

GCE



CCEA GCE Specimen Assessment Material for Music

For first teaching from September 2016
For first award of AS level in Summer 2017
For first award of A level in Summer 2018
Subject Code: 7010

Foreword

CCEA has developed new specifications which comply with criteria for GCE qualifications. The specimen assessment materials accompanying new specifications are provided to give centres guidance on the structure and character of the planned assessments in advance of the first assessment. It is intended that the specimen assessment materials contained in this booklet will help teachers and students to understand, as fully as possible, the markers' expectations of candidates' responses to the types of tasks and questions set at GCE level. These specimen assessment materials should be used in conjunction with CCEA's GCE Music specification.

GCE Music

Specimen Assessment Materials

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Subject Code	7010
QAN AS	601/8495/4
QAN A2	601/8496/6
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SPECIMEN PAPERS

DIVIDER FRONT

SPECIMEN PAPERS

DIVIDER BACK



Rewarding Learning

ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2017

Centre Number

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Candidate Number

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Music

Assessment Unit AS 3: Responding to Music

Paper 1

Test of Aural Perception

[CODE]

SPECIMEN

TIME

1 hour.

INSTRUCTIONS TO CANDIDATES

Write your Centre Number and Candidate Number in the spaces provided at the top of this page.

Write your answers in the spaces provided in this question paper.

Answer **all five** questions.

INFORMATION FOR CANDIDATES

The total mark for this paper is 70.

Figures in brackets printed down the right-hand side of pages indicate the marks awarded to each question or part question.

Three minutes reading time will be allowed before the recording is started.

For Examiner's use only	
Question Number	Marks
1	
2	
3	
4	
5	
Total Marks	

Answer **all** questions.

Examiner Only

Marks	Re-mark
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- 1** You will hear an extract from one of your set works. You will hear the extract **four** times with pauses between hearings.

The form of the extract is as follows:

A A1 B B1

- (a)** Identify the key and cadence at the end of Section A.

key _____ [1]

cadence _____ [1]

- (b)** Describe the accompaniment to the melody in Section A.

[4]

- (c)** Identify **four** ways in which section A1 differs from Section A.

1 _____ [1]

2 _____ [1]

3 _____ [1]

4 _____ [1]

- (d)** Identify the instrument which plays the melody at the beginning of Section B.

[1]

(e) Identify **four** musical features in the second section of the extract (Lines 7–10).

1 _____ [1]

2 _____ [1]

3 _____ [1]

4 _____ [1]

(f) From which work is this extract taken?

_____ [1]

Total [13]

Examiner Only	
Marks	Re-mark

(i) (i) From which type of work is this extract taken?

_____ [1]

(ii) Identify **two** features of this extract which are typical of this type of work.

1 _____ [1]

2 _____ [1]

Total [13]

Examiner Only	
Marks	Re-mark

5 You will hear an extract from a piece of instrumental music.

You will hear the extract **four** times with pauses between hearings.

Look at the outline score printed below and the accompanying questions before the music begins.

5

9

12

chord?

chord?

(a) Describe the orchestral accompaniment in Bars 1 to 6.

[4]

(b) Identify the type of chord heard accompanying the melody in Bars 7 and again in Bar 9.

[1]

Examiner Only	
Marks	Re-mark

(c) Which of the following melodies is heard after the printed extract?

Tick your answer in the box provided.

[1]

(d) Identify the key at the beginning of this new melodic idea.

Circle your answer.

subdominant

dominant

relative minor

[1]

(e) Identify **two** instruments which enter to perform the melody in this section

1 _____ [1]

2 _____ [1]

(f) (i) During which period was this music composed?

 [1]

(ii) Give **five** reasons for your answer.

1 _____ [1]

2 _____ [1]

3 _____ [1]

4 _____ [1]

5 _____ [1]

Total [15]

THIS IS THE END OF THE QUESTION PAPER



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2017

Centre Number

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Candidate Number

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Music

Assessment Unit AS 3 Responding to Music

Paper 2

Written Examination

[CODE]

SPECIMEN

TIME

2 hours.

INSTRUCTIONS TO CANDIDATES

Write your Centre Number and Candidate Number in the spaces provided at the top of this page.

Write your answers in the spaces provided in this question paper.

Answer **four** questions.

Answer **all** questions in Section A and B, **one** question from Section C and **one** question from Section D.

INFORMATION FOR CANDIDATES

The total mark for this paper is **70** including marks for quality of written communication, structure and presentation in Sections C and D.

You are provided with an insert for use in Question 1 and 2 in this paper.

Do not write your answers on these inserts.

For Examiner's use only

Question Number	Marks
1	
2	
3	
4	

Total Marks

--

Examiner Only	
Marks	Re-mark

Mozart: Symphony No. 39, K543, first movement, Bars 97–142

Answer **all** the following questions using the score provided (see insert sheet).

- (a)** What is the overall form of this movement?

[1]

- (b)** During which period was this work composed?

[1]

- (c)** Identify the texture in the following bars.

Bars 110–114 _____ [1]

Bars 136–139 _____ [1]

- (d)** What harmonic devices occur in the following bars?

Bars 97–105 _____ [1]

Bar 109 _____ [1]

- (e)** Identify the type of chord (e.g. major, first inversion) in the following bars.

Bar 116 _____ [2]

Bar 128 _____ [2]

- (f) Identify the key in the following bars.

Bar 107 _____ [1]

Bar 120 _____ [1]

Bar 122 _____ [1]

Examiner Only	
Marks	Re-mark

Marks	Re-mark
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Section C

Area of Study: Sacred Vocal music (Anthems)

Answer **either** question (a) **or** (b):

- 3 (a) Describe how Handel depicts the meaning of the text in *Zadok the Priest*. [15]

Or

- (b)** Describe the characteristics of the English anthem in Rutter's *A Clare Benediction*. [15]

[illegible]

Examiner Only	
Marks	Re-mark

Section D

Area of Study: Secular Vocal music (Musicals)

In this question you will be assessed on structure, presentation and quality of written communication.

Answer **either** question (a) **or** (b):

- 4 (a) Describe how the character of Billy Bigelow is portrayed in the music of *Soliloquy* from *Carousel*. [15]

Or

- (b)** Describe how the emotions of the five principal characters are expressed musically in *Tonight* from *West Side Story*. [15]

[illegible]

Examiner Only	
Marks	Re-mark

THIS IS THE END OF THE QUESTION PAPER

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Music

Assessment Unit AS 3: Responding to Music

Paper 2

Written Examination

[CODE]

SPECIMEN

Insert Booklet for use with

Section A Question 1
Section B Question 2

Insert for use with AS 3 Paper 2
Section A, Question 1

[illegible]

[illegible]

127

Fl.

Cl.

Fg.

Cor.
(Es)

Trbe.
(Es)

Timp.

VI.

Vla.

Vc.
e B.

The musical score for measures 127-132 is as follows:

- Flute (Fl.):** Measures 127-132 contain whole notes: F4 (b), G4 (b), A4 (b), B4 (b), C5 (b), and D5 (b).
- Clarinet (Cl.):** Measures 127-132 contain whole notes: F4 (b), G4 (b), A4 (b), B4 (b), C5 (b), and D5 (b). A slur is placed over measures 127-128.
- Bassoon (Fg.):** Measures 127-132 contain whole notes: F4 (b), G4 (b), A4 (b), B4 (b), C5 (b), and D5 (b).
- Cor Anglais (Cor. (Es)):** Measures 127-132 contain whole notes: F4 (b), G4 (b), A4 (b), B4 (b), C5 (b), and D5 (b). A "zu 2" marking is present above measure 128.
- Trumpet (Trbe. (Es)):** Measures 127-132 contain whole notes: F4 (b), G4 (b), A4 (b), B4 (b), C5 (b), and D5 (b). A "zu 2" marking is present above measure 128.
- Timpani (Timp.):** Measures 127-132 contain whole rests.
- Violin I (VI.):** Measures 127-132 contain eighth notes: F4 (b), G4 (b), A4 (b), B4 (b), C5 (b), and D5 (b). Trills (tr) are marked above measures 127, 128, 131, and 132.
- Violin II (VI.):** Measures 127-132 contain eighth notes: F4 (b), G4 (b), A4 (b), B4 (b), C5 (b), and D5 (b). Trills (tr) are marked above measures 127, 128, 131, and 132.
- Viola (Vla.):** Measures 127-132 contain eighth notes: F4 (b), G4 (b), A4 (b), B4 (b), C5 (b), and D5 (b).
- Violoncello/Double Bass (Vc. e B.):** Measures 127-132 contain eighth notes: F4 (b), G4 (b), A4 (b), B4 (b), C5 (b), and D5 (b).

[illegible]

139

Fl.

Cl.

Fg.

zu 2

zu 2

Cor.
Es)

rbe.
Es)

imp.

VI.

Vla.

Vc.
B.

Detailed description of the musical score: The score is for measures 139 to 142. The key signature is B-flat major (two flats). The woodwinds (Flute, Clarinet, Bassoon) and strings (Violin I, Violin II, Viola, Cello/Double Bass) enter in measure 139 with a rhythmic pattern of eighth and sixteenth notes. The woodwinds have a 'zu 2' (two times) marking above the staff in measure 140. The percussion part is marked 'imp.' (improvise). The Cor Anglais and Trumpet parts are marked 'Es)' (Es). The Viola part is marked 'Vla.' and the Cello/Double Bass part is marked 'Vc. B.'.

Insert for use with AS 3 Paper 2
Section B, Question 2

Andante

Violin I *p*

Violin II *p*

Viola *p*

Violoncello

f

f

f

p

p

p

p

p

f

f

f

f

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**General Certificate of Education
2018**

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Music

Assessment Unit A2 3: Responding to Music

Paper 1

Test of Aural Perception

[CODE]

SPECIMEN PAPER

TIME

1 hour 15 minutes.

INSTRUCTIONS TO CANDIDATES

Write your Centre Number and Candidate Number in the spaces provided at the top of this page.

Write your answers in the spaces provided in this question paper.

Answer **all six** questions.

INFORMATION FOR CANDIDATES

The total mark for this paper is **70**.

Figures in brackets printed down the right hand side of pages indicate the marks awarded to each question or part question.

Three minutes reading time will be allowed before the recording is started.

For Examiner's use only	
Question Number	Marks
1	
2	
3	
4	
5	
6	
Total Marks	

(f) Describe the orchestral accompaniment to Line 5.

[3]

Total [12]

Examiner Only	
Marks	Re-mark

2 You will hear an extract from one of your set works.

Examiner Only

Marks Re-mark

You will hear the extract **four** times with pauses between hearings.

- 1 Ich grolle nicht und wenn das Herz auch bricht.
- 2 Ewig verlор'nes Lieb, Ewig verlор'nes Lieb
- 3 Ich grolle nicht,
- 4 Ich grolle nicht.
- 5 Wie du auch strahlst in Diamantenpracht,
- 6 Es fällt kein Strahl in deines Herzens Nacht.
- 7 Das weiss ich längst.

(a) Identify the key at the beginning of the extract.

_____ [1]

(b) Identify the type of solo voice singing this extract.

_____ [1]

(c) Describe the piano bass line in the setting of Line 2.

_____ [2]

(d) Identify the type of chord (e.g. major, dominant seventh etc.) heard on the following words.

(i) Line 4 grolle _____ [1]

(ii) Line 6 Strahl _____ [1]

(e) Identify **two** features of the melody in Lines 5–6.

1 _____ [1]

2 _____ [1]

(f) Identify **three** features of the piano accompaniment which contribute to the mood of the music.

1 _____ [1]

2 _____ [1]

3 _____ [1]

(g) Name the song cycle from which this work is taken.

_____ [1]

Total [12]

Examiner Only	
Marks	Re-mark

3 You will hear **two** extracts from one of your set works.

You will hear Extract A **three** times with pauses between hearings followed by Extract B **three** times with pauses between hearings.

Extract A

The form of Extract A is as follows:

A A B

- (a)** Identify the solo instrument playing the melody at the beginning of the extract.

_____ [1]

- (b)** Describe the string accompaniment to the melody in Section B.

_____ [3]

- (c)** Identify the key (e.g. tonic, dominant etc.) and type of cadence at the end of Section B.

(i) key _____ [1]

(ii) cadence _____ [1]

Examiner Only	
Marks	Re-mark

Extract B

- (d) Which **two** of the following harmonic features can be heard in Extract B?

Circle your answers.

parallel chord progressions

tierce de Picardie

pedal

false relation

circle of fifths

[2]

- (e) (i) Identify **two** features of the music which indicate that it was composed in the twentieth century.

1 _____

2 _____ [2]

- (ii) Identify **two** features of the music which indicate that it was influenced by the style of an earlier period.

1 _____

2 _____ [2]

Total [12]

Examiner Only	
Marks	Re-mark

- 4** You will hear **two** settings of a piece of vocal music.

You will hear each setting **three** times with pauses between hearings.

The text is as follows:

- 1 If music be the food of love, sing on
2 til I am fill'd with Joy:
3 for then my list'ning soul you move to pleasures that can never cloy.
4 Your eyes, your mien, your tongue declare that you are music
everywhere.

Setting A

- (a)** Identify the type of solo voice performing in Setting A.

[1]

- (b)** To which key (e.g. dominant, subdominant, relative minor etc.) does the music modulate at the end of Line 2?

[1]

- (c)** Identify **four** melodic features of the vocal part in Line 4.

1 _____ [1]

2 _____ [1]

3 _____ [1]

4 _____ [1]

- (d) (i)** Suggest a possible period of composition.

[1]

- (ii) Identify **two** features of the instrumental accompaniment which support your answer.

1 _____ [1]

2 _____ [1]

Setting B

(e) In which musical style is this extract?

_____ [1]

(f) Identify **two** percussion instruments playing in Extract B.

1 _____ [1]

2 _____ [1]

Total [12]

Examiner Only	
Marks	Re-mark

5 You will hear an extract from a piece of instrumental music.

You will hear the extract **four** times with pauses between hearings.

The form of the extract is as follows:

A A B

(a) Identify the texture of the following in the opening bars of Section A.

wind _____ [1]

strings _____ [1]

(b) Identify **two** features of the flute melody in Section A.

1 _____ [1]

2 _____ [1]

(c) Identify **one** instrument playing the melody in Section B.

_____ [1]

(d) Describe the main features of the accompaniment in Section B.

_____ [3]

(e) Identify the tonality at the beginning of each of these sections.

Section A _____ [1]

Section B _____ [1]

(f) Suggest a possible date of composition.

_____ [1]

Total [11]

Examiner Only	
Marks	Re-mark

6 You will hear an extract from a piece of orchestral music.

You will hear the extract **four** times with pauses between hearings.

(a) Identify **four** percussion instruments playing in this extract.

1 _____

2 _____

3 _____

4 _____ [4]

(b) Identify **four** different string techniques heard in this extract.

1 _____

2 _____

3 _____

4 _____ [4]

(c) Identify **two** rhythmic features of the music which show the music was composed in the twentieth century.

1 _____ [1]

2 _____ [1]

(d) This music was written by one of the composers of your set works.
Name the composer.

_____ [1]

Total [11]

Examiner Only	
Marks	Re-mark

THIS IS THE END OF THE QUESTION PAPER



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2018**

Centre Number

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Candidate Number

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Music

Assessment Unit A2 3: Responding to Music

Paper 2

Written Examination

[CODE]

SPECIMEN PAPER

TIME

2 hours.

INSTRUCTIONS TO CANDIDATES

Write your Centre Number and Candidate Number in the spaces provided at the top of this page.

Write your answers in the spaces provided in this question paper.

Answer **four** questions.

Answer **all** questions in Section A and B, **one** question from Section C and **one** question from Section D.

INFORMATION FOR CANDIDATES

The total mark for this paper is **70** including marks for quality of written communication, structure and presentation in Sections C and D.

You are provided with an insert for use with Question 1 and 2 in this paper.

Do not write your answers on these inserts.

For Examiner's use only	
Question Number	Marks
1	
2	
3	
4	
Total Marks	

Section A

Examiner Only

Marks Re-mark

1 Debussy: *Nuages from Trois Nocturnes* bars 1–28

Answer **all** the following questions using the score provided (see insert sheet).

(a) What melodic feature is present in the following bars?

clarinet 1, bars 1–2 _____ [1]

clarinet 2, bars 3–4 _____ [1]

(b) What is the relationship between the clarinet and bassoon parts in the opening four bars?

_____ [2]

(c) Identify **three** features of the writing for strings in this passage which are typically impressionistic.

1 _____ [1]

2 _____ [1]

3 _____ [1]

(d) Identify **three** impressionistic features of the harmony and tonality.

1 _____ [1]

2 _____ [1]

3 _____ [1]

(e) Identify the type of chord (e.g. major, first inversion) on the first beat of the following bars.

	Chord	Inversion
Bar 14	[1]	[1]
Bar 20	[1]	[1]
Bar 21	[1]	[1]

- (f) Identify and locate **two** features of the composer's use of metre which are present in this extract.

Bar	Feature
[1]	[1]
[1]	[1]

Total [20]

Examiner Only	
Marks	Re-mark

Section B

Unfamiliar Score Analysis

- 2** Answer **all** questions in this section using the score provided (see insert sheet).

Bars 1–18

- (a)** Identify **two** melodic features in bar 3.

1 _____ [1]

2 _____ [1]

- (b)** Identify the key and cadence in the following bars.

	Key	Cadence
Bar 4	[1]	[1]
Bar 11–12	[1]	[1]

- (c)** Identify **two** textural features of bars 11–13.

1 _____ [1]

2 _____ [1]

- (d) (i)** Identify the instrument which takes over the melody from bar 15 onwards.

_____ [1]

- (ii)** Describe the orchestral accompaniment in bars 15–18.

_____ [3]

Examiner Only

Marks Re-mark

(e) Identify the type of chord (e.g. subdominant, first inversion) in the following bars.

(i) Bar 2 beats 1–3 _____ [3]

(ii) Bar 16 beat 4 _____ [2]

(iii) Bar 17 beat 3 _____ [2]

(f) From which type of work is this extract taken?

_____ [1]

Total [20]

Examiner Only	
Marks	Re-mark

Section C

Area of Study: Sacred Vocal Music (Mass/Requiem)

Answer **either** question (a) **or** (b):

- 3 (a) Analyse Faure's treatment of the *Libera me* text with reference to the following musical features.

melody **harmony** **texture** [15]

Or

- (b)** Discuss how the following features of Bob Chilcott's *Kyrie* show the influence of jazz.

melody **harmony** **rhythm** [15]

[illegible]

Examiner Only	
Marks	Re-mark

Examiner Only	
Marks	Re-mark

– [15]

Section D

Area of Study: Secular Vocal Music from 1600 to the present day

Answer **either** question (a) **or** (b):

In this question you will be assessed on structure, presentation and quality of written communication.

- 4 (a)** Discuss how Weelkes depicts the meaning of the text in *Thule the period of Cosmography*. [15]

Or

- (b)** Analyse *I Bought Me a Cat* from *Old American Songs* by Copland with particular reference to harmony, orchestration and the treatment of the original melody. [15]

[illegible]

Examiner Only	
Marks	Re-mark

THIS IS THE END OF THE QUESTION PAPER



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Music

Assessment Unit A2 3: Responding to Music

Paper 2

Written Examination

[CODE]

SPECIMEN

Insert for use with

Section A Question 1

Section B Question 2

Insert for use with A2 3 Paper 2
Section A, Question 1

Modéré

2 Flûtes

2 Hautbois

Cor Anglais

2 Clarinettes Sib

Bassons 1 et 2

Basson 3

Cors 1 et 2 à Pistons en Fa

Cors 3 et 4 à Pistons en Fa

Timpani

Harpe

Modéré

Violin I

Violin II

Violas

Violoncelles

Contrebasses

pp *très expressif*

pp

expressif

p

più pp

più pp

sourdines

div. sourdines

div. sourdines

div. sourdines

sourdines

59

2

13

2

Fl.

Hb.

C. A.

Cl.

Fg.

Cor.
(F)

2

Insert for use with A2 3 Paper 2
Section B, Question 2

Largo

2 Clarinetten in B \flat

2 Fagotti

2 Corni in Es

Violino I

Violino II

Viola

Violoncello
Contrabasso

Largo

Klavier

pp

pp

pp

pp

pp

p

[cresc.]

11

Cl. *f* *p* *p*

Fg. *f* *p* *p*

Cor. (Es) *f* *a 2* *p* *p*

VI. *f* *f*

Vla. *f* *f*

Vc. e Cb. *f* *f*

f *f* *f*

$\begin{matrix} \sharp 9 & 6 & \sharp 6 \\ 7 & 4 & 4 \\ 5 & & 3 \end{matrix}$ $\begin{matrix} 7 \\ \sharp 4 \end{matrix}$

cantabile

15

Cl. *p* *cresc.* *sf* *p*

Fg. *p* *cresc.* *sf* *p*

Cor. (Es) *p* *cresc.* *sf* *p*

VI. *p* *cresc.* *sf* *p*

Vla. *p* *cresc.* *sf* *p*

Vc. e Cb. *p* *cresc.* *sf* *p*

$\begin{matrix} 5 & 4 & \sharp 6 & 6 & 7 & 7 & 8 \\ 3 & 3 & \flat 5 & 6 & 4 & 4 & 3 \\ & & & & & 2 & 1 \end{matrix}$

cantabile

Klav. *[espressivo]*

PRE-RELEASE STIMULUS MATERIAL

DIVIDER FRONT

PRE-RELEASE STIMULUS MATERIAL

DIVIDER BACK



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Music

Assessment Unit AS 2

Composition with Technology Task

[CODE]
SPECIMEN

PRE-RELEASE
STIMULUS MATERIAL

Candidates should choose **one** from the following two stimuli to create an arrangement lasting 1 ½ to 2 ½ minutes.

The completed arrangement must have at least **four** independent parts.

Candidates have a free choice in the following aspects of the arrangement:

- Style
- Harmony
- Instruments/patches/sounds
- Key
- Metre
- Tempo
- Dynamics
- Texture

Candidates are permitted to create/choose lyrics if wanting to include a vocal part in their arrangement.

If appropriate to the choice of style, candidates are permitted to make alterations to the melody, harmony and/or rhythm (but are advised to keep the melody recognisable).

In order for the arrangement to meet the required time constraints, candidates should give consideration to the overall form and structure. For instance, if appropriate, sections of the stimulus might be repeated, or a brief introduction or coda might be added.

Submissions outside of the required durations will be penalised.

Stimulus 1:



Stimulus 2:



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Music

Assessment Unit A2 2

Composition with Technology Task

[CODE]
SPECIMEN

PRE-RELEASE
STIMULUS MATERIAL

Candidates should choose **one** from the following two stimuli to create an arrangement lasting 2 to 3 minutes.

The completed arrangement must have at least **six** independent parts.

Candidates have a free choice in the following aspects of the arrangement:

- Style
- Harmony
- Instruments/patches/sounds
- Key
- Metre
- Tempo
- Dynamics
- Texture

Candidates are permitted to create/choose lyrics if wanting to include a vocal part in their arrangement.

If appropriate to the choice of style, candidates are permitted to make alterations to the melody, harmony and/or rhythm (but are advised to keep the melody recognisable).

In order for the arrangement to meet the required time constraints, candidates should give consideration to the overall form and structure. For instance, if appropriate, sections of the stimulus might be repeated, or a brief introduction or coda might be added.

Submissions outside of the required durations will be penalised.

Stimulus 1:



Stimulus 2:



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MARK SCHEME
DIVIDER FRONT

MARK SCHEME

DIVIDER BACK



Rewarding Learning

General Certificate of Education

Music

GENERAL MARKING INSTRUCTIONS

General Marking Instructions

Introduction

The main purpose of the mark scheme is to ensure that examinations are marked accurately, consistently and fairly. The mark scheme provides examiners with an indication of the nature and range of candidates' responses likely to be worthy of credit. It also sets out the criteria which they should apply in allocating marks to candidates' responses.

Assessment objectives

Below are the assessment objectives for **GCE Music**

Candidates should be able to:

- AO1** Interpret musical ideas with technical and expressive control and an understanding of style and context.
- AO2** Create, develop and refine musical ideas with technical control and expressive understanding, making creative and coherent use of musical devices, conventions and resources.
- AO3** Use analytical, evaluative and reflective skills to make critical judgements about music.
- AO4** Demonstrate knowledge and understanding of musical elements, musical contexts and musical language.

Quality of candidates' responses

In marking the examination papers, examiners should be looking for a quality of response reflecting the level of maturity which may reasonably be expected of a 17 or 18-year-old which is the age at which the majority of candidates sit their GCE examinations.

Flexibility in marking

Mark schemes are not intended to be totally prescriptive. No mark scheme can cover all the responses which candidates may produce. In the event of unanticipated answers, examiners are expected to use their professional judgement to assess the validity of answers. If an answer is particularly problematic, then examiners should seek the guidance of the Supervising Examiner.

Positive marking

Examiners are encouraged to be positive in their marking, giving appropriate credit for what candidates know, understand and can do rather than penalising candidates for errors or omissions. Examiners should make use of the whole of the available mark range for any particular question and be prepared to award full marks for a response which is as good as might reasonably be expected of a 17 or 18-year-old GCE candidate.

Awarding zero marks

Marks should only be awarded for valid responses and no marks should be awarded for an answer which is completely incorrect or inappropriate.

Types of mark schemes

Mark schemes for tasks or questions which require candidates to respond in extended written form are marked on the basis of levels of response which take account of the quality of written communication.

Other questions which require only short answers are marked on a point for point basis with

marks awarded for each valid piece of information provided.

Levels of response

In deciding which level of response to award, examiners should look for the 'best fit' bearing in mind that weakness in one area may be compensated for by strength in another. In deciding which mark within a particular level to award to any response, examiners are expected to use their professional judgement.

The following guidance is provided to assist examiners.

- **Threshold performance:** Response which just merits inclusion in the level and should be awarded a mark at or near the bottom of the range.
- **Intermediate performance:** Response which clearly merits inclusion in the level and should be awarded a mark at or near the middle of the range.
- **High performance:** Response which fully satisfies the level description and should be awarded a mark at or near the top of the range.

Quality of written communication

Quality of written communication is taken into account in assessing candidates' responses to all tasks and questions that require them to respond in extended written form. These tasks and questions are marked on the basis of levels of response. The description for each level of response includes reference to the quality of written communication.

For conciseness, quality of written communication is distinguished within levels of response as follows:

Level 1: Quality of written communication is basic.

Level 2: Quality of written communication is good.

Level 3: Quality of written communication is excellent.

In interpreting these level descriptions, examiners should refer to the more detailed guidance provided below:

Level 1 (Basic): The candidate makes only a limited selection and use of an appropriate form and style of writing. The organisation of material may lack clarity and coherence. There is little use of specialist vocabulary. Presentation, spelling, punctuation and grammar may be such that intended meaning is not clear.

Level 2 (Good): The candidate makes a reasonable selection and use of an appropriate form and style of writing. Relevant material is organised with some clarity and coherence. There is some use of appropriate specialist vocabulary. Presentation, spelling, punctuation and grammar are sufficiently competent to make meaning clear.

Level 3 (Excellent): The candidate successfully selects and uses the most appropriate form and style of writing. Relevant material is organised with a high degree of clarity and coherence. There is widespread and accurate use of appropriate specialist vocabulary. Presentation, spelling, punctuation and grammar are of a sufficiently high standard to make meaning clear.

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Rewarding Learning

ADVANCED SUBSIDIARY (AS)
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2017

Music

Assessment Unit AS 3: Responding to Music

Paper 1

Test of Aural Perception

[CODE]

SPECIMEN

**MARK
SCHEME**

1 Beethoven, Symphony No. 3, Eroica, Mt. 4, bars 76–107

AVAILABLE MARKS

- (a) Bb major/dominant [1]
Perfect cadence [1] [2]
- (b) up to **four** marks available as follows:
- cello and double bass/lower strings pizzicato [1]
 - offbeat/quavers in second violin and viola/inner strings [1]
 - semiquavers in first violin [1]
 - harmonies/chords in wind [1]
- [4]
- (c) up to **four** marks available as follows:
- the original melody is now played by first violins [1]
 - the offbeat quaver chords are now in the wind [1]
 - semiquaver scales in cellos and double basses/lower strings [1]
 - timpani play tonic and dominant [1]
 - second violins now have (repeated) semiquavers [1]
- [4]
- (d) oboe [1]
- (e) trill [1]
- (f) Eb major/tonic [1]
- (g) dominant seventh [1]

14

2 Ol' Man River, Bars 9–32

- (a) bass [1]
- (b) C (major) [1]
- (c) up to **three** marks available as follows:
- melody outlines the interval of a 4th [1]
 - repetition [1]
 - pentatonic scale melody [1]
 - syncopation in the second half of each bar [1]
- [3]
- (d) up to **three** marks available as follows:
- glockenspiel [1]
 - rising oboe melody [1]
 - dotted rhythm [1]
 - lower string pizzicato chords [1]
 - strummed chords on banjo [1]
- [3]

		AVAILABLE MARKS
(e) up to four marks available as follows:		
• change to minor key/E minor [1]		
• steady crotchet movement in accompaniment [1]		
• dotted rhythm in melody [1]		
• tonic/dominant harmony [1]		
• increase in tempo [1]		
• falling sequence [1]		
• oboe doubles vocal melody [1]		
• pauses on 'fail' on the dominant 7th [1]		
• molto rit on line 10 [1]		
	[4]	
(f) Showboat	[1]	13
3 Mendelssohn, Hear My Prayer, bars 131–145		
(a) soprano/treble	[1]	
(b) SATB choir	[1]	
(c) organ	[1]	
(d) recitative	[1]	
(e) diminished seventh [1], dominant seventh [1] melisma [1]	[3]	
(f) polyphonic/imitative	[1]	
(g) imperfect	[1]	
(h) Romantic	[1]	
(i) (i) anthem	[1]	
(ii) up to two marks available as follows:		
• religious text [1]		
• in English [1]		
• mainly syllabic setting [1]		
• use of solo and choir [1]		
	[2]	13

4 Arne: “Where the bee sucks”

- (a) soprano [1]
- (b) trill **or** turn [1]
- (c) (i) dominant [1]
- (ii) subdominant [1]
- (d) up to **three** marks available as follows:
- melisma on ‘fly’ [1]
 - rising/ascending sequence [1]
 - rising/ascending/falling/descending scale [1]
- (e) 6 and 7 **or** 11 and 12 [2]
- (f) appoggiatura [1]
- (g) (i) Baroque [1]
- (ii) up to **four** marks available as follows:
- harpsichord continuo [1]
 - predominance of/dependence on strings [1]
 - strings/violins double the vocal line [1]
 - use of orchestra/strings to repeat last phrase of the vocal line [1]
 - use of the recorder/flute [1] double vocal line [1]
- [4]

AVAILABLE
MARKS

15

5 Grieg, Norwegian Dance No. 2, 0.00–1.22

- (a) up to **four** marks available as follows:
- pizzicato double bass/cello/lower strings [1] on the beat [1] tonic and dominant bass [1]
 - horn(s) [1] dominant pedal [1]
 - staccato bassoons [1]
 - upper strings/violin/viola play chords [1] on quaver off-beats [1]
- [4]
- (b) diminished seventh [1]
- (c) melody iii [1]
- (d) relative minor/F#minor [1]

(e) up to **two** marks available as follows:

- piccolo [1]
- trombone [1]
- trumpet [1]

[2]

(f) (i) Romantic

[1]

(ii) up to **five** marks available as follows:

- prominent /extensive use of brass [1]
- folk-like characteristics [1]
- sudden/dramatic contrast/change in dynamics [1]
(between two sections)
- use of piccolo [1]
- large (symphony) orchestra [1]
- syncopation (in the faster section) [1]
- sudden/dramatic contrast/change in tempo [1]
(between two sections)
- soloistic use of woodwind [1]
- chromatic harmony [1]

Accept other valid responses.

[5]

Total

**AVAILABLE
MARKS**

15

70

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Rewarding Learning

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Music

Assessment Unit AS 3: Responding to Music

Paper 2

Written Examination

[CODE]

SPECIMEN

**MARK
SCHEME**

Section A

1 Compulsory area of study: Music for Orchestra, 1700–1900

Mozart: Symphony No. 39, K543, first movement, Bars 97–142

- | | | |
|---|-----|--|
| <p>(a) Sonata form</p> | [1] | |
| <p>(b) Classical</p> | [1] | |
| <p>(c) Bars 110–114 homophonic [1]
Bars 136–139 unison [1]</p> | [2] | |
| <p>(d) Bars 97–105 Pedal point [1]
Bar 109 Perfect cadence [1]</p> | [2] | |
| <p>(e) Bar 116 dominant seventh [1] first inversion [1]
Bar 128 major [1] second inversion [1]</p> | [4] | |
| <p>(f) Bar 107 C minor [1]
Bar 120 Eb major [1]
Bar 122 Bb major [1]</p> | [3] | |
| <p>(g) Violin 1 Bar 114 chromaticism [1]
Flute Bars 107–109 descending sequence [1]
Viola 1 Bar 137 arpeggio [1]
Violin 1 Bar 141 repetition [1]</p> | [4] | |
| <p>(h) Any three of the following:</p> <ul style="list-style-type: none"> • brass section consists of horns and trumpets only [1] • horns and trumpets restricted to natural notes/notes of the harmonic series [1] • timpani only plays the dominant/Bb [1] • brass and timpani used to reinforce the key at significant structural points – in this case the end of the exposition [1] | [3] | |

AVAILABLE
MARKS

20

Section B

2 (a) up to **three** marks available as follows:

- descending/falling [1] arpeggio [1] outlines the tonic chord [1]
- repetition [1]
- chromatic [1]

[3]

(b) Bar 1 C minor [1]
 Bar 26 Eb (major) [1]

[2]

(c) perfect cadence

[1]

(d) Bar 9 diminished seventh [1] Bb minor ninth [1]
 Bar 13 Bb (major) [1] first inversion [1]
 Bar 24 Eb minor [1] second inversion [1]

[2]

[2]

[2]

(e) Bars 19–20

[2]

(f) cello [1] Bars 22–25 [2]

[3]

(g) (i) octaves
 (ii) paired [1] in thirds [1]

[1]

[2]

**AVAILABLE
MARKS**

20

Section C and D

Questions 3 and 4

AVAILABLE
MARKS

Knowledge and Understanding of the Set Works applied to the context of the question

Marks should be awarded according to the mark bands stated below:

Level	Mark Band	Descriptor
1	1–3	The answer is at a superficial level and limited by insufficient knowledge of the set work. There is a limited attempt to relate the content of the answer to the context of the question. The answer may contain a significant number of irrelevant details and/or lack a coherent structure. Spelling, punctuation and grammar may be such that the intended meaning is not clear.
2	4–7	The answer displays some knowledge of the set work. There may be irrelevant information and insufficient musical detail presented. There is some attempt to relate the content of the answer to the context of the question. The answer may contain a number of irrelevant details and/or lack a coherent structure. There is sufficient attention to spelling, punctuation and grammar.
3	8–11	The answer displays a good knowledge of the set work with appropriate musical detail to support points being made. There is a good attempt to relate the content of the answer to the context of the question and comments are expressed clearly. The answer may be satisfactory in terms of structure and/or presentation. Spelling, punctuation and grammar are mostly correct and there is a good attempt to use appropriate musical vocabulary.
4	12–15	The answer displays a comprehensive knowledge of the set work with detailed musical insight. There will be evidence of a thoughtful approach with perceptive comments on the music presented clearly. Comments, ideas and arguments will be well organised, well-structured and well-presented. Spelling, punctuation and grammar are of a consistently high standard and an appropriate musical vocabulary is used.

Area of Study: Sacred Vocal music (Anthems)

- 3 (a) Describe how Handel depicts the meaning of the text in *Zadok the Priest*.

Answers should refer to the following:

- Coronation anthem giving Handel an opportunity to exploit the possibilities of his extended choir (SSAATBB) and large orchestra including trumpets and timpani (D major is a common key for ceremonial works).
- Gradual orchestral build up based on arpeggios in semiquavers and repeated quaver chords. Slow harmonic rhythm with chords generally changing on the first beat of every bar.
- The rhythmic patterns and harmonic progression of the introduction accompany the homophonic declamation of “Zadok the Priest” featuring full choral and orchestral forces with particular prominence given to the trumpets.
- The triple metre of “And all the people rejoic’d” is a metaphor for happiness and is combined with continuous dotted rhythms and fanfare-like trumpet parts.
- The chorus is again used homophonically to achieve maximum effect and repetition is used to emphasise “rejoic’d” at bb. 35-38.
- A sense of climax is created through the use of ascending sequence between b. 43 and b. 52 and the modulation to the dominant in the adagio bars.
- Dotted rhythm and homophonic texture are combined with the tonic chord on “God save the King”. “May the King live” is set to a rising triad figure in unison.
- “Amen” and “Alleluja” are initially presented in quavers with alternating tonic and dominant chords and then “Amen” is set as an extended sequential melisma in the basses at b. 70 accompanied by detached quaver chords in the orchestra and choir.
- After a brief orchestral interlude (b. 75) “God save the King” and “may the King live” are transposed to the dominant. The remainder of the work utilises only “Amen” and “Alleluja”.
- Having developed these motifs in various keys such as B minor (bb. 91–94) and E minor (b. 97), the music reaches F# minor at b. 101. This makes the return of “God save the King” in the tonic key at b. 103 all the more effective.
- The frequent repetitions of text and music culminate in a final plagal cadence marked adagio.

Accept other valid responses.

15

Or

(b) Describe the characteristics of the English anthem in Rutter's *A Clare Benediction*.

Answers should refer to the following characteristics:

- Steeped in the Anglican choral tradition (read music at Clare College, Cambridge and was director of music there from 1975 until 1979). Unison and then homophonic choral texture ensuring clear delivery of the text.
- Accessible melodic style marrying memorable musical material to the lyrics.
- Tonal harmony including some dissonance: added note chords such as secondary 7ths (b. 17), pedal points (bb. 5–8) and effective use of standard features such as suspension (b. 4) and interrupted cadence (b. 18–19).
- Contrast between unison sopranos and altos and unison tenors and basses in the first verse.
- Four-bar introduction returns as a link to second verse.
- Second verse begins in octaves but quickly develops into chordal texture.
- Effective setting of "When you sleep" with a two-part descant for female voices above the male voices in unison.
- Repetition of text "Then in heaven" and finally "may you see his face" provides an elongated coda in which the dynamics are gradually reduced.

Accept other valid response.

AVAILABLE
MARKS

15

Secular Vocal music (Musicals)

Answer **one** of the following questions:

- 4 (a)** Describe how the character of Billy Bigelow is portrayed in the music of *Soliloquy* from *Carousel*.

Answers should refer to the following:

- The song is a substantial solo structured in two clear and contrasting sections, connected by recitative style passages, which reveal two sides to Billy's personality and the conflict between them.
- 'My Boy Bill' – in this section he describes his imaginary son and in so doing, seems to be describing himself:
 - The melody, harmony and rhythm are all straightforward.
 - There is brashness in the simple melodies
 - "obvious" orchestral flourishes e.g. trumpet fanfares.
- 'My Little Girl' – Bill describes someone else and reveals a softness and sentimentality. This section features:
 - a more sophisticated melody, constructed from two initial motifs.
 - The musical style is more subtle and sophisticated with augmented triads and chromatic melodic elements, sentimental string lines and dotted rhythms.
 - The dotted rhythms refer to the character of Julie, as Billy relates his future daughter's qualities to those of his wife.
- Dramatic ending to the song with chordal brass and a rising melodic line with repeated high notes as Billy reverts to his usual aggressive public style.

Accept other valid response.

15

Or

- (b)** Describe how the emotions of the five principal characters are expressed musically in *Tonight* from *West Side Story*.

Answers should refer to the following:

- The principal characters express their emotions about the coming evening through individual melodic ideas.
- Different harmonic treatment for each plot.
- Each character has a solo in the first half (except Maria, who later sings the same music as Tony) so that the words and melodies can be heard clearly.
- Bernstein gradually combines their parts until they are all singing simultaneously in a complex, contrapuntal texture. This demonstrates the interdependence of the love and hate they express.
- Riff and Bernardo share the same rhythmically complex, aggressive melody, an ironic illustration of their similar concerns despite their enmity.

- Anita uses the same melody with a different performing style, transforming it into something sultry and suggestive.
 - Maria and Tony sing the lyrical duet “Tonight”, which was previously heard during the balcony scene. Its repetition demonstrates their continuing faithful love.
 - Tension between characters and a sense of impending tragedy is spelt out with harsh and dissonant forms of elements first heard in the prologue – major/minor triads, bitonality and subtle use of flattened 7ths and the tritone.
 - The end of the number is the most climactic moment in the whole musical, with a strong cadence in C major and a high C for Maria.
 - The closing climax summarises the key ideas of the work both musically and dramatically.
- Accept other valid responses.

Total for Q3 & Q4 is 30 marks

Total

**AVAILABLE
MARKS**

15

70



Rewarding Learning

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General Certificate of Education

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Music

Assessment Unit A2 3: Responding to Music

Paper 1

Test of Aural Perception

[CODE]

SPECIMEN

**MARK
SCHEME**

1 Mozart, Introit from Requiem Mass, Bars 1–26

AVAILABLE
MARKS

- (a) up to **two** marks available as follows:
- cello and double bass on the beat [1]
 - violins and violas on the off beats [1]
 - staccato quavers [1]
 - strings double wind [1] [2]
- (b) up to **three** marks available as follows:
- bassoon [1]
 - bassett horn/clarinet [1]
 - enter in imitation/fugally [1]
 - suspensions [1] [3]
- (c) (i) (F) major [1]
- (ii) homophonic [1] [2]
- (d) turn [1]
- (e) soprano [1]
- (f) up to **three** marks available as follows:
- triadic motif [1]
 - dotted rhythm [1]
 - imitation [1] between upper and lower strings [1] [3]

12

2 *Ich Grolle Nicht*, Schumann, bars 1–18.

- (a) C (major) [1]
- (b) baritone [1]
- (c) up to **two** marks available as follows:
- descending scale [1]
 - in octaves [1]
 - in minims [1] [2]
- (d) (i) diminished seventh [1]
- (ii) minor [1]
- (e) up to **two** marks available as follows:
- rising sequence [1]
 - rising fourth [1]
 - repeated pitches [1]
 - dotted rhythm [1] [2]
- (f) up to **three** marks available as follows:
- chromatic chords [1]
 - use of unresolved 7ths [1]
 - continuous/repeated quavers in right hand [1]
 - limited use of dynamics [1] [3]

- (g) *Dichterliebe* [1]

12

3 Ravel, *Le Tombeau de Couperin, Menuet*, bars 1–24 and 33–48

**AVAILABLE
MARKS**

- (a) oboe [1]
- (b) up to **three** marks available as follows:
- upper strings/violins chords/homophonic [1]
 - harp chords [1]
 - lower strings/cellos/double basses pizzicato [1] [3]
- (c) (i) dominant [1]
- (ii) perfect cadence [1]
- (d) parallel chord progressions [1]
pedal [1] [2]
- (e) (i) up to **two** marks available as follows:
- use of dissonance [1]
 - double bass/cello harmonics [1] [2]
- (ii) up to **two** marks available as follows:
- in the style of a minuet [1]
 - scored for chamber orchestra [1]
 - melody decorated with mordents [1]
 - clear cut cadences [1] [2]

12

**4 Setting A: *If Music be the food of Love*, Purcell, Bars 1–22
Setting B: *If Music be the food of Love*, Laine and Dankworth
1.11–1.37**

- (a) soprano [1]
- (b) relative major [1]
- (c) up to **four** marks available as follows:
- rising sequence [1]
 - melisma on 'music' [1]
 - ornamentation/appoggiatura/turn/passing notes [1]
 - scalar/stepwise/conjunct [1]
 - dotted rhythm [1]
 - rising fourth [1]
 - falling third [1]
 - anticipation of the tonic at the cadence point [1] [4]

		AVAILABLE MARKS
(d) (i)	Baroque	[1]
(ii)	up to two marks available as follows: <ul style="list-style-type: none">cello/harpsichord (basso) continuo [1]lute (spread) chords [1]	[2]
(e)	jazz	[1]
(f)	up to two marks available as follows: <ul style="list-style-type: none">use of vibraphone [1]cymbals/hi-hats [1]snare drum played with brushes [1]	[2]
5	Bizet, <i>L'Arlésienne</i> Suite No. 1, Mvt. 2, Minuetto Bars 9–44	
(a)	wind: homophonic strings: unison	[1] [1]
(b)	up to two marks available as follows: <ul style="list-style-type: none">octave leap [1]acciaccatura [1]rising sequence [1]descending/falling/quaver/semiquaver scale/stepwise/conjunct [1]	[2]
(c)	clarinet or saxophone	[1]
(d)	up to three marks available as follows: <ul style="list-style-type: none">double pedal/drone/in fifths [1]pizzicato double bass [1] on first beat of the bar [1]violin countermelody [1] quaver/semiquaver/obbligato (style) [1]	[3]
(e)	Section A: minor Section B: major	[1] [1]
(f)	1872 (accept 1850–1900)	[1]
6	Béla Bartók. <i>Music for Strings, Percussion and Celesta</i>, Mt. 1, Bars 154–240	
(a)	one mark available for any four of the following: <ul style="list-style-type: none">piano [1]xylophone [1]celeste/celesta [1]timpani/kettle drum [1]bass drum [1]snare drum [1]	[4]
		12
		11

(b) up to **four** marks available as follows:

- arco (not bowed) [1]
- pizzicato (not plucking) [1]
- glissandi (not sliding) [1]
- multiple/double/triple/quadruple stopping [1]
- sul ponticello/playing close to the bridge [1]

[4]

(c) up to **two** marks available as follows:

- syncopation [1]
- cross rhythms [1]
- motor rhythms [1]
- hemiola/irregular metre [1]

[2]

(d) Bartók

[1]

AVAILABLE
MARKS

11

Total

70

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Rewarding Learning

ADVANCED

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Music

Assessment Unit A2 3: Responding to Music

Paper 2

Written Examination

[CODE]

SPECIMEN

**MARK
SCHEME**

Section A

**AVAILABLE
MARKS**

1 Compulsory area of study: Music for Orchestra in the Twentieth Century

Debussy: *Nuages* from *Trois Nocturnes* bars 1–28

- (a) Clarinet 1 Repetition [1]
Clarinet 2 Chromaticism [1] [2]
- (b) Doubled [1] in octaves [1] [2]
- (c) Any **three** of the following:
 • muted [1]
 • high register [1]
 • violins/strings divided in multiple/six parts [1]
 • sur la touche [1] [3]
- (d) Any **three** of the following:
 • dominant 9th chords [1]
 • ambiguous tonality [1]
 • diatonically unrelated chords [1]
 • unprepared dissonance [1] [3]
- (e) Bar 14 B major 9th [1], root position [1]
 Bar 20 Bb minor [1], first inversion [1]
 Bar 21 G major 9th [1], root position [1] [6]
- (f) Bar 5 [1], superimposition of common time and 6/4 [1]
 Bar 20 [1], hemiola [1] [4]

20

Section B

AVAILABLE
MARKS

2 Unfamiliar Score Analysis

Beethoven, Piano Concerto No. 1 in C major, Mt. 2, Bars 1–18.

(a) up to **two** marks available as follows:

- rising sequence [1]
- turn [1]
- dotted rhythm [1] [2]

(b) Bar 4 Ab (major)/tonic [1] imperfect [1] [2]

Bar 11–12 Eb major [1] perfect [1] [2]

(c) up to **two** marks available:

- homophonic [1]
- imitation [1] [2]

(d) (i) clarinet [1]

(ii) up to **three** marks available as follows:

- semiquaver arpeggios [1] in unison violins [1]
- quavers in viola and cello/double bass/lower strings [1]
in octaves [1]
- wind chords [1] [3]

(e) (i) dominant [1] seventh [1] second inversion [1] [3]

(ii) diminished [1] seventh [1] [2]

(iii) tonic/I [1] second inversion [1] [2]

(f) piano concerto [1]

20

Section C and D

Questions 3 and 4

AVAILABLE
MARKS

Knowledge and Understanding of the Set Works applied to the context of the question

Marks should be awarded according to the mark bands stated below:

Level	Mark Band	Descriptor
1	1–3	<p>The answer is at a superficial level and limited by insufficient knowledge of the set work.</p> <p>There is a limited attempt to relate the content of the answer to the context of the question. The answer may contain a significant number of irrelevant details and/or lack a coherent structure.</p> <p>Spelling, punctuation and grammar may be such that the intended meaning is not clear.</p>
2	4–7	<p>The answer displays some analytical knowledge of the set work. There may be irrelevant information and insufficient musical detail presented.</p> <p>There is some attempt to relate the content of the answer to the context of the question. The answer may contain a significant number of irrelevant details and/or lack a coherent structure.</p> <p>There is sufficient attention to spelling, punctuation and grammar.</p>
3	8–11	<p>The answer displays a good analytical knowledge of the set work with appropriate musical detail to support points being made.</p> <p>There is a good attempt to relate the content of the answer to the context of the question and comments are expressed clearly. The answer may not be wholly satisfactory in terms of structure and/or presentation.</p> <p>Spelling, punctuation and grammar are mostly correct and there is a good attempt to use appropriate musical vocabulary.</p>
4	12–15	<p>The answer displays a comprehensive analytical knowledge of the set work with detailed discussion and musical insight and references to musical, social, cultural and historical context as appropriate.</p> <p>There will be evidence of a thoughtful approach with perceptive comments on the music presented clearly. Comments, ideas and arguments will be well-organised, well-structured and well-presented.</p> <p>Spelling, punctuation and grammar are of a consistently high standard and an appropriate musical vocabulary is used.</p>

Area of Study: Sacred Vocal Music (Mass/Requiem)

- 3 (a) Analyse Faure's treatment of the *Libera me* text with reference to the following musical features.

melody**harmony****texture****melody**

- Opening melodic material sung by solo baritone.
- In the text of the 2nd phrase *Quando coeli movendi sunt*, an ascending sequence begins with organ pedal, cellos and double basses, rising a perfect 4th then falling a minor 3rd. The soloist's melody also rises through a simple sequence.
- The orchestra then begin another sequence, moving through dominant 7th chords while the soloist sings the final phrase.
- Chromatic melody in choral parts of *Requiem aeternam* section.
- Choir sing the melodic material from the opening baritone solo in the final 'A' section. It is sung in unison.

harmony

- D minor tonality.
- The music moves to the dominant key of A minor at the end of Section A, with a perfect cadence in the new key.
- Straightforward use of perfect and imperfect cadences at end of phrases.
- Returns to the tonic for the final section.
- Choir and soloist sing a sustained D minor chord in the final 3 bars whilst the orchestra reiterate the chord, punctuating the final perfect cadence.

texture

- Use of Baritone solo, choir and orchestra.
- The opening 'A' section begins in D minor, opening with organ and low strings (pizzicato).
- Baritone soloist sings text *Libera me, Domine* (Deliver me Lord, I pray), under which the orchestra plays a rising pizzicato bass line.
- More movement in orchestral parts in the second phrase of the text, *Quando coeli movendi sunt*, followed by the texture lightening with violas playing a rising idea in thirds to transition into the first choral entry.
- The orchestra plays *colla voce* throughout this next choral section.
- Dramatic homophonic writing in the choral parts.
- Unison writing in strings and organ pedal in the middle 'B' section.
- Unison octave horn call idea opens the 'B' section.
- Lighter orchestral texture heard at the opening returns at the start of the final 'A' section. Texture builds and thickens with the addition of pizzicato violas, timpani and horns.

- Final 'A' section contains a unison choral section with the return of the opening melody sung by the baritone soloist.
- Accept other valid responses.

Or

- (b) Discuss how the following features of Bob Chilcott's *Kyrie* show the influence of jazz.

melody

melody

- Melody largely conjunct but moves in a relaxed fluid way similar to a fluent improvisatory jazz solo.
- Repetition in melody with phrases often being sung twice.
- Soprano part often begins melodic phrases reminiscent of a solo front jazz line instrument.
- Occasional improvisatory style writing in choral parts e.g. alto part echoing the preceding soprano line in a rising and falling improvisatory style.

harmony

- E minor key signature but constant use of chromaticism and flattened 3rds and 7ths often mask the written tonality.
- Unison ending on word 'eleison' allows music to briefly reinforce E minor tonality. This happens twice in the movement with all choral parts ending on a unison E.
- Use of dissonance in the choral parts particularly on the chords at the beginning of 'Christe' section with D naturals being sung against D sharps.
- Flattened 3rds and 7ths
- Jazz chords in choral parts with choral parts splitting in places.
- Lack of traditional rest and cadence points creating a restless jazz feel to the music.
- Chord extensions such as 6ths and 9ths.
- Opening falling chromatic idea on piano returns in final 4 bars in choral parts.
- Rising arpeggios in the piano accompaniment at end of phrases.

rhythm

- The Kyrie movement is written in a very rhythmic style with a driving energy that constantly moves it forward.
- There is a rhythmic chordal accompaniment on the piano with accented stab chords.
- Accented chords are also used in the choral parts.
- Use of syncopation throughout with accented offbeat chords in the middle 'Christe' section; and 'Kyrie' phrases beginning after a quaver rest at the start of a bar.

Accept other valid responses.

AVAILABLE
MARKS

15

15

Secular Vocal Music from 1600 to the present day

Answer **one** of the following questions:

- 4 (a)** Discuss how Weelkes depicts the meaning of the text in *Thule the period of Cosmography*.

Answers should refer to the following:

- Imaginative and original style drawing on imagery inspired by mythological references and geographical discoveries made by explorers during the Elizabethan period. *Thule* was the name given by the ancients to the most northerly part of Europe – possibly Iceland.
- Weelkes represents these novel phenomena in musical terms:
 - The “sulphurous fire” of Hecla (a volcano in south west Iceland) is depicted by melismatic quavers in contrary motion which are based around the chords of C minor and G minor.
 - Trinacrian (Sicilian) Aetna is emphasised by a characteristic dance-like passage in triple metre and the famous volcano’s “flames ascend” to a rising melodic idea.
 - The exotic theme is pursued in the second part of this madrigal *The Andalusian Merchant* where the text refers to “cochineal” and “China dishes”.
 - An unusual progression of chords including diminished triads and chromatic part writing suggests the strangeness of Mount Fogo (a volcano on the Cape Verde Islands).
 - “Flying fishes” are described by an ascending and descending scalar figure.
 - A sense of musical unity is achieved by bringing back the closing passage of *Thule, the period of cosmography*, “these things seem wondrous” as a refrain.

Accept other valid response.

15

Or

- (b)** Analyse *I Bought Me a Cat* from *Old American Songs* by Copland with particular reference to harmony, orchestration and the treatment of the original melody.

Answers should make reference to the following:

- Place the work in context. The first set of *Old American Songs* was written for voice and piano in 1950 and orchestrated in 1954.
- Copland had already incorporated folk material into his musical language in works such as *Billy the Kid* (1938), *Rodeo* (1942), and *Appalachian Spring* (1944) thereby forging a distinctly American sound.
- The original melody is used largely unchanged apart from the insertion of rests (for example b.13) and with the same basic tonal harmonisation in the verses.
- In the cumulative refrain dissonance (allied to orchestration) is

- used to represent each of the animals. Rather than harmonising the duck's "Quaa, quaa" in b. 12 with a consonance, the A natural in the voice is contradicted by an E and Ab. Likewise, the goose's "Quaw" (b. 20) is accompanied by a harsh note cluster consisting of D, Eb, F and Ab.
- The hen's "shimmy shack" (b. 29) consists of alternating D minor and A minor chords as does the pig's "Griffey" in b. 39.
 - A slightly different approach is adopted for "Baw" (the cow) in b. 50 where the diatonically unrelated chord of Db major in its first inversion is placed in the low register.
 - While a semitonal clash (E and F) depicts the horse's "Neigh", the harmonisation of the rising third on "Honey" returns, appropriately enough, to the D minor and A minor triads.
 - Copland uses his small orchestra imaginatively to bring out the humour in this song: the trombone acciaccatura in the first bar; the contrast of register in the clarinets in bb. 2-; the use of hand stopped horn in the low register in bb. 17 and 19 and the presence of glissandi in the violins at b. 38, for instance.
 - The onomatopoeiac sounds associated with each animal are also enhanced by deft touches of orchestration: muted brass and *sul ponticello* strings for the duck at b. 1; hand stopped horn for the goose at b. 20; high register strings marked *secco* and shrill piccolo for the hen at b. 29; the bassoon combines with glissando in the lower strings and the horn alternates between stopped and open notes to portray the pig at b. 39. Low strings and wind accompany the cow at b. 50 while *pizzicato* violins and high woodwind represent the horse at b. 62.
 - All of these features combine in the climactic crescendo where a silent bar (b. 82) provides a final jest
- Accept other valid responses.

Total for Q3 & Q4 is 30 marks

Total

**AVAILABLE
MARKS**

15

70



INVESTORS
IN PEOPLE

