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# **GCE A LEVEL MARKING SCHEME**

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**SUMMER 2018**

**A LEVEL (NEW)  
MUSIC - UNIT 6  
1660U80-1**

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2018 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

WJEC A LEVEL MUSIC - UNIT 6

SUMMER 2018 MARK SCHEME

SECTION 1

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

**Area of study F: Strand 1: Impressionism**

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

The extract begins at bar **65** and will be played **3 times** with a **1 minute pause** between each playing and a **10 minute silence** after the final playing for you to complete your answers. [20]

Locate your answers with bar and beat numbers where appropriate.

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

- (a) **Briefly** describe how the music in bars **71-94** fits into the form of the piece. Give bars numbers in your answer. [2][AO4]

**Section A(3)- bar 71 / Section B(3) – bar 78 / Coda (A) – bar 81**

**Alternative:**

The following answer (from a paper by Keith Waters) could be given by some candidates since it is given as an alternative version for discussion in the WJEC notes:

**A3 - bar 71 / Coda - bar 81**

- (b) (i) Give the bar number where the **melodic/motivic material** in bars **65-66** was **first** heard in the piece. [1][AO3]

**Bar 24 (25)**

- (ii) Describe **one** way in which the use of this material in bars **65-66** **differs** from its first appearance. [1][AO4]

- **Whole-tone content eliminated {now appears in A major – accept F# minor}**
- **played in uppermost “voice” / in 8ves**
- **diminution now used (first 3 notes, bar 66)**
- **extended / by (varied) repetition / 8ve lower**
- **and harmonized in parallel chords {fuller chordal harmony}**

- (c) (i) Underline the word that describes the **harmony** in bars **69-77**. [1][AO3]

**diatonic**                  **quartal**                  **octatonic**                  **pentatonic**

- (ii) Other than your answer above, state **two** interesting features in the **harmony** in bars **69-77**.

Give bar (and, if appropriate, beat) numbers in your answers.

[2][AO3]

- ***Parallel chords at the start (69-70)***
- ***Dominant 11<sup>th</sup> (no 3<sup>rd</sup>) {Ebm/Ab} (bar 69-70/72) / Ab root only appears in bass in bar 69***
- ***expected tonic chord in bar 73 undermined (weakened)***
- ***by a bass line that emphasises Bbm (added 6<sup>th</sup>) rather than a tonic Db / to which other notes / 7<sup>th</sup> (C), 9<sup>th</sup> (Eb) are added***
- ***Db finally appears in bass at bar 75<sup>2</sup> / but upper voices still appear to be poised between tonic, subdominant and dominant harmony***
- ***unequivocal Db tonic appears only in bar 77***  
[Give credit for an answer such as the following: ***extended dominant chord (69-70/72) [1] with delayed resolution in bar 73 [1] / until tonic chord stated in bar 77 [1]***]

- (d) Give **three** features of the music in bars **81-94**, providing bar numbers.

[3][AO3]

- ***Melodically based on motif A / stated in “triple” 8ves (e.g., 81-2, 85-6)***
- ***and fragment of “y” / now in augmentation [1] and triplets [1] (83, 87-90)***
- ***add dissonance to underlying chords (83, 87-90)***
- ***harmonically bars have strong plagal content {use of ii/IV} (e.g., 87-90)***
- ***also minor flavour with use of Bbbs {use of mixed mode} (e.g., 81-2)***
- ***Bbb/Db (bars 81-2) create harmonic/tonal link with A major/F# minor in 65-8***
- ***bass refers to Motif A / in augmentation / at first partial {first two notes} (e.g., 81-3) / complete in 89-92***  
[accept *function as a coda* only if a valid reason is given]
- static harmony
- Spread chords

- (e) Briefly outline Debussy's and Ravel's use of **form** in *Colloque sentimental* and the *Prélude* from *Ma Mère l'Oye*. Also state how this relates to, or differs from, that in *Reflets dans l'eau*. [10]

Answers may include remarks such as the following:

- *Form of "Colloque sentimental" is A-B-A', while that of the "Prélude" is a rondo-like A1-B1-A2-C-A3/B2.*
- *Both forms are dictated by extra-musical factors. Central dialogue in "Colloque" framed by an introductory passage (Prologue) and a coda-like section (Epilogue), while, in the "Prélude", the episodes are concerned with different situations/characters in the fairy tale.*
- *A-B-A' description of "Colloque" is, however, slightly misleading, since A section not only sets the scene, but also "sets up"/hints at B's focal tonal point (Db, associated with Ghost 1) without actually stating it, as well as briefly establishing the song's secondary tonality (F major/minor), which is associated with Ghost 2.*
- *Additionally, A' (51) actually has as much (if not more) in common with the B section as with A, since the recitative-like vocal part associated with A is accompanied first by a series of parallel 9<sup>th</sup> chords not heard previously in the song, then by two statements of the "nightingale" motif which formed the basis of B.*
- *Musical material of the "Prélude" is much more varied than in "Colloque"- to be expected in view of the narrative nature of the piece – and contains a range of melodic and harmonic styles, so demanding a form that allows for differentiated material, taking in themes from later sections in the complete ballet. Division between the sections is occasionally blurred. Ravel also manages to combine varied (sometimes overlapping) material within the different sections – e.g., the modal WW melody in bars 16-17 is accompanied by chromatic/octatonic harmonies before the out-and-out modality of bars 20-34. The final section of the "rondo" form is an amalgamation of A and B material, while A2, since it includes new material, could also be termed A2/C - so making the 4<sup>th</sup> section D.*
- *Melodic and harmonic ideas are modified in style to accommodate their use within contrasting sections – e.g., the fanfare-like figure from bars 3-7 has occasional interval adjusted to make it fit in with the new octatonic background in bars 39-50. This means that, just as a simple description of the form of "Colloque" as "ternary" could be misleading, so would a traditional rondo form description of the "Prélude".*
- *To an extent, the sections of "Reflets" (A-B-A-B-A-B-A (Coda) (more so than "Colloque" and the "Prélude")) are also sometimes combined with earlier material, but in a different, distinctive Debussyan manner, whereby new musical ideas are combined with previous material, which is itself then gradually eliminated, resulting in a continuous transformation of ideas – so-called additive technique. This imparts such a "plasticity" of form that analysts have recognised different formal divisions in the piece even if they agree on an underlying rondo design – one that is rather different from that in Ravel's "Prélude", with its combination of disparate material.*

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

<b>Band</b>	
<b>5</b>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• <i>A comprehensive knowledge and understanding of the use of form used in “Colloque sentimental” and “Prélude”</i></li> <li>• <i>A comprehensive comparison with “Reflets dans l’eau”</i></li> </ul>
<b>4</b>	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• <i>A convincing knowledge and understanding of the use of form used in “Colloque sentimental” and “Prélude”</i></li> <li>• <i>A convincing comparison with “Reflets dans l’eau”</i></li> </ul>
<b>3</b>	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• <i>A general knowledge and understanding of the use of form used in “Colloque sentimental” and “Prélude”</i></li> <li>• <i>A general comparison with “Reflets dans l’eau”</i></li> </ul>
<b>2</b>	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• <i>Some knowledge and understanding of the use of form used in “Colloque sentimental” and “Prélude”</i></li> <li>• <i>An inconsistent comparison with “Reflets dans l’eau”</i></li> </ul>
<b>1</b>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• <i>A limited knowledge and understanding of the use of form used in “Colloque sentimental” and “Prélude”</i></li> <li>• <i>A limited comparison with “Reflets dans l’eau”</i></li> </ul>
<b>0</b>	<p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• <i>No response worthy of credit</i></li> </ul>

**If only one piece discussed subtract 4 from the mark awarded**

**If only two pieces discussed subtract 2 from the mark awarded**

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

2. You will hear an extract from Lynne Plowman's *Night Dance No. 1*. Use an unannotated copy of the score for this question. You will also need unannotated scores of Rhian Samuel's *Ariel* and Andrew Wilson-Dixon's *Tango Passacaglia*. The extract begins at bar **112** and will be played **3 times** with a **1 minute pause** between each playing and a **10 minute silence** after the final playing for you to complete your answers. [20]

Locate your answers with bar and beat numbers where appropriate.

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

- (a) **Briefly** outline how the music in bars **112-150** fits into the form of the piece. Give bar numbers in your answer. [2][AO4]

**(Part of) Dance C [→142 (accept 143)] / followed by Interlude B (Coda) [143]**

- (b) (i) Give the bar numbers where the flute melody in bars **112-115** was first heard in the piece. [1][AO3]

**Bars 29-32 [award mark even if only first bar is given]**

- (ii) Describe **one** way in which the flute part in bar **116** relates to bars **112-115**. [1][AO4]

- **Underlying shape of first four notes in each is based on semitone intervals (C#-D-D#-E = F#-F-E-Eb) / with bar 116<sup>1</sup> inverting the motif**
- **though it eliminates the leap of a (major) 7<sup>th</sup> / and subjects it to diminution**
- **116<sup>2</sup> is a transposed version of bar 114 / in diminution**
- **116<sup>3</sup> relates to 114 by varied retrograde form (last interval changed, with 5<sup>th</sup> becoming a 4<sup>th</sup>) [accept mixture of retrograde and inversion]**

- (c) Underline the word that best describes the **harmony** in the piano part in bars **112-126**. [1][AO3]

atonal                  blues                  chromatic                  diatonic

- (d) State **three** interesting features in the music in bars **140-150**. [3][AO3]

- **Rests become a feature**
- **bars of 3/2 (144-46, 148-50) are example of very small number of consecutive bars in the same metre in piece / 3/2 only appears here**
- **musical material in piano's RH is based on material from bars 51→ / but in augmentation / and more fragmented**
- **the rests in 3/2 time seem like short pauses within what was originally music in 2/4 or 4/4 / imparts a feeling of music "winding down" towards the end**
- **motif is also played more insistently here**
- **accept answers referring to (drastic) change in dynamics to p (143)**

- *joined in 8ves by flute in bars 147-50 {piano and flute share same melodic material} (for only time in piece)*
  - *music is essentially in two parts only here*
  - *single example of such a thin texture in piece when both instruments are involved*
- (e) State **two** ways in which the music in bars **151-154** refers to earlier material. Give bar numbers in your answers. [2][AO3]
- *e.g., return of chords from Dance 1A (bars 18→) in bars 151&153*
  - *re-establishes Cm as tonic key / after previous brief reference to Eb major*
  - *rhythmic motif from Dance 1B (e.g., flute, bar 80) stated in bar 152*
  - *bar 153 fuses rhythmic element from Dance 1A with rhythm of flute part in previous bars {Dance 1B} / the 3/4 “simple” rhythms transformed into rhythms in compound time*
- (f) Briefly compare Rhian Samuel’s and Andrew Wilson-Dixon’s use of **form** in *Ariel* and *Tango Passacaglia*. Also state how this relates to, or differs from, that in Lynne Plowman’s *Night Dance No.1*. [10][AO4]

Answers may include remarks such as the following:

- *“Ariel’s” form can be understood in two rather different ways: 1) as in 5 linked sections, in which motifs are developed along with additional material, or 2) with an extra-musical element which impinges on the purely musical sense of structure, and which involves two contrasting characters (flute/piano) who are constantly at odds with one another, so imparting a sense of “narrative form” to the work.*
- *The different sections of “Ariel” are more obviously marked off than those in “Tango Passacaglia”, even though there are several similarities in the melodic material between the various sections (excepting bars 100-13), while the underlying harmonic background is dissonant throughout. Other musical elements (such as texture) play an important part in projecting a sense of form here – such as the solo cadenzas in bars 43-60 and 117-24. Bars 120-32 are important, since they recall the pitch content and textures associated with Section 1, along with a brief reference to the semiquaver figuration of the first cadenza, so functioning, too, as a coda.*
- *Being a passacaglia, “Tango Passacaglia” must also operate on two levels – but in a different way from that of “Ariel”. On the one hand, there are the continual repetitions of the passacaglia theme in various forms; on the other, the repetitive statements must be combined into longer passages that define the individual sections of the larger structure.*



- *As in “Ariel”, other musical elements are relied upon to help delineate these larger sections – such as the framing “p/pp” dynamics of Section 1 (1-41) and the slower tempo in Section 2 (42-66), which functions somewhat as an interlude; bars 59-66 act as a transition to the next section in bar 67 in that the statement of the passacaglia theme becomes more evident again, though the tonality remains slightly ambiguous.*
- *Section 3 (67-99) is developmental and motivic, focusing on the interval of a 2<sup>nd</sup> in Bach’s theme. Repetition of the entire section marks it off from the surrounding music, also exemplifying a different approach to form from that found in “Ariel”. Bars 96-99 (cf. 59-66) function as a transition into the next section (100-32), with their abridged, but more obvious, reference to the theme.*
- *The sense of recapitulation is much more pronounced than in “Ariel” – in terms of tonality, melodic content and texture. Unlike in “Ariel” (and “Night Dance 1”), the short coda (133-) makes no real attempt to draw together the various strands of the different sections – not surprising given the type of work of which this is an example.*
- *“Night Dance 1” has its own individual form, one to which it is difficult to apportion letter designations. As in “Ariel”, rhythm plays an important role in the musical material. But just as important here is the way that, for much of the piece, the persistent rhythmic accompaniments are associated with, or linked to, a defining pitch/key centre. The tonal centres in “Night Dance 1” are few and far between – very different from the situation in “Ariel”, but not too dissimilar to that in “Tango Passacaglia”, with its obsessive C minor passacaglia theme. So, in “Night Dance 1”, the second dance (63-86) has the same insistent 4/4+3/8 rhythmic accompaniment (which also refuses to move away from the tonic C minor) but with new melodic material. The music returns imperceptibly to Dance 1 material (87), the rhythm and bare piano accompaniment being almost the same in both sections. Note, too, the little reference (bar 95) to the melodic shape and rhythm of material from the previous dance section. Some might hear bar 143 as the start of a coda-like section (rather than the start of an Interlude), the beginning of a slowing down process in which melodic material from Dance 2 appears in augmented form, separated by rests and followed by a brief reference to Dance 1 (151).*

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

<b>Band</b>	
<b>5</b>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• <i>A comprehensive knowledge and understanding of the use of form used in “Ariel” and “Tango Passacaglia”</i></li> <li>• <i>A comprehensive comparison with “Night Dance No.1”</i></li> </ul>
<b>4</b>	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• <i>A convincing knowledge and understanding of the use of form used in “Ariel” and “Tango Passacaglia”</i></li> <li>• <i>A convincing comparison with “Night Dance No.1”</i></li> </ul>
<b>3</b>	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• <i>A general knowledge and understanding of the use of form used in “Ariel” and “Tango Passacaglia”</i></li> <li>• <i>A general comparison with “Night Dance No.1”</i></li> </ul>
<b>2</b>	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• <i>Some knowledge and understanding of the use of form used in “Ariel” and “Tango Passacaglia”</i></li> <li>• <i>An inconsistent comparison with “Night Dance No.1”</i></li> </ul>
<b>1</b>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• <i>A limited knowledge and understanding of the use of form used in “Ariel” and “Tango Passacaglia”</i></li> <li>• <i>A limited comparison with “Night Dance No.1”</i></li> </ul>
<b>0</b>	<p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• <i>No response worthy of credit</i></li> </ul>

**If only one piece discussed subtract 4 from the mark awarded**

**If only two piece2 discussed subtract 2 from the mark awarded**

## SECTION 2

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

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

3. You will hear an extract from *Honey all over* by Gruff Rhys. The extract will be played **3 times** with a **1 minute pause** between each playing and a **2 minute silence** after the final playing for you to complete your answers. [10]

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

The lyrics of the extract are printed below. [Note: Lines **5-10** and **15-20** contain word repetition.]

1. *How do you come back if you've never been away?*
2. *How do you pay back the welcome you overstayed?*
3. *By begging forgiveness, or faking an illness?*
4. *Whatever it may be,*
5. *She's honey all over, she's honey all over.*
6. *She's honey all over.*
7. *She's oh so over you.*
8. *She's honey all over, she's honey all over.*
9. *She's honey all over.*
10. *She's oh so over you.* [Short instrumental passage]
11. *She plagiarised pictures from a ten-year-old magazine,*
12. *And passed them as portraits that condemned you to the obscene.*
13. *'Cos maybe she dug you, but she never loved you.*
14. *In any case,*
15. *She's honey all over, she's honey all over.*
16. *She's honey all over.*
17. *She's oh so over you.*
18. *She's honey all over, she's honey all over.*
19. *She's honey all over.*
20. *She's not crying over you.*
21. *It's the stickiest situation since the sickly girl got stuck on a honey pie.*
22. *And there she died.*

- (a) Describe the **structure** of the music in lines **1-10** (not including the short instrumental passage). Locate your answers by referring to lines of the text. [2][AO4]

**Verse 1 lines 1-2 / Pre-chorus{refrain} lines 3-4 / Chorus lines 5-10**

**[Accept Verse 1 – lines 1-4]**

**[Accept "A" for verse and "B" for pre-chorus or Verse Section 1 and 2]**

**[Also accept answers such as: Line 1 – a1 / 4-bar phrase / line 2 – a2 / 4-bar phrase / lines 3&4 – b / 3-bar phrase {2+1 bars} {or line 4 – c/1-bar extension of previous line} / lines 5-10 – all (similar) 4-bar phrases [Also mark using table below, but take any 5-6 correct answers to award full marks.]**

Mark as follows:

No. of correct answers	Marks awarded
5-6	2
2-4	1
0-1	0

- (b) (i) Fill in the **two** empty boxes below to indicate the bass notes heard in the piano used with the lyrics in line 1. Each box should contain **one** note only. [2][AO3]

<i>How do you</i>	<i>come back if you've</i>	<i>never been a-</i>	<i>way?</i>
<b>A</b>	<b>C#</b>	<b>G</b>	<b>F#</b>

- (ii) State the type of chord (e.g., dominant 7<sup>th</sup>) heard at the **start** of the final box. [1][AO3]

**Sus(4 chord)**

- (c) Name the **cadence** at the end of line 3 (*faking an illness*). [1][AO3]

**Imperfect**

- (d) **Other than syncopation**, state **two** features of the **rhythm** in lines 11-20. You must refer to lines/lyrics in your answer. [2][AO3]

- **Lines 11-12 – straight rhythm / rhythmic ostinato on side drum {repeated quaver-semiquaver-semiquaver rhythm}**
- **line 13 – swing rhythm**
- **line 14 – straight rhythm**

- (e) Tick the **two** musical devices used in lines 21-22. [2][AO3]

false relation	✓
tonic pedal	
sequence in the vocal line	
perfect cadence	
bass riff	✓

4. You will now hear an extract from *Send away the tigers* by the Manic Street Preachers. The extract 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 answer. [10][AO4]

"You now have **1 minute** to read the questions" is also on CD.

The lyrics of the extract are printed below.

1. *There's no hope in the colonies,*
2. *So catch yourself a lifeline.*
3. *Things have gone wrong too many times,*
4. *So catch yourself a slow boat to China.*
5. *Fixing some holes from the tiger claws,*
6. *All your tears will be trembling.*
7. *Stick those teeth into my back.*
8. *Seasonal beasts keep them at bay.*
9. *Can't something go right?*
10. *Little things change people's lives.*
11. *Hostile words won't fill your eyes,*
12. *Same noise left to destroy.*
13. *Loathsome smile, head full of forevers,*
14. *Will tomorrow bring some perfection?*
15. *The zoo's been overrun in Baghdad,*
16. *Tiger claws still in my back.*
17. *So, send away the tigers,*
18. *Because we're lonely and we're desperate.*
19. *So, send away the tigers,*
20. *Because they're creeping up and dangerous. Oh!*
21. *I've got problems. I've got too many of them.*
22. *Throw away your yesterdays. I did it all for you.*
23. *Blank horizons and hotel rooms,*
24. *Cheap whisky and god-awful truths.*
25. *Look at me, I'm honest and I'm free.*
26. *I was born to underachieve.*

[Lines 17-20 repeated here]

Referring to the lyrics/lines and the song's **structure**, explain the Manic Street Preachers' **use of instruments** in the extract, also commenting on features that reflect their musical style generally. You should refer to at least one other song by this band that you have studied throughout the course to support your observations.

**The response should include explanation of The Manic Street Preachers' use of instruments in the extract, relating it to the song's structure by referring to points such as the following:**

- **Intro – begins with solo synth organ playing 3 chords (relating to those used at start of verse); timbre is changed slightly right at end of final chord (brightens) to lead into guitar entry. Solo electric guitar plays its own version of organ chords – bass now moves down in step; new rhythmic motif introduced in upper part later. Followed by heavier guitar sound in next phase of intro. Prefixed by repeated semiquaver motif with distorted palm muting on second guitar. New 2-bar guitar (pentatonic) solo introduced here; kit also enters on first beat (cymbal and typical heavy rock riff).**

- **Verse 1 (lines 1-8) – Guitar accompaniment very similar to that in intro, but rhythmic element reduced; bass guitar simply plays descending bass line – at first in minims, later in dotted crotchet-quaver rhythm; kit continues with basic rock riff.**
- **Verse 2 (lines 9-16) – very similar to Verse 1, but dynamic drum and guitar fills create more excitement leading into Chorus.**
- **Chorus 1 (lines 17-20) – fuller texture, with guitars more prominent in the mix; cymbal used more frequently on kit; sustained guitar chord on Oh! (line 20) dissipates sense of excitement, but return of palm muted distorted rhythmic figure from intro prefixes same 2-bar pentatonic guitar solo to lead into next verse..**
- **Verse 3 (lines 21-26) – very similar to Verses 1&2.**
- **Chorus 2 – more rhythmic activity/effects on guitars; ends with same palm muted figure, but repetition of “Oh!” followed by guitar/kit fills to lead into instrumental section.**
- **Guitar solo – contains techniques typical of heavy rock – e.g., distortion, slides, tremolo effect; kit continues with standard rock riffs.**

**Features of Manics style include those associated with heavy rock mentioned above – e.g., distorted guitar and standard drum riffs – cf. “Slash and Burn” or “Nat West-Barclays-Midlands-Lloyds”; guitar riffs and effects – e.g., “This is Yesterday”; also:**

- **Harmony is almost entirely diatonic – occasional use of VofV in Chorus (cf. “Born to end”). Verses use descending bass lines while Chorus is mostly based on circle of 5ths progression – cf. “Motorcycle Emptiness” for similar progressions and “simple” bass guitar line.**
- **In tonic key throughout – though dominant is tonicised in Chorus – cf. “Enola/Alone” for use of chords and similar “Oh!” tag at end of chorus.**
- **Melodic line in Verses is busy, parlando-like (e.g. repeated notes and repeated rhythmic motifs) – similar agitated melodic line as in, e.g., “Motown Junk”; Choruses are more lyrical – melodic line more conjunct, higher tessitura.**
- **Backing vocals – used sparingly in Verses 1, 2 & 3 – join in in harmony for lines 5-6/13-14/23-24; used more in Chorus but further back in mix – similar use of vocals in “ifwhiteamerica”; vocal effects utilized more on solo voice in chorus – particularly line 20 with its delayed effects – cf. vocal (and instrumental) effects in “This is Yesterday”.**

<b>Band</b>	
<b>5</b>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• <i>A perceptive and detailed explanation of the use of instruments in the extract with accurate and detailed reference to the song's form.</i></li> <li>• <i>Appraisal will show a comprehensive contextual knowledge, with at least one relevant example explored in detail</i></li> </ul>
<b>4</b>	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• <i>An accurate and convincing explanation of the use of instruments in the extract showing a very good understanding of the song's form.</i></li> <li>• <i>Appraisal will show a very good contextual knowledge, with at least one relevant example explored in detail</i></li> </ul>
<b>3</b>	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• <i>A general explanation of the use of instruments in the extract showing a good understanding of the song's form.</i></li> <li>• <i>Appraisal will show adequate contextual knowledge, with at least one relevant example explored generally</i></li> </ul>
<b>2</b>	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• <i>An inconsistent explanation of the use of instruments in the extract showing some understanding of the song's form.</i></li> <li>• <i>Appraisal will show some contextual knowledge, with at least one relevant example explored generally</i></li> </ul>
<b>1</b>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• <i>A limited explanation of the use of instruments in the extract showing little understanding of the song's form.</i></li> <li>• <i>Appraisal will show little or no contextual knowledge</i></li> </ul>
<b>0</b>	<p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• <i>No response worthy of credit</i></li> </ul>

If no further songs are referenced subtract 2 from the mark awarded.

## Area of study F: Strand 4: American Musical Theatre

5. You will hear an extract from *Sunday in the Park with George* by Stephen Sondheim. The extract will be played **3 times** with a **1 minute pause** between each playing and a **2 minute silence** after the final playing for you to complete your answers. [10]

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

The lyrics of the extract are printed below.

### ***Harmony!*** [Spoken]

1. ***Sunday, by the blue purple yellow red water,***
2. ***On the green purple yellow red grass,***
3. ***Let us pass through our perfect park,***
4. ***Pausing on a***
5. ***Sunday by the cool blue triangular water,***
6. ***On the soft green elliptical grass***
7. ***As we pass through arrangements of shadows***
8. ***Towards the verticals of trees***
9. ***For ever,***
10. ***By the blue purple yellow red water,***
11. ***On the green orange violet mass of the grass***
12. ***In our perfect park,***
13. ***Made of flecks of light and dark,***
14. ***And parasols.***

- (a) Describe the **harmony** in the short opening introduction that precedes the spoken word *Harmony!* [3][AO4]

- ***Begins with (two statements of) tonic [1] major chord with added 2<sup>nd</sup>(9<sup>th</sup>) / which resolve to 3<sup>rd</sup> or root***
- ***then some dissonant [1] voice leading in two parts [1] / moving in contrary motion***
- ***involving major 7<sup>th</sup> [1] and minor 9<sup>th</sup> [1]***
- ***that resolve onto first (tonic) chord of verse***
- ***diatonic at first/becomes chromatic***

- (b) Fully name the **interval** (e.g., augmented 2<sup>nd</sup>) formed by the two notes sung on the word *Sunday* (and again on *water*) in line 1. [1][AO3]

### ***Minor 6<sup>th</sup> allow Aug 5th***

- (c) Other than your answer to (b) above, state **two** features of the **vocal melody** in lines 1-3. [2][AO3]

- ***Opening (two) bars repeated on “water ... red” / extra note added (on “grass”) / to complete 5-bar [1] phrase***
- ***rest of melody introduces new [1], simpler [1] material***
- ***also consists of two similar motifs / with two final “cadential” notes added to second motif / 2+3+3 bar phrases***
- ***entirely syllabic***
- ***feature of first (and second) phrase is sustained{held} {long} note followed by succession of shorter notes***



(d) Give **two** features of the **bass part** in the extract (from *Harmony!* onwards). You must locate your answers by referring to lyrics/lines in your answers, though there is no need to mention instruments. [2][AO3]

- **Lines 1-2 – tonic pedal**
- **lines 5-6 (first 2 beats) – dominant pedal**
- **lines 6 (“grass”) - 9 (“ever”) - descends [1] chromatically [1] / from tonic to dominant**
- **lines 9 (“ever”) – 11 (“mass of the”) – dominant pedal**
- **lines 12 (park) -14 (parasols) – ostinato / consists of perfect 5ths / syncopation a feature / possible relation to (syncopated) rhythm of {rising} (“Sunday”)motif**
- **last repetition changes slightly**

(e) Name **one** instrument that you consider plays an important role in the accompaniment in lines 8 (*trees*) -11 (*mass*) and briefly describe its part. [2][AO3/AO4]

- **Oboe - plays ascending scale (mostly in minims)**
- **Timpani – plays roll / dominant pedal**
- **Tremolo strings**
- **French horn – plays two statements of {rising} (“Sunday”) motif**
- **Cymbal – crash on “Ev-er”**
- **Piano – plays repeated (crotchet) chords**

6. Next, you will hear part of *Bless the Lord* from *Godspell* by Stephen Schwartz. The extract 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 answer. [10][AO4]

"You now have **1 minute** to read the questions" is also on CD.

The lyrics of the extract are printed below:

1. ***O, bless the Lord, my soul!***
2. ***His grace to thee proclaim!***
3. ***And all that is within me join***
4. ***To bless His holy name. Oh, yea!***
5. ***O, bless the Lord, my soul!***
6. ***His mercies bear in mind!***
7. ***Forget not all His benefits,***
8. ***The Lord to thee is kind.***
9. ***He will not always chide;***
10. ***He will with patience wait;***
11. ***His wrath is ever slow to rise,***
12. ***And ready to abate. (Repeated several times) Oh Yea! (Oh, bless the Lord.)***
13. ***He pardons all thy sins.***
14. ***Prolongs thy feeble breath;***
15. ***He healeth thine infirmities***
16. ***And ransoms thee from death, Oh yea!***
17. ***He clothes thee with His love;***
18. ***Upholds thee with His truth;***
19. ***And, like an eagle, He renews***
20. ***The vigour of thy youth.***
21. ***Then bless His holy name,***
22. ***Whose grace hath made thee whole,***
23. ***Whose love and kindness crowns thy days.***
24. ***Oh, bless the Lord, my soul. (Repeated several times)***

Explain Schwartz's use of different **musical styles** in the extract, mentioning any features you consider significant. Also comment on at least one other work by Schwartz that uses a mixture of musical styles.

**The response should include explanation of how Schwartz has used different musical styles in the extract, referring to points such as the following:**

- ***Different styles help underline the form of the piece: A1 [lines 1-8] - B1 [lines 8-12] -A2 [lines 13- 20] -B2 [lines 20-23] – Coda [line 24]***
- ***styles initially presented in contrast with one another then progressively combined***
- ***A1 – Jazz-like, with swing/shuffle rhythm; modal (dorian with one aeolian moment) [accept minor]; chord progressions avoid dominant; backing dominated by piano; bass guitar accentuates swing beat, but drum kit add suggestion of rock with emphatic snare drum on beats 2&4; vocal part constantly anticipates beat – very syncopated.***
- ***B1 – Changes to (tonic) major key (dominant plays important role here), but retaining one modal element (flat 7th); tonic pedal repeated in (straight) quavers in bass guitar; faster, in heavy rock style (but with strong gospel element, especially with its antiphonal/call and response effects between solo vocalist and choir); electric guitar added – rock style, including feedback.***

- *A2 – begins with jazz-like improvisatory line, but now contains some elements from B1 - e.g., electric guitar with feedback (more associated with rock) and choral antiphonal responses to solo vocal (typical of gospel).*
- *[B2 much the same as B1]*
- *Coda – combines all three styles in even faster tempo – e.g., lyrics from A1 now set to melody that recalls that in B1 (more conjunct); in major key, but the modal element from B1 is now more pronounced; strongly syncopated vocal line combined with tonic pedal and rock rhythms; alternates with (A) minor/modal phrase with harmonies derived from A sections.*

Reference to other works in support of the observations above could include appropriate examples from works such as:

***Pippin:***

- *e.g., “Glory” – gospel feel at start with some almost classical moments (e.g., “Carmina Burana”); moves to a jazzy swing style; then to a type of comical instrumental (dance) section in “soft shoe shuffle” style (“Shout it out”); finally returns to opening “Glory” music.*
- *“Simple Joys” – guitar-based folk-rock style – contrasts with “Magic to do”, which is very much a stylish 70s pop song very reminiscent, both harmonically and instrumentally, of Carole King; later entry of chorus adds a more authentic Broadway sound/idiom to the pop style.*
- *“War is a science” – a real mixture of musical styles – beginning in a circus/vaudeville-type style before moving into a section more reminiscent of (comic) operetta - particularly Gilbert and Sullivan - with its recitative/patter-song delivery; includes a military march (Sousa-like) in a shuffle rhythm.*

***The Magic Show:***

- *e.g., “Solid Silver Platform Shoes” – a duet in a ‘50s rock ballad style (influenced by the folk song “Mockingbird” as performed by James Taylor and Carly Simon); but also contains a disco element in the song (influenced by Donna Summer).*
- *“West End Avenue” is very different, with a strong Bernstein influence; mostly in 7/4 but with sections in changing metre – very syncopated, with some dissonant harmonies – e.g., at the end.*
- *“Lion Tamer”, on the other hand, includes simple harmonies, though with some rather unexpected tonicisations.*
- *“Style” opens with a recitative-like section before breaking out into reggae style, with a bass/drum groove and use of Hammond organ.*

<b>Band</b>	
<b>5</b>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• <i>A perceptive and detailed explanation of the use of different musical styles in the extract</i></li> <li>• <i>Appraisal will show a comprehensive contextual knowledge, with at least one relevant example explored in detail</i></li> </ul>
<b>4</b>	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• <i>An accurate and convincing explanation of the use of different musical styles in the extract</i></li> <li>• <i>Appraisal will show a very good contextual knowledge, with at least one relevant example explored in detail</i></li> </ul>
<b>3</b>	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• <i>A general explanation of the use of different musical styles in the extract</i></li> <li>• <i>Appraisal will show adequate contextual knowledge, with at least one relevant example explored generally</i></li> </ul>
<b>2</b>	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• <i>An inconsistent explanation of the use of different musical styles in the extract</i></li> <li>• <i>Appraisal will show some contextual knowledge, with at least one relevant example explored generally</i></li> </ul>
<b>1</b>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• <i>A limited explanation of the use of different musical styles in the extract</i></li> <li>• <i>Appraisal will show little or no contextual knowledge</i></li> </ul>
<b>0</b>	<p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• <i>No response worthy of credit</i></li> </ul>

**If there is no discussion of further works subtract 2 from the mark awarded**

## Area of study F: Strand 5: Jazz Legends

7. You will hear an extract from a Miles Davis recording of *My Funny Valentine*. It will be played **3 times** with a **1 minute pause** between each playing and a **2 minutes silence** after the final playing for you to complete your answer.

A lead sheet for the **original** melody, the **standard** jazz chord changes and an outline of the structure are printed below. [Note: In the extract, Miles Davis improvises on this melody. The key is the same.]

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

- (a) Give **two** features of the **harmony/tonality** in the short **introduction**. [2][AO3]

- **Mostly based on 2 chords**
- **diatonic**
- **Begins in (Eb) relative [1] major key(1)**
- **but suddenly turns to (C) minor at end**
- **with dominant (of C minor) in first inversion / “overlaps” with opening tonic chord of head**
- **before this, bass plays dominant [1] pedal [1] (in Eb)**
- **accept some parallel harmony**

- (b) Using the lead sheet provided, give **one** interesting or unusual feature of the head of *My Funny Valentine* in terms of either its **form** or **tonality**. [1][AO3]

- **A3 introduces new material OR more improvisatory**
- **Ends in different key from beginning {starts in minor, ends in relative major}{fluctuates between major and minor}**
- **36 bars long rather than the standard 32 bars {final A section extended/12 rather than 8 bars long}{longer than previous A section}**

- (c) Tick (✓) the box below that best describes the chords played in the extract compared with those written on the lead sheet. [1][AO3]

The chords in the A and B sections are the same	
The chords in the A sections are the same but those in the B section include differences	
There are differences between the chords in the A and B sections	✓

- (d) Briefly explain the extent to which Miles Davis follows or ignores the printed melody in this performance. You should locate your answers by referring to the appropriate sections (**A1**, **B** etc.) though you need not mention all four sections. [2][AO4]

- **A1 - begins (first 4 bars) with identical pitch / but entry is delayed (by, first, 1 and, then, 2½ beats)**
- **rest of phrase develops rising (stepwise) figure of first bar / but goes higher in pitch than original / introduces longer note values / original line is still discernible at times (e.g., at end of phrase – last 4 notes)**

- **A2 – almost completely abandons original melody {more improvised} / and introduces more chromaticism**
- **(like A1) also ends (last 3 notes) in similar manner to original melody**
- **B – does not reproduce the varied repetitions of the original phrase / makes no reference to original melody at all**
- **A3 – first half is very different from original / but second half refers to it at final cadence**

(e) State **one** unusual or interesting feature of the music that immediately follows the head, i.e., the last 3 bars or so of the extract. [1][AO3]

- **Begins to repeat (is based on) B rather than A Section**
- **A3 and B sections overlap**
- **section B material is in double time {a faster tempo}**
- **pedal in bass**

(f) Underline the year in which you consider that the extract was recorded. Also give **one** reason for your choice. [2][AO3]

1946                      1956                      1976                      1986

**Reason**

***Example of Davis' Cool Jazz style, which falls within this period***

(g) State **one** feature of Miles Davis' performance here that you consider to be typical of his distinctive playing style. [1][AO3]

- ***Lyrical {melodic, introspective} line / syncopation employed less frequently than usual in jazz***
- ***laid-back nature of the playing / use of rests {space, "playing the spaces"} {minimalistic quality}***
- ***particular choice of (dissonant) melodic notes {continual use of higher chord extensions such as 9<sup>th</sup>, 11<sup>th</sup> etc.}***
- ***use of Harmon mute***
- ***limited use of vibrato***
- ***bending notes***
- ***subtle changes of tone {half-valving}***

8. You will hear a complete performance of Duke Ellington's *Ko-ko* (1940). The diagram below outlines its form and, where appropriate, indicates the solo instrument featured in each Chorus. The music, in E flat minor throughout, will be played three times with a **1 minute pause** between each playing and a **7 minute silence** after the final playing for you to complete your answer. [10][AO4]

Intro	Chorus 1	Chorus 2&3	Chorus 4	Chorus 5	Chorus 6	Chorus 7	Coda
	Valve Trombone	Trombone	Piano		Double Bass		

Explain Ellington's use of **texture** in the piece, and how this reflects his musical style generally. You may mention any relevant features of the **harmony** which relate to your comments. Locate your answers by referring to the table above. In your answer you must refer to at least **one** other work you have studied during the course to support your observations.

**The response should include comments that relate to the use of texture (and harmony), such as:**

- *Ellington progressively both varies and develops the use of texture throughout – e.g., intro is for baritone sax and 3 trombones only (with bass and drums). This is replaced by accompaniment of 4-part chords in saxes in Chorus 1. Guitar (playing chords) is also added, with piano entering towards end with 8ve Bbs (dominant notes).*
- *Texture increased in Chorus 2&3, with 4 saxes now playing in 8ve/unison with repeated 3-part brass chords (as response). Piano interjects sporadic chords in Chorus 2, which become rather more insistent toward end of Chorus 3.*
- *Accompanying texture is same in Chorus 4, but low bass chords and high scalic passages in piano thicken the texture and extend pitch content. Texture further enriched in Chorus 5, with 3 unison trumpets involved in call and response patterns with antiphonal 5-part saxes and 3-part trombones. Piano plays only sporadic chords.*
- *Chorus 6 introduces more varied texture with small element of “imitation” (echoes) between brass and saxes/clarinet, which accompany series of three 2-bar breaks on double bass.*
- *Chorus 7 has richest texture with (7-part) sustained chords (brass and clarinet, (spanning over 2 octaves) accompanying unison melody in 4 saxes). Piano chords remain sporadic.*
- *Coda returns initially to same thinner texture of intro, but final bars bring in whole band (except for piano and guitar) section by section (trumpets→trombones→saxes/clarinet) in ascending phrases.*
- *Intro has tonic pedal throughout; parallel triads move chromatically (trombones). As texture thickens throughout piece, harmony gradually becomes more dissonant, with addition of higher chord extensions.*
- *Chorus 1: Some 4-part chords – 7ths included; also false relation (#9) in V chords.*
- *Chorus 2&3: Harmony enriched by 7ths and 9ths, but no significant change.*

- **Chorus 4:** Piano solo introduces whole-tone element in form of both high RH scales and mid-register sfz off-beat chords, with low LH triads (still following blues progression) – so producing a bitonal effect. Piano texture is distinctive with, at times, a wide distance between the hands.
- **Chorus 5:** As texture increases, the chord voicings are enriched, including increasing use of extended harmonies (especially 9ths rather than 7ths).
- **Chorus 6:** Imitation in form of parallel triads in brass plus sustained sax/clarinet chords widens texture (and pitch content) even further. Second set of imitation across sections involves 4-part chords and further use of higher discords.
- **Chorus 7:** Thick texture produces even more dissonant harmony – including some unexpected tritone and whole-tone clashes/inflections.
- **Coda:** Initial return to tonic pedal and chromatic triads. Ends with 4 bars of dissonant “linear harmony” (element of contrapuntal texture) in wind/brass over tonic arpeggio figure in DB. Combines (descending) parallel triads (trombones), (ascending) diatonic triads/7<sup>th</sup> chords (trumpets) and imitative entries of stepwise 5-note motif from Choruses. Final chord is dissonant (Ebm with added 4<sup>th</sup>, 9<sup>th</sup> and 6<sup>th</sup> (natural)).

Band	
5	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• <i>A perceptive and detailed explanation of the use of different texture and harmony in the extract</i></li> <li>• <i>Appraisal will show a comprehensive contextual knowledge, with at least one relevant example explored in detail</i></li> </ul>
4	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• <i>An accurate and convincing explanation of the use of different texture and harmony in the extract</i></li> <li>• <i>Appraisal will show a very good contextual knowledge, with at least one relevant example explored in detail</i></li> </ul>
3	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• <i>A general explanation of the use of different texture and harmony in the extract</i></li> <li>• <i>Appraisal will show adequate contextual knowledge, with at least one relevant example explored generally</i></li> </ul>
2	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• <i>An inconsistent explanation of the use of different texture and harmony in the extract</i></li> <li>• <i>Appraisal will show some contextual knowledge, with at least one relevant example explored generally</i></li> </ul>
1	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• <i>A limited explanation of the use of different texture and harmony in the extract</i></li> <li>• <i>Appraisal will show little or no contextual knowledge</i></li> </ul>
0	<p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• <i>No response worthy of credit</i></li> </ul>

If there is no discussion of further works subtract 2 from the mark awarded



### SECTION 3

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

#### Area of Study E: The Western Classical Tradition

9. You will hear an extract from a Piano Trio by Mendelssohn, most of the melody of which is written below:

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

"You now have **1 minute** to read the questions" is also on CD.

**\*\*accept crotchet rhythm on bar 6 beat 2\*\***

Andante con moto tranquillo.

Violin

0 *p cantabile*

5 *cresc.* *dim.* *p* (Piano)

10 *cresc.* *f* *dim.*

13 *p* *cresc.* *p*

- (a) Write in the missing **pitch and rhythm** in bars 6<sup>1</sup> - 7<sup>3</sup>. [5][AO4]

Mark according to the following table:

No. of correct answers	Marks awarded
20-23	5
16-19	4
12-15	3
8-11	2
2-7	1
0-1	0

[Each correct pitch and each correct rhythm is counted as one correct answer; rest counts for two correct answers.]

- (b) There are **two** errors in bars 10 – 12, **one** in **pitch** and **one** in **rhythm**. Circle the notes that are incorrect and above each, write what you actually hear in the music. [4][AO4]

***Pitch: bar 10 last quaver should be B natural not B flat.***

***Rhythm: bar 11 beats three and four should be crotchets, not dotted crotchet followed by quaver.***

- (c) Briefly describe the harmony in bar 15 beats 3 and 4. [1][AO4]

***Dominant 7<sup>th</sup> on F/ (F7) in root position/ with 4-3 suspension/and added 13<sup>th</sup> (D) on beat 4/echappee***

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

**Either: The Symphony**

10. You will need an **unannotated** score of **Symphony No. 1** by **Brahms**. The following questions are on movement 4. [15]
- (a) Give a brief analysis of the music in bars 142 – 185. Identify the section (1 mark) and describe some of its main musical features. (4 marks) Give bar numbers in your answer. [5][AO4]

**Relevant observations must accurately analyse the musical features of bars 142 – 185, including the identification of the section e.g.**

- **Bar 142 is the start of the closing section {codetta} of the exposition**
- **The end of this section, bar 185, leads into the start of the recapitulation**
- **Bar 142 starts in E minor**
- **transformation of second part of S2 – S2b material/in diminution/heard in succession in vla, 2<sup>nd</sup> vln, 1<sup>st</sup> vln; hn punctuations (NOT FANFARE LIKE)**
- **unison stg scalic passages lead to**
- **bar 148: versions of intro material (bars 22-24) in vlns/ briefly tonicising D major bar 150-151**
- **Bar 152: descending version moves back to E minor with imperfect cadences bars 154 and 155**
- **Bar 154-155: diminished 7<sup>th</sup> chords (beat 1)**
- **Bar 156: ob takes over intro material whilst triplet quaver figure introduced in stgs/brief move to D major bar 158/return to E minor via V9 in bar 160/G major bar 162**
- **Bars 164 – 167: triplet figure in imitation in stgs**
- **Bar 168 - 179: C major/triplet figure (in 3rds in w/w and vla) combined with rhythm of intro figure and rising crotchets of S2b (in vlns ,vc,db and contra bsn);**
- **Bars 170: also adds ref to “x”, 4-note tetrachord (in w/w, hns 3 and 4 and vla)**
- **176: syncopated leap in vlns**
- **Bar 180: accented version of S2b and V-I in E minor bar 182-183**
- **184-185: rising perfect 4<sup>th</sup> in hn 3 (opening interval of S1,/joined by w/w to form G7 to lead back into recapitulation (S1) in 186 in C major**

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

- (b) Describe how the music in bars 268 – 285 achieves a sense of excitement and build-up to the return of the Alphorn theme in bar 285. [4][AO4]

Give bar numbers in your answer.

**Relevant observations must describe how the music of bars 268 -285 achieves a sense of excitement and build-up to the return of the Alphorn theme in bar 285 e.g.**

- **Dramatic, *f* {*ff*} version of start/head motif of S1 in unison w/w/used in rising sequence 268 – 271**
- **Timp rolls on V (G) and I (C)**
- ***Sf* brass chords**
- **Above features include references to the dactylic rhythm of S1**
- **Descending semiquaver scalar passages (with chromatic inflections) in stgs/ref 4-note tetrachord**
- **Bar 272: of parts between vlns and fls**
- **Bar 274: passage built on opening 3 notes of S1(oscillating semitonal motif)/ascending chromatically/syncopated rhythms (hns)/ dominant pedal in timps**
- **Bar 279: *ff* climax with variant of opening 3 notes of Alphorn theme heard in diminution and inversion (fl, vln, and contra bsn and low stgs) in tonic minor (C minor)**
- **Above heard over timp tonic pedal (C) roll, added tbns and strong syncopation**
- **Distilled to insistent concentration on the semitonal interval only (relevant to both the Alphorn variant and 2<sup>nd</sup> and 3<sup>d</sup> notes of S1) heard descending chromatically**
- **Bar 285: after dramatic crotchet beat GP, *ff* dim 7<sup>th</sup> harmony accompanies last ref to the variant of opening of Alphorn theme/S1 head motif in vln 1 (before horn takes over with Alphorn theme in C major in next bar)**

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

- (c) Describe the harmony/tonality in bars 391 – 416. Give bar numbers in your answer. [5][AO4]

**Relevant observations must describe the harmonic content between bars 391 and 416 i.e.**

- **Key is C major/reinforced by tonic pedal in timps bars 391-394**
- **Diminished harmony bar 392 and 394**
- **Bars 395 – 402: rising sequentially from C major through E minor (bar 399) and G major bar 401/NB mediant relationships**
- **Bar 403 – 407: series of unresolved dominant 7<sup>th</sup> chords: on D7 bar 403 (with major 9<sup>th</sup> heard as appoggiatura in w/w and hns 1 and 2); G7 bar 405, C7 bar 406 to A7 bar 407**
- **Bars 407 – 413: return of modal brass chorale from intro now transposed (and heard in rhythmic augmentation); bars 407 to 409: perfect cadence tonicising D minor (2 bars A7 to 1 bar D minor**
- **Bars 410<sup>3</sup>- 413: in F major, using chords IV in root position (B flat major); bVII in root position (E flat major) bar 411<sup>1</sup>; IV in root position (B flat major) bar 411<sup>3</sup>; 412<sup>1</sup>; V7 (4-3) in root position (C7); I in root position (F major) bars 413-414**
- **Bars 415 -416: returns to tonic key C major with V in root position (G) {imperfect cadence}**

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

- (d) **Tick (✓)** the one statement below that you believe to be **true**. [1][AO4]

<b>Referring to horns 3 and 4 in the last bar (bar 457):</b>	<b>Tick (for true)</b>
The concert pitch of their notes is G	
The concert pitch of their notes is C	✓
The concert pitch of their notes is E	
The concert pitch of their notes is F	

11. Discuss ways in which composers of the symphony from 1830–1910 incorporated programmatic elements into their works. [15][AO4]

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

**Answers should address the following:**

- **An understanding of programme music i.e. as music in which the composer sets out to portray a story or specific image through music (story, poem, image, philosophical belief etc.); reflection of the increased interlinking of the arts during 19<sup>th</sup> century; (Beethoven 6)**
- **Relevant forms include symphonies, though reference to symphonic poems is also acceptable**
- **Seen through use of various stylistic areas in symphonic music such as tone colour (made possible by advances in instrumental developments; extended harmonic language;**
- **Challenge of developing structures compatible with the programmatic content; effect on sonata form and other established structures**
- **Methods of integration of material to reflect the programme**

**Some of the following composers' symphonies/symphonic poems/ could be discussed in support of the above**

- **Berlioz: *Symphonie fantastique*; *Harold in Italy*: discussion of the composer's development of *idée fixe* as a method of unifying the movements of his symphonies; characteristics of *idée fixe* seen affecting all aspects of the composition (thematic integration, influence on harmony, tonality, rhythm); expansion of orchestra and novel use of orchestration to reflect aspects of programme; expansion of number of movements**
- **Liszt: developed the symphony and symphonic poem genres: transformation of themes (from small cells) throughout the composition; all aspects of music integrated; one-movement works as a structural solution; *Les Preludes* etc. (12 symphonic poems)**
- **Russian Five: used symphonic music to promote nationalist style of composition**

**Symphonic music (including symphonic poems) by composers such as**

- **Mendelssohn (*Hebrides*); *Calm sea and Prosperous Voyage*, *Midsummer Night's Dream***
- **Strauss: *Also Sprach Zarathustra*; *Don Quixote*, *Tod und Verklarung***
- **Smetana: *Ma Vlast***
- **Dukas: *Sorcerer's Apprentice***

**These are some that may be discussed; there are others.**

**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 symphonic music**
- **Detailed, comprehensive information, fluently expressed and correctly written with appropriate technical vocabulary**

**Marking grid**

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

## Religious Choral Music

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

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

Referring to horns 1 and 2 bar 322 beats 1 and 2:	Tick (for true)
The concert pitch of their first note is A	
The concert pitch of their first note is C	✓
The concert pitch of their first note is E flat	
The concert pitch of their first note is F	

- (b) Explain how the music portrays the contrasting moods of the text in bars 322 – 335. Give bar numbers in your answer. [4][AO4]

**Relevant observations must describe how the music of bars 322 – 335 portrays the contrasting moods of the text e.g.**

**References to ‘awful majesty’ spoken by terrified sinners:**

- *ff* dynamic of opening/accented/double-dotted/jagged rhythms bs322, 326
- *C* minor b322
- *disjunct* {*arpeggiated*} (*descending*) theme in basses covering wide range {12<sup>th</sup>} b322
- *doubled* by *vc*, *db*, *bsn*, *tbn*, *oph*. b322
- *Dramatic tremolo* upper strings bs 322-330
- *Timpani rolls* bs 322-323; bs326-327; bs336, 338, 340, 344
- *Subdued repeat in close harmony tenors over pedal A flat doubled by horns* bs 324-325; 328-329

**References to ‘save me’:**

- *Dolce, legato* lyrical line in solo bass, mezzo-sop and tenor in turn; reduced range {major 6<sup>th</sup>} bs 330-335
- *heard in rising sequence, 3<sup>rd</sup> higher each time* (roots outlining *dim 7<sup>th</sup>* – *C*; *E flat*; *G flat*; *A* bs330-335
- (*Expressive/hopeful*) rising major 6<sup>th</sup> interval to begin in
- *Mediant major* {*E flat*} (in second inversion) b330
- *Rhythmically smoother, less angular and dotted* bs330-335
- *Accompanied by sustained string chords and mellow solo horn* bs330-335
- *Harmonic sequence of I6/4 – V7 in E flat, G flat and A* bs 330-335
- *Plaintive chromatic passing notes and appoggiaturas* bs 331, 333, 335
- *Repeated dotted note utterance of “salva me” in sop solo like a chant, doubled by upper w/w* bs 331, 333, 335

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



- (c) Describe the harmony/tonality of bars 336 – 345. Give bar numbers in your answer. [5][AO4]

**Relevant observations must describe the harmonic content of the music in bars 336 – 346 i.e.**

- 336: C major, which then functions as V to
- 337: F minor
- 338: C minor (tonic minor) moving to
- 339: F minor/iv (subdominant minor shift, favoured by Verdi)
- 340: E flat major (mediant relationship with C)
- 341: diminished 7<sup>th</sup> (C, E flat, G flat, A) with A in bass, moving by tritone to
- 342: E flat minor
- 343: C flat major (another median move)
- 344 and 345: diminished 7<sup>th</sup> (C, E flat, G flat, A again)

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

- (d) Give a brief analysis of bars 356 – 382, commenting on the main musical features. Give bar numbers in your answer. [5][AO4]

**Relevant observations must accurately analyse the musical features of bars 356 – 382 e.g.**

- Return of the two-bar ‘Rex’ motif in chorus basses in C minor
- Doubled by db, ophcleid and bassoons; w/w sustained chords with dotted rhythm on beat 4
- With echo in solo bass in next bar
- Simultaneously, ‘salva’ motif heard in new dotted rhythm setting in solo SAT
- Homophonic for individual themes, but antiphonal relationship between chorus and soloists
- Tremolo upper strings and doubling of vocal parts by
- This material repeated bar 360 up a semitone on diminished harmony (G, B flat, D flat, E)
- Repeated up a tone (A, C, E flat, F sharp) bar 362
- Dramatic build-up with parallel, {ascending}, {scalic}{ff} {tutti} crotchets, with tremolo strings with high C in solo sop; finally resolving via a perfect cadence into
- C major bar 369.
- Bar 370: solo bass has first 3 notes of salva motif in augmentation
- Imitated {stretto} by chorus bass and tenor, still augmented
- And then by alto and sop chorus in crotchets not minims
- Each entrance is up a 3<sup>rd</sup>; chorus entrances doubled by stgs
- 376-379: tutti homophonic setting of salva in C major (with some chromatic movement){perfect cadence}
- 379<sup>d</sup> - 382 are monophonic for stgs, confirming C major tonality (and anticipating accomp of ensuing Recordare)

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

13. Discuss ways in which composers of religious choral music from 1800 – 1890 incorporated word painting into their works. Though you may mention Verdi's Requiem in passing, you should not refer to it in any detail in your essay.

The quality of written communication and the accurate use of specialist vocabulary is assessed in this question. [15][AO4]

**Answers should address the following:**

- **An understanding of the different ways in which composers use musical elements to create word painting. These could potentially cover all aspects of musical composition including word setting, melody, harmony, tonality, rhythm, texture, dynamics, articulation and the way in which instruments/accompaniments are used in support. In all cases, answers should address specific examples from the works chosen for discussion, and a clear explanation of how the meaning of the words is illuminated should be present.**

**Students do, potentially, have recourse to any religious choral works from 1800 – 1890, as word painting is present to a certain extent in all the repertoire of this time period.**

**Examiners will need to verify the validity of the particular examples chosen for discussion by candidates.**

**Possible composers and works could include:**

- **Haydn: Harmonie mass (1802); Seasons (1801)**
- **Beethoven: Christ on the Mount of Olives; Mass in C (1807); Missa Solemnis (1819-1823)**
- **Spohr: oratorio (1826)**
- **Schubert masses**
- **Schumann Requiem**
- **Rossini: masses**
- **Mendelssohn: psalms and oratorios e.g. St Paul (1836) Elijah (1846)**
- **Brahms: a capella motets; German Requiem (1865-1868)**
- **Berlioz: Requiem (1837); Te Deum (1849-1855); Childhood of Christ (1854)**
- **Bruckner: motets; masses (1860s)**
- **Frank: Les Beatitudes (1879)**
- **Saint-Saens: Oratorio de Noel**
- **Liszt: masses, (1855, 1867); Oratorio (1857-1862)**
- **Cherubini: Requiems in C and D**
- **Faure: Requiem (1887-1890)**
- **Puccini: Messa di Gloria (1880)**
- **Wesley: anthems**
- **Gounod: masses and oratorios e.g. La Redemption, Tobias, Mors et Vita (1882, 1888)**
- **Parry: Judith**
- **Sullivan: The Prodigal Son**
- **Dvorak: Requiem (1890)**

### **Verdi: Requiem**

**Example points that could be mentioned are:**

- **Dies Irae** – many dramatic instances of word painting through rising chromaticism, dotted rhythms, syncopation, use of brass fanfares (some off stage) and bass drum accompaniment; diminished harmonies, tutti ff orchestral accompaniment contrasted with pp chant-like utterances
- **Tuba Mirum** – brass writing supporting text
- **Recordare** – contrastingly serene, lyrical setting for mezzo over calm, repetitive bass pattern

**Examples points from other works that could be mentioned:**

### **Berlioz Requiem**

**Dies Irae** – 4 brass groups with fanfare chant motive building texture to lead to ff bass solo entry of Tuba Mirum followed by dramatic pp contrast for Mors stupebit; imitative vocal entries representing the “pale offenders rising with surprise”; double dotted bass utterances with dramatic dynamic contrasts in orchestral accompaniment for “viewing their Judge with frightened eyes”. Also use of tremolo strings to add to atmosphere.

### **Mendelssohn Elijah**

**Examples of choral, recitative and solo sections reflecting meaning of text e.g.**

- **Part II, no 36:** triadic rising nature of opening T/B lines followed by S/A with melodic direction and rhythmic setting matching the instruction, “Go, return upon thy way”; clear C major, diatonic, timp roll.
- **Followed by recitative:** descending triadic line for Elijah’s accepting response; large upward leap to emphasis “Lord”; harmonic colouring (e.g. dim 7<sup>th</sup> harmony) on text “I will suffer for Thy sake”
- **No 37 Air:** diatonic, straightforward harmony, constant crotchet accompaniment featuring pastoral oboe and strings to underpin lyrical legato line of Elijah’s aria; all reflecting the mood and context of the text.

### **Bruckner Mass in E minor**

**Sanctus and Benedictus:**

- **Sanctus** - imitative polyphony of a capella double chorus, and modal inflections hark back to earlier styles (typical of Cecilian movement of the time)
- **Benedictus** – chromatic appoggiaturas, auxiliary and other passing notes typical of Romantic vocabulary and serve to heighten mood of this section.

### **Elgar Dream of Gerontius**

- **Dramatic homophonic full chorus in syllabic word setting** for “Praise to the Holiest in the height” over tremolo strings; melodic line contains wide leaps typical of Elgar’s style and rich late Romantic harmony.

**These are examples only. Candidates should answer with relevant examples from whatever works they have studied. It is likely that these will be drawn from the list above.**

**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 oratorios**
- **Detailed, comprehensive information, fluently expressed and correctly written with appropriate technical vocabulary.**

**Marking grid**

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