

# Mark Scheme (Results) June 2008

GCE

## GCE Music (6706) Paper 62

## 6706 Paper 62 Musical Understanding (Anthology)

### Holistic Grid for Assessment of Content and Communication

The essay should be assessed holistically, using as a basis the following descriptors dealing with:

- Quality of written communication
- Strategic thinking, as demonstrated by planning, coherence and relevance
- Evaluation skills, as demonstrated by analytical description, and ability to convey understanding of music, with appropriate terminology
- Acquaintance with relevant works and composers, and the ability to relate these works to historical, social and cultural context, as dictated by the question.

Mark	Descriptor
16-20	<p>Well presented, excellent writing which is clearly expressed, with secure spelling and grammar.</p> <p>Well planned, coherent, full, relevant and well argued.</p> <p>Evaluation is comprehensive, with extensive use of analytical skills, and excellent understanding of musical characteristics and resources.</p> <p>Musical terminology used where appropriate and applied correctly.</p> <p>Has commented on the full range of works and composers with perceptive comments on historical, social and cultural contexts, as prescribed by the question.</p>
13-15	<p>Clearly presented, and well expressed with good grammar and spelling.</p> <p>Clear evidence of planning, and coherent for the most part, with little irrelevance, if any, and some attempt at argument.</p> <p>Evaluation is often controlled and purposeful, with considerable use of analytical skills, and a generally good understanding of musical characteristics and resources. Musical terminology used appropriately for the most part, and generally applied correctly.</p> <p>Has commented to some degree on all the works and composers, showing a sound understanding of historical, social and cultural contexts, as specified in the question.</p>
9-12	<p>Adequate presentation, with generally sound grammar and spelling.</p> <p>Some evidence of planning and coherence overall; perhaps some areas of irrelevance and cursory attempt to present an argument.</p> <p>Some successful evaluation, with a broadly correct analytical overview of the music, and moderate degree of understanding of musical characteristics and resources. Musical terminology may not always be applied appropriately or applied correctly.</p> <p>Perhaps some imbalance in comments on the works and composers specified by the question; there is some appreciation of the historical, social and cultural contexts in which the music was written.</p>
5-8	<p>Probably some insecurity in grammar and spelling; the presentation may be untidy.</p> <p>There is little evidence of planning; responses are either brief or over extended and irrelevant; intermittently incoherent and lacking in sustained argument</p> <p>Limited evaluation and application of analysis; lacking in detailed description of musical characteristics and resources. Use of musical terminology may be limited and incorrect.</p> <p>Patchy knowledge of the range of works and composers required within the limits of the question, and only a basic awareness of the historical, social and cultural contexts in which the music was written.</p>

1-4	<p>Almost certainly scrappy in presentation, with grammar and spelling in need of improvement.</p> <p>There is no, or virtually no, evidence of planning; responses may be very brief, or else almost entirely irrelevant; there is no attempt to argue a case.</p> <p>Evaluation is basic, with little or no evidence of analytical skills, and minimal understanding of musical characteristics and resources. Musical terminology will probably not be used, or else will be applied incompetently.</p> <p>Serious gaps in knowledge of the range of composers and works specified in question; there may be some slight awareness of the historical, social and cultural contexts in which the music was written.</p>
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1. Music for Large Ensemble

Question Number	Answer	Mark
1(a)	<p>Ritornello (1)</p> <p>1-83 Ritornello (1) G (in title: no credit) involving themes at 1-6 (1) 13-14 (1) 35-39 (1)</p> <p>83-137 Episode (1) Modulating to D at b. 103 (1)</p> <p>137-157 Shortened (1) ritornello (1) E minor (1) 157-209 Episode (1) including reference to Ritornello opening (1) in A minor (1)</p> <p>209-235 Ritornello (1) C (1)</p> <p>235-323 Episode (1) B minor (1)</p> <p>323-345 Shortened (1) Ritornello (1) B minor (1)</p> <p>345-427 Complete (1) Ritornello (1) G (1) resulting in overall ternary form (1)</p> <p>Credit for one located perfect cadence (1) and tonic (1) and dominant pedals (1)</p> <p>Allow generalization to the effect that 'middle' ritornelli always close with equivalent of the last 15 bars of opening ritornello (1), and that the distinction between episode and ritornello themes is frequently blurred (1)</p>	(10)

Question Number	Answer	Mark
1(b)	<p>209-220 1-12 (1)</p> <p>221-235 69-83 (1)</p> <p>235-241 new episode (1)</p> <p>241-243 1-3 (1)</p> <p>243-249 new episode (1), the bass figure derived from b. 48 (1), but now in falling sequence (1)</p> <p>249-251 1-3 (1)</p> <p>252-263 new episode (1)</p> <p>263-285 35-57 (1)</p> <p>285-311 new episode (1)</p> <p>311-323 35-39 (1)</p>	(10)

Question Number	Answer	Mark												
1(c)	<table border="0"> <tr> <td>137-140</td> <td>323-326</td> </tr> <tr> <td>Flutes (1) play two (1) lines of semiquavers</td> <td>Violin (1) plays single (1) line of semiquavers</td> </tr> <tr> <td>Viola (1) plays inverted <u>pedal</u> (1)</td> <td>Violin and viola (1) play inverted <u>pedal</u> (1)</td> </tr> <tr> <td>Violin (1) then has inverted <u>pedal</u>(1)</td> <td>Continuo (1) play <u>pedal</u> (1)</td> </tr> <tr> <td>Chords for ripieno strings &amp; solo violin(1)</td> <td><u>Chords</u> for continuo and flutes (1)</td> </tr> <tr> <td>Flutes in 3rds at b.139 (1)</td> <td>Flutes in 6ths at b. 325 (1)</td> </tr> </table>	137-140	323-326	Flutes (1) play two (1) lines of semiquavers	Violin (1) plays single (1) line of semiquavers	Viola (1) plays inverted <u>pedal</u> (1)	Violin and viola (1) play inverted <u>pedal</u> (1)	Violin (1) then has inverted <u>pedal</u> (1)	Continuo (1) play <u>pedal</u> (1)	Chords for ripieno strings & solo violin(1)	<u>Chords</u> for continuo and flutes (1)	Flutes in 3rds at b.139 (1)	Flutes in 6ths at b. 325 (1)	(10)
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## 2. 20th-century Art Music

Question Number	Answer	Mark	
2(a)	<p><u>6-10</u></p> <p>Melody on oboe (1) With (loosely imitative) second part (1) On bassoon (1) with trills (1)</p> <p>Accompaniment on all solo strings.... (1)</p> <p>‘orchestral’ cellos (1) only playing quavers double bass playing on strong beats (1)</p> <p>in D (1) Using same harmonic patterns</p>	<p><u>36-40</u></p> <p>Melody on solo violin (1)</p> <p>.... now with double-stopping/ “drone” in viola (1)</p> <p>quavers on all ‘orchestral’ strings (1), except Violin I (1)</p> <p>in G (1)</p>	(10)

Question Number	Answer	Mark
2(b)	<p>By changing metre (1) from alla breve (1) to compound duple (1) and then simple quadruple (1)</p> <p><u>In Variation I:</u> inclusion of broken chord patterns (1); removal of turn (1); exploration of a wider note-range (1).</p> <p><u>In Variation II:</u> Melody transferred from oboe to flute (1), then horn (1). Turn placed at end of first phrase (1). Line extended to a low C sharp (1) on horn, after which is a new descending figure (1).</p> <p>Turn then returns to opening of phrase (1), where it becomes a quintuplet (1).</p> <p>In final bar another quintuplet replaces the original four quavers (1)</p>	(10)

Question Number	Answer	Mark
2(c)	<p>Double bass taking melody (1) in a very high register (1), showing virtuosity (1)</p> <p><u>Prominent role</u> for trombone (1), which has many glissandi (1)</p> <p>‘Fake’ Alberti figurations (1)</p> <p>Wrong note harmony (1 + 3 for examples)</p> <p>Undermined perfect cadences/bass parts weakened at cadences (1 + 1 for example)</p> <p>Metrical disruptions (1), e.g. bars 10-12 of sinfonia (1)</p> <p>Unexpected drones (1) at e.g. bar 18 (1)</p> <p>Fast triplets in variation III (1)</p> <p>Instrumental effects if specified (1)</p> <p>Extreme dynamics (1)</p>	(10)

### 3. Music for Small Ensemble

Question Number	Answer	Mark
3(a)	<p><u>Corelli:</u> functional (1), with cadences (1) and modulations (1), then (1) for every change of key located.</p> <p><u>Poulenc:</u> Short-term functional progressions (1) indicated by presence of cadences (1). Begins in G (1), and modulates to D at b. 6-8 (1). Otherwise, there are more abrupt shifts of key (1 + 1 for each example), some unrelated (1). Fluctuating major/minor (1). Passage at 86-88 less easily defined (1).</p>	(10)

Question Number	Answer	Mark
3(b)	<p>[Baroque] polarized textures (1) with two upper parts and much lower bass/continuo (1), the harpsichord providing additional harmonic filling (1) Monophonic opening/fugal subject (1) then imitation/answer at b. 3 (1) at 4<sup>th</sup> below/on dominant (1), which is however homorhythmic (1), in thirds (1). Inversion (1) and stretto (1) at bars 20–21, at interval of one bar (1) (Inverted) pedals (1); interlocking suspensions at bar 36 onwards (1); homophony at close (1).</p>	(10)

Question Number	Answer	Mark
3(c)	<p>Starts with balanced phrases (1), spanning two octaves (1), anacrusic (1), with prominent broken chord patterns (1). In major mode (1) with ornaments (1) and characteristic octave leap (1).</p> <p>Central section more ‘lyrical’; legato (1) as opposed to a more staccato articulation (1), with prominent falling 6<sup>th</sup> (1), final bar of theme made up of a four-note figure of descending thirds (1). Melody at b.40 broken up by rests (1). Two-octave leaps (1). At b. 86, a descending chromatic line (1).</p>	(10)

#### 4. Keyboard Music

Question Number	Answer	Mark
4(a)	<p>Allow (1) for generalisation regarding accented 2<sup>nd</sup> beat of Sarabande.</p> <p><u>Bach:</u> 2<sup>nd</sup> beat is emphasized in first bar with the RH suspension (1) and LH minim (1), and then by the RH minim in bar 2 (1). But this pattern is abandoned for evenly flowing semiquavers (1) with steady LH quavers (1), and eventually yet more intricate demi-semiquaver figuration (1) Syncopation (1) sextuplet (1) dotted rhythm (1)</p> <p><u>Debussy:</u> 2<sup>nd</sup> beat emphasis evident in minims in bars 2/4/14 (1), but departs from this pattern with streams of quavers (1), and the tied notes/hemiola at b. 67 (1) Other figures, however, emphasise second beat, e.g. the crotchet tied to a quaver at b. 9 (1), and the placing of discords in bars 31 (1) and 35 (1) triplets (1) dotted rhythms (1)</p>	(10)

Question Number	Answer	Mark
4(b)	<p>Functional (1) Draws on root, 1<sup>st</sup> and 2<sup>nd</sup> inversion chords (1) 7ths [sometimes as broken chords] (1) Echappee at b.11 (1) 7-6 suspension at bar 1, beat 2 (1) resolving to VIIb (1) 4-3 suspension at bar 24, beat 1 (1) 2-3/retardation at bar 6, beat 3 (1) appoggiatura at bar 20 (1) Diminished 7<sup>th</sup> (1) over tonic pedal (1) Root position diminished triad at b. 13 (1) Neapolitan 6<sup>th</sup> at b. 23 (1) Descending harmonic sequence (1) Secondary sevenths (1) Perfect cadence (1) Secondary Dominants (1) Passing notes (1) Faster harmonic rhythm at cadences (1)</p>	(10)

Question Number	Answer	Mark
4(c)	1: six-part (1) homophony (1) 5: octaves (1) 7: Contrary motion chords (1) 9: melody dominated homophony/melody with independent chordal accompaniment (1) 20: octaves at very low register (1) 11: parallel (1) 7 <sup>th</sup> (1) chords 23 parallel 4 <sup>th</sup> (1) chords, separated by single line bass figure (1) 29: RH octaves supported by chords (1) 35: parallel 6 <sup>th</sup> (1) chords 56: melody independent from parallel common chords (1) 69: RH chords and LH split octaves (1) 71: Chord and octaves covering almost the entire range of keyboard (1) Ten-part chords (1) at bar 53 (1) Spread chords (1)	

#### 5. Sacred Vocal Music

Question Number	Answer	Mark
5(a)	<u>O Wilhelme</u> Relatively narrow range (1) Using major scale/Ionian mode (1) With some modal inflections (1) Leaps usually followed by step movement in opposite direction (1) <u>Mostly</u> conjunct (1) Mainly syllabic (1) But melismatic at b. 61 (1) Text repetition (1)  <u>The Lamb</u> Very narrow range (1) Initial span of a perfect 4 <sup>th</sup> (1) expanding to augmented 5 <sup>th</sup> (1) Initially diatonic (1), latterly more chromatic (1) Mainly syllabic (1), no more than two notes being slurred on one syllable (1) Melody extended through retrograde (1) Limited text repetition (1) Melodic repetition (1); augmentation (1)	(10)

Question Number	Answer				Mark
5(b)	1-12 (beat 1)	A (1)	3 x 4-bar phrases (1)	C major (1) G at bars 5-6 (1); C at 7 (1)	
	12 (beat 2) - 20	B (1)	2 x 4 bar phrases (1)	G minor (1) with Dorian inflection (1) to [V of] D minor (1) A minor (with Dorian inflection) (1) to [V of] E minor (1)	
	21-29	C (1)	2-bar phrases in loose imitation/ descending sequence (1)	Tonally fluid (1) then moves to V of C (1)	
	30-39 40-48	A (1) Coda (1)		C (1) C (1)	
	OR Accept ternary form and coda(1)				
	1-12 (beat 1)	A (1)			
	12 (beat 2) - 29	B (1)			
	30 - 39	A <u>shortened</u> (1)			
	40 - 48	Coda (1)			
Credit details of keys as shown above, as well as located cadences, (1) for each type.					

Question Number	Answer	Mark
5(c)	<p><u>Taverner:</u>  little on-beat dissonance (1) - though 6-5 progressions (e.g. last bar) are clearly unstable (1)  False relation at bb40/41, 50/51 etc (1)  Passing-note at b. 50 (1)  Cambiata (1) at b. 52 (1)</p> <p><u>Bruckner:</u>  Passing-note (bar 1, beat 3) (1)  Appoggiatura, b. 4 (1)  Double appoggiatura/suspension at b. 6 (1)  Unprepared 7<sup>th</sup>, 3<sup>rd</sup> inversion b. 7 (1)  4-3 suspension, b/ 16 (1)  Unprepared augmented 4th or 7<sup>th</sup>, 2<sup>nd</sup> inversion at b. 22 (1)  7-6 suspension at b. 28 (1)  Diminished 7ths (40/41) (1)</p> <p><u>Taverner:</u>  Dissonance frequently arises through bitonal (1) collision of original melody and its inversion (1), sometimes involving false relation (1).  9-8 (1) plus 7-6 suspension at bar 7, 3<sup>rd</sup> quaver (1)</p>	(10)

6. Secular Vocal Music

Question Number	Answer	Mark
6(a)	This is an example of Seconda Prattica music (1) and is therefore 'servant of the word' (1), being [mainly] syllabic(1) with Italian speech rhythms dominating (1) evident in the falling Ohimè (1), further intensified by the rest [implying a sigh] (1). Previously forbidden melodic intervals (1) such as tritone (1), 7 <sup>th</sup> (1) appear, as well as chromaticism (1), false relations (1) and <u>unprepared</u> dissonances (1 + 1 for each fresh example). Extreme textural contrasts are used to underline sense of text (1 + 1), along with considerable rhythmic contrasts (1). Unusual final cadence (IIIb - I), (1)	(10)

Question Number	Answer	Mark
6(b)	<p><u>Weelkes:</u> relatively restricted range of note-values (1); syncopation (1), dotted rhythm (1), hemiola like structures (1) e.g. 20-21 (1). Mainly syllabic (1) Joy reflected in major mode (1).</p> <p><u>Gershwin:</u> More contrasts between component parts (1), e.g. steady minims in bass (1), dotted/swung rhythm in melody (1) as well as triplets (1) and the prolonged final notes (1). Syncopation (1), e.g. the lean at b. 15 (1) and push at b. 16 (1). The violin counter-melody characterized by even quavers (1). Mainly syllabic (1), though the vocalized vowels cover several notes (1) as opposed to the syllabic fa-las of Weelkes</p>	(10)

Question Number	Answer	Mark
6(c)	<p><u>Harmony:</u> Draws on root positions and first inversions (1) Primary (1) and secondary (1) chords as well as diminished triad in root position (1) in b. 10 (1) Chord built on flattened seventh step of scale (1) 7-6 suspension in b. 7 (1) Consonant 4<sup>th</sup> at b. 21 (1) 4-3 suspension at b. 52 (1) Pedals (1) Frequent V-I progressions (1)</p> <p><u>Counterpoint:</u> 5-part (1), with imitation (1) in pairs (1) at distance of a bar (1) at start Imitation at distance of one beat (1) at b. 26; two bars at 35 - 38 (1)</p>	(10)

7. Music for Film and Television

Question Number	Answer	Mark
7(a)	<p>‘Traditional’ progressions overlaid with dissonance/added note harmony (1)            e.g. added 9<sup>th</sup> in tonic chord at start (1), added 4<sup>th</sup> in b.3 (1)            Generally an avoidance of traditional cadences (1)            Secondary dominant, e.g. b. 11 (1)            Seventh chords (1)            Tertiary progressions (1 + 1 for detailed example)            Chromatic chords (1)            Diminished 7<sup>th</sup> at b. 33 (1)            Whole-tone harmony at b. 68 (1)            Dominant pedal at b. 69 (1)            False relation at b. 74 (1)            Tonic pedal (1)            Lydian Harmonic Inflections from b.81 (1)</p>	(10)

Question Number	Answer	Mark		
7(b)	<table border="0" style="width: 100%;"> <tr> <td style="width: 50%; vertical-align: top;"> <p><u>5-8</u></p> <p>E major (1)            Melody doubled in 5ths/8ths (1)            Accompaniment in 3rds (1)</p> <p>Last bar homorhythmic (1)</p> <p>Also award marks for:            Different harmonization (1)            Melodic difference in bars 6/10            And for any other contrasts</p> </td> <td style="width: 50%; vertical-align: top;"> <p><u>9-12</u></p> <p>G major (1)            melody doubled mainly in 3rds (1)            Tonic pedal (1)            Clarinet trill (1) then leaping an octave (1)            greater rhythmic independence between parts (1)            More chromatic accompaniment (1)</p> </td> </tr> </table> <p>Perfect cadence in both (1) but added notes in b.12 (1)</p>	<p><u>5-8</u></p> <p>E major (1)            Melody doubled in 5ths/8ths (1)            Accompaniment in 3rds (1)</p> <p>Last bar homorhythmic (1)</p> <p>Also award marks for:            Different harmonization (1)            Melodic difference in bars 6/10            And for any other contrasts</p>	<p><u>9-12</u></p> <p>G major (1)            melody doubled mainly in 3rds (1)            Tonic pedal (1)            Clarinet trill (1) then leaping an octave (1)            greater rhythmic independence between parts (1)            More chromatic accompaniment (1)</p>	(10)
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Question Number	Answer	Mark																				
7(c)	<p><u>Passport:</u>  A series of short, sometimes markedly contrasting sections (1).  Four bar introduction (1) in E (1)  Theme A at bar 5 (in E) (1), and again at 9 in G (1) and 39 in E flat (1).  Contrasting motifs/themes appear at bars  13-14 Transition (1)  15 (1) touching on B minor (1) and B major at b. 17 (1)  21 (1) in E major (1)  27 (1) [repeated at b. 37 (1)]; credit references to whole-tone harmony (1)  33 (1) in C (1)  46 (1)  55 (1) in C (1)  Tertiary modulations (1)</p> <p style="text-align: right;">[max 6]</p> <p><u>ET:</u>  Continuously unfolding elaboration of limited thematic material (1)</p> <table border="0" style="width: 100%;"> <tr> <td style="width: 15%;">1-8</td> <td>Intro (1) in C (1)</td> </tr> <tr> <td>9-16</td> <td>A (1)</td> </tr> <tr> <td>17-24</td> <td>A1 (1)</td> </tr> <tr> <td>25-33</td> <td>B (1)</td> </tr> <tr> <td>34-41</td> <td>A in G (1)</td> </tr> <tr> <td>42-54</td> <td>B1 (1)</td> </tr> <tr> <td>55-62</td> <td>A in C (1)</td> </tr> <tr> <td>63-68</td> <td>A treated in imitation (1)</td> </tr> <tr> <td>69-74</td> <td>link (1)</td> </tr> <tr> <td>75-end</td> <td>A varied through Lydian 4<sup>th</sup> (1)</td> </tr> </table> <p style="text-align: right;">[max 6]</p>	1-8	Intro (1) in C (1)	9-16	A (1)	17-24	A1 (1)	25-33	B (1)	34-41	A in G (1)	42-54	B1 (1)	55-62	A in C (1)	63-68	A treated in imitation (1)	69-74	link (1)	75-end	A varied through Lydian 4 <sup>th</sup> (1)	(10)
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8. Popular Music and Jazz

Question Number	Answer	Mark
8(a)	<p><u>Four:</u> notated in E flat (1)  mixture of conjunct and disjunct (1)  considerable chromaticism/ blues notes (1 + 1)  wide range (1) with top F (1)  numerous ornaments (1 + 1 if not verbally indicated in score)  virtuosic (1) improvised (1), broken up with rests (1)  triplets (1)  contrasting phrase lengths (1)</p> <p><u>Honey:</u> Melody subservient to rhythm (1),  with an overall range of 13th (1),  oscillating frequently between E and B (1)  In E (1), but also including some alien notes (1 + examples). Some variation in verses (1)  leaps (1) scat singing (1)</p> <p>2 max for with octave</p>	(10)

Question Number	Answer	Mark
8(b)	<p><u>Honey Don't</u></p> <p>12-bar blues (1) merged with 8-bar verse at 6-13 (1) and 16-bar refrain at 14-29 (1) 6-29 repeated (1)  Other features include:  Introduction at 1-5 (1)  Guitar solo at 30-49 (1) which involves a telescoping of the two 12-bar patterns, the first being reduced to 8 bars (1)  The second guitar solo at 74-80 (1)  Final statement of the blues extended to 13 bars (1)  In some versions of the blues progression, subdominant is replaced by flattened submediant (1)  2 bar phrases (1)  (6 Max)</p> <p><u>Don't look back</u></p> <p>Verse and refrain (1) in C (1)</p> <p>1-4 Introduction (1)  5-24 Verse (1) consisting of : 5-12 (1)  13-24 Bridge (1)</p> <p>25-32 Refrain (1)  5 - 32 Repeated (1)  33-44 Instrumental (1) based on bridge and verse (1)  45-47 Refrain (1)  58-end Coda (1)  (6 Max)</p>	(10)

Question Number	Answer	Mark
8(c)	<p>No credit for choice. Award marks for such observations as:</p> <p><u>Four:</u> virtuoso trumpet playing (1) and improvisation (1), featuring High pitch (1 + 1 for specific example) Ornamentation (1 + 2 examples) Off-beat chords/rhythmic complexity (1) High speed (1)</p> <p><u>Honey Don't:</u> Less demanding solo writing (1) Repetitive (1)</p> <p><u>Don't look back:</u> Lead guitar solo requires some agility (1) Covers wide range (1) Some ornamentation (1)</p>	(10)

Award credit for valid observations about all performers involved.

9. World Music

Question Number	Answer	Mark
9(a)	<p><u>Rag:</u> Draws on Rag with flattened 2<sup>nd</sup> and 7<sup>th</sup> (1), played at dawn (1) Improvisatory (1) elaborations/variations (1) of Descending (1) Conjunct (1) line, Or groups of notes known as the pakad (1) Frequent use of grace-notes (1) Slides (1) Vibrato (1) Microtonal inflections (1) Range of 3 octaves (1) Latterly virtuosic (1)</p> <p><u>Yellow Bird:</u> Diatonic/major (1) Spans 9<sup>th</sup> (1) [Mainly] balanced phrases (1 + 1 for pointing to exception) Triadic at e.g. 9-14 (1) Use of sequence (1) Some chromaticism (1)</p>	(10)

Question Number	Answer	Mark
9(b)	<p><u>Rag:</u> Initially free in Alap/lines 1-13 (1) The Jhor/lines 14-18 marked by a more discernable pulse (1) The Jhala/line 19 onwards distinguished by presence of tabla (1) The tal (1) is based on a tinal/16 beat rhythmic cycle (1) the With 4 vibhags (1), the sam being the main beat (1), Khali the empty beat (1) Increasingly florid elaborations involve various types of dotted rhythm (1) Triplets (1) Shorter note values (1) 'irregular' groupings (1)</p> <p><u>Agbekor:</u> Fixed/ostinato patterns (1); syncopation (1) Polyrhythm/cross rhythm (1) Subject to change (1) Sogo accents are off-beat (1) Atsimevu initially on beat (1), and doubles bells rhythm in b. 21 (1) Dotted rhythm in b. 35 (1) Triplet in b. 41 (1) Homorhythm for last 4 quavers (1)</p>	(10)

Question Number	Answer	Mark
9(c)	<p><u>Rag:</u> Tapura provides a drone (1), the Sarangi the melody line (1). The sympathetic strings (1) result in the characteristic sound of this music. Tabla provide pulse (1) and themselves provide contrasting timbres (1). An example of 'classical' Indian music, the equivalent of chamber music (1), this particular rag being performed traditionally in the hour immediately following sun-rise (1)</p> <p><u>YB:</u> Performed by a family of percussion instruments fashioned from oildrums (1), and now frequently accompanied by drum-kit (1). Essentially a rhythmically enlived (1) melody-dominated homophony (1). Many contrasting note-lengths are heard simultaneously (1), e.g. long notes (1) involving tremolo effects (1), to the recurring bass pattern with dotted rhythm (1), while syncopations occur in some other parts (1 + credit for further detail) Calypso (1), traditionally performed in Trinidad (1) during carnival (1)</p>	(10)



Question Number	Answer
10(b)	<p><u>Wagner:</u>  Much weakened sense of key (1) through chromaticism (1), unresolved dissonance (1 + 1), avoidance of perfect cadences (1 + 1 for further detail, e.g. interrupted cadence). This makes for tonal ambiguity, though the work's tension stems mainly from thwarting of tonal expectations (1). Award 1 mark for each key identified and located, e.g.</p> <p>1      A minor (1)  4-7    C (1)  8-11   E minor (1)  16     A minor (1)  21     D minor (1)  23     B major (1)  25     A major (1)  29     E minor (1)  36     D minor (1)  43-44 (interrupted cadence in) C# minor (1)  45     E major (1)  63     Dominant pedal (1)  80     E flat minor (1)  84     A minor  106    C minor (1); strong dominant preparation (1)</p> <p><u>Debussy</u>  was known to be influenced strongly by Wagner, but in his music the drive to a tonal goal/cadence is much weaker (1 + 1 for example of cadence). There are distinct tonal references and shifting key centres. As with Wagner, tonality is loosened because of a tendency to leave dissonant chords unresolved (1 + 1), and to use ambiguous/chromatic elements in both melody and harmony (1).  E is the principal tonal centre (1). Melody hints at a C# tonal centre at opening (1), but is ambiguous because of the tritone span from C sharp to G (1), and the movement from half-diminished chord on A # to B flat 7 (1).  Main tonal centres:  21: on E (with 6<sup>th</sup>) (1)  30: move to B major (1).  32: tonality clouded by whole-tone melody (1)  39: E (1)  51: A flat bass acting as dominant preparation (1)  55: D flat (1)  79: E (1)  83: C (1)  86: E flat (1)  90: B (1)  94: E (1)</p>

11. 20th-century Art Music

Question Number	Answer
11(a)	<p><u>Shostakovich:</u>            Melodies are often chromatic (1), with prominence given to DSCH (1 + 1 for explanation). Appoggiaturas (1) used at e.g. bar 30 (1). Conjunct movement (1) at e.g. b. 55 (1). Some narrow range motives (1), e.g. b. 59-60 (1); some repetitive figures (1), e.g. bar 50 (1). Some use of sequence (1 + 1).            Low range (1)</p> <p><u>Reich:</u>            Melodic material is built entirely on 6 note/hexatonic scale (1), notated as B major minus D sharp (1). Mainly built on repetitions (1) of characteristic falling figure (1), with a range initially of an octave (1), expanding at bar 35 (1). Some limited development arises from the derivation of new melodic lines from the underlying harmonic structure (1).</p> <p><u>Berio:</u>            Although monophonic, and therefore one would suppose essentially melodic, Berio avoids using the voice in a conventional manner through use of extended vocal techniques (1 + 1 for examples). There are however, some pitched 'melodic' lines, e.g.            1' 10" minor 3<sup>rd</sup> (1)            1' 20" minor 6<sup>th</sup> (1) [diatonic until clouded by 'chromatic' C flat (1)]            1' 50" angular (1) 'atonal' (1)            2' 10" monotone (1)            2' 50" gravitates to B minor, with some chromaticism (1)            3' 40" wide range (1)            5' 50" centres on B flat with prominent 3rds (1)            8' 00" angular, wide range</p>

Question Number	Answer																		
11(b)	<p><b>Stravinsky:</b> followed Baroque procedures (1), using ritornello (1) structure in the Sinfonia, Variations (1) and binary form (1). He also relied on cadence (1 + 1) and modulation (1 and a mark for each key and key change located).</p> <p><b>Webern:</b> Clearly structured sonata form (1 + a mark for each clearly located section). The work is atonal (1), serialism (1) providing an alternative means of ordering pitches (1). Other signs of a strong interest in organization are evident in the overall symmetries of the work (1). Accept also Ternary Form ( 1 + a mark for each clearly located section )</p> <p><b>Shostakovich:</b> A looser structure, more freely evolving, but with clear key references, reinforced by occasional cadence (1 + 1) and pedals/drones (1 + 1)</p> <table border="0" data-bbox="403 757 1345 992"> <tr> <td>1-27</td> <td>Section A (1)</td> <td>C minor (1)</td> </tr> <tr> <td>28-45</td> <td>Section B (1)</td> <td></td> </tr> <tr> <td>46-49</td> <td>Link [using DSCH] (1)</td> <td></td> </tr> <tr> <td>50-78</td> <td>Section C (1)</td> <td></td> </tr> <tr> <td>79-104</td> <td>Developed recapitulation of AB</td> <td>A minor at b. 87 (1) C major at b. 95 (1)</td> </tr> <tr> <td>105</td> <td>same as b. 11 (1)</td> <td>C minor (1)</td> </tr> </table> <p><b>Cage:</b> superficial binary (1) with repeats (1) and some recapitulation (1 + 1 e.g. Sonata I, bar 18) Organised using micro-macrocosmic/fractal principles (1 + 1 for explanation). Underlying patterns are: Sonata I; 28 crotchet beats (1) in multiples of 4,1,3 + 4,1,3 + 4,2 + 4,2 (1) Sonata II: 31 crotchet beats (1) in multiples of <math>1\frac{1}{2} + 1\frac{1}{2} + 2\frac{3}{8} + 2\frac{3}{8}</math> (1) Sonata III: 34 crotchet unit (1), in multiples of <math>1 + 1 + 3\frac{1}{4} + 3\frac{1}{4}</math> (1) Tonality is difficult to discern, however, because of preparation (1), although there are passages with a more readily identifiable harmonic/tonal quality (1), e.g. hint of A minor at bar 20 of Sonata I (1), the repeated bass note, notated A but usually sounding as C (1) at the start of Sonata III.</p> <p><b>Berio:</b> Through-composed (1), linked to a text which is itself rather disrupted in the course of delivery (1). Tonality is scarcely perceptible (1), although if the singer observes notated pitches, some vestigial tonal references are discernible (1), e.g gravitation to B natural at p. 173-4 (top line) (1), and G flat at close (1).</p> <p><b>Reich:</b> Structural shape of piece linked to accumulation and removal of strands (1). Entirely diatonic (1), using a six-note scale (1), and based on overlapping of chords IV and V (1). Essentially non-functional (1), lacking drive to cadence (1). Added note dissonances also obscure tonality to some extent (1), e.g. the chords consisting of B major plus C# (1), E7 plus A (1), F# plus G# (1). The piece closes inconclusively with E and G#. (1).</p>	1-27	Section A (1)	C minor (1)	28-45	Section B (1)		46-49	Link [using DSCH] (1)		50-78	Section C (1)		79-104	Developed recapitulation of AB	A minor at b. 87 (1) C major at b. 95 (1)	105	same as b. 11 (1)	C minor (1)
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105	same as b. 11 (1)	C minor (1)																	

Question Number	Answer
12(a)	<p><u>Holborne</u>  In five parts <u>constantly</u> (1)  more or less equivalent (1)  the bass part being less rhythmically lively (1),  involving some pedal-points (1 + 1).  Mainly contrapuntal (1)  Some imitation (1 + 1)  Inversion (1 + 1)  <u>Limited use of homophony</u> (1 + 1)</p> <p><u>Beethoven</u>  More textural variety (1), e.g.  Chords (1 + 1) for varying numbers of parts (1 + 1 for a further contrasting example)  Monophony (1 + 1)  Antiphonal exchange/dialogue (1 + 1 e.g. bar 48)  Melody dominated homophony (1 + 1), some with broken chord accompaniment (1 + 1), this type of texture also involving varying numbers of parts (1 + 1) and sometimes enlivened by syncopated inner parts (1 + 1)  Octaves (1 + 1)  Thematic combination (1 + 1 e.g. b. 174)</p>

Question Number	Answer
12(b)	<p><u>Haydn</u>  Essentially melody dominated homophony [throughout] (1)  Award marks for distinguishing between 4-part (1 + 1 for e.g. bar 1) and 3-part (1 + 1 for e.g. b. 3)  Quasi imitative texture (1) at bars 107-115 (1)  Chords in 6 parts (1) at b. 148 (1)  Frequent pedal points in bass (1 + 1) and inner parts (1 + 1)</p> <p><u>Brahms</u>  More textural variety (1) e.g.  Pedal plus strings in octaves at start (1 + 1)  Brief imitations in piano (1) at b. 5 (1)  2 string instruments in octaves (1 + 1)  Chords plus heterophonic line at b. 18 (1 + 1)  String and piano chords (1 + 1)  All strings in octaves with piano in chordal imitation (1 + 1)  Fugato (1) at b. 67 (1)  Award (1) for located subject, answer, counter-subject 1, c-s 2, c-s 3, stretto)  Piano homophony with cello pedal at start of trio (1 + 1)  Homophonic strings with piano providing broken chord “filling” (1 + 1)</p>



Question Number	Answer
13(b)	<p><u>Schumann</u>  Use of functional tonality (1), with strong drive to cadences (1), though the brevity of each piece means there is little modulation (1), with cycle of 5<sup>th</sup> at 9-12 (1). No 1 in G (1), No 3 in B minor (1) The last piece balances between G major and E minor (1), before closing in G. Imperfect cadence in G at bar 8 (1), perfect cadence in C at bar 12 (1), before immediate return to E minor (1).  Nos 1 and 3 are both (1) in rounded binary form (1 + 1 for each located section)  No 11 is rondo (1 + 1 for locating each section <u>once</u>)</p> <p><u>Shostakovich</u>  <u>Prelude:</u> The tonality of A is reinforced by pedals on tonic (1), submediant (1) and dominant (1), although the dominant pedal also supports unrelated chords of C (1) and B flat (1). Tonally ambiguous in the central section, with references to F at b. 18 (1), A flat at 19-20 (1), D flat at b. 21-22 (1), returning to A (1), reinforced by repeated cadential progressions (1).  Structure is broadly ternary (1): A [1-12] (1); B [13-22] (1); A1 [23-28] (1).</p> <p>Fugue: follows traditional design. Award one mark each for subject, answer, counter-subject, codetta, and stretto. Award one mark for each shift of tonality and for each located episode and middle entry.</p>

14. Sacred Vocal Music

Question Number	Answer
14(a)	<p>Baroque features are to be found in both, i.e. basso continuo (1), and co-ordination of voices and instruments (1)</p> <p><u>Gabrieli</u>            uses organ and a group of six instruments (1 max).            At the opening he uses continuo (organ) only (1) as accompaniment in (typical early Baroque) monody (1), and then antiphonal exchange (1) between vocal soloist and homophonic (1) chorus, which latterly includes imitative counterpoint (1)            At bar 31, there is an independent/non-supportive instrumental (Sinfonia) (1), which is homophonic to begin with (1), then imitative (1), then in free counterpoint (1).            Bar 39: Dialogue between two solo voices (1), the instruments being used in a supportive/accompanying role (1) in free counterpoint (1) initially, though from b. 51 there is some imitation (1).            Other textures include homophony for all voices and instruments at b. 102 (1)            Multiple canons at b. 115 (1)            Doubling of voices by instruments at different octave at b. 119 (1)</p> <p><u>Bach:</u>            Various textures used in the individual movements (1), i.e.            I: Melody dominated homophony for the ritornello (1), which then accompanies vocal imitative entries, at first for 2 parts (1 + 1), then 4 parts (1 + 1) [award credit for variations in selection and ordering of voices], as well as the instrumental canon (1) based on a cantus firmus/chorale melody (1) at the 4<sup>th</sup> (1) at a distance of two bars (1).            II Homophonic (1) String accompaniment to solo voice (1)            III Homophonic (1) 4-part chorus (1) moving to counterpoint (1) with orchestral doubling (1)            IV Two-part polarised texture (1) with continuo (1). Walking bass (1) some 3-part counterpoint (1)</p>

Question Number	Answer
14(b)	<p><u>Haydn</u>  Opens (1) with melody dominated texture (1), the solo soprano answered by/in antiphony with (1) homophonic four-part chorus (1). The orchestra parts are independent (1), with some heterophony (1 + 1). Other features in the first section include pedals (1 + 1) and ornamental scales in orchestra (1).  From b. 22 (1) there is a fugato (1 + 1 each for subject, answer, counter-subject, second counter-subject, stretto). The orchestra here doubles the voice parts (1).  Bar 61: canonic snatches (1), pedal with broken chords in orchestra (1), independent sop. line (1) at 64 (1), free counterpoint in chorus at 77 (1), homophony in chorus at b. 80 (1 if not previously mentioned).</p> <p><u>Stravinsky:</u>  A wide range of textures, e.g.  Homophony for orchestra (1 + 1, e.g. bar 1), then SATB homophony (1 + 1) supported by orch. bass (1)  Voices in octaves (1 + 1, e.g. bar 4)  S/A in 3rds (1) with B/T in octaves (1) plus orchestral ostinato (1 + 1 e.g.b. 14)  Horn and bassoon repeated <u>chords</u> (1 + 1 e.g.b. 24), while lower strings <u>sustain</u> (7<sup>th</sup>) chord (1)  Chords overlaid with triplets (1 + 1 e.g. b. 40)  Imitation involving S and B (1 + 1, e.g. b. 150)  <u>Tutti homophony</u> (1 + 1, b. 161)  SATB homophony, plus ostinato for piano, harp and timps (1) and woodwind and cello chords (1) at b. 163 (1)</p>

15. Secular Vocal Music

Question Number	Answer
15(a)	<p><u>Haydn:</u> 4 stanzas split into 2 verses (1), set strophically (1), to which Haydn added an introduction (1). Arguably, the stanza structure of the poem adversely affected the musical setting, as the repetition of music which had been appropriate for the first verse proved to be unsuitable for the second (1 + 2 examples).</p> <p><u>Schubert:</u> Through-composed (1), though clearly divided into sections which correspond with the stanzas of Heine's poem (1), e.g. 5-22 (1), 25-42 (1), 43-56 (1). In this case, musical cohesion results from ostinato-like repetitions in the piano part (1), and partial repeats of material e.g. at b.15 (1). Schubert, however departs from B minor (1), modulating to D sharp minor (1).</p> <p><u>Schoenberg:</u> Verse patterns are ignored (1), as are the four metrical feet per line (1), giving rise to irregular phrase lengths (1 + 1 for e.g. 9, 13, 8½, and 8 beats per line). The refrain of the poem is not matched by musical repetition (1), the song being through-composed (1), the verses being separated by rests (1), e.g. bars 1-8 (1), 11-19 (1), 21-26 (1).</p> <p>Verse patterns seem not to dictate the presence of the few musical repetitions (1), e.g. bars 14-15 (1), and 23-25, where there is repetition in b. 24 (1), then augmentation in b. 25 (1).</p>

Question Number	Answer
15(b)	<p><u>Purcell</u>  The basic structure is conventional recitative (1) and aria on a ground bass (1), but Purcell is able to convey Dido's grief through structure and tonality in a number of ways:  The recitative is through-composed (1), distress being conveyed by major/minor fluctuations (1 + 1 for each described), while the tonality moves from C minor (1) to dominant (1) of G minor, finishing with a Phrygian cadence (1). The aria begins in G minor (1).</p> <p>The way Purcell treats the ground bass rules out modulation (1), its five-bar structure arguably having a destabilizing effect (1). Dido's focus on approaching death is also evident in the repetitions (1) of the two component "strains" (1), i.e. 6-14 repeated at 16-24 (1) and 25-36 repeated at 36-46 (1), the variation in bar-length resulting from the omission of a bar rest (1) to allow the vocal line to resume its original alignment with the bass (1).  The concluding instrumental ritornello, consisting of two more variants of the ground, confirms the prevailingly gloomy atmosphere (1).</p> <p><u>Fauré</u>  The prevailing feeling of loss is indicated by the C minor tonality (1) announced in the one-bar introduction (1). It would be difficult to argue that the purely structural features as such had much bearing on the relaying of the message. The three stanzas of the poem are reflected in Fauré's setting, i.e. 1-16 (1), 17-30 (1) and 30-end (1), but the sense of the text is reflected more strongly through management of tonality. The dream-like atmosphere is enhanced by the tonal ambiguity arising from modality (1) combined with circle of fifths (1) and the modulation to E flat (1) to reflect the image of "lit by dawn" (1).  The idea of clouds parting to reveal unknown splendours is conveyed by a move towards dominant of F minor at b. 30 (1), which however is unrealized (sad waking from dreams), the music moving on to B flat minor at b. 32 (1), C minor at b. 37 (1) then region of E flat at 41-42 to reflect radiance (1), before the return to mysterious night is conveyed by perfect cadence (1) in C minor (1) at close.</p>

Question Number	Answer
16(a)	<p><u>On the Waterfront</u>  Strongly contrasted sections (1), but linked by motives using minor thirds (1) Credit identification of theme, but not simply a repetition</p> <p>The monophonic (1) opening theme (1) in F minor/blues scale on F (1) is then heard in canon (1) between flutes and trombone (1). At bar 13, the second part of the theme/original bars 4-6 is heard in two-part texture with pedal (1), repeated with slight variant (1), followed by concluding reference to the rising 4-note figure from bars 1-2, finishing with an inflection to the major third (1).  Bar 20 onwards is built on ostinato (1) of minor third (1), becoming the basis for a layered/fugal texture (1). Initially G minor (1), but tonality becomes elusive with introduction of tritone/bitonal elements (1)  Bar 42: New theme on saxophone (1) over riff (1)  Bar 52: 3-note falling motif (1)  Bar 54: Repeated, but with shortened note-lengths (1) and scored for woodwinds and trumpets (1)  Bar 64: Concluding three-note figure [from b. 52] heard in simultaneous retrograde (1)  Bar 78: Motive from bar 20 in tutti (1) homophony (1)  Bar 88: Ostinato motif and /or rhythm maintained throughout this section (1)  Bar 106: The three-note figure from b. 52, and its rhythm, isolated (1)</p> <p><u>Titanic</u>  Based more or less on the opening rising scale motive (1), tonality playing a more obvious role (1)</p> <p>Bar 1: Rising motive in imitation (1) and loose inversion (1) in E flat (1) Lydian (1)  Bar 12 Tremolo version of first four notes plus inversion (1) in thirds (1), on D (1)  Bar 15: Overlaid with broken chord figure (1), on B (1)  Bar 19: Range extended (1), the rising and falling figure now spanning an octave (1)  Bar 21: Extended to take shape of lengthy rising scale (1), heterophonic treatment (1). Moves to G at b. 28 (1)  Bar 29: Quotes 'Leaving Liverpool'/new theme (1) which also opens with rising motif (1).  Bar 37: 'Dance' interlude/new theme (1) in quintuple time (1), a homophonic (1) treatment of rising and falling conjunct lines (1)  Bar 58: 'Leaving Liverpool' modified (1 + 1 for e.g. noting shape at b. 59), in D (1), with triplet counterpoint (1).  Bar 62: quaver motif (1)  Bar 68: Dance section now in 6/4 (1)  Bar 86: Modified version of 'Leaving Liverpool' now in B (1)  Bar 106: Reference to opening figure in B (1)</p>

Question Number	Answer
16(b)	<p><u>Planet of the Apes:</u>  Though lacking cadences (1), being extremely chromatic (1), the main motive for the movement involving all 12 pitches (1) and dissonant (1), e.g. the chord at b. 42 (1) involving all 12 notes of the scale (1) with polyrhythmic counterpoint (1) e.g. at bar 55 (1) having a tonally destructive effect, there are tonal anchors emphasized by pedals (1) or ostinati (1) e.g.  Bar 1: Pounding Cs (1)  Bar 11: Ostinato lodged on G (1)  Bar 23: E flat (1)  Bar 45: C (1)  Bar 52: Prominent perfect 5<sup>th</sup> of G-D (1)  Bar 59: Ostinato on G (1), the bass pitches even hinting at G minor (1)  Bar 84: G minor strengthened with addition of F sharp (1)</p> <p><u>Morse on the Case</u>  Lacks cadence (1) Non functional (1)  Pitches draw on Aeolian mode on A (1)  The only exceptions being F# at e.g. b. 52 (1)  A flat at b. 92 (1)  In final bars the music seems to gravitate to Lydian mode on C (1)  At b. 110 (1) there is a chord of C major (1), but by the last bar, the 3<sup>rd</sup> has been removed (1)</p>

17. Popular Music and Jazz

Question Number	Answer																					
17(a)	<p><b><u>Black &amp; Tan Fantasy:</u></b>            12-bar blues (1), with varied repeats (1), as well as a 16-bar interpolation (1) at b. 13 (1), and a coda (1) lasting four bars (1), quoting new material/Chopin's Funeral March (1).            B flat minor (1), changing to B flat major for central section (1), approached obliquely via G flat 7 [serving as German 6<sup>th</sup>] (1); circle of fifths at b. 19 (1); B flat minor at close (1), reinforced by plagal cadence (1)</p> <p><b><u>Waterloo Sunset:</u></b></p> <table border="0"> <tr> <td>1-8</td> <td>Intro (1)</td> <td>E (1) with pentatonic elements (1)</td> </tr> <tr> <td>9-24</td> <td>Verse (1) AABA (1)</td> <td></td> </tr> <tr> <td>25-32</td> <td>Middle eight (1)</td> <td>B major at 25-27 (1)</td> </tr> <tr> <td>33-34</td> <td>Turnaround (1)</td> <td></td> </tr> <tr> <td></td> <td>Repeat of 9-34 (1)</td> <td></td> </tr> <tr> <td>35-50</td> <td>Verse</td> <td></td> </tr> <tr> <td>51-60</td> <td>Coda (1)</td> <td>Fadeout on V7 (1)</td> </tr> </table> <p><b><u>Tupelo Honey</u></b>            Verse and chorus (1), with instrumental (1), intro (1) and fade (1).            Middle 8 at 37-44 (1)            B flat major throughout (1) with pentatonic elements (1)            Verse and Chorus (1)            1-4 Intro (1)            5 - 12 Verse (1)            13 - 20 Chorus (1)            Repeat of 5 - 20 (1)            21 - 36 Instrumental            37 - 44 Middle 8            45 - 52 Chorus (1)            53 - 56 Fade (1)</p>	1-8	Intro (1)	E (1) with pentatonic elements (1)	9-24	Verse (1) AABA (1)		25-32	Middle eight (1)	B major at 25-27 (1)	33-34	Turnaround (1)			Repeat of 9-34 (1)		35-50	Verse		51-60	Coda (1)	Fadeout on V7 (1)
1-8	Intro (1)	E (1) with pentatonic elements (1)																				
9-24	Verse (1) AABA (1)																					
25-32	Middle eight (1)	B major at 25-27 (1)																				
33-34	Turnaround (1)																					
	Repeat of 9-34 (1)																					
35-50	Verse																					
51-60	Coda (1)	Fadeout on V7 (1)																				

Question Number	Answer
17(b)	<p><u>West End Blues:</u></p> <p>Monophonic solo (1) at the opening (1)  Chordal/comping piano (1) supporting 3-part counterpoint/trumpet and clarinet in 3rds with longer notes on trombone (1) at b. 7 (1)  Melody dominated homophony, with trombone taking melody (1) at b. 18 (1)  Call &amp; response (1) at bb 30-31 (1) with increasing independence of lines as section proceeds (1).  Stride piano (1) at b. 43.</p> <p><u>I'm leavin' you</u></p> <p>Opens with 3-note chord (1) then monophonic line (1) leading to chords for both guitars (1)  Double-stopping in Lead Guitar (1) at b. 21  Parallel (1) 3-note chords in lead guitar (1)  at b. 43</p> <p><u>Day in the Life:</u></p> <p>Homophonic/chordal guitar opening (1)  Melody dominated homophony (1) with chordal piano (1), independent bass (1) and drum fills (1)  Some heterophony between piano and guitar bass (1) at e.g. bb 10-14 (1)  Orchestral slide (1) with rhythmicised pedal (1 + 1)  Orchestral octaves (1) at b. 58 (1)</p>

18. World Music

Question Number	Answer
18(a)	<p><u>Baris</u> is based on a “nuclear” melody (1) which forms the basis for the whole section included in NAM, i.e. pitch nos 2 1 3 2 6 (1) from the Pelog scale (1). It is elaborated heterophonically (1 + 1 for effective demonstration), and is heard in varying degrees of completion (1), involving dynamic contrasts (1), the only significant departure occurring at [H], the “High Tune” (1).</p> <p><u>Tom McElvoque’s:</u> Diatonic (1); G major (1) with modal inflections (1), some chromaticism (1), balanced strains (1 + 1 for examples), though the melodic lines in the reel are subject to considerable variation (1 + 2 examples). Ornamentation (1 + 1 for each type located). Octave displacement (1) at b. 115 (1)</p> <p><u>Se quema</u> G minor (1); consists of strophic (1) alternation of Pregon and Coro (1), the pitch range being a minor 6<sup>th</sup> in the Pregon part (1), but a diminished 7<sup>th</sup> in the cuatro (1) at the start, latterly expanding to minor 9<sup>th</sup> in the cadenza (1). The final strophes appear after a central improvisation which, on the basis of the notation on p. 536, includes some chromatic notes (1), broken chord figures (1), cross-rhythms (1).</p>

Question Number	Answer
18(b)	<p><u>Baris:</u> Regular pulse throughout (1) until the slowing down at the close of the extract (1). 4 4-beat ketags (1) make up the gongan (1), gongs marking the end of each cycle (1). There is an apparent conflict between the aural impression of gongs alternating on the main stresses (1) of each 8-beat pattern (1), whereas they are notated on the 4<sup>th</sup> and 8<sup>th</sup> “beat” (1). Throughout the extract, there is a constant “on-beat” pulse (1) with some “off-beat” sounds from the Gangsa, Sangsih and Polos (1). Kendhang rhythms are occasionally displaced (1).</p> <p><u>Tom McElvoque’s:</u> Compound duple (1) changing to simple quadruple (1) for the reel, with other occasional changes (1). Jig marked by even quavers (1) with occasional dotted quaver rhythm (1), while the reel has persistent dotted rhythms (1), triplets/treble (1) and cross-rhythmic groupings (1 + 1). The melody is rhythmically displaced (1) at b. 119 (1). The pulse is controlled by foot-taps (1), and there are fluctuations of tempo (1).</p> <p><u>Se quema:</u> frequent syncopation (1). The bongo provides a constant quaver pulse (1) while the claves introduce cross-rhythms (1). Rhythmic ambiguities occur in the cuatro solo with triplet crotchets in bar 19 (1), and regular quavers reiterating a three-note figure in bars 15-18 (1).</p>