



GCE A LEVEL MARKING SCHEME

SUMMER 2022

**A LEVEL
MUSIC – UNIT 6
1660U80-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2022 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 MUSIC – UNIT 6

SUMMER 2022 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 1 and will be played **3 times** with a **1 minute pause** between each playing and a **10 minute silence** after the final playing for you to complete your answers. [20]

Locate your answers with bar and beat numbers where appropriate.

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

- (a) State **two** features of the writing for piano in bars 1-14. Give bar numbers in your answers. [2][AO3]

- *Piano presents three musical layers in bars 1-8*
- *each one differently "textured"*
- *bass has a double pedal [accept pedal], "tenor" plays the melody presented in single conjunct notes, while RH plays a series of disjunct 3-part chords [two of these needed for 1 mark; award 2 marks for all three]*
- *also differentiated rhythmically*
- *pedal is static/immobile, "tenor" consists of crotchets, RH has semiquavers [two of these needed for 1 mark; award 2 marks for all three]*
- *RH (asymmetrical) rising and falling chords form wave-like patterns*
- *change of pianistic writing/texture in bars 9-11 with more substantial and active bass line in 8ves*
- *while 3-part RH chords and LH bass part now become homorhythmic [1] and more limited registrally [1] / some parallel movement here*
- *until additional layer in RH (in single-notes) brings in higher register*
- *piano writing in bars 12-13 becomes rather more varied ("rhapsodic") / with occasional RH&LH crossing*
- *brief return in bar 14 to more "coordinated" piano writing but with a less sonorous bass line (no 8ve doublings)*

- (b) Comment on Debussy's use of melodic motifs in bars 1-8. [2][AO4]

- *Opening 3-note motif (x^1) (bar 1¹⁻²) immediately repeated (1^{3-4}) / 8ve higher*
- *then repeated in sequence (2^{1-2}) [1] with slight rhythmic "displacement" [1]*
- *similar motivic procedures in bars 3-4 / now transposed {major 2nd higher}*
- *both bars 2³⁻⁴ and 4³⁻⁴ contain motivic additions (y)*
- *additional motif in bar 1³⁻² in LH / based on fragment from "La Mer"*
- *interval of 4th forms part of both motifs / with "y" spanning that interval*

- (c) Other than the 3/8 time signature in bar 11, state **two** changes that occur in the music in bars **9-13** compared with bars **1-8**. [2][AO3]

- *Pedal point disappears*
- *bass line becomes more active (“melodic”) [accept chromatic but no double credit if also given for harmony]*
- *harmony becomes chromatic {higher cord extension used} / and more goal-directed {harmonic rhythm quickens}*
- *music begins to move away from tonic key*
- *motifs become more developed / including increased use of sequence*
- *melodic ideas also become rather more registrally confined*
- *change to homorhythmic texture*

- (d) Give the bar (and, where appropriate, beat) number(s) of **one** example of each of the following in the extract. [3][AO3]

pentatonic harmony	Bars 16-17² [accept bar 11, final chord]
octatonic harmony	Bars 14, 20-21
diatonic harmony	Bars 1-8

- (e) Briefly explain the function of bars **17³-23**. [1][AO4]

- *Section {transition} that bridges A1 and B1 (new material (17→))*
- *introduces new material as interruption within A1 which becomes basis of B1 (24→)*

- (f) Compare the use of **texture** in Ravel’s *Prélude* from *Ma Mère l’Oye* with that in Debussy’s *Reflets dans l’eau*. [10]

[The information below is intended primarily for examiners and should not be regarded as typical of the nature of the answers required from candidates]

Some of the following answers should be found:

Prélude

- *There is a clear programmatic element in the use of texture in Ravel’s “Prélude”. As well as melodies, instrumental textures are also associated with the various characters/situations – e.g., the 3-part parallel triads at the start or the multi-layered “forest” sections (bars 8-13, 43-50). Indeed, there is little melodic interest in the latter section; and the harmony is entirely static. In such circumstances, texture assumes increased importance. The combination of different melodies/musical material results in a non-imitative contrapuntal texture.*
- *Like “Colloque sentimental”, the “Prélude” begins with a simple texture, but one that is slightly more uniform. Though homophonic, the opening parallel triads give the impression of a single melodic line doubled at the interval of a 3rd and 5th rather than a series of three discrete lines.*

- *The addition of a horn fanfare motif increases the texture to 4 parts, a texture maintained in the following bars when 3-part string harmonics replace the wind chords.*
- *A varied repetition of this opening passage (from bar 5) introduces an element of counterpoint (as well as a fifth “voice”) in the horn dialogue in bars 6-7.*
- *The number of melodic motifs increases in the B section (8-13), thickening the texture appreciably, with the strings adding their own 14-part chordal backdrop. The texture has a distinctly programmatic function here, with each strand presumably depicting a different component of the “dawn chorus” in the forest.*
- *Texture becomes more varied in the following section (14→). 3-part texture is briefly introduced here (repeat of “Prélude’s” opening bars), but the texture is suddenly enriched by two additional musical layers – a new melody on solo flute in its upper register (modal) and more parallel triads (conjunct rather than disjunct, and chromatic) on divided violins (linked harmonically with the cl/hrn triadic figures). This results in what must be considered as a brief contrapuntal texture.*
- *Repetition of this short passage (18-19) leads to a more stable sense of key (modal), and this most traditionally harmonic section is matched by a quite uniform texture. The whole of this section (20-34(35¹)) consists almost entirely of freely flowing lines accompanying the solo string melodies, sometimes in as much as 7 “real” parts, and again gives the impression of counterpoint, until it dissipates melodically, harmonically and texturally in bars 33-34.*
- *Bars 35→ recall the parallel triads and horn fanfares of the start of the piece, but now texturally expanded in bars 37-38 by a solo DB (playing the melodic motif associated with the Beast), so again adding a touch of counterpoint to the texture.*

Reflets dans l’eau

- *Answers could address the use of different textures within and between sections – e.g., A, with its opening 3-layered differentiated texture (see answers to (a) above) contrasting with the homophonic (and, at times, homorhythmic) texture in bars 9-17. Often, as at the opening, individual elements within the overall texture are differentiated by register as well as by melodic/motivic material.*
- *Similar contrast in texture appears between bars 24-30 (again with 3 differentiated layers) and bars 30³-32² (homorhythmic LH/RH chords alternating with higher pitched descending arpeggio figures), this time with a 3rd layer in the form of a pedal.*
- *Bars 32-42 present the opening material in a lighter textured version, with single-line arpeggios replacing the previous 3-part chords.*
- *Throughout, too, the use of the sustaining pedal (necessary, though not specifically notated by Debussy) thickens and blurs the texture), with bars 43-46 being an example. Here, a basic 2-part texture is reinforced by 8ve LH doublings, while the RH conceals a chordal background. Texture plays an important part in differentiating between this reprise and its original version.*

- *Bars 50-55 again recapitulate bars 24→ with a more restricted (and higher) register, producing a more delicate and refined effect suitable for the programme, which results in the piece's greatest (and most sudden) contrast (in key, dynamics and texture) as the "La Mer" motif appears in 8ves in the RH (including an inner harmonic filling) accompanied by a deep bass and sweeping arpeggios.*
- *Tune and pianistic texture disintegrate (from 62→) and the texture begins to be constricted (62-63), leading to a bar of simple 2-part writing.*
- *The RH parallel triads in bars 66, 68 and 69³-70 are similar to the opening of Ravel's "Prélude" in that the impression is of a simple melodic line duplicated by two lower (subordinate) lines.*
- *Bars 71→ display an interesting variation in texture in the final return of the piece's opening material. The texture is even more rarefied, with the omission (until bar 75) not only of a deep (fundamental) bass part, but also of a chordal root. A sustained LH chord and conjunct RH chords are now in close proximity, while the "La Mer" fragment is relocated to the top of the texture.*
- *There is a brief moment of 2-part writing (effectively a single line) (79-80 – cf. 33³-34 and 64) which effects a transition to the final change of texture – another variation of the opening material. The original RH chords are omitted here (suggesting the disappearance of the ripples, perhaps), but the two other elements (sustained "chord(s)" and "La Mer" motif) are texturally expanded, appearing in both LH and RH.*

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

Band	Criteria
5	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • A comprehensive knowledge, understanding and comparison of the use of texture in Ravel's "Prélude" compared with that in Debussy's "Reflets dans l'eau"
4	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • A convincing knowledge, understanding and comparison of the use of texture in Ravel's "Prélude" compared with that in Debussy's "Reflets dans l'eau"
3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • A general knowledge, understanding and comparison of the use of texture in Ravel's "Prélude" compared with that in Debussy's "Reflets dans l'eau"
2	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • Some knowledge, understanding and comparison of the use of texture in Ravel's "Prélude" compared with that in Debussy's "Reflets dans l'eau"
1	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • A limited knowledge, understanding and comparison of the use of texture in Ravel's "Prélude" compared with that in Debussy's "Reflets dans l'eau"
0	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • No response worthy of credit

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

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

The extract begins at bar **17** 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) Name **one** composer Plowman identifies as having influenced her use of rhythm/metre at the start of the extract. [1][AO3]

Bartok / Piazzolla / Ligeti

- (b) Other than rhythm and phrase structure, comment on the flute melody in bars **18-32**. [2][AO4]

- ***Uses serial features***
- ***consists of a single "row" / in two uneven halves (notes 1-4, 5-10)***
- ***G (bars 24-25) not part of row {or is repeated in bar 31}***
- ***Alternating moments of conjunct and disjunct movement***
- ***melody is dissonant with piano accompaniment {makes very little attempt to conform with piano's chordal accompaniment}***
- ***melody's two phrases (18-25, 29-32) are mostly unrelated / though both begin with motifs consisting of descending semitones {descending chromatic melody}***
- ***expanded from three to five notes in second phrase {C-B-A expanded to F#-F-E-Eb-D} / with initial 8ve displacement in second phrase {falling semitone becomes rising major 7th}***

- (c) State **two** features of the harmony in bars **18-40**. [2][AO3]

- ***Static {single chord} until bar 33 / accept chromatic***
- ***repeated C and Eb in bass (plus G as bottom note of RH chord) strongly suggests Cm as basis for harmony***
- ***but F# in LH (e.g., bar 23) and Db in RH (throughout) add distinct dissonant element***
- ***flute melody introduces additional dissonance / accept bitonal***
- ***but final note of each phrase (G and C#) are "consonant" with the piano's underlying harmony / so imparting a sense of "repose" at the cadence points***
- ***brief change(s) of piano's harmony (e.g., bars 34-37²) render(s) harmony slightly less dissonant {F# is only dissonance here} / but the flute's sustained E (34-35) is dissonant with the piano's Eb {gives impression of Cmajor-minor mixture}***

(d) Give **one** feature of the phrase structure in bars 17-40. [1][AO3]

- *Ambiguous at start {first phrase could be considered as 7, 8 or 9 bars} {different length phrases in flute}*
- *since the exact position of start of phrase is uncertain / first 2 bars could be considered as introductory*
- *and phrase ends in flute (25) half way through a 4/4-3/8 rhythmic unit*
- *next phrase (29-32) is more regular {4-bar phrase}*
- *bars 33-40 also rather ambiguous, with flute's own discrete melody again starting in the second bar {making both 7- and 8-bar phrases a possibility}*

(e) Other than the use of different time signatures, state **three** new features of the music in bars 51-59. [3][AO3]

- *Change of melodic content in flute part, e.g., generally becomes more conjunct / uses shorter note-values / more rhythmically driven etc. triplet introduced*
- *Tonality shifts to sense of Eb as tonic*
- *harmony changes, e.g., pedal C disappears / harmony is less static /*
- *even more dissonant / also contains parallel movement (→55) / [allow extra mark for more precise comment such as *parallel semitones between bottom two "voices" or parallel tones between (most of) the top two "voices"*]*
- *flute part in bars 52-54 states previous descending semitone motif (e.g., 29-31¹) in diminution / semiquaver patterns introduced*
- *additive rhythms abandoned / becomes more syncopated (51-55)*
- *becomes more ostinato-like in bars 56-59 {repeated pattern in piano LH/flute}*
- *sudden change of dynamics in bars 56-59*

(f) Briefly explain the function of bars 51-62. [1][AO4]

Interlude (between two statements of main dance tune)

(g) Compare the use of **texture** in Rhian Samuel's *Ariel* with that in Lynne Plowman's *Night Dance 1*. [10][AO4]

[The information below is intended primarily for examiners and should not be regarded as typical of the nature of the answers required from candidates]

Some of the following answers should be found:

Ariel

- *Texture plays important part in underlining the programmatic elements in the piece – e.g., tentative opening gestures associated with essentially monophonic (briefly 2-part) texture, along with a restricted pitch content*
- *An element of counterpoint is often in evidence in "Ariel" (as at the opening), though much of this is actually in the form of dialogue rather than true contrapuntal writing (e.g., 18-34)*

- *From bar 8→ texture (and overall pitch range) expanded (e.g., 3- and 4-part chords in piano in bars 104-14) as the protagonists “begin to coordinate”. However, the (as yet) total lack of coordination apparently precludes the use of denser textures*
- *Though musical material is very similar to that used in bars 1-17, section starting at bar 18 (→32) is characterised by return to predominantly monophonic writing with brief forays into 2- and 3-part textures in the piano.*
- *First instance of strictly homophonic (homorhythmic) writing in both parts (35-36) suggest first real instance of unanimity, with the flute seemingly having been persuaded to join the piano in its triplet-quaver rhythms (30-32).*
- *Again, 37⁽²⁾(-42) unanimity leads to more dense textures (with increasingly wider pitch spectrum).*
- *Bars 43-61 are a section of pure monophony, as piano part “lapses into silence”, so making it clear to listener exactly who is the dominant character in the piece.*
- *The dance (61(62)→) utilises the different textures encountered previously in a more spontaneous manner – e.g., the brief echoing monophonic motifs in bars 71-72¹ are juxtaposed with the 3- or 4-part chords in the piano in bars 72³→, which themselves act as “antiphonal” homophony against the flute’s brief solo (monophonic) utterances (e.g., bars 73-78) and rather more varied (and overlapping) in the following bars.*
- *At change of tempo (90→) texture becomes denser for prolonged time (with only the briefest of monophonic texture – e.g., bar 93) with the piano chords becoming increasingly full-textured (3- and 4-parts (94-99) expanding to 5 (100-01), and to 7 (102-09), with final chords with only slightly reduced texture (6 parts in 110 (2nd chord)-113).*
- *The sustaining pedal (specified by Samuel in bar 114) effectively results in bars 114-16 being the most texturally dense in the piece. The remaining bars are mostly monophonic, though the pedal instructions in bars 127-32 mean that these bars are not quite as monophonic as they initially appear to be on the page.*

Night Dance 1

- *Like “Ariel” and “Tango Passacaglia”, “Night Dance 1” begins (1-16) with thin textures – monophonic and 2-part only (with quite extreme registral contrast between the two parts).*
- *Texture becomes fuller (homophonic) in bar 17, and remains constant until bar 62 (apart from slight changes in bars 51-55 (60-62) and 56-59. Note especially the restricted pitch content in bars 56-60).*
- *There is a return to an essentially monophonic texture in bars 63-79, but, unlike the textural contrast afforded by bar 17→, when the flute enters in bar 80 the texture is merely 2-part (again with only a few brief exceptions) until c.100.*
- *The reprise of first section material (104) fills out the texture of the piano part in bars 17→ (though omitting the flute altogether until bar 112). Such differentiated textures in the repetition of previous material is similar to that found in “Ariel” and “Tango Passacaglia”.*
- *While “Tango Passacaglia” retains a full texture to the end (including note for note repetition of several sections towards the end), and “Ariel” tends to peter out towards the end (113→), the final section of “Night Dance 1” (143→) alternates different textures (ranging from monophony to 2- and 3-part textures.*

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

Band	Criteria
5	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • A comprehensive knowledge, understanding and comparison of the use of texture in Rhian Samuel's "Ariel" compared with Lynne Plowman's "Night Dance 1"
4	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • A convincing knowledge, understanding and comparison of the use of texture in Rhian Samuel's "Ariel" compared with Lynne Plowman's "Night Dance 1"
3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • A general knowledge, understanding and comparison of the use of texture in Rhian Samuel's "Ariel" compared with Lynne Plowman's "Night Dance 1"
2	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • Some knowledge, understanding and comparison of the use of texture in Rhian Samuel's "Ariel" compared with Lynne Plowman's "Night Dance 1"
1	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • A limited knowledge, understanding and comparison of the use of texture in Rhian Samuel's "Ariel" compared with Lynne Plowman's "Night Dance 1"
0	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • <i>No response worthy of credit</i>

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 *Hometown Unicorn* by the Super Furry Animals. 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.

SHORT INSTRUMENTAL INTRODUCTION

1. *I was lost, lost on the bypass road.*
2. *Could be worse, I could be turned to toad.*
3. *Won't you take me back to my home town?*
4. *Take me back before I break down.*
5. *I say you please return me,*
6. *Will you ever return me? Will you ever return me?*
7. *Just like Frankie Fontaine.*
8. *I say you please return me,*
9. *Will you ever return me? Will you ever return me?*
10. *Just like Frankie Fontaine.*
11. *I wonder what can I do.*

INSTRUMENTAL SECTION

12. *I was found riding a unicorn.*
13. *Could be worse, I could be backwards born.*
14. *Won't you take me back to my home town?*
15. *Take me back before I break down.*
[Lines 6-11 repeated]

- (a) Identify **one** feature of interest in the music of the short instrumental introduction. Do not merely name an instrument in your answer. [1][AO3]

- *(Synth) plays single note (C#) / with filter sweep [accept any suitable description of this]*
- *then plays two single notes (second note overlaps with start of verse)*
- *first is at interval of tritone (with C# - i.e., G natural) / resolves by step to sustained chord note (G#, 5th of C#m chord)[accept this answer since the G# occurs before the entry of the voice]*
- *similarly also accept guitar enters with strummed (C#) minor chord just before vocal entry / and bass guitar plays root of (same) chord*
- *tritone interval here hints at later use in pre-chorus*

- (b) (i) State the phrase structure of the music in lines 1-2. Locate your answer by referring to lines/lyrics. [1][AO3]

Two 3-bar phrases (line 1 and line 2) [accept one 6-bar phrase]

- (ii) State how this changes in lines 3-4. [1][AO3]

Two 2-bar phrases (line 3 and line 4) [accept one 4-bar phrase]

- (c) (i) Give **one** feature of interest in the harmony in lines 1-2. [1][AO3]

- **(C#) minor chord moves to major chord a semitone below / first chord is chromatic**
- **remainder of line consists of series of chords moving by interval of 4th/5th {roots of progression make a series of perfect 4ths}**
- **cadence is an example of so-called “double plagal cadence” / though final chord includes a melodic (dominant or modal) 7th**
- **harmony is quite ambiguous since it does not belong to a single key**

- (ii) State **either one** difference **or one** similarity in the harmony in lines 3-4 as compared with that in lines 1-2. [1][AO3]

Difference/similarity [underline your choice of answer]

Difference

- **Semitonal movement between roots of first two chords (in each phrase/line) no longer present (replaced by tritone)**
- **chord progression in line 4 different in that there is a change in the final chord (B) {chords now not restricted to series of perfect 4ths/5ths}**
- **end of line 4 establishes/sets up new key for chorus {sets up imperfect cadence (IV-V)} (no such expectation in lines 1-2)**
- **final bar in line 4 has change of harmony (two chords) – only one chord at end of line 1(&2)**

Similarity

- **Opening chord (G#m) again chromatic**
- **roots of following chords again (mostly) move in descending perfect 4ths (ascending perfect 5ths) (D-A-E)**
- **harmonic rhythm is almost identical in both (two chords per bar – beats 1-2 and 3-4)**

- (d) **Underline** the interval made by the notes played by the bass guitar on the words *won't you take me back* in line 3. [1][AO3]

perfect 4th

augmented 4th

perfect 5th

minor 6th

- (e) Other than in phrase structure, describe **two** ways in which the solo vocal melody in lines **1-2** is changed in bars **5-11**. Locate your answers by referring to lines/lyrics where appropriate. [2][AO4]

Lines 1-2

- *Pitch is quite low on “I was lost” (“Could be worse”)*
- *also quite fragmentary {rests before and after these words}*
- *and seems separated from the rest of line 1 (or 2) / the pitch of which is higher {more in keeping with the pop style}*
- *and more “melodic” {legato}*
- *with melisma on “road” (“toad”)*

Lines 5-11

- *Pitch is quite appreciably higher here*
- *and the melodic line is even more repetitive {every bar is virtually the same}*
- *until line 11, which introduces a new “cadential” motif consisting of three staccato crotchets*
- *4th crotchet is sustained over the next 2 bars / fading away gradually {first instance of both in the extract}*
- *also entirely syllabic [no double credit]*

- (f) State **two** differences in the use of instruments in lines **12-15** as compared with that in lines **1-4**. [2][AO3]

- *Kit plays throughout / e.g., snare drum on beats 2&4, repeated quavers on hi-hat (kit tacet in lines 1-2)*
- *bass guitar slightly more active (lines 12-13) (some repetition of root notes rather than single notes as in lines 1-2)*
- *synth part is rather more prominent in the mix (lines 12&13) / doubled by guitar in parts (no such doubling previously)*
- *additional “linking” electric guitar line enters just after “unicorn” (approximates to part played by synth at end of intro)(not present before)*
- *more prominent drum fill on “back before” (lines 14&15) (cf. line 3)*

4. You will now hear an extract from *Emily* by the Manic Street Preachers, written as a tribute to Emmeline Pankhurst, leader of the suffragette movement. 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 are printed below.

1. *Emily, Emily, a gift to me;*
 2. *Emily, a modern sense of beauty;*
 3. *Emily, as precious as your memory,*
 4. *A simple word called liberty.*
 5. *The relics, the ghosts,*
 6. *All down so many roads.*
 7. *The relics, the ghosts,*
 8. *All down so many roads.*
 9. *Emily, so pity poor Emily.*
 10. *You've been replaced by charity.*
 11. *It's what you forget,*
 12. *What you forget that kills you.*
 13. *It's what you remember that makes you.*
 14. *We used to have answers,*
 15. *Now we have only questions.*
 16. *But now we have no direction.*
- [Lines 5-10 repeated, followed by instrumental]

Discuss the Manic Street Preachers' use of **form/structure** in the extract. Where appropriate, you should refer to lyrics/lines. You should also refer to **at least one** other song by this band and comment on features that reflect their musical style generally.

[The information below is intended primarily for examiners and should not be regarded as typical of the nature of the answers required from candidates]

Some of the following answers (for the extract) should be given:

The extract (song) displays some atypical features with regard to the standard pop/rock verse (- pre-chorus) – chorus format, to the extent that these labels seem at times almost inappropriate.

Introduction

- *12 bars – three 4-bar phrases.*
- *1st phrase consists of a tonic minor chord on synth (with delay/echo effects – typical of the band's music in general, e.g., "If you tolerate this your children will be next" and "The Everlasting"), with a quite intricate drum riff, which is almost jazz-like rather than a typical rock-based riff. Note use of hi-hat/cymbals.*
- *2nd and 3rd phrases (two 4-bar phrases) introduce a repeated two-chord progression (i-VI⁷ – Gm-Ebmaj⁷) which will become the basis of the following verse.*
- *Melody on synth. Synth features more substantially in "Emily" (and the rest of the album, "Lifeblood") than is usual in MSP songs. Nicky Wire referred to this style as "elegiac pop".)*
- *Note the (unobtrusive) guitar fills – a feature of pop/rock in general, including the MSP.*

Lines 1-4: Verse 1

- *Phrase structure 4+4+4+3 in an A¹-A²-B-C format.*
- *Lines 3-4 might initially appear to be the start of a pre-chorus, with the introduction of a new chord (III – Bb major), perhaps suggesting a change of key to the relative major for a chorus.*
- *However, a V chord re-establishes the tonic minor key, followed by a plagal cadence in line 4.*
- *No chorus materialises (this time).*
- *It is, therefore, perhaps better to consider lines 1-4 simply as a verse.*
- *Instead of a chorus, the final bar of the verse overlaps with a curtailed (4-bar) version of the introduction.*
- *The hi-hats/cymbal from the introduction are omitted in the verse, though the riff retains the same rhythmic identity. (They return for the repeat of intro material).*

Lines 5-10: Verse 2

- *Essentially a repeat of the music in lines 1-4.*
- *Note the background synth fills and the subtle doubling of the vocal line by guitar in line 8, not present in verse 1 (cf., “Distant Colours”).*
- *This time the 3-bar phrase (from line 4) fails to resolve to the tonic minor chord, and, instead there is another formal “elision” (phrase overlap), with the expected tonic chord being replaced by an sudden switch to a major chord (VII), signaling the change to a new section.*

Lines 11-17: “Chorus”

- *This section functions as a chorus of sorts, but a somewhat atypical one.*
- *Phrasing is in standard 4-bar units (for the most part), beginning with an A¹-A² structure, the harmony perhaps initially suggesting a new modal (iv) key centre.*
- *Inclusion of additional vocal line(s) is typical of the Manics’ musical style (e.g., “Hold me like a heaven”), as is the rather more prominent electric guitar fills/accompaniment.*
- *Kit also switches to a more rock-like riff, giving the section its own identity. This is maintained for lines 15-17 – i.e., the repeat of lines 3-4/9-10.*
- *3rd and 4th phrases, however, repeat the chords and melody of the second half of the verse (lines 3-4 & 9-10), with its 4+3 phrases, so, unusually, closing the “chorus” in the same way as the verse, so throwing into question the suitability of the term “chorus” for this section.*
- *Lines 3-4 (9-10 & 14-16), therefore, function as a kind of refrain to both the verse and chorus, though the lyrics are different on each occurrence, something not associated with a typical refrain.*
- *Followed by a 4-bar instrumental link as occurred between verses 1 & 2.*
- *Use of same (tonic) key throughout (albeit with two different chords) and the same harmonic rhythm (2-bar chord changes) for each of the two 4-bar phrases that begin both the verse and chorus also minimise the difference between these two passages. The passages are also similar in that they both form two A phrases (in identical AABC structures).*

Repeat of lines 5-10: Verse 3

- *A repeat of verse 2, so ending with the same phrase elision into the “chorus” material.*

Instrumental

- *This is based on the chords of the “chorus”.*
- *The electric guitar becomes more prominent.*
- *Mostly plays repetitions of two 3-note motifs built around the prevailing chords – not entirely typical of the MSP’s more rock-driven guitar solos.*

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

Area of study F: Strand 4: American Musical Theatre

5. You will hear an extract from *God, That's good!* from Sondheim's *Sweeney Todd*. 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: In lines 12-20 lyrics are shared between Mrs. Lovatt and Toby, who sometimes sing at the same time]

1. **[Toby] *There you'll sample Mrs. Lovett's meat pies, savory and sweet pies, as you'll see.***
2. ***You who eat pies, Mrs. Lovett's meat pies conjure up the treat pies used to be!***
3. **[Mrs. Lovett] *Nice to see you, dearie. How have you been keeping?***
4. ***Cor, me bones is weary! Toby! One for the gentleman.***
5. ***Hear the birdies cheeping – helps to keep it cheery ...***
6. ***Toby! Throw the old woman out! [Chorus] God, that's good!***
7. **[Mrs. Lovett] *What's your pleasure, dearie? No, we don't cut slices.***
8. ***Cor, me eyes is bleary! Toby! None for the gentleman!***
9. ***I could up me prices - I'm a little leery.***
10. ***Bus'ness couldn't be better, though.***
11. **[Chorus] *God, that's good.* [Mrs Lovett] *Knock on wood.***
12. ***Excuse me ... Dear, see to the customers.***
13. **[Mrs. Lovett and Toby] *Yes, what, love? Quick, though, the trade is brisk.***
14. ***But it's six o'clock! So, it's six o'clock...***
15. ***It was due to arrive at a quartet to five - and it's six o'clock!***
16. ***And it's probably already down the block. It'll be here, it'll be here.***
17. ***I've been waiting all day. Have a beaker of beer and stop worryin', dear!***
18. ***But it should have been here by now! Now, now [Chorus] More hot pies!***
19. ***Will you wait there coolly? You'll come back when it comes?***
20. ***'Cos my customers truly are getting unruly and***
21. **[Mrs. Lovett] *What's your pleasure, dearie? Oops! I beg your pardon!***
22. ***Just me hands is smeary. Toby! Run for the gentleman!***
23. ***Don't you love a garden? Always makes me teary.***
24. ***Must be one of them foreigners...***
25. **[Chorus] *God, that's good, that is delicious!***
26. **[Mrs. Lovett] *What's my secret? Frankly, dear, forgive my candor,***
27. ***Family secret, all to do with herbs.***
28. ***Things like being careful with your coriander.***
29. ***That's what makes the gravy grander!***
30. **[Chorus] *More hot pies! More hot! More pies!***

- (a) State (i) **one** feature of the harmony and (ii) **one** feature of the vocal melody in lines 1-2. (Do not mention the syllabic treatment of the lyrics here.) [2][AO3]

(i) **Harmony**

- *(Tonic) pedal [accept static]*
- *Extended chords {added notes / 6th, 9th etc.}*
- *Harmonic progression of line 1 is I→VofV→V(7)→I / repeated in line 2 [accept chromatic]*

(ii) **Vocal melody**

- *(Two) 4-bar phrases / use of sequence / arch-like melody*
- *Parlando (line 2)*
- *(Chromatic) auxiliary note figure (e.g., “Mrs. Lovett’s meat”, “savory and sweet”)*
- *Second 4-bar phrase repeats first two bars of first phrase {repetition} / and appends a variation of the second half of first phrase / that retains the chromatic auxiliary figure*
- *also includes (descending) 8ve leap*
- *pentatonic at start*
- *ends with 3-note conjunct motif (d – r – m)*

- (b) **Tick (✓)** the correct statement below. [1][AO3]

	Tick (✓)
Line 3 begins in the key a semitone higher than that in lines 1-2	
Line 3 begins in the key a tone higher than that in lines 1-2	
Line 3 begins in the key a semitone lower than that in lines 1-2	✓
Line 3 begins in the key a tone lower than that in lines 1-2	

- (c) Give **one** similarity and **one** difference (other than the change of key) between the vocal melody in lines 3-6 as compared with that in lines 1-2. [2][AO3]

Similarity

- *Opening motif (first 4 notes) have same outline*
- *4-bar phrase structure also retained*
- *with second phrase being a variant of the first*
- *repetition is used in both*

Difference

- *Opening (4-note) motif stated in diminution*
- *chromatic auxiliary motif does not appear*
- *rhythm of opening 4-note motif repeated in second half of first phrase (dotted 4-note rhythm not used in remainder of first phrase) / second half of line 3 is a free inversion of first half (not the case in lines 1-2)*
- *triplets introduced (at phrase endings)*
- *melody also more chromatic here (more traditionally “cadential” in lines 1-2)*

- (d) Give **one** difference in the music in lines **12-20** as compared with the previous music. [1][AO3]
- *Moves to compound time (12/8 rather than 2/4 or 4/4)*
 - *element of counterpoint introduced*
 - *vamp-like bass disappears / changes to sustained pedal*
 - *ostinato-like chordal accompaniment introduced / moving mostly on every (dotted crotchet) beat*
 - *its harmony adding some dissonant touches / including (minor) 2nds and (major) 7ths*
- (e) Comment briefly on the music in lines **26-29**, mentioning any features of interest. [2][AO4]
- *Each phrase of vocal melody begins with repeated notes*
 - *also includes same dotted rhythm as heard in, e.g., line 3*
 - *melody of line 28 transposes that of line 26 / down a (perfect) 4th*
 - *vamp-like bass ostinato / alternating “tonic” and “dominant” {oom-pah accompaniment}*
 - *(two) 4-bar phrases (26-27) / reduced to 4+2 bars in lines 28-29 / the 2-bar portion is sequential [1] statement second half of previous 4-bar phrases [1]*
 - *syncopated accompaniment {every off-beat}*
 - *vocal melody is diatonic / with implied tonicisation of dominant in second half (28-29) / uses sequences*
 - *instrumental accompaniment has distinct chromatic [1] and dissonant [1] element*
 - *in form of pizzicato crotchet “countermelody” / that circles (chromatically) around a central note / which is the same as the vocal melody’s opening repeated note / its intervals are expanded slightly in line 28*
 - *piano adds similar additional dissonant “countermelody” here, too*
 - *harmony not functional / strong neo-classical element here – e.g., harmony, use of instruments and uneven phrases etc. all typical of Stravinsky*
- (f) Give **two** features of the music sung by the chorus in the extract. Refer to lines/lyrics where appropriate. [2][AO3]
- *Homophonic {homorhythmic} throughout*
 - *Sing dissonant [1] accented [1] [accept staccato] chords / in very short “phrases” / that tend to round off formal divisions in the music {cadential function} {interrupts solo line} [accept call and response]*
 - *top line is mostly (repeated) 3-2-1 figure (sopranos) / figure is repeated three times in line 25 / with final “tonic” note omitted*
 - *Some candidates might have studied this musical in some detail and might be aware of Sondheim’s use of the “Dies Irae” theme or the “Bernard Hermann” minor-major 7th chord (as often found as the final chord, harmonizing the “tonic note” – e.g., good (lines 6, 11 and 25) and de(licious) (line 25). Award marks for any correct allusions to these features.*

6. Next, you will hear an extract from *In Pursuit of Excellence* from *Children of Eden* by Stephen Schwartz, the lyrics of which are printed below. In the extract, the Snake, whose character is played by more than one singer, tempts Eve to taste the forbidden fruit from the tree of knowledge. 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. *I've been watching you for a while now,*
2. *My pretty little missss.*
3. *And I've got to tell you thissss.*
4. *You make me want to hissss.*
5. *Your aimless curiosity*
6. *Is fast becoming tiresome.*
7. *Knowledge, dear, is power*
8. *And it's high time you acquire some!*
9. *Dum, dum, dum, dum, dum.*
10. *Lesson one for free,*
11. *Repeat it after me:*
12. *I'm in pursuit of excellence,*
13. *Excellence is what I wish.*
14. *Once I was a feckless dreamer,*
15. *Now, no being is supremer.*
16. *Why waste time*
17. *Wallowing in ignorancesss?*
18. *Why be just a big fat fish*
19. *In a tiny little pond? [Spoken] Look beyond!*
20. *And if the quickest route*
21. *Means a taste of forbidden fruit,*
22. *What the hey! It's all in pursuit of excellencesss.*
23. *Time for some sophisticating.*
24. *It's no sin to be scintillating.*
25. *So don't be such a stiff,*
26. *Mmmm, just take a sniff,*
27. *Really, what's the diff'...*

Outline Schwartz's **use of instruments and voices** in the extract, referring to line numbers in your answer. You should also mention features that reflect his musical style generally, commenting on **at least one** other song/chorus by Schwartz to support your observations.

[The information below is intended primarily for examiners and should not be regarded as typical of the nature of the answers required from candidates]

Some of the following answers (for the extract) should be given:

Instrumental intro

- *Music is essentially in two rudimentary parts only. Recorder used for uppermost melodic line – the instrument, together with its simple (limited note content, quite repetitive), pentatonic line suggests Eve's naïve child-like state or character.*
- *Similarly with lower line on vibes (synth) with its Alberti-like 2-bar ostinato accompaniment, which is in a different key (bitonal); this, too, could imply Eve's limited knowledge (this time musical).*
- *Solo violin plays tremolo (inverted pedal) note – on an open E string.*

Lines 1-9

- *Vocal melody initially recitative-like (repeated notes/limited range) and follows same 2-bar patterns of opening instrumental passage – though with slightly more differences in each 2-bar “phrase”.*
- *Lines 1-2 - solo male (tenor); lines 3-4 – solo female (soprano); no longer pentatonic.*
- *Lines 5-8 – both voices sing in 8ves. Bass part briefly suggests dominant of vocal melody’s tonic key, but then moves back to more dissonant bitonality, with parallel, sliding chromatic perfect 5ths (ascending, then descending), suggesting the Snake’s slithering motion. Flute briefly introduced (“aimless”), echoed by recorder (“fast”). Line 8 - Bass guitar enters on “some” on dominant of vocal melody’s tonic key – V7 suggested.*
- *Line 9 – Complete change of harmonic idiom here suggesting jazz style (V9^{b13}). Chord is built up note by note in (5) different vocal (and instrumental – synth(?)) parts. Slight vocal portamento at end of line is typical of jazz style) Use of jazz as the basis for the remainder of the song emphasises the contrast between the simple pentatonicism and “wrong-note” accompaniment associated with Eve’s child-like state of ignorance with the sophisticated and highly developed jazz idiom of the more savvy Snake.*
- *Such juxtaposition of musical styles is typical of Schwartz’s music, though his use of jazz is quite unusual. The juxtaposition of styles here is extreme, but perfectly in keeping with the extreme “states of knowledge” described here.*

Lines 10-22

- *Short instrumental introduction to song proper, with drum kit entering playing standard jazz swing riff. Bass guitar also prominent as bass line. Piano takes lead role, playing in a stride-like style (throughout).*
- *Vocals initially in 8ve/unison (lines 10-11), with piano RH “riff” replaced by (3) clarinets at end of line 11 (with slight gliss effect).*
- *Harmony is typically jazz-like, replete with 7th, 9ths and higher dissonant (altered) chords – very chromatic.*
- *Line 15 – ascending semitonal (chromatic) vocal harmonies, perhaps again recalling the Snake’s slithering motion, as the Snake refers to his/her own intellectual superiority.*
- *Structure of lines 10-22 is:
intro (+voice)(10-11)
A¹ (8 bars) (12-15) – ends on dominant (imperfect cadence)
A² (8 bars (7+1)) – (16-19) - “open” cadence
B (7 bars) (20-22) – ends on perfect cadence*
- *A¹ – Vocal parts in (5-part) harmony, with clarinets again used at phrase endings – mostly double vocal parts. Start of line 14 (“Once I was a ...”) brief 8ve/unison vocals; back into harmony for remainder of line.*
- *A² – Acoustic guitar added on backbeats, otherwise very similar instrumental and vocal treatment to A¹. Clarinets, however, now more involved – e.g., line 18 – upward gliss leads to repetition of their “fill” motif (doubling piano RH).*
- *“Look beyond” (line 19) – essentially unaccompanied. Piano doubles vocal parts in line 20 - and also on “all in pursuit” (line 22).*
- *Instrumental passage after line 22, with previous vocal melody on clarinet. Drum kit becomes more prominent – snare drum used more frequently, e.g., short roll as lead in to passage.*

Lines 23-24

- *Instruments play staccato chords on beats 1&3, apart from clarinet echoing vocal line (after “sophisticating”).*
- *Vocals in unison in line 23, but back to full harmony in line 24. Two clarinets play contrary motion (triplet) chromatic scales after “scintillating”.*
- *After line 24 piano has short (6-bar) solo based on main vocal melody, accompanied by bass, kit and guitar.*
- *Line 25 – syncopation becomes more of a feature, with most instruments entering after beats 1&3 with accented chord.*
- *Vocal melody is repetitive here – three repetitions of same 1-bar motif (each harmonised differently). Sung in 8ves; last time becomes more parlando-like.*

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

Area of study F: Strand 5: Jazz Legends

7. You will hear an extract from a recording of *Moon Dreams* by a Miles Davis nonet. 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 and the **standard** jazz chord changes for the entire **extract** are printed below. [Note: The chords provided for bars **38-39** are those used on the recording.] **[10]**

You now have 1 minute to read the questions.

Slowly

Dmaj7 D6 Dmaj9 Gmaj7 Dmaj9 D6 D9 Gmaj7 G6

6 Em7 D A7(#5) Dmaj9 D9 Eb9

11 D9 Dmaj9 Fm7 Bb7

16 Em7/A A9 Dmaj7 D6 Dmaj9 Gmaj7 Dmaj9 D6 D9

21 Am9 Abm7(b5) Gm6 C#m7(b5) F#m7(b5) Em7 Bb7(#5) Bb7(b5)

26 Em7/A Eb7 Eb6 D G9 D C9 D6

33 Em7 Bb7(#5) Bb7(b5) A9 C7(b5) B9 A(b5) B7(b9)

37 Em7 Bb7(#5) Bb7(b5) Em7/A F#m Em9 Eb9 Dmaj7(add9)

(a) State **one** way in which the melody in bars **1-8** as played in the extract differs from that on the lead sheet. Give bar (and, if appropriate, beat) numbers in your answer. [1][AO3]

- ***Straight (even) quavers in bars 2, 3 and 6 played as swung (unequal) quavers***
- ***second note in bars 1 and 5 anticipated on recording (two minims become (swung version of) dotted crotchet and quaver)***
- ***rest inserted on beat 2 of bar 2 {beat 4 of bar 5, beat 1 of bar 6} in performance***

(b) Referring to bar numbers in your answer, comment briefly on the use of texture in bars **17-32**. [You may mention instruments though there are no marks allotted to this.] [2][AO4]

- ***Bars 17-24 are entirely homophonic {homorhythmic}***
- ***texture thins out in bars 25-27¹ / with alto sax melody accompanied by “duet” (of Fr Horn & Trb) (plus bass & kit)***
- ***texture in bars 27²-32 returns to homophony / with some (mostly semiquaver) passages in 8ves (unison) (saxes & trp)***
- ***but with an element of counterpoint in bars 30-31(32)***

(c) Other than pizzicato, state **one** feature of the double bass part in bars **17-32**. Provide bar numbers in your answer. [1][AO3]

- ***Bars 17-26¹ – plays almost entirely only on beats 1 and 3***
- ***supplies only roots of chords {no decoration – e.g. in form of passing notes}***
- ***bars 26³-29¹ – briefly “walks”***
- ***bar 29 – returns to beats 1 and 3 / bar 30 – walks***
- ***bar 31 – plays syncopated repeated note / in inner “voice” {does not function as true bass part in this bar}***

(d) Give **one** example of straight rhythm in bars **9-32**. [1][AO3]

Bar(s) – 27-29(30)

(e) Using letters, complete the boxes below to indicate the phrase structure of bars **1-32**. Write only one letter in each box. [2][AO3]

A	B	A	C
---	---	---	---

Mark according to following table:

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

- (f) **Tick** (✓) the correct box below. [1][AO3]

	Tick (✓)
Bars 38-39 include an example of an enharmonic modulation	
Bars 38-39 end with an interrupted cadence	
Bars 38-39 include an example of a tritone substitution	✓
Bars 38-39 include an example of a II-V-I progression	

- (g) Other than the double bass part and your answer to (f), state **two** features of interest in bars **33-40**. Give bar numbers where appropriate. [2][AO3]

- **Baritone sax takes solo role for first time (33-36) / rather more improvisatory feel to this solo {writing becomes more florid (decorative)}**
- **texture suddenly reduced {brass omitted initially}**
- **trumpet takes over melody in second half of phrase (37→) {two separate phrases + bar numbers}**
- **bars 39-40 – series of overlapping [1] (ascending) scalic figures [1] (in tuba, trombone and saxes)**
- **all instruments (except kit) alight on F# {same note/pitch class} {unison} in bar 40 / some “arrivals” staggered**
- **texture reduced to single note/instrument (alto sax) in bar 40**
- **homophonic {homorhythmic} in bars 37-38 (except DB)**

8. You will hear an extract from a performance of *Boo-Dah* by the Duke Ellington Orchestra. 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. The structure of the extract is outlined below. You should refer to this in your answer. **[10][AO4]**

Outline the **use of instruments** in the extract, mentioning any other musical features you consider to be typical of the music associated with the Duke Ellington Orchestra. You should also comment on **at least one** other piece by Ellington to support your observations.

Intro	Head	Solo	Head
16 bars	A1 A2 B A3	A1 A2 B A3	A1

[The information below is intended primarily for examiners and should not be regarded as typical of the nature of the answers required from candidates]

Some of the following answers (for the extract) should be given:

Intro

- *Unison trumpets present “melodic” material*
- *“melody” is repetitive – first three 2-bar “phrases” almost identical, while fourth “phrase” begins by again repeating first part of first three, tagging on different ending*
- *piano comps with punctuated (staccato) syncopated chords in quite high register (distinct from other instruments)*
- *bass walks (throughout); kit have simple time-keeping rhythmic ostinato*
- *solo (muted) trumpet improvises in second half (bars 9-16) / initially fragmentary (rests a feature) but gradually expands motivically*
- *previous “melodic” material repeated exactly as accompaniment*
- *harmony quite simple in jazz terms*
- *initial (tonic) chord followed by dominant 7th chord a tone higher - a common progression in music of Ellington’s band at the time / followed by V7-I progression (perfect cadence)*

Head

- *A1/A2 – Melody in 8ve/unison on saxes / trombones accompany in first 8 bars, while trumpets join in in second half*
- *trumpets and trombones separated into two discrete groups each stating its own (homorhythmic) accompaniment, which mostly overlap/dovetail one another here / trombones play only in final bar / brief gliss in trombones (in 4th bar of phrase)*
- *Piano continues with chordal interjections, but slightly more varied and in lower register – not quite as intrusive as previously*
- *Harmony repeats that of introduction*
- *B – Contrasting melody still in 8ve/unison on saxes / though its construction is similar to the opening of introduction – three repeated segments followed by a fourth, different “phrase”*
- *Trumpets and trombones again separated into two (homorhythmic) groups, each with its own rhythmic profile / trombones play rather more sporadically (every other bar), but are more prominent at phrase endings*
- *Trombones also play more sustained chords while trumpets play staccato syncopated chords*
- *Piano/kit – similar to A sections, but piano rhythmic accompaniment is similar to those used previously by brass / bass continues to walk*

- *Harmonic content expanded here – e.g., diminished 7th introduced in 2nd/4th bar and further chord extensions used / also more chromatic (common feature of B sections) / ends on imperfect cadence*
- *A3 – Sax 8ve/unison melody now accompanied by combined trumpet/trombone syncopated chordal (1-bar) riff / changes slightly in penultimate bar*
- *Section ends with trumpet solo in final 2 bars (at cadence) / repeated notes a feature / which continues throughout Head 2*

Solo

- *A1/A2 – Trumpet solo throughout*
- *accompanied by (sporadic) chords in saxes / same rhythmic profile in each of the first three 2-bar “phrases” / slight change to pattern at end of phrase*
- *Piano comping becomes slightly less obtrusive (and less rhythmic), not quite as ostinato-like*
- *A1 – bass continues to walk but plays in higher register and is less obtrusive*
- *A2 – bass returns to lower register and is more prominent*
- *B – saxes’ chordal accompaniment changes and is less rhythmically pronounced / play series of long-short rhythmic figures*
- *A3 - saxes revert to A1/A2 accompaniment figures / trombones join in in final bar / reinforcing sax (parallel) chords to lead into Head 3*

Head

- *A1 – Most complicated instrumental texture so far*
- *Saxes return to 8ve/unison statement of “main” melody – but solo clarinet improvises throughout*
- *Trumpets and trombones join forces for two (homorhythmic) 3-bar statements of syncopated chords / but do not play in last bar of each 4-bar phrase*
- *[clarinets and saxes less distinct here because of the joint trumpet-trombone interjections]*
- *kit rather more restricted to duplicating rhythm of brass chords / also some cymbal clashes*
- *piano mostly plays brief fills in bars 4 and 8 of phrase*
- *bass continues to walk*

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

SECTION 3

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

Area of Study E: The Western Classical Tradition

9. You will hear an extract from a string quintet by Schubert, 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]**

Allegro ma non troppo

Violin

- (a) There are **two** errors in bars 6 - 10, **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]**

Rhythm: bar 7 - first note should be a minim not a crotchet and second note should be a crotchet not a minim.

Pitch: bar 9 – first note should be B not A.

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) Briefly describe the **harmony** in bars **12 beats 3 and 4** to bar **13**. [1][AO4]

V(7) – I progression (in C major) {dominant 7th in root position to tonic in root position} {G(7) to C} {perfect cadence}.

- (c) Write in the missing **pitch and rhythm** in bars **15 to 17**³. [5][AO4]

Mark according to the following table:

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

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

Either: The Symphony

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

(a) **Underline** the correct description of the harmony heard at bar 12¹. [1][AO4]

added 6th augmented 6th diminished 7th **Neapolitan 6th**

(b) Compare the music in bars 132 – 142 with that in bars 316 – 326. Give bar and beat numbers in your answer. [4][AO4]

Relevant observations must compare the music of bars 132-142 and bars 316-326.

(Section is S2b {second subject, second theme})

- ***Same melodic material present both times***
- ***Same underlying harmonies both times***
- ***Now in C major rather than G major {tonic key rather than dominant}***
- ***Violas' syncopated repeating note accompaniment is the same both times***
- ***First appearance moves from G minor to E minor; second appearance starts in C minor, and stays in that key (tonic)***
- ***Theme in oboe first appearance and in violins in octaves second appearance***
- ***Accompaniment that was originally in violins bars 132-135 in first appearance, now in bassoons in second appearance bars 316 -319***
- ***Horn added to oboe for off beat duplet answers second time in bars 320-326***
- ***Dynamics are louder on the second appearance***
- ***Texture enriched***
- ***Accept more precise answer such as 138⁴-142 – 2nd bassoon doubles VC/DB part but 323²-25 2nd bassoon is in parallel 3rds with VC/DB***

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

- (c) (i) Identify the section starting at bar 185⁴. [1][AO4]

Recapitulation

- (ii) Give a brief analysis of the music from bar 185⁴ to bar 204. Give bar and beat numbers in your answer. [4][AO4]

Relevant observations must accurately analyse features of bars 185⁴-204 including identifying the section.

- **Section is the Recapitulation (of S1 {subject 1})**
- **Bar 186 – S1 in violin1, bassoon 1 and ‘cello**
- **Section is based on this theme which is 8 bars with 4 + 4 phrasing**
- **Bars 194 – 200 – based on this theme with repetitions of the motivic figure from its third bar**
- **Bars 200 - 204 – based on its opening bar, interval augmented**
- **Accompanied by pizz d bass**
- **Harmonisation in 2nd violin, viola, bassoon 2, mostly following rhythm of the theme**
- **Bars 186-191 – staccato crotchet accompanying figure starting on bt 2 in flutes, clarinets and trumpets**
- **Starts in C major {tonic}**
- **Bars 186 – 193 = series of perfect cadences {V-I progressions} (in C)**
- **Bars 194 – 197 – tonicisation of A minor {ref chromatic passing notes}**
- **Bar 197³ - sf F major chord {!V in C major, tonic) prompts return to C major {tonic**
- **Bar 199 – imperfect cadence in C major {tonic}**
- **Bars 201 – 204 + harmonic twists (addition of Ab and Eb) result in tonicisation of Eb major**
- **Bars 203 – 204 = ii7b V7 I in Eb major**
- **Homophonic/tune and accompaniment texture**
- **Ob1 echoes violin fragment (199⁴-200) in 200⁴-201 / C major → minor**

(Award 1 mark for accurate identification of section, then 1 mark per relevant comment up to a maximum of 5 marks)

- (d) (i) Explain the function of bars 234 – 257. [1][AO4]

[See answers below]

- (ii) Describe some of the compositional features within them. Give bar and beat numbers in your answer. [5][AO4]

Relevant observations must explain the function of these bars and accurately describe compositional features.

- **The start of this section corresponds to the second transition theme (from bar 106 onwards) which is itself based on the 3rd segment of the introduction, now further developed in various ways**

Compositional features that could be described include:

- **Semi-quaver idea, now heard in descending form instead, is passed antiphonally between upper and lower strings bars 234 – 243 {call and response} {imitation}**
- **Bars 244 – 248 this semi-quaver figure is passed between pairs of instruments: 1st violin and 'cello answered by 2nd violin and viola at half bar intervals**
- **Bars 249- 257 scalic figure passed between 1st and 2nd violins only now**
- **Compositionally, this scalic figure itself could be considered to be derived from the movement's opening four descending notes, here rhythmically diminished and extended**
- **Falling 3rds and the inverted form of rising 6th underpins the material in bars 234 – 242. The 3rd interval is clearly highlighted between the first note of each four semi-quavers, and simultaneously (as 6th and 3rd) in the bars with crotchets.**
- **The above compositional technique leads to a highly unified motivic structure**
- **Much use of sequences during this section**
- **Bars 234 – 239 – circle of 5ths, starting D minor and moving through G minor, C major, F major**
- **Bars 240 – 241 – sequential and harmonically transitional, leading to perfect cadence into D minor 243-244 (though weakened by i6/4 resolution**
- **Bars 244 -245 – diminished version of opening of S1 heard antiphonally between oboe and flute**
- **Bars 246-248 – possible reference to motif x in flute**
- **Bars 249- 250 – further antiphonal development of S1 motive in diminution**
- **Bar 249 starts in C major but harmony becomes chromatic e.g.**
- **Bar 249³ Neapolitan harmony (Db major)/repeated in next bar**
- **Bar 252 enharmonic shift to C sharp major harmony (C#7) which progresses to F sharp minor on beats 3 and 4 / initially C#m in 251¹⁻²**
- **Bar 253 – 254 – interrupted cadence in E (taking music to C major instead)**
- **Bars 252 – 256 – suspensions in woodwind**
- **Bars 254 – 256 = a repeat of the material from 246 - 248**

(Award 1 mark for accurate description of function and 1 mark per relevant comment on compositional features up to a maximum of 5 marks)

11. Discuss the changes that occurred in the structure of symphonic written between 1830 and 1910. (Though you may refer to Brahms' First Symphony if relevant, you should not refer to it in any detail in your essay.) [15][AO4]

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

Answers should address the following:

- **An awareness of what is meant by structural changes should be evident such the move from the established 4-movement structures of late Classical/early Romantic composers such as Mendelssohn and Schumann, expansion to 5 (e.g. Beethoven, Berlioz, Mahler) or contraction to 3-movement works (e.g. Liszt's Faust Symphony), and to 1-movement works (e.g. symphonic poems and overtures of Liszt, Mendelssohn, Tchaikovsky, Smetana and Strauss). Scriabin's 4th symphony (Poem de l'Extase) could be discussed in this respect.**
- **Developments in the different kinds of structures within symphonies should also be discussed. This will include replacing scherzo with intermezzo (Brahms), or rearranging orders of movement types (e.g Tchaikovsky 6th symphony where 2nd mvt is a waltz, the 3rd mvt turns from a scherzo to a march)**
- **Cyclical structures and programmatic forms are also relevant for discussion with the development of such linking features as idee fixe (Berlioz) and thematic transformation (Liszt).**
- **Other composers' symphonies that could be discussed from this point of view are Mahler's 2nd, where the 5 mvts are linked by an overall move towards redemption, or Sibelius' symphonies, where thematic integration is present linking movements in most of his symphonies, but especially clear in his 4th symphony.**
- **Connection of movements in Schumann's symphonies and Bruckner's essentially conservative, though vastly extended, use of structures could be discussed.**
- **Building on Beethoven's 9th symphony, candidates could discuss the practice of reviewing material of previous movements at the start of the last movement as in Mahler 2**
- **Recognition that some composers' use of symphonic structure was more conservative overall (Schumann, Brahms and Tchaikovsky). Candidates may refer to the way in which Brahms incorporated traditional structural procedures such as passacaglia into his music (4th symphony's finale)**

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

Religious Choral Music

12. You will need an unannotated score of the **Requiem** by **Verdi**. The following questions are on **Recordare**. [15]
- (a) Explain how the music of the opening section, bars 383 – 408, portrays the calm mood of reflection appropriate for Recordare. [5][AO4]

Relevant observations must explain how the music of bars 383-408 portrays the appropriately calm and reflective mood e.g.

- **Bars 383-398 – the repetitive ‘cello offbeat accompanying motive of two quavers and a minim creates a lilting, soothing effect**
- **Accept reference to *pp* dynamics**
- **Bars 383-398 – tonic pedal underlines calm mood**
- **Bars 383-398 – sustained chords in upper strings and horns contribute to reflective mood {static harmony} {sustained notes in flutes/horns}**
- **Stings and w/w only; no brass or percussion- appropriate for desired mood**
- **Bar 383 –mediant start to ms’s melody confirms harmonious mood**
- **Bars 383- 390 – the 8-bar melody is built on a repeated 2-bar rhythm, the lilting nature of which confirms the intended mood of reflection**
- **Bars 383-390 – mostly conjunct or triadic movement with no large or disjunct intervals**
- **Bars 383-390 – melodic line is diatonic with occasional lower chromatic auxiliary note = comforting**
- **Bars 383-390 – slow harmonic rate with harmonic changes straightforward and appropriate to mood of reflection**
- **Clear, simple texture also supports reflective mood**
- **Bars 383-390 – regular 8-bar phrase divided into antecedent and consequent with clear balanced subdivisions into 2+2+2+2**
- **Piano dynamic, legato phrasing and cantabile mark (b391) add to required mood**
- **Bars 399 –Move to parallel/tonic minor, F minor adds poignancy to the reflective mood when words speak of perdition**
- **Bars 407-408 – perfect cadence in F major, confirming tonic**

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

- (b) Describe the harmonic content of the second section, bars 410 – 422. Give bar and beat numbers in your answer. [4][AO4]

Relevant comments must accurately describe the harmonic content of bars 410-422 e.g.

- **Initial chord (410) heard as minor subdominant chord (iv) of previous (F major) key {modal mixture}**
- **Bbm chord then used as pivot chord to tonicise new key (Fm)**
- **Bars 410-17 use only i, iv and V⁽⁷⁾ chords (in Fm)**
- **Appoggiaturas/suspensions/accented passing notes used repeatedly to underline the text [award 1 further mark for one example given from each type – i.e., no more than 3 marks in total if one example of all three types is given] e.g.,**
- **appoggiatura – the (paused) Db in mezzo in bar 411**
- **suspension – Bb in mezzo in same bar (with decorated resolution)**
- **accented passing note(s) – Bb and Db in vocal parts in same bar (4th beat)**
- **Bars 414-17 repeat harmony of 412⁴-413² / but with slight alterations in placement of harmonic dissonances / e.g., Db in 411 replaced by a (chordal) F in bar 415**
- **Bar 416 – i6/4 → V⁽⁷⁾ progression**
- **Change to Db major chord (418) retains the dissonant E (appoggiatura) - F ostinato motif in accompaniment**
- **also brings slight increase in harmonic rhythm in this bar {change to ii6/5 on 3rd beat}**
- **which prepared for an analogous (but slightly different) harmonic progression in bar 420 / a ii-V⁷ progression (in C major) / in which the G⁷ chord functions as the dominant of the dominant (of original F major key) {G⁷ = V⁷ of V}**

- (c) Explain how the writing for voices and instruments creates more drama in the third section, bars 422 – 446. Give bar and beat numbers in your answer.

[5][AO4]

Relevant observations must accurately describe the writing for voices and instruments in bars 422-466 and how it reflects the drama e.g.

- **Bars 422 – 427 – addition of tremolo in upper strings**
- **Bars 422-427 – addition of offbeat pizz octaves in ‘cello and bass**
- **Bars 422 – 423 = unison sop and ms this time**
- **Bars 427-429 – contrary motion movement creating a wide range between sop and ms**
- **Bars 424 – direction of “animando sempre sino alla fine**
- **Bars 428-429 – interrupted cadence (in F) from V7 {C7} to vi {D minor} harmony**
- **Bars 429-432 continuation of D minor harmony with lower chromatic auxiliary notes**
- **Bars 430 – 433 – dramatic homorhythmic rhythms in vocal line on repeated notes with dramatic jump of 6th**
- **Bar 434 – very wide span between sop and ms {compound minor 7th}**
- **Bars 434- 346 – operatic unaccompanied cadenza-like chromatic scalar quaver passage moving homorhythmically on word Dominum**
- **Bar 437 – ornament {turn} added in sop line**
- **Bar 437-438 – expected resolution of V7 {C7} at end of bar 437 to tonic bar 438 is replaced instead by move to chord IV {Bb major harmony}**
- **Bar 438 – animando direction**
- **Bar 439 – unexpected D major harmony followed by G7 (440)**
- **Bar 441-443 – V9 (C9) {dominant 9th harmony. Minor 9th adds drama**
- **Bar 441 – wide distance between sop and ms / dramatic high held Bb {7th} in sop false relation of Bb with B natural in ms**
- **Bars 442-444 – dramatic a capella writing for s and ms in octaves revolving around minor 9th**

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

- (d) With regard to bars 445 - 446, one of the following statements is correct.

Tick (✓) the statement you believe to be true.

[1][AO4]

Statement about bars 445 - 446	Tick (✓)
The concert pitch of the notes in the horns is C	
The concert pitch of the notes in the horns is E	
The concert pitch of the notes in the horns is F	✓
The concert pitch of the notes in the horns is G	

13. Discuss oratorios composed between 1800 and 1890, explaining how developments in nineteenth century choral traditions contributed to the growth of this genre.

[15][AO4]

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

Answers should address the following:

- ***The growth of choral societies of mixed voices and establishment of music festivals particularly in Britain, and the resulting demand for compositions, created a market for oratorios (amongst other types of works). These built on the oratorio tradition established by Haydn and The Seasons (1801) is a good place for candidates' discussions to start. Also Beethoven's Christ on the Mount of Olives (1803)***
- ***Mendelssohn – very important influence. His oratorio Elijah was held as a model and could be discussed. Commissioned by Birmingham Festival and performed there in 1846; mixed chorus, soloists, orchestra. Much scope for discussion of dramatic choruses, ensembles and solo writing. Modeled on traditional oratorios, but with Romantic harmonic language and some development in structures e.g. mixing recits and choruses. Also St Paul.***
- ***Other German oratorios that could be discussed include works by Schumann (das Paradies und die Peri) and Spohr (Die Letzten Dinge). Brahms' Requiem is classed as an oratorio, so could legitimately be discussed here.***
- ***In France, renewed interest in religion alongside growth in public concerts led to oratorio compositions by Gounod (La Redemption, Tobias, Mors et Vita), Franck (Les Beatitudes), Berlioz (L'Enfance du Christ), Liszt (Christus; the Legend of St Elizabeth) and Saint-Saens (Oratorio de Noel). Of these, Gounod's were influential in Britain, being taken up as a model.***
- ***In Britain, it was towards the latter part of the century that indigenous composers of oratorios emerged: Sullivan (The Prodigal Son, The Light of the World, The Martyr of Antioch); Parry (Judith).***
- ***Donizetti also composed two oratorios.***

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"> • A highly perceptive and thorough discussion of oratorios and the development of 19th Century choral traditions • Appraisal will show a comprehensive contextual knowledge, with a variety of relevant examples illustrating different approaches • The answer is well structured and presented in a highly appropriate manner with thoughtful use of specialist vocabulary and accurate grammar, punctuation and spelling
4	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> • A convincing discussion of oratorios and the development of 19th Century choral traditions • Appraisal will show a good contextual knowledge, with relevant examples illustrating different approaches. • The answer is mostly organised and presented in an appropriate manner using appropriate specialist vocabulary with accurate grammar, punctuation and spelling
3	<p style="text-align: center;">7-9 marks</p> <ul style="list-style-type: none"> • A general discussion of oratorios and the development of 19th Century choral traditions • Appraisal will show an adequate contextual knowledge, with mostly relevant examples illustrating different approaches. • The answer is partly organised with some use of appropriate specialist vocabulary and reasonably accurate grammar, punctuation and spelling
2	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • An inconsistent discussion of oratorios and the development of 19th Century choral traditions • Appraisal will show some contextual knowledge, with some relevant examples illustrating a few approaches. • The answer shows a basic level of organisation and basic use of specialist vocabulary with errors in grammar, punctuation and spelling affecting clarity of communication
1	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • A limited discussion of oratorios and the development of 19th Century choral traditions • Appraisal will show little or no contextual knowledge, with very few relevant examples used in illustration. • The answer shows a limited level of organisation and limited use of specialist vocabulary with many errors in grammar, punctuation and spelling affecting clarity of communication
0	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • No response worthy of credit.