

GCE A2

Music

January 2010

Mark Schemes

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**NORTHERN IRELAND GENERAL CERTIFICATE OF SECONDARY EDUCATION (GCSE)
AND NORTHERN IRELAND GENERAL CERTIFICATE OF EDUCATION (GCE)**

MARK SCHEMES (2010)

Foreword

Introduction

Mark Schemes are published to assist teachers and students in their preparation for examinations. Through the mark schemes teachers and students will be able to see what examiners are looking for in response to questions and exactly where the marks have been awarded. The publishing of the mark schemes may help to show that examiners are not concerned about finding out what a student does not know but rather with rewarding students for what they do know.

The Purpose of Mark Schemes

Examination papers are set and revised by teams of examiners and revisers appointed by the Council. The teams of examiners and revisers include experienced teachers who are familiar with the level and standards expected of 16- and 18-year-old students in schools and colleges. The job of the examiners is to set the questions and the mark schemes; and the job of the revisers is to review the questions and mark schemes commenting on a large range of issues about which they must be satisfied before the question papers and mark schemes are finalised.

The questions and the mark schemes are developed in association with each other so that the issues of differentiation and positive achievement can be addressed right from the start. Mark schemes therefore are regarded as a part of an integral process which begins with the setting of questions and ends with the marking of the examination.

The main purpose of the mark scheme is to provide a uniform basis for the marking process so that all the markers are following exactly the same instructions and making the same judgements in so far as this is possible. Before marking begins a standardising meeting is held where all the markers are briefed using the mark scheme and samples of the students' work in the form of scripts. Consideration is also given at this stage to any comments on the operational papers received from teachers and their organisations. During this meeting, and up to and including the end of the marking, there is provision for amendments to be made to the mark scheme. What is published represents this final form of the mark scheme.

It is important to recognise that in some cases there may well be other correct responses which are equally acceptable to those published: the mark scheme can only cover those responses which emerged in the examination. There may also be instances where certain judgements may have to be left to the experience of the examiner, for example, where there is no absolute correct response – all teachers will be familiar with making such judgements.

The Council hopes that the mark schemes will be viewed and used in a constructive way as a further support to the teaching and learning processes.

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ADVANCED
General Certificate of Education
January 2010

Music

Assessment Unit A2 3: Part 1

Test of Aural Perception

assessing

Module 1: Making and Responding
to Music with Understanding

[A2P31]

FRIDAY 22 JANUARY, MORNING

**MARK
SCHEME**

1 *This is the Record of John, Orlando Gibbons, Bars 1–26*

AVAILABLE
MARKS

- (a) counter tenor/alto/tenor [1]
- (b) consort [1] of viols [1], strings [$\frac{1}{2}$] [2]
- (c) Line 3 rising [$\frac{1}{2}$] sequence [$\frac{1}{2}$], fourth [$\frac{1}{2}$], modulation [$\frac{1}{2}$] to dominant [$\frac{1}{2}$] [1]
- Line 5 melisma, stepwise movement [1]
- (d) [1] for each of the following musical changes:
- SATB [$\frac{1}{2}$] choir [$\frac{1}{2}$]
 - Homophonic texture/setting [1]
 - Modulation [$\frac{1}{2}$] to the dominant [$\frac{1}{2}$] [2]
- (e) [1] each for **three** of the following musical features:
- Polyphonic/imitative texture [1]
 - Modulation [$\frac{1}{2}$], to minor [$\frac{1}{2}$], back to tonic [$\frac{1}{2}$]
 - Ends [$\frac{1}{2}$] with a perfect cadence [$\frac{1}{2}$] in tonic key [$\frac{1}{2}$]
 - Suspension [$\frac{1}{2}$] at final cadence [$\frac{1}{2}$] [3]
- (f) anthem [1]
- (g) [i] Renaissance [1]
- [ii] [1] each for **one** of the following:
- instrumental doubling of the vocal parts
 - use of viols
 - use of bare fifth chords [1]

13

2 Beethoven Symphony No. 8 in F major, Mt. 3, Menuetto, Bars 1–44

AVAILABLE
MARKS

(a) 

- [$\frac{1}{2}$] for each correct rhythm, [$\frac{1}{2}$] for each correct pitch [6]
- (b) dominant [1] seventh [1] [2]
- (c) rising [$\frac{1}{2}$] sequence [$\frac{1}{2}$] [1]
- (d) subdominant/Bb Major [1]
- (e) bassoon [1]
- (f) [1] each for **three** of the following:
- question and answer/dialogue/antiphonal imitation [$\frac{1}{2}$] between
woodwind [$\frac{1}{2}$] and strings [$\frac{1}{2}$]
 - repetition [$\frac{1}{2}$] of perfect cadences [$\frac{1}{2}$] in tonic key [$\frac{1}{2}$]
 - comment on dynamics [1 mark maximum] e.g. soft/loud contrast,
use of sforzando
 - upper brass/trumpets/horns [$\frac{1}{2}$] in unison [$\frac{1}{2}$] play descending [$\frac{1}{2}$]
arpeggio [$\frac{1}{2}$] [3]
- (g) minuet [1]
- (h) 1814 [allow 1775–1825] [1]

16

**3 Schubert, Variations on a Theme by Hüttenbrenner,
Variations 5, 10, 11, 12**

AVAILABLE
MARKS

Variation 1

- Major tonality [1]
- Theme in the left hand [$\frac{1}{2}$] /lower register [$\frac{1}{2}$] as chords [$\frac{1}{2}$]
- Accompanied/decorated/countermelody [$\frac{1}{2}$] by right hand/high register [$\frac{1}{2}$] triplet [$\frac{1}{2}$] semiquaver [$\frac{1}{2}$], features appoggiaturas [1], repeated notes [$\frac{1}{2}$], [$\frac{1}{2}$] octave [leaps] [$\frac{1}{2}$] [4]

Variation 2

- Minor tonality [1]
- Theme/original bass in left hand [$\frac{1}{2}$] /lower register [$\frac{1}{2}$] in octaves [$\frac{1}{2}$]
- Accompanied/decorated/countermelody [$\frac{1}{2}$] in right hand/high register [$\frac{1}{2}$] demisemiquaver [$\frac{1}{2}$] descending [$\frac{1}{2}$] arpeggios [$\frac{1}{2}$] [4]

Variation 3

- Minor tonality [1]
- Theme [1] in left hand/lower register [$\frac{1}{2}$] pairing in thirds [1]
- Imitated [$\frac{1}{2}$] by the right hand/high register [$\frac{1}{2}$] in octaves [$\frac{1}{2}$] [4]

Variation 4

- Minor tonality [1]
- Melody in right hand/mid register [$\frac{1}{2}$]
- Left hand/lower register [$\frac{1}{2}$] staccato [$\frac{1}{2}$] octave leaps [1] featuring acciaccatura [effect] [1]
- inner/running contrapuntal [$\frac{1}{2}$] semiquaver [$\frac{1}{2}$] figure [4]

16

4 William Walton, Mt. 3, *Charge and Battle* from *Suite from Henry V*
Figure 1–7 and Figure 10–11

AVAILABLE
MARKS

(a) Extract A

(i) fifth [1] semitone [1] [2]

(ii) up to a maximum of 5 marks as follows:

- sustained [$\frac{1}{2}$] tonic [$\frac{1}{2}$] double bass [$\frac{1}{2}$] pedal [$\frac{1}{2}$]
- timpani [$\frac{1}{2}$] roll [$\frac{1}{2}$] on tonic note [$\frac{1}{2}$]
- tremolo [$\frac{1}{2}$] strings [$\frac{1}{2}$]
- recitative-like [$\frac{1}{2}$] melody [$\frac{1}{2}$] in two [$\frac{1}{2}$] horn[s] [$\frac{1}{2}$]
- fanfare-like [$\frac{1}{2}$] solo [$\frac{1}{2}$] trumpet [$\frac{1}{2}$]
- descending [$\frac{1}{2}$] chords [$\frac{1}{2}$] featuring trills [$\frac{1}{2}$] in violins/upper strings [$\frac{1}{2}$] [5]

(b) Extract B

(i) trombone trumpet [2]

(ii) canon [1]

(iii) up to a maximum of [4] as follows:

- ostinato [$\frac{1}{2}$], repeated [$\frac{1}{2}$] quavers [$\frac{1}{2}$] in cymbal [$\frac{1}{2}$], tambourine [$\frac{1}{2}$] and side/snare drum [$\frac{1}{2}$]
- repeated [$\frac{1}{2}$] chords [$\frac{1}{2}$] in strings [$\frac{1}{2}$] woodwind [$\frac{1}{2}$] and harp [$\frac{1}{2}$]
- use of triplet [$\frac{1}{2}$] rhythms
- pedal [$\frac{1}{2}$]
- 4/4 or 2/4 metre [1] [4]

(c) 1943 (accept 1918–1968) [1]

15

Total

60

Transcript

Northern Ireland Council for the Curriculum, Examinations and Assessment
General Certificate of Education, Advanced Level Music January 2010
Assessment Unit A2 3 Part 1, Test of Aural Perception.

1 Now look at Question 1.

Pause 1 minute

You will hear an extract from a piece of vocal music played **four** times with pauses between hearings.

Here is the extract for the first time.

Pause 1 minute

Here is the extract for the second time.

Pause 1 minute

Here is the extract for the third time.

Pause 1 minute

Here is the extract for the fourth and last time.

Pause 1 minute

2 Now look at Question 2.

Pause 1 minute

Here is the music for Question 2. You will hear an extract from a piece of instrumental music **four** times with pauses between hearings.

Here is the extract for the first time.

Pause 1 minute

Here is the extract for the second time.

Pause 1 minute

Here is the extract for the third time.

Pause 1 minute

Here is the extract for the fourth and last time.

Pause 1 minute

3 Now look at Question 3.

Pause 1 minute

Here is the music for Question 3. You will hear **four** variations based on the following theme. You will hear the theme **once** only followed by each variation played **three** times with pauses between hearings.

Here is the main theme which will be heard **once** only.

Pause 30 seconds

Here is Variation 1 for the first time.

Pause 30 seconds

Here is Variation 1 for the second time.

Pause 30 seconds

Here is Variation 1 for the third and last time.

Pause 30 seconds

Here is Variation 2 for the first time.

Pause 30 seconds

Here is Variation 2 for the second time.

Pause 30 seconds

Here is Variation 2 for the third and last time.

Pause 30 seconds

Here is Variation 3 for the first time.

Pause 30 seconds

Here is Variation 3 for the second time.

Pause 30 seconds

Here is Variation 3 for the third and last time.

Pause 30 seconds

Here is Variation 4 for the first time.

Pause 30 seconds

Here is Variation 4 for the second time.

Pause 30 seconds

Here is Variation 4 for the third and last time.

Pause 30 seconds

4 Now look at Question 4.

Pause 1 minute

You will hear **two** extracts from a piece of film music. You will hear **Extract A** played **four** times with pauses between hearings followed by **Extract B** played **four** times with pauses between hearings.

Here is Extract A for the first time.

Pause 1 minute

Here is Extract A for the second time.

Pause 1 minute

Here is Extract A for the third time.

Pause 1 minute

Here is Extract A for the fourth and last time.

Pause 1 minute

Here is Extract B for the first time.

Pause 1 minute

Here is Extract B for the second time.

Pause 1 minute

Here is Extract B for the third time.

Pause 1 minute

Here is Extract B for the fourth and last time after which you will be allowed five minutes to check your answers before the examination ends.

Pause 5 minutes

This is the end of the recording.



Rewarding Learning

ADVANCED SUBSIDIARY (AS)

General Certificate of Education

January 2010

Music

Assessment Unit A2 3: Part 2 Written Examination

assessing

**Module 1: Making and Responding
to Music with Understanding**

[A2P32]

FRIDAY 22 JANUARY, AFTERNOON

MARK SCHEME

CONTEXT FOR MARKING

Each answer should be marked out of 30 marks distributed between the two criteria as follows:

Criterion 1 – content focused

knowledge and understanding of the set works/area of study applied to the context of the question (27 marks); and

Criterion 2 – quality of written communication

structure and presentation of ideas, including quality of language and appropriate musical vocabulary (3 marks).

The criteria have been set out in a way which will not discriminate against candidates who may have a high level of musical knowledge and understanding, but whose essay-writing skills may be of a lesser standard.

MARKING PROCESS

Knowledge and Understanding of the Set Work/Area of Study Applied to the Context of the Question

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

Marks

- [1]–[6] An answer which is limited by insufficient breadth of depth of knowledge. The answer may contain irrelevant or incorrect details in relation to the question.
- [7]–[13] An answer which displays some breadth, but limited depth of knowledge and understanding of the set work or area of study. There is some attempt to relate the content of the answer to the context of the question but the answer may make insufficient reference to appropriate musical examples.
- [14]–[20] A competent grasp of the set work/area of study in terms of both breadth and depth. There will be evidence of the candidate's ability to relate the music to its historical, social and/or cultural context and to provide appropriate musical examples to support points being made or positions taken. Knowledge and understanding will be applied to and set within the context of the question. At the lower end [14]–[16] of the range there may be some imbalance between breadth and depth of knowledge and understanding.
- [21]–[27] An answer which displays a comprehensive grasp of the set work and area of study in terms of both breadth and depth of knowledge and understanding. There will be evidence of a thoughtful approach and the candidate's appreciation of the music through an ability to analyse and comment perceptively on the set work; to place it within a wider musical context; and to support ideas and/or arguments with references to musical, social, cultural or historical contexts as appropriate. Variations within the band will relate to the quality of insight demonstrated through the answer.

Marks should be awarded also for the candidate's ability to communicate effectively in written format. Each answer should be awarded up to 3 marks according to the following criterion:

Structure and Presentation of Ideas, Including Quality of Language and Appropriate Musical Vocabulary

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

Marks

- [1] There is limited attention paid to structure and presentation of ideas or to the quality of language, including spelling, punctuation, grammar or the use of appropriate musical vocabulary. Alternatively, there may be inconsistency within and/or across any of the areas.
- [2] Ideas and/or arguments are expressed clearly and with correct use of spelling, punctuation, grammar and appropriate musical vocabulary. The answer may not be wholly satisfactory in terms of structure and/or presentation.
- [3] Comments, ideas and arguments will be well-structured and presented. The standard of English will be good and include an appropriate and accurate musical vocabulary.

Set Works

George Gershwin: Piano Concerto in F

- 1 (a) Comment on the form and structure of the **third** movement of Gershwin's Piano Concerto in F.

Answers should make reference to the following aspects of the form and structure of the third movement:

- the overall form is similar to classical rondo form but treated loosely
- the recurring motoristic, percussive theme, elements of which reappear throughout the episodes
- contrasting episodes – for example, the middle section with the jazzy trumpet melody and clarinet/flute hoe-down; four part fugato on the hoe-down melody in brass and strings
- recapitulation and reworking of themes from both the first and second movements, for example, the use of the first subject from the first movement in Bb minor (Figure 4); reprise of the piano entry from the second movement (Figure 13); soloistic version of the second subject of the first movement (Figure 22)
- tonal structure and use of key centres related to other movements (f/F, Bb, Ab, Db, F)
- coda which includes a repetition of thematic motives from the first movement and serves as a summing up of the whole concerto [27]

Quality of written communication [3]

30

or

- (b) Identify and comment on the main melodic features of Gershwin's Piano Concerto in F. Refer to specific passages to illustrate your answer.

Answers should identify and comment on the following melodic features:

- blues melodies and blues 3rds and 7ths
- minor 3rd
- American lyricism and 32 bar popular song style, for example, Movement 2, Moderato cantabile and Espressivo con moto sections
- pentatonic figure
- influence of ragtime, cakewalk, stride piano figurations
- use of chromaticism, semitone
- ornaments such as trills, grace notes, glissandi
- 4 bar phrasing
- anacrusic nature of all the melodic material in the second movement
- memorable melodies
- nocturne-like melodic style and feeling of improvisation in the second movement
- repetition
- 3 + 3 + 2, e.g. Mt. 1 Figure 25 accompaniment to the pentatonic melody
- syncopation, e.g. 1st subject
- dotted rhythms, e.g. Mt. 1, Bar 9 [27]

Quality of written communication [3]

30

Berg: Violin Concerto

AVAILABLE
MARKS

- 2 (a) Identify and comment on the main thematic material of the **second** movement of Berg's Violin Concerto (Allegretto, Bars 104–257).

Answers should identify and comment on the following thematic material in the **second** movement:

- the various themes portray the vision of a carefree and youthful girl and rustic exuberance
- the movement is designed as a scherzo with two trios to portray this vision
- the music has a dance-like and rustic quality and uses Austrian-like melodies and dance rhythms
- Bar 104 – the “scherzando” idea includes the row transposed up a fifth to D, consists of two note chords in 6/8 in the clarinets accompanied by pizzicato strings immediately imitated by the solo violin and oboes
- Bar 111 – 6/8 “wienerische” motive in the violins is an inversion of the row, features thirds/sixths and leaps characteristic of a Viennese waltz
- Bar 114 – “rustico” motive is a peasant-like yodelling figure with sweeping semiquaver arpeggios based on an inverted form of the series
- Bar 118 – “ma tranquillo” figure which is a dreamy, delicate character in the solo violin
- Bar 137 Trio I – a mood of unrestrained high spirits and a more energetic theme with upward and downward leaps of a sixth in the violins accompanied by a triplet bassoon motive; extension of the opening idea against a theme based on first inversion triads on the solo violin with triple stopping; reaches a climax with a thundering waltz rhythm in the brass and a swinging bass line
- Bar 155 Trio II – meno mosso and a return to the calmer music and serene, dream-like quality with more lyrical and less agitated material, gentle swaying movement in the flutes, cadenza-like passage on the solo violin
- Bar 214 – “come una pastorale” and the use of an amorous Carinthian folk tune (Ländler) played by the horn and then solo trumpet accompanied by a serene countermelody in the solo violin highlighting the whole tone segment of the series; features a rustic effect in the wind through over-blowing [27]

Quality of written communication

[3]

30

or

- (b) Choose and comment on **four** passages (each lasting approximately twenty bars) which show Berg's Violin Concerto to be a twentieth century work.

Answers should make reference to some of the following twentieth century features:

- the programmatic nature of the work – the first part is a musical portrait of a girl, the second represents catastrophe, submission to death and transfiguration
- the use of a tone row which is tonally orientated and serves as the primary melodic material

- the use of serial techniques such as inversion and retrograde
- the use of whole-tone segments and sequences, for example, the last four notes of the series
- the use of borrowed material – the Carinthian folksong in the coda of the scherzo and Bach’s original melody in the Adagio
- the use of Austrian pastiche dances in Movement 2 – waltzes, Ländler and folk tunes
- the use of serial and tonal harmonies, chromatic harmonies and chords functioning a tritone apart
- the use of recurrent rhythmic patterns and motives
- thematic material consisting of short motivic cells
- technical and expressive demands of the solo writing with harmonics, double stopping, arpeggios across the strings, left hand pizzicato, use of the “plaint”, cadenza featuring a four part canon
- use of a very large orchestra with great skill to produce orchestral colouring and effects and imaginative sonorities
- the placing of the cadenza in the third movement accompanied by the orchestra to heighten its significance
- passing reference to the overall form and large scale design of the work, the arch-like shape. Use of symmetry and thematic links between movements

(a quarter of the total 27 marks available for each passage) [27]

Quality of written communication [3]

**AVAILABLE
MARKS**

30

Bartók: Concerto for Orchestra

AVAILABLE
MARKS

- 3 (a) Identify and comment on features of Bartók's Concerto for Orchestra which are characteristic of the concerto tradition. Refer to specific passages to illustrate your answer.

Answers should identify and comment on the following concerto characteristics:

- the brilliance of writing for single instruments and families of instruments in a virtuoso concerto style, for example, Mt. 1 brass fugato, development section, Mt. 5 perpetuum mobile string passage
- soloistic treatment of instruments
- changing combinations of soloists and ensembles, for example, pairs of instruments in Mt. 2 scherzo – bassoons in 6ths, oboes in 3rds, clarinets in 7ths, flutes in 5ths and muted trumpets in major 2nds
- element of display, cadenza-like writing. For example, Mt. 4 flute cadenza before the coda
- element of contrast
- formal features, for example, sonata form structure of Mts. 1 and 5, ritornello-like use of the Allegro Vivace theme in Mt. 1
- declamatory parlando rubato folk style (Mt. 1 introduction trumpet idea), tempo giusto style (Mt. 1 exposition), quasi-improvisatory passages (Mt. 1 introduction, Mt. 3 night music passage) [27]

Quality of written communication

[3]

30

or

- (b) Identify and comment on folk-like features of the **first** movement of Bartók's Concerto for Orchestra. Refer to specific passages to illustrate your answer.

Answers should identify and comment on the following folk-like features:

- melodic features: folk-like contours, use of intervals rooted in Hungarian folk music, e.g. 4th, augmented 4th, tritone (opening bass idea of Mt. 1); exposition idea Mt. 1; simplicity of melodic ideas; phrasing (e.g. use of 3 bar phrasing in the exposition of Mt. 1); narrow melodic range (e.g. Bar 154 oboe melody in the exposition oscillates between two pitches creating an Eastern flavour to the music); whole tone (e.g. Bar 242 horn accompany with a rising whole tone scale)
- rhythmic features; dance rhythms, folk rhythms, syncopation (e.g. off-beat trumpets and timpani at the end of the introduction)
- metre: irregular metres, changes of metre (e.g. Bar 456 hemiola effect in staccato strings in the recapitulation and Bar 494 alternation of 3/8 and 2/8 metres)
- tonal/harmonic features: absence of major/minor tonality at times, use of pentatonic, whole-tone, modal (e.g. unison violins in modal F minor at the beginning of the first subject), use of chords/triads built on 4ths, pentatonic chords
- textural features: homophonic textures, ostinato-like figures (e.g. Bar 58 in the introduction, ostinato in lower strings), use of pedal (e.g. opening 6 bar C sharp pedal), drones

- developmental techniques: varied repetition of tiny motives within a theme; repetition; extension of intervals of a theme/motive when repeated, for example, Bar 231 development section opens with repetition of the first five notes of the germinal motive
- declamatory parlando rubato folk style (e.g. Mt. 1 introduction trumpet idea); tempo giusto style (e.g. Mt. 1 exposition), quasi-improvisatory passages (Mt. 1 introduction)
- use of instruments, e.g. Bar 155 oboe and harp share melody to create an Eastern flavour, Bar 424 cimbalon effect on the harp [27]

Quality of written communication

[3]

**AVAILABLE
MARKS**

30

- 4 (a) Comment on the use of the uilleann pipes as a solo instrument in the **third and fourth** movements of Gerry Murphy's *Dialects* for uilleann pipes and orchestra.

Answers should comment on the following use of the uilleann pipes as a solo instrument in the third and fourth movements:

- the pipes enter in Mt. 3 picking up on the tonic/dominant figure and exploring a hornpipe fragment
- the pipes contribute to the change in mood at Mt. 3 Figure H when introduce a rising triplet octave leap figure
- the pipes introduce the slow air in a singing style at the Mt. 3 *maestoso* section beginning at Figure J
- provide an accompanying drone/harmony, e.g. Mt. 3, Letter O when the pipes contribute a dominant D drone to the *Allegro* jig theme
- the pipes contribute to the musical climax Mt. 3 Bar 87 where the pipes play their opening idea, rhythmically altered over the whole orchestra
- the pipes are used to link the third and fourth movements with a single held D
- the pipes are used to present main thematic ideas, e.g. Mt. 4 opening *planxty* Thompson, a busy running quaver pattern which continually rises in register
- the pipes are used to highlight thematic links between movements, e.g. the brief reference to the *nobilmente* theme and return of the *planxty*
- the pipes are used to provide an element of improvisation, ornamentation and display with a *cadenza* passage and virtuosic writing in the fourth movement at letter A and a quasi-*cadenza* for pipes at letter F
- the pipes are used to provide a few pensive notes before the final bar of staccato orchestral chords [27]

Quality of written communication

[3]

30

or

- (b) Identify and comment on **four** passages (each lasting approximately twenty bars) which illustrate the main musical features of Gerry Murphy's *Dialects* for uilleann pipes and orchestra.

Answers should highlight four passages which identify some of the following features:

- Irish traditional features of his music such as the use of traditional instruments (the pipes and low whistle), dance forms (jig and hornpipe), lament, slow air and *planxty*, modes, ornaments, use of drones, element of improvisation
- use of the percussion – Mt. 2 tapping figure on the woodblock and use of hi-hat and cymbal; Mt. 3 hi-hat cross rhythms, off-beat rim shots on the snare drum; Mt. 4 timpani imitate a bodhran accompaniment to the jig
- orchestral effects, e.g. Mt. 2 mournful trombone chords, syncopated harp and woodwind chords; Mt. 3 *pizzicato* rock riff in lower strings
- use of *ostinati*-like ideas, pedals and drone-like accompaniments

- use of counterpoint, e.g. Mt. 2 canon between the solo pipes and solo cello; Mt. 3 fugal treatment of the jig theme in the strings and use of stretto; Mt. 4 nobilmente and planxty themes in counterpoint
- thematic links between movements, e.g. use of the opening lament, nobilmente theme and jig of the first movement in the fourth movement
- rhythmic features such as the use of syncopation and cross rhythms

[27]

Quality of written communication

[3]

**AVAILABLE
MARKS**

30

Areas of Study

16th Century Music focusing on the work of Orlando di Lasso, Giovanni Gabrieli and Thomas Tallis

- 5 (a) Comment on the contribution of **two** of the following composers to the sixteenth century motet repertoire. Refer to specific works to illustrate your answer.

Orlando di Lasso

Giovanni Gabrieli

Thomas Tallis

Answers should comment on the sixteenth century motet and the contribution of two of the following composers to the sixteenth century motet repertoire:

The motet was:

- an unaccompanied choral composition a cappella style
- based on a Latin sacred text
- designed to be performed at Vespers
- textural variety with alternation of sections in homophonic style and free counterpoint
- use of solo voices and/or instrumental accompaniment

di Lasso

- composed over 500 motets which cover a wide range of moods, styles, techniques and expressive effect
- output included motets composed for special occasions and ceremonial works
- motets with texts ranging from playful to drinking songs and religious works
- antiphonal voiced motets
- later motets are virtuosic in invention and the handling of vocal textures
- a few motets composed over a cantus firmus
- emphasis on the meaning of the text and use of madrigalian/pictorial devices
- much use of chordal declamation
- among his most famous are settings of “Seven Penitential Psalms” all structured in short, self-contained sections, scored for 3–6 parts and built over a declamatory psalm tone used as a cantus firmus

Gabrieli

- many of his motets are set to texts which are sung on the major Venetian state festivals
- motets for single choir are the earliest works
- expanded the motet to greater proportions with 2, 3, 4 and even 5 choruses, each with a different combination of high and low voices
- motets reflect the development of the polychoral style (cori spezzati)
- composed accompanied motets with the voices intermingling with instruments of different timbres

- use of antiphony as instruments and voices answer each other and join together for massive sonorous climaxes
- his motets reflect his flair for interesting sonorities and richness of textures, for example, In Ecclesiis

Tallis

- 1575 collection entitled “Cantiones Sacrae” included 17 motets by Tallis
- use of adventurous tonal schemes, for example, In Jejunio
- uses of canonic techniques, for example, Miserere nostri, Salvator Mundi
- expressive treatment of certain words, for example, lamentations, a sombre setting for low 5 voices ATTBB uses texture, tonality to reflect the meaning of the text
- motets composed during the reign of Elizabeth reveal melodies that fit the rhythm of the words and present points of imitation in an order that enables their pace and shape to reflect something of the meaning of the text
- 40 voice motet “Spem in Alium”, a composition for eight voice choirs which, from time to time, all perform at once, exploit various antiphonal effects and employ a range of reduced imitative textures
- his motets tend to work on modest scale relying on fairly rigid imitative and repetitive schemes with the concluding repetition of a long section, for example, Salvator Mundi in which the opening set of entries is repeated and virtually unchanged except Tallis devises additional material to support the statements [27]

Quality of written communication

[3]

30

or

- (b) Choose and comment on **three** pieces by **one** of the following composers to illustrate the main musical features of his style,

Orlando di Lasso

Giovanni Gabrieli

Thomas Tallis

Answers should comment on the main stylistic features of **one** of the composers above:

di Lasso

- output included masses, passions, settings of the magnificat, motets, madrigals, chansons, Lieder
- pictorial and dramatic treatment of the text, use of word painting
- use of canon, ostinato, plainsong, cantus firmus
- use of borrowed material, e.g. a chanson, madrigal, motet
- parody techniques, e.g. masses
- contrapuntal techniques, use of imitation, voice pairing
- motivic writing, use of short syllabic motives suggested by the text
- sectionalised approach to form – varied length/style of sections to reflect the meaning of the text
- varied and imaginative choral textures, e.g. use of semi-chorus, echo effects, imitation, homophony, chordal declamation, antiphony
- sophisticated approach to tonality/modulation
- strong harmonic basis and clarity

Gabrieli

- output included sacred and instrumental music, organ music, ricercares, keyboard canzonas, ensemble music
- polychoral writing for two or more choirs – cori spezzati
- interesting sonorities and rich textures
- development of simpler homophonic textures with emphasis on the quality of sound rather than a contrapuntal style
- methods of achieving contrast, e.g. of tessitura, two choral groups, one choir of upper voices, one choir of lower voices
- use of dialogue technique
- diatonic harmony and frequent cadential progressions
- increased use of instruments with choirs with independent melodic lines
- florid, virtuosic writing in upper parts of the ensemble, e.g. violins, cornetts, solo voice
- increased use of solo voices accompanied by organ/instrumental group
- sectional approach to form, rondo-like patterns with choral refrains, use of da capo technique

Tallis

- output included full/verse anthems, motets, lamentations, antiphons, masses, hymns, responses
- simple syllabic homophonic style with limited use of melisma for setting English texts (short anthem)
- use of repetition as a formal device
- use of plainsong/cantus firmus in his masses
- more polyphonic style for setting Latin texts (motets)
- combination of imitative and chordal writing/textures (lamentations)
- use of canon/canonic techniques such as inversion, augmentation, e.g. motet Miserere nostri

(up to 9 marks available for each work)

[27]

Quality of written communication

[3]

30

AVAILABLE
MARKS

**20th Century Music focusing on the work of Aaron Copland,
Ralph Vaughan Williams and Dmitri Shostakovich**

AVAILABLE
MARKS

- 6 (a) Choose and comment on **three** symphonies, **one** by **each** of the following composers, to illustrate variety in the twentieth century symphonic repertoire.

Copland Vaughan Williams Shostakovich

Answers should comment on **three** works, **one** by each composer which illustrate the variety within the twentieth century symphony repertoire:

Copland

- neoclassical (Nos. 2 and 3)
- arrangements of earlier works (Organ Symphony No. 1)
- influence of jazz (Dance Symphony)
- thematic unity and economy (Short Symphony/Symphony No. 3)
- three movement form (Short Symphony)
- influence of folk song/dance (Third Symphony)
- nationalistic influences and patriotism (Symphony No. 3 – Fanfare for the Common Man)

Vaughan Williams composed nine symphonies

- use of a choir and/or soloists (No. 1 – soprano and baritone soloist and chorus, No. 3 – soprano soloist, No. 7 – wordless female choir)
- free structures and form (No. 2)
- use of folk-like material and features such as modality, pentatonic elements (No. 2)
- use of a programme (London Symphony No. 2 and No. 7)
- thematic links to other works (No. 5 – link to his opera, *The Pilgrim's Progress*, No. 7 – thematic links to the film, *Scott of Antarctic*)
- alteration to the traditional four movement format (No. 5)
- expansion of the orchestra (No. 6 – use of a saxophone, No. 7 – includes an organ, piano, wind machine, large percussion section, No. 9 – use of a flugelhorn and three saxophones)
- inclusion of an extra movement (No. 7 – five movements)
- thematic links between movements (No. 7 – use of the opening thematic idea)

Shostakovich composed 15 symphonies

- changes to the traditional symphonic structures
- single movement form (Nos. 2, 3, 11)
- 3 movement form (Nos. 4 and 6)
- 5 movement form (No. 8 included two scherzos)
- use of a chorus and/or soloists (Nos. 2, 3, 13 and 14)
- nationalistic elements (Nos. 2, 7, and 11)
- programmatic works (No. 7 “*The Leningrad*”, No. 11 “*The Year 1905*”, No. 12 “*The Year 1917*”, No. 13 “*Babi Yar*”)
- linking of movements (No. 8)
- re-ordering of movements (Nos. 8, 11)
- use of unusual forms, for example, Nos. 8, Mt. 4 is a passacaglia

- expansion/reduction of the orchestral forces, for example, No. 2 includes a factory hooter, No. 12 requires a large percussion section, No. 14 is scored for string orchestra and percussion
- use of musical themes from other works and from works by other composers, for example, No. 15
- use of a motto (No. 10)

(up to 9 marks available for each work) [27]

Quality of written communication [3]

AVAILABLE
MARKS

30

or

- (b) Comment on the contribution of **one** of the following composers to the music of the twentieth century. Refer to specific works to illustrate your answer.

Copland Vaughan Williams Shostakovich

Answers should comment on the contribution of **one** of the composers to the music of the twentieth century:

Copland

- composed symphonies, orchestral suites, ballets, film scores, a piano and clarinet concerto and songs
- different characteristics at different periods, for example, use of serial techniques in the 1950s
- contribution to the nationalistic output, for example, his use of folk song material, folk dance music, American literature and music celebrating democratic ideals, features of Latin and South American music
- contribution to the film music repertoire
- his use of popular idioms and elements of jazz
- his use of the orchestra, orchestral scoring, instrumental colour and spacing to produce new sounds from simple chords

Shostakovich

- output includes 15 symphonies, 15 string quartets, concertos for piano, violin and cello, two jazz suites, opera, film music and sonatas
- mastery of orchestral technique and colourful and intense handling of the orchestra
- innovative handling of form and structure
- ambitious musical language and mixing of styles
- free handling of tonality and dissonance
- contribution to the nationalistic repertoire and work celebrating Soviet life with patriotic influences and political background
- his use of folk song material
- use of a wide range of literary resources such as Pushkin, Russian, English, Spanish, Italian and Japanese poets
- element of humour, pastiche and light music reflecting the use of jazz
- modal themes supported by dissonant harmonies but essentially tonal style

Vaughan Williams

- output included symphonies, orchestral music, solo concertos, film scores, the suite Flos Campi, choral music, opera and song settings
- nine symphonies include the use of a choir/soloists, use of a programme and expansion of the orchestra to include a saxophone, flugelhorn, organ, wind machine and piano
- contribution to the rebirth of English music with his use of art, English literature and hymns and other non-musical stimuli
- neo-classical writing
- contribution to the nationalistic repertoire and use of English folk songs and music inspired by the English countryside
- contribution to the rebirth of Renaissance musical features such as modality, harmony and polyphony
- use of harmony – block chords, succession of triads, quartal harmony
- enrichment of the country’s musical repertoire with hymns that appealed to many – he edited the English Hymnal 1906, one of the finest collections of congregational hymns in the English language
- contribution to the solo concerto repertoire included writing for unusual solo instruments such as the harmonica and tuba [27]

Quality of written communication [3]

Total

AVAILABLE MARKS	
	30
Total	60