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# **GCE MARKING SCHEME**

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**SUMMER 2016**

**MUSIC - MU3  
1303/01/02**

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2016 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

**GCE MUSIC**  
**SUMMER 2016 MARK SCHEME**  
**MU3 - PART 1**

**LIST A:**

**AREA OF STUDY 1: ORCHESTRAL MUSIC**

1. *Bach: Brandenburg Concerto No.2, first movement* [Pages 1-13]

**This extract begins at bar 39.**

- (a) State in full (e.g., B major) the key at the start of the **extract**. [1]

***D minor***

- (b) Referring only to the **ripieno** instruments, give **two** features of interest in bars **39<sup>4</sup>-45**. (Do not mention dynamics or harmony here.) [2]

- ***Split into two groups (Vlns/Vla&VC/DB) / each rhythmically distinct***
- ***8ve/unison writing in each group (two-part texture)***
- ***Violins repeat rhythmic motif from (“ritornello”) theme (e.g., bars 1<sup>1+2</sup>) (ostinato-like) / arpeggio figuration in lower group***
- ***Sequences***

- (c) Give **one** interesting feature of the **harmony** in bars **39<sup>4</sup>-46**. You should not merely name an individual chord in your answer. [1]

- ***Based on circle of 5ths (sequential)***
- ***changes every two bars (quite static)***
- ***most chords major triads (apart from 40-41)***

- (d) **Other than dynamics**, what changes occur in the music in bars **50—55** as compared with the previous bars in the **extract**? (You may refer to both the solo and ripieno instruments here if you wish) [3]

**[1 mark for each relevant comment with bar number(s) where necessary]**

- ***Introduction of syncopation (e.g., Vln1, 50-55)***
- ***double stopping (solo Vln, 51)***
- ***harmony becomes more chromatic (1) / 7th chords (introduced)***
- ***harmonic rhythm becomes more regular (faster) (one change per bar)***
- ***melodically not as clearly based on “ritornello” theme***
- ***repeated notes (quavers) become a feature (especially bass part)***
- ***rhythmic “ostinato” all but disappears***
- ***“answering” phrases in solo instruments become more frequent (after one bar rather than two) or ritornello theme is passed throughout solo instruments***

- *fragment of ritornello theme*
- *introduction of detached quavers (quaver chords) on cello (violin, violin 2)(bar 50)*
- *violins and violas no longer in unison*
- *bass part is sequential (two bar sequences)*
- *arpeggios (in violins and violas)*
- *violins 1 in contrary motion with violins 2 (viola)*

(e) Comment **briefly** on the **structure** of the **extract**. You must provide bar numbers in your answers. [2]

[1 mark for each relevant comment]

- *Two “tutti” sections (39<sup>4</sup>-59<sup>3</sup> and 67<sup>4</sup>-83<sup>3</sup>)(accept one example)*
- *separated by a brief “solo” section (episode) (59<sup>4</sup>-67<sup>3</sup>)*  
[Accept aba (ABA) or similar with correct bar numbers]

(f) State what is unique about the bass part in **bars 87<sup>4</sup>-89** in this movement. [1]

*(First (only) time) “ritornello” theme (melody) has appeared in the bass*

2. Mendelssohn: *Violin Concerto in E minor, first movement* [Pages 44-91]

This extract begins at bar 226.

- (a) From which **main** section of the movement is the extract taken? [1]

**Development**

- (b) Identify the theme (e.g., first subject) heard at the start of the **extract**. [1]

**Transition theme (Bridge passage)**

- (c) (i) Give the bar number where this theme was **first** heard in the movement [1]

**Bar 72<sup>(3)</sup>**

- (ii) **Other than the key at the start of each passage**, state **one** difference in the theme's presentation in bars **226<sup>3</sup>-238<sup>2</sup>** as compared with this earlier statement. [1]

- **presented by orchestral instruments (Vlns1&Ob) → presented by solo Vln**
- **soloist takes up melody only after first phrase → entirely on soloist**
- **melodic outline changes from 231<sup>4</sup>** [accept any appropriate answer]
- **second phrase remains in same key (Em) → bars 233-34 tonicise different key (Bm)**

- (d) Give a brief account of bars **238<sup>3</sup>-256**, mentioning any points of interest. It is important that you give bar numbers in your answer. [3]

[1 mark for each relevant comment]

- **Vln solo develops transition theme (238<sup>3</sup>-40) / in diminution (239-40) / sequence (starts) in G major**
- **Fl&Cl play opening phrase of 1<sup>st</sup> subject (240-43) / Fl&Ob (244-47) in Em (accept ww instead of specific ww instruments)**
- **repeated (Cl&Fg) with anacrusis (first 3 notes) omitted (248-50) / tonicising Am (250-51)**
- **this fragment repeated and extended (251-56)(Vlns 1&2) / with WW/Brass added (254-571)**
- **Timps/VC/DB recall movement's opening accompanimental rhythm (254<sup>4</sup>-57<sup>1</sup>)**
- **Vln solo continues to develop transition theme (e.g., 243-46, 249-54) / characterised by chromatic appoggiaturas (1) and underlying arpeggio figuration**
- **plays continuous stream of quavers (239-55<sup>1</sup>)**
- **harmonic sequence (239-51)**
- **tonicisations fall by 3rds (G→Em→C→Am) [allow mark(s) for mention of tonicisations of C major/A min]**

- (e) Give the bar number(s) (and beat numbers where necessary – e.g., 14<sup>3</sup>) where **one** example of each of the following occurs in bars **269-298**. [3]
- (i) **a tonic chord in second inversion (i/6/4) - Bars 284-85/ 288-89**
  - (ii) **a sequence - Bars 279-84 / 287-88 / 290-93**
  - (iii) **a dominant (minor) 9<sup>th</sup> chord - Bars 283 / 287**

## AREA OF STUDY 2: VOCAL MUSIC

### 1. Haydn: Nelson Mass: Credo [Pages 126-130]

- (a) Briefly explain *In Canone*, written in bar 7 before the entry of the chorus. (You should not merely translate the words into English.) [1]

**B&A strictly imitate the melody sung by S&T (at interval of a 5<sup>th</sup>)  
[accept any appropriate answer]**

- (b) Compare the *vocal* and the *instrumental* parts in bars 8-27. [2]

**[1 mark for each relevant comment with bar number(s) where necessary]**

- **Orchestral parts based on vocal lines / in decorated form / but are not canonic**
- **rhythmically more elaborate (active) (e.g., bars 9-12, cf. S and orchestral melody)**
- **occasionally both parts are identical (e.g., bass lines in bars 13-14)**
- **also fill out the 2-part vocal texture (harmony) with additional free line(s)**

- (c) Give **one** interesting feature of the **harmony** in bars 40-45. You should not merely name an individual chord in your answer. [1]

- **Based on circle of 5ths (sequential)**
- **40&41 – two (consecutive) dominant 7<sup>th</sup> chords (accept mostly dominant 7<sup>th</sup> chords)**
- **“expected” Bm chord in 41 replaced by B7 (V7of ii)**
- **suspension (bar 48)**
- **(allow tonicisation with an example)**

- (d) Give the bar number(s) (and beat numbers where necessary – e.g., 14<sup>3</sup>) where **one** example of each of the following occurs in bars 31-69. [3]

- (i) **a perfect cadence in the relative minor key - Bars 50-51 (accept 48-49)**
- (ii) **a sequence (state the vocal part/instrumental line) - Bars 43 (Vlns) / accept 45-46<sup>3</sup> (Vlns) / 51<sup>3</sup>-52<sup>2</sup> (Vlns) / 51-54 (S/T) (52-55 (B(bass)/A))**
- (iii) **a suspension - Bar 60<sup>1+2</sup> / 64<sup>1</sup> / 65<sup>1</sup> / 66<sup>1</sup> / 67<sup>1</sup> / 68<sup>1</sup>**

- (e) State **two** ways in which the coda (bars 77<sup>4</sup>-83) differs from the previous music in the **movement**. [2]

- **No longer canonic (texture becomes homophonic)**
- **vocal parts no longer in paired groups / voices all independent (bars 77<sup>4</sup>-81<sup>2</sup>)**
- **all voices sing in 8ve/unison (bars 81<sup>3</sup>-83)**
- **harmonic rhythm increases**
- **almost entirely diatonic**

- (f) What do you consider to be the function (purpose) of the two short orchestral “interludes” in bars 27-31 and 47-50? [1]

- **Separate (demarcate) the different vocal canonic sections**
- **effect tonicisation of (modulation to) new key area (for following section)**
- **contrasting texture**

2. Schubert: *Die Schone Mullerin: Der Neugierige* [Pages 149-150]

- (a) State in full (e.g., C major) the tonic key of this song. [1]

**B major**

- (b) Give **three** features of the **harmony** in bars **1-20**<sup>1</sup>. You must give bar (and, if necessary, beat) numbers in your answers. [3]

- **Bars 1-4: (chromatic) diminished 7<sup>th</sup> (bar 2) (V<sup>o</sup>7 of V)**
- **F#sus4 (bar 3<sup>1</sup>) / (triple) “appoggiatura” (chord) (bar 4<sup>1</sup>)**
- **all chords in root position**
- **Bars 5-20: mostly tonic and dominant chords (mostly diatonic harmony)**
- **chromatic appoggiatura (voice, 6<sup>1</sup>(18<sup>1</sup>), 11<sup>1</sup>(second half of beat) and 14<sup>1</sup>)**
- **C sharp suspension (retardation) (voice 16<sup>1</sup>) / similar D sharp resolves by falling 7<sup>th</sup> rather than rising 2<sup>nd</sup> (voice, 17<sup>1</sup>)**
- **chord inversions more frequent**
- **harmony more linear (bars 9-11<sup>1</sup>) / non-dominant diminished 7<sup>th</sup> chord (10)**

- (c) Underline the word that best describes the **texture** of bars **23-32**? [1]

**Monophonic**    **homophonic**    **contrapuntal**    **canonic**

- (d) Comment on the **phrase structure** of bars **33-41**<sup>1</sup> as compared with that of bars **23-32**<sup>1</sup>. [2]

[1 mark for each relevant comment with bar number(s) where appropriate]

- **Bars 23-32<sup>1</sup> – clear phrases of 4+4+3 bars → 33-41<sup>1</sup> not so clear cut**
- **recitative-like vocal part/sustained piano chords / obscure sense of phrasing in 33-35<sup>(1)</sup>**
- **35-41<sup>1</sup> – two overlapping phrases lasting 7 bars**
- **motivic repetition in piano contributes to sense of irregularity**

- (e) **Other than phrase structure**, give a brief account of bars **41**<sup>3</sup>-**55**, mentioning any points of interest. [3]

[1 mark for each relevant comment with bar number(s)]

- **F natural (from previous bars) changed enharmonically to E# / (previous dominant 7<sup>th</sup> chord) becomes German 6<sup>th</sup> chord in B major / effects retransition to song's tonic key**
- **bars 43-52<sup>1</sup> repeat bars 23-32<sup>1</sup>**
- **bars 52-55 are a coda**
- **tonic pedal (47-48<sup>2</sup>/52-55)**
- **arpeggios in piano RH (41-51)(LH, 52-54) / suggest rippling brook**
- **tonic minor (45)**
- **imperfect cadence (45-46) / interrupted cadence (49-50) (accept reference to tonicisation of G# minor) / perfect cadence (51-52)**
- **changes in vocal melody (48<sup>3</sup>-52<sup>1</sup>) compared with earlier statement (cf. 28→)**
- **diminished 7<sup>th</sup> (50<sup>3</sup>, 53<sup>2</sup>)**



### AREA OF STUDY 3: CHAMBER MUSIC

1. Corelli: Trio Sonata in F (Corrente) [Page 155]

- (a) State the **form** of this movement. [1]

#### **Binary**

- (b) Comment on the **phrase structure** of bars **0<sup>3</sup>-20**, mentioning any points of interest. You must give bar numbers in your answer. [2]

[1 mark for each relevant comment]

- **Opens with irregular (7-bar) phrase (0<sup>3</sup>-7<sup>2</sup>)**
- **next two phrases both 4 bars long (7<sup>3</sup>-11<sup>2</sup>, 11<sup>2</sup>-15<sup>2</sup>)(accept 8 bar phrase)**
- **bars 15-19(20) consist of two 2-bar phrases (15<sup>2</sup>-17<sup>2</sup> and 17<sup>2</sup>-19(20)) / the second of which echoes the first**
- **phrases tend to overlap (end with short note lengths) / so making them rather indistinct**

- (c) Give the definition of the term **hemiola** and state where one is found in the movement. [1+1]

**Definition of hemiola – (Two) bars in triple metre played (articulated) as though they were (three) bars in duple metre / bar of six beats is divided sometimes into two or three main beats [accept any appropriate answer]**

**Bar number(s) – Bars 11-13 / 17-19 / 31-34 / 37-39 [WJEC notes give bars 21-23]**

- (d) Compare the **harmony/tonality** of bars **0<sup>3</sup>-7** with that in bars **20<sup>3</sup>-27**. [3]

[1 mark for each relevant comment with bar numbers]

- **Both begin in tonic key**
- **bars 0<sup>3</sup>-3 remain in tonic → bars 20<sup>3</sup>-23 tonicise C major (dominant)**
- **bars 4-7 tonicise C major → bars 24-27 tonicise Dm (relative minor)**
- **both sections use only perfect cadences**
- **first of each pair use the (weaker) vii-I version**
- **bars 20<sup>3</sup>-27 use only tonic and dominant chords / bars 0<sup>3</sup>-7 are slightly more diverse harmonically / e.g., IV used in 1<sup>3</sup> and 5<sup>3</sup>**

- (e) Give the bar number(s) (and beat numbers where necessary – e.g., 14<sup>3</sup>) where **one** example of each of the following occurs in the movement. [2]

- (i) **a sequence (name instrument) - Bars 7-10 / 11<sup>2</sup>-13<sup>1</sup> (both Vln1) / 28-31<sup>1</sup> (Vln1) / 31-33<sup>2</sup> (Vlns1&2) / 27-30 (VC)**
- (ii) **crossing parts - Bars 25-26 / 33<sup>3</sup>-34**

2. Brahms: Clarinet Sonata in E flat, Op.120:No. 2, 3rd movement [Pages 164-172]

- (a) State the **form** of this movement. [1]

**Theme and Variations**

- (b) Comment on the **phrase structure** of bars 0<sup>6</sup>-14<sup>5</sup>. [2]

- **Four phrases of 4+4+2+4 bars** [2 marks if all correct, 1 mark for two correct answers]
- **Opening 4-bar phrase could be regarded as in two 2-bar segments (sub-phrases) (0<sup>6</sup>-2<sup>5</sup> and 2<sup>6</sup>-4<sup>5</sup>)**
- **Bars 10<sup>6</sup>-14<sup>5</sup> similarly structured**
- **Bars 8<sup>6</sup>-10<sup>5</sup> form one discrete 2-bar phrase**

- (c) Give a brief account of bars 14<sup>6</sup>-24<sup>5</sup>, mentioning any points of interest. You may relate your answers to previous music if you wish. [3]

[1 mark for each relevant comment with bar numbers]

- **thinner texture / contrapuntal texture (14<sup>6</sup>-18<sup>5</sup>, 22<sup>6</sup>-24<sup>5</sup>)**
- **Clarinet begins with skeletal version of Theme (0<sup>6</sup>-1)**
- **then (16-18) diverges from earlier Theme / but retains its sequential (motivic) nature**
- **piano has syncopated accompaniment (14<sup>6</sup>-18) / also sequential (motivic) (14<sup>6</sup>-17) / based on aspects of Theme (e.g., bar 3, notes 4-6 (cl))**
- **dissonances between clarinet & piano / caused by suspensions/chromatic appoggiaturas (e.g., 16<sup>1</sup>)**
- **follows previous bass part in 15<sup>6</sup>-16<sup>5</sup>**
- **harmony slightly altered (18<sup>6</sup>-22) as compared with Theme**
- **brief tonicisations of A flat (20<sup>1-4</sup>), Cm (21<sup>3</sup>-22<sup>1</sup>) and Gm (22<sup>6</sup>-24) [one "key" required for mark]**

- (d) Give **one** feature of interest in bars 24<sup>6</sup>-28<sup>5</sup>. Refer to bar numbers in your answer. Also refer to the instrument (or piano left/right hand) where appropriate. [1]

- **Syncopation (LH, 26-27<sup>3</sup>)**
- **LH&RH do not play together (LH out of sync with RH) (e.g., 25-26)**
- **retardation (suspension) (LH, e.g., 26<sup>1</sup>, 26<sup>4</sup>) / suspension (LH, 27<sup>4</sup>, RH 28<sup>4</sup>) / appoggiatura (e.g., LH, 27<sup>1</sup>, 28<sup>1</sup>)**
- **perfect cadence (28)**
- **tonicisations of A flat (25<sup>6</sup>-26), D flat (26<sup>3-4</sup>) and E flat minor (26<sup>6</sup>-27<sup>2</sup>)**
- **sequence (cl, bars 26<sup>6</sup>-28<sup>5</sup>; RH, bars 24<sup>5</sup>-26<sup>1</sup>)**
- **non-dominant / diminished 7<sup>th</sup> chord (Pno, 24<sup>6</sup>)**

- (e) Give the bar number(s) (and beat numbers where necessary – e.g., 14<sup>3</sup>) where **one** example of each of the following occurs in bars 0<sup>6</sup>-14<sup>5</sup>. [3]

- a plagal cadence - Bar 14<sup>3-4</sup>**
- a suspension - Bar 7<sup>4</sup> / 8<sup>4</sup> / 9<sup>4</sup> / 10<sup>1</sup> / 10<sup>2</sup> / 10<sup>3</sup>**
- a cadence in a minor key - Bars 10<sup>3-4</sup>**

## LIST B:

### AREA OF STUDY 4: MUSICAL THEATRE

#### 1. Loesser: *Guys and Dolls: Runyonland* [Pages 214-215]

- (a) Using the headings below, comment on the music in bars 1-28  
[1 mark for each relevant comment with bar number(s)]

**Tonality:** [2]

- *Beginning implies D flat major (bars 1-4) / suddenly veers to Cm (6-7) / with hint of E flat major (5)*
- *tonality becomes obscure (8-11<sup>2</sup>) / imperfect cadence in C major (11<sup>3</sup>-12)*
- *Cm (14(-17)) / E flat major/minor ((14)17-18) / [accept D flat major (19)]*
- *C major (20-22) / E flat major (23-25)*
- *tonally obscure (26-27)*
- *imperfect cadence in C major(minor) (27-28)*

[Award marks for a more general statement such as the following: *Several tonicisations occur, one example needed [1] but a tonic key of C major/minor is implied [1] (with imperfect cadences in bars 11<sup>3</sup>-12 [1] and 27-28 [1]) / passage seems to have two key centres – E flat major and C major/minor [1], with E flat and C minor linked as “relative” keys [1]*

**Thematic material:** [2]

- *Uses snippets of melody from the show (fragmentary) (e.g., 6<sup>3</sup>-7, 12<sup>3</sup>-19) / from “Guys and Dolls” number*
- *slight variations made to melodic material (e.g., cf. 12<sup>3</sup>-13 and 16-17)*
- *also cf. bar 1 and 5<sup>2</sup>-6<sup>1</sup> – retrograde (motifs modified)*
- *some varied repetition (e.g., 21-22→23-24)*
- *sequence (27)*

- (b) Give **one** feature of interest in each of the following in bars 29-43. [1+1]

**Texture**

*(Completely) homophonic (some monophonic moments earlier) / sticks to approximately same number of instrumental parts (more varied in texture previously)*

**Harmony**

- *repetitive chord progressions (only two chords used) / chromatic*
- *tonic and dominant chords / dominant chord includes jazzy flattened 5<sup>th</sup> / also includes blue note (B flat) (dissonant with underlying B natural / false relation) [accept Db7<sup>(b5)</sup> as alternative to G7<sup>(b5)</sup>]*
- *Bar 42 – chord changes to Dbmaj7 / makes for unusual cadence*

(c) Comment on the **use of instruments** in the **accompaniment** to the melody in bars **29-43**. [2]

[1 mark for each relevant comment with bar number(s) where appropriate]

- **Glissandi on brass (e.g., 38-39, 43-44)**
- **brass “fills” (e.g., 31-32, 35-36) / also includes gliss (no double credit)**
- **syncopated brass chords**
- **bass guitar plays bass line throughout / with piano LH (piano vamps throughout) (ostinato)**
- **snare plays on off-beats almost throughout / with roll in 40-41**
- **cymbal crash at 41<sup>1</sup>**

(d) Tick the appropriate boxes below to indicate which **two** of the musical devices listed occur in bars **53-70**. [2]

<i>Ostinato</i>	
<i>Dominant 9<sup>th</sup> chord</i>	√
<i>Blue note</i>	√
<i>Pedal</i>	

2. Bernstein: *West Side Story: Tonight* [Pages 221-236]

This extract begins at bar 67.

- (a) Complete the table below to indicate the **phrase structure** of bars 67<sup>6</sup>-98<sup>1</sup>. [2]

<b>a</b>	<b>a</b>	<b>b</b>	<b>a</b>
<b>Bars 67<sup>6</sup>-75<sup>2</sup></b>	<b>75<sup>3</sup>-83<sup>2</sup></b>	<b>83<sup>3</sup>-91<sup>2</sup></b>	<b>91<sup>3</sup>-98<sup>1</sup></b>

No. of correct answers	Marks awarded
<b>5-6</b>	<b>2</b>
<b>2-4</b>	<b>1</b>
<b>0-1</b>	<b>0</b>

- (b) Give **two** differences in the **harmony/tonality** of the opening of the extract (bars 68-75) as compared with that in bars 1-10. [2]

- *A minor* → *A major*
- *dissonant bass part (false relations)* → *bass part (mostly) provides notes of chords / bass part moves between chord notes* → *as pedal*
- *static harmony* → *harmony changes every bar (or similar)*
- *remains in same key* → *prepares for tonicisation (to C) (bar 75)*
- *underlying harmony not always clear (accept chromatic)* → *clear harmonic basis (accept diatonic) (or similar)*

- (c) (i) State the function/purpose of bars 98<sup>2</sup>-101? [1]

- *to prepare for return of ensemble's opening music by introducing earlier material (harmony, rhythm, melody)*
- *accept to change key (to C minor)*
- *transition*

- (ii) Identify **two** other features of interest in these bars (98<sup>2</sup>-101). [2]

- *Ostinato (bass riff) / consists of two (four) notes rather than three as earlier / so metre remains in 4/4*
- *parallel chords / all major triads*
- *bass could be regarded as decorated pedal / but with F natural adding some dissonances (accept false relation) / and suggesting minor key*
- *repetition of 2-beat motif in bars 100<sup>4</sup>-101<sup>4</sup> / becomes rhythmically at odds with ostinato bass*

- (d) Give the bar number(s) (and beat numbers where necessary – e.g., 14<sup>3</sup>) where **one** example of each of the following occurs in the **extract**. [3]

- (i) **augmentation** - Bars 130-132<sup>2</sup>
- (ii) **an imperfect cadence** - Bars 81-82 / 91<sup>1-3</sup> [accept 73-74]
- (iii) **a dominant 7<sup>th</sup> chord** - Bars 83<sup>3-4</sup> / 90 / 91<sup>3-4</sup> / 97<sup>3-4</sup> / 125<sup>3-4</sup> / 133<sup>3-4</sup> / 140 / 141<sup>3-4</sup> / 146-47  
[accept 69, 71, 77, 93, 112<sup>1-2</sup> / 113 / 115<sup>1-2</sup> / 116 / 119 / 121 / 132<sup>4</sup> / 143]

## AREA OF STUDY 5: JAZZ, ROCK AND POP

### 1. Queen: *Bohemian Rhapsody* [Pages 193-202]

This extract begins at the first bar of the last system (line) of page 196. *L'istesso tempo*.

- (a) Comment on the **vocal writing** in the opening 13 bars of the **extract** [2]  
[1 mark for each relevant comment with bar numbers]
- *syllabic*
  - *begins with solo vocal (39-40)*
  - *answered by backing vocalists (group) (41-42) (call and response) / in harmony*
  - *full chorus enter (43-44)*
  - *two solo vocalists (45-46) / sing antiphonally / then together (47-48) / in parallel 5ths / includes falsetto*
  - *backing vocals enter progressively to build up sustained chord (49)*
  - *chromatic movement*
  - *melismatic bell effect*
- (b) State **two** musical features that contribute to the **operatic** style of the **extract**. [2]
- *Notes all on the beat (lack of syncopation) (37-77) / also performers adhere strictly to beat/tempo (no feeling of rubato etc.)*
  - *use of solo and “choral” vocal resources / sometimes employed in antiphonal response (37-77)*
  - *some unusual harmonic progressions – e.g., 43-45 (with 6/4 inversions [1], 67-69 (unusual rapid series of brief V-I tonicisations of Bm, D, G flat and E flat) etc.*
  - *very varied dynamics – e.g. quite at 37 with sudden very loud interruptions in bars 43, 47 etc. (alternation of soft-loud dynamics)*
  - *staccato articulation prominent at times in bars 37-77*
  - *drum kit (percussion) not at all used in some passages (e.g., 37-48, 45<sup>2</sup>-51)*
  - *then does not use whole kit but merely one instrument (e.g., cymbal or tom-tom)*
  - *and plays same rhythm as vocal parts (e.g., 52-55, repetitions of “will not let him go” (60→) rather than customary accompanying rock riff*
- (c) Give the bar number(s) (and beat numbers where necessary – e.g., 14<sup>3</sup>) where **one** example of each of the following occurs in the **extract**. [2]
- (i) **parallel harmony** – Bars 39-40<sup>3</sup> / 50-51 / 57-58<sup>3</sup>
- (ii) **a diminished 7<sup>th</sup> chord** – Bars 42<sup>1</sup> / 52<sup>3</sup> / 53<sup>3</sup> / 56<sup>3</sup> / 109<sup>3-4</sup> / 112<sup>3</sup>
- (d) Under the headings below, comment on the music in the last 11 bars of the score. [1 mark for each relevant comment with bar numbers]

Melodic material: [1]

- *Appoggiatura(s) (104<sup>1</sup>, 107<sup>1</sup>)*
- *chromatic movement (bar 113<sup>1-3</sup>) / recalls same chromaticism associated with similar section in bars 10-15 / and bars 39-40, 50-51 etc.*
- *bass line in bars 109-11 becomes more melodic / same chromatic motion as mentioned above / but in augmentation*
- *second bar of each 2-bar (sub)phrase (105-07) is slightly varied repetition of the first bar (104 & 106)*

Harmony/tonality: [2]

- *In E flat major / perfect cadence in that key in bars 107-08*
- *unexpectedly moves to F major at close (110-end) / perfect cadence in this key (112)*
- *plagal cadence appended (113-14) / iv (from minor mode) in 106<sup>3-4</sup>*
- *dominant 9<sup>th</sup> (107) / iv also appears (in F) in 110<sup>3-4</sup>*
- *appoggiaturas (104-06) [no double credit if given in melodic material]*
- *descending chromatic bass line in 110-11 [no double credit if given in melodic material]*

(e) Comment **briefly** on the **form** of the song. [1]

- *Episodic / through-composed (does not follow any of the standard forms/structures commonly associated with a typical pop song) / fantasy-like*
- *“acyclic” / only a few instances of reprise of earlier phrases or motifs / only section repetition is in ballad section (17-36)*

2. *The Beatles: Yesterday* [Pages -297-299]

An outline of the structure of the song is printed below. You will need to refer to this in some of your answers.

Intro	Verse 1	Verse 2	Middle-8	Verse 3	Middle-8	Verse 4	Coda
Bars 1-2	3-9	3-9	10-17	18-24	10-17	18-24	25-26

- (a) **Other than naming the tonic chord/key**, give **three** features of the **harmony/tonality** in bars 1-9. You should not merely name individual chords in your answers. [3]

- **Bare 5<sup>th</sup> (F-C)(no 3<sup>rd</sup>) (bars 1-2(3))** [F major chord incorrectly given on score]
- **first vocal note (G) is an appoggiatura**
- **bars 4-5 tonicise Dm / with a ii-V7-i progression**
- **accented passing note (E) (bar 5<sup>1</sup>) / provides more dissonance**
- **double appoggiatura (bar 7)**
- **Dm7-G (bar 8) suggests tonicisation of C major / but G major chord “unusually” followed by B flat major chord (bar 8<sup>3-4</sup>) / G major chord is Lydian II / with false relation (B natural-B flat) / progression is reminiscent of other Lennon-McCartney songs (and sacred Renaissance music)**
- **plagal cadence (bar 9)**

- (b) **Other than harmony**, give **two** ways in which the music of the **first middle-8** differs from that of Verses 1 and 2. (Do not mention instruments here.) [2]

- | Middle-8  |   | Verses 1/2   |
|---|---|--|
| • <b>Regular (balanced) phrases (4+4 bars) (8-bar phrase)</b> | → | • <b>irregular (asymmetrical) (3+4 bars) (7-bar phrase)</b>      |
| • <b>both phrases based on same melodic outline</b>           | → | • <b>phrases are melodically different</b>                       |
| • <b>both phrases cadence in tonic</b>                        | → | • <b>first phrase cadences in Dm</b>                             |
| • <b>melody spans a 6<sup>th</sup> (A-F)</b>                  | → | • <b>melody has wider range (10<sup>th</sup>– D-F)</b>           |
| • <b>rhythmically quite simple (less syncopated)</b>          | → | • <b>rhythmic interest (rests, Scotch snap, more syncopated)</b> |



- (c) Comment on the **use of instruments** in the **second** middle-8 and Verse 4. [3]  
[1 mark for each relevant comment with bar numbers]

**Middle 8:**

- Strings mostly play chordal accompaniment throughout but / Vln plays in 6ths with vocal line (slightly more melodic) (e.g., bars 11-12) / VC supplies bass line / and adds “bluesy” link in bar 13
- acoustic guitar plays repeated (quaver) chords (e.g., bars 10, 13-14) / and picks out bass line (mostly on beats 1&3)

**Verse 4:**

- (1<sup>st</sup>) Vln plays sustained inverted [1] mediant [1] pedal [1] (18-23)
- (2<sup>nd</sup>) Vln plays little “countermelody” in bars 23-24

[Note: Underlined answers also acceptable in Verse 4 (with appropriate bar numbers) – but no double credit.]

- (d) The coda is based on material heard earlier in the song. In each of the following, give **one** difference in the coda’s music as compared with this earlier music.

**Vocal melody:** [1]

*Note lengths “evened out” (all crotchets in bar 25) [accept hummed rather than sung] [accept last note held longer]*

**Harmony:** [1]

*Bass line moves chromatically (G major chord appears in first inversion) / F major chord replaces earlier Dm7 chord*

## AREA OF STUDY 6: WELSH SONGS

### 1. Dilys Elwyn-Edwards: *Caneuon y tri Aderyn*; *Mae Hiraeth yn y Môr* [Pages 273-275]

(a) Which of the following describes the **tonality** at the **start** of the song? [1]

major      minor      modal      [Underline **one** answer]

(b) Give **two** features of the **harmony** in bars **1-13**. Provide bar numbers where appropriate. [2]

- **Bars 1-10 essentially based on two (three) chords (I, V, (IV))**
- **inverted [1] dominant pedal [1] (in RH) (1-9)**
- **complete bar of “pure” V (10)**
- **(unexpected) C flat major chord (flattened mediant) (11-12) / mixed mode (III from A flat (tonic) minor)**
- **7<sup>th</sup> (9<sup>th</sup>) chords**

(c) Give the bar number(s) (and beat numbers where necessary – e.g., 14<sup>3</sup>) where **one** example of each of the following occurs in bars **17-46**. [2]

(i) **a change of chord from (tonic) major to minor - Bars 30-31**

(ii) **a dominant pedal - Bars 35-39**

(d) **Other than repeated chords**, give **two** features of the **piano writing** in bars **27-47**, providing bar numbers. (Do not mention harmony here). [2]

- **Rests in bass line (LH) (27-34)**
- **some large leaps (e.g., bars 33-38) (low) pedal note**
- **LH patterns vary in rhythm / bars 28-30 (identical) → bars 31-34 (more irregular, all different) → 35-37 (regular, every beat) [one example required for mark]**
- **almost entirely RH only in bars 40-end (sudden restriction of range to treble only in bars 40-43<sup>3</sup>)**
- **accept one comment relating to use of sustaining pedal**

(e) Comment on the **phrase structure** of the vocal melody in bars **27<sup>3</sup>-39<sup>3</sup>**. [3]

[1 mark for each relevant comment with bar numbers]

- **Four phrases [27<sup>3</sup>-30<sup>3</sup>, 30<sup>3</sup>-32<sup>3</sup>, 32<sup>3</sup>-36<sup>3</sup>, 36<sup>3</sup>-39<sup>3</sup>] / 3+2+4+3 bars**
- **all based on same melodic material (all variations on “a”) (a<sup>1</sup>-a<sup>2</sup>-a<sup>3</sup>-a<sup>4</sup>)**
- **allow one mark for any correct bar numbers**
- **award mark for uneven phrase lengths (irregular phrases)**

2. Caryl Parry Jones: *Y Nos yng Nghaer Arianrod* [Pages 286-295]

This extract begins at bar 27.

- (a) Identify any features of interest in the **vocal line** in bars 27<sup>4</sup>-35. (Do not mention any cadences here.) [2]

[1 mark for each relevant comment with bar number(s)]

- *Four 2-bar phrases*
- *bars 29<sup>4</sup>-30<sup>4</sup> repeat 27<sup>4</sup>-28<sup>4</sup> in (ascending) sequence (two 4-bar phrases)*
- *bars 30<sup>4</sup>-31<sup>4</sup> based on 29<sup>4</sup>-30<sup>4</sup>*
- *32<sup>4</sup> begins by repeating 27<sup>4</sup>-29<sup>1</sup> / but tags on new (3-bar) ending / that recalls intro*
- *phrase ending (35<sup>3-4</sup>) decorated by melisma / blue note (E flat, bar 35<sup>4</sup>)*

- (b) Using the headings below, state how the *middle 8* (bars 44-52<sup>2</sup>) differs from the music heard up to that point.

**Harmony/tonality:** [1]

- *Begins on Fmaj7 chord rather than C*
- *first 3½ bars completely diatonic (no jazz inflections) (supertonic chord not tonicised)*
- *perfect cadence in C in bars 47-48 (first 4 bars of verse and chorus ended on imperfect cadence)*
- *bars 49-50<sup>2</sup> tonicise E flat major (not tonicised in verse/chorus)*
- *imperfect cadence in 51-52 has more clear-cut dominant (52) (dominant chord lasts whole bar) (only 1 or 2 beats in verse/chorus)*
- *leading note present from start of bar (sus4 chord at some point in all previous cadences) / minor 9<sup>th</sup> in dominant chord (major 9<sup>th</sup> in all others)*

**Vocal melody/use of voices:** [3]

- *Backing singers slightly more prominent (only used towards end of chorus) use of words for the first time*
- *antiphonal use of vocal resources (backing singers mostly used as harmonic support (accompaniment) elsewhere)*
- *sing alone (previously mostly sung as accompaniment along with soloist)*
- *alternating soloist and backing singers break up the vocal melody (soloist sustains long vocal lines elsewhere)*
- *repeated notes a feature of soloist's melody (45, 47, 49) (not the case in verse/chorus)*
- *answering backing vocals / initially have repeated notes / but augmented (in crotchets) (mostly just had longer (step-wise) notes before)*
- *vocal lines less syncopated (few instances of syncopation) (syncopation more of a feature of verse/chorus)*

- (c) (i) Comment on the song's final cadence (bars **59-61**). [2]

[1 mark for each relevant comment]

- *Not a standard cadence*
- *variant of ii-V-I cadence / dominant (G) supports Fm chord ( $G^{b9sus4}$ ) / combines elements of both perfect and plagal cadences*
- *hint of tonic minor (mixed mode)*
- *A flat ( $bVI$ ) chord interpolated between dominant and final tonic chords / similar element to interrupted cadence*
- *A flat chord continues mixed modal flavour*
- *final tonic chord includes added 9th*

- (ii) Name any cadence in bars **28-39**, mentioning **one** interesting feature. [1+1]

Type of cadence/bar number - *Imperfect – bar 29*

Interesting feature - *Dominant chord includes minor 9<sup>th</sup> / tonicisation of Dm*

Type of cadence/bar number - *Imperfect – bar 31*

Interesting feature - *V includes sus4 chord*

Type of cadence/bar number - *Imperfect – bar 34-35 (in C)*

Interesting feature - *Expected perfect cadence (in G) / does not materialise / I in G replaced by Dm7sus4 [1] → V9sus4 → V<sup>13</sup> [1 mark for either chord]*

Type of cadence/bar number – *Imperfect – bar 37 (tonicising F major)*

Interesting feature – *V includes minor 9th*

Type of cadence/bar number – *Imperfect – bar 39 (in C)*

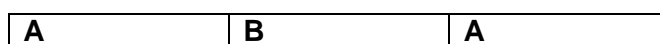
Interesting feature – *Supertonic chord includes sus4 (Dm7sus4) / dominant chord is F/G (or G9sus4)*

GCE MUSIC

SUMMER 2016 MARK SCHEME

MU3 - PART 2

1. First, you will hear part of a movement from a longer instrumental composition. An outline of the structure of the extract is given below. [**Telemann – Rondeau (Overture and Suite in Em) (Tafelmusik)**]



The extract will be played **three** times. You now have 45 seconds to read the questions below.

- (a) Underline the correct time signature for the movement. [1]

3/4      4/4      5/4      6/8

- (b) Underline the term which describes the texture of the **A** sections above [1]

**Monophonic**      homophonic      **contrapuntal**      **fugal**

- (c) Which of the following best describe the tonalities of sections **A** and **B** given in the formal outline above? [2]

**Section A** – major / minor / modal [Underline **one** answer]

**Section B** – major / minor / modal [Underline **one** answer]

- (d) Describe the composer's **use of instruments** in the first **two** sections (**A** and **B**) of the movement. You should not merely list the instruments used. [2+2]  
[1 mark for each relevant comment]

## Section A

- *Tutti throughout / flutes [accept recorders] and/or violins play melody (tune) in unison*
- *harpsichord used as continuo (bass line)*
- *ornamentation in violins and/or flutes*

## Section B

- *2 violins used as soloists / one echoes the other at first*
- *later play in parallel (3rds)*
- *one violin later plays solo melody / while the other plays chain of suspensions / come together at phrase ending / in parallel 3rds – [award mark for this if answer not already given above]*
- *bass provides steady minim accompaniment*
- *flutes have their own solo passages / the first against a running bass part / with one flute playing series of suspensions [award mark for this if answer not already given above] / also play in parallel 3rds [only if not already given]*
- *(in latter stages of section) flutes and violins alternate with short (antiphonal) phrases / some overlapping entries / bass plays mostly continual crotchets here*
- *harpsichord part omitted in B section*
- *ornamentation in violins and/or flutes [avoid double credit]*

[Allow credit for general comments such as *play in parallel (3rds)*]

- (e) From which type of longer work do you think the movement is taken? [1]

**Suite (accept Concerto grosso)**

- (f) Name the period of composition. [1]

**Baroque**

2. Next, you will hear a complete song, *Der greise Kopf* (*The grey head*), for voice and piano. The text employed, together with an English translation, is given below. **[Schubert – *Der greise Kopf* (*Winterreise*)]**

The extract will be played **three** times. You now have 45 seconds to read the questions below.

- |   |  |
|---|--|
| 1. <i>Der Reif hat einen weissen Schein</i>       | <i>The frost sprinkled a white sheen</i>       |
| 2. <i>Mir übers Haupt gestreuet;</i>              | <i>All over my hair;</i>                       |
| 3. <i>Da glaubt' ich schon ein Greis zu sein,</i> | <i>It made me think I was an old man,</i>      |
| 4. <i>Und hab mich sehr gefreuet.</i>             | <i>And I was overjoyed.</i>                    |
| 5. <i>Doch bald ist er hinweggethaut,</i>         | <i>But soon it melted,</i>                     |
| 6. <i>Hab wieder schwarze Haare,</i>              | <i>Again my hair is black,</i>                 |
| 7. <i>Dass mir's vor meiner Jugend graut -</i>    | <i>And so I grieve to have my youth -</i>      |
| 8. <i>Wie weit noch bis zur Bahre!</i> [Repeated] | <i>How far still to the grave!</i>             |
| 9. <i>Vom Abendroth zum Morgenlicht</i>           | <i>From dusk to dawn</i>                       |
| 10. <i>Ward mancher Kopf zum Greise.</i>          | <i>Many a head has turned grey.</i>            |
| 11. <i>Wer glaubt's? und meiner ward es nicht</i> | <i>Yet mine, would you believe it, has not</i> |
| 12. <i>Auf dieser ganzen Reise!</i> [Repeated]    | <i>Throughout this whole journey!</i>          |

- (a) Comment on the **melody** and the **harmony/tonality** in the piano's short four-bar **introduction**. (You should not mention rhythm here.) [3]  
**[1 mark for each relevant comment]**

#### Melody

- **Based almost entirely on chord notes (triadic, arpeggios) / sequential at first / arch-like / some grace notes (ornamentation) at cadence (end)**
- **Based on first line of song**

#### Harmony/tonality

- **Minor key (minor chord)**
- **(tonic) pedal (some dissonance)**
- **only tonic and dominant chords used (starts and ends on tonic chord) (diatonic harmony) / perfect cadence**
- **use of diminished 7<sup>th</sup>**

- (b) Describe the **piano** part in **Verse 1** (lines 1-4). In your answers, refer to the appropriate lines of text when necessary. [2]  
[1 mark for each relevant comment]

- *diminished 7<sup>th</sup> chord / minor chord*

Lines 1-2

- *Merely plays sustained chords (LH only) (repeats LH part of introduction) (simple chordal accompaniment)*
- *then echoes vocal melody of line 2 / with slight melodic alterations*
- *separates lines 1/2 and 3/4 with short melodic phrase*

Lines 3-4

- *Mostly follows (shadows, supports, is simplified version of) vocal line (line 3) / though slightly more differentiated in line 4*
- *again echoes vocal line (end of line 4)*

[Candidates need not mention both lines 1-2 and 3-4 to gain full marks]

- (c) Describe any interesting features in the music of each half of **Verse 2** (lines 5-6 and lines 7-8). You should refer to both the piano and vocal parts in your answers.

Lines 5-6 [2]

- *Recitative-like (syllabic)*
- *piano has series of short chords / each on 2<sup>nd</sup> beat of bar (off-beat) / first two "arpeggiated" (or similar)*
- *new vocal melody / with chromatic appoggiatura (Haare)*
- *brief tonicisation of (brief modulation to) major key*
- *sudden dynamic change in line 6*

Lines 7-8 [2]

- *Line 7 moves to (relative) (submediant) major key [1]*
- *with ascending chromatic line (voice and piano) / against descending bass line (LH)*
- *ends with plagal cadence (imperfect cadence) / with minor subdominant chord (tonic chord)*
- *dotted rhythms in vocal part*
- *short scalar figure in piano*
- *Line 8 – 8ve/unison between voice and piano (monophonic) / low register*
- *some grace notes/appoggiaturas (ornamentation) / create dissonances with other part*
- *melody totally conjunct repeated sequentially*
- *piano adds final dominant 7<sup>th</sup> chord / to modulate back to song's tonic key (ends on imperfect cadence)*

- (d) Identify the form of the song from the list below. [1]

**Binary / Ternary / Rondo / Strophic**  
[Underline one answer]



3. The next extract falls into two sections. The shorter, second section is preceded by a pause, and is slower and more expressive than the first section. [**Cherubini – String Quartet No.6[III]**]

The extract will be played **three** times. You now have 45 seconds to read the questions below.

- (a) Identify the type of ensemble heard. Underline your answer. [1]

**String Trio      String Quartet      String Quintet**

- (b) Give **two** features of interest in the composer's use of **metre/rhythm** in the **first** section of the extract. [2]

- ***3/4 / but some bars suggest 6/8 (hemiola)***
- ***syncopation***
- ***dotted rhythms***

- (c) Give **three** features of the **harmony/tonality** of the **first** section. [3]

- ***Major key***
- ***(rising) harmonic sequence at start (tonicisation of key tone higher)***
- ***A section modulates to dominant***
- ***B section begins in relative minor [1] (accept relative or minor [1] / descending harmonic sequence here***
- ***then chromatic bass line (music gets more chromatic/tonicises more remote keys) / with (rising) harmonic sequence***
- ***pedal(s) (drone) / dominant and tonic***
- ***B section ends in tonic key / with perfect cadence***

- (d) Comment on the use of instruments in the **second** section. [3]  
[1 mark for each relevant comment]

- ***Begins with solo violin (monophonic)***
- ***Violin 2 and viola playing in 3rds***
- ***(1<sup>st</sup>) violin then states melody / while other instruments have a purely accompanimental role***
- ***though later state a repeated three-chord motif / with dotted rhythms***
- ***(1<sup>st</sup> violin) then has (inverted [1]) pedal [1] / (in form of) trill***
- ***lower three instruments develop previous dotted-rhythm figure melodically***
- ***all four instruments play purely homophonically (homorhythmically) till end of extract***

- (e) Suggest a possible composer. [1]

***Cherubini / Haydn / Beethoven (or similar)***



- (c) State in full (e.g., F# major) the key tonicised (hinted at or briefly established) in bars 5<sup>3</sup>-6<sup>2</sup>. [1]

***C minor***

- (d) Complete the music in bars 8<sup>4</sup>-9<sup>8</sup>. The rhythm has been given to you. [3]

**Mark according to following table:**

Number of correct pitches	Marks awarded
10-12	3
5-9	2
1-4	1
0	0

- (e) In each of the six boxes in bars 11-12<sup>2</sup> enter **one** suitable chord for the given melody. You should use two different chords for the first two boxes in bar 11. **The chords you name should form an appropriate harmonic progression.** [3]

Number of correct chords	Marks awarded
6	3
4-5	2
2-3	1
0-1	0