for comments which do not relate to the words.]

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

 Extract 1

 Extract 1

 Extract 2

 Extract 2

5 mins

 Extract 1

 Extract 2

Answer questions (a-d) in relation to **extract 1 only**. Question (e) is a comparison of extract 1 with extract 2.

Each extract will be played **3 times** with a **30 second pause** between each playing, a **5 minute pause** after the second playing of extract 2 and a **7 minute silence** after the last playing for you to complete your answer.

You now have 30 seconds to read the questions. [20]

First, you will hear an extract from the opening of *Sweeney Todd*, a gruesome musical in which Sondheim explores the 'dark side' of the 19th century English social system.

The lyrics, together with an outline of the structure of the extract, are found below.

Section A	Opening Prelude (concludes with deafening whistle/scream)
Section B	Beginning of the Prologue: The Ballad of Sweeney Todd

Verse 1

1. *Attend the tale of Sweeney Todd*
2. *His skin was pale and his eye was odd.*
3. *He shaved the faces of gentlemen*
4. *Who never thereafter were heard of again*
5. *He trod a path that few have trod*
6. *Did Sweeney Todd,*
7. *The Demon Barber of Fleet Street*

Verse 2

8. *He kept a shop in London Town*
9. *Of fancy clients and good renown*
10. *And what if none of their souls were saved?*
11. *They went to their Maker impeccably shaved*
12. *By Sweeney,*
13. *By Sweeney Todd*
14. *The Demon Barber of Fleet Street.*

(a) (i) Name the **instrument** that plays the opening prelude. [1] AO3

..... *Organ*

(ii) Describe **two** interesting features of the writing for this instrument. [2] AO4

Relevant comments on the writing for organ include e.g.

- Use of different manuals including the pedal
- Writing extends across a wide range of pitch {from high to low}
- Complex harmonic positions
- Descending / against (lower) conjunct movement
- Includes variations in dynamics
- changing time signatures

[Mark first two answers only. No credit will be awarded for comments which do not relate to the organ.]

(b) (i) Identify the **time-signature** used for the music of the Prologue. [1] AO3

..... *6/8*

(ii) Identify the overall **tonality** of the music of the Prologue. [1] AO3

..... *Minor*

(c) Describe the writing for **voice**, as heard in lines 1 – 8. [3] AO4

Relevant comments that describe the writing for voice e.g

- Relatively narrow range {fairly low pitched} (to reflect 'dark' tale)
- Melodic line begins with anacrusis {upbeat} / and interval of perfect 4th
- distinctive 'lilting' rhythm of 6/8
- Lines 1 and 2 follow same melodic ideas / line 3 is higher / begins with upward interval of min 6th / melody is different on line 4 to conclude statement
- Lines 5,6,7 – same rhythmic ideas / but melodic lines 'feel' inverted as pitch descends / ends on the lowest note sung so far, (to emphasize dark mood)

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

d) Name **two instruments** that enter for the first time in verse 2. [2] AO3

1. *Piccolo*

2. *Violin {upper strings}*

(e) Next, you will hear the Prologue for a different musical, this time set in early 19th century France, *Les Misérables*. It begins in a prison in Toulon, where the prisoners, overseen by brutal warders, are hard at work.

Compare and contrast the **stylistic features** of this prologue with those of extract 1 (also a prologue). You may wish to mention details of structure, harmony, tonality, the use of voices and instruments, and any other points of interest relating to the musical style. [10] AO4

Lyrics:

1. *Look down, look down*
2. *Don't look 'em in the eye*
3. *Look down, look down,*
4. *You're here until you die*
5. *The sun is strong*
6. *It's hot as hell below*
7. *Look down, look down,*
8. *There's twenty years to go*
9. *I've done no wrong!*
10. *Sweet Jesus hear my prayer!*
11. *Look down, look down,*
12. *Sweet Jesus doesn't care.*

Indicative Content:

Answers will present any correct and appropriate musical and stylistic features of Extract 2, including observation of any possible comparison with Extract 1 e.g.

Both extracts:

- are in the minor key
- begin with a slower section {maestoso/largo}
- are powerful and effective in setting the intense mood
- have relatively limited pitch range in the vocal lines
- have vocal parts start with anacrusis / and upward interval of perfect 4th/ dominant to tonic
- are mainly homophonic (in texture)
- begin with individual solo lines from the male chorus

Differences in Extract 2:

- Full orchestra to begin (not single instrument as in previous extract)
- Rhythmically far more defined and regular
- in 4/4 time throughout
- changes to Andante tempo (for the introduction to the verse)
- Use of regular / dotted rhythms / and rhythmic ostinato on drum / suggest military presence and control
- Harmonic rate of change is slower
- harmonic content is more simple {harmonic content is diatonic} (as opposed to the chromaticism of the prelude in Extract 1)
- (beginning section + song) based on 4 chord descending progression (though in different keys)
- song is heard above a tonic pedal in bass

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

Answers should include responses that correctly compare and contrast the stylistic musical features of the second version with the first extract.

Marking grid

AO4 Use analytical and appraising skills to make evaluative and critical judgements about music	
Band	Criteria
5	9-10 marks <ul style="list-style-type: none"> <i>A highly perceptive answer which presents a highly convincing comparison of the extracts.</i> <i>Material is structured effectively, including accurate use of appropriate musical vocabulary.</i>
4	7-8 marks <ul style="list-style-type: none"> <i>A convincing answer which presents a comparison of the extracts.</i> <i>Material is structured effectively, including accurate use of appropriate musical vocabulary.</i>
3	5-6 marks <ul style="list-style-type: none"> <i>A generally secure answer, which presents some comparison of the extracts.</i> <i>Material is structured reasonably well including some use of appropriate musical vocabulary.</i>
2	3-4 marks <ul style="list-style-type: none"> <i>An inconsistent answer, which presents a few comparisons of the extracts.</i> <i>Material is not always well structured, and there is insufficient use of appropriate musical vocabulary.</i>
1	1-2 marks <ul style="list-style-type: none"> <i>A limited answer, which presents few or no accurate comparisons of the extracts.</i> <i>Material is not always well structured, and there is little or no use of appropriate musical vocabulary.</i>
0	0 marks <ul style="list-style-type: none"> <i>Response not worthy of credit.</i>

SECTION 1

Area of study D: Jazz

5. This extract is taken from a performance of a Jazz piece, written by an American composer. The extract will be played **3 times**. There will be a **45 second pause** between each playing and a **5 minute silence** after the final playing for you to complete your answer.

You now have 30 seconds to read the questions.

[10]

(a) Identify the **time-signature** of the extract.

[1] AO3

_____ *7/4* _____

(b) Name **two** distinctive **percussive effects** heard in the performance. [2] AO3

[Mark only the first answer on each line.]

1. *drum solo uses rim shots*

2. *hand claps*

(c) Other than the piano, name **one** other **solo instrument** that is heard in this extract. [1] AO3

.... *lead guitar*

(d) Identify the musical **structure** that forms the basis of this piece. [1] AO3

.... *12 bar Blues (structure)*

(e) Describe the features of the main **melody** and the way that it is introduced. [3] AO4

Relevant comments describe features of the melody and the way it is introduced e.g.

- *Introduced by simple but strong bass riff / supported by off-beat rhythms*
- *Heard initially in treble {r.h.} of piano {develops initially without left hand accompaniment}*
- *(Distinctive figure) based around the use of 10ths*
- *Highly syncopated*
- *some conjunct ideas*
- *sequential motifs*
- *use of triplet figuration*

[One mark per relevant comment up to a maximum of 3 marks. If no comment is made on how the melody is introduced, award up to a maximum of 2 marks.]

(f) This piece is called *Unsquare Dance*. Explain why this title suitably reflects the musical content. [2] AO4

Relevant responses explain the irregularity in the music e.g.

- *Musical phrases not equal {not equally balanced or not 'squared'}*
- *Combination of duple and triple metre*
- *rhythmic irregularity between bars*

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

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

 Extract 1

 Extract 1

 Extract 2

 Extract 2

5 mins

 Extract 1

 Extract 2

Answer questions (a-d) in relation to **extract 1 only**. Questions (e) is on extract 2 and question (f) is a comparison of extract 2 with extract 1.

Each extract will be played **3 times** with a **30 second pause** between each playing, a **5 minute pause** after the second playing of extract 2 and a **7 minute silence** after the last playing for you to complete your answer. **[20]**

You now have 30 seconds to read the questions.

First, you will hear an extract from a well-known jazz standard.

(a) You will hear three sections of this piece. Identify the first **two sections** (e.g. Introduction) by placing **one** word in each of the boxes below to indicate the **structure**. **[2] AO3**

Section 1:	Section 2:
<i>Chorus {Head}</i>	<i>Improvisation 1</i>

(b) Identify the **tonality** of this piece. **[1] AO3**

..... *Minor*

(c) Tick **two** statements below which correctly describe the **harmonic** content of this extract. **[2] AO3**

Musical Statements	Tick
The chords are often supported by ascending movement in the bass	
The chords are often supported by descending movement in the bass	✓
There is a modulation to a related major key in the mid-section	✓
There is a modulation to a related minor key in the mid-section	

[If more than 2 boxes are ticked, mark the first 2 ticks from the top].

(d) Four instruments perform in this particular Jazz combo. Describe the contribution of each instrument in the music of the **first** main section. [4]

Relevant comments clarify the contribution of each of the instruments towards creating the musical style of the first main section e.g.

- *Alto sax - Solo lead instrument / plays 'head'*
- *Drum kit – swing beat (on brushes)*
- *Acoustic Bass/Bass guitar – plays walking bass line*
- *Piano {keyboard} – supporting rhythmic harmonies / stab chords / brief use of counter melody / syncopated*

[One mark for each relevant comment linked to an instrument up to a maximum of 4 marks.]

(e) Extract 2 is a famous jazz standard. Suggest the date of its **original** composition. [1] AO4

..... 1931 [Allow 1926 – 1936]

(f) Explain the **stylistic differences** in version 2 from version 1. You may wish to discuss organisation of musical material, use of instrumentation/musical resources or any other features of interest relating to the style. [10] AO4

Indicative content:

Answers must compare the stylistic features of the second version with the first musical extract and could include the following points e.g.

- *Style – now 'Big Band' Swing style (i.e. Duke Ellington and his orchestra)*
- *Instrumentation - Fuller line up of instruments, / trumpets and trombones alto and tenor saxophones, rhythm guitar and acoustic double bass*
- *female vocalist*
- *Structure – Now an instrumental chorus is heard / including vocal 'scat' ideas) / and trumpet solo to anticipate main tune / along with improvisatory material*
- *'effects' such as waa-waa, gliss, / growl [with explanation]*
- *Vocal section — initial phrase answered by backing instrumental / syncopated motif, playing distinctive syncopated 'stab' chords / some improvisatory fills by clarinet, sax, and trombone*

[This indicative content is not exhaustive and all valid alternatives should be considered.]

The following bands must be used in conjunction with the indicative content. Answers should include responses that correctly contrast the stylistic musical features of the second version with the first extract.

Marking grid

AO4 Use analytical and appraising skills to make evaluative and critical judgements about music	
Band	Criteria
5	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • <i>A highly perceptive answer which presents a highly convincing account of the stylistic differences in extract 2.</i> • <i>Material is structured effectively, including accurate use of appropriate musical vocabulary.</i>
4	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • <i>A convincing answer which presents an account of the stylistic differences in extract 2.</i> • <i>Material is structured effectively, including accurate use of appropriate musical vocabulary.</i>
3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • <i>A generally secure answer, which presents some of the stylistic differences in extract 2.</i> • <i>Material is structured reasonably well, including some use of appropriate musical vocabulary.</i>
2	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • <i>An inconsistent answer, which presents a few of the stylistic differences in extract 2.</i> • <i>Material is not always well structured, and there is insufficient use of appropriate musical vocabulary.</i>
1	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • <i>A limited answer, which presents few or no accurate stylistic differences in extract 2.</i> • <i>Material is not always well structured, and there is little or no use of appropriate musical vocabulary.</i>
0	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • <i>Response not worthy of credit.</i>

SECTION 2

Area of study E: Into the Twentieth Century

7. You will hear an extract from the second movement of Poulenc's *Trio for Oboe, Bassoon and Piano*. Use an **unannotated copy of the score** for this question.

The extract begins at bar 1 and will be played **3 times** with a **1 minute pause** between each playing and a **7 minute silence** after the final playing for you to complete your answers.

[15]

You now have 30 seconds to read the questions below.

(a) State in full (e.g., F sharp minor) the **key** in which the extract begins. [1] AO3

..... *B flat major*

(b) Describe the relationship between the tonalities of the first and second movements. [1] AO4

One relevant observation which correctly describes the relationship between the tonalities of the first and second movements.

- *Movement 2 has a neapolitan relationship with first movement*
- *Movement 2 is in the supertonic while movement 1 is in the tonic*
- *They are a tone apart*

(c) State in full (e.g., C minor) the **key** in which the movement ends. [1] AO3

..... *F minor*

(d) Place a tick in the appropriate boxes to indicate which **three** of the following musical **devices** are used in the first **eight** bars of the extract. [3] AO3

<i>Pedal</i>	✓
<i>Imitation</i>	
<i>Diminished 7th chord</i>	✓
<i>Neapolitan 6th chord</i>	
<i>Syncopation</i>	
<i>Accented passing note</i>	✓

[Mark first three ticks only, from the top].

(e) State **four changes** that occur in the music in bars 9-16 as compared with bars 1-8. [4] AO4

Relevant answers accurately state 4 changes in the music in bars 9-16 e.g.

- *Oboe and bassoon play together / in 8ves (9-10)*
- *New thematic material / “dialogue” between two wind instruments (12-13)*
- *Bass line (piano) becomes more “active” / moves more by step / sequential in bars 11-12*
- *Tonicisation of A flat major (14)*
- *Opening melody appears in D flat major (15-16)*
- *Piano and bassoon play melody together (15-16) / in 8ves*

[Mark only the first answer on each line.]

(f) This movement does not strictly follow any of the standard forms associated with a typical Classical slow movement. Outline any interesting or unusual features in this movement’s **structure**, referring to **tonality** where appropriate. [5] AO4

Relevant observations will correctly outline the interesting features in the structure of this movement e.g.

- *Elements of ternary form but with unusual tonal “structure” / which affects the way in which the form is perceived*
- *Begins in B flat major but / tonality undermined immediately / and B flat never fully re-establishes itself after this point*
- *Bars 17→ could suggest the start of a contrasting B section at bar 23 (accept bar 19) / in B major/minor / but root position chord in B does not appear until bar 35*
- *First two bars of opening melody do appear in bars 41-42 / over a 6/3 B flat major chord / but are immediately repeated semitone higher on B major 6/3 chord*
- *Modulates to C major (45-51) / but C major turns to dominant 7th / for what sounds like a reprise of opening melody in F major (52)*
- *Movement ends in F minor / without re-establishing opening key of B flat*
- *Bars 52-55 are the only instance of movement’s opening 4-bar melody returning in original form*
- *Form could be: A(bar 1, B flat) – B(bar 23, B(m) – A(bar 52, F(m)) / a neoclassical take on a standard classical form*
- *Alternatively, tonal structure of movement suggests it could be construed as one long “transitional” movement {section} / linking movements 1&3 / in a series of keys ascending by semitone*
- *With F minor preparing for last movement’s tonic key of D flat major (i.e., 4 flats→5 flats):*

A || Bb - B - C - [F] - || Db
 Bar 1 23 45 [52]



/ where important structural tonalities appear at exactly equal distances (22 bars apart)

[1 mark for each relevant comment with bar figure numbers, where appropriate, up to a maximum of 5 marks.]

8. You will hear an extract from an orchestral piece depicting an encounter between Beauty and the Beast.

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

You now have 30 seconds to read the questions.

[15]

An outline of the structure of the extract is printed below.

Section A [48 bars]	Section B [20 bars]	Section C [first 16 bars]
<i>Consists of two statements of melody depicting Beauty; ends with short pause.</i>	<i>Consists of two statements of melody depicting the Beast.</i>	

(a) Describe the **harmony** and/or **tonality** of section A (Beauty's music). [2] AO4

Relevant observations will describe the harmony and/or tonality of Section A. e.g.

- Major key / but with some modal {Lydian} inflections
- Brief tonicisation of related key {chromatic harmony}
- Use of extended chords {7ths, 9ths etc.}
- First statement of melody ends on imperfect cadence
- Second statement initially tonicises different key / then ends in dominant key

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

(b) Name the instrument that plays the **melody** in section A and the **melody** in section B. [1+1] AO3

Section A - Clarinet **Section B - Double bassoon**

(c) Other than your answer to (b) above, give **three differences** between the music depicting Beauty (Section A) and the Beast (Section B). [3] AO4

Relevant answers give clear differences between Section A and Section B e.g.

Section B is:

- More chromatic harmony {harmony more dissonant}
- Melody more chromatic {uses chromatic fragment} (at start) / melody uses long notes / with one set of “quicker” triplets / melodic ideas more concise
- Pitch much lower overall
- More use of staccato articulation
- Accompanying rhythm changes / also use of repeated notes
- Strings play mostly without mutes
- percussion used for first time {bass drum, cymbal}

[Mark only the first answer on each line only.]

(d) Identify **two** features of the music in section C.

[2] AO3

Relevant responses correctly identify features of the music in Section C e.g.

- *Beauty's and Beast's melodies "combined" {juxtaposed}*
- *Beast's theme inverted (rises rather than falls)*
- *Beauty's theme first appears on flute*
- *Section C retains the rhythmic accompaniment of Section B*
- *Consists of two phrases / second repeats first a tone higher {sequentially}*
- *Harmony/tonality is indeterminate / some pedal points*

[Mark only the first answer on each line.]

(e) Underline the **composer** you consider to have written the music. [1] AO3

Berg

Ravel

Prokofiev

Stravinsky

(f) Explain the composer's treatment of **harmony** and/or **tonality** in one **other** piece you have studied this year which is **similar** in style to this extract.

[5] AO4

Relevant observations explain the composer's treatment of harmony and/or tonality in any other similarly styled piece

Accept answers on Impressionist or neo-classical pieces. Do not accept answers on Expressionist/Serial music.

Answers could focus on the following content and similarities of approach

- *The composer's approach to harmonic construction*
- *Impressionist harmonies e.g. added 7ths/9ths etc.*
- *Appoggiaturas / pedal notes / cadences*
- *Clear comparisons with the extract*
- *Octatonicism*
- *Modal harmony*
- *The choice of tonality and modulation*

The following are examples only and markers must consider each individual piece on its own merit.

E.g.,

Brief discussion of aspects of a work such as Debussy's "Boîte à Joujoux" / it has a similar "fairy-tale-like" setting / attempts to portray the various characters with slightly different musical ideas – e.g., "Danse de la Poupée" (also a waltz) and the depiction of the soldiers lining up for battle, which approximates more to the Beast's more chromatic and dissonant treatment.

A simpler piece, such as one of Satie's "Gymnopédies", might also fit well here, with its similar harmonic style and modal touches.

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

Marking grid

AO4 Use analytical and appraising skills to make evaluative and critical judgements about music	
Band	Criteria
5	<p>5 marks</p> <ul style="list-style-type: none"> • <i>A highly perceptive explanation of the use of harmony and/or tonality in a piece of the candidate's choice.</i> • <i>The answer will clearly highlight similarities to the extract.</i>
4	<p>4 marks</p> <ul style="list-style-type: none"> • <i>A convincing explanation of the use of harmony and/or tonality in a piece of the candidate's choice.</i> • <i>The answer will highlight similarities to the extract.</i>
3	<p>3 marks</p> <ul style="list-style-type: none"> • <i>A generally secure explanation of the use of harmony and/or tonality in a piece of the candidate's choice.</i> • <i>The answer will show some similarities to the extract.</i>
2	<p>2 marks</p> <ul style="list-style-type: none"> • <i>An inconsistent explanation of the use of harmony and/or tonality in a piece of the candidate's choice.</i> • <i>The answer may highlight a few similarities to the extract.</i>
1	<p>1 mark</p> <ul style="list-style-type: none"> • <i>A limited explanation of the use of harmony and/or tonality in a piece of the candidate's choice.</i> • <i>The answer does not highlight similarities to the extract.</i>
0	<p>0 marks</p> <ul style="list-style-type: none"> • <i>No response worthy of credit</i>

SECTION 2

Area of study F: Into the Twenty-first Century

9. You will hear an extract from *Ecstasio* by Thomas Adès. Use an **unannotated copy of the score** for this question.

The extract begins at bar 1 and will be played **3 times** with a **1 minute** pause between each playing and a **7 minute silence** after the final playing for you to complete your answers.

[15]

You now have 30 seconds to read the questions below.

(a) (i) Name the **style** of music that inspired *Ecstasio*. [1] AO3

.....*Club {Dance music} {Rave}*.....

(ii) Briefly describe any **influences** of this style you consider to be in evidence in the extract. [3] AO4

Relevant observations provide a description of influences of this style as heard in the actual extract e.g.

- *Choice of tempo (crotchet = 130) is very similar to that used in dance music / also mostly in 4/4*
- *Strongly rhythmically (from bar 9)*
- *strong feel of syncopation in some parts – e.g., piano (9→)*
- *Repetitive (e.g., piano (9→), percussion 3&4 (12→))*
- *Short opening section in more relaxed mood (also a characteristic of some dance music) / without a strong underlying pulse*
- *Harmony is only mildly dissonant at opening (not far removed in style from that associated with dance music)*
- *Opening (string) timbres, with its use of high-pitched harmonics, (possibly suggests synth patches typically associated with dance tracks)*
- *Melodic embellishment of the pedal D (with lower auxiliary C) in bass clarinet and DB in bars 33-40 (is typical of bass lines in dance music)*
- *Rhythmic ostinati (e.g., Perc 4, bars 13-23) strongly reminiscent of dance style*

[One mark per relevant comment –with appropriate bar nos/letters up to a maximum of 3 marks.]

(b) Underline the word below that correctly describes the **texture** in bars 1-12. [1] AO3

monophonic

homophonic

contrapuntal

heterophonic

(c) Place a tick in the appropriate boxes to indicate which **three** of the following statements concerning the extract are correct. [3] AO3

Musical Statement	Tick
Each section of the orchestra has its own distinct material.	
Bars 1-24 function as an Introduction.	✓
The extract includes fugal elements.	
The music in the extract is organised around a series of pedal points.	✓
The harmony becomes more dissonant in bar 25.	
Bars 25-40 share material with bars 9-24.	✓

[Mark first three answers only from the top.]

(d) Describe the **harmony** in bars 1-16. [2] AO4

Relevant comments that describe the harmonic content, e.g.

- Only slight dissonances initially (bars 1-8) / mostly caused by sustained C# pedal
- Some “vertical sonorities” could be considered as having a tonal basis / e.g., C#m7sus4 in bars 3-4/14-15 or B/C# / e.g., bar 8)
- Pedal provides sense of stability / as does the stepwise movement of the individual “voices”
- Inclusion of appoggiatura-like motif in ob/cl (bars 12-13) provides dissonant element to C# pedal / as do some semitonal clashes / e.g., C/C# in glock and tuned bongos (bars 13-14)

[One mark per relevant comment, with bar nos/letters up to a maximum of 5 marks.]

(e) Describe any interesting features in the use of **rhythm** and/or **metre** in bars 1-24 [5] AO4

Relevant comments that describe interesting features in the use of rhythm/metre in bars 1 – 24 e.g.

- Bars 1-24 constructed from three 8-bar “phrases” in which the final bar has irregular metre / seven bars of 4/4 appended with one bar of 3/8+4/4 / metre used to underline phrase structure
- Both metre and rhythm in bars 1-8 is indistinct because of use of sustained notes
- Sense of pulse introduced only at start of second phrase (9→) through succession of constant (beat-defining) semiquavers (glock) / and syncopated piano line (RH)
- Other rhythmic ostinato (e.g., tunes bongos, 12→), though sounding rhythmically “regular” individually / serve only to disrupt the feeling of an underlying pulse / as does the important “sighing” figure (D-C sharp) on ob/cl/trpt (12→) / since it (for first time in movement) divides the beat into triplets

[One mark per relevant comment, with bar nos/letters up to a maximum of 5 marks.]

10. You will hear the last two movements (XIV and XV) from an instrumental composition composed in 1988-89.

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

You now have 30 seconds to read the questions.

[15]

A brief outline of the extract is printed below.

Movement XIV [<i>vivo</i>]	Movement XV [<i>larghetto</i>]
<i>In five very short sections, each separated by a brief pause.</i>	<i>In one section.</i>

(a) Name the **type** of composition (e.g., Piano Concerto) from which the extract is taken. [1] AO3

..... *String Quartet {String Quintet}*

(b) Describe the **texture** of the first section of Movement XIV. [2] AO4

Relevant information correctly describes the texture of the first section of Mvt XIV e.g

- *Densely textured in note-clusters / no “gaps” in intervals between adjacent notes {all in semitones}*
- *Vla & VC in canon (for most of section)*
- *Violin parts also contain strong contrapuntal element / almost heterophonic in parts*

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

(c) Tick the appropriate boxes below to indicate which **two** of the statements concerning Movement XIV are correct. [2] AO3

Musical Statements	Tick
Section 5 is very similar to Section 1.	✓
<i>Sul pont</i> is used.	
<i>Bartók pizzicato</i> is used.	
Cluster chords are used in the movement.	✓

[Mark first two answers from the top.]

(d) Identify the **interval** (e.g., major 7th) that occurs in the **bass** throughout most of Movement XV. [1] AO3

..... *Perfect 5th*

(e) Tick the appropriate box below to indicate which statement is correct.
 [1] AO3

Musical Statement	Tick
Movement XV ends with an imperfect cadence.	
Movement XV ends with an interrupted cadence.	
Movement XV does not end with a conventional cadence.	✓

(f) State **three** ways in which the harmony and/or tonality in Movement XV is different from Movement XIV.
 [3] AO4

Relevant answers give clear differences between Movement XV and Movement XIV
 e.g.

- (Almost entirely) diatonic / one chromatic note in final bars / flattened 7th degree of key / only mild dissonances used
- Major key
- Pedal note at start
- Harmony for most part sticks to basic triads / with occasional 7th chords (at end)
- Harmonic rhythm is slow

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

(g) Explain the composer's treatment of **melody** in one **other** piece you have studied this year which has a **different** approach to melody from that in Movement XIV in the extract. [5] AO4

1.
2.
3.

Relevant observations clearly explain the composer's treatment of melody in one other piece studied. Any composition with a more lyrical approach to melody would be suitable for mention here.

Answers should focus on:

- *The composer's approach to melodic construction*
- *Shape and contour of the melody*
- *Phrase lengths*
- *Use of motifs*
- *Lyricism*
- *Range*
- *Use of lyrics*

The following are examples only and markers must consider each individual piece on its own merit e.g. Any composition with a more lyrical approach to melody would be suitable for mention here.

- *Hans Werner Henze's compositions are particularly associated with an almost "Italianate" lyricism. The opening movement of his "Seconda Sonata per archi" (1995) exemplifies this lyric approach to melody. Despite the movement's dissonance, the melodic lines move predominantly by step. The movement's final section, with its succession of arch-like melodic "phrases", reaching higher and higher (again with much stepwise movement and with an increasing crescendo), is a particularly good example of this. The final (4) bars (following a short pause) briefly reverse the melodic direction to make a "convincing" cadential-like gesture.*
- *Turnage's "Lullaby for Hans" (also for string orchestra and written as a homage to Henze at the time of his death) successfully emulates both Henze's harmonic and lyrical style. Again, the final section perfectly illustrates the piece's "Italianate" lyricism, enhanced by the use of solo instruments from the string orchestra – and beginning with a much reduced texture (solo violin followed by solo viola).*
- *There are many moments of lyricism in the music of Lutoslawski, too. A vocal composition such as "Chantfleurs et Chantfables" could illustrate this successfully. The simple stepwise "accompaniment" to "La Belle-de-nuit" would be a good example of this. The vocal part begins equally lyrically and simply, but the interval content is more varied.*
- *"Sailing" from "Five Racquets for Trio Relay" (2012) by Cheryl Frances-Hoad is an example of a short, very lyrical composition by a young contemporary female composer.*
- *The music of Jennifer Higdon (e.g., her Violin Concerto) is also known for its expressively lyrical style.*

[Candidates should refer to (an) individual passage(s) in the work mentioned.]

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

Marking grid

AO4 Use analytical and appraising skills to make evaluative and critical judgements about music	
Band	Criteria
5	<p>5 marks</p> <ul style="list-style-type: none"> • <i>A highly perceptive explanation of the treatment of melody in a piece of the candidate's choice.</i> • <i>The answer will clearly highlight differences to the extract.</i>
4	<p>4 marks</p> <ul style="list-style-type: none"> • <i>A convincing explanation of the treatment of melody in a piece of the candidate's choice.</i> • <i>The answer will highlight differences to the extract.</i>
3	<p>3 marks</p> <ul style="list-style-type: none"> • <i>A generally secure explanation of the treatment of melody in a piece of the candidate's choice.</i> • <i>The answer will show some differences to the extract.</i>
2	<p>2 marks</p> <ul style="list-style-type: none"> • <i>An inconsistent explanation of the treatment of melody in a piece of the candidate's choice.</i> • <i>The answer may highlight a few differences to the extract.</i>
1	<p>1 mark</p> <ul style="list-style-type: none"> • <i>A limited explanation of the treatment of melody in a piece of the candidate's choice.</i> • <i>The answer does not highlight differences to the extract.</i>
0	<p>0 marks</p> <ul style="list-style-type: none"> • <i>No response worthy of credit</i>

SECTION 3

Area of Study A: The Western Classical Tradition (The Development of the Symphony 1750 – 1900)

11. You will hear part of a symphony by Brahms, most of the melody of which is printed below.

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

You now have 30 seconds to read the questions.

[Note: 4⁴ means the fourth quaver beat of bar 4.]

[10]

Andante moderato

Cellos

5

9

(a) There are **two** errors in bars 8⁴-12¹, **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

(b) Describe the **chords** used in bar 6. [1] AO4

Both dominant 7th chords (in different inversions)

(c) Write in the missing **pitch** and **rhythm** in bars 3²-5³. [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

[Each correct pitch and each correct rhythm is counted as one correct answer.]

You now have **1 hour** to answer **either** question 12 **or** question 13 and then question 14.

12. You will need an **unannotated** score of **Symphony 104 No. by Haydn**. The following questions are on movement 1. [15]

(a) Name the **section** which begins in bar 32: [1] AO3

Section: *Transition {Bridge Passage}*.....

(b) State in full (e.g. E minor) the **key** in bar 65. [1] AO3

Key: *A major*.....

(c) Within bars 32-64, indicate where the following **harmonic** features may be found. [3] AO3
(You should give the bar and the beat, e.g. 25^2 = Bar 25, beat 2.)

Features	Location/Bars
A first inversion tonic chord	<i>e.g. 43², 46³</i>
Dominant chord, 6/5 position	<i>e.g. 49</i>
4-3 suspension	<i>e.g. 53 (fl, vln 1, ob2)</i>

(d) Outline the **similarities** and **differences** between bars 64-99 and bars 247-294. [5] AO4

SIMILARITIES	DIFFERENCES
<ul style="list-style-type: none"> • <i>Same theme – S1</i> • <i>Same key – D major</i> • <i>Both in S2 position within movement</i> 	<ul style="list-style-type: none"> • <i>S2a is shorter (than it was in the Exposition)</i> • <i>(Haydn avoids repeating the first theme in the tonic key) by treating the theme differently e.g. imitation between oboes and violins (247 -50)</i> • <i>S2b in full orchestra</i> • <i>S2b shorter</i> • <i>S2c merges into coda</i>

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

(e) Analyse the harmonic content of bars 155 – 162. (You should include observations about the overall features of the harmony and the harmonic progressions). [5] AO4

Relevant observations must analyse the harmonic content and progressions of bars 155-162 e.g.

- *Bar 155: Begins in E major (tonicisation)/on an E major chord / root position for 3 beats*
- *The last beat of the bar is the V7 of E major, root position*
- *Bar 157 – shift to tonic minor i.e. E minor chord / root position for 3 beats / final beat of bar 157 is again V7 (B7 chord)*
- *Bars 155 – 159 include a series of perfect cadences, first in E major, then in E minor*
- *Bar 159² - chord changes to C major chord / C6/3 (first inversion) with the introduction of C natural on the 2nd beat / submediant major of E minor*
- *Bar 160 –the C-B natural in the thematic material is now heard as a 9-8 suspension above chord of B minor, 1st inversion, (6/3)*
- *Bar 161: sequence of the previous two bars, (3rd lower) A minor chord first inversion in bar 161, leading to*
- *Bar 162: 9-8 suspension resolving onto G 6/3 chord.*
- *Bars 159² – 163: this is a descending harmonic sequence of first inversion chords (parallel movement) i.e. C major 6/3 ➤ B minor 6/3 ➤ A minor 6/3 ➤ G major 6/3*

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

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

(a) Name the **section** which begins in bar 66. [1] AO3

Section: *Transition {Bridge Passage}*.....

(b) State in full (e.g. F# minor) the **key** in bar 93. [1] AO3

Key: *E major*.....

(c) Within bars 66 to 92, locate where the following **harmonic** features may be found: [3] AO3

Features	Location/bars
Perfect cadence in B major	<i>Bars 85-86</i>
A root position tonic chord	<i>e.g. Bar 66¹</i>
Dominant chord, 6/5 position	<i>Bar 84¹</i>

(d) Outline the **similarities** and **differences** between bars 93-152 and bars 405-456. [5] AO4

SIMILARITIES	DIFFERENCES
<p>.....</p> <div style="border: 1px solid black; padding: 10px;"> <ul style="list-style-type: none"> <i>Both are the second subject section of the structure</i> <i>Both conclude quietly with the dotted crotchet motif fading away</i> <i>thinner texture with just two string lines</i> </div> <p>.....</p>	<p>.....</p> <div style="border: 1px solid black; padding: 10px;"> <ul style="list-style-type: none"> <i>Different key – now A major, (tonic)</i> <i>No S2a {goes straight into S2b}</i> <i>Theme in viola and cello {theme not clar and bssn}</i> <i>Final phrase is in different string instruments (i.e. violin 1 and viola, not violin 1 and cello)</i> <i>thematic material now mainly strings {thematic material previously mainly woodwind}</i> </div> <p>.....</p>

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

(e) Analyse the harmonic content of bars 229 – 240. (You should include observations about the overall features of the harmony and the harmonic progressions). [5] AO4

Relevant observations must accurately describe the harmonic content and progressions of bars 229 - 240 e.g.

- *Bar 229: Begins on E major chord / first inversion / 6/3 position*
- *This acts as a dominant to A minor, bar 230 in root position*
- *Bar 229 – 230 – Perfect cadence into A minor (tonicisation)*
- *Bar 231: fuller chord of E^{b9/7} acting as dominant again of A min / perfect cadence to root position A minor chord*
- *Bar 333: mode changes to A major, heard as A7 and V7 leading/resolving to*
- *Perfect cadence in D minor first inversion 6/3 (tonicisation)*
- *Bar 235 -236: perfect cadence in A minor; V7 / E7 > i / A minor root position*
- *Bar 237-238: B^{b9/7} – E min root position / Perfect cadence into E min (tonicisation); these two bars are then repeated.*

[One mark per relevant comment up to a maximum of 5 marks. Comments must be supported by bar numbers.]

14. Discuss how elements of **dance music** influenced the symphonic composers of the Western Classical Tradition. You must refer to **both** set works and **other** relevant symphonies, from both the **Classical** and **Romantic** eras. **[15]**

Indicative content

Answers could include such details as:

- Brief outline of what is meant by the elements of dance music (i.e. influence of the dances from the older Baroque suites, and the concept of characteristic rhythms/melodies etc)
- Clear knowledge of particular influence of dance features to the early Classical symphonies (e.g. the Minuet and Trio – is a movement found in almost every Classical Symphony - features: both sections in binary form/graceful / triple time / symmetrical construction/a 17th century stately court dance with a characteristic stately 3/4 metre/ features of the Trio)
- Haydn's minuets, and their subsequent development through his creative handling of the form (and any other noteworthy features e.g. Minuets of Haydn and Mozart often reveal an abundance of non-symmetrical phrases - and the move towards the Scherzo / influence of the folk dance/ the use of Austrian, Hungarian or Croatian folk tunes or melodies, harmonies and rhythms suggestive of such tunes is fairly common in all of Haydn's symphonies)
- **Reference to the set work (London)**
 - ✓ The musical style and language had features clearly linked with dance elements e.g. simple textures, balanced phrases, regular cadences and distinctive rhythms and patterns (with reference)
 - ✓ Movement III provided light-hearted relief after the intensity of the slow movement, and is a well-developed example. The Menuetto, starts with an 8 bar phrase with a strong rhythmic vitality, capturing the dance-like character. The phrase begins with an anacrusis, and Haydn disguises the expected metre with accents on the 3rd beats of each of the first 3 bars, (and cross-slurring too,) before restoring a normal pattern on the strong beat of bar 7. Texture throughout is homophonic. (More analytical musical features of interest could be included)
 - ✓ Interestingly, the fourth movement (Finale) also has the feeling of a peasant dance, with the first subject built over a drone bass supporting a melody which has almost a 'stamping' rhythm, particularly in bar 4. It has a square rhythm, typical of many dances.
- **Reference to the set work (Italian)**
 - ✓ Thematic character of S1 opening theme (described as acrobatic, Harlequinesque)
 - ✓ No stately minuet – instead for the third movement, a gliding, weaving dance clearly Germanic in origin
 - ✓ Finale – clear influence of the folk dance influence here - entitled 'Saltarello' but closer to a Tarantella: the folk dance is suggested not only by the break-neck tempo and compound metre, but also by the scoring (include further detail here) etc
- Knowledge of influence of dance features to the Romantic symphonies (continued use of Minuet + Trio, Scherzo / also influence here of Gypsy lifestyle and culture on such symphonic composers as Brahms, Dvorak, Liszt – National composers who embraced their cultures - with examples)

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

- sensible and supported musical explanation which is relevant to the discussion of the influence of the elements of dance music
- 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	Criteria
5	<p>13-15 marks</p> <ul style="list-style-type: none"> • A highly perceptive and thorough discussion on how elements of dance influenced symphonic composers. • Appraisal will show a comprehensive contextual knowledge, with detailed, accurate and relevant references made to both set works and other symphonic works of the Western Classical Tradition.
4	<p>10-12 marks</p> <ul style="list-style-type: none"> • A convincing discussion on how elements of dance influenced symphonic composers. • Appraisal will show a good contextual knowledge, with accurate and relevant references made to both set works and other symphonic works of the Western Classical Tradition.
3	<p>7-9 marks</p> <ul style="list-style-type: none"> • A general discussion on how elements of dance influenced symphonic composers. • Appraisal will show an adequate contextual knowledge, with some relevant references made to both set works and other symphonic works of the Western Classical Tradition.
2	<p>4-6 marks</p> <ul style="list-style-type: none"> • An inconsistent discussion on how elements of dance influenced symphonic composers. • Appraisal is insufficient, lacking detailed contextual knowledge, with a few references made to one or both set works and other symphonic works of the Western Classical Tradition.
1	<p>1-3 marks</p> <ul style="list-style-type: none"> • A very limited discussion on how elements of dance influenced symphonic composers. • There is little or no evidence of appraisal or contextual knowledge, with little or no reference made to either set work or other symphonic works of the Western Classical Tradition.
0	<p>0 marks</p> <ul style="list-style-type: none"> • Response not worthy of credit.