GCE AS MARKING SCHEME

SUMMER 2017

AS (NEW)
MUSIC - COMPONENT 3 (NEW)
B660U30-1

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INTRODUCTION

This marking scheme was used by WJEC for the 2017 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.

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EDUQAS GCE AS MUSIC - COMPONENT 3 (NEW)

SUMMER 2017 MARK SCHEME

COMPONENT 3: APPRAISING
MARK SCHEME

General principles for marking:

1. Awarding marks: Unless otherwise stated, this examination awards one mark per relevant comment.
2. Multiple choice questions: Accept only one correct answer. Where two answers are underlined, no mark is awarded.
3. One word answers: Where one specific response is required and more than one answer is supplied, accept the first answer only.
4. Short answer questions: A description of the types of answers accepted is 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, examiners 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, examiners 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 examiner must mark both questions and award the mark for the question on which the candidate scored the highest.

Assessment Objectives

Both AO3 and AO4 are targeted in this examination. AO3 has 33 marks and AO4 55 marks to reflect the percentages of the qualification covered by each (15% and 25% respectively).

The assessment objectives are:

AO3: Demonstrate and apply musical knowledge

AO4: Use analysis and appraising skills to make evaluative and critical judgements about music

The assessment objective targeted by each question is indicated next to the number of marks allocated.

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SECTION 1

Area of study B: Rock and Pop **[15]**

You will hear an extract from a pop song, the lyrics of which are written below together with an outline of the structure.

Section A

1. *I saw a film today, oh boy.*
2. *The English army had just won the war.*
3. *A crowd of people turned away.*
4. *But I just had to look, having read the book.*
5. *I'd love to turn you on.*

Instrumental link

Section B

6. *Woke up, fell out of bed, dragged a comb across my head.*
7. *Found my way down stairs and drank a cup,*
8. *And, looking up, I noticed I was late. Ha, ha, ha.*
9. *Found my coat and grabbed my hat, made the bus in seconds flat.*
10. *Found my way upstairs and had a smoke,*
11. *And somebody spoke and I went into a dream.*
12. *Ah, ah, ah, ah, ah.*

(a) Give **four** features of the **lead vocal,** two from each Section. Locate your answers by referring to the structure or text given above. Do not mention studio effects here.) [4]

Section A

- **Opening melody (lines 1&3) begins with oscillating idea (repeats same two notes) / (minor) 3rd apart**
- **melody of lines 3-4 begins by repeating that of lines 1-2**
- **but second phrase ends differently ("Having read the book") / more lyrical (longer note lengths) / range expanded upwards**
- **different melody in line 1 as compared to line 2**
- **also rhythmically differentiated (first syncopated, second not so) / fragmented (individual "phrases" separated by rests)**
- **line 5 characterised by melismatic [1] idea that repeats (oscillates between) same two notes [1] / semitone apart**
- **Falsetto at the start of line 5**

Section B

- **More parlando in style (recitative-like) / some scotch snap rhythms**
- **phrases also contain little rests / and are longer than in Section A**
- **"Ha, ha, ha" (line 3) spoken rather than sung**
- **lines 6-11 syllabic**
- **final line ("Ahs") based on very different material / more lyrical (legato) / and melismatic**
- **mostly non-syncopated**
- **uneven phrase lengths**

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(b) Give **two differences** between the **Instrumental link** and **Sections A and B.**
. [2]

- ***Fuller orchestra used***
- ***some aleatory elements***
- ***begins in same key as previous music / but becomes increasingly more dissonant / and atonal***
- ***but ends on major chord***
- ***employs motif from end of previous verse / and repeats it in ascending sequence***
- ***percussion (hi-hat) provides simple steady beat throughout***
- ***Gradual crescendo***
- ***Overall dynamic louder than sections A and B***

(c) Explain the use of **harmony/tonality** in Sections A and B. Refer to the given structure or text in your answers where appropriate. [2]

Section A

- **Major key / but strong hint of (relative) minor key**
- **mostly simple triads / at first over descending bass line**
- **cadences unusual (not standard)**
- **use of subtonic chord (chord on flattened 7th) ("had to look")**
- **harmony becomes more indistinct in line 5 ("turn you on")**

Section B

- **Different [1] major [1] key**
- **use of subtonic chord ("head" & "flat")**
- **cadences more standard overall (imperfect [1]) (e.g., "noticed I was late")**
- **harmony of line 7 ("Ahs") mostly sequential**

(d) Outline the **role of instruments** in **Sections A and B**. [3]

Section A

- **Line 1: Piano plays minim chords RH, crotchets LH**
- **Acoustic guitar doubles same piano harmonies**
- **Bass guitar provides movement with crotchets and quaver writing**
- **Drums steady beat but provides fill into line 2**
- **Line 2-3: Piano plays a fill on 2nd beat of bar before line 3**
- **Drums play triplet fill in bar before line 3**
- **Bass guitar syncopation in bar before line 3**
- **Lines 3-4: triplet fills on drums (1st and 3rd beats)**
- **Syncopation in bass guitar**
- **Line 5 Strings join with sustained chords (Semibreve)**
- **Violins imitate vocal line (oscillating idea)**
- **Maracas play crotchets throughout**

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Section B

- **Begins with orchestra tutti playing tonic major chord**
- **Piano and bass guitar play repeated crotchet chord/note (E major) for four bars (intro)**
- **Drums enter with vocals line 6, piano and bass continue as above**
- **Line 7, 8, 9, 10 &11: Bass plays a descending walking pattern**
- **Lines 6 and 9: piano and bass guitar play syncopated pattern at the end of line**
- **Drums maintain steady basic rock pattern throughout**
- **Maracas play constant crotchets**
- **Line 12: strings and brass sustained chords (8 beats)**
- **Piano reverts to minim RH, LH crotchets (as in Section A)**

(e) Describe the use of **studio effects** in **Sections A and B.** [3]

- **Section A subjected to echo/delay and reverb**
- **Section B has much "drier" acoustic / reflecting the more mundane, matter-of-fact lyrics**
- **copious amounts of reverb used for final line ("Ahs") / reflecting the dream-like quality of the music**
- **Double tracking (ADT)**

(f) Suggest a year of composition for the song. [1]
1967 (accept any date between 1962-1972)

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SECTION 1

Area of study B: Rock and Pop **[15]**

2. You will hear an extract from a song written and performed by the band Motorhead, the lyrics of which are written below, along with an outline of the song's structure.

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

You now have **30 seconds** to read the questions.

Verse:
If you like to gamble, I tell you I'm your man
You win some, lose some, it's - all - the same to me

The pleasure is to play, it makes no difference what you say
I don't share your greed, the only card I need is

Chorus:
The Ace of Spades
The Ace of Spades

Verse:
Playing for the high one, dancing with the devil,
Going with the flow, it's all a game to me,

Seven or Eleven, snake eyes watching you,

Double up or quit, double stakes or split,

Chorus:
The Ace of Spades
The Ace of Spades

Bridge:
You know I'm born to lose, and gambling's for fools,
But that's the way I like it baby,
I don't wanna live forever,

And don't forget the joker!

(Instrumental solo)

(a) Other than the drum kit, state the names of the **two** instruments accompanying the lead vocal in this extract. **[2]AOS3**

[i] Lead Guitar [ii] Bass Guitar
(1 mark for each correct answers)

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(b) (i) Describe the musical features heard in the main riff (heard at the start of this extract) **[5]AOS4**

Musical features:
- 2 bars in length
- Four different pitches
- Tonic to dominant
- Chromatic {conjunct} 2nd,3rd,4th notes descending
- Pitches: E, B, Bb, A

(1 mark for any relevant comment to a total of 3)

(ii) Describe how the main riff is used in the song. **[2]**

- Introduction
- Main accompaniment figure for chorus
- Repeated before bridge
- Used as a bass line between verse lines

(1 mark for any relevant comment to a total of 2)

(c) Identify the approximate speed of this extract choosing from the list below. Underline your answer. **[1]AOS3**

100 bpm 120 bpm <u>140 bpm</u> 160 bpm

(d) Describe the **texture** and/or **sonority** in the bridge section. **[2]AOS4**

- Homophonic texture:
- Band alone to start (intro)
- Band with voice and band alone alternating (verse)
- Band with voice (chorus)
- Monophonic
- Brief moments of a capella in the bridge section for voice
- Homophonic
- Instrumental lead guitar solo with bass and drums accompanying, no vocals

(e) Identify the style of music heard in this extract. Give three reasons to support your answer relevant to this song. **[1]AOS3 +[3]AOS4**

Style: Heavy metal {Hard rock}

Reasons:
- Use of distortion on lead guitar
- Use of repeated four note riff throughout
- Strong drum beat
- Extended guitar solo
- Fast tempo
- Very loud dynamic throughout
- Vocal style, male lead singing aggressively in tenor range

(f) Suggest a year of composition for this song choosing from the list below, underline your answer. **[1]AOS3**

1960 1970 <u>1980</u> 1990

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3. Discuss song **structure** in the **1960s** and **1970s**. Support your answer with examples from four songs, two from each decade. **[10]**
You have 15 minutes to answer question 3.

You may wish to refer to:
- overall structures
- use of sections within those structures
- influence of lyrics/artist/genre

Indicative comment should be used in conjunction with the grid that follows.

Answers must explain different structures that are used in typical songs from the 1960s and 1970s. Clear examples should be given from both of these decades.

- 12 bar blues
- 32 bar song form (AABA)
- strophic
- through composed
- instrumentals
- verse/chorus
- pre-chorus
- outros/Coda
- middle 8/bridge
- influence of style
- influence of lyrics

[This content is not exhaustive and examiners should use their professional judgement and consider all valid alternatives]

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AO4 Use analytical and appraising skills to make evaluative and critical judgements about music	
Band	**Criteria**
5	9-10 marks • A highly perceptive answer which presents a detailed explanation of how form and structure is used in a variety of different ways with accurate reference to at least two contrasting songs from each decade. • The answer is well structured and presented in a highly appropriate manner with thoughtful use of specialist vocabulary
4	7-8 marks • A generally secure answer which presents a reasonable explanation of how form and structure is used in a variety of different ways with general reference to at least two contrasting songs from each decade • The answer is mostly organised and presented in an appropriate manner using appropriate specialist
3	5-6 marks • An inconsistent answer, with some explanation of how form and structure is used in a variety of different ways but the references to at least two contrasting songs from each decade lack detail. • The answer is partly organised with some use of appropriate specialist vocabulary.
2	3-4 marks • A basic answer with little explanation of how form and structure is used in a variety of different ways and a few references to contrasting songs from each decade. • The answer shows a basic level of organisation and basic use of specialist vocabulary
1	1-2 marks • A limited answer with little or no explanation of how form and structure is used in a variety of different ways or reference to contrasting songs from each decade. • The answer shows a limited level of organisation and limited use of appropriate specialist vocabulary
0	0 marks • No response worthy of credit

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SECTION 1

Area of study C: Musical Theatre **[15]**

4. You will hear an extract from a musical theatre song, the lyrics of which are written below.

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

You now have **30 seconds** to read the questions.

1. When I'm with her I'm confused, Out of focus and bemused, and I never know exactly where I am.
2. Unpredictable as weather, She's as flighty as a feather, She's a darling. She's a demon. She's a lamb.
3. She'll out-pester any pest, drive a hornet from his nest, she could throw a whirling dervish out of whirl.
4. She is gentle, she is wild, she's a riddle, she's a child. She's a headache! She's an angel. She's a girl.
5. How do you solve a problem like Maria?
6. How do you catch a cloud and pin it down?
7. How do you find a word that means Maria?
8. A flibberti-gibbet a will o' the wisp, a clown
9. Many a thing you know you'd like to tell her,
10. Many a thing she ought to understand,
11. But how do you make her stay and listen to all you say?
12. How do you keep a wave upon the sand?
13. Oh, how do you solve a problem like Maria?
14. How do you hold a moon beam in your hand?

(a) Identify the **time signature** and **tonality** at the start of the extract. **[2]**

Time signature 4/4 {2/4}

Tonality major

(b) State the number of **voices** heard in this extract. **[1]AO3**

Four

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(c) Describe the **melodic writing** in the first four lines. Refer to line numbers where appropriate. **[3]AO4**

- Syllabic
- Step-wise/conjunct melody
- Each line has three phrases, first two are the same, third is the same with an extra bar at the end
- Line 2 is the same melodic material as line 1 but a third lower
- Line 3 is the same melodic material as line 1 and 2 but a tone lower/tone higher respectively
- Line 4 is the same melodic material as line 1, 2 & 3 but a 4^{th} , 6^{th}, fifth higher respectively
- Anacrusis
- Each line is only based upon four different pitches
- The final line raises a tone in the 3^{rd} phrase, allowing for a dominant chord before line 5

[1 mark per relevant comment to a maximum of 3]

(d) Describe the **harmony** used in lines 5-7. Refer to line numbers where appropriate. **[2]AO4**

- Use of primary chords
- Diatonic harmony
- Line 5 first bar=Tonic, second bar dominant
- Line 6 First bar=Tonic, second bar dominant
- Line 7 First bar=Tonic, second bar sub-dominant
- (Tonic & Dominant [1] sub-dominant [1] accept chord names 'C,G & F', mark for sub-dominant only credited if mentioned with location)

(e) Explain how the composer creates **rhythmic** contrast in the extract. Refer to line numbers where appropriate. **[2]AO4**

- Triplet quaver rhythm begins every phrase
- Dotted rhythm after every triplet
- Orchestral accompaniment, maintains a steady 'oom-pah' four beats through most bars
- Harp adds triplet arpeggios during vocal sustained notes
- Groups of three quavers instead of triplets in respect of candidate assuming it is in 12/8

[1 mark per relevant comment to a maximum of 2]

(f) Describe the **textures** used in the vocal writing in the extract. Refer to line numbers in your answer. **[3]AO4**

- Line 1 & 2 monophonic/ a capella
- Between line 1 & 2, one singer holds a sustained note whilst singer 2 continues singing
- Lines 3-13 is voice led accompaniment (homophonic) individual voices share one melodic line in turns whilst the orchestra provide harmonic and rhythmic accompaniment
- Line 13 begins with all four voices singing in unison before finishing with a three-part homo-rhythmic setting of 'Maria'
- Line 14, all four voices sing acapella, 3 and 4 part harmonies (homo-rhythmic, chordal, homophonic) the accompaniment joins back in on the last word 'hand'

[1 mark per relevant comment to a maximum of 3]

(g) Name the **composer** and underline a suitable **date** of composition for this song. **AO3 [1+1]**

Composer: Richard Rodgers

Date: 1949 <u>1959</u> 1969

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SECTION 1

Area of study C: Musical Theatre **[15]**

5. You will hear an extract from a musical theatre song, the lyrics of which are written below.

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

You now have **30 seconds** to read the questions.

1. You will not touch him, Don't touch my boy
2. He's what I live for, He's my only joy
3. You will not touch him (He is my enemy, It's he who turns you from me) Don't touch my boy (Erase him from your life, even your memory)
4. He's what I live for (He's one drop in a flood, left here to taint our blood) He's my only joy (Our marriage bond is sworn, forget that he was born)
5. Of course you have a gun, And now you'll shoot your cousin (don't touch my little boy)
6. And it's a U.S. gun, A gun that lost the war (and do not test my will)
7. You're the corrupted one (I'm warning you for him I'll kill) go on and shoot, don't wait to save your bastard son you must not hesitate
8. The earth moves where I stand, I feel the turning of a wheel
9. I feel nothing in my hand not even the feel of steel
10. You will not take my child (You don't know how to kill)
11. I have no other choice, what I must do I will
12. This is the hour, this is our land
13. We found the power, in our brother's hand
14. And from a storm, pierced with light
15. Fierce and white the lightning came a brightening flame to end the night

(a) Underline the word below that best describes the scale on which the melody of lines 1 and 12 is based. **[1]AOS3**

Major Minor <u>Pentatonic</u> Chromatic

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(b) Identify the main **time signature** used in this extract. **[1]AOS3**

4/4

(c) Describe the use of **tonality** in this extract. Refer to line numbers in your answer. **[3]AOS4**

- Starts in a Major key, [1]
- key modulates up (a semi-tone) on line 3 [1],
- (relative) minor lines 8-11 [1],
- back to the major key in line 12 to the end of the extract [1].

[1 mark per relevant comment to a maximum of 3]

(d) Tick **one** box which states the voices heard in this extract. **[1]AOS3**

Soprano, Bass and Mixed choir	
Soprano, Tenor and Male choir	
Alto, Tenor and Mixed choir	✓
Alto, Bass and Male choir	

(e) Describe the **vocal writing** from line 5 until the end of the extract.Refer to line numbers in your answer. **[3]AOS4**

- Syllabic throughout
- Mono-tonal (one note 'dominant') lines 5-9 & 11
- Shouted/spoken style (line 10)
- A capella at the start of line 12
- Unison chorus lines 12-14
- Two part harmony in line 15

[1 mark per relevant comment to a maximum of 3]

(f) Describe how the composer uses the accompanying instruments to create excitement in this dramatic scene during lines 8 to 11. **[4]AOS4**

- Tremolando strings
- Full orchestra (woodwind, brass and strings used on each chord)
- One chord per bar sustained
- Chords start loud then diminuendo then slight crescendo each bar
- Sfz brass entries (single note) French horn, trombone
- Scalic runs on 4^{th} beats
- Use of Gong (tam tam)
- Timpani playing tonic pedal notes
- Crescendo from full orchestra leading to gunshot

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

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(g) Name the **composer** and underline a suitable date of composition for this song. **[2]AOS3**

Composer: Claude-Michel Schönberg **[2]**

Date: 1979 <u>1989</u> 1999 2009

6. Explain how the **structure** of musical theatre songs has varied from the early musicals of Richard Rodgers and Leonard Bernstein to the more recent musicals of Andrew Lloyd Webber and Claude Michel Schönberg. Illustrate your answer with examples from at least two musicals, each by a different composer. **[10]**
You have **15 minutes** to answer question 6.

You may wish to refer to:
- Overall structures
- Use of sections within those structures
- Influence of lyrics/plot

Indicative comment should be used in conjunction with the grid that follows.

Answers must explain how structure has varied from earlier musicals to those more recently written. Clear examples should be given from at least two different musicals written by contrasting composers.

- Examples by either Rodgers & Hart or Rodgers & Hammerstein/ Bernstein/Sondheim to be contrasted with Andrew Lloyd Webber/Claude Michel Schonberg (Sondheim could fit either side)
- Other composers outside of the composers set for study are also acceptable as long as they represent contrast (Cole Porter-Stephen Schwartz)
- Many of the earliest musicals used 32 bar song form (AABA)
- Song structure often follows popular music song form, later musicals favour verse/chorus.
- Strophic
- Through composed
- Influence of lyrics/plot
- Dance breaks etc.
- Incorporation of dialogue within the song
- Songs being separated and used as part of a larger scene

[This content is not exhaustive and examiners should use their professional judgement and consider all valid alternatives]

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AO4 Use analytical and appraising skills to make evaluative and critical judgements about music	
Band	**Criteria**
5	9-10 marks • A highly perceptive answer which presents a detailed explanation of how form and structure is used in a variety of different ways with accurate reference to at least two contrasting musical theatre songs. • 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	7-8 marks • A generally secure answer which presents a reasonable explanation of how form and structure is used in a variety of different ways with general reference to at least two contrasting musical theatre songs. • The answer is mostly organised and presented in an appropriate manner using appropriate specialist vocabulary with accurate grammar, punctuation and spelling.
3	5-6 marks • An inconsistent answer, with some explanation of how form and structure is used in a variety of different ways but the references to at least two contrasting musical theatre songs which lack detail. • The answer is partly organised with some use of appropriate specialist vocabulary and reasonably accurate grammar, punctuation and spelling.
2	3-4 marks • A basic answer with little explanation of how form and structure is used in a variety of different ways and a few references to musical theatre songs 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	1-2 marks • A limited answer with little or no explanation of how form and structure is used in a variety of different ways or reference to musical theatre songs • The answer shows a limited level of organisation and limited use of appropriate specialist vocabulary and many errors in grammar, punctuation and spelling affecting clarity of communication.
0	0 marks • No response worthy of credit

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Area of study D: Jazz **[15]**

7. You will hear an extract in fast 4/4 time taken from *Lady Be Good,* performed by Nat Gonella and his Georgians. An outline of the structure of the extract is given below.

The extract will be played **3 times** with a **45 second** pause between each playing and a **2 minute** silence after the final playing for you to complete your answer.

You now have **30 seconds** to read the questions.

Section one	Section two	Section three	Section four	Section five
Introduction	Head	Piano solo	*Instrumental* solo	Drum solo
4 bars				*16 bars (fade)*

(a) Describe the music heard in the four bar introduction (There is no need to identify the instruments playing). **[3]AOS4**

- Fanfare like
- Dotted rhythms
- Monophonic
- Based on one note
- Dominant note of the key
- Solo entries over sustained notes

(b) State the form of the head section heard in this extract. **[1]AOS3**

AABA /32 bar song form

(c) Which **two** front line instruments play the main melodic material heard in the head section of the extract? **[2]AOS3**

[i] Trumpet
[ii] Clarinet

(d) Identify the solo instrument that plays the instrumental solo in section four and describe how the accompanying instruments are used in this section.
[1]AOS3 +[3]AOS4

(i) **Solo instrument**:

Tenor Saxophone

(ii) **Accompanying instruments**:

- Piano plays on every beat: bass notes on 1st and 3rd beats and chords on 2nd and 4th {Piano comping}
- Double Bass plays on 1st and 3rd beats
- Drums play on every beat alternating bass drum and snare
- Muted Trumpets play a rhythmic figure {fill} starting on the 3rd beat of the bar consisting of dotted rhythm and triplets in the 'A' section of the solo, in the 'B' section Tacet.

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(e) Describe the solo section played by the drums and how the accompanying instruments are used in this section. **[2]+[2]AOS4**

Drums:

- Stops playing normal rhythm for accompaniment
- Floor tom featured
- Dotted rhythms used extensively in the solo
- Combination of floor tom and snare drum, cymbal only at start
- More rhythms in the unaccompanied sections of the solo

Accompanying instruments:

- Muted trumpets and tenor sax play a 'skeleton' version of the melody from the head.
- Play short notes on 1st and 3rd beats, followed by 2 triplet figures, then cadential figure.
- Fourth bar is silent
- The four bar sequence is then repeated
- 'Stabs' {accents}/ 'stop' time style allowing solo to be heard clearly

(f) Identify the style of jazz heard in this extract. Underline your choice from the list below **[1]AOS3**

Ragtime <u>Early Jazz/Dixieland</u> Big band/Swing Bebop

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Area of study D: Jazz **[15]**

8. You will hear an extract in 4/4 time taken from *Ornithology,* a piece written for a jazz ensemble. An outline of the structure of the extract is given below.

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

You now have **30 seconds** to read the questions.

Head	**Head (2nd time)**	**Solo one**	**Solo two**	**Solo three**
16 bars	*16 bars*	*16 bars*	*16 bars*	*16 bars (fade)*

(a) Identify the type of ensemble playing in this extract. Underline your answer choosing from the list below. **[1]AOS3**

Quintet Sextet Septet Octet

(b) Name the solo instruments that improvise in the solo sections of the extract. **[3]**

Solo one: Alto Sax
Solo two: Trumpet
Solo three: Tenor Sax

(c) Describe the musical features other than instrumentation heard in the head section of the extract. **[3]AOS4**

- Unison
- Anacrusis
- Scalic and step-wise for first four bars
- Syncopation
- Major to minor changes in first four bars and second four bars
- Cycle of fifths in bars 9-16
- Triplet rhythm feature
- Chromaticism

(d) Describe how the rhythm section is used in the following parts of the structure. **[2]AOS4**

(i) **Head**

- Drums keep time, some floor tom fills, ride cymbal prominent (swing style)
- Bass plays a walking line of crotchets following harmonic progression
- Piano 'comping' but quite light and sparse, plays triplet figure 'solo' as part of the head melody and also the 'turnaround' in bars 15 & 16 and also 31 & 32.

(ii) **Solos** **[2]AOS4**

- Drums and Bass continue in same format as the head
- Piano much more rhythmic variety {syncopation}
- Piano uses larger range of pitch
- Piano mainly chords {comping}, sometimes single or octave notes

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(e) (i) Identify the style of jazz heard in this extract **[1]AOS3**

Bebop

(ii) Give three reasons heard in this extract to support your answer. **[3]AOS4**

- Complex harmonies
- Instrumental virtuosity
- Fast tempo
- Head followed by improvised sections
- Improvisation based upon harmonic structure rather than the melody

9. Discuss the **structures** used in Jazz. Support your answer with examples from at least two contrasting jazz styles. **[10]**

You have **15 minutes** to answer question 9.

You may wish to refer to:
- overall structures
- use of sections within those structures
- influence of context/artist/genre

Indicative comment should be used in conjunction with the grid that follows.
Answers must explain how form and structure are used in a typical piece of jazz and reference the main types of structure used. Clear examples should be given from jazz pieces from at least two contrasting styles (Early Jazz-Bebop etc)

- 12 bar blues
- 32 bar song form (AABA)
- 16 bar/24 bar
- Structure of bebop style tunes often taking AABA and chord structures from well known harmonic changes (I got rhythm)
- Head/solos/Head typical structure
- Use of introductions
- Extended versions of AABA form (extra bars)
- Some examples may play the main head but only use 12 bars or more to solo around instead of using the whole of the head
- Final head sometimes just the ‘B and A’ section of AABA form, with the double ‘A’ section being improvised over
- Soloists may improvise longer than others, making the structure feel top heavy towards an instrumentalist, this could happen if it was a particular instrumentalists band (Charlie Parker, John Coltrane etc)
- Some heads may last longer than the improvisation ‘Livery stable blues’ plays 3 different tunes over a 12 bar blues (twice each) 72 bars of head before any improvisation.

[This content is not exhaustive and examiners should use their professional judgement and consider all valid alternatives]

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AO4 Use analytical and appraising skills to make evaluative and critical judgements about music	
Band	**Criteria**
5	9-10 marks • A highly perceptive answer which presents a detailed explanation of how form and structure is used in a variety of different ways with accurate reference to at least two contrasting pieces of jazz. • 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	7-8 marks • A generally secure answer which presents a reasonable explanation of how form and structure is used in a variety of different ways with general reference to at least two contrasting pieces of jazz. • The answer is mostly organised and presented in an appropriate manner using appropriate specialist vocabulary with accurate grammar, punctuation and spelling.
3	5-6 marks • An inconsistent answer, with some explanation of how form and structure is used in a variety of different ways but the references to at least two contrasting pieces of jazz lack detail. • The answer is partly organised with some use of appropriate specialist vocabulary and reasonably accurate grammar, punctuation and spelling.
2	3-4 marks • A basic answer with little explanation of how form and structure is used in a variety of different ways and a few references to pieces of jazz. • 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	1-2 marks • A limited answer with little or no explanation of how form and structure is used in a variety of different ways or reference to pieces of jazz. • The answer shows a limited level of organisation and limited use of appropriate specialist vocabulary and many errors in grammar, punctuation and spelling affecting clarity of communication.
0	0 marks • No response worthy of credit

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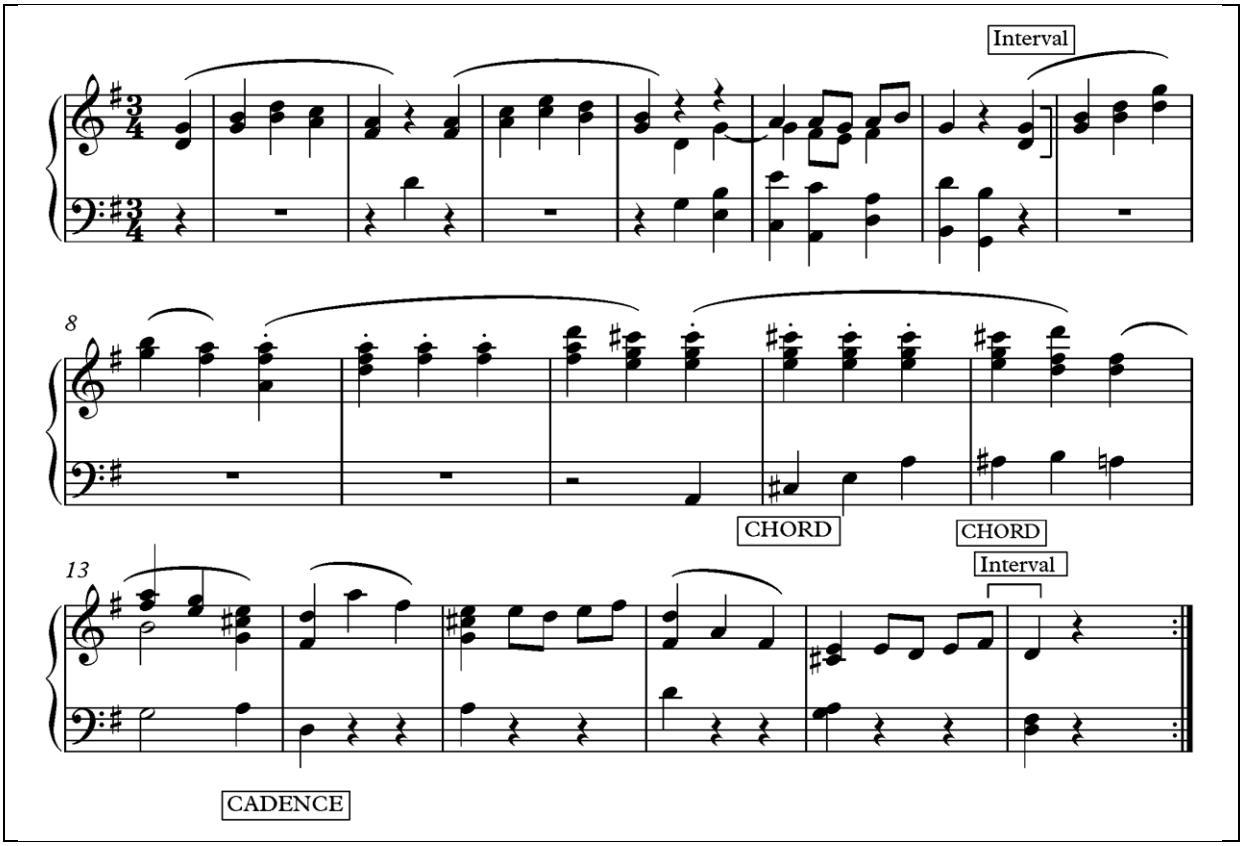
SECTION 2:

Area of Study A: The Western Classical Tradition (The Development of the Symphony 1750-1830).

10. You will hear an extract from a symphony. A piano reduction of the score is printed below. **[13]**

The extract will be played **three times** with a **1 minute** pause between each playing and a **5 minute** silence after the final playing for you to complete your answer.

You now have **30 seconds** to read the questions.



(a) Indicate whether the statements below are **true** or **false.** **[2] AO3**

Musical Statements	True or False
The ending is ***p***	*True*
The tempo is ***Largo***	*False*

(b) Name the instrument playing the **bass line** in bars 10^3 – 14^1 of the extract. **[1] AO3**

.....*Bassoon*.....

(c) Underline which type of **ornament** is used in bar 17^2 **[1] AO3**

appoggiatura acciaccatura auxiliary note passing note

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(d) Identify the following **intervals** (e.g. minor 3rd), as indicated on the score. **[2] AO3**

(i) between the two notes played together bar 6 [3]

.....*perfect 4th*.....

(ii) between the final two notes in the treble clef part (last quaver in bar 17 to bar 18[1]

.....*major third*.....

(e) Name the cadence in bar 13[3] to bar 14[1] **[1] A03**

.....*Perfect*.....

(f) Identify the chords used at the following points **[2] AO3**

bar 10[3] and bar 11.....*A7 {V7} {dominant 7th}{major supertonic 7th} {V7/V}.*

bar 12[1].....*diminished 7th*.....

(g) (i) State the full name (e.g. B minor) of the **key** in which the extract starts. **[1]AO3**

.....*G major*.....

(ii) State the full name (e.g. B minor) of the **key** in which the extract ends. **[1]AO3**

. .....*D major*.....

(h) This extract is from a Minuet and Trio. Identify **two** features of the music which are typical of this type of movement. **[2]**
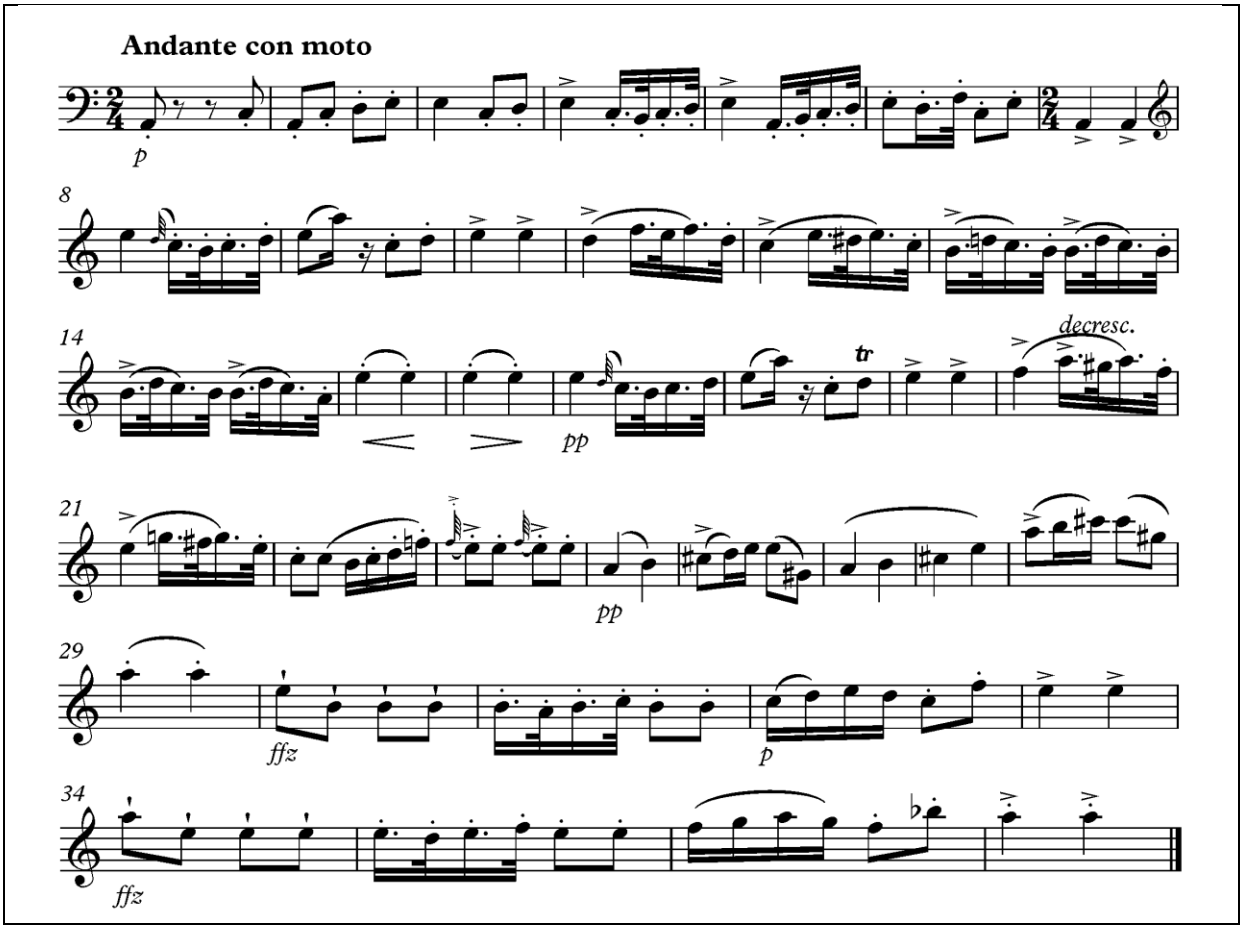
In ¾
Modulation
Reduced instrumentation
Repeated section
Allegro

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11. You will hear an extract from a symphony by Schubert. An outline of the score is printed below. **[10]**

The extract will be played **5 times** with a **1 minute** pause between each playing and a **2 minute** silence after the final playing for you to complete your answer.

You now have **30 seconds** to read the questions.



(a) State the full name (e.g. C minor) of the **key** at the start of the movement. **[1] AO3**

.....*A Minor*.....

(b) Write in the correct **note lengths** for the given pitch in bar 6. **[2]AO4**

[Mark as follows]:

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

(c) Complete the oboe part in bars 27-29. The note lengths have been given to you. **[3] A04**

[Mark as follows]:

No. of correct answers	Marks awarded
7-9	3
4-6	2
1-3	1
0	0

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(d) Give the bar number where the music changes from **tonic minor** to **tonic major**. **[1] A03**

.....***Bar 24*** .....

(e) Give the bar and beat number of a **cadential 6/4 chord (Ic)** in bars 17-29. **[1] AO3**

.....***Bar 23 Beat 1***
.....

(f) Name the **key** and **cadence** in bars 36 (last quaver) – 37[1.] **[2] AO3**

Key - .....F Major.....**Cadence - .....***Perfect*.....

12. You will hear 90 seconds of music from each of the openings of **two** different symphonies. The first was composed in 1791 (***Classical*** era), and the second in 1830 (early ***Romantic*** era). Compare the **stylistic** features of each symphony. **[10] AO4**

In your answer refer to:

- Dynamics
- Orchestration/use of instruments
- Melody/use of thematic material
- Any other features you consider relevant

Each extract will be played **3 times** with a **1 minute** pause after both extracts have been played and a **10 minute** silence after the final playing for you to complete your answer.

You may make rough notes on this page and begin your answer on the following page.

For your answer you may divide this page into 2 columns, one for each extract, if you wish.

[The following indicative content must be considered in relation to the marking bands which follow. Indicative answers will include responses that correctly identify the musical features of each era, and present a comparison between the two.]

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Extract 1 [1791]	Extract 2 [1830]
Dynamics: • Mostly p (or pp) • Suddenly loud chords (at end of repeat of 1st phrase and start of last section) • Few graded dynamics overall • Crescendos occasionally heard (on rising string triadic quavers in middle section)	**Dynamics:** • Starts p {pp} • Many more crescendos and diminuendos • Wider dynamic range/dramatic p and f differences/sudden f outbursts • Dynamic changes are more varied and dramatic • Mixture of dynamic levels used concurrently in places
Orchestration/use of instruments: • Begins (typically) with strings only • Violins (typically) take the tune • Lower strings accompany • VC and DB used as bass instruments/ playing roots of chords/clarifying harmony • Arco then (accomp) pizz. • No mutes used • No harpsichord • Tutti orchestra for suddenly loud chords • Flute and oboe join (in 3rds) doubling violins (typically) in middle section • Violin (countermelody) repeated doubled by flute in last section • Horns typically just sustain (dominant and tonic) pedal notes (in middle section) • Timpani only play in loud chords, emphasising dominant and tonic at cadences in typical Classical function • Contrast of staccato and legato (and tenuto) articulation in strings and w/w	**Orchestration/use of instruments** • Begins with repeated timp notes, pizz VC and (divisi) DB/low strings and (muted/hand-stopped) horns • Timps not confined to cadence points/developed techniques/rolls/used to add to emotional drama/two players • VC and DB/lower strings not confined to underlining roots of chords/take melodic (thematic) role • Bassoons/low w/w added (building to:) • Dramatic full tutti orchestral chord • Large orchestra (full wind, brass now) used for chordal interjections • No harpsichord • VC and DB/lower strings introduce main theme/soloistic role, then passed through rest of strings • Repeated pizz in strings • Bassoons and VC and DB play countermelodies • Instrumental families used as distinct units now/wind don't double strings/different tone qualities exploited/instruments given soloistic roles/advanced, virtuosic techniques exploited • Wide contrasts of articulation; accents
Melody/use of thematic material: • Melodic phrases are balanced {periodic phrasing}/antecedent and consequent construction • Triadic nature to opening theme (repeated) • Second melodic phrase includes wider (descending) leaps • Opening/first melodic phrase returns/with added countermelody (in violin 1 and flute) • Melody material restricted to violins with occasional flute and oboe/woodwind doubling • Diatonic melodic lines (one chromatic passing note only) • Clear AABB/A1A1 structure to melodic material	**Melody/use of thematic material:** • Opening melodic motifs in horns (anticipate main theme to come) • Fragmented nature of opening melodic material • Distinct mood set up by choice of instrumentation/low, snarling horns with repeated syncopated rhythm answered by timp sextuplets • Main theme (heard first in VC and DB) is descending melodic minor scale (two octaves)/conjunct • Distinct mood to themes (despairing nature of falling minor scale) • This theme is repeated three times (in different keys and instruments) • Last repetition (pizz) is simultaneously heard in its original descending and inverted/ascending forms • Countermelodies added to main theme • Longer phrases/repetition of the same theme
Any other relevant stylistic differences: • Straight-forward rhythmically/no syncopation/no tempo changes • Major tonality • Typically diatonic/no chromatic harmony/very much based on tonic and dominant chords (mostly root position) • Clear cadences (imperfect and perfect) • Modulates to/tonicisation of dominant • Mostly homophonic texture/tune and accompaniment	**Any other relevant stylistic differences:** • Strong, strict (march-like) pulse retained throughout, but variety of rhythms and distinct patterns/syncopation used to add to dramatic mood • Minor tonality • Moves to major (E flat major) in the middle • Long passage of tonic and dominant at start, but generally richer harmony/not confined to primary triads/use of dominant 7th and secondary dominant 7ths to modulate back to tonic • Variety of textures/homophonic at start but also examples of monophonic and contrapuntal textures too

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

AO4 ***Use analytical and appraising skills to make evaluative and critical judgments about music***	
Band	***Criteria***
5	9-10 marks • A highly perceptive answer which presents a detailed comparison of the stylistic features of the two symphonies. • There is thoughtful use of specialist vocabulary with detailed and accurate reference to the two works.
4	7-8 marks • A generally secure answer which presents a reasonable comparison of the stylistic features of the two symphonies. • There is appropriate use of specialist vocabulary, with general reference to the two works
3	5-6 marks • An inconsistent answer, with some comparison of the stylistic features of the two symphonies. • There is some use of appropriate specialist vocabulary, but the references to the two works lack detail.
2	3-4 marks • A basic answer with little explanation and comparison of the stylistic features of the two symphonies. • There is some use of specialist vocabulary and a few references to exemplar works.
1	1-2 marks • A limited answer with little or no comparison of the stylistic features of the two symphonies. • There is very little accurate use of specialist vocabulary or reference to the two works.
0	0 marks • No response worthy of credit.

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Answer **either** question 13 **or** question 14.

13. **Haydn Symphony No. 104 "London". [15]**

You will need an **unannotated** copy of the score for this question.
You now have **15 minutes** to answer the following questions on **movement 1.**
Support your answers with bar references where possible.

(a) Underline **one** answer to complete each of the following statements.

(i) The **key** at the start of this movement is. **[1] AO3**

D Minor / D Major / C Major / F major

(ii) The symphony was composed in: **[1] AO3**

1760s / 1770s / 1780s / 1790s

(iii) This movement uses horns in D. This means that the written notes played by these instruments will sound**:** **[1] AO3**

Major 2nd up / Minor 7th down / Minor 2nd up / Major 7th down

(b) Describe Haydn's use of different **textures** in the **Introduction.** **[2] A04**

(i) Unison{octave}{monophonic} (e.g. bars 1 -2; 7-8; 14-15 beat 3}.....

(ii) Homophonic (e.g. bars 3-6; 9-13; 15 beat 3–16) .....
Also accept antiphony {dialogue} (e.g. vln 1 in bars 3-5; 9-11)

(c) (i) Name the section which begins in bar 17 **[1] AO3**

Section: .....*Exposition (First Subject)*.....

(d) (i) Identify the **theme** that is heard in bar 65. **[1] AO3**

Theme: .....*Second Subject {S2a}*.....

(ii) Compare how the **second** appearance of this material (i.e. bars 247-257) differs from bars 65-80. **[3] AO4**

Relevant comments which outline similarities and differences e.g.
- Same thematic material (use of S2a which is the same as S1)
- S2a now heard in tonic key {D major}
- S2a now developed/heard in 3rds in oboes, followed by violins; then in 6ths in violins {false start}
- S2a still heard in imitation
- S2a now in different instrumentation
- S2a is shorter in recapitulation
- S2a has more chromatic harmonisation in recapitulation

***[*1 mark per relevant comparison up to a maximum of 3.]**

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(e) Outline the use of **tonality** in the Development section of this movement.
[5] AO4

Relevant comments which correctly describe features of tonality with location e.g.

- Starts in B minor (with V7b-i) bar 124
- Moves (sequentially) through E minor bar 128
- Increased harmonic rhythm and chromaticism leads to C sharp minor
- C sharp minor (distant key) confirmed in bar 145 via weak cadence
- Circle of fifths bars 150-155 (in 2-bar phrases in descending sequence) {D sharp major 150 – G sharp minor 151 – C sharp major bar 152 – F sharp minor bar 153 – B major bar 154 – E major bar 155}
- E major bar 155
- E minor bar 157
- (Via augmented 6^{th} chord bar 172 and dominant pedal), music tonicises B minor {relative minor} cadencing in that key in bar 179
- (Dominant) pedal A (in bars 185-192) with some chromatic harmony above prepares for return to
- D major {tonic key} bar193 for Recapitulation

[1 mark per relevant/accurate observation up to a maximum of 5]

Answer **either** question 13 **or** question 14.

14. **Mendelssohn Symphony No. 4 "Italian".**

You will need an **unannotated** copy of the score for this question.
You now have **15 minutes** to answer the following questions on **movement 1**.
Support your answers with bar references where possible. **[15]**

(a) Underline **one** answer to complete each of the following statements.

(i) The **key** at the start of this movement is: **[1] AO3**

A Minor / <u>A Major</u> / C Major / F sharp minor

(ii) The symphony was composed in: **[1] AO3**

1813 / 1823 / <u>1833</u> / 1843

(iii) This movement uses trumpets in D. This means that the written notes played by these instruments will sound: **[1] AO3**

<u>Major 2^{nd} up</u> / Minor 7^{th} down / Minor 2^{nd} up / Major 7^{th} down

(b) Describe Mendelssohn's use of different **sonorities** in the **Coda.** **[2] AO4**

Solo (monophonic,) violin 1 line played staccato bars 510-513
Pizzicato VC and DB {lower strings} bars 513-533

Also accept:
Ref. to new theme in violin 2, b 513, taken over by solo flute b 518
Ref. to S1 in Vla, Vc and Db {lower strings} b 534
Ref. w/w exchanges {cls and bsns answered by fl} (codetta theme from 1^{st} time bar) bars 55-562
Ref. held tonic and dominant notes in lower *strings, timps and horns 538-end*

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(c) (i) Name the section which begins in bar 1. **[1] AO3**

.....*(First subject{S1})* Exposition .....

(d) (i) Identify the **theme** that is heard in bar 110 **[1] AO3**

.....*2nd subject/S2b (of exposition)*.....

(ii) Compare how the **second** appearance of this material (i.e. bars 405-455) differs from bars 110-158. **[3] AO4**

Relevant comments which outline similarities and differences e.g.

- Same thematic material {use of S2b}
- Different key {now in A major} {tonic key}
- Now played by lower strings {Vla and Vc} as opposed to w/w {cls and bsns}
- Same use of pizz Db for initial statement
- Then taken over by violins (b 419) as in exposition (b 140)
- Final phrase is now played by vln 1 and vla not vln 1 and 'cello
- Dynamic is piano in the original presentation and mf in the second appearance

[1 mark per relevant comparison up to a maximum of 3.]

(e) Outline the use of **tonality** in the Development section of this movement. **[5] AO4**

Relevant comments which correctly describe the use of tonality and location e.g.

- Mostly minor
- Moves to A minor {tonic minor} b 217
- Sequential move to D minor b 220 (confirmed with repeated perfect cadences)
- Fugal treatment of S3 results in brief tonicisation of keys: A minor b 230/ D minor b 234/ A minor b 236/ E minor 238/ C major b 242 bt 1
- Further fugal (stretto, antiphonal) texture leading eventually to dominant pedal in B minor b 257
- B major b 269 (S1a in w/w)
- Passing references {tonicisation} of E major b 273 (combination of S1a and S3) and A major b 277 (S1a) leading to
- C major b 285 (S1a – Fausse reprise)
- Brief tonicisation of A minor b 291 and B major b 295 (sequential) leading to
- E minor b 297 (S3 tutti)
- Brief circle of fifths bs 301-304 (Em –Am- D) but still in E minor
- F sharp minor b 313 (S3 tutti)
- F sharp major b 325
- Long held note (C sharp) of F sharp key (as chords I and V are used) bs 327-348 (with references to S1a above as music approaches recapitulation)
- (Descending bass line under held ob A) briefly tonicises D major b 355 and F sharp minor b 361 before moving back via this thirds progression to
- A major {tonic} b 369

[1 mark per relevant observation up to a maximum of 5]

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