



GCE A LEVEL MARKING SCHEME

SUMMER 2023

**A LEVEL
MUSIC – UNIT 6
1660U80-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2023 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 2023 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 an unannotated score of Debussy's *Colloque sentimental*.

The extract begins at **bar 24** 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 **one** feature of the harmony and **one** feature of the melody in bars **24 to 26**. [2][AO3]

Harmony

- **Dominant {Fb7/9} chord** [Note: WJEC incorrectly give *Fbb* here] / **with 3rd in bass {first inversion}**
- **Bb (in RH figuration) gives Lydian / Whole-tone flavour**
- **Pedal point (Ab bass is (start of) (mediant)**

Melody

- **Initially uses notes of prevailing (Fb7/9) chord**
- **whole tone content (do not credit if also mentioned in harmony)**
- **dotted notes a feature {not in original "La Mer" fragment}**
- **accept based on motif from "La Mer"**

Do not accept "Motif B" on its own

- (b) Comment on any features of interest in **bars 30³ to 34**. [3][AO4]

- **Triplet quaver or 4-note motif (C-Db-Bb-C = "z2") is basis of passage**
- **initially (30³⁻⁴ & 31³⁻⁴) dominant and half-diminished 7th chords are used**
- **with concluding (C) dominant minor 9th chord on final beat of each bar**
- **pedal (Ab) in bass [no double credit if mentioned above] / eventually functions as dominant pedal of Db (c. bar 33⁴)**
- **beats 1-2 of bars 31 and 32 continue this minor 9th harmony in arpeggiated form**
- **bars 32³⁻⁴ and 33³⁻⁴ transpose "z2" down an 8ve**
- **harmonic content effectively eliminated here {though use of sustaining pedal in performance could prolong the impression of the C7^(b9) chord}**
- **"z2" stated in augmentation in bar 34**
- **Gb/Ab (Ab9sus) chord suggested here**
- **differentiated dynamics are a feature / and serve to highlight first two statements of "z2"**
- **Syncopation (in bass pedal)**
Accept parallel motion

- (c) State **two** changes that Debussy makes in the music in **bars 39 to 40** as compared with **bars 5 to 6**. [2][AO3]
- *RH chords now in arpeggio form (accept triplet rhythms as an alternative)*
 - *semiquaver rest at start of bar 40 not present in bars 5-6*
 - *results in rhythmic shift in 3-note motif [1] and omission of (Fm) chord on second half of 2nd beat (40) [1]*
 - *also responsible for the four hemi-demisemiquavers at end of bar 40 to complete bar 5's harmonic content*
- (d) Underline the term that best describes the texture of the **extract**. [1][AO3]
- contrapuntal heterophonic homophonic monophonic**
- (e) State how the **extract** fits into the overall form of the piece. [2][AO4]
- Sections B [1] and A(2) [1] of rondo form [1]**
- (f) Compare the use of **melody** in Debussy's *Colloque sentimental* with that in *Reflets dans l'eau*. [10][AO4]

Some of the following answers should be found:

Colloque sentimental

- *Music is a setting of a poem that consists entirely of passages of direct speech – that of the two ghosts' conversation (verbatim) and that of the narrator (who appears to have witnessed the events described). This has an effect on the musical setting of the text, the melody in particular, resulting in several instances of syllabic, recitative-like writing.*
- *The piano part, however, is often more florid melodically – as at the opening of the song in the 2-part writing that represents the two ghosts, each part (with its own melodic/rhythmic (and implied harmonic) "persona") based almost entirely on arpeggio figuration: Ghost 2 - consists of short repeated fragments; Ghost 1 – less hesitant, with its lack of syncopation and more "directed" melodic outline, descending throughout, but becoming more arch-like, and more distinctively whole-tone, in bars 11-14.*
- *Each of the three characters in the poem has his/her own melodic identity: the narrator's part, closely following the rhythms of the spoken word, lacks rhythmic variety, includes repeated notes (e.g., bars 5-9 of the "introduction") and is quite restricted in register – rather dispassionate in nature.*
- *Ghost 2's melody from bar 22 likewise begins "conversationally", parlando-like, following the rhythms of the poetic text. Each successive question/statement, however, becomes more fervent, more lyrical and more expansive as the memories of the former relationship become more vivid. The Db in bar 29¹ is the highest pitched note so far and also the first sustained note. The words "bonheur indicible" are set to the song's highest pitch, reaching a sustained Fb in bars 36³-37³. Ghost 2's melodic phrase as he/she recollects the former lovers' kiss (bars 38-39) is memorable: in contrast to bars 33-37, it is diatonic; more than this, it uses only the notes of the (incomplete) dominant 7th chord found in the LH part in bars 2-3 – one of the very few reference to earlier melodic material in the entire song.*

- *Ghost 1's first remark is also recitative-like, limited in register and rhythmically "nondescript". In contrast to Ghost 2's melodically burgeoning utterances, Ghost 1's responses remain starkly bleak – even the crucial "c'est possible" (bar 40). His/her final utterance (bars 46-48) is only marginally more lyrical, its underlying sentiment being expressed in its progressively descending trajectory, ending on a low Ab, the lowest vocal pitch in the song, and a clear example of word-painting.*
- *There is very little repetition of vocal melody in "Colloque sentimental", one of the exceptions being the similar opening phrase of the prologue's two stanzas – c.f. bars 4³-6² with bars 14³-16². This underlines the importance of the setting of the text in bars 38-39, with (as mentioned above) its use of the same notes (though not melodic outline) as the LH piano part in bars 2-3.*
- *During the conversation, the piano introduces an important melodic idea (RH bars 192-21) (the "nightingale motif"), recalling that used in Debussy's earlier setting of Verlaine's "En Sourdine" (the poem that come before "Colloque sentimental" in "Fêtes Galantes"). This is significant, as it suggests the lovers here are those in the earlier poem, and that the sentiment expressed there holds here, too – that the nightingale (the "voice of our despair") will sing "when the evening falls from the black oaks". It is heard again, extended/developed this time, in the piano part in bars 27-30, in bars 33-37 (further developed – note the addition of a new head motif in bars 33 and 35), and in the "epilogue" in bars 53³-56(57) in the form of three varied repetitions, tracing a descending path over a two-octave range.*

Reflets dans l'eau

- *Debussy's melodic approach in "Reflets" (though it, too, uses a melodic fragment from an earlier composition by the composer) is very different and is partly motivic. Like the "nightingale motif" in "Colloque", Debussy uses melodic fragments from another of his compositions - "La Mer" (Howatt's A and B motifs). These remain relatively unchanged as the piece unfolds, but the constituent intervals of Motif B are modified more than those in the "nightingale motif", mostly to fit in with the prevailing harmony.*
- *Motif A has a certain similarity with the melodic outline of the "accompanying" RH chords (bars 1-6), each being originally presented in a 3-note form. But while Motif A remains in its 3-note form, the RH melody is repeated, expanded and transposed in rising and falling arch-like motion.*
- *Again, unlike "Colloque", bars 1-4 are immediately repeated (bars 5-8), after which, motivic development continues. [Candidates might provide additional (relevant) information on individual motifs here, such as "x", "y" and a reordered and extended version of "x" in bar 9 – "x2"].*
- *This produces important new motifs, "z" (9-10) and "z2" (modified by inversion and retrograde) (13).*
- *Further intervallic manipulation (16-17) leads eventually to the first statement of Motif B (24-27), which is immediately repeated in curtailed and diatonic form (29²-30²).*
- *Statements of "z2" (30³-34) are subjected to further motivic modification, reduction (32³-34) and augmentation (34²⁻⁴).*

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

Band	
5	9-10 marks A comprehensive knowledge, understanding and comparison of the use of melody in Debussy's "<i>Colloque sentimental</i>" compared with that in Debussy's "<i>Reflets dans l'eau</i>"
4	7-8 marks A convincing knowledge, understanding and comparison of the use of melody in Debussy's "<i>Colloque sentimental</i>" compared with that in Debussy's "<i>Reflets dans l'eau</i>"
3	5-6 marks A general knowledge, understanding and comparison of the use of melody in Debussy's "<i>Colloque sentimental</i>" compared with that in Debussy's "<i>Reflets dans l'eau</i>"
2	3-4 marks Some knowledge, understanding and comparison of the use of melody in Debussy's "<i>Colloque sentimental</i>" compared with that in Debussy's "<i>Reflets dans l'eau</i>"
1	1-2 marks A limited knowledge, understanding and comparison of the use of melody in Debussy's "<i>Colloque sentimental</i>" compared with that in Debussy's "<i>Reflets dans l'eau</i>"
0	0 marks 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 an unannotated score of Andrew Wilson-Dixon's *Tango Passacaglia*.

The extract begins at **bar 80** 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 (i) **one** feature of the harmony and (ii) **one** feature of the melody in bars **78 to 86**. [2][AO3]

Harmony

- *Static {one/single chord implied}*
- *E $\flat$ and F $\sharp$ give bluesy feel to harmony / as does the mixture of E $\flat$ and E natural*
- *Some dissonant moments – e.g., B $\flat$ /B natural clash in bar 81³ / or flute part's C $\sharp$ -A $\flat$ against implied Cm chord (83)*
- *End of bar 86 (G and B natural) could imply V ($\rightarrow$ i in bar 87)*

Melody

- *Accept chromatic as a general description of the melody in these bars*
- *Accept conjunct descending motion*
- *Highly motivic in use of intervals of semitone and major/minor 3rd / e.g., bar 80 – G-F $\sharp$ -E $\flat$ and E $\flat$ -C-B / the latter an RI version of the former*
- *Flute's G-F $\sharp$ -E $\flat$ in bar 80 is an inversion of piano in bar 79*
- *Some repetition by 8ve displacement (80-81)*
- *Bar 82 is a variant of bars 80-81, involving more 8ve displacements*
- *Use of descending semitone continually expanded in bars 80-83 / from 2 to 5 notes*
- *In inversion in bars 83³-84 (first two notes)*
- *Bars 85²-86 (first quaver) is a new variant of 3-note motif from bar 80*
- *Accept reference to (motivic) repetition with appropriate example – e.g., bar 83 (last F $\sharp$) $\rightarrow$ 84*
- *Accept reference to serial techniques, manipulation of tone-rows etc*

- (b) Without repeating any of your answers to (a) above, comment on any features of interest in **bars 98 to 111**. [3][AO4]

[Accept relevant answers found in (a) above if not already given there by the candidate.]

- *(Though ostinato-like bass remains the same till 101) flute part begins initially (98-99) to introduce new melodic material -*
- *a diatonic version of earlier material [1] including inversion [1]*
- *with brief recollection of earlier material (e.g., bar 80) in bar 100 / and (e.g., bar 51) in bar 102*
- *Flute part in bars 98-99 suggests more A-centred tonality [1] that will feature from bar 104→ [1]*
- *Piano introduces cluster chords in RH (101) / recalling those in bars 45 and 48*
- *Piano LH ostinato-like material changes slightly in bar 98 with introduction of F-C motif within earlier material*
- *Developed further in bar 102 / to mark the change to A-based material*
- *Piano's rolled chords in bar 103 are new [1] and give the impression of being cadential in function [1] / they are also completely diatonic {previous dissonances eliminated}*
- *Bars 98-103 act as transition*
- *Return to material from bar 19→ in bar 104 / with earlier "combination" of (incomplete) Cm and Eb7 chords replaced by Am and C7 chords (tonal centre shifts from C minor to A minor at this point)*
- *Accept answer that refers to the influence of Bartok or Piazzolla in use of rhythm in piano part in e.g., bars 104→*

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

contrapuntal heterophonic homophonic monophonic

- (d) State how the **extract** fits into the overall form of the piece. [2][AO4]

(Final bars of) Dance 1B (-86) [1] with (start of) Dance 1C (87) [1]

[Some might consider bar 104 to be the start of a new section (Dance 1C). Accept this as an additional answer.]

- (e) State **two** similarities between the **extract** and *Night Dance 3*. Locate your answers with bar numbers where appropriate. [2][AO3]

- *Same (opening) tonal centre of C*
- *Dance 3 uses same melodic material as extract – example required – e.g., bars 2-4 have same melody notes as bars 87-93 / though original falling semitone now becomes an upward leap of major 7th / bars 5-8 = bars 112-15 / bars 17-20 are an inversion of bars 112-15 / and are also similar to bar 116¹⁻² in augmentation*
- *Basic interval content (with some 8ve displacement) of e.g., bars 1-4 (semitone, minor and major 3rds) = e.g., bars 80-82*
- *Instances of sparse (sometimes two-part) texture are similar to that in bars 87-93¹ of extract*
- *Both use serial techniques, manipulation of tone-rows etc.*

- (f) Compare the use of **melody** in Andrew Wilson-Dixon's *Tango Passacaglia* with that in Plowman's *Night Dance* 1. [10][AO4]

Some of the following answers should be found:

Tango passacaglia

- *Melody is a significant feature of "Tango Passacaglia" since a passacaglia theme is a melodic entity at the very heart of a composition – and one that is customarily subjected to cumulative melodic decoration/transformation. The passacaglia theme's monophonic statement at the start of the piece is an indication of its importance.*
- *Passacaglias are typically contrapuntal, with countermelodies occurring frequently – as here.*
- *Bars 6²-12 provide a good example of this, with a canonic statement of the passacaglia theme in the piano's RH along with a decorative countermelody above on flute, concealed within which is a short descending semitonal motif (D-Db-C-B-Bb-A, bars 6²-7) followed by a sequential repetition in bars 9 and (extended) in bars 10³-12.*
- *Bars 13-18: passacaglia theme in decorated form in flute, while piano has a (harmonised) slightly less decorated form of the flute's descending semitonal motif.*
- *Bars 18³-23: continued elaboration of passacaglia theme in flute, while the piano's bass line, an inversion of that in bars 13-15, begins to assume an increased melodic profile.*
- *Thematic overlap in bar 23, along with continued elaboration of theme in piano and introduction of "new" (rather less melodic) material in flute, increase sense of contrapuntal independence of the 3 parts, with some loss of the passacaglia theme's identity.*
- *Melodic content reduced in bars 29-33. Flute part subjects passacaglia theme to 8ve displacement and rhythmic/motivic repetition (characterised by continued/increased arpeggio figuration), with piano highlighting flute's high points in a series of chordal patterns.*
- *Bars 34-42¹: complete change in melodic content, the flute reverting to the original passacaglia theme (its statement completed by the piano's LH in bar 39¹⁻²).*
- *This recollection of the work's thematic basis leads to a process (starting in bar 42²) of "deconstructing" the passacaglia melody, first by fragmentation and then by increased chromatic decoration (the latter in both flute and piano) that further conceals the outline of the theme itself. The regular 6-bar repetitions also become momentarily less defined.*
- *Bar 59: The melody comes to the fore again, but the melodic outline of the piano is altered, especially rhythmically, so as to assume a more distinct character of a tango. The piano initially merely punctuates the melody with chords until the RH's rather more accordion-like decorative melodic "fill" in bars 65-66.*
- *As musical features more overtly linked to the tango appear in bar 67, melody, though clearly present in the flute's two chiefly unadorned statements of the passacaglia theme in bars 67-78², becomes subservient to the piano's references to stereotypical tango accompanimental figures. (Note the flute's "pp" dynamic marking as compared with the piano's "mp" and "mf" markings in this respect.)*

- *Piano and flute swap roles in bars 78³→, but the previous tango and passacaglia elements (with the same dynamic differentiation) are retained in bars 78³-83², where the flute's tango-based embellishments of the passacaglia theme assume the principal role in the music, though the piano RH assumes increasing melodic importance in bars 90-95.*
- *Bars 95³-99 – see comments on bars 78³-81.*
- *Bars 100-106: Melody passed to piano (now thickened by RH parallel chords) with scalar melodic interjections on flute. The passacaglia theme appears in original form in the LH.*
- *Bars 107→ See comments on bars 6/7→.*

Night Dance 1

- *Though “Night Dance 1” and “Tango Passacaglia” are both dance-influenced, the passacaglia element in the latter guarantees a contrapuntal, strongly melodic element in that piece. “Night Dance 1” is very different. There is no trace of counterpoint here, with melodic material being confined to the flute, the piano being almost entirely restricted to repetitive rhythmic accompanimental figures, with no significant melodic content (other than bars 143-150, and shared with the flute from bar 147).*
- *The flute's melodic material is not only often at odds with the piano's rhythmic accompaniment, but is also different in character – very chromatic (almost atonal, including the influence of serial music) against the underlying, usually static (and tonal), harmonic support.*
- *In bars 17-50 the flute's focal, end-of-phrase notes are usually consonant with the harmonic support (e.g., bars 24-25), but are occasionally slightly more dissonant (e.g., C# in bars 38-40).*
- *In this section the piano's 3+3+2 note groupings are not reproduced in the flute's melodic line, while the static harmony and the flute's “atonal” melody contribute to a lack of regular, periodic phrasing, very different from “Tango Passacaglia”, with its constantly repeating melodic statements of the passacaglia theme.*
- *Bars 51-62 melodically contain more repetition and an element of sequence. Intervals become more contracted, the almost persistent melodic leaps of bars 19-50 being replaced by a preponderance of stepwise movement, with leaps being used to separate/delimit the stepwise motifs.*
- *Despite the continued use of static harmony, the differentiated melodic material in bars 56-59 and the brief return to previous material in bars 60-62 (with its contracting 5→4→3 bar phrase lengths) are responsible for the impression of increased formal definition in these bars.*
- *Bars 80-86 develop the melodic material of bars 51-62 – highly motivic and again using repetition, sequences and small intervals, though the piano continues with the piece's opening rhythmic material.*
- *Though it repeats the melodic material of bars 19-25, the flute part here is thrown into greater relief by the much reduced piano accompaniment.*

- *There is no allusion to the related melodic material from bars 29-51, and the flute's melody first becomes very fragmented (recalling only the head motif of bars 80-86), then, in bars 98-103, recalls and develops fragments of previous material. The melodic material here more than anything else establishes the change of tonal direction in bar 104, with its general abandonment of chromaticism, its melodic outline suggesting A minor.*
- *Bars 104-41: See general comments on bars 18-50. Note, however, that the melodic material in bars 112-15 and 126-32 remains unchanged in spite of the slight variation in harmony below; and that further melodic development occurs in the intervening and following bars (till 133-41).*
- *Since the harmony in bars 143-50 is obscure (because of the 2-part texture and the chromatic ostinato-like bass line) and since, for the only time in the Dance, the piano shares the melodic material (in 8ves) with the flute, melody is the most important musical element in this coda-like section, the coda requiring no real tonic confirmation since the music has barely strayed from the opening key of C minor.*

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

Band	
	9-10 marks
5	• A comprehensive knowledge, understanding and comparison of the use of melody in Andrew Wilson-Dixon's "<i>Tango Passacaglia</i>" compared with Lynne Plowman's "<i>Night Dance 1</i>"
4	7-8 marks • A convincing knowledge, understanding and comparison of the use of melody in Andrew Wilson-Dixon's "<i>Tango Passacaglia</i>" compared with Lynne Plowman's "<i>Night Dance 1</i>"
3	5-6 marks • A general knowledge, understanding and comparison of the use of melody in Andrew Wilson-Dixon's "<i>Tango Passacaglia</i>" compared with Lynne Plowman's "<i>Night Dance 1</i>"
2	3-4 marks • Some knowledge, understanding and comparison of the use of melody in Andrew Wilson-Dixon's "<i>Tango Passacaglia</i>" compared with Lynne Plowman's "<i>Night Dance 1</i>"
1	1-2 marks • A limited knowledge, understanding and comparison of the use of melody in Andrew Wilson-Dixon's "<i>Tango Passacaglia</i>" compared with Lynne Plowman's "<i>Night Dance 1</i>"
0	0 marks • No response worthy of credit

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

3. You will hear an extract from *If We Were Words (We Would Rhyme)* by Gruff Rhys. The extract will be played **3 times** with a **1 minute pause** between each playing and a **2 minute silence** after the final playing for you to complete your answers. [10]

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

The lyrics of the extract are printed below.

SHORT INSTRUMENTAL INTRODUCTION

1. *Wandering hearts,*
2. *Ticking together but always apart,*
3. *Open the door and the future restarts,*
4. *But I'd never claim you were mine.*
5. *Just if we were words we would rhyme.*
6. *Caution then regret,*
7. *A cowardly dog barking empty threats,*
8. *Backtracking, dancing, as patterns are set,*
9. *But I'd never claim you were mine.*
10. *Just if we were words we would rhyme.*
11. *Picked and processed within twenty-seven days.*
12. *Delivery free.*
13. *Send me round the globe and back again to you a flower.*
14. *Wheels come off and hobble over to the next replacement of choice.*
15. *But you were the sentence that gave me a voice.*
16. *Now I cry*
17. *As we by the by.*

[INSTRUMENTAL SECTION]

- (a) Other than its syllabic setting, state **one** feature of the vocal melody in **lines 1 to 4**. [1][AO3]
- *Repeated notes*
 - *almost entirely conjunct*
 - *very limited range for the most part*
 - *suspensions/retardations in places*
- (b) Fill in the **two** empty boxes below to indicate the chords used in **lines 3 and 4**. Each box should contain **one** chord only. [Note: The key is E major]. [2][AO3]

<i>Open the</i>	<i>door and the</i>	<i>future re-</i>	<i>starts. But</i>	<i>I'd never</i>	<i>claim you were</i>
A major	B major	C# minor	G# minor	A major	B major

- (c) Describe **two** features of the use of voices in **lines 11 to 14**. [2][AO4]

- *sing mostly in parallel 3rds/4ths*
- *Use of falsetto in higher part*
- *Use of backing singers*
- *Lines 11-12: Essentially in three parts / with second (higher) part imitating the first, though*
- *opening vocal line appears in two parts in 8ves*
- *third part enters in imitation a bar later / but is curtailed so as to end at same time as second vocal part*
- *Line 13: similar treatment to lines 11-12*
- *Line 14: two vocal parts retained but use of voices altered,*
- *with the voices no longer in imitation {2nd vocal part begins at same time as first}*

- (d) Complete the boxes below to indicate the form of **lines 1 to 17**. [2][AO3]

Verse 1	Verse 2	Middle 8*
Lines 1-5	Lines 6-10	Lines 11-17

*Accept any appropriate term – e.g., bridge

Mark as follows:

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

- (e) State the function of the music in **lines 15 to 17**. [1][AO3]

Changes key or Modulates. Rounds off middle 8 (or similar) {prepares for return of verse} by recalling verse's (song's) tonic key {by alluding to verse's melody} {by using same harmonies as verse}

- (f) State **two** features of the use of instruments in the instrumental section that begins after **line 17**. [2][AO3]

Piano:

- *Plays melody from short introduction / in single notes (in RH) throughout*
- *accept plays repeated chords (1 per beat) immediately after voice ends in line 17*

Kit:

- *Plays simple riff in swing (shuffle) rhythm*
- *mostly one bar of one note per beat alternating with bar with additional swung note on first beat*

(Double) bass:

- *Plays walking-bass like part*
- *with occasional additional swung notes (much like those in the kit)*

Electric guitar(s):

- *Double(s) piano melody*
- *Additional guitar plays occasional brief melodic fragments / in later stages with slides*

4. You will now hear an extract from *Golden Brown* by Kizzy Crawford. 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. *She was quietly hiding a trick up her lonely sleeve.*
2. *Problem says you're mindless.*
3. *Think you left a scar there.*
4. *Alone in her own dream, she wouldn't let it be destroyed by you.*
5. *Well, may be no-one's ever let you know*
6. *We still have golden souls if it don't show.*
7. *Leave it go. I am gold, that's me.*
8. *I'm golden girl I've been told to believe,*
9. *Golden brown and I'm proud to be.*
10. *Your words, they really hurt me, but I'm stronger now.*
11. *Leave it go, I am gold that's me.*
12. *I'm golden girl I've been told to believe,*
13. *Golden brown and I'm proud to be.*
14. *Your words, they really hurt me, but I'm stronger now.*
15. *I'm brown, gold, golden brown. Yeah.*
16. *I'm brown, gold, golden brown.*
17. *Yeah, yeah, yeah, yeah, yeah.*

Referring to lyrics/lines, describe any features in the extract you consider to be typical of Kizzy Crawford's musical style such as harmony, melody and structure. You should also refer to **at least one** other song by Kizzy Crawford that supports your observations.

Form/structure

- *Extract consists of short intro/bridge → Verse (lines 1-3) → pre-chorus (lines 4-5) → Chorus (lines 6-13/14 → Outro (14-16)*
- *Short intro consists of a riff-like "solo" on double bass. Bass riffs are quite common in Kizzy's songs – e.g., the long intro of "Tyfu Lan" (lasting almost 1½ minutes) begins with a low guitar riff that turns into a "duet" for two guitars over which the texture is gradually enriched by the successive entries of (higher pitched) acoustic guitar, EP and wordless vocals (first solo, then with backing voices) – all with minimal participation from percussion.*
- *Verse-chorus-type forms are typical of Kizzy Crawford songs, though some songs (such as "Jungle", "Progression", "Adlewyrchu arnaf i") also have middle-8 type sections after the second chorus. Form of "Twenty Years" is more complicated and does not fit comfortably within a typical verse-chorus structure, with two A-B-C structures, each followed by a linking section, with the second leading to a D section (whose function is similar to a M8). The link following the D section is based on C, into which it merges before leading to an upbeat outro.*
- *Kizzy's linking sections are usually signaled by a "conspicuous" change of chord and sometimes act like a typical pre-chorus, as in "Golden brown" – here based on a dominant chord of the ensuing chorus. Sometimes, however, they can serve more as a contrasting transitional (or even codetta-like) phrase – in "Progression" actually functioning as both, depending on its position in the song. Chorus 3, for instance, begins with its two a+a phrases but omits the following b phrase found in Chorus 1&2, adding it only after a further repetition of the two a phrases.*

- In “Golden Brown” the contrasting phrase follows an 8-bar phrase that unusually contains no motivic repetitions (contrast “Caer o Feddyliau” and “Pili Pala” in this respect, with their repeated opening phrases).
- a+a+b structures are a favourite of Kizzy, whether as a verse or chorus – or both, as in “Progression”. The “M8” of “Adlewyrchu arnaf i” consists of 5 phrases in the form of a+b+a+b+c, in which c is similar to the end of the chorus, at the same time alluding to material from the verse.

Verse (+ “pre-chorus”)[Lines 1-5]

- Melody is modal (mostly dorian) – with a prominent modal 6th on “sleeve” (line 1), further highlighted by the interval of a descending tritone (from F to B natural).
- 8-bar phrase constructed from four 2-bar units that include little repetition of motifs. Rather, the melodic line is improvisatory, though the vocal range is similar throughout (and quite low in tessitura). Such motivic units are typical of Kizzy’s melodies, though they can also be more repetitive (even separated by rests in “Caer o Feddyliau”). In “Pili Pala”, the vocal melody of verse 2 is a decorated version of that in verse 1, no doubt partly the result of additional words/syllables in the 2nd verse; but Kizzy rejects the obvious solution of merely repeating notes – and not only does she move the melody to the lower octave, she also totally recasts verse 1’s second 8-bar section.
- Improvisatory nature of the melodic line also results in some (mild) dissonances between the melody and accompanying harmonies. In jazz terms, Kizzy frequently, if momentarily, sings “outside”. At times, though, it is apparent that these vocal dissonances are entirely premeditated – e.g., the voice’s B over an F# chord at the start of each verse in “Pili Pala” - in verse 2 the B becomes B-A over the same chord - while the voice constantly sings a B against the cadential F# major chord of the first two 4-bar phrases - a frequent occurrence in the music of Bob Dylan, sometimes called the “Dylan cadence”. In “Gerridae”, too, note the frequent dissonant melodic As over the accompanying E7 and D7^(b5) chords. (A live version of “Gerridae” on Radio 4, for voice, guitar and double bass only, is even more dissonant – sometimes almost including elements of bitonality).
- Harmony dwells on the tonic chord for most of the verse (sus chords are a feature here) - cf. “Caer y Feddyliau”, where the (extended) tonic chord lasts for virtually the entire verse. Typically, the tonic chord (as well as other harmonies) hardly ever appears as a simple triad, though the chord extensions are less complex at times, and notes (3rds, 5ths) are sometimes omitted. The song’s final chord, with its tierce de Picardie, is unusual in this respect. Similarly, the final chord in “Tyfu lan” is an unexpected – in register, too – Cm7 chord in a song whose basic tonality has been an aeolian G. (Like “Golden Brown”, “Tyfu lan” begins with a “solo” guitar riff.) “Waiting Game” begins with a two-chord riff (based on C → Ab) that seems not quite able to make up its mind as to whether it’s in a mixed modal C major/minor (or C aeolian), the unambiguous dominant to tonic chord progression at the verse’s perfect cadence rather unusual for Kizzy, but in keeping with the song’s humorous, matter-of-fact character – though still disguising its true key. The outro suggests (confirms) C aeolian.
- Kizzy’s verses (or choruses) are often built over (or begin with) a chordal riff such as this – cf. “Gerridau”, with its alternating D7^(b5)/F# → E7 chords. Chord inversions are also common - as in “Gerridau” - though “Golden Brown” tends to avoid them.

- *The word setting (throughout “Golden Brown”) is primarily syllabic - exclusively so in the verse – but the chorus occasionally includes brief melisma – e.g., “proud to be”, lines 8/12; cf. “Caer y Feddyliau” in this respect; “Y Drudwy”, on the other hand, includes more melismatic singing, presumably to suggest the flight of the starling.*

Chorus [Lines 6-13/14]

- *Vocal line becomes more lyrical (and rhythmically simpler). The tessitura is expanded, with more prominence given to slightly higher register.*
- *Typically in 4-bar phrases, but with rather more repetition of 2-bar units than the verse. Three of the four 2-bar units end on the same note (G); the final 2-bar unit is decorated when the 8-bar section is immediately repeated.*
- *The music hints more at major tonality, though the 8-bar sections end on the dominant of the original modal/minor key – (i.e., suggesting an imperfect cadence).*
- *The harmony becomes less static, while the first three 2-bar units repeat the same chords – 4 parallel 7th chords descending by step (one is actually an added 6th chord) - cf. the three descending parallel 7th chords (Bb^Δ - Am7 – Gm7) that form the basis of the “M8” in “Adlewyrchu arnaf i”. The voice’s repeated dotted/swung rhythms in the chorus of “Pili Pala” (portraying the lyrics’ butterfly, perhaps), on the other hand, come over harmonies that are simpler than those of the verse – repeated D6 and G6 chords. The chorus is preceded by a short, mostly chromatic, instrumental link, based on the chords of F#m7/A - Gm7/Bb – C6 – C#6 (- D) – affording further examples of the use of the chordal inversions so typical of Kizzy’s harmonic style.*

Outro [Lines 14-16]

- *The short outro returns to the harmony/tonality of the second half of the verse.*
- *Melody becomes fragmented and rather more improvisatory (and melismatic) in nature. Something similar happens in the outro to “Y Drudwy”, which briefly repeats the melismatic vocal material from the song’s second section – which contrasts with the verse, but which really feels neither like a chorus nor a M8.*
- *“Pili Pala’s” slightly longer outro similarly borrows briefly from earlier material – in this case the dotted rhythms and melodic pentatonicism of the chorus - but introduces a new key centre and varies (and stretches) the original material, at the same time introducing a new (though still repetitive) harmonic basis.*

Use of voices/instruments

- *Kizzy’s use of solo/backing vocals is seldom predictable – e.g., Line 1 – solo vocal: Line 2 – additional (higher) voice (Kizzy overdub) joins in parallel 4ths/5ths; Line 3 – solo → 2-part on “by you”; Lines 4-5 – solo vocal over sustained backing vocals.*
- *Similar treatment in Chorus with backing vocals added to solo vocal at phrase endings – e.g., on “gold that’s me”, line 6. In line 9, however, solo and backing vocals sing in harmony. The repeat of the chorus is similar, but with some extra participation from backing vocals at start. (Outro – solo vocal only).*

- *Such use of backing vocals is typical of Kizzy's songs – e.g., "Progression", in which they are used briefly in the verse to double the important 8ve→4th motif at the start of each phrase, briefly adding harmonies to the end of the second phrase and the contrasting "b" phrase. In "Jungle" the backing vocals are used in the intro (cf. "Caer y Feddyliau"), but continue with the same material into the verse, so adding an additional, discrete layer onto the solo vocal melody, joining in with the solo in the final "b" phrase of the a-a-a-b phrase structure. Throughout the chorus, backing vocals sing homorhythmically with the solo vocalist.*
- *Acoustic bass and acoustic guitar feature prominently in the extract, with occasional jazzy piano chords/fills. Acoustic guitars are naturally important instruments in many of Kizzy's songs, though the more funk-based numbers (like "Waiting Game") use a synth bass and a more prominent use of the kit, which is used much more sparingly in "Golden Brown" as well as in other songs such as "Adlewyrchu arnaf i".*
- *Kizzy is also a violinist and this instrument is used briefly in "Caer y Feddyliau" and, more prominently, in the intro to "Y Drudwy". (Synth) brass is used occasionally (e.g., the funky "Twenty Years"), while other instruments are occasionally used for effect, such as the brief 4th-based xylophone passage in "Pili Pala".*

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

Band	
5	9-10 marks
	• A perceptive and detailed description of typical features of Kizzy's musical style in the extract. • Appraisal will show a comprehensive contextual knowledge, with at least one relevant example explored in detail
4	7-8 marks
	• An accurate and convincing description of typical features of Kizzy's musical style in the extract. • Appraisal will show a very good contextual knowledge, with at least one relevant example explored in detail
3	5-6 marks
	• A general description of typical features of Kizzy's musical style in the extract. • Appraisal will show adequate contextual knowledge, with at least one relevant example explored generally
2	3-4 marks
	• An inconsistent description of typical features of Kizzy's musical style in the extract. • Appraisal will show some contextual knowledge, with at least one relevant example explored generally
1	1-2 marks
	• A limited description of typical features of Kizzy's musical style in the extract. • Appraisal will show little or no contextual knowledge
0	0 marks
	• No response worthy of credit

Area of study F: Strand 4: American Musical Theatre

5. You will hear an extract from *As long as you're mine* from Stephen Schwartz's *Wicked*. 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. [Elphaba] *Kiss me too fiercely, hold me too tight.*
2. *I need help believing you're with me tonight.*
3. *My wildest dreamings could not foresee*
4. *Lying beside you with you wanting me.*
5. *Just for this moment, as long as you're mine,*
6. *I've lost all resistance and crossed some borderline.*
7. *And if it turns out it's over too fast,*
8. *I'll make ev'ry last moment last as long as you're mine.*
9. [Fiyero] *Maybe I'm brainless, maybe I'm wise,*
10. *But you've got me seeing through different eyes.*
11. *Somehow I've fallen under your spell,*
12. *And somehow I'm feeling it's "up" that I fell.*
13. [Both] *Every moment, as long as you're mine,*
14. *I'll wake up my body and make up for lost time.*
15. [Fiyero] *Say there's no future for us as a pair,*
16. [Both] *And though I may know I don't care.*

- (a) Write out the notes that make up the chord of **A ♭ sus2**, which is used in line 2. [1][AO3]

A ♭ – B ♭ – E ♭

- (b) Complete the boxes below to indicate the phrase structure of the music in lines 1 to 8. [2][AO3]

A	A	B	C*
Lines 1-2	Lines 3-4	Lines 5-6	Lines 7-8

* Accept B for last phrase

Mark as follows:

No. of correct answers	Marks awarded
4-5	2
2-3	1
0-1	0

- (c) State the word(s) on which **one** example of each of the following occurs in **lines 1 to 8**. [2][AO3]

change of same chord from major to minor	<i>fast (line 7)</i>
suspension in the vocal part	<i>believing (line 2) / beside (line 4) / turns (out) (line 7) / you're (line 8)</i>

- (d) Give **one** feature of the rhythm and **one** feature of the vocal melody in **lines 9 to 12**. [2][AO3]

rhythm – syncopation, triplet

melody (refer to lyrics) - falling (8ve) leap {or disjunct} on “brainless” (and “fallen”) / upward leap (of major 6th) on “up” / brief melodic decoration (arabesque or accept cadenza) on “I fell” / initially pentatonic (until “got”, line 10)

- (e) Other than singing together for the first time, state **one** feature of the use of voices in **lines 13 to 14**. Refer to lyrics in your answer. [1][AO3]

Line 13 sung in unison between the two voices

Line 14 sung in unison (I'll wake up my body and)

Line 14 (make up for lost time) mainly interval of a fourth/fifth used as harmony

- (f) Referring to lyrics/lines where appropriate, **other than percussion**, describe **two** features of the **instrumental** accompaniment in **lines 9 to 12**. Do not merely name individual instruments in your answers. [2][AO4]

- **Synth (1) – plays (descending) arpeggio figures / ostinato-like**
- **Bass guitar – mostly supplies simple roots for chord changes / but adds brief quaver “fill” at phrase endings (“wise”, “spell”) / or 3-note ascending figure at “fallen” {descending figure at “spell”} / repeats (dominant) bass note (in quavers) at brief pedal at “eyes”**
- **Electric piano/synth (2/3) – (EP) plays fills at “different eyes” (begins with 4-note, stepwise ascending figure) / synth figure on “eyes” and “fell” repeats the short (syncopated) chordal link before line 9**

6. Next, you will hear an extract from *The Right Girl* from *Follies* by Stephen Sondheim, the lyrics of which 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]

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

[INSTRUMENTAL SECTION]

1. *Hey, Margie, it's day, babe.*
2. *My flight goes ... No, stay, babe.*
3. *You know how you cry, babe.*
4. *Stay home.*
5. *Be good now, we'll speak babe.*
6. *It might be next week, babe.*
7. *Hey, Margie ... Goodbye, babe,*
8. *I gotta go home.*
9. *The right girl! Yeah!*
10. *The right girl! Yeah!*
11. *She sees you're nothing and thinks you're king.*
12. *She knows you got other songs to sing.*
13. *You still could be, hell, well, anything*
14. *When you got the right girl! Yeah!*
15. *And I got ...*

Referring to lyrics/lines (or the opening instrumental section), describe any features in the extract you consider to be typical of Sondheim's musical style such as harmony, melody and rhythm. You should also refer to **at least one** other song/chorus by Sondheim that supports your observations.

Instrumental section

- **Strong suggestion of underlying Latin rhythms (3+3+2 quaver groupings) throughout this section, typical of Sondheim (perhaps from his involvement in "West Side Story") – e.g., "Pretty little picture" ("Forum") contains a very similar 3+3+2 bass line to that used in the extract; the opening section of "Assassins" (sung by the Proprietor to Hinckley as Guiteau enters) has the same type of Latin bass line, though the vocal part here observes the "normal" 4/4 quaver groupings.**
- **An ostinato-like bass line with its 4th-/5th-based (tonic-dominant) outline (as here) is typical of both Latin music and Sondheim's music in general, particularly in his earlier musicals such as "Company" (see later for more detail).**
- **The ostinato-like figures and Latin feel are not confined to the bass line, instead carrying over into both the accompanying instruments/chords above it and the repetitive stepwise melodic motif that follows the initial short sax solo (which is more triadic in outline). This motif is subjected to slight melodic/motivic alteration – e.g., the 2nd → 3rd note falls instead of rises.**
- **Such manipulation of motifs can be found throughout Sondheim's musicals – in his so-called "motivic melodies", of which "Losing my mind" (also from "Follies") is a well-known example. This uses 2 motifs (one of 4 notes, another of 5 notes). As in the extract, Sondheim often subjects his motifs to changes based on, for instance, inversion or retrograde, no more so than in "Sweeney Todd", in which motifs taken from the famous "Dies irae" plainchant are the basis for a good number of the songs – e.g., "Ballad of Sweeney Todd", "There was a barber and his wife" and "No place like London", in which the motifs are also subjected to augmentation. (These comments apply equally to later sections of this extract).**

- A new rhythmic motif appears half way through the section – a decorated version of the previous 3-note stepwise motif (or the one that “echoed” it in the previous bars) – with the introduction of semiquavers - semiquaver→semiquaver→semiquaver→quaver. This is appended to the original 3-note motif.
- This phrase is transposed – twice, down a tone – the final version being repeated three times to prepare for the entry of the voice in the new key. A new bass riff is briefly introduced in these final (4) bars, but one that develops the previous Latin bass.

Lines 1-8

- Vocal part here consists entirely of short, separated 3-note motifs, rhythmically identical to those in the instrumental section, but melodically altered, expanded and freely inverted.
- The instrumental accompaniment homorhythmically follows the vocal part, more closely retaining the previous smaller intervals (and Latin bass line), but eliminating the short “echoing” motif, instead leaving rests.
- The music is still in 8-bar phrases, but the harmony is rather less repetitive/static (though still using the same extended chords so typical of Sondheim’s style).
- There is some use of 4th-based chords here. The use of “quartal” harmony – here meaning chords/voiced in such a way as to give prominence to the interval of a 4th (often applied to 13th chords by Sondheim) – is a feature of his harmonic style, sometimes given even more prominence when used in parallel intervals (e.g., “Bring me my bride” in “Forum”). Brief quartal harmonies also form part of Miles Gloriosus’ fanfares in the same show. 4ths/5ths are also associated with the Proprietor’s “kill/shoot a President” statements/questions in the opening scene of “Assassins”, where the intervals outline the music’s important semitone motif(s). The dissonant, phrase-ending brass chords in lines 9-10 of the extract, highlighted further not only by their isolation because of the rests on either side but also by glissandi, also feature 4ths (as well as semitone clashes) within their construction. They are similar in some respects to some of the accompanying harmonies in “No place like London” from “Sweeney Todd”. “Ladies who lunch” from “Company” also contains some interesting examples of quartal/quintal harmony.
- The opening number of “Company” features both 4ths and 5ths as a “sonic” characteristic and the opening section of “Sorry – Grateful” in the same show is similarly imbued with the sound of these “open” intervals.
- The influence of jazz is also evident in the extract – perhaps because of the more prominent use of dance in “Follies” than in other Sondheim musicals. Jazz characteristics are also found in, for instance, “I’m still here” (also from “Follies”), which, though in Eb major, is full of bluesy Dbs and occasional flat 3rds (Gbs); the harmonies also include dissonant Db/D naturals (#9 chords). The harmony is particularly jazz-influenced throughout and, together with its brass interjections, similar at times to the present extract. Other examples of the influence of jazz/blues can be found in the wolf’s exclamations in “Hello, little girl” (“Into the woods”) – more Db/D natural clashes, but this time with an additional dissonance, a #4 (E natural) - and much of Cora’s music in “Anyone can whistle” – e.g., “Me and my town”, with its use of blues inflections (flat 7ths etc.) and traditional blues accompaniment (cf. the flattened 3rds in “Miracle song” from the same show). Both the melodies and harmonies in “That dirty old man” (“Forum”) also recall the blues in their use of modes and minor chord dissonances. And, of course, the bluesy major-minor 3rd “false relation” is the most characteristic feature of the ubiquitous “Bobby motif” in “Company”.

- The bossa nova bass part in “Ladies who lunch” (“Company”) consists almost entirely of tonic→dominant 4th/5th movement – cf. the simpler, more “march-like” “oom-pahs” in the bass accompaniment to lines 9-15 in this extract (see below).
- In lines 5-7 (to “Margie”) the bass part becomes more active, similar to that at the end of the instrumental section.

Lines 9-15

- Remainder of extract is built over an “oom-pah” (tonic→dominant) bass, which is encountered frequently in Sondheim’s music – e.g., the vamp accompaniment to the whole of Amy’s vocal patter song sections in “Getting married today” (“Company”). “Company’s” short Overture (and much of “Poor Baby”) occurs entirely over a syncopated Db→Ab vamp (apart from the two final pp chords). The music from Figs. 21-71 consist of 19 bars of an accompaniment on chords constructed entirely of 4ths/5ths followed by 19 bars of an “oom-pah” accompaniment on a variety of chordal roots; another 8-bar passage of (drone-like) double-5th chords closes the section. Figs. 90-150 repeat the process, while the final 16 bars or so of the number also use the same accompanimental material, along with a “new” ostinato, using stepwise-moving 4th/5th sonorities. Similarly, all but 12 bars of “No life” (“Sweeney Todd”), the melodic line(s) of which is/are quite chromatic, are constructed entirely over an ostinato C→G bass line (with just one change to E→B), each note a dotted minim.
- New instrumental riff introduced here (lines 9-10), a busy quaver (chromatic) auxiliary note motif over an “oom-pah” bass, similar to, but more sparse than, that used in the patter sections of “Getting married today” (“Company”). (The key (Gb major) is the same, as is the use of chromatic auxiliary notes (Ab/A natural)). Its four statements are interspersed with the dissonant brass chords mentioned earlier. These dissonant harmonies are reminiscent of those used in the song “Sunday in the Park with George” at “The monkeys and who, George? The monkeys and who?”
- The vocal melody begins with a chromatic version of the 3-note motif used in the opening instrumental section; successive statements develop this motif (with intervals expanded) (lines 9-10), then extend it to 4 or 5 notes (lines 11-13), before reverting to the expanded 3-note version (lines 14-15).
- This continual development of motifs is an important feature of Sondheim’s melodic style – e.g., “My Friends” (“Sweeney Todd”), where the opening vocal melody begins with an inversion of the first four notes of the “Dies irae” motif, while, from the 6th to 9th bars, notes 3-4 of the opening melody are repeated upwards sequentially, including diminution; the 12-bar melody ends with the original 3-note motif with an extra (cadential) note interpolated before the final note. In “Putting it together” (“Sunday in the park with George”), the A sections of the song are all based on its fanfare motif (using 2nd, 4th and 5th intervals), again employing such devices as transposition, inversion and augmentation. In the “Gossip Sequence” in the same number, Sondheim even constructs chords from a previous ostinato accompaniment – i.e., he fashions “vertical” out of earlier “horizontal” material.
- When the vocal part ends, material from the opening instrumental section returns.
- The music from line 7 to the end is in an a¹-b-a² structure, with a short instrumental intro and outro.
- The accompaniment to the “b” section (lines 11-13) is a variation/development of that in the “a” sections.

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

Band	
5	9-10 marks • A perceptive and detailed description of typical features of Sondheim's musical style in the extract. • Appraisal will show a comprehensive contextual knowledge, with at least one relevant example explored in detail
4	7-8 marks • An accurate and convincing description of typical features of Sondheim's musical style in the extract. • Appraisal will show a very good contextual knowledge, with at least one relevant example explored in detail
3	5-6 marks • A general description of typical features of Sondheim's musical style in the extract. • Appraisal will show adequate contextual knowledge, with at least one relevant example explored generally
2	3-4 marks • An inconsistent description of typical features of Sondheim's musical style in the extract. • Appraisal will show some contextual knowledge, with at least one relevant example explored generally
1	1-2 marks • A limited description of typical features of Sondheim's musical style in the extract. • Appraisal will show little or no contextual knowledge
0	0 marks • No response worthy of credit

Area of study F: Strand 5: Jazz Legends

7. You will hear the Duke Ellington Orchestra playing the opening head of *Isfahan*. 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.

A standard lead sheet for the head is printed below. The chords given are those used in this recording. [10]

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

Lead sheet for the opening head of *Isfahan*. The sheet is in 4/4 time and B-flat major. The melody is written on a single staff. Chords are indicated above the notes. The chords are: D $\flat$, B $\flat$, B $\flat$ 7($\sharp$ 5), E $\flat$ 7, A, A $\flat$ 7, A $\flat$ 7(b9), D $\flat$ maj7, Gm7(b5), C7(b9), Fm6, Am7(b5), D7(b9), Gm6, Gm7(b5), C7(b9/ $\sharp$ 5), Fmaj7, Emaj7, E $\flat$ maj7, D7, D $\flat$, B $\flat$, B $\flat$ 7($\sharp$ 5), E $\flat$ 7, A, A $\flat$ 7($\sharp$ 5), A $\flat$ 7(b9), D $\flat$ 7($\sharp$ 11), D $\flat$ 7(b9), G $\flat$ ma7, C7($\sharp$ 5), F7, B $\flat$ 7, E $\flat$ 9, A $\flat$ 7, A $\flat$ 7($\sharp$ 5), D $\flat$ 6.

- (a) Give the full name (e.g., bass flute) of the instrument playing the melody throughout.

[1][AO3]

Alto sax

- (b) Write out the **four** notes that make up the chord of **Gm7**^(b 5) in bar **14**. [1][AO3]

G – B $\flat$ – D $\flat$ – F

- (c) Other than drum kit and double bass, give **two** features of the accompaniment in **bars 2 to 9**. Do not merely name instruments in your answers. [2][AO3]

Bars 2-9

- ***moving entirely by step or 3rds {conjunct}***
 - ***Saxes and trombones have differentiated material***
 - ***trombones initially play (two) short offbeat chords (stabs)***
 - ***then more sustained chords***
 - ***until reverting to shorter notes at end of 8-bar phrase***
 - ***saxes have rather more active accompaniment {mostly quavers, semiquavers or triplet semiquavers}***
 - ***which is mostly chromatic***
 - ***a series of rhythmic figures [1] in 8ve/unison [1],***
 - ***both groups play mostly in the “gaps” in the sax solo’s melody {during its rests or sustained notes}***
- (d) State **one** feature of the soloist’s playing style in **bars 21 to 32**. Locate your answer with bar (and, if appropriate, beat) numbers. [1][AO3]
- ***Wide (pronounced) vibrato - e.g., G#, E natural and G natural in bars 22-24***
 - ***glissandi (portamento) {“rip” to target note} - e.g., Bb-Eb (26⁴-27²), Ab-F (28³⁻⁴)***
 - ***bends {scoops} - e.g., Gb (23) Bbs (31³-32)***
 - ***grace notes - e.g., just before final bar – acciaccatura-like A / bent and grace notes sometimes combined - e.g., 25⁴-26¹***
 - ***wide dynamic range, often within a single phrase {sudden changes in dynamics from note to note} – e.g., bars 18⁴-20, 27⁴-28 (sudden difference in dynamics between C and B natural)***
- (e) Give the bar (and, where appropriate, beat) numbers of **one** example of each of the following in the extract. [3][AO3]

straight eights (quavers)	<i>Bars 24-25 {accept single bar}</i>
turnaround (turnabout)	<i>Bars 16-17 {accept single bar}</i>
tritone substitution	<i>Bar 6 (Amaj7 for Ebmaj7) / bar 17³⁻⁴ (D7 for Ab7) (note: beat numbers must be given for bar 17)</i>

- (f) Briefly discuss the structure of the head, mentioning any features of interest. Refer to bar numbers in your answer. [2][AO4]

- ***ABAC form {an alternative reading is AA’ or AB}***
- ***Give a further mark for correct bar numbers for either version 1-8, 9-16, 17-24, 25-32) / or 1-16, 17-32new material starting in bar 25⁴ (C in ABAC form) / includes (ends with) reference to opening phrase (A)***
- ***each A and C phrase clearly divided into 4+4 bars***
- ***B phrase includes 2-bar sequence (10-13) / plus a varied third repetition (14-15)***
- ***so making a rather unusual 3+2+3 phrase structure***

8. You will hear an extract from the 1965 Miles Davis Quintet recording of *Eighty-One*. The extract consists of the opening head and part of Davis's solo. A brief outline of the extract is printed below. 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]

Describe any features in the extract that you consider to be typical of Davis's musical style at that time (1965) such as harmony, melody and use of instruments. You should also comment on at least **one** other piece by Miles Davis that supports your observations.

Head	Solo
<i>Consists of two 12-bar sections</i>	<i>Consists of two repetitions of the head plus the opening five bars of the next head</i>

Some of the following answers should be given:

- *Example of style associated with Davis' second quintet ("Eighty-One" is taken from the "E.S.P." album)*
- *compositions at the time were moving away from the standard 32-bar formal frameworks, consisting rather of sections stitched together with a consistent harmonic palette and pedal points, together with a lack of standard harmonic turnarounds*
- *"Eighty-One" is a 12-bar blues with a (mostly) straight-eight rhythmic feel and based on a modal harmonic style*
- *swing rhythm introduced in last five bars of extract (start of 3rd solo/head) – bass begins to walk here*
- *modal aspect here is evident in the use of sus4 chords rather than the more traditional dominant chords – cf. Hancock's use of parallel 4th chords (voicings of m¹¹ chords) on "Milestones" or Shorter's "Footprints" on "Miles Smiles", a minor 12-bar blues with an unusual harmonic turnaround, the opening melody of which is played (over an ostinato-like bass) entirely in parallel 4ths (mostly perfect) by trumpet and sax*
- *12-bar structure is typical of the second quintet, whose music at this time sometimes used an irregular design – e.g., "R.J" (also from "E.S.P.") has 19 bars with a 5+5+4+5 AABA structure, or "Mood", based on a 13-bar structure over a bass ostinato*
- *influence of funk in evidence*

Head

- *Melodic material is sparse (typical of Davis' musical style), consisting of fragmentary motifs, sustained notes, bars rest and (two) unexpected "stabs" (Davis removed much of Carter's original melody)*
- *trumpet and sax state "melody" (almost) entirely in 8ves – a similar statement of the head tune in 8ves in trumpet and sax can be heard at the start of "Orbits" (1966) from "Miles Smiles"*
- *also cf. "Little One" (from "E.S.P."), which begins with an improvised (out-of-tempo) introduction in which sax and trumpet at first engage in a brief dialogue (sax→trumpet→sax (with overlap)→trumpet) before starting the final "phrase" in 8ves (apart from Davis' downward scalar decoration, played only in simplified form by Shorter)*

- or “Mood”, where Davis’ opening solo (over another bass ostinato consisting mostly of a simple falling 5th motif) turns into a free “dialogue” with sax; accompaniment from the kit initially consists of a series of simple repeated quavers in a swing rhythm in 3/4 on hi-hat
- use of pedal points in “Little One” is also similar to that in “Eighty-One”, as its use of straight→swing rhythmic feel
- the two 12-bar sections in “Eighty-One” are both related and different
- each section begins with a different (2-bar) melodic fragment, followed by a short semiquaver flourish in the first section but by no melodic content at all in the second
- similarly, only the sudden one-note stab remains of the first section’s sustained note plus stab
- these spaces are filled by the rhythm section, each member of which maintains their own intricate accompaniment
- this type of fragmented melody developed into the occasional practice of omitting improvisations by the horns and piano entirely – e.g., “Nefertiti”, which consists of repeated statements of the melody
- this reverses the roles of horn and rhythm sections, since the melody statements become like a repeated obbligato, with the rhythm section assuming an improvisatory role
- key features of Davis’ second quintet were the equality between the melody instruments and the rhythm section and the increased interaction among the group members
- final 4 bars of each section merely consist of sustained notes, but the single (tonic) note of section 1, retained by the trumpet in section 2, is joined by two harmony notes in sax (at the interval of a minor 3rd and major 2nd)
- melodic material is almost entirely diatonic, apart from some chromaticism in the first section’s short flourish and a bluesy flat 7th near the start of the second section
- double bass and kit “patterns” are not formulaic, even more so in the following head sections – cf. a similar (but even more variegated) use of these instruments on “Circle”
- bass part is ostinato-like (also suggesting a decorated tonic pedal), consisting of similar 4-bar patterns, all ending with the same 1-bar motif
- Williams (on drums) frequently combined elements of bop and avant garde jazz; much use of ride cymbal is a feature
- often difficult to describe his playing as accompaniment pure and simple because of its intricacy
- interval of a 4th is a feature throughout bass part – linked to the use of sus4 chords almost throughout the head
- modal scales, slow harmonic rhythm, pedal points, unusual (non-traditional) harmonies and 4th-based harmonies (and melodies – e.g., “Hand Jive” and “E.S.P.”) are all typical of the music of Davis’ second quintet
- piano “comps” throughout in syncopated chordal patterns; chords are often repeated, often in “short-long” rhythmic combinations. No melodic content – other than the very brief (chordal) doubling of the trumpet melody in the second bar of the opening head.
- individual (sus4) harmonies are quite sparse, often lasting two or four bars, this at a time when the second quintet’s harmonic style (under the influence of both Hancock and Shorter) was usually far less “traditional” – e.g., “Vonetta”, the complex harmonies in which, often moving by semitone, differ in each of the head’s four phrases.

Solo

- *Davis' palette of timbres and melodic ideas at the time of the second quintet remained largely focused on the middle register of the trumpet, often played with minimal vibrato – e.g., Davis' opening solo on "Mood" (a circular composition with a 13-bar form, also from "E.S.P.") has the same static, hypnotic quality as his slightly earlier music; also in evidence are frequent staccato stabs*
- *playing style included partially muted, muted (compressed, nasal sound quality), half-valving, split attack, rasping or buzzing sound, ghosted pitches, shakes, bends, rips, scoops, slides, fall-offs etc.*
- *idea of space became a key component of his style, while his improvisations frequently made use of repeated motivic figures set off with rests – good example of these timbral effects is Davis' solo at the opening of "Circle" (1966) (no sax involved in this opening section)*
- *the solo in "Eighty-One" is mostly structured in this way, with (different) 2-bar segments separated by rests; in the first half of the 2nd head solo, these 2-bar segments start in bar 2 after a rest in bar 1, while the second half of this head begins in the first bar, with a more lyrical phrase (perhaps reflecting the original head at this point), but this phrase is 3 bars long, with the following 2-bar phrases resuming the unusual phrasing, again "out-of-phase" with the typical blues phrasing*
- *these 2-bar segments are typical of Davis' playing style at the time, though elsewhere (e.g., "Prince of Darkness") the segments are motivically related*
- *lack of melodic ideas in the original head means that there is much new material in the solo improvisation, which is frequently marked by silences alternating with sudden scalar fragments*
- *this alteration of lyrical phrases and pauses, punctuated by short upper register flourishes, is typical of Davis' improvisatory style at this time – cf. his solo in "If I were a bell" (1964 - live performance)*
- *at this time Davis was departing somewhat from his previous typically smooth, lyrical and introspective style*
- *even when the solo is part of a more lyrical slow ballad (e.g., "Iris"), Davis still introduces space to separate his melodic ideas*

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

Band	
5	9-10 marks • A perceptive and detailed description of typical features of Davis' musical style in the extract. • Appraisal will show a comprehensive contextual knowledge, with at least one relevant example explored in detail
4	7-8 marks • An accurate and convincing description of typical features of Davis' musical style in the extract. • Appraisal will show a very good contextual knowledge, with at least one relevant example explored in detail
3	5-6 marks • A general description of typical features of Davis' musical style in the extract. • Appraisal will show adequate contextual knowledge, with at least one relevant example explored generally
2	3-4 marks • An inconsistent description of typical features of Davis' musical style in the extract. • Appraisal will show some contextual knowledge, with at least one relevant example explored generally
1	1-2 marks • A limited description of typical features of Davis' musical style in the extract. • Appraisal will show little or no contextual knowledge
0	0 marks • No response worthy of credit

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 cello and piano by Mendelssohn, most of the melody of which is written below:

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

Andante

cello

p *sf* *p* *sf*

10

16

cresc.

- (a) There are **two** errors in **bars 5 to 12**, **one** in **pitch** and **one** in **rhythm**. **Circle** the notes that are incorrect and above each write what you actually hear in the music. **[4] AO4**

Pitch: bar 7, last note should be a B not D

Rhythm: bar 10 should be a dotted quaver followed by three semiquavers

One mark each for correct identification of location of pitch and rhythm errors (note: a circle anywhere in bar 10 should be credited for the rhythmic error but only on the D at the end of bar 7 for the pitch)

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

- (b) Name the chord heard in **bar 14 beats 2 and 3**. **[1] AO4**

Diminished 7th

- (c) Write in the missing **pitch and rhythm** in **bars 17 to 19**. **[5] AO4**

Mark according to the following table:

NB – 12 possible for rhythm including a mark for the tie, and 11 for pitch.

No. of correct answers	Marks awarded
20-23	5
16-19	4
12-15	3
8-11	2
2-7	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) Give a brief analysis of the music in **bars 1 to 12** describing the main musical features. Give bar numbers in your answer. **[5] AO4**

Relevant observations must accurately analyse the musical features of bars 1 – 12:

- *First part of introduction {states main material}*
- *Overview of structure = A (bars 1-5), B (bars 6-12)*
- *Key = C minor*
- *Bars 1-5 A:*
- *Bars 1-2 - x {or Alhorn theme} (descending 4-note tetrachord in lower strings) 1-2*
- *Bars 2-5 = tetrachord used in woodwind*
- *Bars 2-5 – dominant pedal (G) in lower strings {and/or timpani}*
- *Bars 1⁴ – 3 – melodic material in violins and horn anticipates main theme to come*
- *Bars 1⁴ – 5 – descending crotchets (recalling 1st movement)*
- *Bars 6 – 12 B:*
- *Strings introduce (2-note) pizzicato figure (which is passed between instruments)*
- *Increase in dynamic, tempo and pitch increases tension*
- *Bar 6 - movement towards dominant minor, G minor*
- *Use of Neapolitan harmony bar 8 (in F minor) and*
- *Bar bars 10-11 movement to F minor*
- *Syncopation bar 10*
- *X motif now heard in ascending form bars 10-11*
- *Bar 12 – movement to D flat major harmony, 1st inversion, rather than expected F minor*
- *This can be considered as Neapolitan chord back in tonic key (C minor)*

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

- (b) Discuss the harmony and tonality in **bars 70 to 78**¹. Give bar and beat numbers in your answer. Do not merely name individual chords. [4] AO4

Relevant observations must describe the harmonic and tonal content of bars 70-75³ i.e.

- **Key = C major**
- **Bar 70 = V {G major harmony} changing mode to v {G minor} harmony on last beat / briefly suggesting tonicisation to D minor {iv-i} {in Dm}**
- **Bars 71- 73¹⁺² = form a ii6/3-V-i harmonic progression in A minor {tonicisation of A minor}**
- **Bar 73³ – 75 = tonality “returns” to C major {tonic key}**
- **Bars 73³ - 75³ (F and G major chords) prepare for return to C major {uses harmonic progression of IV-V in that key} {Bars 74³⁻⁴ – 75¹ use ii-V-I progression (in C major)}**
- **Bar 75²⁻³ briefly tonicise C major’s dominant (G major) / so reinforcing the return to that key**
- **These chords form an imperfect cadence in the tonic key**
- **Bars 76-78 = form perfect cadence in C major {tonic}**

(Award 1 mark per relevant harmonic/tonal observation, up to a maximum of 4)

- (c) Name the section that starts at **bar 118**². [1] AO4

Section S2(a)

- (d) Compare the music in **bars 118² to 132**¹ with that of **bars 302² to 316**¹. Give bar and beat numbers in your answer. [4] AO4

Relevant observations must compare the music of bars 118² – 132¹ and bars 302² – 316¹.

- **Based on same melodic material {S2a} in both sections**
- **First time in G major {dominant}, second time in C major (tonic)**
- **Same harmonic basis for both**
- **Violin I has the melodic material throughout in both cases, with some octave changes in second version**
- **Addition of x motif {tetrachord figure} in upper woodwind second time (bars 303, 305, 307, 309)**
- **Conversely, accompaniment figuration in lower strings includes bars’ rest second time (303, 305, 307, 309)**
- **Pizzicato added for some cello notes second time (bars 303-4, 305-6, 307-8, 309-10)**
- **Horn part differs in bars 308-310 compared to bars 124-6)**
- **Redistribution of melodic material between 2nd violins and violas, and flutes, oboes and horns in bars 308-310 compared to 124-6**

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

- (e) Give the name of the cadence in **bars 450 to 453**. [1] AO4

Plagal

11. Discuss the use of melodic material and thematic development in symphonic music composed between 1830 and 1910. Though you may mention the set work 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 the question.

Whilst it is impossible to include comprehensive notes on all possible works that could be referred to, answers could include some of the following points and references. All works cited for discussion should be checked.

Brief references can be made to the set work, Brahms 1, IV.

- **Generally, a characteristic of Romantic melodic material is that phrase structure is more irregular; good examples would be Brahms no 1, I, 1st subject and also III = 5-bar phrases, or Mahler no 1, I, 1st subject.**
- **Generally more chromatic and may include brief modulations (again seen in Brahms 1, I 1st subject).**
- **Modal elements can feature – e.g. in 2nd movement of Mendelssohn 4 (Aeolian) and Brahms 4 (Phrygian); Dvorak 9**
- **Melodic material spans a wider range having larger melodic leaps – e.g. Strauss Ein Heldenleben.**
- **Following Beethoven's 5th symphony, themes also became more tightly motivically conceived – e.g. Brahms 3, I – mostly based on the opening motif/motto theme FAF = frei aber froh = free but happy (and recurs in the last movement); Brahms 4, I - 1st subject is all based on descending 3rds. This leads to more motivic rather than thematic significance and “developing variation”.**
- **Additional themes are added to the sonata form structure, often in the development section e.g. Mendelssohn 4 I and IV**
- **Exposition sections of sonata form become longer and include transitions which develop the main melodic material (e.g. Mendelssohn 4, Brahms 1, 3 and 4, and Tchaikovsky 6)**
- **Sometimes the thematic material is the bass line rather than the melody (e.g. Brahms 4, IV - ground bass)**
- **Programmaticism: themes are used to represent different characters and developed according to a narrative; seen to good effect by the use of *Idée Fixe* in Berlioz' *Symphonie Fantastique*. This work could bear a lot of discussion – nature of the 40 – bar I.F., how it is developed to reflect the character/programme – e.g. unsophisticated triple metre theme for Ball (II), to grotesque ornamented version for Witches' Sabbath (V); Round dance theme and Dies Irae used in bitonal counterpoint in V.**
- **Liszt – thematic material influenced by literary associations e.g. *Faust Symphony*; “thematic transformation” seen to good effect in symphonic poems too – e.g. *Les Preludes*, where opening 3-note motif generates the rest of the themes and accompaniments (as well as dictating harmonic and tonality choices at times too)**
- **Cyclic nature, with themes transformed for use in all movements e.g. Schumann 4; Mahler 1; Tchaikovsky 5, I, 1st subject where it is minor, to major version in IV; Dvorak 9**
- **Some themes are borrowed from folk music or from previous compositions e.g. Brahms 1, IV; Tchaikovsky 4, IV – use of Russian folk song (and reminder of Fate motif); 6, I Russian Orthodox Chant; Mahler 1, I – exposition based on *Ging heut' Morgen uber's Feld* from *Lieder eines fahrenden Gesellen*; Mahler's thematic material references popular dance rhythms (Landler), chorale tunes, marches, and can thematic development can result in parodies or deliberately grotesque variants; Dvorak – use of national, folk music e.g. Czech folk song in no 9 III; Smetana; Ives – use of American hymnody and**

folk song, often in stark juxtaposition (no 3, Decoration Day, Three Places in New England

- *A feature of Romantic melodic material is that it is more idiomatic for the instruments than previously was the case. This goes hand in hand with the development of instruments – e.g. use of cornetti a pistoni in III of Berlioz Symphonie Fantastique, or trombones in Mahler 3.*
- *Bruckner – lyrical melodies; cyclic with finales recalling earlier material; used melodic variation and transformation of themes to extend ideas*
- *Brahms – classical tendencies seen in his use of motivic development and counterpoint but with rich Romantic harmony, lyricism and polyrhythms – e.g. no 1 I – germinal seeds from which themes grow; new thematic material in development too.*
- *Tchaikovsky – in general, lyrical themes, complete in themselves*
- *Strauss – Tone Poems e.g. Till Eulenspiegel – two themes continually returning; Ein Heldenleben – autobiographical, 30 themes which quote from earlier works; transformation of themes, often polyphonic combinations*

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

Marking grid

AO4 <i>Use analytical and appraising skills to make evaluative and critical judgments about music</i>	
Band	Criteria
5	13-15 marks • A highly perceptive and thorough discussion of symphonic music • Appraisal will show a comprehensive contextual knowledge, with a variety of relevant examples explaining how composers used melodic material and thematic development. • 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	10-12 marks • A convincing discussion of symphonic music • Appraisal will show a good contextual knowledge, with relevant examples explaining how composers used melodic material and thematic development. • The answer is mostly organised and presented in an appropriate manner using appropriate specialist vocabulary with accurate grammar, punctuation and spelling
3	7-9 marks • A general discussion of symphonic music • Appraisal will show an adequate contextual knowledge, with mostly relevant examples explaining how composers used melodic material and thematic development. • The answer is partly organised with some use of appropriate specialist vocabulary and reasonably accurate grammar, punctuation and spelling
2	4-6 marks • An inconsistent discussion of symphonic music • Appraisal will show some contextual knowledge, with some relevant examples explaining how composers used melodic material and thematic development. • 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	1-3 marks • A limited discussion of symphonic music • Appraisal will show little or no contextual knowledge, with very few relevant examples explaining how composers used melodic material and thematic development. • 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	0 marks • 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 **Liber scriptus**. [15]

- (a) With regard to **bar 162**, one of the following statements is correct. **Tick (✓)** the statement you believe to be true. [1] AO4

Statement about bar 162	Tick
The key is A minor and the mezzo soprano soloist enters on the tonic	
The key is D minor and the mezzo soprano soloist enters on the dominant	✓
The key is G major and the mezzo soprano soloist enters on the supertonic	
The key is F major and the mezzo soprano soloist enters on the mediant	

- (b) Describe Verdi's use of varying vocal and instrumental textures in **bars 162 to 191**. [5] AO4

Relevant observations must explain how Vivaldi uses varying vocal and instrumental textures in bars 162 – 191 e.g.

- **Bar 162-175 – starts with mezzo-soprano solo / monophonic at certain points (bar 162, 166, 174)**
- **Orchestral accompaniment features a variety of instrumental textures such as the sparse writing of bars 162-169 which includes:**
 - **Hushed woodwind and horn chords (bars 163-4, 167-8)**
 - **Unison scalar runs in viola and cello (163-4, 167-8)**
 - **Repeated timpani motif (bars 165, 169)**
- **Bars 170-174 – dramatic forte dotted rhythm writing for MS solo doubled by woodwind and upper strings over undulating sextuplet semiquavers in cellos;**
- **Bars 174-177¹ - solo MS and strings only**
- **Bar 177 – SATB chorus a capella pppp unison (homorhythmic) entry**
- **Bars 178-183 – 5-bar chordal link in brass**
- **Bars 183-191¹ – MS solo dramatic ff entry accompanied by homophonic strings becoming increasingly dramatic**
- **Bar 187 – full orchestral tutti chordal texture**
- **Bars 188-191¹ pp homophonic texture for MS solo and strings**
- **Bar 191²⁻⁴ – return of hushed a capella SATB unison (homorhythmic) choral entry**

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

- (c) Explain how Verdi builds tension and conveys the drama of the text in **bars 206 to 213¹**. Give bar numbers in your answer. **[5] AO4**

Relevant comments must accurately explain how Verdi builds tension and conveys the drama of the text in bars 206 – 213¹ e.g.

- **Bars 206-213 – declamatory MS solo vocal line with (double) dotted rhythms, accents and crescendo**
- **Bars 206-213 – raising of interval by a third on each repetition of motif in MS – i.e., at 206³, 208³ and 210³ and finally 212 where MS sings her highest note of the whole work – A flat**
- **Bars 206 – 211 - Grinding tonic pedal in double bass, cellos, bassoons, horns and timps**
- **Bars 206-211 – pedals in low strings, bassoons and horns punctuated by unsettling acciaccaturas reminiscent of “quantus tremor” and “mors stupebit”**
- **Bar 206 – unsettling descending and rising chromatic sextuplet figure in cellos; returns in bars 208, 210, and extended in 212 with addition of violas and double basses**
- **Bars 206-211 – chromatic sliding figuration in flute, bassoon 1, violin 1 and viola**
- **Bars 206-211 – syncopation in violin 2**
- **Bars 210- 212 – addition of tremolando in upper strings**
- **Gradual increase in volume throughout**
- **Culmination in ff diminished 7th harmony bar 212-213¹**
- **Bars 206-213 – constant repetition of phrases and building of tension**
- **Timpani roll from 206-212**
- **All the above points serve to convey the meaning of the text which is stating that the written word will reveal all the information by which the world will be judged.**

NB – score has misprinted C instead of D for timps bars 206 to 213

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

- (d) Discuss the harmony and tonality in **bars 213 to 229¹**. Give bar and beat numbers in your answer. Do not merely name individual chords. **[4] AO4**

Relevant observations must describe the harmonic and tonal content of bars 213 - 229¹ i.e.

- **Bar 213 – dim7 harmony (occurs on beat 1)**
- **Bar 213 –229 – tonality overall is D minor / though containing several chromatic progressions / suggesting, but not always affirming, other tonal areas / over a chromatically falling bass in bars 214-218**
- **Bars 214-215 – V4/2 of iv suggested / but bass C resolves instead first to diminished 7th on B natural / only then moving to the expected subdominant chord / though in form of ii4/3 rather than iv6/3**
- **Bar 218 – i6/4 suggests resolution to V (in Dm)**
- **Bars 219-220 – more repetitions of ii7 (6/3 and root positions)**
- **Bar 221 – ii7 (subdominant harmony) chromatically altered to Neapolitan 6th (in Dm) / with added major 7th {bIIImaj7}**
- **(Instead of the expected V-i progression in D minor) this chord is again altered chromatically to become an Eb7 chord (221³)**
- **This sets off a sequence of V7-I progressions / in a circle of 5ths format (bar 221³-224¹)**
- **extending from Eb7-Ab through to A7 in bar 224¹**
- **The A7 chord, however, moves to B flat major chord {V7-VI (in Dm)} {creating an interrupted cadence} / so postponing yet again the long-awaited perfect cadence in Dm**
- **This finally arrives with an unequivocal iv7 {G minor7} - V7 (A7) - i (Dm) progression / spread out over 4 bars (226-29)**

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

13. Discuss the changes that occurred in the nature and role of 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 and show:

- **An understanding of the different types of religious choral music written; what changes occurred in them; composers' use of vocal forces, both solo and chorus; use of instrumental forces.**
- **An awareness of the different functions religious choral music fulfilled and how these changed**

Whatever works are chosen, in addressing the above, answers may legitimately refer to the use of solo voices, ensembles, chorus and instrumental forces, and can refer to all aspects of musical style including word painting.

Some of the important points that should emerge include:

- **Change in function from purely liturgical use to concert style works – i.e. shift from sacred church use to a more secular emphasis for concert use**
- **Benefit concerts (Beethoven)**
- **General developments in Romantic style also reflected in religious choral music. Seen in:**
- **Increased length**
- **More freedom of form and design, structures reflecting personal expression and emotion**
- **Increased forces, both vocal and instrumental**
- **More complex harmony and tonality**
- **Influence of opera on religious choral music (Berlioz, Verdi)**
- **And then counteracted by purification by Oxford and Caecilian Movements and consequent looking backwards in techniques used (Bruckner)**
- **Changes in nature of commissions and rise of regional choral societies and music festivals in UK (resulting in steady stream of oratorios)**
- **Rise of sacred music concerts in France**
- **Still some retention of church patronage and commissions too (Moreso in Portugal, Spain and Italy)**

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 and some points about them include:

Haydn: *Harmonie mass* (1802); *Seasons* (1801); *Schöpfung Messe* (derived from *Seasons*) (1801)

Beethoven: *Christ on the Mount of Olives*, *Mass in C*, 1807, (in tradition of Haydn's late masses; SATB soloists, mixed chorus and orchestra, plus organ and figured bass; incorporates traditional fugal sections in *Gloria* and *Credo*; use of 3rd-related keys and chordal progressions. Also forward-looking with unaccompanied solo quartet in *Benedictus*, e.g.)) *Missa Solemnis in D major* (1819 – 1823) (SATB soloists, mixed chorus, orchestra; reliance on tradition e.g., by occasional use of church modes, trombones, fugues, but revolutionary in its extreme length, high choral tessitura, extra-liturgical text for dramatic and emotional purposes and thus making it suitable only for concert performance; extended violin solo)

Spohr: Oratorio 1826 (commissioned by English festivals; traditional with Handel-like fugal textures; influences of Beethoven and Cherubini; colourful orchestration with some recurrent themes, linked movements and chromaticism)

Schubert: Masses (SATB soloists in varying combinations, mixed chorus, expanded 19th century orchestra, colourful use of woodwind; early ones are quite traditional; later ones demonstrate his penchant for lyrical solo lines, though some very virtuosic soprano writing in C major mass; omits sections of traditional liturgy; more humanistic approach to text setting)

Cherubini: Requiem in C minor, (for mixed chorus and orchestra; commemorates death of Louis VI and those who died in French Revolution and Napoleonic Wars; faithful to liturgy) Requiem in D minor (composed for the composer's own funeral; men's chorus and orchestra; high tenor writing; personal interpretation with some dissonant harmonies and dramatic orchestration)

Berlioz: Grande Messe des Morts (1837) L'Enfance du Christ (1854) Te Deum (1849 – 1855) (characterised by huge choral and extended instrumental resources to support dramatic/operatic interpretation of text; non-liturgical; vivid word-painting e.g., in Requiem: imitative vocal entrances in Mors stupebit underlined by tremolo strings and contrasting dynamics; 4 brass groups with fanfare chants leading to ff bass solo entrance in Tuba Mirum)

Mendelssohn: Hear my Prayer, Elijah, St Paul 1836 (important influence; Elijah 1846 held as model for contemporary and subsequent oratorio writing; commissioned by Birmingham Festival; soloists, mixed chorus, orchestra; much scope for discussion of dramatic choruses, ensemble and solo writing; modeled on traditional oratorios with Romantic harmonic language and some developments in structure, such as mixing recitatives and choruses)

Bruckner: Requiem in D minor, Mass in E minor, motets (interesting adherence to precepts of the Caecilian movement seen in Mass in E minor with use of polyphonic textures and a capella double chorus in Sanctus; Romantic use of chromatic harmony in Benedictus; masses from 1860s)

Schumann: Requiem (mixed choir and orchestra; late work, quite traditional)

Gounod: St Cecilia Mass (STB soloists, mixed chorus, orchestra; lyrical melodies and warmth of harmony eg in Sanctus) oratorios (oratorios commissioned by Birmingham Festival and influential for British choral music; soloists, mixed chorus and orchestra; theatrical and dramatic with emotional fervour typical of the Victorian era); La Redemption, Tobias, Mors et Vita – 1882, 1888

Rossini: Petite Messe Solenne (SATB soloists, mixed chorus, two pianos and harmonium, though later re-orchestrated; very long, contrary to title; operatic arias and powerful choruses, typical of his style)

Brahms: A German Requiem (1865 – 1868) motets (for concert performance; sop and baritone soloists, mixed chorus and orchestra; Lutheran text; includes huge fugues at ends of 3rd and 6th movements and much contrapuntal writing; symmetrical approach to structure; use of unifying 3-note motif; some unusual instrumental combinations and sounds, including lack of violins in 1st movement and use of piccolo and harp)

Liszt: Messe des Morts (soloists, male chorus, organ brass and percussion; typically harmonically interesting) (masses – 1855, 1867; oratorio 1857 – 1862)

Franck: Les Beatitudes (1879) (8 soloists, mixed chorus and orchestra; long work; somewhat uneven, with harmony rather conventional rather than typical of Franck's chromatic style; rhythmically rather traditional)

Faure: Requiem (1887 – 1890) (sop and baritone soloists, mixed chorus and orchestra; quite short; positive response to Judgment Day; subtle use of harmony, texture and orchestration with arching melodic lines)

Dvorak: Requiem in B flat minor (1890), Stabat Mater (SATB soloists, mixed chorus, organ, orchestra; symmetry to its overall structure; vivid text painting e.g. use of octaves and chromaticism in opening depiction of Mary surveying the cross, thematic integration of material and symbolic use of tonality and harmony to reflect text)

Puccini: Messa di Gloria (1880) (tenor and baritone soloists, mixed chorus and orchestra; early work; operatic in style, showing influence of Verdi's Nabucco and foreshadowing Puccini's later operas)

Parry: Judith (soloists, mixed chorus and orchestra; commissioned by Birmingham Festival; representative of late 19th century British choral movement, dramatic choral settings; rich harmonic language; vivid word-painting)

Wesley: Anthems (choral works often with organ obbligatos and some solo sections)

Sullivan: The Prodigal Son (commissioned by Worcester cathedral for Three Choirs Festival; soloists, mixed chorus and orchestra; in tradition of Handelian oratorios, but showing influence of Mendelssohn, large-scale choral work, typical of this British style of the time)

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

Marking grid

AO4 Use analytical and appraising skills to make evaluative and critical judgments about music	
Band	Criteria
5	13-15 marks • A highly perceptive and thorough discussion of the changing nature and role of religious choral music • 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	10-12 marks • A convincing discussion of the changing nature and role of religious choral music • 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	7-9 marks • A general discussion of the changing nature and role of religious choral music • 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	4-6 marks • An inconsistent discussion of the changing nature and role of religious choral music • 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	1-3 marks • A limited discussion of the changing nature and role of religious choral music • 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	0 marks • No response worthy of credit.