

Mark Scheme (Results)

June 2008

GCE

GCE Music (6703) Paper 32

6703 Paper 32 Musical Understanding (Anthology)

Section (d) mark grid

13-14	An excellent, informative answer. Relevant throughout. Well presented Clearly and unambiguously expressed Material logically ordered Spelling secure
10-12	A good answer with generally sound information. Relevant throughout, or for most of the time. Generally well presented. Generally clearly expressed. Material logically ordered. Few spelling mistakes if any.
7-9	A fairly good answer in which a considerable amount of information is sound and accurate. Relevant at least some of the time. Adequate presentation. Clearly expressed for the most part. Some regard for logical ordering of material. Spelling may not be totally secure.
4-6	A few credit-worthy points, perhaps including some amplifying comments. There is some limited attempt to keep to the point. Presentation may be untidy. Random expression of points with little attempt to present material in a logical sequence. Spelling may be insecure.
1-3	Isolated point(s) only in an answer where the meaning of the question has been largely misunderstood or overlooked. Presentation may be scrappy. No attempt to present points in a logical sequence. Spelling may be poor.
0	No answer at all, or one in which no information clearly relates to the question.

In section (d) responses, it is useful if examiners indicate weaknesses in the right hand margin as follows:

- Q indicates irrelevance.
- ↑ credit already awarded for the information given here.
- misl misleading. Mark not awarded. Perhaps used to indicate sweeping generalization.
- acc. Accept. Mark awarded, in spite of some reservations, e.g. perhaps a poorly expressed observation.
- f.d fits descriptor
- n.e. not enough

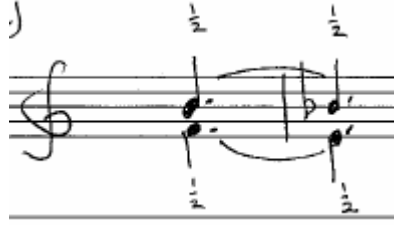
1. Music for Large Ensemble (*)

Question Number	Answer	Mark
1(a)	<p><u>monophonic:</u> single (1) melodic line (1)</p> <p><u>quintuplet:</u> group of five notes (1) in the time of one beat (1)</p> <p><u>tonic pedal:</u> while harmony changes (1) sustained or reiterated (½) 1st note/tonic (½)</p> <p><u>unaccented passing note:</u> non-harmony note (½) in stepwise-moving melody (1) occurring off the beat (½)</p>	(2)+(2)

Question Number	Answer	Mark
1(b)	<p><u>monophonic:</u> e.g. Debussy, p. 86, bars 1-4 (beat 1) (2)</p> <p><u>quintuplet:</u> e.g. Debussy, p. 92, bar 23, harp I (2)</p> <p><u>tonic pedal:</u> e.g. Debussy, p. 107, bars 74-78 (double bass) (2)</p> <p><u>unaccented passing note:</u> e.g. Wagner, p. 67, bar 17, B in cello (2)</p>	(2)+(2)

(c) Wagner *Prelude to Tristan und Isolde* (p.65)

Question Number	Answer	Mark
1(c)(i)	chromatic (1), leitmotif (1)	(2)

Question Number	Answer	Mark
1(c)(ii)	 <p>No credit to be awarded if the wrong octave is given or the clef is missing.</p>	(2)

Question Number	Answer	Mark
1(c)(iii)	Rising lines (1) timp rolls (1) <u>Addition</u> of instruments/trumpets (1) crescendo (1) combination of motifs (1) high string writing (1) rapid (violin) scales (1) viola tremolo (1)	(2)

(max 2)

Question Number	Answer	Mark
1(c)(iv)	Both passages are based on the same melody and harmony (in the woodwind) (1) 86-87 require more instruments/have different instrumentation (1) An extra line is introduced in the strings (1) Similar dynamics (1)	(2)

(max 2)

(d) Structure, tonality and circumstances of performance of Haydn & Debussy

Question Number	Answer
1(d)	<p>Haydn Sonata form (1); functional tonality (1); award (1) for each type of located cadence</p>
	<p>1-44 Exposition (1)</p>
	<p>1-16 First subject (1) D minor (no mark as it is in title)</p>
	<p>17-39 Second Subject (1) F major (1)</p>
	<p>39-44 Codetta (1) F major (if not already credited)</p>
	<p>45- 79 Development (1) G minor at bb. 55-56 (1) Circle of fifths (1) at bb. 57-65 (1) A minor at b. 65 (1) Dominant pedal [of A minor] (1) at bb 65-68 (1)</p>
	<p>80-133 Recapitulation (1)</p>
	<p>80-99 First subject (1) D minor (1)</p>
	<p>100-122 Second subject (1) D major (1)</p>
	<p>122-133 Coda (1)</p>
	<p>Probably first performed at the Esterhazy court (1)</p>
	<p>Debussy Ternary form (1); Ambiguous/non-functional tonality (1)</p>
	<p>1-54 Section A (1)</p>
	<p>1-30 Theme 1 (1), Ambiguous opening because of tritone varied (1 + 1 for each described) C sharp-G (1) Hints of E at b. 13 (1) Dominant of A at b. 26 (1) Perfect cadence (1) in B at b. 30 (1)</p>
	<p>31-36 Link (1) Wholetone elements (1)</p>
	<p>37-54 Theme 2 (1) dominant preparation at b. 51 (1)</p>
	<p>55-78 Section B (1) D flat (1)</p>
	<p>79-110 Section A varied (1)</p>
	<p>79-93 Theme 1 (1) E major (1) New scherzando variations (1) C at b. 83 (1) E flat at b.86 B at b. 90 (1)</p>
	<p>94-110 Coda (1) E major (1)</p>
<p>First performed: Public concert (1) (given by the Société Nationale de</p>	

	Musique) in Paris (1)
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2. 20th-century Art Music (*)

Question Number	Answer	Mark
2(a)	<p><u>chord cluster:</u> Group of adjacent notes (1) sounded together (1). Often used on keyboard instruments (½).</p> <p><u>dominant pedal:</u> sustained/reiterated (½) 5th note/dominant (½) the harmonies changing above it (1)</p> <p><u>heterophony:</u> When two or more parts (½) follow the same general line (½) but vary in some details of pitch and/or rhythm (1)</p> <p><u>phasing:</u> Technique associated with minimalism/Reich (½) A form of imitation (½) When parts sharing the same material (1) Gradually move out of synchronization with each other (1)</p>	(2)+(2)

Question Number	Answer	Mark
2(b)	<p><u>chord cluster:</u> e.g. Cage, p. 168, Sonata I, bar 10, RH 4th crotchet beat (2)</p> <p><u>dominant pedal:</u> e.g. Shostakovich, p. 164, cello, bars 67-70 (2).</p> <p><u>heterophony:</u> e.g. Stravinsky, p. 158, b. 38, flute, trumpet, double-bass (2) [Any two for credit]</p> <p><u>phasing:</u> e.g. Reich, p. 176, b. 5, live clarinet and clarinet 7 (2)</p>	(2)+(2)

(c) Shostakovich *String Quartet No 8, Op. 110: movement I* (p.163)

Question Number	Answer	Mark
2(c)(i)	DSCH cipher (1) Quotations from the First Symphony (1) and Fifth Symphony (1) <p style="text-align: right;">(max 2)</p>	(2)

Question Number	Answer	Mark
2(c)(ii)	Minor key (1) low tessitura (1) slow tempo (1) Descending lines (1) Long note values/drone (1) <p style="text-align: right;">(max 2)</p>	(2)

Question Number	Answer	Mark
2(c)(iii)	Perfect cadence (1) Minor 9 th /9-8 (1) suspension (1) Thirdless chord (1) Note of anticipation (1) <p style="text-align: right;">(max 2)</p>	(2)

Question Number	Answer	Mark
2(c)(iv)	Both involve chromatic movement (1) and have the same rhythm (1) The line in 31-33 <u>starts with</u> an inversion/retrograde of 28-30 (1) <p style="text-align: right;">(max 2)</p>	(2)

(d) Cage's *Sonatas and Interludes for Prepared Piano: Sonatas I - III* (p.166) and Reich's *New York Counterpoint: movement II* (p.176)

Question Number	Answer		
2(d)	<table border="0" style="width: 100%;"> <tr> <td style="width: 50%; vertical-align: top;"> <p><u>Cage</u></p> <p><u>Textures</u></p> <p>Monophony (1) at e.g. II/b. 1 (1) Homophony (1) at e.g. I/b. 1 (1) Two-part homorhythm (1) at e.g. II/b. 11 (1) Three parts layered (1) at II/b. 30 (1) Ostinato (1) at e.g. b. 17 (1) Parallelism (1) at e.g. I bb 20-23 (1) Octaves (1) at III, b.22 (1)</p> <p><u>Timbres</u></p> <p>Piano prepared to produce gamelan/percussion effects (1) Award up to 2 additional marks for giving specific examples of preparation and effect</p> </td> <td style="width: 50%; vertical-align: top;"> <p><u>Reich</u></p> <p><u>Textures</u></p> <p>Polyphonic/Interweaving of blocks of sound (1) Homorhythmic (1) opening (1) Clarinets in pairs (1) Imitation/phasing applied (1 + 2 for further details) Extra single melodic line at b. 25 (1) Pulsing/repeated (1) chords/homophony (1) in 4 parts (1) fading in and out [from b. 27] (1)</p> <p><u>Timbres</u></p> <p>Single family of instruments (1), but only one performer who has to pre-record 10 of the 11 lines (1) Contrasts of timbre obtained by introducing Bass clarinets (1)</p> </td> </tr> </table>	<p><u>Cage</u></p> <p><u>Textures</u></p> <p>Monophony (1) at e.g. II/b. 1 (1) Homophony (1) at e.g. I/b. 1 (1) Two-part homorhythm (1) at e.g. II/b. 11 (1) Three parts layered (1) at II/b. 30 (1) Ostinato (1) at e.g. b. 17 (1) Parallelism (1) at e.g. I bb 20-23 (1) Octaves (1) at III, b.22 (1)</p> <p><u>Timbres</u></p> <p>Piano prepared to produce gamelan/percussion effects (1) Award up to 2 additional marks for giving specific examples of preparation and effect</p>	<p><u>Reich</u></p> <p><u>Textures</u></p> <p>Polyphonic/Interweaving of blocks of sound (1) Homorhythmic (1) opening (1) Clarinets in pairs (1) Imitation/phasing applied (1 + 2 for further details) Extra single melodic line at b. 25 (1) Pulsing/repeated (1) chords/homophony (1) in 4 parts (1) fading in and out [from b. 27] (1)</p> <p><u>Timbres</u></p> <p>Single family of instruments (1), but only one performer who has to pre-record 10 of the 11 lines (1) Contrasts of timbre obtained by introducing Bass clarinets (1)</p>
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3 Music for Small Ensemble (*)

Question Number	Answer	Mark
3(a)	<p><u>homophonic:</u> chordal (texture) (2), can refer also to melody and accompaniment (2)</p> <p><u>modulation</u> (process of) changing key (2),</p> <p><u>subject:</u> In fugal music (½) melodic line announced at start (2) In sonata form (½) or sonata form (1) theme (1),</p> <p><u>suspension:</u> prepared (½) dissonance (½) on strong beat (½) resolved (½) by step (½)</p>	(2)+(2)

Question Number	Answer	Mark
3(b)	<p><u>homophonic:</u> e.g. Brahms, p. 231, b. 22, all parts (2)</p> <p><u>modulation:</u> e.g. Haydn, p. 203, bb. 36-41, all parts (2)</p> <p><u>subject:</u> e.g. Brahms, p. 233, bb. 67-71, viola (2) e.g. Beethoven, p. 209, bars 18-39, all parts (2)</p> <p><u>suspension:</u> e.g. Gabrieli, p. 194, bar 4, beat 1, Trombone I (2)</p>	(2)+(2)

(c) Brahms's *Piano Quintet in F minor, Op. 34: movement III* (p.231)

Question Number	Answer	Mark
3(c)(i)	(tonic) pedal	(1)

Question Number	Answer	Mark
3(c)(ii)	imitation	(1)

Question Number	Answer	Mark
3(c)(iii)	Same melody (1) Down an octave (1) Homophonic at bar 22 (1) Strings in octaves at bar 30 (1) Piano in (loose chordal) imitation (1) Dynamics (1 max) Articulation (1 max) <p style="text-align: right;">(max 2)</p>	(2)

Question Number	Answer	Mark
3(c)(iv)	Fugato/fugal	(1)

Question Number	Answer	Mark
3(c)(v)	(Rising) sequence (1) Fragmentation (1) <u>Mainly</u> stepwise (1)	(2)

Question Number	Answer	Mark
3(c)(vi)	Circle of fifths	(1)

(d) Gabrieli's *Sonata pian' e forte* (p.194) and Haydn's *String Quartet in E flat, Op. 33, No. 2, 'The Joke': movement IV* (p.202).

Question Number	Answer		
3(d)	<table border="0" style="width: 100%;"> <tr> <td style="width: 50%; vertical-align: top;"> <p><u>Gabrieli</u></p> <p><u>Harmony</u></p> <p>Root position and 1st inversions (1 max) Phrases finish with open fifth (1 + 1 for e.g. b. 37). Or tierce de Picardie (1 + 1)</p> <p>Various cadences (1) and award 1 max for located Perfect Phrygian Plagal</p> <p>Other devices include: Suspensions (1 + 1 for 4-3, and 1 for 7-6) Accented passing note (1 + 1) Consonant 4th (1 + 1) Circle of fifths (1 + 1)</p> <p><u>Texture</u></p> <p>The two groups of instruments are heard in Antiphony throughout (1 max) Other textures: Free counterpoint (1 + 1) Homophony (1 + 1) Imitation (1 + 1) Eight part counterpoint (1) at b.71 (1)</p> <p><u>Circumstances of Performance</u></p> <p>St. Mark's, Venice (1)</p> </td> <td style="width: 50%; vertical-align: top;"> <p><u>Haydn</u></p> <p><u>Harmony</u></p> <p>Functional (1) Root positions, 1st & 2nd inversions (1) Dominant sevenths in root and various inversions (1)</p> <p>Unusual effects: unresolved 2nd inversions (1 + 1) Dominant 9th (1 + 1) Various cadences (1) and award 1 max for Perfect Imperfect</p> <p>Appoggiatura chords (1 + 1) Pedals (1 + 1 for located dominant) located tonic)</p> <p><u>Texture</u></p> <p>Melody dominated homophony (1 max), but award marks for distinguishing between 4-part (1 + 1 for e.g. bar 1) and 3-part (1 + 1 for e.g. b. 3) imitations at bb. 107-115 (1 + 1)</p> <p><u>Circumstances of Performance</u></p> <p>Private (1)</p> </td> </tr> </table>	<p><u>Gabrieli</u></p> <p><u>Harmony</u></p> <p>Root position and 1st inversions (1 max) Phrases finish with open fifth (1 + 1 for e.g. b. 37). Or tierce de Picardie (1 + 1)</p> <p>Various cadences (1) and award 1 max for located Perfect Phrygian Plagal</p> <p>Other devices include: Suspensions (1 + 1 for 4-3, and 1 for 7-6) Accented passing note (1 + 1) Consonant 4th (1 + 1) Circle of fifths (1 + 1)</p> <p><u>Texture</u></p> <p>The two groups of instruments are heard in Antiphony throughout (1 max) Other textures: Free counterpoint (1 + 1) Homophony (1 + 1) Imitation (1 + 1) Eight part counterpoint (1) at b.71 (1)</p> <p><u>Circumstances of Performance</u></p> <p>St. Mark's, Venice (1)</p>	<p><u>Haydn</u></p> <p><u>Harmony</u></p> <p>Functional (1) Root positions, 1st & 2nd inversions (1) Dominant sevenths in root and various inversions (1)</p> <p>Unusual effects: unresolved 2nd inversions (1 + 1) Dominant 9th (1 + 1) Various cadences (1) and award 1 max for Perfect Imperfect</p> <p>Appoggiatura chords (1 + 1) Pedals (1 + 1 for located dominant) located tonic)</p> <p><u>Texture</u></p> <p>Melody dominated homophony (1 max), but award marks for distinguishing between 4-part (1 + 1 for e.g. bar 1) and 3-part (1 + 1 for e.g. b. 3) imitations at bb. 107-115 (1 + 1)</p> <p><u>Circumstances of Performance</u></p> <p>Private (1)</p>
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4. Keyboard Music (*)

Question Number	Answer	Mark
4(a)	<p><u>conjunct movement:</u> Melodic line proceeding by step (2)</p> <p><u>dominant seventh chord:</u> Chord built on fifth step/dominant of scale (1) with [3rd, 5th and] 7th above root (1) Allow (1) for giving letternames</p> <p><u>phrygian cadence:</u> Type of imperfect cadence (1) in minor key (½) Consisting of IVb (1) and V (1)</p> <p><u>stretto:</u> When entries [of a subject] (½) in a fugal passage (½) Overlap themselves (1)</p>	(2)+(2)

Question Number	Answer	Mark
4(b)	<p><u>conjunct movement:</u> e.g. Sweelinck, p. 245, RH bars 1-2 (beat 1) (2)</p> <p><u>dominant seventh chord:</u> e.g. Schumann, p. 259, b. 48, beat 1.</p> <p><u>phrygian cadence:</u> e.g. Sweelinck, p. 245, bars 7-8.</p> <p><u>stretto:</u> e.g. Shostakovich, p. 265, bars 70-71, top part and bass part (2)</p>	(2)+(2)

(c) Sweelinck's *Pavana Lachrimae* (p.245)

Question Number	Answer	Mark
4(c)(i)	Both have stepwise (½) descent (½) but 3-4 a loose sequence/ (minor) 3 rd higher (1) 1-2 spans a perfect 4 th (½) 3-4 a diminished 4 th (½), and 1-2 finishes with a rising minor (½) 6 th (½) (max 2)	(2)

Question Number	Answer	Mark	
4(c)(ii)	<u>39-41</u> antiphonal (1) with pairs of parts contrasted (½) involving 3rds (½) and 6ths (½)	<u>42-45</u> imitation (1) in three (½) of the four parts (½) counterpoint (1) changing to melody-dominated homophony (1) (max 2)	(2)

Question Number	Answer	Mark
4(c)(iii)	Bar 90, beat 1: suspension (1)	(1)

Question Number	Answer	Mark
4(c)(iv)	Bar 96, beat 3: False relation (1)	(1)

Question Number	Answer	Mark
4(c)(v)	"falling tears" <u>descending</u> line (1) Minor/Aeolian mode (1) Slow/measured pace (1) (max 2)	(2)

(d) Schumann's *Kinderscenen, Op. 15: Nos 1, 3 and 11* (p.258) and Shostakovich's *Prelude and Fugue in A, Op. 87 No 7* (p.262)

Question Number	Answer		
4(d)	<table border="0" style="width: 100%;"> <tr> <td style="width: 50%; vertical-align: top;"> <p><u>Schumann</u></p> <p><u>Textures</u></p> <p>1: [Mainly] in three parts (1) Melody & Accompaniment (1) Broken chord accompaniment (1) in Middle of texture (1) 3rds in RH (1) at b. 9 (1) 3: Stride/leaping LH (1) with [mainly] single line melody (1) more sustained writing (1) at b. 13 (1) Chord at b. 15 (1) with scale in middle (1) 11: 3-part (1) at opening (1) broadening to four parts (1) at b.2 (1) parts reversed (1) at b. 5 (1) Bass melody (1) with RH chords (1) at 9 (1) Homophony/chords for all parts (1) at b.21 (1)</p> <p><u>Tonality</u></p> <p>Functional (1) with strong drive to cadences (1 + 1 for perfect and 1 for imperfect), <u>limited</u> modulation (1) No 1: in G (1) circle of fifths (1) bb 9-12 (1) No 3: in B minor (1) No 11: balances between G and E minor (1), Closing in G (1)</p> <p><u>Circumstances of Performance</u></p> <p>Domestic (1)</p> </td> <td style="width: 50%; vertical-align: top;"> <p><u>Shostakovich</u></p> <p><u>Textures</u></p> <p>[mainly] Two-part in Prelude (1) Chords (1) at e. g. b. 21 (1) Pedal points (1 + 1) Fugue is contrapuntal/imitative (1), but broken chord subject and lack of dissonance is idiosyncratic. Award 1 for locating the following Subject (1-4) Answer (5-8 in LH) Countersubject (5-8 in RH) Stretto (b.70) False entries</p> <p><u>Tonality</u></p> <p>Non-functional (1) Cadential type progressions (1) at close of Prelude (1) Keys established through pedal points (1) e.g. tonic pedal at bb 1-3 of prelude (1) Award (1) for each new tonal area located in both Prelude and Fugue. In Prelude, accept F major, bar 18 (1), D flat major, bar 21 (1), A major, bar 23 (1). Ambiguous tonality in central passage of Prelude (1)</p> <p><u>Circumstances of Performance</u></p> <p>Concert/recital (1)</p> </td> </tr> </table>	<p><u>Schumann</u></p> <p><u>Textures</u></p> <p>1: [Mainly] in three parts (1) Melody & Accompaniment (1) Broken chord accompaniment (1) in Middle of texture (1) 3rds in RH (1) at b. 9 (1) 3: Stride/leaping LH (1) with [mainly] single line melody (1) more sustained writing (1) at b. 13 (1) Chord at b. 15 (1) with scale in middle (1) 11: 3-part (1) at opening (1) broadening to four parts (1) at b.2 (1) parts reversed (1) at b. 5 (1) Bass melody (1) with RH chords (1) at 9 (1) Homophony/chords for all parts (1) at b.21 (1)</p> <p><u>Tonality</u></p> <p>Functional (1) with strong drive to cadences (1 + 1 for perfect and 1 for imperfect), <u>limited</u> modulation (1) No 1: in G (1) circle of fifths (1) bb 9-12 (1) No 3: in B minor (1) No 11: balances between G and E minor (1), Closing in G (1)</p> <p><u>Circumstances of Performance</u></p> <p>Domestic (1)</p>	<p><u>Shostakovich</u></p> <p><u>Textures</u></p> <p>[mainly] Two-part in Prelude (1) Chords (1) at e. g. b. 21 (1) Pedal points (1 + 1) Fugue is contrapuntal/imitative (1), but broken chord subject and lack of dissonance is idiosyncratic. Award 1 for locating the following Subject (1-4) Answer (5-8 in LH) Countersubject (5-8 in RH) Stretto (b.70) False entries</p> <p><u>Tonality</u></p> <p>Non-functional (1) Cadential type progressions (1) at close of Prelude (1) Keys established through pedal points (1) e.g. tonic pedal at bb 1-3 of prelude (1) Award (1) for each new tonal area located in both Prelude and Fugue. In Prelude, accept F major, bar 18 (1), D flat major, bar 21 (1), A major, bar 23 (1). Ambiguous tonality in central passage of Prelude (1)</p> <p><u>Circumstances of Performance</u></p> <p>Concert/recital (1)</p>
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5. Sacred Vocal Music (*)

Question Number	Answer	Mark
5(a)	<p><u>imitation:</u> Contrapuntal device (½) When a melodic line in one part is copied in another (1) While the first part continues with its own material (1)</p> <p><u>monotone:</u> line entirely on one note (2)</p> <p><u>retrograde inversion</u> When the original melody line is performed in reverse order (1) and upside down (1)</p> <p><u>rhythmic augmentation:</u> When note-lengths (1) of a given melody are lengthened (1),</p>	(2)+(2)

Question Number	Answer	Mark
5(b)	<p><u>imitation:</u> e.g. Bach, p. 288, alto line at bar 14 imitates soprano line at bars 12 (2)</p> <p><u>monotone:</u> e.g. Stravinsky, p. 317, bars 65 - 71, alto [and tenor] (2)</p> <p><u>retrograde inversion</u> e.g. Tavener, p. 344, bar 5, alto at "Softest clothing, woolly, bright" (2)</p> <p><u>rhythmic augmentation:</u> e.g. Tavener, p. 346, bar 20, all parts (2)</p>	(2)+(2)

(d) *Symphony of Psalms: movement III* (p.307) and Tavener's *The Lamb* (p.344)

Question Number	Answer		
5(d)	<table border="0" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%; vertical-align: top; border-right: 1px solid black; padding-right: 10px;"> <p><u>Stravinsky</u></p> <p><u>Melody</u></p> <p>Contrasts between melodies with narrow range (1 + 1) which are conjunct (1 + 1) with those which are wide-range (1 + 1) with leaps (1 + 1) Some modality (1 + 1) Monotone passages (1 + 1) Ostinato (1 + 1)</p> <p><u>Rhythm</u></p> <p>Long note values (1) at start (1) and Also b. 163 (1) to create "timeless" feel (1) Other features: Syncopation (1 + 1) Repeated quaver motive (1) at b. 24 (1) Triplets (1 + 1) hockets (1) at bb. 66-71 (1) Dotted rhythms (1 + 1)</p> <p><u>Circumstances of Performance</u></p> <p>For concert use (1), in celebration of the 50th anniversary of the Boston S. O. (1)</p> </td> <td style="width: 50%; vertical-align: top; padding-left: 10px;"> <p><u>Tavener</u></p> <p><u>Melody</u></p> <p>Narrow range (1) Diatonic at first (1), becoming chromatic (1) derived from first four notes (1) inversion (1) + (1), retrograde (1) + (1) and combinations of original and inversion (1) + (1) Largest interval is a 3rd (1) Frequent repetition (1)</p> <p><u>Rhythm</u></p> <p>Restricted range of values (1) Dictated by speech rhythms (1) Homorhythmic throughout (1) Augmentation (1 + 1)</p> <p><u>Circumstances of Performance</u></p> <p>Strictly speaking non-liturgical (1), though sometimes performed as anthem/carol (1) Composed for nephew's 3rd birthday/ first performed at Winchester, 1982 (1)</p> </td> </tr> </table>	<p><u>Stravinsky</u></p> <p><u>Melody</u></p> <p>Contrasts between melodies with narrow range (1 + 1) which are conjunct (1 + 1) with those which are wide-range (1 + 1) with leaps (1 + 1) Some modality (1 + 1) Monotone passages (1 + 1) Ostinato (1 + 1)</p> <p><u>Rhythm</u></p> <p>Long note values (1) at start (1) and Also b. 163 (1) to create "timeless" feel (1) Other features: Syncopation (1 + 1) Repeated quaver motive (1) at b. 24 (1) Triplets (1 + 1) hockets (1) at bb. 66-71 (1) Dotted rhythms (1 + 1)</p> <p><u>Circumstances of Performance</u></p> <p>For concert use (1), in celebration of the 50th anniversary of the Boston S. O. (1)</p>	<p><u>Tavener</u></p> <p><u>Melody</u></p> <p>Narrow range (1) Diatonic at first (1), becoming chromatic (1) derived from first four notes (1) inversion (1) + (1), retrograde (1) + (1) and combinations of original and inversion (1) + (1) Largest interval is a 3rd (1) Frequent repetition (1)</p> <p><u>Rhythm</u></p> <p>Restricted range of values (1) Dictated by speech rhythms (1) Homorhythmic throughout (1) Augmentation (1 + 1)</p> <p><u>Circumstances of Performance</u></p> <p>Strictly speaking non-liturgical (1), though sometimes performed as anthem/carol (1) Composed for nephew's 3rd birthday/ first performed at Winchester, 1982 (1)</p>
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[Max. 4]

6. Secular Vocal Music (*)

Question Number	Answer	Mark
6(a)	<p><u>antiphony:</u> When one [group of] performer[s] answers/alterates with another (2) call and response (2)</p> <p><u>cadential 6/4:</u> Second inversion (1) tonic chord (½) preceding dominant (½) as part of imperfect/perfect (½) cadence</p> <p><u>melodic diminished fourth:</u> Interval a semitone narrower than the perfect fourth (1½), performed on successive notes in the same part (½).</p> <p><u>tierce de picardie:</u> concluding <u>tonic</u> major chord (1) in a passage in a minor key (1)</p>	(2)+(2)

Question Number	Answer	Mark
6(b)	<p><u>antiphony:</u> e.g. Monteverdi, p. 353, Canto and Quinto of bar 2 answer alto and tenor of bar 1 (2)</p> <p><u>cadential 6/4:</u> e.g. Haydn, p. 360, bar 30, 4th quaver (2)</p> <p><u>melodic diminished fourth:</u> e.g. Dowland, p. 347, bar 22, G sharp to C (2)</p> <p><u>tierce de picardie:</u> e.g. Dowland, p. 347, bar 8 (2)</p>	(2)+(2)

(c) Gershwin's 'Summertime' from *Porgy and Bess* (p.366)

Question Number	Answer	Mark
6(c)(i)	(Broadway) theatre [Alvin Theatre]	(1)

Question Number	Answer	Mark
6(c)(ii)	[Varied] strophic / 16-bar blues	(1)

Question Number	Answer	Mark
6(c)(iii)	<p>Same melody (1) Different rhythm (1+1 for detail)[max 2]</p> <p>Bars 25-28 also have: Violin counter-melody (1) Vocalisation (1) as opposed to solo voice (1) Different harmony b25 (1) + detail (1)</p> <p>Dynamics: details (1) max.</p> <p style="text-align: right;">(max 4)</p>	(4)

Question Number	Answer	Mark
6(c)(iv)	False relation	(1)

Question Number	Answer	Mark
6(c)(v)	Syncopation/push [not lombardic rhythm]	(1)

(d) Dowland's *Flow my tears* (p.347) and Purcell's '*Thy hand, Belinda*' and '*When I am laid in earth*' from *Dido and Aeneas* (p.356)

Question Number	Answer		
6(d)	<table border="0" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%; vertical-align: top; border-right: 1px solid black; padding-right: 10px;"> <p><u>Dowland</u></p> <p><u>Tonality</u></p> <p>A minor (1) Modal (1) Mainly aeolian (1), but hints at e.g C (1) at b. 9 (1) Tierce de picardie (1) at e.g. b. 24 (1) Perfect cadence (1) at bb 23-24 (1) False relation (1) at b. 5 (1) Phrygian cadence (1) at e.g. b.3-4 (1)</p> <p><u>Structure</u></p> <p>Tripartite (1) with repeats (1)/ AABBC (2)</p> <p><u>Circumstances of Performance</u></p> <p>Small courtly audience (1)</p> </td> <td style="width: 50%; vertical-align: top; padding-left: 10px;"> <p><u>Purcell</u></p> <p><u>Tonality</u></p> <p>G minor (1) Functional tonality (1) Phrygian cadence (1) at bb. 8-9 (1) Perfect cadence (1) at b. 15-16 (1) Minor/major fluctuations (1) e.g. b. 3 Ground bass rules out modulation (1)</p> <p><u>Structure</u></p> <p>Recitative and aria (1) Through-composed <u>recitative</u> (1) Aria built on five-bar (1) ground (1) Two (1) repeated strains (1 + 1 for location) With some variations in alignment of bass and vocal part (1 + 1 for details) Concluding instrumental ritornello (1)</p> <p><u>Circumstances of Performance</u></p> <p>Written for girls' school (1) though reason to believe that it may also have been performed at court (1)</p> </td> </tr> </table>	<p><u>Dowland</u></p> <p><u>Tonality</u></p> <p>A minor (1) Modal (1) Mainly aeolian (1), but hints at e.g C (1) at b. 9 (1) Tierce de picardie (1) at e.g. b. 24 (1) Perfect cadence (1) at bb 23-24 (1) False relation (1) at b. 5 (1) Phrygian cadence (1) at e.g. b.3-4 (1)</p> <p><u>Structure</u></p> <p>Tripartite (1) with repeats (1)/ AABBC (2)</p> <p><u>Circumstances of Performance</u></p> <p>Small courtly audience (1)</p>	<p><u>Purcell</u></p> <p><u>Tonality</u></p> <p>G minor (1) Functional tonality (1) Phrygian cadence (1) at bb. 8-9 (1) Perfect cadence (1) at b. 15-16 (1) Minor/major fluctuations (1) e.g. b. 3 Ground bass rules out modulation (1)</p> <p><u>Structure</u></p> <p>Recitative and aria (1) Through-composed <u>recitative</u> (1) Aria built on five-bar (1) ground (1) Two (1) repeated strains (1 + 1 for location) With some variations in alignment of bass and vocal part (1 + 1 for details) Concluding instrumental ritornello (1)</p> <p><u>Circumstances of Performance</u></p> <p>Written for girls' school (1) though reason to believe that it may also have been performed at court (1)</p>
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7 Music for Film and Television

Question Number	Answer	Mark
7(a)	<p><u>septuplet:</u> Group of seven notes (1) in time of one beat (1) performed in the time of 4 [or 6] of the same value (1),</p> <p><u>sequence:</u> repetition (½) at different pitch (1) in same part (½)</p> <p><u>trill:</u> ornament (½) involving rapid alternation (1) of printed note and its upper neighbour (1)</p> <p><u>vocalisation:</u> singing wordlessly (2)</p>	(2)+(2)

Question Number	Answer	Mark
7(b)	<p><u>septuplet:</u> e.g. Planet of the Apes, p. 400, bar 55, flute (2)</p> <p><u>sequence:</u> e.g. Passport, p. 369, bar 6, 8th quaver - bar 7, 7th quaver. violins (2)</p> <p><u>trill:</u> e.g. Passport, p. 369, bar 1, woodwind and strings (2)</p> <p><u>vocalisation:</u> e.g. Horner, p. 440, bars 1-3, SATB (2)</p>	(2)+(2)

(c) Horner's *Titanic* (1997): 'Take her to sea, Mr Murdoch' (p.440)

Question Number	Answer	Mark
7(c)(i)	Quotation of folk-song at bar 30 (1) Pedals (1) Flattened sevenths/modality (1) Scotch snaps (1) Lydian mode/sharpened 4 th (1) <p style="text-align: right;">(max 2)</p>	(2)

Question Number	Answer	Mark
7(c)(ii)	They share the ostinato (1) and rising and falling scale (in horns and strings) (1), but the ostinato moves from D to B (1), there are additional arpeggiated lines [in clarinets and violins] (1) and the second passage is a bar longer (½) More instruments in bars 15-18 (½). Dynamic detail (1 max) Muted violins in bar 15 (1) <p style="text-align: right;">(max 4)</p>	(4)

Question Number	Answer	Mark
7(c)(iii)	glissando	(1)

Question Number	Answer	Mark
7(c)(iv)	Open fifth/no third	(1)

(d) *Passport To Pimlico (1948); The Siege of Burgundy (p.369) and Planet of the Apes (1968): The Hunt (opening) (p.388)*

Question Number	Answer		
7(d)	<table border="0" style="width: 100%;"> <tr> <td style="width: 50%; vertical-align: top;"> <p><u>Auric</u></p> <p><u>Rhythm and Metre</u></p> <p>Simple (1) quadruple (1) except for bar 51 in triple time (1) Mainly regular rhythmic patterns (1) Some dotted rhythm (1) at e.g. first bar (1) Diminution (1) in bar 3 (1) Triplets (1 + 1)</p> <p><u>Tonality</u></p> <p>Functional elements (1), but cuts from key to key (rather than modulates) (1) Opens in E (1) Reinforced by perfect cadence (1) at b. 8 (1) G major at b. 9 (1) B minor at b. 15 (1) B major at b. 17 (1) (largely) whole-tone harmony at b. 27 (1) C major at b. 33 (1) E flat at b. 39 (1) E major at b. 43 (1) Dominant preparation for C at b. 49 (1) C at b. 55 (1) Tertiary key relationships (1)</p> <p><u>Performance forces</u></p> <p>Standard orchestra plus tuned percussion (1)</p> </td> <td style="width: 50%; vertical-align: top;"> <p><u>Goldsmith</u></p> <p><u>Rhythm and metre</u></p> <p>Frequent changes of time signature (1) Simple (1)triple (1) time at start (1), changing to quintuple time at e.g. b. 10 (1) and quadruple time at e.g. b. 46 (1) Wide variety of note-lengths (1 + 1 for detail) Other devices include cross-rhythms (1 + 1) Driving ostinato (1 + 1) Syncopation (1 + 1) Superimposing of contrasting metres (1 + 1) Tuplets (1 + 1)</p> <p><u>Tonality</u></p> <p>Non-functional (1) with pedals/ some tonal anchors evident (1) C at b. 1 (1) G at b. 11 (1) E flat at b. 23 (1) C at b. 45 (1) G at b. 59 (1)</p> <p><u>Performance forces</u></p> <p>Large Symphony Orchestra with unusual extras (1) (allow 2 marks for examples)</p> </td> </tr> </table>	<p><u>Auric</u></p> <p><u>Rhythm and Metre</u></p> <p>Simple (1) quadruple (1) except for bar 51 in triple time (1) Mainly regular rhythmic patterns (1) Some dotted rhythm (1) at e.g. first bar (1) Diminution (1) in bar 3 (1) Triplets (1 + 1)</p> <p><u>Tonality</u></p> <p>Functional elements (1), but cuts from key to key (rather than modulates) (1) Opens in E (1) Reinforced by perfect cadence (1) at b. 8 (1) G major at b. 9 (1) B minor at b. 15 (1) B major at b. 17 (1) (largely) whole-tone harmony at b. 27 (1) C major at b. 33 (1) E flat at b. 39 (1) E major at b. 43 (1) Dominant preparation for C at b. 49 (1) C at b. 55 (1) Tertiary key relationships (1)</p> <p><u>Performance forces</u></p> <p>Standard orchestra plus tuned percussion (1)</p>	<p><u>Goldsmith</u></p> <p><u>Rhythm and metre</u></p> <p>Frequent changes of time signature (1) Simple (1)triple (1) time at start (1), changing to quintuple time at e.g. b. 10 (1) and quadruple time at e.g. b. 46 (1) Wide variety of note-lengths (1 + 1 for detail) Other devices include cross-rhythms (1 + 1) Driving ostinato (1 + 1) Syncopation (1 + 1) Superimposing of contrasting metres (1 + 1) Tuplets (1 + 1)</p> <p><u>Tonality</u></p> <p>Non-functional (1) with pedals/ some tonal anchors evident (1) C at b. 1 (1) G at b. 11 (1) E flat at b. 23 (1) C at b. 45 (1) G at b. 59 (1)</p> <p><u>Performance forces</u></p> <p>Large Symphony Orchestra with unusual extras (1) (allow 2 marks for examples)</p>
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8. Popular Music and Jazz

Question Number	Answer	Mark
8(a)	<p><u>bock-a-da-bock:</u> percussion device (1), producing a “milk bottle” sound (1)</p> <p><u>fill:</u> short (½) rhythmically complex (½) connecting/linking pattern (at end of/between) phrases (1) played by instruments/drums (½)</p> <p><u>syncopation:</u> off-beat (1)/displacement of stress (2)</p> <p><u>turnaround:</u> Linking passage (1) preparing for return of main theme [and tonic key] (1)</p>	(2)+(2)

Question Number	Answer	Mark
8(b)	<p><u>bock-a-da-bock:</u> e.g. West End Blues, p. 462, bars 19-30 (2)</p> <p><u>fill:</u> e.g. Day in the Life, p. 489, bar 18 drums (2)</p> <p><u>syncopation:</u> e.g. Black & Tan, p. 466, bar 41, 2nd note (2)</p> <p><u>turnaround:</u> e.g. Waterloo Sunset, p. 485, bars 33-34 (2)</p>	(2)+(2)

(d) *A Day in the Life* (p.487) and *Tupelo Honey* (p.501)

Question Number	Answer	
8(d)	<p><u>Day in the Life</u></p> <p><u>Texture</u></p> <p>Melody dominated homophony (1) With chordal piano (1) And independent bass (1) Pedal and slide (1) at b. 37 (1)</p> <p><u>Tonality</u></p> <p>G major (1) Modal (1) E major (1) with mixolydian elements (1) in bridge (1) Atonal linking passage at bb. 37-44 (1) Returns to G major at b. 68 (1) After a circle of fifths (1) at bars 58- 62 <u>or</u> 63-67 (1)</p> <p><u>Circumstances of Performance</u></p> <p>Studio recording (1)</p>	<p><u>Tupelo Honey</u></p> <p><u>Texture</u></p> <p>Voice and contrapuntal accompaniment (1) with cross-rhythms (1) at e.g. b. 33 (1) Piano provides chordal accompaniment (1) with fills (1)</p> <p><u>Tonality</u></p> <p>B flat major (1) throughout (1) (Largely) pentatonic melody lines (1)</p> <p><u>Circumstances of Performance</u></p> <p>Concert/studio recording (1)</p>

9 World Music

Question Number	Answer	Mark
9(a)	<p><u>disjunct movement:</u> melodic movement by leap (2)</p> <p><u>polyrhythm:</u> Combination of many rhythmic patterns (1), producing cross-rhythmic effect (1)</p> <p><u>riff:</u> Repeated melodic pattern/ostinato (2)</p> <p><u>triplet:</u> Group of three notes (1) taking the same time as two of the same value/one beat (1),</p>	(2)+(2)

Question Number	Answer	Mark
9(b)	<p><u>disjunct movement:</u> e.g. Tom McElvogue's, p. 530, bar 61 (2)</p> <p><u>polyrhythm:</u> e.g. Agbekor Dance, p. 532, bar 3 (2)</p> <p><u>riff:</u> e.g. Se quema, p. 535, cuatro, bars 9-12 (2)</p> <p><u>triplet:</u> e.g. Se quema, p. 536, cuatro solo, bar 19 (2)</p>	(2)+(2)

(c) *Baris Melampahan* (p.522)

Question Number	Answer	Mark
9(c)(i)	<p>E (1/2) G# (1/2) [E] D (1/2) A (1/2) [E] [G#] [A]</p> <p>(max 2)</p>	(2)

Question Number	Answer	Mark
9(c)(ii)	<p>Timbre (1 + 1 for further detail e.g. regarding metallophones) Nuclear melody (1 + 1 for showing repetitions of basic tune) Heterophonic elaboration (1 + 1 for further detail) (Almost) continuous pulse (1 + 1 for further detail)</p> <p>(max 3 x 2)</p>	3x(2)

(d) *Tom McElvogue's (jig) and New Irish Barndance (reel) (p.530) and Se quema la chumbambá (p.534)*

Question Number	Answer
9(d)	<p><u>Tom McElvogue</u></p> <p>Monophonic (1) <u>Irish</u> flute (1), plus foot-taps (1). Performances circumstances in this case were more formal (concert) than might have been expected (1)</p> <p><u>Se quema</u></p> <p>Introductory build up of texture from monophonic (1) plucked (1) cuatro solo, to the full band with double bass (1) and percussion/bongos and claves (1). Subsequently exploits contrasting vocal timbres (1) Solo (1) Pregon Two-part (1) homorhythmic (1) Coro. In central section (1) voices are omitted (1) to permit cuatro improvisation (1), Followed by a passage in which percussion instruments take the lead (1)</p> <p>Se quema is entertainment music (1), and could be used for dancing (1) (max 14)</p>