



GCE A LEVEL MARKING SCHEME

SUMMER 2019

**A LEVEL (NEW)
MUSIC - UNIT 8
1660U80-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2019 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.

**GCE A LEVEL (NEW)
MUSIC - UNIT 8**

SUMMER 2019 MARK SCHEME

General principles for marking:

1. Awarding marks: Unless otherwise stated, this examination awards one mark per relevant comment.
2. Multiple choice questions: Accept only one correct answer. Where two answers are underlined, no mark is awarded.
3. One word answers: Where one specific response is required and more than one answer is supplied, accept the first answer only.
4. Short answer questions: A description of the types of answers accepted are supplied along with examples of correct answers.
5. Additional instructions: Any additional instructions required to mark individual questions will be supplied with the answer in brackets [].
6. Answers and instructions for markers are in blue.
7. Answers separated by bullet points are separate answers and answers separated by / are additional acceptable answers on the same topic.
8. Answers in brackets { } are alternative correct answers and credit should not be given for both.
9. Words in brackets () are not needed for credit to be awarded and are there to provide context to the answer.
10. Indicative content: This is not exhaustive and it is used as a guide to the marker. Markers should use their professional judgement when considering responses from candidates, and if they have correctly answered the question with something not mentioned on the mark scheme the answer should be credited as per instructions to marker, or one mark per relevant comment.
11. Marking bands are supplied for longer answer questions and indicate levels of response which should be considered with the indicative content. When deciding on a band, the answer should be viewed holistically. Beginning at the lowest band, markers should look at the learner's answer and check whether it fits the descriptor for that band. If the descriptor at the lowest band is satisfied, markers should move up to the next band and repeat this process for each band until the descriptor matches the answer. If an answer covers different aspects of different bands, a best fit approach should be adopted to decide on the band and the learner's answer should be used to decide on the mark within the band. For example, if a response is mainly in band 2 but with a limited amount of band 3 content, the answer should be placed at the upper end of band 2.
12. Rubric infringements: Where there is a choice of question and the candidate answers more than one, the marker must mark both questions and award the mark for the question on which the candidate scored the highest.

SECTION 1

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 **35** 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) State the name of the larger work by Debussy that uses the same melodic material as that in bars **35-40**. [1][AO3]

La Mer

- (b) Other than dynamics and tonality, give **one** similarity and **one** difference between the music in bars **35-42** as compared with bars **1-8**. [2][AO3]

Similarity

- *La Mer* fragment {Motif A}{x} used in both
- harmony remains unaltered
- Motif A comes in middle of texture in both
- accept both diatonic / tonic pedal

Difference

- Dominant note given rather more prominence in later version {first Ab-Db played separately rather than together}
- RH chords now arpeggiated
- inclusion of semiquaver rest in bar 36² / means fourth chord (C-F-Ab) is omitted (cf. bar 2²)
- sense of melodic content in RH considerably reduced
- Bbm chord in LH in bars 37-8 (41-2) differently articulated from that in bars 3&4 (7-8)
- Some may express this in another way – e.g., triplets instead of chords

- (c) Give **one** way in which the melody in bars **35-36** relates to that in bar **34**. [1][AO3]
- *LH (35-6) begins with (minor 3rd) interval of 3-note motif (x) in bar 34*
 - *now in augmentation*
 - *3-note motif (Ab-F-Eb) (35-6) could be regarded as varied version of 3-note motif in bar 34 (C-Db-Bb) – (minor 3rd interval transferred to start, with final F-Eb a (free) inversion of initial C-Db)*
- (d) Comment on the harmony in bars **43-49**. [2][AO4]
- *Alternates G half-diminished 7th and augmented triads {alternates octatonic and whole-tone based harmony} {limited in content – only two chords used} (each lasting one bar) [accept octatonic [1] and whole tone [1]]*
 - *functions as harmonic “bridge” between the more thematic/melodic passages on either side (→42 and 50→)*
 - *Bbm/Gm half-diminished 7th (43) links with bars 41-2 while bar 44 (aug chord in RH) links with whole-tone content of bars 48-51*
 - *more chromatic {dissonant}*
- (e) Other than the pitch of the opening note, state **one** difference in the RH melody in bars **50-55** as compared with its original statement starting in bar **24**. [1][AO3]
- *At top rather than in middle of texture [answers might be given in terms of LH/RH, but do not credit answers that merely repeat what is given in the question]*
 - *bar 51 compresses bars 25-6 into one bar only {diminution}*
 - *final note (F#) now sustained for two bars (52-3)*
 - *intervals between last three notes altered (min 3rd→maj 3rd (25³-27) become maj 3rd→perf 4th (51²-53)*
 - *second statement of motif (54³-56) compresses note lengths further (first 3 notes)*
 - *melodic alterations also more pronounced here (whole-tone content eliminated)*
- (f) (i) State **one** feature of the harmony in bars **52-55**. Do not merely name individual chords. [1][AO3]
- *All dominant 7th/min9th chords {alternating dominant 7th/9th chords}*
 - *roots of chords are a minor 3rd apart (G#-B-D) / progression typical of (suggests) octatonicism*
 - *C# in B9 chord (52-3) only note not part of octatonic scale (Collection II)*
- (ii) State the function of the E flat major chord in bar **56**. [1][AO3]
- *Dominant of the dominant*
 - *prepares for later return of tonic Db major key [accept change key / modulate / pivot chord]*

- (g) Describe **one** feature of the phrase structure in the **extract**. Give bar numbers in your answer. [1][AO4]
- *In 4-bar phrases (2+2) in bars 35-42*
 - *same 2-/4-bar pattern prevails in bars 43-46 but expected 2-bar phrase curtailed to 1 bar only (47)*
 - *bars 50-53 also curtailed to 3 bars (54-55) {overlapping phrases in bars 54-56}*
- (h) Briefly discuss the various ways in which Debussy and Ravel musically illustrate the descriptive/programmatic elements (including word painting in the song) of *Colloque sentimental* and the *Prélude* from *Ma Mère l'Oye*. Also briefly describe any similarities or differences in Debussy's musical treatment of descriptive elements in *Reflets dans l'eau*. [10]

Examples of relevant answers in each set work are given below:

Colloque sentimental

"Prologue":-

- *lonely, icy park – some monophonic textures – e.g., piano (1) and voice (5-6²)*
- *while 2-part texture could represent the two ghosts*
- *initial harmonic ambiguity (whole-tone) could suggest ghosts' aimless existence*
- *recitative-like nature of the narrator's music imitates that of spoken word (use of repeated quaver rhythms (4³-6) and repeated notes (7-8) / also suggests a dispassionate/detached attitude on the part of the narrator / music (rhythm/vocal melody) is very different from that associated with the park/ghosts*

"Dialogue":-

- *sudden change of tonality/harmonic style underlines appearance of ghosts*
- *texture also becomes richer*
- *and more dissonant – e.g., begins with two octatonically related dim 7th chords over dissonant pedal note*
- *RH piano melody imitates nightingale's song (from "En sourdine")*
- *harmony becomes static in Ghost 2's first two responses, underlining his/her indifference*
- *each successive question/statement by Ghost 1 becomes less dissonant/octatonic as he/she gradually acknowledges the memory/possibility of former love / as Ghost 2 adopts Ghost 1's Db tonality*
- *texture also thickens / and range of both vocal and piano part is extended*
- *vocal line also becomes increasingly more lyrical*
- *use of "Tristan chord" to illustrate former romantic relationship*

"Epilogue":-

- *disappearance of ghosts portrayed by shortening each statement of nightingale motif (53-56) by one note*
- *music peters out texturally, too – sudden reduction from 8/9 parts to single monophonic line in piano (56-57¹), so emphasising the lonely park*
- *final "unexpected" B natural/Am chord recalls mention of "morts" in bar 10*
- *lower register and constant diminuendo markings suggest bleakness/despondency*

Prélude

Section A1/2/3:-

- **Opening triadic (associated with the fairies) and fanfare (signifying royalty) motifs become harmonically darker at each statement (mixolydian G→dorian G→partly octatonic→fully octatonic) (especially in bars 35→)**
- **instrumental colour also becomes slightly darker in first two statements (2flts/high bassoon→cor anglais/2 clts)**
- **octatonic version of triadic motif suggests the Evil Fairy (e.g., 14→ where octatonic/chromatic material is superimposed with the modal melody associated with Sleeping Beauty (16→))**
- **tonality switches to pure modality at bar 19**
- **together with greater melodic interest to underline the more innocent/folk-like characters such as Sleeping Beauty or Petit Poucet**
- **these are associated with solo instruments (both WW and string)**
- **in A3(/B2) a solo double bass briefly depicts the Beast / again against a thoroughly octatonic harmonic backdrop (emphasising the more menacing/magical aspects of the fairy stories)**

Section B/C:-

- **Break of dawn depicted by birdsong-like fragments in WW**
- **over a static octatonic chord / octatonicism again employed as a signifier of magical properties**
- **also accept relevant answers on effectiveness of orchestral timbres – e.g., glissandi (strings) and fluttertonguing (WW)**

Reflets dans l'eau

- **Descriptive features mostly consist of figuration typical of piano evocations of scenes involving water in Impressionist music – e.g., Debussy's own description of the piece's opening motif as "a little circle in water with a little pebble falling into it"**
- **suggests a musical description of a ripple effect with the repetitions of the three RH 3-note/chord motif an 8ve higher each time tracing the expanding circle of ripples**
- **bars 17²-19 perhaps suggest more pebble/ripple/splash effects with RH figuration in bars 20→ describing cascading water / the whole-tone LH motif (24-26) adding an air of "mystery"**
- **similar figuration appears in bars 48-55 / the slight rhythmic augmentation of previous material and gradual reduction of speed till the end (from 71) suggesting the various surface "disturbances" dissipating till the water is perfectly calm**
- **idea of "reflection" in evidence in the (free) inversion between the LH&RH parts in bars 16-17**
- **also possibly illustrated musically in terms of textural placement of individual lines – e.g., repetition of bars 24-30 in bars 50-55 reverses (mirrors/reflects) previous texture, with melody in inner voice moving to top of texture, while cascading piano figuration moves from top of texture to bottom**
- **the gradually diminishing tempo and dynamic level from bar 57→ could represent the fading ripples caused by the ff "disturbance" (another "splash"?) in that bar (this "ff" dynamic level is the loudest in the entire piece)**
- **could also explain the weakened sense of Db major at the return of the main theme in bars 71-74, illustrating the ripples slowly spreading out and dissipating - and along with them the sense of a firm tonic key - as they**

lose their initial energy/power / direction “dans une sonorité harmonieuse et lointaine” (“distant”) at bar 81 might be said to accord with this interpretation of the passage

[Accept any similar convincing answers]

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

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

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

2. You will hear an extract from Lynne Plowman's *Night Dance No.2*. 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 **34** 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) Other than tonality and tempo, give **one** similarity and **one** difference between the music in bars **34-38** as compared with that in bars **3-7**. [2][AO3]

Similarity

- *Same {aeolian} bass riff in piano*
- *opening melodic fragment the same (cf. 34 (piano RH) and bar 3 (flute))*
- *accept triplet figure*

Difference

- *Piano's opening note of each bass riff now doubled 8ve lower*
- *bass riff does not change pitch (cf. bar 7)*
- *dynamics changed (now f)*
- *melody now in piano rather than flute / which is rhythmically simpler in bars 34-38 {improvisatory nature not so pronounced} [also accept any other more precise example of melodic alteration here]*
- *new countermelody in flute in bars 34-35*
- *flute melody starting bar 36 further developed/extended (original piano melody breaks off in bar 6³)*

- (b) Underline the term that describes the texture of the music in bars **34-38**. [1][AO3]

contrapuntal fugal homophonic monophonic

- (c) Describe **one** interesting feature in the use of rhythm/metre in bars **34-37**. [1][AO4]

- *Twice-repeated rhythmic motif in flute in bars 36-37² repeats starting on 4th beat of bar (in inversion) so briefly suggests 3/4 metre in that instrument*
- *while piano bass riff persistent emphasises 4/4 metre {melodic lines do not always accord with the regularly repeating LH 4/4 riff}{regular phrasing in piano, irregular phrasing in flute*
- *initial auxiliary note motif appears in two rhythmic guises - as semiquavers and quavers (i.e., augmented version) – e.g., piano (34¹ and 37³), flute (36¹, 36⁴, 37⁴)*

- (d) State the name of the work by Bach which, according to Plowman, influenced the piano writing from bar **46** onwards. [1][AO3]

Prelude No.1 (in C, Book 1, Well Tempered Clavier)

- (e) Give **one** feature of the phrase structure in each of the following passages. [2][AO3]

Bars 34-45

- *Slightly ambiguous because of lack of harmonic movement {no cadence points} / and melody shifting from beat 1 (piano, 34) to beat 3 (piano, 37)*
- *but could be heard in two (different) 6-bar phrases (2+4 and 3+3)*

Bars 54-69

- *Regular 4-bar phrases*
- *though annotation of phrasing in bars 58-61 (flute) suggests 1+3 bar structure*

- (f) State **one** way in which the melodic material in bars **58-69** relates to that in bars **3-12**. [1][AO3]

- *Both include C/C# ambivalence {include blues influence}*
- *triplet crotchet rhythm used in both*

- (g) Describe the harmony/tonality in bars **49-69**. [2][AO4]

- *Harmony initially very static / and tonality unclear*
- *first chord on F# is slightly ambivalent since lack of 3rd could be heard as either F#m7 or F#7*
- *though previous music implies F#m7 / until F#7 is clearly stated in bar 52*
- *slight change to F#9 in bar 53 (or G# is passing note)*
- *F#min9 suggested in bars 54-55 (by flute's G naturals)*
- *with a 4-3 "suspension"/passing note (top of piano RH)*
- *no resolution to a (tonic) chord on B / music instead slips down by step to Em chord (with 9th in piano)(58)*
- *change of modality to E major chord in bar 60*
- *repeated Emajor→A major progressions in bars 60-67(69) distinctly imply V-I in A major / the relative minor of the F#m from bar 34→*
- *flute melody introduces bluesy false relations (b3, b5) in bars 66-67*

- (h) Briefly outline the extent to which descriptive or extra-musical elements have influenced Rhian Samuel's *Ariel* and Andrew Wilson-Dixon's *tango passacaglia*. [In *Ariel*, though you should refer to the composer's Programme Note in the score, you should not merely reproduce this in your answer.] Also explain briefly how the character of each of Lynne Plowman's set of three *Night Dances*, described by the composer as "wild and primitive, bluesy and bittersweet and simple and bluesy" respectively, has influenced the structure/organization of the work **as a whole**. [10][AO4]

Ariel

- **Tentative/ambivalent opening – both parts play only sporadically (→ bar 7) and have very brief statements of similar material in alternation**
- **gaining confidence/increased co-ordination – illustrated by more frequent statements of (2-note) motifs with extended pitch range (8→)**
- **material becomes slightly more distinct (10⁴→), as protagonists appear to become more "distrustful"**
- **but briefly play together for first time from 13→, suggesting conformity**
- **flute's ever-growing confidence expressed in cadenza-like passage (14⁴-17) (accel)**
- **bars 18(-23) – a new (tentative) attempt at co-ordination implied, though flute material retains traces of its more confident cadenza (26-28) / also note increased dynamic level from 26→ (signifying growing confidence)**
- **29→ piano's material begins to assume elements of the flute (e.g., triplet rhythms, wider ranging melodic motifs)**
- **dialogue becomes more structured (30-34) as piano and flute engage in a brief call and response passage / reaching a moment of complete rhythmic co-ordination/unanimity (bar 35)**
- **solo cadenza (43-60(61)) also begins quite tentatively (43-46) but again gains in confidence with a more expansive melodic line and increased rhythmic interest (shorter note lengths) (→50³)**
- **constant semiquavers portray exuberance/confidence but lead to gradual petering out (55³-60²) (note lower tessitura) and gradual reduction of tempo**
- **flute and piano engage in "playful opposition" (61-87) – material quite differentiated here**
- **72→ repeated, syncopated chords on piano and prolonged 4/4 metre emphasise dance-like nature of music**
- **from bar 90 "playful opposition" turns to a more confrontational style (allegro) / time signatures change more frequently and there appears to be little engagement between the two protagonists – e.g., flute's 4-note (5 quaver) figures in bars 90-92 are out of sync with the piano's 5-quaver chordal figures**
- **opposition more pronounced from 100→ with the piano chords (though also over 5 quaver beats) seemingly totally divorced (both metrically and "thematically") from flute's scalic semiquaver figuration**
- **both parts begin to run out of steam in 108-12 as both parts become rather more fragmentary**
- **but each make one last attempt to assert their superiority/independence (113-17) (flute till 119) – parts are rhythmically distinct though "melodically" have elements of similar intervallic construction / note how dynamics and "energy levels" complement each other in this passage**
- **both protagonists seem exhausted as bars 120-32 return to the material and tentative opposition of the piece's opening section / with piano filling in the rests/sustained notes of the flute part until both give up the ghost**

Tango-passacaglia

- ***Far less reliance on extra-musical elements than “Ariel” / does not set out to describe a particular series of events***
- ***it does, though, attempt to combine two rather disparate elements – an Argentinean tango (a dance dating from the late 19th century in 4/4) and a passacaglia (itself originally linked to a form of slow dance music in 3/4 dating from the early 17th century), this taken directly from Bach’s famous Cm organ passacaglia***
- ***this subtly introduces an element of syncopation into the rhythmically repetitive passacaglia theme, so making a closer link between the two different styles***
- ***additionally, Bach’s original theme seldom appears in the bass in this piece (so avoiding any possibility of a rhythmically unsuitable, burdensome bass line***
- ***more frequently occurs in decorated form as a melody or (inner-voice) accompaniment***
- ***bars 8-12 exemplify the combination of a Baroque-type bass (along with Bachian contrapuntal lines in the RH) with a more 20th century dance-like melody in the flute***
- ***bars 13-18, on the other hand, present a typically tango-like rhythmic accompaniment in the piano RH with a more Baroque-like decorated version of the passacaglia in the flute***

Night Dances

- ***Sequence of moods dictated by the (programmatic) nature of each dance (“as night is gradually overwhelmed by sleep”) / results in an atypical series of movement types***
- ***e.g., slow movement would usually be framed by two faster outer movements, with the third generally being the faster of the two***
- ***the three Night Dances, however, subvert this with the speed and energy of each successive movement progressively diminishing***

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

Band	
5	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • <i>A comprehensive knowledge and understanding of the use of descriptive elements in “Ariel” and “tango passacaglia”</i> • <i>A comprehensive description of inter-relationship between structure and mood in “Night Dances”</i>
4	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • <i>A convincing knowledge and understanding of the use of descriptive elements in “Ariel” and “tango passacaglia”</i> • <i>A convincing description of inter-relationship between structure and mood in “Night Dances”</i>
3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • <i>A general knowledge and understanding of the use of descriptive elements in “Ariel” and “tango passacaglia”</i> • <i>A general description of inter-relationship between structure and mood in “Night Dances”</i>
2	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • <i>Some knowledge and understanding of the use of descriptive elements in “Ariel” and “tango passacaglia”</i> • <i>An inconsistent description of inter-relationship between structure and mood in “Night Dances”</i>
1	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • <i>A limited knowledge and understanding of the use of descriptive elements in “Ariel” and “tango passacaglia”</i> • <i>A limited description of inter-relationship between structure and mood in “Night Dances”</i>
0	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • <i>No response worthy of credit</i>

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

3. You will hear an extract from *Caer o Feddyliau (Fortress of thoughts)* by Kizzy Crawford. 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, along with an English translation, are printed below.

1. *Cerdded ar hyd yr heol yma wrth feddwl* [Translation to be added]
2. *Cofia, digon syn rhedeg trwy fy mhen*
3. *Cymysgedd o bethau syn taro fi nôl*
4. *Yn sefyll yn llonydd yn dal fy nwylo'n dyn.*
5. *Ond ni fydd hwn yn stopio fi nawr*
6. *Mae fy nhaith yn dal i barhau*
7. *Yr hwn sydd yn agor fy nrysau*
8. *Yw fy nghaer fach i o feddyliau.*
9. *Dal yn ôl mae rhywbeth wedi codi*
10. *Ddoe doedd pethau ddim mor dda*
11. *Ond 'drychwch nawr, heddiw mae'n ddydd newydd*
12. *Er nad yw'n diflannu mae dal gobaith.*
13. *Ond ni fydd hwn yn stopio fi nawr*
14. *Mae fy nhaith yn dal i barhau*
15. *Yr hwn sydd yn agor fy nrysau*
16. *Yw fy nghaer fach i o feddyliau.*

- (a) Tick (✓) the box below that correctly describes the phrase endings of the **vocal** melody in lines **1-4**. [1][AO3]

Lines 1-4 all end on the same note	<input type="checkbox"/>
Lines 1-4 all end on different notes	<input checked="" type="checkbox"/>
Only lines 1-2 end on the same note	<input type="checkbox"/>
Only lines 3-4 end on the same note	<input type="checkbox"/>

- (b) Describe the use of **backing** vocals in lines **5-8**. Locate your answers by referring to the lines/lyrics. [2][AO4]

- *Line 5 – some sustained [1] hummed [accept “oohs”] [1] notes accompany main vocal / other parts move on each (minim) beat*
- *backing vocals begin before solo vocal in line 5*
- *more backing vocals join in with main vocal (with lyrics) at phrase/line ending (“fi nawr”)*
- *line 6 repeats process / but vocal support at phrase ending increased (“barhau”)*
- *[line 7 – answers as for line 5]*
- *line 8 – sung almost entirely in harmony (using lyrics)*
- *until “o feddyliau” – in form of unaccompanied [1] and homorhythmic [1] setting of lyrics / with backing vocals supplying lower and “descant” parts*

(c) Referring to lines/lyrics, state **one** feature of the phrase structure in lines **13-16**. [1][AO3]

- *In 4-bar phrases (each line=a phrase)*
- *though vocal line finishes a bar early in lines 13&14*
- *and last phrase (line 16) overlaps with “o feddyliau”*
- *which is 3 bars long [accept 3- or 7-bar phrase here]*

(d) Name the instrument that plays for the first time in line **12**. **Other than syncopation**, also state **one** feature of its part. [2][AO3]

Instrument - Violin

Feature

- *Ostinato {repetitive} / accept countermelody*
- *(mostly) outlines (minor) triad (accept arpeggio)*
- *with auxiliary note decorations*
- *uses 7th/9th (upper extensions) of prevailing chord*
- *staccato*

(e) Give **one** difference between the vocal melody in lines **9-12** as compared with that in lines **1-4**. [1][AO3]

- *Melismatic [1], scalic [1] decoration added at end of line 10 (“(mor) dda”) (compared with line “(fy) mhen”) {ornamented}*
- *notes on “mor” and “fy” also different*
- *melody to “heddiw newydd” (line 11) significantly different (from “o bethau nôl” (line 3))*
- *including final (cadential) notes*

(f) State **two** features of the harmony in lines **9-16**. [2][AO3]

- *Lines 9-12 (“verse”) based on a single (minor⁽⁷⁾) chord (harmonically static)*
- *use of min7 chords a feature throughout [accept chord extensions [1], diatonic [1] and some inversions used]*
- *brief chord change (to minor dominant [1]) at end of line 9 to set up next section*
- *lines 13-16 could also be considered as being based on a single (different) chord*
- *but with embellishing [1] parallel (linear) [1] chords*
- *lack of conventional cadences*
- *accept pedal as answer for lines 12-16 but not for lines 9-12*

(g) Underline the word that best describes the tonality of the extract. [1][AO3]

atonal major minor modal

4. You will now hear an extract from *Demons* by the Super Furry Animals. 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]

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

- [Verse 2] 1. *And by the year four million,*
 2. *Our skins will be vermilion.*
 3. *I own a dartboard memory,*
 4. *So I'll forget any felony.*
- [Chorus 2] 5. *But the demons never need to know*
 6. *What the demons never got to see.*
 7. *As we fall in and out of line.*
 8. *Stay in touch now for a while.* [Lines 5-8 repeated]
- [Bridge 2] 9. *'Cause I know that you know that we know*
 10. *They don't know what's going on.*

Instrumental leading to

[Chorus 3] Repeats lyrics of Chorus 2 (lines 5-8) with additional repetition

Referring to the lyrics/lines and the song's structure, outline the Super Furry Animals' use of **melodic material** 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.

Some of the following answers should be given:

Verse 2

- *In 2-bar "phrases" (each phrase = a line of lyrics and separated by rests) / each "phrase"/line has a similar melodic and rhythmic profile*
- *lines 3&4 repeat lines 1&2 at a higher pitch [cf. - "Fire in my Heart" begins with a verse constructed from similar 2-bar segments, and in which the repeated chord progression in the first half changes slightly in the second half / the (almost) sequential nature of the third 4-bar phrase is also similar]*
- *use of suspensions (retardations) at "phrase2 endings*
- *harmony follows same outline / with lines 1&2 set to same two chords while lines 3&4 have their own two-chord harmonic basis*
- *chords for lines 1&2 = major chord and chord a step/tone below*
- *phrases 3&4 introduce minor⁽⁷⁾ chord (as second of two) and bass movement is by leap of 4th/5th*

Chorus 2

- *2-bar fragments similar to those in the verse but melody is rather more expansive and uses higher tessitura*
- *repeated notes become a feature in lines 5&6*
- *rhythms not so repetitive as in lines 1-4, with lines 7&8 repeating neither the rhythmic nor melodic profile of lines 5&6*
- *also slightly more chromatic ("see")*
- *use of melisma for first time on "while" on repeat of line 8*

Instrumental

- *Initially has no melodic interest, but (after 4 bars) begins to repeat melody of verse 2 (on trumpets)*

Bridge 2

- *Consists entirely of arpeggio motifs / melody of “I know ... know” repeated in descending sequence (“we know ... what’s”)*
- *melody is rhythmically more repetitive than verse or chorus – “I know what’s” repeats same 3-note rhythmic figure [accept use of triplets here???*

Chorus 3 – [repeats melody of Chorus 2]

- *On features reflecting the band’s style, answers might include some of the following:*

Harmony/tonality

- *Lines 1&2 use same two chords; lines 3&4 also use two (but different) chords*
- *lines 1&2 – major chord plus major chord a step (tone) below (possible subtonic chord) (E→D– cf. similar progression in verse of “International Language of Screaming”); lines 3&4 – introduce bass movement by 4th/5th and introduce minor(7th) chord (A→Em⁽⁷⁾ – again, cf. verse of “International Language of Screaming” where subtonic D is followed by chords of A and E)*
- *all chords in root position [any number of songs could be given here – e.g., “Juxtapozed with U”*
- *tonality slightly ambiguous (possible use of “modal mixture”) – cf. both verse and chorus of “Slow Life” (chords are A-C-Fmaj7(-A); montage of samples and sound effects, such as in Introduction, add to the “tonal” confusion here); also “Blerwytirhwng?”, with its rather unusual progression of G-F-Bb-D-Am chords*
- *(consequently) cadences not conventional*
- *unusual chord change at start of Chorus (“see”, line 6) – minor chord moves to major chord a semitone below (Bm→Bb) – similar progression found in number of songs by the band – e.g., C#m→C in both “Ice Hockey Hair” and “Hometown Unicorn”, Bbm→A in “Herman loves Pauline”; descending semitonal progression also forms basis of almost entire section of “Do or Die” (as guitar power chords of (Eb)→Db-C-B-Bb(→Eb)) – would appear to be a harmonic “fingerprint” of the band*
- *lines 7-8 also use bass movement by step (D→E⁽⁷⁾) / E⁽⁷⁾ chord finally resolves to “tonic” A at start of Instrumental*
- *but, as in Verse, tonality is still slightly ambiguous*
- *start of Instrumental reproduces Verse’s opening bass movement by step (A→G) / then reproduces harmony of Verse as before (E→D etc.*

Use of instruments

- *Ascending gliss synth sound “effect” at opening – cf. fx/samples at start (and elsewhere) in “Slow Life”*
- *plus use of electric piano as keyboard accompaniment to start of Verse 2 - cf. use of piano in “Hello Sunshine”*
- *also strummed acoustic guitar – cf. accompaniment to opening female vocal solo in “Hello Sunshine”*
- *drums and electric guitar enter in line 3 – (cf. similar addition of instruments in “Hometown Unicorn”)*

- *while distorted guitar introduced in Chorus (cf. use of distorted guitar in “God! Show me magic”)*
- *bass guitar also more active in Chorus, having played mainly sustained notes in Verse*
- *backing vocals introduced in Chorus (at “out of line”) – (cf. similar addition of instruments and backing vocals in, e.g., “Golden Retriever”)*

Form/structure

- *Verse-Chorus form – common in SFA songs – e.g., “Ice Hockey Hair” (which also contains a Bridge into 2nd instrumental) [also see answers above]*

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

Area of study F: Strand 4: American Musical Theatre

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

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

The lyrics of the extract are printed below.

1. *Patching the roof and pitching the hay*
2. *Is not my idea of a perfect day.*
3. *When you're extraordinary, you gotta do extraordinary things.*
4. *I'm not the type who loses sleep*
5. *Over the size of the compost heap.*
6. *When you're extraordinary, you think about extraordinary things.*
7. *Oh, I once knew a man, he lived each day the same,*
8. *Safe and sane and swell,*
9. *And when he died, I didn't cry,*
10. *All I could say was "How could they tell?" Oh,*
11. *Looking at life from deep in a rut*
12. *May give you a view of the sunshine, but*
13. *It's unnecessary to someone who is very extraordinary like me.*
14. *If the floorboards are squeaking and the door boards are leaking,*
15. *And the chimney's in need of repair,*
16. *If the garden has brambles and the yard is a shambles,*
17. *Well, I'm terribly sorry, but I don't care.*
18. *I've got to be someone who lives*
19. *All of his life in superlatives.*
20. *I'm extraordinary, I've gotta do extraordinary things.*

- (a) (i) From the list below, underline the type of scale used in the first five notes of the instrumental parts at the start of the extract. [1][AO3]

blues major minor whole-tone

- (ii) A similar figure occurs at the end of line 6. State **one** way in which this differs from the opening figure. [1][AO3]

- *Melody rises [1] semitonally [1] {chromatic scale used}*
- *now harmonised (rather than in 8ves)*

- (b) State **one** feature of the harmony in lines 1-6. [1][AO3]

- *Outer sections of verse 1 (lines 1&3) in bare 8ves {no full harmony}*
- *though perfect cadence implied at end of line 3 (verse 1)*
- *full chords enter in line 2 / with suggestion of parallel minor key {use of blue note} / and use of (min) 9th chord (also in line 5)*
- *based on a chromatically falling bass line / with chord inversions (also line 5)*
- *line 4 repeats two-chord progression (implied in line 1)*
- *line 6 ends with "standard" ii-V-I progression*

- (c) State the structure of lines 1-13. [1][AO3]

AABA {32-bar form}

- (d) Give **one** change that occurs in the music in each of the following in lines 14-17. [4][AO3]

(i) **Metre/rhythm**

- *(Swing rhythm gives way to) straight rhythms*
- *includes use of triplets*
- *3+3+2/8 division of 4/4 metre [accept additive rhythms]*

(ii) **Tonality**

- *(Major→) minor {modal}*
- *[accept ends in different key from start (whereas previous music began and ended in same key)]*

(iii) **Harmony**

- *More static {chord progression more repetitive}*
- *underlying harmony moves in parallel*
- *slightly more chromatic than previously*
- *chord roots move by step (earlier progressions moved predominantly by 4ths/5ths)*
- *harmony less “functional” till final (ii-V) at cadence*
- *sus4 chord more pronounced (at end of line 17 – one brief sus4 chords previously (at end of line 13)*
- *accept use of pedal*

(iv) **Vocal melody**

- *More use of repetition*
- *triplets introduced (no double credit if given under rhythm above]*
- *(more) sequential*
- *more limited range of notes {far more conjunct}*
- *accept recitative-/speech (do not accept syllabic, since the previous music has also been syllabic)*

- (e) Other than the vocal part and tempo, describe any differences in the music in lines **18-20** as compared with that in lines **1-6**. You may include use of instruments in your answers. Locate your answers by referring to lyrics/lines where necessary. [2][AO4]

- ***Drums play throughout rather than entering only in final line (line 6)***
- ***trumpet/brass more involved throughout passage – e.g., short chord on bt2 (line 18)***
- ***then play off-beat chords in line 19***
- ***joined by sustained note in violins at end of line 19***
- ***bass guitar part becomes slightly more chromatic***
- ***plays ascending triplet figure (rather than descending) in line 18***
- ***new accompanimental figure added at end of line 20 (repeating that found just before line 18) in brass***
- ***straight 8ths (throughout)***
- ***includes blues inflections (min 3rd/7th) (neither of which found in lines 1-6)***

6. Next, you will hear a complete song from *Into the Woods* by Stephen Sondheim. The lyrics, which describe Little Red Riding Hood's encounter with the wolf, are printed below. 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]

1. *Mother said, "Straight ahead!"*
2. *Not to delay or be misled.*
3. *I should have heeded her advice ...*
4. *But he seemed so nice.*
5. *And he showed me things, many beautiful things,*
6. *That I hadn't thought to explore.*
7. *They were off my path, so I never had dared.*
8. *I had been so careful, I never had cared,*
9. *And he made me feel excited – well, excited and scared.*
10. *When he said "Come in!" with that sickening grin,*
11. *How could I know what was in store?*
12. *Once his teeth were bared, though,*
13. *I really got scared – well, excited and scared -*
14. *But he drew me close*
15. *And he swallowed me down,*
16. *Down a dark slimy path where lie secrets that I never want to know.*
17. *And when ev'rything familiar seemed to disappear forever,*
18. *At the end of the path was Granny once again!*
19. *So we wait in the dark*
20. *Until someone sets us free,*
21. *And we're brought into the light,*
22. *And we're back at the start.*
23. *And I know things now, many valuable things,*
24. *That I hadn't known before:*
25. *Do not put your faith in a cape and a hood,*
26. *They will not protect you the way that they should.*
27. *And take extra care with strangers,*
28. *Even flowers have their dangers.*
29. *And though scary is exciting, nice is diff'rent than good.*
30. *Now I know; don't be scared.*
31. *Granny is right, just be prepared.*
32. *Isn't it nice to know a lot!*
33. *And a little bit not ...*

Outline Sondheim's use of **melodic material** and **harmony** to illustrate both the lyrics of the song and the character/feelings of Little Red Riding Hood. You should also mention features that reflect his musical style generally and comment on at least **one** other song/chorus by Sondheim you have studied during the course to support your observations.

Some of the following answers should be given:

Lines 1-4

- *Melody of lines 1-3 consists of short repeated (essentially identical) pentatonic motifs as Little Red Riding Hood recounts her mother's instructions*
- *Jaunty rhythms and major key (together with diatonicism) suggest LRRH's youthful, carefree disposition*

- *new (cadential, non-pentatonic but still simple, stepwise) figure introduced in line 4 as she begins to speak for herself*
- *both motifs suggest child-like nature of main character – especially the repeated minor 3rd motif of lines 1-3*
- *harmony is initially diatonic and quite simple (mostly I-V “vamp” with Sondheim’s favourite “suspended” harmonies)*
- *but little sustained cluster chord accompanies LRRH’s statements of her mother’s warnings, possibly hinting at the repercussions if they are not heeded*
- *LRRH’s own words (line 4) accompanied by different harmonic (slightly more chromatic), motivic (characterised by perfect 4ths) and textural (monophonic rather than full harmony) music*

Lines 5-9

- *Vocal melody is less motivic (begins in similar fashion to line 4)*
- *rhythms are rather more simple / but intervals are expanded*
- *phrases become more extended (to 4-bars) – such examples of metrical expansion are quite common in Sondheim’s music – e.g. title song of “Company”, or extended 5/8 passages in Sweeney Todd (such as opening of “Pretty women” or “My song”, with its 4/4 insertions into the mostly 3/4 song*
- *but final phrase extended to 6 bars (lines 7-8, with inclusion of 6/4 bar) / which, with increased quaver movement underlines LRRH’s excitement (and fear)*
- *harmony is slightly more dissonant though almost entirely diatonic / underpinned by (double) pedal*
- *uses/develops same “vamp” as opening*
- *at “off my path” (line 7) bass line begins to change (descends by step, takes a new direction) / and pedal is abandoned*

Lines 10-13

- *Begins by repeating music of lines 5-9*
- *but from line 12 (“Once his teeth ...”) harmony becomes more chromatic and dissonant (harmonically from end of line 11 – “what was in store”) / and moves into (tonic) minor key*
- *similar example of dissonant harmony (with a possible influence from Hindemith) appears in “On the steps of the palace” from the same show*

Lines 14-22

- *In line 14 vocal melody becomes more “constricted” intervallically and motivic repetitions become more frequent*
- *rests that separated musical phrases in lines 5-11 now eliminated as phrasing becomes unclear in an unbroken series of motifs (mostly consisting of quaver movement) – this further underlines LRRH’s trepidation and bewilderment*
- *at “where lie secrets ...” (line 16) rhythms become similar to those in line 9 (same repeated quavers and 6/4 bar)*
- *and vocal line (like the harmony) becomes more chromatic / though the original pedal initially remains, so increasing to the dissonance level further*
- *from line 14 melodic line also gets progressively higher (to “sets me free”) highlighting the growing tension and anxiety felt by LRRH*
- *inner “countermelodies” (already present since line 5) become more prominent (more developed) from “But he drew me in ...” – device that*

- permeates Sondheim's songs (possible influence from Rachmaninov) – e.g., chromatic ascending line in "Losing my mind" ("Follies")*
- *from "that I never" (line 16) vocal melody is based on repetitions of motifs from previous phrase*
 - *from line 17 music modulates quickly (every 4 bars) / pedal moves at "wait in the dark" (line 19)*
 - *at "brought into the light" (line 21) harmony suddenly becomes diatonic and less dissonant (over a pedal point) / phrase ends on a clear dominant 7th(9th) chord*

Lines 23-29

- *Line 23 ("And I know ...") returns to original key*
- *lines 23-26 ("the way they should") repeat the vocal melody from lines 5-8*
- *harmony also duplicates that found earlier*
- *lines 27-29 ("scary is exciting") extends/develops that from line 9*
- *line 29 ends on imperfect cadence (on V7sus4), setting up return to song's opening material*

Lines 30-33

- *Line 30 – original "vamp" returns, with remainder of song based very much on the opening section, except that LRRH's opening lines (30-32) are all accompanied by the "cluster" chord*
- *vocal line and accompaniment from line 4 now separated and juxtaposed / meaning that single bar of 4th-based material appears without vocal line / which instead sings the final line (33) unaccompanied*
- *song ends with V7sus4-I cadence / with tonic chord (delayed mischievously by 2 beats, with the whole passage hinting at LRRH's impish delight in her experience) being supplanted by the tonic note only*

On features reflecting Sondheim's style, answers might include some of the following:

Use of "vamp"

- *"Rocking" vamp (e.g., opening bar) – "vamps" often form basis of a Sondheim song, which change reflecting the lyrics they accompany – e.g., alterations in lines 16-22, where it becomes more "fractured" and covers a wider span*
- *variants of same vamp also accompany songs involving Cinderella (e.g., sections of "On the steps of the palace"), Jack (e.g., "Giants in the sky") and The Baker's Wife (e.g., "Moments in the woods"), who all experience a similar process of "self-discovery" in the show / initial staccato articulation (important here, being one of the means by which the four characters' vamps are differentiated)*
- *vamp is subjected to slight variations depending on the lyrics – e.g., it is partly abandoned in the second section of "Moments in the woods", where the lyrics "Wake up! Stop dreaming..." demand a more assertive (repeated chordal) "vamp", before reverting to a more expansive version of the initial vamp as the lyrics become rather more reflective*

Form

- *Does not follow 32-bar "standard" song form (as usual with Sondheim)*
- *Sondheim's use of motivic development and harmonic exploration in the song (with the close relationship between lyrics and music) work against*

such pre-determined structures (see above for examples of phrase and metric extension)

- lines 1-4 function as an introduction, while lines 31-33 function as a short coda
- lines 5-9 and 23-29 have the character of a verse (1&3), while lines 10-22 begin as though verse 2 but are extended and developed in a central section appropriately describing LRRH's "journey" into unfamiliar and dark regions / so making a kind of A-B-C-B-A format where C is a development of material from B

Use of instruments

Candidates could mention such features as:

- *Small string group at the start*
- *glissando and tremolando effects (used to depict the villainous wolf or "slimy path" – e.g., lines 9-12 and 14-16 respectively)*
- *solo clarinet and pizz strings (used to state the "4th-based" motif (accompanying "But he seemed so nice"))*
- *solo piano used for the sustained "cluster" chords (e.g. lines 1&2)*
- *bassoon used to outline dominant→tonic bass notes in, e.g., lines 5-7 (along with pizz bass)*
- *triangle also used (e.g. on final note)*

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

Area of study F: Strand 5: Jazz Legends

7. You will hear an extract from a recording of *Chelsea Bridge* by the Duke Ellington Orchestra. It 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. A lead sheet for the **original** melody, the **standard** jazz chord changes and an outline of the structure of the **extract** are printed below. [10]

You now have 1 minute to read the questions.

Piano intro	Head 1	Head 2
4 bars	A1 A2 B A3	A1 A2

- (a) Tick (✓) the boxes below to indicate which **two** musical features are used in the short piano introduction. [2][AO3]

diatonic harmony	
sequence	✓
pedal point	
imperfect cadence	✓
swing rhythm	

- (b) **Using the lead sheet provided**, state **one** feature of interest in the melody of **A1** in **Head 1**. [1][AO3]

- **Bar 4 compresses material from bars 2-3 into one bar**
- **chromatic passing note/appoggiatura a feature (A natural, G#, bars 2-4)**
- **repetition of (min 3rd) motif from bars 2⁴ and 4² expanded to tritone in 4⁴**
- **then transferred to first beat of bar in bars 6-8 {repeated three times} / [accept any answer that refers to the continued use of this 2-note motif]**
- **intervals again altered (maj 3rds and perf 5ths) / second note lengthened**
- **begins with ascending scale**

- (c) Name in full (e.g., bass flute) the solo instrument in the **B** section of **Head 1**. [1][AO3]

Tenor saxophone

- (d) Tick (✓) the statement below that best describes the rhythm in **A1/A2** in **Head 1**. [1][AO3]

Both sections use swing rhythm throughout	
Both sections use straight rhythm throughout	
The sections use both swing and straight rhythm	✓

- (e) State the role of the piano accompaniment in **Head 1**. [1][AO3]
- *Initially supplies (improvisatory) “fills” in the sustained notes in melody (A1) / mostly arpeggiated*
 - *more frequently/prominently in A2 / occasionally introducing some melodic content*
 - *more wide-ranging descending (mostly pentatonic) flourish at final cadence of A2 brings A sections to a close*
 - *underlines the structure of B section with similar flourish half way through {provides link with A sections} / followed by brief “countermelody” (providing another link with earlier sections)*
 - *provides brief “turnaround” figure in final bar of A3 / to link with next statement of head*
- (f) Briefly discuss the harmony of the **B** section as shown on the lead sheet. Give bar numbers in your answer. [2][AO4]
- *Begins with two II-V-I progressions (in E)*
 - *first two chords repeat those in the previous bar (17)*
 - *Emaj7/6 chords in bar 19 replaced by an E9 chord in bar 21 when the chord progression is repeated in bar 20*
 - *this becomes the dominant of the following Amaj9 chord in bar 22¹⁻² {A major tonicised}*
 - *harmony becomes more chromatic in bars 22-25*
 - *with a change from “tonic” major to minor in bars 23-24*
 - *final chord (D^{b9}(#1¹)) is a whole-tone chord*
 - *chordal roots between bar 24-25¹ a tritone apart / making a possible melodic link with Section A1 (Ab-D in bar 4⁴)*
- (g) Other than your answers to (f) above, give **two** features of the music in **A1/A2** of the **Head 2** section. [2][AO3]
- *Original melody entirely abandoned / starts on 2nd beat*
 - *piano plays high pitched [1] static chords [1] / for first 4 bars of each 8-bar phrase*
 - *then supplies (improvisatory) melodic line / in single notes / for part of rest of phrase / accept dialogue between WW and piano*
 - *saxes introduce new material / strictly homophonically (homorhythmically) {reeds treated as homogeneous choir/group}*
 - *some repeated notes here / also considerable amount of chromatic movement / sometimes in sequence*
 - *clarinet introduced as top-line instrument playing same material as saxes / melody includes chromatic movement*
 - *DB continues with line that has elements of a walking bass*
 - *drums play only on every crotchet beat*
 - *repetitive 3-note figure used in piano in second half of A2*
 - *then becomes more florid at end of phrase*

8. You will hear an extract from a Miles Davis performance of *Yesternow* recorded in 1970. The music 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]

Outline any musical features in the extract you consider to be typical of Miles Davis' style of jazz at that time (1970). Also comment on at least **one** other piece by Davis you have studied during the course to support your observations.

Some of the following answers should be given:

- **Example of Davis' jazz-rock style (or rock-jazz, jazz-funk, jazz-rock fusion) / also includes elements of "free jazz" – "Bitches Brew" also contained number of musical styles – from rock to hard bop and, occasionally, passages characteristic of free jazz**
- **even quaver rather than swing rhythms**
- **tone colour and rhythmic interaction between performers more important than former traditional harmony and melody**
- **choice of instruments also typical of Davis' jazz-rock style – use of electric guitar and bass guitar, with electric piano and organ**
- **electric guitar adopts very rock-like approach / including electronic effects**
- **Davis' trumpet part also manipulated in post-production – addition of delay and reverb to sound – cf. "Bitches Brew", famous for its pioneering use of studio technology (e.g., "Pharaoh's Dance", which includes multitude of effects such as tape loops and delays, reverb and echo; opening is entirely constructed in studio, using repeated loops of musical sections)**
- **extract an example of Davis' "vamp style", characteristics of which include use of pedal point, drone or bass ostinato, sometimes with (as here) static harmony with no predetermined cadence points – cf., "Miles runs the voodoo down", "Spanish Key"**
- **present extract based on two bass riffs rather than walking bass patterns - cf. "Petits Machins" (from "Filles de Kilimanjaro") – bitonal-like passages occur over extended pedal point (whole piece unfolds over a G pedal) / begins with G pentatonic scale and moves through variety of other modes (including whole-tone scale) / series of contrasting events juxtaposed over this pedal**
- **first consists of two notes (dominant→tonic) which is basically a pedal underpinning most of the extract – cf. "Shhh/Peaceful" which builds on an initial 2-note bass motif**
- **second (occurs briefly towards end) consists of a rising 5-note (pentatonic) figure / outlining an added 6th chord / so being the only pre-composed "melody" of the extract (taken from an earlier piece)**
- **no real harmonic progressions / players improvise lines/chords based around the pedal note tonic**
- **trumpet and electric guitar melodic phrases mostly fit in with the implied tonic of the first bass riff (A→D) – e.g., first electric guitar melodic fragment outlines notes of dominant 7th chord (D7) based on the root of the bass riff (with upper auxiliary note) / use of rock-like pitch bends here**
- **cf. "Petits Machins", where pedal G at times asserts influence by being goal of several phrases (like the D in "Yesternow")**
- **first trumpet melodic statement framed by motifs emphasising "bluesy" b3 (F natural) (false relation)**
- **(D major) triadic fragment prominent slightly later in guitar**

- *while trumpet has its own “bluesy” figure based on the same chord slightly later / also plays short sequential falling figure ending on the dominant of the bass riff (C-D-B-C-A-G-A)*
- *trumpet and guitar trade melodic fragments, sometimes overlapping*
- *while electric piano and organ provide more dissonant (mostly) chordal backdrop / sometimes in very close voicings*
- *some instruments (often keyboards) used for colouristic effect – typical of Davis’ jazz-rock style – cf. use of celesta in “Circle in the Round” where celesta and electric guitar are used colouristically with no real melodic/harmonic role*
- *instrumental sounds bordering on noise also used – again typical of Davis’ jazz-rock style – e.g., “Little Blue Frog” or “Miles Runs the Voodoo Down”*
- *ostinatos act as binding factor throughout extract / while drums underline a “strict” (quaver) pulse*
- *“melody” instruments (trumpet and electric guitar) play (quite rhythmically simple) snatches of melody*
- *much use of post-production techniques such as effects, reverb, delay*
- *Davis improvises a second trumpet line towards end of first riff section / the parts differentiated both by melodic material and timbre (one muted and rather further back in the mix)*
- *towards end of first riff section electric guitar fades into background while trumpet takes the lead*
- *sense of pulse becomes more apparent as music briefly becomes more jazz-like / as Davis’ melodic line is more obviously based on the D7 chord/mode (mixolydian)*
- *keyboards interact with Davis here, in a manner more associated with jazz than rock / though their harmonies are still quite dissonant*
- *bass riff begins to fade, as does the trumpet melody as second riff briefly overlaps with the first*
- *dissonance introduced here since new riff is in different key (Cm/Eb) (based on notes of added 6th chord) / example of cross-fading – another feature of Davis’ jazz-rock style*
- *new riff becomes more prominent (main feature) in closing bars of extract*
- *change of drum rhythmic pattern here, too*
- *some guitar overdubbing also apparent*
- *use of post-production, rock elements, open form, pedal points similar to the album “In a silent way”, where such features were used for the first time – e.g., “It’s about that time”*
- *also similar in that drums and bass hold composition together*

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

WJEC A level 2019

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

Area of Study E: The Western Classical Tradition

9. You will hear an extract from a sonata for Violin and piano by Schumann, 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]

Mit leidenschaftlichem Ausdruck.

Violin

7

15

23

27

- (a) There are **two** errors in bars 11 – 14, **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 13 G on 5th quaver should be G sharp not G natural

Rhythm: bar 12 1st note should be a crotchet not dotted crotchet and second note should be a quaver not crotchet.

One mark each for correct identification of location of pitch and rhythm errors.

One mark each for accurate correction of pitch and rhythm errors.

- (b) Describe the **harmony** in bar 23. [1][AO4]

B flat major chord in first inversion; {Neapolitan chord in 1st inversion in tonic key A minor}; {bII6/3 (bIIb) in tonic key A minor}.

- (c) Write in the missing **pitch and rhythm** in bars **29 beat 3** to the **end of bar 31**. [5][AO4]

Mark according to the following table:

No. of correct answers	Marks awarded
19-21	5
15-18	4
11-14	3
7-10	2
2-6	1
0-1	0

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

Either: The Symphony

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

(a) **Tick (/)** the box which best describes the structure of bars 1-29. [1][AO4]

Description of structure of bars 1-29	Tick
A B A1 B1 A B	
A B A B A1 B1	
A B A1 B1 A2 B2	/
A B A B A B	

(b) Describe the harmony/tonality in bars 47 – 51. Give bar and beat numbers in your answer. [4][AO4]

Relevant observations must describe the harmonic/tonal content of bars 47-51 i.e.

- *Could be considered as all in F major*
- *Bars 47-48 tonicise D minor {V-I in Dm}*
- *Bars 48⁴-45² = IV-bVII / modal inflection*
- *Bar 49³⁻⁴: C major chord with 4-3 suspension*
- *Bars 49²⁻³ = IV-V⁴⁻³ or Bars 49³-50 = V⁴⁻³-I*
- *Bar 51: G major harmony {V in tonic key C major}*
- *Chord of Eb in bar 44 could be regarded as IV of IV*

(Award 1 mark per relevant comment up to a maximum of 4 marks)

- (c) Give a brief analysis of the music in bars 204 – 219 identifying the section and describing the main musical features. Give bar numbers in your answer. [5][AO4]

Relevant observations must accurately analyse the musical features of bars 204-219, including the identification of the section i.e.

- **Counterstatement {second statement} of S1 in Recapitulation (paralleling that of exposition bar 78) with development / continues development**
- **Now in E flat major**
- **S1 in woodwind (minus oboe) with pizz string accompaniment**
- **Bar 207: echo of S1 fragment in horn / in E flat minor**
- **Bar 208: reference to introduction material (bars 6-11, 16-19) in strings**
- **Bar 208: addition of accented minims in bassoons and horns and**
- **Bar 210: trumpets join too.**
- **Bar 212: S1 in w/w {tetrachord (x)}**
- **Now in B major**
- **Enharmonic median relationship of keys – E flat (D sharp) and B**
- **Repeat of previous material in B major**
- **Bar 215: echo of S1 fragment in B minor in bassoon this time**
- **Bars 212 – 219: S1 material now combined with intro material**
- **Bars 212-215: syncopation in Violin 2**
- **Bar 216 – 219: reversal of lower and upper string parts from 208 / further reference to introduction (bars 6-)**

(Award 1 mark per relevant comment, up to a maximum of 5 marks)

- (d) Explain the function of bars 367 – 390 and describe some of the compositional devices used by Brahms to achieve the desired effect. Give bar numbers in your answer. [5][AO4]

Relevant observations must explain the function of bars 367-390 and describe compositional devices used e.g.

- **Bar 367 is the start of the coda and functions as a triumphant conclusion for the movement and symphony {builds tension} /also provides examples of further thematic development and harmonic ingenuity**
- **Bar 367: starts in C minor**
- **Bar 369: moves to E flat minor**
- **Bar 367:tremolo strings add excitement**
- **Bar 367: rising arpeggio in horns and minor thirds in violins**
- **Bar 371:inverted as descending arpeggios in woodwind/now in F major {subdominant} (preceded by half dim on C)**
- **Bar 373: Neapolitan harmony (D flat major) which moves to D flat minor bar 374**
- **Bar 375: S1 in trombone, contrabassoon and lower strings /creating link to opening of movement / WW and Trb in imitation {canonic}**
- **In E flat major with flattened 6th note (C flat) adding chromatic colour**
- **Dominant pedal (horns and timps) as at start of movement**
- **Chromatically ascending sequential use of S1 opening to bar 380**
- **Bar 380 – WW play in 8ve/unison**
- **Bar 381: Ascending arpeggio figuration in strings referencing bar 142 (closing section of exposition) thus corroborating its concluding function**
- **Bar 381: falling 3rds in woodwind, syncopation in brass and later violins, dynamic and tempo increase adds to excitement and intended function of coda**
- **Bars 389-390: accented homophonic V7 chords of tonic key C major**
- **Bars 367-390: constitute a very good example of Brahms' use of median key relationships which, though not expected, some candidates may feel secure commenting on. In summary: C minor- E flat minor – E flat major – E minor – C major (implied by final V7 chord)**
- **The above in further detail: C minor (367)– E flat minor 369); D flat minor (374) – B flat half dim (374)– E flat major (375); B augmented (378) (via enharmonic of C flat) – E minor (379)- C major (380); bars 381- 390 are based on V7 of C with chromatically moving thirds in inner voices. This is advanced harmony which should be credited if present in answers, but maximum marks are equally possible without this.**

(Award 1 mark per relevant comment up to a maximum of 5 marks)

11. Discuss ways in which the expansion of the orchestra and development of instruments affected the symphonies composed between 1830 and 1910. [15][AO4]

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

Answers should address the following:

- *In the 1800s, technical advances in instruments of all four families was considerable.*
- *The change from “natural” brass instruments to keyed and valved instruments and the difference this made to the music they could play.*
- *Inclusion of trombones, ophicleids, tubas etc. and expansion of numbers*
- *The developments in woodwind instruments with more keys allowing greater virtuosity and chromaticism.*
- *The inclusion of piccolo, cor Anglais, various clarinets and contra bassoon and expansion of numbers.*
- *The expansion of the percussion section with examples of what new instruments were included*
- *The changes in string instrument construction and bows and the result on sound and timbre, together with the increase in numbers*
- *An appreciation of the different effects instruments were put to by Romantic composers*
- *An understanding that these effects were often as a result of extra-musical reasons, or to illustrate national features, or to highlight the drama implicit in the Romantic style in general*

References can be made to both symphonies and symphonic poems between 1830 and 1910.

Brief reference can be made to Brahms Symphony No 1, 4th movement and such references may include:

- *Traditional orchestral forces; rich orchestration, often favouring lower register, use of wind chorales, horn solo*

There should be references to examples of Romantic symphonies that highlight the features mentioned above. Works that could be cited include:

- *Berlioz **Symphonie Fantastique**: use of new instruments in revolutionary ways, here in support of extra-musical programme e.g. cor Anglais, multiple bassoons, ophicleides, Eb clarinet, piston cornets, divisi strings, col legno, battery of percussion with individual types of mallets and playing techniques required, multiple timpani players in mvt 3; huge orchestra in response to needs of programme*
- *Liszt: large orchestrations with inclusion of “new” instruments; in service of extra-musical considerations. Symphonies and symphonic poems may be referred to.*
- *Bruckner: more traditional in approach to orchestration*
- *Dvorak: again, fairly traditional, but instruments used to enhance the nationalist and folk flavour of symphonic music e.g. “New World” symphony.*
- *Tchaikovsky: again, traditional, but imaginative use of families of instruments in support of drama (e.g. in **Romeo and Juliet**) and solos given to wind and brass in symphonies. Used the new valved horns plus bass drum, cymbals, triangle and tam-tam*

- ***Mahler: huge orchestra for symphonies, plus voices; sensitive solo passages in support of programme and folk elements***
- ***Strauss: large orchestras with extended family instruments included; use of instruments and solos in support of programmatic links***
- ***Sibelius: traditional orchestration, though programmatic use of cor Anglais and other solos; characteristic string writing in support of expansive nature of symphonic writing***
- ***Ives: huge variety from traditional orchestral forces of Three Places in New England to very large orchestral forces of Fourth July, Decoration Day and Fourth Symphony to capture effects of two bands passing or soundscape of New York's Central Park; very imaginative, revolutionary use of instrumental effects and colours to portray American traditions***

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

Religious Choral Music

12. You will need an unannotated score of the **Requiem** by **Verdi**. The following questions are on **Tuba mirum**. [15]
- (a) Explain how the instrumental opening, bars 91 – 116, creates suspense and builds intensity appropriate to the Tuba mirum. [5][AO4]

Relevant observations must explain how the instrumental music of the opening creates suspense and builds intensity e.g.

- **Starts with single note (Eb) in trumpet -**
- **P dynamic to begin**
- **Offstage trumpets answering onstage trumpets**
- **Creating antiphony**
- **Gradual increase in number of instruments/volume/ added harmony notes; rhythmic activity**
- **Repetition of dominant note Eb underlines suspense**
- **Dominant minor (bar 95) increases intensity**
- **Use of diminished harmony e.g. bars 99 and 106 adds to suspense/intensity**
- **Dramatic build-up on V7 103 – 110 finally cadencing on to**
- **Powerful ff tonic Ab minor chord bar 111 tutta forza (perfect cadence)**
- **Addition of timpani rolls, rest of brass and low w/w**
- **Fanfare character with antiphonal triplets (115 and 116), syncopation (bar 114), accents, staccato articulation / Eb major chord (115)**
- **Rapid alternation of l and v bars 115 and 116**
- **Credit reference to animando**

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

- (b) Give a brief analysis of bars 117 – 139, commenting on the main musical features. Give bar numbers in your answer. [5][AO4]

Relevant comments must accurately analyse musical features of bars 117 – 139 e.g.

- **Entrance of bass chorus on dramatic high Db over Eb7 harmony in 3rd inversion**
- **Accompanied by full orchestra: sustained brass, oscillating semitones in upper w/w and chromatically descending triplets in strings and bassoon**
- **Dotted rhythms of bass line continue the fanfare element and tension**
- **Bar 119 tonic Ab minor reached, though 6/4 position continues the unease**
- **Bar 119: return of previous brass fanfare patterns with off stage trumpets too**
- **Tolling soprano Ebs bars 119 – 126 {repeated (long) notes}**
- **Bar 121: bass re-enters with fanfare line now outlining tonic Ab minor**
- **Brass and timps joined by tutti orch bar 125 support with repetition of earlier dramatic accompaniment**
- **Bar 127: off stage trumpet triplet fanfare leading to**
- **Bar 128: dramatic Cb major harmony for tutti orch (mediant progression)**
- **Bar 128: continuation of fanfare triplets moving to Eb minor (dominant minor – characteristic of Verdi) bar 129**
- **Bars 128 – 137: bass, then sop, echoed by tenor convey the drama of the text with accented, arpeggiated, dotted rhythm line with fanfare-like octave leaps.**
- **Bars 128 – 139: dramatic fanfare triplets, syncopation and semitone oscillations continue in orch accompaniment**
- **Bar 136: harmony moves to C sharp minor and thence to A major/ tertiary progression /can be considered as the enharmonic Neapolitan chord in tonic Ab minor**
- **Bars 138 – 139: the A major harmony becomes V of ensuing D minor section**
- **Bar 139: dramatic GP characteristic of Verdi's dramatic style**

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

- (c) Describe the writing for the bass soloist in bars 140 – 161 and the musical devices Verdi uses to reflect the meaning of the text. [4][AO4]

Relevant observations must accurately describe the writing for bass solo and musical devices reflecting the text e.g.

- **Bass soloist fulfills role of actor and narrator, describing the amazement of death**
- **Sudden contrast of mood and reflection of “stupendous” nature of ensuing judgment described in text achieved by changes in key/tempo/ texture/instrumentation/dynamics**
- **Syllabic writing {recitative-like} / dotted rhythms / rising pitch / repeated notes**
- **Emphasis on low timbre (low strings, bass drum (with skin slackened))**
- **Dominant pedal A creates suspense**
- **Disjunct ostinato figure in lower strings**
- **Further use of dramatic GP and bar’s rest in bass solo part too bar 141**
- **Unaccompanied bass entrance bar 142 emphasises wonder**
- **Tense, declamatory nature to bass soloist’s line bars 142 – 150 on A minor triad**
- **Sudden jump up to flattened 5th, Eb bar 150**
- **Further dramatic use of GPs in bars 152, 154, 156 underlining the wonder of the text**
- **Bars 153 – 160: the pp stuttering chromatic descent of bass solo writing here conveys the awe implied by the text/ over constant off beat dominant pedal**
- **Sustained chord and silence of end of section underlines the mood and meaning of text**

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

- (d) With regard to bars 16- - 161, one of the following statements is correct. **Tick (/)** the statement you believe to be true. [1][AO4]

Statement about bars 160 - 161	Tick
The key is F major and the chord is III	
The key is D minor and the chord is V	/
The key is A major and the chord in I	
The key is Ab major and the chord is I	

13. Discuss the use of vocal forces (solo and chorus) in religious choral music composed between 1800 and 1890. Though you may mention Verdi's *Requiem* in passing, you should not refer to it in any detail in your answer. [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 the different ways in which composers use vocal forces, both solo and chorus. Answers should focus on the vocal aspects, not instrumental.**
- **Candidates could potentially reference any religious choral works between 1800 and 1890, but whatever works are chosen for discussion, answers need to show an awareness of the roles and treatments of the vocal elements. These should include examples of the treatments of solo voices (which could well include solo ensembles within works, e.g. oratorios etc.) and also the chorus (e.g. its use as narrator or crowd as in passions).**
- **Answers may refer to all elements of musical style in support of points made about how voices are used.**
- **There may be aspects of word painting referred to, of which there are many examples.**

Students do potentially have recourse to any religious choral works of the time period (1800 – 1890) and examiners will need to verify the validity of whatever examples are chosen. Possible works for discussion include:

- **Haydn: *Harmonie mass* (1802); *Seasons* (1801)**
- **Beethoven: *Christ on the Mount of Olives*; *Mass in C* (1807) (mixed chorus and soloists, some traditional fugal textures); *Missa Solemnis* (1819-1823) (high choral tessitura)**
- **Spoehr: *oratorio* (1826)**
- **Schubert masses (SATB soloists in varying combinations, mixed chorus)**
- **Schumann *Requiem* (mixed choir, traditional)**
- **Rossini: masses (SATB soloists and mixed chorus, often powerful)**
- **Mendelssohn: psalms and oratorios e.g. *St Paul* (1836) *Elijah* (1846)**
- **Brahms: a capella motets; *German Requiem* (1865-1868) (soprano and baritone soloists, mixed chorus; large fugal sections, and use of contrapuntal vocal textures)**
- **Berlioz: *Requiem* (1837); *Te Deum* (1849-1855); *Childhood of Christ* (1854) (huge vocal forces)**
- **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) (Soprano and baritone soloists, mixed chorus)**
- **Puccini: *Messa di Gloria* (1880)**
- **Wesley: anthems (choral works with some solo sections)**
- **Gounod: masses and oratorios e.g. *La Redemption, Tobias, Mors et Vita* (1882, 1888) (soloists and mixed chorus, dramatic emotional fervor typical of Victorian era)**
- **Parry: *Judith* (soloists and mixed chorus, dramatic choral settings)**

- **Sullivan: *The Prodigal Son* (soloists and mixed chorus in tradition of Handel's oratorios; large-scale choral work, typical of Victorian style of the time)**
- **Dvorak: *Requiem* (1890) (SATB soloists, mixed chorus)**

Some examples of the sort of observations of the use of vocal forces that could be made:

- **Bruckner's traditional vocal treatments – imitative polyphony of a cappella double chorus in *Sanctus* of *Mass in E minor***
- **Elgar's homophonic choral textures in *Dream of Gerontius*; alto, tenor, bass soloists mixed chorus)**
- **Mendelssohn's use of choral, recitative and solo sections to reflect text in *Elijah***
- **Huge choral forces of *Berlioz's Requiem***

Verdi *Requiem*:

- **Four soloists, double choir**
- **Use of individual solo lines, sometimes against chorus, is new**
- **Verdi intended female voices to be used**
- **Operatic treatment of voices, seen in both solo and choral sections e.g. portrayal of anger and terror in a highly emotional and dramatic way**
- **All numbers use chorus, but in combination with demanding solo lines too**
- **Soloists are used as individuals – personal (often written for people he knew)**
- **Solo, duet, trio, quartet and chorus**
- **Use of traditional contrapuntal and fugal textures at times**
- **A cappella sections**
- **Block choral sections**
- **Lack of differentiation between soloists as individuals**
- **Emphasis on melody**
- **Chromatic lines (e.g. basses in *Dies Irae*) conveying terror**
- **Sotto voce unison choral sections (*Dies Irae*)**
- ***Ff* dramatic dotted rhythm basses at start of *Tuba Mirum* reflecting sounding of the trumpet.**
- **Hushed bass solo (*Mors stupebit*)**
- **Trio of soloists (*Quid sum miser*)**
- **Four soloists and chorus (*Rex Tremendae*); antiphonal treatment of voices**
- **Duet for female soloists (*Recordare*)**

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