



GCE A LEVEL MARKING SCHEME

SUMMER 2024

**A LEVEL
MUSIC – UNIT 6
1660U80-1**

About this marking scheme

The purpose of this marking scheme is to provide teachers, learners, and other interested parties, with an understanding of the assessment criteria used to assess this specific assessment.

This marking scheme reflects the criteria by which this assessment was marked in a live series and was finalised following detailed discussion at an examiners' conference. A team of qualified examiners were trained specifically in the application of this marking scheme. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners. It may not be possible, or appropriate, to capture every variation that a candidate may present in their responses within this marking scheme. However, during the training conference, examiners were guided in using their professional judgement to credit alternative valid responses as instructed by the document, and through reviewing exemplar responses.

Without the benefit of participation in the examiners' conference, teachers, learners and other users, may have different views on certain matters of detail or interpretation. Therefore, it is strongly recommended that this marking scheme is used alongside other guidance, such as published exemplar materials or Guidance for Teaching. This marking scheme is final and will not be changed, unless in the event that a clear error is identified, as it reflects the criteria used to assess candidate responses during the live series.

GCE A LEVEL MUSIC – UNIT 6

SUMMER 2024 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 **43** 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 necessary.

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

- (a) Other than dynamics, state **two** ways in which Debussy creates tension in bars **43 to 47**. **[2][AO3]**

- Sudden change of register {introduction of low bass part} {8ves in bass} [1] and harmonic style [1] from previous section (creates initial suspense)
- Tonality also becomes vague at this point/ Whole tone scale/ half diminished
- Gradual rise in pitch throughout section
- Syncopation in LH "melody" creates rhythmic tension (against the more regular rhythms in the RH arpeggios) {first sustained use of syncopation in the piece so far}
- 2-bar fragments shortened to one bar in bar 47
- Change to higher pitch in RH part in bar 47 {bars 43-45 start on F (5th line) but moves up to A (46), then up a 6th to F (8ve higher than start)}
- Texture thickened by introduction of chord in LH in bar 47 (along with "f" indication) at height of short climax
- "En animant" tempo direction also adds to sense of tension

- (b) Give the musical meaning of *en dehors*, which is written above the right hand part in **bar 50**. **[1][AO3]**

Prominently / emphasised / should be made to stand out etc. / outside

- (c) Comment on the use of **melody/motifs** in bars **50 to 56**. **[2][AO4]**

- Based on (repeats) melody first heard in bars 24-27 (Howatt's Motif B)
- but is progressively condensed in bars 50-56
- with the statement in bars 50-52 now lasting only three bars rather than four
- In bars 54-56 it is curtailed by a further beat {now begins into 3rd quaver beat rather than 2nd}
- Use of diminution is increased on 2nd and 3rd notes
- Now comes on top of texture rather than as an inner voice / and in much higher register
- Texturally "enhanced" in bars 54-55 by 8ve doubling

- (d) Give **one** example of each of the following in bars **52 to 64**. Provide bar/beat numbers as necessary [3][AO3]

Feature	Bar/beat number(s)
Diminished 7 th	<i>Bar 58¹⁻², 58³⁻⁴ (accept bar 59)</i>
Pedal point	<i>Bars 56-61 (accept bars 57-62) (at least two bars mentioned) (Accept beat 1 as a starting point)</i>
Dominant 7 th in 2 nd inversion	<i>Bar 54, 62 (accept bars 55, 63)</i>

- (e) Other than dynamics, state any features of interest in bars **65 to 67** [2][AO3]

- Use of four consecutive plain (major/minor) triads is atypical of the harmonic idiom used so far
- Triads 1&2 and 3&4 are a 3rd apart / but each pair of chords is unrelated (F#m → Dm & A → Cm) [accept use of chromatic mediant relations within each pair of chords]
- Chords 2&3, however, are related / as minor subdominant – tonic (or tonic minor – dominant) {bass movement by 4th/5th rather than a 3rd}
- The F#m chord in bar 65 (as the enharmonic of Gbm, iv in the work's tonic key of Db) could be regarded as a (delayed) resolution of the Db7 chord in bar 61 {V7 of iv → iv}
- RH states Howatt's Motif B (from bar 24 → and 50 →) / which is melodically more chromatic than previous statements
- And is now slightly curtailed / but with the descending 3-note motif (E-D#-C#, bar 66) repeated / an 8ve lower / in augmentation / also slightly syncopated (at start) / and harmonised in parallel triads
- C minor arpeggio

- (f) Compare Debussy's **use of the piano/piano writing** in *Colloque sentimental* with that in *Reflets dans l'eau*, mentioning any similarities and differences. [10][AO4]

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

Some of the following answers should be found:

- Role of piano is fundamentally different in both works since it is the single solo instrument in "Reflets" whereas it is an "accompanying" instrument in "Colloque".
- Its role in the song, however, is more than mere accompaniment, and this relates to the particular manner in which Debussy writes for the instrument. In both works the piano's role is fundamentally programmatic. That each piece is concerned with a very different "programme"/scenario - a ghostly conversation and a watery scene – accounts for the way in which Debussy employs the instrument.
- For instance, the different scenarios clearly suggest contrasting pianistic textures. "Reflets" appropriately contains a great deal of scales, arpeggios and other decorative forms of pianistic writing – e.g., bars 20-33 – and the pianism is rather more virtuosic than in "Colloque". There are no instances of

decorative figuration in “Colloque”; the song does employ arpeggios, but their use is more thematic than decorative – e.g., Ghost 2’s meandering C⁷-based RH arpeggio figuration in bars 1-4 and 9-13; or the music associated with the nightingale, the basis of which is essentially the constituent notes of a dominant 7th/minor 9th chord – e.g., bars 19-21, 27, 37, 53³-56.

- Note also that the arpeggiated figuration is quite restricted in the song – i.e., it rarely spans more than an 8ve (as in the nightingale (C⁷/min⁹) motif) in bars 19-21, while it is far more wide ranging and pervasive in “Reflets” – cf. the use of the same arpeggiated chord in the RH in bars 31-33, for instance.
- Since “Colloque” is a song, one might expect the vocal part to be responsible for the majority of the piece’s lyrical content. However, because the song involves a “narrator” (“Prologue” and “Epilogue”) and is essentially a conversation between the poem’s two spectral protagonists, apart from the more lyrical outbursts in bars 33-48, its vocal style resembles recitative. This results in the piano part having a greater lyrical element than the voice, both in its statements of the nightingale motif, whose legato representations of the ghosts in the “prologue” contrast with the brusque vocal lines, or in its own combination of nightingale motifs and new countermelodies to the voice in bars 32³-39 and 43²-47. This combination of motifs is, however, similar to that found at the opening of “Reflets” and in its varied repetitions – e.g., bar 35→ and bars 24-30.
- Both pieces contain varied pianistic textures. Examples of monophonic writing can be found in “Colloque” in, for example, bars 1, 14, 17-18, 56, though less frequently (and even less prolonged) in “Reflets” – e.g. bars 23 and 80. However, in both pieces, the use of the sustaining pedal might produce an effect something rather different from the simple monophony that suggested by the score. Bar 23 in “Reflets” is an example, and bar 64 gives a similar effect. (Typically, Debussy gives no indication of pedaling in either piece.)
- Much of the “prologue” in “Colloque” (1-18) consists of 2-part writing, sometimes portraying the two ghosts. The song proper (the “dialogue, bars 19→) uses 2-part texture only in bars 23 and 24²-26, where the vocal part provides the second voice, until the piano re-introduces its own ghost-related 2-part texture in bars 49-50 (reminiscent of that in the “prologue”) to herald the mood, if not the musical material, of that earlier part of the song.
- “Reflet’s” 2-part pianistic textures are slightly more complex; see, for example, bars 43-47(49), where the RH arpeggio figures outline (and also sound like) rapid linear versions of the triadic writing encountered at the opening of the piece. Add the reinforcing of the bass part in 8ves and the subtle use of the sustaining pedal here and the impression given is more complex than an essentially simple 2-part texture. The use of the piano here (even though the texture is outwardly similar) is actually very different from that in “Colloque”.
- Climactic moments in both pieces are the most richly textured – e.g., bars 56-63 in “Reflets” and bars 33-38/43-47 in “Colloque”. Both instances involve a RH melody doubled in 8ves thickened with chordal notes in between.
- Quieter moments in both pieces can also be set using quite rich textures, often involving two, or even three, (slightly) distinct registers – cf., for example, bars 53³-55 in “Colloque” with its low pedal-like bass, middle register chords, nightingale melody plus additional chordal support higher in the RH, with bars 16-17 in “Reflets”, with its high-pitched (mostly) pentatonic RH part with (mostly) contrary motion 8ves (sometimes enriched with perfect 5ths, in the LH.)

- Most interesting of all, perhaps, are the pianistic textures and use of different registers in the final section (81-94) of “Reflets”, where similar material is split between both hands, each of which is itself split into two different musical ideas (chordal and melodic) with a slight overlap in register between the upper LH and lower RH parts. The piano writing here (as elsewhere in the piece) is almost “orchestral” in nature, suggesting different timbres.
- Noteworthy, too, in this section is the use of register(s), with, in the final two bars, a distance of six octaves and a 5th between the lowest and highest notes (Db and Ab). Similar registral gaps are found elsewhere in the piece – e.g., bars 56-58 and bar 67.
- Such wide registral distances are not in evidence in “Colloque”. On the contrary, the pianistic textures tend to be more compact, with the bass lines frequently positioned well into the tenor (or even alto) register – e.g., the syncopated Ab pedal throughout bars 17-23 and 25-39. True bass registers are used sparingly in the song, mostly for moments of repose – e.g., bars 15-16 and, especially, bars 40-43 (the latter the real (subdued) “climax” (focal point) of the entire song).

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

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

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

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

The extract begins at bar **46** 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 necessary

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

- (a) Other than the use of acciaccaturas, state **two** features of interest in the flute part in **bars 54 to 69**. **[2][AO3]**

- Bars 62-65 transpose bars 54-57 {bars 62-65 repeat 54-57 an (8ve+) 4th higher}
- Change of register and timbre in repetition is notable
- Flute part quite often introduces dissonant notes to piano's harmonic accompaniment / mostly in the form of false relations {blue notes} – e.g., C natural 62, 66), Eb (66)
- In 4-bar phrases / with an A¹B¹A²B²(or C) structure
- B phrases characterised by repeated notes
- Melody is mostly conjunct / so further highlighting the leap of a tritone (A-Eb) in bar 66
- Each phrase gets progressively higher in pitch {different register used for each phrase}
- Highest pitch (Eb) and loudest dynamic (f) coincide at bar 66

- (b) Describe any differences in the use of **harmony** in **bars 84 to 95** as compared with **bars 60 to 77**. **[2][AO4]**

- Harmony is more dissonant (especially 89→) / and more ambiguous in bars 84-95
- No clear tonal centre established in 84-95 (while bars 60-77 are entirely triadic and use V-I progressions) {no plain triads used in 84-95}
- Harmonic rhythm increases in 84-95 / with more subtle harmonic changes {harmony is more linear in 84-95} (while bars 60-77 are more static)
- No harmonic repetition in bar 84-95 (repetition of chords/progressions in bars 60-77)

- (c) State the purpose of the comma found at the end of **bar 75**. **[1][AO3]**

Take a breath / slight pause / shorten the previous note length

- (d) Give **one** example of each of the following in **bars 49 to 80**. Provide bar/beat numbers as necessary **[3][AO3]**

Feature	Bar/beat number(s)
Minor chord followed by a major chord with the same root	<i>Bars (70)71-72(73)</i>
Perfect cadence	<i>Bar 73-74</i>
Sus4 chord	<i>Bars 54-55</i>

- (e) Other than tempo and metre, give **one** similarity and **one** difference between **bars 1 to 12** of *Night Dance No. 3* and the music in the extract (**bars 46 to 80**). **[2][AO3]**

Similarity

- Sustained bass notes in piano underpin both passages
- Melody (especially bars 5-6, Dance 3) features blue notes (i.e., D# (=Eb), A# (=Bb) and F# (=Gb) are all blue notes – cf. C natural and Eb in bars 62-67 of Dance 2
- Bass notes C and G in Dance 3 could be considered to have a tonic-dominant relationship – similar to the chords of A and E in bars 58-69 or C# and F# in bars 72-79
- Flute's range of approximately an 8ve plus a 6th (D-B in 1-12 in Dance 3, E-C in extract, apart from the one Eb in bars 66-67) is very similar in both extracts

Difference

- Use of blue notes (melody in general) in bars 1-12 in Dance 3 is more angular than in extract {flute part is generally more angular in Dance 3}
- Complete change of texture at opening of Dance 3 {texture is generally fuller in extract – e.g., use of arpeggiated chords in piano}
- Serial technique used in flute melody (no use of serial technique evident in extract)
- More active/busier piano bass part in extract
- Flute's articulation (each phrase entirely slurred) is different from that in extract
- Suggestion of counterpoint at opening of Dance 3 (imitation of flute melody by piano) is totally absent in extract
- Accept implied tonal centre is different at opening of Dance 3 from that in extract

- (f) Compare Wilson-Dixon's **use of the piano/piano writing** in *Tango Passacaglia* with that in Plowman's *Night Dance No. 2*. [10][AO4]

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

Some of the following answers should be found:

- The piano plays an important part in both *Night Dance 2 (ND2)* and *tango passacaglia (tp)*. In neither piece could the piano be considered as mere accompaniment. However, the relationship between the piano and the flute in the two pieces is quite different, with that in *tp* being more complex than in *ND2*.
- For instance, both pieces begin with the piano alone – both with a monophonic LH part – but in *ND2* the music presented is a simple ostinato initially outlining an Am7 chord (1-6) before being subjected to rhythmic, melodic and harmonic manipulation/development in bars 1-25. The piano's role in this opening section is almost entirely accompanimental, the exception being the RH part in bars 4-8, which presents its own countermelody to the flute's main melodic line. Note, however, the reversal of roles in bars 34-38, where the piano presents the "principal melody" while the flute has its own version of the piano's previous countermelody.
- The piano's opening material in *tp* is both more significant and more expansive. Instead of a repetitive 1-bar ostinato the piano introduces the 6-bar passacaglia theme on which the entire composition is based. Moreover, when the RH enters, instead of presenting a quasi-improvisatory countermelody, it immediately begins to develop the passacaglia theme in a canonic manner. Here it is the flute that presents a more florid and capricious addition to the piano's more solemn, Baroque-like counterpoint.
- The opening bars of both *ND2* and *tp*, then, immediately exemplify the different role played by the piano in each piece, with the piano part in the *tango* being more involved in presenting important thematic material. But something unusual and unexpected occurs in *ND2*. The very "pianistic" RH-LH semiquaver arpeggio figuration in bars 26-33 (with occasional quintuplet variants), an athematic linking section/interlude leading to a repetition of opening material (in F#m rather than Am) in bar 34, reappears in bar 46 and persists until the end of the dance (bar 114, so lasting well over half of the piece). At first, this material functions as quite simple harmonic accompaniment/backdrop to the flute's melodic line (54-80). In bar 83, however, it comes to dominate the music – no longer a mere brief interlude, but the basis of an extended section in its own right, one that effects the gradual change in both tonality (from F# → C major (82-96), two distant keys a tritone apart) and mood (by means of (98→) a *diminuendo poco a poco* (p → ppp) and, in the final two bars, a *molto rit*) to the "motionless" final dance, which begins in a chromatic, serially-tinged and bluesy C major.
- The very different musical genres on which each piece is based have a significant influence on the writing for piano. Though both pieces are essentially dances, the passacaglia element in *tp*, with its overt Bachian origin and its contrapuntal associations, gives rise to pianistic textures that are more varied than those in *ND2*. The underlying 6-bar passacaglia repetitions in the *tango* also, at times, produce frequent changes in the piano accompaniment – cf. e.g., in bars 1-23(24) in the *tango* the four repetitions of the passacaglia theme (each in a different form) each receive a different

pianistic treatment, encompassing monophonic (1-6), contrapuntal (7-12) and homophonic (13-23, with its own two contrasting 6-bar statements) writing for the instrument. Such varied writing within a handful of bars is not apparent in ND2, where the use of ostinati, whether as typical bass lines or as semiquaver chordal figuration, are played out for more extended passages.

- The use of piano registers in ND2 is quite conservative. Other than several bars which employ a very low (sustained) bass line/note – e.g., bars 34-45 – the majority of the piano writing in this respect remains in the instrument’s mid-range. (The opening bars of ND2 (1-20) remain in the lower reaches of this range, while the final section (84→) employs only the upper end of the spectrum.)
- In contrast, tp employs almost the whole of the piano’s range. Like ND2, tp, too, begins in the instrument’s lower register (see bars 1-12¹ especially), but the bass part extends further than that in ND2 – the lowest C on the piano (C1) providing the opening note of a rhythmically accelerating, ascending chromatic bass line that underpins the RH (which is also low enough to be notated in the bass clef). As early as bar 23, the RH part, a statement of a decorated version of the passacaglia theme, ascends into the highest register of the piano, with both hands’ material separated by quite a registral expanse. Similar “open” textures can be found elsewhere in tp – e.g., the “f” chords in bars 128-132, or the final two chords of the piece. Bars 35-42 are notable for their gradual two-handed registral three-octave descent, underpinned initially by 8ve Cs (C1/C2). (This slow chromatic descent is prefigured by a rapid 1-beat diatonic version in bar 34² in the form of a RH white-note glissando).
- Piano texture in ND2 is relatively thin throughout – almost entirely in 2-, 3- or 4-parts; the 5-part chords in bars 23²⁻⁴ are the only instances of a true 5-part texture. (Use of the sustaining pedal in, for instance, the frequent arpeggio figures thicken the apparent musical textures that look simpler on the page than in aural effect. 5- and 6-part textures are more common in tp – e.g., bars 19-23, 29-38 etc. – and this before the use of the sustaining pedal is taken into account – see bars 35-38, for example.
- Again tp exhibits greater variety in pianistic textures – from the opening monophony to the chords in as many as nine parts in bars 42-51. And, in contrast to the one brief instance in ND2 of the piano engaging contrapuntally with the flute (in bars 4-8), such contrapuntal interplay in tp is understandably more frequent, given the nature of the genre – e.g., the more overtly tango-influenced passages such as those in bars 67-81.
- In ND2 the role of the piano primarily as accompaniment to the flute is evident in its limited use of melodic material; only in bars 4-7 and 34-48 is it allowed to present anything that resembles a tune. Even its lengthy solo postlude contains no trace of melodic material – unless one considers the slowly changing harmonies to contain an element of melodic invention – the piano’s role here seemingly being to effect a gradual change of tonality (and mood) from F# to C and as a completion of the first two dances’ progressive “uncoiling of energy” leading to the stillness of the final dance.
- Typical pianistic accompanimental passages (and figuration) appear in tp, too – e.g., the rhythmic impetus afforded by the syncopated RH chords in bars 19-23 and 29-34, the scales in bars 24-28 and 57³-58, the arpeggios in bars 42-43 and 138-139. (Other typical pianistic figuration includes the tremolo-like effects in bars 35-40 and the even more bravura-like RH part in bars 51-52. There is even some simple sustained chordal accompaniment in bars 59-64).
- As for purely melodic material in “tp” (including countermelodies), apart from bars 7-12¹, examples occur in bars 13-18 (RH) (some early intimations of the

tango element, further developed in bars 67-78) and a further RH statement of the passacaglia theme in bars 79-82¹ (with subtle sequential fragmentary (two-note) allusions to the same theme in the LH in bars 82-83¹.)

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

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

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

3. You will hear an extract from *Pili Pala (Butterfly)* by Kizzy Crawford. The extract will be played **3 times** with a **1 minute** pause between each playing and a **2 minute silence** after the final playing for you to complete your answers. **[10]**

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

The lyrics of the extract are printed below.

1. *Happy colours swallow the mellow light.*
2. *My adventures fill all the puzzles bright.*
3. *Free and beautiful soul, flying happily,*
4. *Open ears to something that's only imaginary.*
5. *I'm a butterfly that's on the wall and looking down.*
6. *Open ears to something that's only imaginary.*
7. *I'm a butterfly that's on the wall and looking down.*
8. *Ah.*
9. *Searching for a flower to help me make up my mind.*
10. *This pure beauty doesn't judge an image over time.*
11. *I fly over to save my place on its purple petal.*
12. *Open ears to something that's only imaginary.*
13. *I'm a butterfly that's on the wall and looking down.*
14. *Open ears to something that's only imaginary.*
15. *I'm a butterfly that's on the wall and looking down.*

- (a) State **two** features of the **vocal melody** in **lines 1 to 3**. Refer to lines/lyrics in your answers. **[2][AO3]**

- Line 1 opens with a (2-bar) segment (“Happy colours”) that is not syncopated / while the next fragment (“swallow the mellow light”) is
- First segment contains longer note lengths / no stepwise movement / and no motivic repetition [second segment is different in all respects]
- [If no specific detail is given, award 1 mark for two more general answers such as Contains contrasts in rhythm and use of motifs]
- Appoggiaturas are a feature of second segment
- Both segments are immediately repeated identically in line 2 {Line 2 repeats melody of line 1}
- Line 3 uses elements of the preceding (2-bar) segments/lines
- “Free and beautiful soul” mostly adds repeated notes to segment 1 / and omits final note
- “Flying happily” develops the appoggiatura motif of lines 1-2 / sequentially
- Entire melody is almost entirely pentatonic / except for one note
- Sustained note on “happi)ly” (line 3)
- Accept more specific answers such as Opening 2-bar segment uses descending triadic motif (notes 2-4)

- (b) Write out the **four** notes that make up the chord of **C#m7** which occurs on the word *flying* in **line 3**. **[1][AO3]**

C# - E - G# - B

- (c) Other than percussion, state any features of interest in the **instrumental accompaniment** in **lines 7 to 9**, including the four bars that follow the final *Ah*. Do not merely name instruments in your answers. **[2][AO3]**
- Bass guitar plays rhythmic [1] ostinato-like [1] accompaniment / except for short passage (3 bars, starting on “down”) in which it plays sustained notes (one per bar)
 - Violins play melody (after “down”) [1] / in octaves [1] / includes one glissando [1] and then a countermelody to vocal *Ah* / also includes a descending triplet motif
 - before stating two short (each one bar long) ascending scalar passages / in sequence / and in 3rds
 - Electric piano/synth mostly plays lightly minimal accompaniment (mostly one or two notes at a time) / then initially reinforces the melody on violins / before dropping out just before “*Ah*”
 - Brief interjection from marimba/synth at end playing two (repeated) notes in 8ves
 - Guitar plays arpeggios from “down” through to the bar before “*Ah*”
- (d) Give **one** interesting feature of the **vocal melody** in lines **9 to 11**. Mention lyrics where necessary. **[1][AO3]**
- This is a varied repetition of melody from lines 1-3 / and in a lower register {mostly an 8ve lower}
 - Does not retain the two identical (4-bar) phrases {second half of each phrase is different}
 - Final (5-bar) phrase is completely recast {new melodic ideas appear}
 - “(I) fly” (line 10) is melismatic [1] so involving an element of word-painting [1]
 - “My place on its purple” – use of very low vocal register not found elsewhere in extract / with (two) 8ve leaps on “my place on”
- (e) State **two** differences between the **harmony** in **lines 12 to 15** and that in **lines 9 to 11**. **[2][AO3]**
- Harmony is slightly simpler in lines 12-15 {Lines 9-11 use more chord extensions, 7ths etc.}
 - Vocal melody also occasionally creates additional dissonances against underlying chords in lines 9-11, e.g., (both notes of) “Searching” in line 9 {vocal part in lines 12-15 is more based on chord notes}
 - Four chords in repeated harmonic progression in lines 9-11 / only two in lines 12-15
 - Chordal roots move mostly by step in lines 9-11 / but in 4ths/5ths in lines 12-15
 - Lines 9-11 get more chromatic only at end (on “petal”)
 - Accept answers that refer to the instrumental harmonies at end of line 11, such as bass part ascends in semitones / chord inversions used / some parallel harmony.

(f) Describe the **form** of the extract. Give line numbers in your answer. **[2][AO4]**

- Essentially consists of Verse 1 (lines 1-3)
- Chorus 1 (lines 4-7)
- Verse 2 (lines 9-11)
- Chorus 2 (lines 12-15)
- Chorus 1 is extended by (includes) a short instrumental passage (that precedes the final vocal “Ah”). [Some candidate might give this passage a name (e.g., “bridge”). Accept any suitable terminology.]

Mark as follows:

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

4. You will now hear an extract from *Kevin Carter* by the Manic Street Preachers about an award-winning photographer. 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.

You now have 1 minute to read the question.

[10][AO4]

The lyrics of the extract are printed below.

1. *Hi, Time magazine, hi, Pulitzer Prize*
2. *Tribal scars in technicolour*
3. *Bang bang club AK 47 hour*
4. *Kevin Carter.*
5. *Hi, Time magazine, hi, Pulitzer Prize*
6. *Vulture stalked, white piped lie forever*
7. *Wasted your life in black and white*
8. *Kevin Carter*
9. *Kevin Carter*
10. *Kevin Carter*

Note: The extract ends with voices singing a series of “oohs”.

Referring to **harmony/tonality** where appropriate, discuss the **structure** of the extract. Briefly include information on any other features you consider to be typical of the Manic Street Preachers’ musical style. You should also refer to **at least one** other song by the band that supports your observations.

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

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

- The extract illustrates elements of a standard pop Verse-Chorus structure (often with instrumental(s) and middle 8/bridge sections), but there are some deviations from the norm, particularly the nature and function of lines 4 and 8-10.
- The extract begins with a brief intro (4 bars) consisting of a syncopated electric guitar power chord, which, lacking a tonality-defining 3rd, is tonally ambiguous. A punctuating bass riff (every two bars), however, suggests a minor key (Fm).
- Lines 1-4 would initially appear to constitute Verse 1, which is constructed on a chromatically descending bass line (from F → Db) with each note harmonised by more (rhythmically identical) power chords.
- Lines 1-3 are rather unusual for a verse since they contain no sense of sentence structure, instead consisting merely of a “list” of objects associated with Carter himself. It is only when we arrive at Carter’s name that things begin to make sense. The underlying harmonies cleverly reflect this, with the “list” consisting of a series of chromatically descending parallel chords with no specific tonic key established. Instead, it is left to the (b)ii-V-I progression of the refrain to confirm C minor as the song’s principal key centre.
- The vocal line (which further helps to establish the song’s minor tonality with the introduction of Abs) is rather repetitive, consisting of variations of an initial 2-bar fragment (two repetitions of a stepwise descending 3-note motif). This vocal line occasionally adds further dissonances to the underlying harmonies – e.g., “hi, Pulitzer prize”.

- The arrival on the Db(5) power chord on “hour”, however, elicits some changes: the chord itself is a simpler version of the previous power chords (which included additional notes – mostly 7ths and/or 9ths); the guitar’s repeated chordal syncopations cease; a repeated-note bass guitar line fades in; and the chromatically falling root notes are replaced by 4ths/5ths that have a more cadential quality (Db – G – C). Note the initial (slightly disturbing) tritone (Db – G) and the increased harmonic rhythm.
- The final “cadential” chord (Cm) is different from the (Fm-based) chord that opened the song, so suggesting that the final (Cm) chord (with extension) is the (tonic) goal of the bass line’s chromatic descent.
- This statement of the cadential chords separates lines 3 and 4, giving the sense that the words “Kevin Carter”, which employ the same three stepwise notes used as the basis for the vocal melody so far, could function as a type of refrain. (Some candidates might call it a “hook”).
- [Typical features of a (tail) refrain (a “head refrain” occurs at the start of a verse) include: a lyrical hook of the verse, occurring over a cadential chord progression, so conveying a sense of arrival; its lyrics do not change throughout the song, and often contain the song’s title. Though it can sometimes be difficult to distinguish between a refrain and a chorus, a refrain is typically shorter; and whereas a refrain contains one (or two) melodic fragments, choruses contain four or more. Choruses tend to be as long as or longer than the verse.]
- Lines 5-7 repeat lines 1-3, while line 8 similarly brings back line 4’s refrain/hook. This time, however, it is repeated twice more (lines 9&10). Some might identify this expanded version of the vocal rendition of the song’s title character as a chorus, in spite of its original cadential nature and its use of a melodic motif from the verses.
- [Lines 8-10 exhibit characteristics of what has been called a “telos chorus”; such choruses are typically quite static, neither increasing nor decreasing musical energy; they tend to be inactive and can consist of repeated statements of the same melodic fragment; harmony in telos choruses is often based on a repeated (looped) chord progression. All of these characteristics are in evidence in lines 8-10 of “Kevin Carter”, with these lines merely repeating the cadential chords from the end of line 7 (“white” – cf. “hour” in line 3).]
- The next section is an instrumental version (with the tune on trumpet throughout) of another Verse + repeated hook/(telos) chorus. The trumpet melody (subjected to fairly excessive reverb) sticks quite closely to the original vocal melody in the Verse proper, but ventures rather further afield in the repeated “Kevin Carter” section. This time, however, the music prolongs the final dominant chord of the ii-V-I progression, and the expected tonic chord fails to appear.
- Instead, what follows is a middle 8/bridge (the final section of the extract) in a new key. Typical features of such a contrasting section are in evidence here – e.g., (1) a change of key (and mode) to an unambiguous (Eb) major key – the relative major of the putative Cm of the verse/hook/chorus; (2) The harmony becomes more functional – chords used are I – V of vi – vi – IV – I - and there is a (conventional) plagal cadence; (3) New vocal melodic motifs occur – though there are no lyrics, merely wordless vocalisations; (4) Vocal resources change with the introduction of backing singers/double-tracked voices.
- “Australia” is similar in some ways to “Kevin Carter”. Its verse contains examples of chromatic harmony, while the chorus uses only I, IV and V chords. There is an evident feeling of word-painting in the choice of harmonies here. This difference emerges as early as the Intro, which, unusually, employs fragments of both the verse and chorus.

- Initial bright chords of E major and A major (over a pedal E) give way to an unexpected and rather more ominous E diminished chord – with an A#/Bb tritone above the chordal root emphasised in the uppermost part, which, in this first phrase, traces a circuitous and arch-like path from G# - A - A# - C - B - A natural - G#. (The Edim chord is followed by a C major chord). The second phrase, on the other hand, with its E, A and B chords, plainly alludes to the chorus. Rather like “Kevin Carter” the song’s putative tonic chord (E major in “Australia”) does not appear in the verse, but is reserved for the chorus.
- The verse itself is constructed on progressions of C#m – C – D and C#m – C – B (- A), with the chromatic C major chords used for the lyrics “tired” and “ill”. The diatonic chords in the chorus, on the other hand, depict lyrics such as “I want to fly run in Australia”.
- The form of the song is as follows: Intro – Verse 1&2 – Chorus 1 (ends on IV) – Short solo (on chords from second half of verse = C#m – C –D) - Verse 3 – Chorus 2 – Intro (as interlude) – Chorus 3 (tune initially on guitar; note the IV-iv mixed mode colouring at the final cadence).
- The overarching chord progression from F to C in the verse of “Kevin Carter” together with the delayed vocal delivery of line 4 (and the uncertainty of its function) results in an ambiguous sense of phrase structure of 8(4+4)+4+2 bars. Such ambiguity can be found elsewhere in The Manics’ songs – e.g., the opening 17-bar verse of “The Everlasting” (in 4/4) is constructed from six 8-beat segments framed by two 10-beat segments. (It could also be interpreted as being constructed from two 8½- bar phrases). Mixed mode is an important harmonic element in the (F major) verses (in the form of two bVI (Db major) chords, while, again, the (D minor) choruses (in an a a b structure with 8+8+8 bar phrases) are entirely diatonic (though using both minor and major forms of the dominant chord, the major version being reserved for the (three) imperfect cadences).
- With respect to the use of two Db major chords in the verses, the second follows a Gm7 chord, making a Gm7 – Db – C cadential progression, one not that dissimilar from that in “Kevin Carter”.
- The form of “The Everlasting” (which is just over 6 minutes long) is: Intro – Verse 1 – Chorus 1 – Verse 2 – Chorus 2 – Instrumental (on guitar, and which, though based on the chords of the verse, does not use the vocal melody) – Chorus 3 – Outro (based on the chorus, slightly extended by repetition of the b phrase).
- The quite lengthy verses and choruses in this song make a middle8/bridge section redundant, even though the song lasts c.6 minutes).
- “From despair to where” contains several interesting features in terms of the interaction between harmony and structure – again with links to word-painting. The form of the song is as follows: Verse 1 – Chorus 1 – Interlude – Verse 2 – Chorus 2 – Middle8/Bridge – Chorus 3
- The song (in G major) has no intro, so immediately highlighting the unusual transformation that the verse undergoes. The structure of the verse falls into a very standard format of two 8-bar sections, but the first 4-bar phrase (which ends with a plagal cadence and which is immediately repeated) begins quietly, with the vocal line accompanied only by straightforward chord changes (G – Am7 – C – G, one per bar) on both acoustic and electric guitars. The second half of the verse (which would initially appear to use the same chords as the first) is, in other respects, a complete contrast – suddenly loud, with a more aggressive vocal delivery and with a heavy rock beat on kit added to the guitar accompaniment. But the repeat brings further changes: the C major chord is replaced by (a chromatic) Bb major chord that lasts for two bars before moving to the tonic G major chord. The lyrics here are “I cannot tell if

- it's real or not", and both the change of harmony and the extension of the phrase to five bars seems to underline the singer's sense of confusion.
- Chorus 1 overlaps Verse 1, the verse's cadential tonic chord becoming the initial chord of the Chorus. The Chorus itself consists of four phrases with identical chord progressions – G – C – Cm – G. But, as in the verse, the final phrase is extended from 4 to 5 bars (remaining on the Cm chord for two bars, with the descending vocal melody subjected to augmentation, the previous crotchets becoming minims). As in the verse, too, the final G chord dovetails into the instrumental interlude, its eight bars merely running through the chords of the first half of the verse with very little melodic content.
 - The M8/Bridge (in a modal E minor, G major's relative minor) begins with a surprising shift from Cm to Em chords between Chorus and Bridge; it is also purely instrumental apart from the initial melismatic extension of the Chorus' final "where".
 - The harmonies consist of three repetitions of the following chord progressions: Em – Eb5 – D5 – A – C – G – B. The Eb5 is a purely decorative chromatic filling in of the E-D bass movement and has no real harmonic function. Typically, the section mostly uses chords whose roots move by step or 4ths/5ths, with a central D-A to C-G descending harmonic sequence. The cadential B major chord (a little surprising after the previous four chords) acts as a functional dominant that leads back to the Bridge's opening Em chord – and, finally, into Chorus 3's opening G major chord.
 - The more recent "The secret he had missed" (2021, featuring Julia Cumming) is considerably more traditional, both in its form/structure and harmony (and also in its vocal melody, particularly in the Chorus). The form is: Intro - Verse 1 (could also be considered as two verses) – Pre-chorus – Chorus 1 – Verse 2 (or 3) – Pre-chorus – Chorus 2 – Instrumental (on the chords of the Verse) – Pre-chorus – Chorus 3 (with short instrumental codetta) – i.e., essentially 3 statements of a "standard" Verse - Pre-chorus - Chorus format. Bradfield and Cumming answer each other in the verses and pre-choruses (trading 4-bar phrases in the verses and 2-bar segments in the pre-choruses – so underlining the change to a section with a different function in the overall structure) but sing together in the choruses.
 - The roots of the harmonies throughout the song move predominantly by 4ths/5ths: for instance, the verse (and intro) is based on only two alternating chords of Bm and Em; the pre-chorus uses sequential A-Em and G-D progressions; and the chorus includes a circle of 5ths (Bm-Em-A-D) progression – cf. the very similar chord progression in the M8 of "From despair to where". (The vocal melody is also sequential here).
 - Compare the 2-chord harmonic basis (Bm-Em) for the verses here with that in the verses of "Kevin Carter", in which the two roots of the "structural" chords of F(m) and Cm (again a 4th away) are filled in by similar power chords moving downwards by semitones.

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

Band	
5	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • A perceptive and detailed discussion of the structure of the extract including entirely accurate references to its harmony/tonality. • Appraisal will show a comprehensive contextual knowledge, with at least one relevant example explored in detail
4	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • An accurate and convincing discussion of the structure of the extract including some accurate references to its harmony/tonality. • Appraisal will show a very good contextual knowledge, with at least one relevant example explored in detail
3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • A general discussion of the structure of the extract with a satisfactory attempt to make reference to its harmony/tonality. • Appraisal will show adequate contextual knowledge, with at least one relevant example explored generally
2	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • An inconsistent discussion of the structure of the extract; references to its harmony/tonality, though present, may not always be accurate. • Appraisal will show some contextual knowledge, with at least one relevant example explored generally
1	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • A limited discussion of the structure of the extract; references to its harmony/tonality may not be present or are entirely inaccurate. • Appraisal will show little or no contextual knowledge
0	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • No response worthy of credit

Area of study F: Strand 4: American Musical Theatre

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

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

The lyrics of the extract are printed below.

1. *What does he think I am?*
2. *What sort of a weak willed, sentimental sheep does he think I am?*
3. *Well, I won't even think about him.*
4. *I'll just go to sleep.*
5. *Who does he think he is?*
6. *Who could be as handsome, who could be as smart as he thinks he is?*
7. *He just has to snap his fingers.*
8. *Women fall apart.*
9. *What does he think?*
10. *That I'll slink away with him?*
11. *That I'll follow him, ripe and drooling?*
12. *Who does he think he is?*
13. *And what does he think I am?*
14. *And who do I think I'm fooling?*
15. *When I was a girl I had a fav'rite story*
16. *Of the meadowlark who lived where the rivers wind.*
17. *Her voice could match the angels in its glory,*
18. *But she was blind. The lark was blind.*
19. *An old king came and took her to his palace,*
20. *Where the walls were burnished bronze and golden braid.*
21. *And he fed her fruit and nuts from an iv'ry chalice,*
22. *And he prayed.*

- (a) State **two** features of the **harmony** in the short instrumental section at the beginning of the extract. **[2][AO3]**

- Begins with a plain (repeated) minor triad / then coloured by a chromatic passing note (in oboe)
- Then becomes more dissonant {diminished 7th} (with jazz-like alteration of one note)
- Phrase ends with increased dissonance / in the form of an appoggiatura [1] and false relation [1] (both on the oboe's penultimate note)
- over a progression that makes an imperfect cadence / consisting of subdominant → dominant harmony
- Final chord is a dominant minor 9th
- Some chromatic movement in inner parts (at the move from iv(#6) to diminished 7th)

(b) State **one** feature of interest in (i) the vocal melody and (ii) the instrumental accompaniment in **lines 1 to 8**. Do not mention the short instrumental passage at the end of **line 4**. Give line numbers where necessary. **[2][AO3]**

(i) Vocal melody

- Recitative-like {rhythms follow speech patterns} / parlando
- Repetition of motifs
- Quite low tessitura overall / though quite wide-ranging melodically
- Stepwise movements followed by larger leaps is a feature of the phrases {conjunct → disjunct motifs a feature}
- Phrases are often arch-like in structure
- Line 4 partly spoken (or similar)

(ii) Instrumental accompaniment

- (String) bass plays sustained notes (accept pedal) (in both lines 1-3 and lines 5-8)
- Its opening note moves down by step / leading to cadential (dominant 7th) chord pizz [1] with muted trumpet added [1] (lines 1-3)
- VCs / Vlas play ostinato-like [1] repetitive triplet figures / fast moving lower strings [1]
- With upper woodwind providing high pitched harmonies / either as (initial) sustained note / or moving down arpeggio-like (in both lines 1-3 and lines 5-8)

(c) Name the instrument that accompanies the voice on the word *fooling* in **line 14**. **[1][AO3]**

Electric piano {Rhodes piano} / synth / electric keyboard

(d) Give **one** difference between the **vocal melody** in **lines 15 to 22** as compared with that in **lines 1 to 14**. **[1][AO3]**

- More use of repeated notes
- Range is far more restricted
- Intervals mostly comprise 2nds and 3rds {much more conjunct}
- Sense of phrasing is more apparent {in 4-/8-bar phrases throughout}
- Accept answers such as both are recit-like but lines 15-22 are rather more lyrical

(e) Write out the notes that make up the chord of **D(add9)**, which is used on the word *blind* in **line 18**. **[1][AO3]**

D - F# - A - E [Accept any order of notes]

(f) Give **one** example of word-painting in **lines 15 to 18** **[1][AO3]**

- Change to simpler melody and accompaniment suggests youth / innocence of the girl
- Mordent on fairly high flute suggest the meadowlark
- Introduction of shorter notes (more flowing quavers) / with short gliss suggest the “rivers wind”

(g) Discuss the **form/structure** of the extract. Refer to line numbers in your answer. **[2][AO4]**

- Lines 1-4 constitute one “section” {“a” or “verse”}
- Short instrumental intro is repeated (with slight alterations) as an “interlude” after lines 1-4
- Lines 5-8 are a repetition of material of lines 1-4 – i.e., “a” or “verse 2”
- Lines 9-14 are also based on material from lines 1-4 but changes are more marked and section might even be considered as a “b” section
- All three vocal sections are actually 8 bars long but the frequent changes of time signature make this very difficult to discern
- Lines 15-22 present new material (in the tonic major key and in a slower tempo) so constitute a “b” section (or “c” if lines 9-14 are considered as “b”) / in regular (4-/8-bar phrases)

Do not accept *Begins with short instrumental introduction* since this information is given in (a).

Mark as follows:

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

6. Next, you will hear an extract from 'Someone is waiting' from *Company* 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.

You now have 1 minute to read the question.

[10][AO4]

1. *Someone is waiting, cool as Sarah,*
2. *Easy and loving as Susan, Jenny.*
3. *Someone is waiting, warm as Susan,*
4. *Frantic and touching as Amy, Joanne.*
5. *Would I know her even if I met her?*
6. *Have I missed her? Did I let her go?*
7. *A Susan sort of Sarah, a Jennyish Joanne.*
8. *Wait for me, I'm ready now,*
9. *I'll find you if I can.*
10. *Someone will hold me, soft as Jenny,*
11. *Skinny and blue-eyed as Amy, Susan.*
12. *Someone will wake me, sweet as Amy,*
13. *Tender and foolish as Sarah, Joanne.*
14. *Did I know her? Have I waited too long?*
15. *Maybe so, but maybe so has she.*

Referring to **harmony/tonality** where appropriate, discuss the **structure** of the extract. Briefly include information on any other features you consider to be typical of Sondheim's musical style. You should also refer to **at least one** other song/chorus by Sondheim that supports your observations.

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

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

- The structure of the extract is follows:

Intro	A	A	B	C	A	A	B
	Lines 1-2	3-4	5-6	7-9	10-11	12-13	14-15

[Immediately following the extract is a brief C section (which is considerably varied) followed by a codetta-like passage based on the song's introductory chords.]

- Lines 1-9's AABC structure is a variant of a standard 32-bar song structure (most commonly AABA). Lines 10-15 constitute the majority of a repetition of this formal design.
- Such a structure is typical of Sondheim, though his songs actually demonstrate a wide range of different formal shapes. Sondheim often alters traditional structures to suit his specific purpose, with basic sectional arrangements being expanded to fit the musico-dramatic narrative of an individual number.
- This means that Sondheim, from his early shows, rarely used a strictly traditional 32-bar AABA structure in his songs. "Rain on the roof" (from "Follies"), however, is an example. But even here, Sondheim introduces musical features that cut across the standard form. The first is the introduction of what sounds like five 3/4 bars within the song's 4/4 time signature into each A section (i.e., accounting for roughly half of the 8-bar phrase). (This metric change involves a change in the (oom-pah-like)

alternating tonic-dominant bass part from every two to three beats – i.e. on beats 1&4 in 4/4 but only on beat 1 in the 3/4 bars. Sondheim does not write in a change of time signature). Moreover, a semibreve in the penultimate bar of the phrase followed by shorter notes in the final bar (that run directly into the second phrase) further disrupt the phrase's metric equilibrium and expectation. The final A section is extended to 11 bars and leads directly to a new (faster) section. The B phrase is the only routine 8-bar structure.

- This expansion of the traditional 4x8-bar phrase structure is in evidence in the present extract – a slow waltz, generally considered to be influenced by Satie's "Gymnopédies". The first A section (lines 1-2) is extended to 10 bars to "accommodate" the name "Jenny" – cf. "Joanne" in line 4 in the second A section, and "Susan" and "Joanne" in lines 11 and 13.
- The B section (lines 15-16) is the only section to conform to the traditional 8-bar length, subdivided into two 4+4 groupings – cf. "Rain on the roof" above. It introduces new melodic material, while the second 4-bar phrase is a sequence of the first. (Violins also mostly double the vocal line here.)
- The song's brief (4-bar) intro twice juxtaposes tonic (Gb major) and (Ab) major supertonic chords (both with added 9ths) over a tonic pedal, and the same progression is used at the start of each A section. [The song ends on the same inconclusive (Ab/Gb) chord, presumably hinting at Bobby's continued reluctance to commit to a relationship.]
- The pedal disappears and the harmony changes on "easy" (line 2), becoming momentarily more chromatic, but also more dissonant (as far as "loving"). The dissonant content on these two words (the second slightly more dissonant than the first) is surprising, since it is completely contrary to the conventional setting of such lyrics, perhaps giving the audience some psychological insight into Bobby's inability to commit to relationships.
- Each of the opening A sections ends on the dominant chord, the first on a suspended dominant (Gb7sus4), with the vocal line sustaining the song's tonic (Gb). [Though the suspended dominant is used frequently by Sondheim, it is an especially important part of the harmonic sound world of "Company". It occurs frequently in the show's title number, but the remainder of the show also uses it as an important harmonic device – and one with extra-musical significance.]
- Line 5 (beginning on another suspended dominant chord – on Gb) reinstates the song's opening (Gb) pedal, but the tonality suggests the subdominant Cb (B) major, the melody, for the first time, including some chromatic touches. Line 6 (with pedal removed) ends on an imperfect cadence in the relative minor (Ebm).
- The final phrase (C) introduces more new melodic material and, even though the vocal line reaches its final note (the tonic) after 8 bars, it is sustained for a further three bars, plus an extra bar for the accompanying instruments. [Note that, even though the final note is the song's tonic (Gb), the underlying harmony is a sus dominant chord (on Db).] Harmonically, the first 7 bars of the C phrase consist of two sets (4+3 bars long) of two (different) alternating chords, the second of which is dissonant with the stationary bass part.
- Despite the harmonic/melodic differences between the A, B and C phrases, Sondheim's "vamp" accompaniment remains consistent throughout – and reminiscent of Satie's "Gymnopédies".
- "Being alive", the final number of "Company", affords a good example of Sondheim's use of form/structure allied with harmony/tonality to underline the meaning of the lyrics at a key point in the show. Its intro (sung by Bobby's friends) is based on previously heard material (e.g., the show's opening number) mostly over a dominant pedal in Db, the key particularly associated with Bobby. The final (staccato) chord,

- however, is a sus dominant of E major (B9sus4). The song proper, in which Bobby finally comes to understand the sacrifices required in a committed relationship, follows immediately in C major. Sondheim's structure for the song is interesting in its deviations from what are essentially two statements of a 32-bar song form.
- The first section of Bobby's song (in C major) follows an AAAA structure. The second section, in Db major, is in most respects a varied repetition of the previous section. Its structure, however, is now AABA. The C → Db modulation is not an example of the familiar "truck driver modulation" often found in the later stages of pop songs. The reason for the key change is that, in the C major section, the lyrics are general, while those in the Db section are personal to Bobby – e.g., "Someone to hold you too close ..." becomes "Somebody, hold me too close ..." – and so are set in the key associated with Bobby.
 - The vocal phrases of the first three A sections (which are all 8 bars long) are separated by instrumental interludes (lasting 4, 6 and 4 bars respectively), while, in the final A section, the vocal line extends beyond 8 bars into the 8-bar interlude, mostly over sus dominant chords, which were not in evidence in the earlier A sections.
 - The A phrases in the Db section all follow the extended version of the final A phrase of the C major section. None of the "phrases" in the AABA structure sticks to the customary 8 bar lengths, instead lasting 12, 13, 17 and 19 bars respectively.
 - Other than cadential tonic Db major chords, the harmonic progressions used in the B section all use Ab9sus4 and B9sus4 chords; the B9sus4 chords occur on the words "confused" and "used". (Note that a B9sus4 chord was the abrupt chord that ended the friends' introductory material.) As before, however, although Bobby ends this B section melodically on a sustained tonic Db (lasting four bars), the underlying harmony is still an "indecisive" Ab9sus4 chord. (Also interesting is that the Ab9sus4 chords are tinged with the same simultaneous #5/natural 5 (here E natural/Eb) dissonances as those associated with the show's pervasive "Bobby motif" - which occur as A natural and Ab over a Db chord in "Company's" opening number.
 - It is not until Bobby sings his 4-bar Db at the end of the final A phrase that it is (initially) harmonised by an unadulterated tonic Db major chord - suggesting that Bobby is finally ready to commit. Almost immediately, however, as he sustains his Db, there are some "hesitant" B naturals in the harmony below. Indeed, the number's penultimate sonority (sustained by a pause) is Gb - B natural - Db - F over a Db bass (Gbmaj7sus4), but this, via an orchestral crescendo, gives way to a final sfz tonic chord of Db major.
 - "I know things now" from "Into the Woods" has a very different formal outline and use of harmony, which again closely reflects the narrative of the scene. Here, two very similar 8-bar sections in C major frame a longer (43-bar) central section in which RRH describes her encounter with the Wolf.
 - Though beginning in similar fashion to the intro, as RRH begins to feel "excited and scared", her vocal phrase is slightly extended from the expected 4 bars to 6, along with a time signature that lengthens the phrase's penultimate bar. A repetition of this phrase leads to even more radical changes as RRH "really gets scared". The accompaniment becomes more chromatic and dissonant, and RRH's vocal melody turns to C minor. As "everything familiar seemed to disappear", the music suddenly changes to E major and, while RRH and Granny "wait in the dark" and then get "brought into the light", the music turns, after 4 bars, to Ab major. The harmony is very ambiguous during these phrases; Sondheim's changes of key signature (with one exception) conform only to RRH's vocal melody.
 - So far, the tonality has traced a path from C major/minor to E major and Ab major. A continuation along this tonal path would lead to a return to C (major), and this, in fact,

- is what happens, as RRH and Granny are “brought into the light” and are “back at the start”.
- The phrase structure in the Cm → E → Ab passages is ambiguous, with no clear cut cadences, and a continued pedal C throughout the E major phrase adds to the dissonance. This clearly mirrors RRH’s sense of panic as her opening, regular phrase structure is abandoned entirely.
 - The remainder of the number repeats the music from the opening, ending with RRH’s child-like, mostly pentatonic, utterances. The entire central 43-bar section could be considered as a type of a b a structure, with the b section (starting with the change to Cm) being distinguished from the a sections by means of tonality and instrumental accompaniment. The vocal melody, however, uses similar material to the a sections.

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

Band	
5	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • A perceptive and detailed discussion of the structure of the extract including entirely accurate references to its harmony/tonality. • Appraisal will show a comprehensive contextual knowledge, with at least one relevant example explored in detail
4	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • An accurate and convincing discussion of the structure of the extract including some accurate references to its harmony/tonality. • Appraisal will show a very good contextual knowledge, with at least one relevant example explored in detail
3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • A general discussion of the structure of the extract with a satisfactory attempt to make reference to its harmony/tonality. • Appraisal will show adequate contextual knowledge, with at least one relevant example explored generally
2	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • An inconsistent discussion of the structure of the extract; references to its harmony/tonality, though present, may not always be accurate. • Appraisal will show some contextual knowledge, with at least one relevant example explored generally
1	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • A limited discussion of the structure of the extract; references to its harmony/tonality may not be present or are entirely inaccurate. • Appraisal will show little or no contextual knowledge
0	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • No response worthy of credit

Area of study F: Strand 5: Jazz Legends

7. You will hear part of a recording of 'Caravan' by Ella Fitzgerald and the Duke Ellington Orchestra, 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 answers. **[10]**

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

[8-BAR INTRODUCTION]

1. *Night and stars above that shine so bright,*
2. *The mys'try of their fading light*
3. *That shines upon our caravan.*
4. *Sleep upon my shoulder as we creep*
5. *Across the sands so I may keep*
6. *This mem'ry of our caravan.*
7. *This is so exciting.*
8. *You are so inviting,*
9. *Resting in my arms*
10. *As I thrill to the magic charms of*
11. *You, beside me here beneath the blue,*
12. *My dream of love is coming true*
13. *Within our desert caravan.*
14. *Night and stars above that shine so bright,*
15. *The mys'try of their fading light*
16. *That shines upon our caravan.*

- (a) State **two** features of the **double bass** part in **lines 4 to 10**. **[2][AO3]**

- Begins with a (descending) 3-note riff / consisting of the root and 5th of the prevailing (D7) chord (D-A-D)
- Changes briefly (end of line 6) to a slightly more dynamic version of itself {repetitions are more frequent/less widely spaced} / and more syncopated
- This version becomes the basis of lines 7-10 / though no longer strictly ostinato-like / since the pitch changes in line with the underlying chord sequence (circle of 5ths progression – see below)
- Pitch also becomes rather more wide-ranging here

- (b) Describe (i) **one** feature of the **vocal melody** in **lines 2 to 3** and (ii) **one** feature of the **harmony** in **lines 7 to 10**. Refer to line numbers/lyrics in your answer.

[2][AO4]

- (i) Vocal melody [lines 2 to 3]

- Predominantly consists of descending semitonal {chromatic} movement (“The mys’try of their fading”, line 2 and, extended to five consecutive notes (“that shines upon our”, line 3)
- The melody in line 3, therefore, being a slightly adapted version of that in line 2
- This semitonal movement is broken by a downward leap of a minor 3rd (“fading”, line 2) [1] and a diminished 3rd (“cara(van), line 3) [1] / the latter being an “un-melodic” vocal interval
- This is a Phrygian (or Neapolitan) touch / in keeping with the oriental setting

- (ii) Harmony [lines 7 to 10]

- First three 4-bar segments (from line 7 → “thrill” in line 10) are each essentially based on a single chord (G7 → C7 → F7) / creating a change in (quickening of) harmonic rhythm (since lines 1-6 are effectively based on a single (dominant) chord (F#° and D7 being essentially the same chord)
- Each with its own “embellishing” chord (e.g., “(ex)ci(ting)”, line 7 and) “(in)vi(ting)”, line 8)
- 1st and 3rd embellishing chords are merely diminished 7th versions of the preceding dominant 7th chord (i.e., G7 & Ab°7 and F7 & A°7)
- Lines 7 → 10 (to “magic”) are based on an underlying circle of 5ths progression (G7 → C7 → F7 → Bb)
- Cycle is broken by the return to the opening (dominant) chord (D7) on “charms” (line 10) / which prepares for the return of the A section (in bar 49)
- The D7 chord continues to be embellished
- This creates a harmonic overlap with the next section (which begins with the same chord)

- (c) Write out the **four** notes that make up the chord of **G7aug**, which is used on the word *exciting* in **line 7**.

[1][AO3]

G – B – D# (Eb) – F

- (d) Other than the double bass part, give **two** features of the instrumental accompaniment in **lines 7 to 11**. Refer to line numbers in your answer. **[2][AO3]**
- Reeds take over the accompaniment
 - And play sustained chords {very different from the previous staccato (brusque) accompaniment}
 - Creates a contrast with the riff of the previous sections
 - Chords are occasionally separated by rests
 - Change in timbre is marked / as is the switch to a higher instrumental register overall
- (e) Other than tempo, state any changes that occur in the music in **lines 14 to 16**. **[2][AO3]**
- Bass begins to walk
 - Piano begins to comp {plays syncopated chords}
 - Music begins to swing
 - Brass/reeds eliminated {only piano, bass and kit accompany voice}
 - Vocal line changes previous A section melody at final (perfect) cadence {melodic outline rises to tonic rather than falls}
 - and now becomes fully chromatic (D-C#-D-Eb-E-F-F#-G){inverts previous melodic outline}
 - This, along with the syncopated repetition of the opening word (“Night”), suggests a slightly looser approach to the original melody {start of a more improvisatory style}
- (f) State the **form** of the extract. **[1][AO3]**
- AABA
 - Accept 32-bar song form since the 64-bar length is merely a matter of notation/tempo

8. You will hear an extract from 'The Maids of Cadiz' from the album *Miles Ahead* (1957) by Miles Davis (in collaboration with Gil Evans). The extract 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 the use of **instruments** in the extract, including any features heard that you consider to be typical of Davis's performing style. You should also refer to at least **one** other performance in a similar style by Miles Davis that supports your observations.

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

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

- "The Maids of Cadiz" is based on Delibes' "Les Filles de Cadix". The Spanish influence (or title) may lead candidates to discuss (a) track(s) from another Davis & Evans collaboration, "Sketches of Spain" (1959-60) (see below). A discussion of music from "Porgy and Bess" (another collaboration from 1959) would also be appropriate. Like "Miles Ahead", with its "Davis +19" title on the original recording, both albums use quite a large instrumental group.
- Davis plays flugelhorn on all tracks of the "Miles Ahead" album.
- The instruments used in "The Maids of Cadiz" are: 2 clarinets, bass clarinet, 5 trumpets, 2 horns in F, 3 trombones, bass trombone, tuba, double bass and kit. Davis also worked with Evans on "Birth of the Cool" (1949-50) – e.g., "Moonbeams" and "Boplicity" - which uses a nonet including French horn and tuba. Some candidates might, therefore, consider a track from either of these album as worthy of discussion as regards instrumentation. Others might make a connection between the Spanish flavour/title of "The Maids of Cadiz" (or the nature of Davis's soloing) and "Flamenco Sketches" from "Kind of Blue" (1959). All the albums mentioned are roughly contemporary and in a similar style, though the instrumental forces used on "Kind of Blue" are rather different.
- The extract begins with a section for the accompanying instruments that divides into short passages, each with its own timbre: the first (a bar long) is characterised by high trumpets (melody), very low trombone (sustained bass note, initially doubled by pizz double bass) with the reeds providing inner harmonic support; in the second passage (again one bar long) the trumpets are omitted, leaving the reeds to continue their sustained (now syncopated) chords, still underpinned by the trombone pedal point, while the DB moves (up a 5th) on the 3rd beat of the bar. Bar 3 repeats the material of bar 1, but with the trumpet parts replaced by the reeds; the trombone pedal is omitted and the DB provides a little 2-note link into the next 4-bar section.
- Here, a more richly textured combination of trombones and reeds (playing homorhythmically) introduces new material, more relaxed/laid-back, underpinned by a DB pedal note that repeats every two beats. A link into the next section (in which Davis enters) is provided by dovetailing, descending scales in trombone and DB.
- Typically brushes are used on the kit.
- As before, the instrumental combinations are continually changing – e.g., primarily, initial sustained chordal support from reeds along with pizz DB (two bars) before the re-entry of trombones that initially duplicate, in parallel, Davis's melodic 2-note vacillating melody.
- Davis's initial (4-bar) phrase consists of two statements of a 2-bar fragment, the second rather more decorated, that uses only three (adjacent) notes. This is typical of Davis's rather sparse, economical approach to melodic improvisation. His next (6-bar) phrase, however, diverges from this method somewhat – employing wider

intervals, some more sustained notes (with louder dynamics, too) and melodic motifs that are more dissonant with the underlying chords – i.e., using higher chord extensions – and all with a double-time feel, with more of a swing. (This rhythmic change is typical of Davis – e.g., the double-time swing section in the “Concierto de Aranjuez” (from “Sketches of Spain”) that follows the opening statement of Rodrigo’s main theme.)

- The accompaniment to this 6-bar phrase is in the form of sustained reeds and syncopated brass chords until, on Davis’s concluding sustained high G, reeds and brass combine in homorhythmic swung chords that bring the phrase/section to an end (on a dominant chord), with an almost imperceptible, (mostly) scalar link on low tuba. Throughout the phrase, the DB has continued with its simple bass support (mostly minims, with the odd crotchet), its notes restricted almost entirely to the roots of the prevailing chords.
- In the final four bars of the double-time section, Davis reverts to shorter note values and an improvised melody that moves almost entirely by step (with characteristic short breaks in his melodic line). The accompaniment consists of syncopated chords for both reeds and brass, with a DB part that mostly continues to simply follow the roots of the chords.
- The concluding (10- (11-) bar) section (a sort of coda - at which point the double-time feel ends) is signaled by a slight change in the use of instruments – e.g., the texture begins to thin out and the DB has a little more melodic interest – for instance, near the start of the section, where the texture briefly consists only of Davis’s flugelhorn and DB semiquavers (with continued unobtrusive backing from the kit), and in the final bars where the DB plays decorative triplet arpeggio figures over a fading minor chord on reeds – the passage preceded by a very short, very low motif on tuba. This coda is notable for the two brief antiphonal exchanges between trombone(s) and Davis (the second overlapping) of a 3rd-based motif, of which the brief tuba “solo” mentioned above is an almost imperceptible, fragmented echo.
- “My Ship” (also from “Miles Ahead”) begins with a 7-bar introduction on the band only, consisting of a 2-bar sequence of descending parallel triads followed by two repetitions of the sequence’s closing bar, the second of which is in augmentation, so stretching two bars into three – hence the unusual 7-bar phrase. The entire bar is underpinned by a dominant (C) pedal on DB, as in the extract from “Maids”, repeated on every minim beat, though this time syncopated. Further dissonance is provided by (bass) clarinet playing an ascending, very often chromatic, line that occasionally clashes with the triads above it, but ending with a descending (Db) “arpeggio” onto the intro’s concluding dominant C chord. The top line (itself a slightly decorated version of a descending chromatic 4-note motif + sequence) is played by muted trumpets, starting in their upper register.
- The 8-bar melody (by Kurt Weill, with some rhythmic alterations to the original) follows, played homorhythmically by the band (cf. “Maids”), the tune itself on trumpets. The bass part (almost entirely on bass clarinet), however, has occasional rhythmic/melodic differences, which bring attention to this supporting line. Davis plays the melody’s repetition, with slightly more rhythmic freedom but sticking mostly to the original pitch content. He is accompanied by richly textured chords on the band. A repetition of the 8-bar phrase follows with similar accompaniment, but Davis introduces a little more variation to the original melody. The bass clarinet becomes prominent at the end of the phrase, with the DB (pizz) joining in (and taking over) at the very end. Four bars in a swung double time follow – a brief homorhythmic passage for the band, the melody taken by trumpets. The (DB) bass part becomes more rhythmic here and partly “walks”. Davis re-enters with a 4-bar phrase (in straight eights and at the original tempo) accompanied by a mixed ensemble over a simple (DB) bass line. This instrumental style persists for a further 10 bars as the

- original melody is repeated, but at the cadence the texture thins out (7th bar) to just trumpet and bass. The same thing occurs four bars later, but now for an additional bar, with bass clarinet and DB sharing the slowly descending chromatic bass line. This leads directly to a repeat of the intro, with the dominant pedal (now on bass clarinet and DB) slightly decorated. (The piece ends on a Db major chord with the pedal C still sounding in the bass.)
- “Miles Ahead” (written by Davis, arranged by Gil Evans) has a typical Gil Evans homorhythmic opening, with Davis’s flugelhorn melody doubled by clarinet and bass clarinet. The inclusion of 2 horns, 3 trombones, bass trombone and tuba (plus alto sax) enriches a texture in which almost every note of the harmony is doubled by another instrument of a different timbre. (The DB is again the only instrument free of the otherwise strictly homorhythmic texture; as in “Maids” it plays on the beat – either every minim or crotchet.)
 - Varied textures (as in “Maids”) are a feature of the opening sections of “Blues for Pablo” (also on “Miles Ahead”). The track begins with a melodic line in the higher register of Davis’s flugelhorn over a subdued, sustained, drone-like (muted) accompaniment that suddenly becomes more strident before reverting to its original form. The DB adds forward momentum to the static quality of the music thus far with a bass riff that plays on the root and 5th of the harmony. Davis drops out and the timbre brightens in a passage in which most of the brass contingent (5 trumpets and 3 trombones) are muted – joined by the warmer sounds of flute, alto flute and 2 French horns – with a bass part doubled by bass clarinet, bass trombone, tuba and pizz DB.
 - The “Concierto de Aranjuez” begins with castanets and harp playing a repeated triplet figure. The first statement of the melody omits Davis and is played instead by a combination of flute, alto flute, oboe, clarinet, 2 French horns and tuba, with tuba, bassoon and DB doubling up on the bass line, which, as in much of the music mentioned above, is very mobile (scalic), occasionally adding triplets to its quaver rhythms. The (10-bar) melody itself is played on a low-register flute – its tone breathy and with a steady, wide vibrato. Davis enters with an improvised version of the same melody, the accompaniment now far more static with sustained chords, though the bass continues to include some mostly stepwise movement. The DB initially plays with the tuba and bassoon, then briefly plays its own, more characteristic line before joining forces with the tuba to play the scalic link into the next section. The contrasting phrase follows the same plan. The orchestration of the band version is considerably varied, however; e.g., the flute retains the theme (still relatively low in tessitura), but the moving bass line, later including the harp, is even more distinct (and intrusive), moving into the same registral space as the melody and accompanying harmony, and the slowly descending (in minims) oboe part (above the flute’s melody) is more distinctive (audible).
 - The 3rd segment of the piece is another example of the double-time sections encountered above; this is followed by a section in which unaccompanied solo passages by Davis are interspersed with repeated gloomy chords, which gives way to a section in which Davis’s (lightly accompanied) musings twice interrupt passages in which the oboe plays the principal melody (Rodrigo’s brief “piú mosso” music, with its descending and ascending triplet 3-note sequences).
 - “Summertime” from “Porgy and Bess” uses the instruments very differently – and much more simply. Davis takes the solo part throughout (on muted trumpet) while the band accompanies with a swinging, riff-like, homorhythmic accompaniment that, every two bars, mostly fills in the “spaces” beneath Davis’s sustained notes (apart from the pizz DB that, with the kit, provides the necessary drive). Davis’s thin tone (mostly in the higher register) contrasts effectively with the softer, more mellow accompaniment in which the flutes are prominent (mostly in their low register – they

- move to their middle/upper register throughout the 3rd and towards the end of the 4th (of five) playings of the head. Typically, Davis does not veer too far from Gershwin's melody in the first statement of the head, but explores the higher reaches of the extended chords in the subsequent repetitions. (His note over the final Bbm tonic chord, for instance, is Eb – an 11th.)
- “Pan Piper” (based on a Peruvian folk melody) starts with a high register Am triad over a G# played on bassoon in its own upper register; a triangle also plays throughout the opening section. (High woodwinds are the predominant timbre for the first two thirds of the piece.) The statement of the melody is set against dissonant, eerie chords in WW and harp, while Davis's interpretation of the folk melody is subdued and breathy, with the Harmon mute adding its characteristic buzz to his tone. The second part consists of lyrical improvised solos by Davis over a repeated vamp-like accompaniment, in which the WW and horns play a repeated songlike melody.
 - “Saeta” begins with a bassoon playing a repetitive, arabesque-like melody in flamenco style over a sustained G/D drone on arco DB. Snare drum (playing march-like rhythms), tambourine and trumpets (playing fanfare-like motifs based on a single D major chord) fade in slowly, as the (now mostly dissonant) bassoon melody becomes more fragmented and distant. The impression is of an approaching procession. Davis's flugelhorn solo (initially over nothing but the persistent drone and subdued snare drum rhythms) depicts a woman mourning Christ's crucifixion in an Andalusian religious street procession. The fanfares eventually return as the snare drum rhythms become more prominent and the music fades away into the distance.

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

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

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 cello sonata by Brahms. Most of the melody 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]**

Allegro non troppo
Cello

p espress. legato

7

p dolce

13

cresc.

f

- a) There are **two** errors in **bars 4 to 8**², **one** in **pitch** and **one** in **rhythm**. **Circle** the notes that are incorrect and above each write what you actually hear in the music. **[4]AO4**

Rhythm: bar 5, last two beats should be a dotted crotchet followed by a quaver, not two crotchets.

Pitch: bar 7, third note, G, needs a sharp sign.

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

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

b) Write in the missing **pitch and rhythm** in **bars 9³ to 13**.

[5]A04

Mark according to the following table:
NB – 24 answers possible for rhythm and pitch

No. of correct answers	Marks awarded
20-24	5
15-19	4
10-14	3
5-9	2
2-4	1
0-1	0

c) Name the type of **chord** heard in **bar 17**.

[1]A04

Diminished 7th {dim7} (on F sharp)

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

Either: The Symphony

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

a) **Tick (✓)** the box which best describes the structure of **bars 30 to 61**. **[1]AO4**

Structure of bars 30 to 61	Tick
C C D C	
C C D C ¹	✓
C C ¹ D C	
C C ¹ D C ¹	

b) **Compare** the music in **bars 52 to 61³** with that of **bars 285 to 300**. Refer to bar numbers and instruments in your answer as necessary. **[4]AO4**

Relevant observations must compare the music of bars 52 to 61³ and bars 285 to 300.

- Unlike the appearance of this C¹ phrase of the alhorn theme in bar 52, its appearance at bar 289 has the interpolation of 4 bars before it which present a very dramatic ff outburst of its first two bars in violin 1
- This is heard over dim7 harmony bars 285 to 286, unlike in its first appearance, only reaching C major in bar 287
- The GP crotchet rest at the start of bar 285 is also different and adds tension
- An augmented version of this 2-bar motive is simultaneously heard in low strings bars 285 to 286
- Bar 289 – alhorn theme returns in imitation in horns as in bar 52
- Violins 1 and 2 join in the imitative playing of the alhorn phrase in bar 291, unlike the first time
- Strings do not play tremolo arpeggaic accompaniment in bars 289 to 300 as they did in bars 52 to 60
- Instead, lower strings play inverted form of the opening descending 4-note motif (motif x) in bars 289 to 292 (joined by clarinets and bassoons in bar 291 to 292)
- Dominant to tonic pedal in timps is retained in both versions, though moves to tonic on beat 3 instead of beat 1 in bar 292
- The fragmentation of the alhorn theme heard at the end of the first appearance, bars 58 to 60 is extended (in downward sequence) bars 296 to 300
- The second appearance does not end with sustained horns, bassoons and timps only followed by a pause as in bar 61, but instead strings and contra bassoon carry straight on into S2

(Award 1 mark per relevant comparative comment up to a maximum of 4 marks. Bar/beat numbers must be included.)

- c) **Explain** the function of **bars 220 to 234**, and describe some of the compositional devices used in this section. Refer to bar/beat numbers and instruments in your answer as necessary. **[5]AO4**

Relevant observations that explain the function and describe compositional devices in bars 220 to 234 include:

- Bars 220 to 234 function as the start (1st theme) of the transition with development in the Recapitulation (heard in bars 94 to 106 in the Exposition)
- Brahms uses the opening of S1 for the start of this section bars 220 to 221³ (achieving symphonic unity)
- This S1 opening in bars 220 to 221 is accompanied by syncopated tonic Cs in low strings and bassoons, adding drama
- This S1 motive is then used in rhythmic diminution bars 221³ to 223¹ in violins 1 and viola
- S1 in diminution is heard in descending sequence bars 221³ to 223¹
- Bars 221³ to 223³ - accompaniment in low strings, violins 2 and contra bassoon is inverted motif x (the symphony's opening 4-note descending motif)
- Bar 223 {227} – dramatic homophonic chords throughout the orchestra
- Bars 224 to 225 are a repeat of the S1 opening motif of bars 220 to 221 but with inverted (developed) ending
- Bars 225³ to 227¹ are a repeat of the diminution and sequential treatment of S1 motif of bars 221³ to 223¹ but now inverted in violins 1 to form a rising sequence instead
- The rising motif x of bars 221³ to 223¹ in low strings and bassoon is now replaced by the falling version of diminished S1 motif heard in bars 221³ to 223¹ (in violins 1 and viola)
- Dramatic arpeggio figuration in bars 228 to 230, descending in violins and ascending in lower strings
- In terms of tonality, bar 220 starts in C major, briefly tonicising G major bar 223 / E minor bar 225 / passing through D minor bar 228 to 229 / and A minor bars 230 to 231 (max 2 for correct key citations)
- Bars 232 to 233 are an extra two bars (compared with the transition bars 94 to 106) the purpose of which are to move the tonality quickly through a circle of 5ths – B-E-A-Dm
- Melodically, these two bars, 232 to 234, are based on a pattern of descending 3rds (important interval in 1st mvt) or inverted as rising 6ths resulting in an overall pattern of 3rds {F sharp – D sharp – B – G sharp – E – C sharp – A (- F)}

(Award 1 mark per relevant comment up to a maximum of 5 marks. Bar/beat numbers must be included. NB – 1 mark reserved for explanation of function)

- d) **Describe** how the music of **bars 391 to 457** creates a triumphant and unifying conclusion to the symphony. Give bar and beat numbers in your answer.

[5]AO4

Relevant comments describing bars 391 to 457 include:

- This last section of the coda sets a triumphant tone in its move to bright, clear C major tonality
- Use of 2/2, cut time creates sense of excitement
- Faster tempo (Piu Allegro) adds to sense of triumphant conclusion
- ff dynamic throughout / use of accents and staccato articulation adds to sense of exuberance
- Bar 391 – notes 2 to 4 of S1 are used in diminution in powerful unison strings and bassoons whilst creating symphonic unity
- Timps accompany with the characteristic dactylic rhythm of S1's opening adding to the symphonic unification
- Sustained chords in winds (bars 392 to 393, repeated in 394 to 395) highlight the next two notes of S1, notes 5 and 6 (A and G) as the melody notes of these chords further adding to the integration
- Bars 295 to 402 feature a 3-note rising figure which could be viewed as the start of the alhorn theme in inversion /this figure is heard in sequential imitative antiphony between strings and woodwind plus horns, and provides further evidence of symphonic integration
- Bars 403 to 407 - repeat of the S1 opening motif in winds and horn in C continuing the symphonic links and triumphant nature of the coda
- Bars 407 to 416 – triumphant return of the chorale first heard in the introduction (bar 47), now in dramatic augmentation, providing further symphonic reminiscence and unity
- Bar 416 – the previous momentum and animation return with use of triplet idea which could be said to have melodic links to the chorale theme (bars 416 to 417 clearly link to bars 410- 411 of the chorale) / S1 (e.g. bars 423 to 426) / and alhorn in inversion (e.g. bars 427 to 431, strings), thus confirming the inherent symphonic integration that exists between all these themes
- Homophonic, rhythmic unity of accented falling statements bars 431 to 443 emphasise the powerful progression to the triumphant Ic - V4-3 – I perfect cadence of bars 444 to 447
- Bar 448 - the opening S1 motivic idea, first heard in bar 2 of the movement, returns in its triumphant form in upper strings to end the movement, thus creating symphonic integration and synthesis as the melodic material comes full circle
- Bars 448 to 453 – work up through octaves, building the drama, the powerful conclusion / underlined by timp rolls and rising arpeggios in low strings, trombone and bassoons
- Repeated plagal cadences - bars 448 to 449/ and then with drawn out harmonic rhythm bars 450 to 453 / in addition to the previous perfect cadence of bars 444 to 447, add further to the sense of emphatic, powerful, unambiguous conclusion in C major

(Award 1 mark per relevant comment up to a maximum of 5 marks. Bar/beat numbers must be included.)

11. Discuss the use of harmony and tonality in symphonic music composed between 1830 and 1910. Though you may mention Brahms's Symphony no. 1 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 are assessed in this question.

NB: this is INDICATIVE CONTENT ONLY; candidates are not expected to include all this information in their answer.

Harmony and tonality

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.

- Whilst harmony and tonality in classical symphonic music is functional, with a concentration on diatonic harmonies, circles of fifths, and other sequences, with some use of chromatic harmony (dim 7ths, aug 6ths etc.), that of early Romantic symphonies becomes more adventurous, though still based on functional harmony and the precept of the building and release of tension. This process is extended though, with longer structures with more distant modulations and ever-increasing chromaticism, until functional harmony reaches breaking point.
- Beethoven, though just out of the time period, may well be cited as setting the scene for the use of harmony and tonality in symphonic music of the romantic style; candidates may briefly mention his important developments, citing such features as more extensive use modulation, more use of harmonic dissonance, though often slower harmonic rhythm – i.e. stretching the drama out over a longer period, with dramatic, heroic implications; (symphonies 3 and 5 are useful for discussion of Beethoven's use of adventurous harmony and tonality – e.g. use of C sharp, initially heard very early on in the symphony, as pivot for harmonic and tonal developments in 3rd symphony [including enharmonic shift to D flat in the 1st movement's recapitulation] , and movement from tonic minor to major in 5th); even from Symphony no 1, evidence of tonal ambiguity (modulations of the introduction); prevalent use of dim 7ths
- Later Romantic style – further harmonic and tonal developments, sometimes for programmatic reasons (e.g., Berlioz, Liszt, Smetana, Dukas)
- Harmony and tonality can sometimes reflect characteristics of folk and dance music or other nationalistic elements (e.g., Dvorak, Tchaikovsky, Smetana)
- Keys visited (as part of structure) become more far ranging; more chromaticism and unusual uses of tonality (e.g., Strauss Don Juan);
- Finale starts to become the end goal of the harmonic and tonal journey of the symphony
- Berlioz – discussion may well centre on Symphonie Fantastique; much use of dim 7th, often in semitonal sequences, for dramatic effect; broad-ranging modulations in the long introduction to 1st movement, though also use of conventional movement to dominant for 2nd subject
- Brahms – very colourful, rich use of harmony; movement from C minor to C major by end of 1st symphony; exploration of more distantly-related keys; retention of underlying tonic-dominant relationship, but also 3rd-related keys and relationships favoured (e.g. movements of Brahms 1st symphony: Cm, E, Ab, C); 3rd symphony – the ambiguous use of F minor/major in 1st movement's opening, but movement to unrelated A major

for 2nd subject, again 3rd-related; see link below for full details on use of harmony and tonality in set work Brahms 1, mvt 4

- Use of modal elements (e.g., Brahms 1st and 2nd and 4th symphonies, Dvorak 9 [with unusual key relationships in 2nd movement], Tchaikovsky)
- Tchaikovsky - patterns of harmonies used – e.g. 1st movement of 4th symphony based on full progression of 3rds (F, Ab, B, D, F), with the 2nd subject in Ab minor instead of the expected major, and 1st movement 6th symphony; rich chromatic harmony, with much use of augmented chords and Tristan chord (1st and last movements of 6th symphony respectively); harmony and tonality often used for dramatic effect in Tchaikovsky's music, underlining the implied journey of the music, seen to particular effect in his final symphony, contrasts of mood achieved by the contrasting harmonies and keys of each movement, but B minor Adagio finale confirming the underlying, sad character of this Pathétique Symphony; conversely, 5th symphony re-use of minor theme of 1st movement in major mode in 4th movement
- Bruckner: the harmonic style of his nine symphonies is indebted to Beethoven and Wagner; often chromatic; harmonic rhythm can be very slow
- Mahler – journey very much towards the finale, in terms of all aspects, and exploration of new key relationships, often not finishing in the same key as opening of symphony (e.g. 2nd symphony which starts in C minor and ends in E flat major).
- Strauss – very chromatic harmonic language at times (e.g. as heard in Till Eulenspiegel), influence of Wagner's leitmotif procedure seen in his use of harmony and tonality to characterise specific aspects of the music's programme (e.g. Ein Heldenleben); Don Juan – opening starts on C major harmony, rather than establishing the tonic E major
- Ives – symphonies 1-4, Decoration Day (New England Holidays Symphony): combination of late Romantic harmonic style with references to European composers, and the harmonic and tonal language of hymnody, camp meeting, popular and traditional folk songs, but also extreme dissonance, particularly in Symphony no 4 and Decoration Day
- Sibelius: tonal, though often vast periods of harmonic stasis, underlined by pedal notes; use of modality, particularly in Symphony no 6 (version of Dorian)
- Scriabin: discussion of the composer's use of his "mystic chord" e.g. in 4th symphony, Poem of Ecstasy, where it functions as a very long dominant, resulting in extreme build-up of tension, with mostly withheld tonic release – very different from the earlier precept of dominant-tonic symphonic progress
- Schoenberg: Chamber Symphony no. 1 – in E major, though begins with F major in the introduction; use of stacked 4ths and whole tone scales pointing to Schoenberg's eventual dissolution of tonality, though still hanging on here

Set work Brahms Symphony no 1, finale

There is a wealth of analytical detail available for discussion:

<https://resources.wjec.co.uk/Pages/ResourceSingle.aspx?rlid=916>

but as the question states, this movement should only be referred to in passing.

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

Marking grid

AO4 Use analytical and appraising skills to make evaluative and critical judgments about music	
Band	Criteria
5	13-15 marks <ul style="list-style-type: none"> • 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 harmony and tonality. • 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 <ul style="list-style-type: none"> • A convincing discussion of symphonic music • Appraisal will show a good contextual knowledge, with relevant examples explaining how composers used harmony and tonality. • 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 <ul style="list-style-type: none"> • A general discussion of symphonic music • Appraisal will show a adequate contextual knowledge, with mostly relevant examples explaining how composers used harmony and tonality. • The answer is partly organised with some use of appropriate specialist vocabulary and reasonably accurate grammar, punctuation and spelling.
2	4-6 marks <ul style="list-style-type: none"> • An inconsistent discussion of symphonic music • Appraisal will show some contextual knowledge, with some relevant examples explaining how composers used harmony and tonality. • 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 <ul style="list-style-type: none"> • A limited discussion of symphonic music • Appraisal will show little or no contextual knowledge, with very few relevant examples explaining how composers used harmony and tonality. • 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 <ul style="list-style-type: none"> • No response worthy of credit.

Or: Religious Choral Music

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

- a) **Explain** how the music written for voices and instruments reflects the text in **bars 1 to 45**. Give bar, beat, vocal and instrumental references as necessary in support of points made. [5]AO4

Relevant points which explain how the music of bars 1 to 45 reflects the text include:

- Even before the voices enter, the orchestral music of bars 1 to 3 sets the scene of dramatic anger and terror (rather than reverent religious devotion) with its four *ff* dramatic tutti homophonic opening G minor chords which span the full orchestral range (with piccolo and triple stopped strings)
- The ensuing arpeggios in strings and contrary motion semiquaver G minor scales in woodwind in bar 3 continue the dramatic setting for the announcement of "the day of wrath"
- The trumpets' dotted rhythm fanfare figure of bar 3 to 4 underlines this terrifying announcement
- The *ff* octave outburst by choral tenors and basses, (doubled by trombones bar 3³) with its double dotting and chromatic ascent to the tonic in bar 5 on the words "day of wrath" set the dramatic tone of the movement
- Bar 4¹⁻² – diminished 7th harmony is suitable for the terrifying announcement
- Off beat tims underline the unease
- Bars 5 to 8 – G/F sharp oscillations in woodwind, trumpets and strings add to the dramatic atmosphere of the announcement "dies irae"
- Bars 5 to 9 – sopranos and altos (both doubled, adding to the dramatic texture) join with *ff* sustained Gs, descending chromaticism and triplets which add to the drama and terror of the opening warning of the day of wrath
- Bars 9 and 10 – dramatic monophonic sequential descending semiquaver figuration in strings
- Bar 11 – repeat of opening stab chords, but now with interpolated bass drum strikes on off beats adding even more drama and (associated with hammer blows representing the "crack of doom")
- Candidates can be credited if they mention the fact that there is a direction in the score here for the skins on both the bass drum and tims to be tightened to produce a "hard, dry sound"
- (Bars 11 to 20 are a repeat of bars 1 to 10, but only credit points once)
- Bars 21 to 28 – the appropriately loud and accented dramatic homophonic choral writing with basses on first beat and offbeat entrances for S, A and T continue the terrifying utterance of the text that warns that the world will be consumed in ashes, as foretold by David and Sibyl
- The clear tonic/dominant harmonic accompaniment in D minor of bars 21 to 28 is appropriate for the terrifying announcement
- GP bar 24, last quaver highlights the theatrical drama
- Bar 29 to 32 – imitative entries of the chromatic descending figure, heard in bar 5, returns in chorus parts for "day of wrath", (accompanied by low

strings and bassoons)

- Bar 31 – tutti outburst in orchestra to accompany S and A entrances
- Bars 31 to 36 - dramatic rhythmic figuration in timps
- Bars 31, 33, 35 – appropriately unsettling diminished 7th harmony /and syncopation underlines the terror of the text
- Bars 32 to 36 – ascending chromatic scales in flutes, oboes and clarinets add to the intensity
- Bars 31 to 36 - the dramatic harmonic progressions through C minor (32)/ Bb minor (34) / Ab minor (36) (max 2 marks for correct keys) / each preceded by a diminished 7th chord, underlines the unsettling nature of the text
- Fully homophonic statement by SATB bars 37 to 39 confirming the consumption of the world
- Dramatic use of Neapolitan harmony bar 39³ at repeat of “days of wrath”
- Bars 39³ -start of a 4-note chromatic idea that is repeated to bar 45 in strings, clarinets and bassoons, (altering course on its 4th repetition)
- Chromatic twists and turns of the harmony, particularly bars 43 to 45, underline the terror of the text
- Bars 40 to 42 – appropriate use of fanfare semiquaver pattern in upper woodwind and brass
- Bars 42³ to 45 – descending choral bass line with its chromatic twists underlines the depth of despair the announcement of the text engenders

(Award 1 mark per relevant comment up to a maximum of 5 marks. Bar/beat numbers and vocal/instrumental references must be included.)

- b) **Compare** the music in **bars 54 to 61** with that in **bars 46 to 53**. Support your answer with bar, beat, vocal and instrumental references as necessary. **[4]AO4**

Relevant points that compare bars 54 to 61 with bars 46 to 53 include:

- Both sections are based on the same basic melodic and harmonic material, but the second 8 bars are a choral and instrumental rearrangement of the first 8 bars
- Bars 54 to 61 are much quieter than bars 46 to 53
- The overall tessitura {range} of bars 54 to 61 are much lower than bars 46 to 53
- Texture is not as dense in bars 54 to 61, (largely due to less use of woodwind and brass)
- The vocal parts of bars 54 to 61 rearrange the distribution of bars 46 to 53 /altos take original soprano melodic line an octave lower / tenors take original alto line an octave lower / bases take original tenor line an octave lower/ soprano line is based on the original tonic pedal bass line, but now intoned two beats later than the rest, in a chant-like style (max 2 marks for correct description of vocal rearrangements)
- String parts (which double choral parts) heard in lower octaves too.
- In particular, violins 1 are two octaves lower in bars 54 to 61 compared to bars 46 to 53
- Sustained tonic and dominant pedal notes in double basses bars 54 to 61, whereas they were heard as repeated quavers in bars 46 to 53
- The rising 6-note chromatic figure used in flutes, oboes, clarinets and 1st trumpets in bars 46 to 53 is only used in oboes (once) and clarinets in bars 54 to 61
- Reintroduction of the 3-note fanfare motif in trumpets bars 54 to 61

(Award 1 mark per relevant comparison up to a maximum of 4 marks.
Bar/beat numbers and vocal/instrumental references must be included.)

- c) Describe the function **and** give a detailed analysis of **bars 62 to 77**. Give bar and beat numbers in your answer. **[5]AO4**

Relevant points which explain the function and analyse bars 62 to 77 include:

- Bars 62 to 73 function as a coda to the first part of the Dies Irae movement, and bars 74 to 77 are the instrumental start of the Quantus tremor section
- Bars 62 to 73 function harmonically as a decorated 4-bar sequential circle of 5ths pattern {moving from G to C to F to Bb}
- Specifically, bar 62: G9; bar 63: G7 and Cm; bar 64: G7; bar 65: C7 with 4-3 susp; bar 66: C9; bar 67: C7 and Fm; 68: C7; 69: F7 with 4-3 susp; bar 70: F9; bar 71: F7 and Bbm; bar 72: F7; bar 73: Bb with 4-s susp (max 2 marks for correct chord identification)
- Strings play the above three 4-bar sequential phrases pp tremolo throughout
- Above these 4-bar sequential phrases, “Dies irae” is intoned by sopranos bars 61 to 62 {tenor solo bars 64 to 65} {altos bars 68 to 69} {sopranos bars 72 to 73}
- Rising 6-note semiquaver figuration heard earlier passed between first bassoon and first clarinet bars 63 to 72 and played together in bar 73
- Bars 74 to 77 acting as a 4-bar introduction, achieve a change of texture and mood ready for the “Quantus tremor” section, with the different figures spaced apart with more rests / and use of off beats
- Tonality is now Eb minor
- Melody of previous section still retained, now heard pp in clarinets, bassoons and pizzicato violas and double basses
- Offbeat sigh-like acciaccaturas in upper woodwind and 1st horn
- Trembling, shuddering semiquaver oscillating figure at start of each bar, 74 to 77 in violins
- Ominous repeated 3-note fanfare/death motive with characteristic anapaestic rhythm on dominant note, Bb in timps
- All the motives heard are played in unison/octaves adding to the strained, desolate, ominous mood

(Award 1 mark per relevant comparison up to a maximum of 4 marks. Bar/beat numbers must be included. NB – one mark allotted for accurate identification of coda)

- d) **Tick (✓)** the **one** statement you believe to be true about **bars 89 to 90**. **[1]AO4**

Statement about bars 89 to 90	Tick
the key is C minor and the chord is i	
the key is Bb major and the chord is ii	
the key is G minor and the chord is iv	✓
the key is Ab major and the chord is iii	

13. Describe some of the different ways in which voices are used in religious choral works 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 are assessed in this question.

NB: INDICATIVE CONTENT ONLY; candidates are not expected to include all this information in their answers.

Answers should address the following and show:

- An understanding of the different ways in which voices are used, both solo and chorus. Answers should focus on the vocal aspects, not instrumental, though there could legitimately be some mention if relevant to the vocal setting
- Candidates could potentially reference any religious choral works between 1800 and 1890, but whatever works are chosen for discussion, answers need to show an awareness of the roles and treatments of the vocal elements. These should include examples of the treatments of solo voices (which could well include solo ensembles within works, e.g. oratorios etc.) and also the chorus (e.g. its use as narrator or crowd as in passions).
- Answers may refer to all elements of musical style in support of points made about how voices are used; these could centre around aspects such as word setting, melody, harmony, tonality, rhythm, texture, dynamics, articulation and the way in which instruments/accompaniments are used in support.
- Changes in function of religious choral music were reflected in the way composers wrote for voices e.g. the move from purely liturgical use to concert style works – i.e. shift from sacred church use to a more secular emphasis for concert use – was reflected in the types and size of vocal groups used
- Changes in nature of commissions and the rise of regional choral societies and music festivals in UK (resulting in steady stream of oratorios) also affected how composers wrote for voices, though there was still some retention of church patronage and commissions too (Moreso in Portugal, Spain and Italy)
- The influence of opera on religious choral music (Berlioz, Verdi), and conversely, its purification by the Oxford and Caecilian Movements (with consequent backward-looking vocal techniques used-Bruckner) both affected the writing for voices
- The general move from early to late romantic style was reflected in the increased length and more freedom in form and design and portrayal of personal expression and emotion in vocal settings; similarly, developments in romantic harmony and tonality affected vocal writing
- Candidates may refer to the different characters and roles of sections within choral works, and how these dictated ways in which voices were used, e.g. sections such as the Dies Irae and Rex Tremendae would engender dramatic, powerful use of voices as opposed to sections such as Recordare or Lacrymosa which would tend to show a much more calm, or sad and suppliant mood; other sections might be characterised by more joyful, celebratory vocal writing – e.g. Sanctus.
- In all cases, answers should address specific examples from the works chosen for discussion, with a clear explanation of how the voices are used
- There may be aspects of word painting referred to, of which there are many examples.

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

- Haydn: Harmonie mass (1802); Seasons (1801); Schöpfung Messe (derived from Seasons) (1801)
- Beethoven: Christ on the Mount of Olives (1803); 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; 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: Die Letzten Dinge (oratorio) (1826) commissioned by English festivals; traditional with Handel-like fugal textures; influences of Beethoven and Cherubini
- Schubert masses (SATB soloists in varying combinations, mixed chorus, 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)
- Schumann: Requiem fur Mignon - mixed choir, soloists, orchestra, traditional; Requiem op 148: mixed chorus and orchestra; das Paradies und die Peri (oratorio)
- Rossini: masses (SATB soloists and mixed chorus; very long, with operatic arias and powerful choruses, typical of Rossini's dramatic style)
- Mendelssohn: psalms and oratorios e.g. St Paul (1836) Elijah (1846) His oratorio Elijah, was held as a model of its genre, and is a good reflection of the use of mixed chorus resulting from the growth of choral societies and establishment of music festivals in Britain at this time; commissioned by Birmingham Festival and performed there in 1846; mixed chorus, soloists, orchestra. Much scope for discussion of dramatic choruses, ensembles and solo writing. Modeled on traditional oratorios, but with Romantic harmonic language and some development in structures e.g. mixing recitatives and choruses; use of choral, recitative and solo sections to reflect text in Elijah: Part II, no 36: triadic rising nature of opening T/B lines followed by S/A with melodic direction and rhythmic setting matching the instruction, "Go, return upon thy way"; clear C major, diatonic, timp roll; followed by recitative: descending triadic line for Elijah's accepting response; large upward leap to emphasis "Lord"; harmonic colouring (e.g. dim 7th harmony) on text "I will suffer for Thy sake"; No 37 Air: diatonic, straightforward harmony, constant crotchet accompaniment featuring pastoral oboe and strings to underpin lyrical legato line of Elijah's aria; all reflecting the mood and context of the text.
- Brahms: A German Requiem (1865 – 1868); a capella 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 use of contrapuntal vocal textures; symmetrical approach to structure; use of unifying 3-note motif; varied choral writing, clearly reflecting the text, with unison, chordal and imitative writing; contrasts of fugal and chordal textures;
- Berlioz: Requiem (1837) - huge choral forces to support the dramatic interpretation of the text; Dies Irae – 4 brass groups with fanfare chant motive building texture to lead to ff bass solo entry of Tuba Mirum followed by dramatic pp contrast for Mors stupebit; imitative vocal entries representing the "pale offenders rising with surprise"; double dotted bass utterances with dramatic dynamic contrasts in

orchestral accompaniment for “viewing their Judge with frightened eyes”; Quarens Me is a capella; Te Deum (1849-1855); Childhood of Christ (1854)

- Gouvy: Requiem: (4 soloists, chorus and standard sized orchestra, no percussion other than tamps); 7 movements; no Libera Me; effective vocal writing – e.g. in Tuba Mirum (chorus) quote from Mozart’s Jupiter Symphony (finale) in Sanctus which is intoned by solo soprano; brass fanfare, and chorus; traditional in harmonic approach; composed in 1874 – same year as Verdi’s – but very different in style
- Bruckner’s traditional vocal treatments – imitative polyphony of a cappella double chorus in Sanctus of Mass in E minor: Sanctus - imitative polyphony of a capella double chorus, and modal inflections hark back to earlier styles (typical of Cecilian movement of the time); Benedictus – chromatic appoggiaturas, auxiliary and other passing notes typical of Romantic vocabulary and serve to heighten mood of this section.
- Bruckner: Requiem in D minor, Mass in E minor, motets – traditional vocal treatments; 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; Benedictus - chromatic appoggiaturas, auxiliary and other passing notes typical of Romantic vocabulary and serve to heighten mood of this section; also seen in masses from 1860s
- Frank: 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)
- Saint-Saens: Oratorio de Noel
- Liszt: Messe des Morts - soloists, male chorus, organ brass and percussion; typically harmonically interesting; a capella style, with much use of monophonic/unison/8ve vocal textures reflective of earlier styles associated with Cecilian Movement, though no complex counterpoint; masses – 1855, 1867; Christus; the Legend of St Elizabeth (oratorio) 1857-1862
- 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; contains a variety of vocal textures, constantly changing, with much imitative writing; Requiem in D minor - composed for the composer’s own funeral – 3-part men’s chorus and orchestra; high tenor writing; some extended a capella writing; personal interpretation with some dissonant harmonies and dramatic orchestration; more optimistic sounding than Requiem in C
- Faure: Requiem (1887 – 1890) soprano 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; use of solo arias for single sections of the choir are a distinctive feature, adding to its overall calm, non-operatic mood; few moments of counterpoint – e.g. in Offertorium; entrance of sop chorus on ‘lux’ (light) is arresting; use of effective throbbing orchestral accompaniment to Libera Me baritone solo
- 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
- Wesley: anthems (choral works with some solo sections)
- Gounod: St Cecilia Mass (STB soloists, mixed chorus, orchestra; lyrical melodies and warmth of harmony e.g. 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

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

Verdi Requiem:

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

There is a wealth of further detail that could be mentioned with respect to Verdi's Requiem:

<https://resources.wjec.co.uk/Pages/ResourceSingle.aspx?rId=916>

but as the question states, this work should only be mentioned in passing. It is worth noting that although originally performed in a liturgical context, Verdi later took it on tour around opera houses and concert halls in Europe.

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

Marking grid

A04 Use analytical and appraising skills to make evaluative and critical judgments about music	
Band	Criteria
5	<p style="text-align: center;">13-15 marks</p> <ul style="list-style-type: none"> • A highly perceptive and thorough discussion of the use of voices in religious choral works. • Appraisal will show a comprehensive contextual knowledge, with a variety of relevant examples illustrating different uses. • The answer is well structured and presented in a highly appropriate manner with thoughtful use of specialist vocabulary and accurate grammar, punctuation and spelling.
4	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> • A convincing discussion of the use of voices in religious choral works. • Appraisal will show a good contextual knowledge, with relevant examples illustrating different uses. • The answer is mostly organised and presented in an appropriate manner using appropriate specialist vocabulary with accurate grammar, punctuation and spelling.
3	<p style="text-align: center;">7-9 marks</p> <ul style="list-style-type: none"> • A general discussion of the use of voices in religious choral works. • Appraisal will show an adequate contextual knowledge, with mostly relevant examples illustrating different uses. <p>The answer is partly organised with some use of appropriate specialist vocabulary and reasonably accurate grammar, punctuation and spelling.</p>
2	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • An inconsistent discussion of the use of voices in religious choral works. • Appraisal will show some contextual knowledge, with some relevant examples illustrating a few uses. • The answer shows a basic level of organisation and basic use of specialist vocabulary with errors in grammar, punctuation and spelling affecting clarity of communication.
1	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • A limited discussion of the use of voices in religious choral works. • Appraisal will show little or no contextual knowledge, with very few relevant examples used in illustration. • The answer shows a limited level of organisation and limited use of specialist vocabulary with many errors in grammar, punctuation and spelling affecting clarity of communication.
0	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • No response worthy of credit.