

**GCE A2**

**Music**

**January 2009**

**Mark Schemes**

Issued: April 2009



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

**MARK SCHEMES (2009)**

**Foreword**

***Introduction***

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

***The Purpose of Mark Schemes***

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

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

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

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

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



## CONTENTS

	<b>Page</b>
A2 3: Part 1	1
A2 3: Part 2	11





*Rewarding Learning*

**ADVANCED**

**General Certificate of Education**

**January 2009**

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**Music**

Assessment Unit A2 3: Part 1

Test of Aural Perception

*assessing*

Module 1: Making and Responding  
to Music with Understanding

**[A2P31]**

**MONDAY 12 JANUARY, MORNING**

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**MARK  
SCHEME**

**1 John Farmer, *Fair Phyllis I saw sitting all alone***

(a) solo soprano [ $\frac{1}{2}$ ] sings unaccompanied/monophonic texture/  
a cappella [1]

(b) [1] each for **three** of the following:

- homophonic [ $\frac{1}{2}$ ] in Line 2 [ $\frac{1}{2}$ ]
- imitative/polyphonic [ $\frac{1}{2}$ ] Line 3 [ $\frac{1}{2}$ ], order of entries S A T B [1]
- pairing in thirds, [ $\frac{1}{2}$ ] in the tenor and bass [ $\frac{1}{2}$ ], Line 3/‘whither she was gone’ [ $\frac{1}{2}$ ]
- imitative/polyphonic [ $\frac{1}{2}$ ], Line 4 [ $\frac{1}{2}$ ], order of entries A S T B [1]
- question and answer effect/antiphony [ $\frac{1}{2}$ ], pairing in thirds [ $\frac{1}{2}$ ], in S A [ $\frac{1}{2}$ ] then T B [ $\frac{1}{2}$ ], Line 4 [ $\frac{1}{2}$ ] [3]

(c) [1] each for **four** of the following:

- imitative/polyphonic [ $\frac{1}{2}$ ] order of entries T B A S [1] [ $\frac{1}{2}$ ] mark for half correct order of entries
- melody features a descending [ $\frac{1}{2}$ ] scale [ $\frac{1}{2}$ ]
- held/sustained notes [ $\frac{1}{2}$ ], in bass [ $\frac{1}{2}$ ], dominant [ $\frac{1}{2}$ ] pedal [ $\frac{1}{2}$ ]
- perfect cadence [ $\frac{1}{2}$ ] in the tonic key [ $\frac{1}{2}$ ] at the end [ $\frac{1}{2}$ ] [4]

(d) [1] each for **three** of the following:

- homophonic
- triple metre, change of metre [ $\frac{1}{2}$ ]
- syncopation
- first repetition no soprano, repeated [ $\frac{1}{2}$ ]
- features a modulation [ $\frac{1}{2}$ ] to the dominant key [ $\frac{1}{2}$ ]
- ends with a perfect cadence [ $\frac{1}{2}$ ] in the tonic [ $\frac{1}{2}$ ] [3]

(e) madrigal [1]

(f) 1599 (allow 1574–1624) [1]

13

2 Haydn, String Quartet in G, Op. 76, No. 3, Menuetto, Bars 1–37

AVAILABLE  
MARKS

(a)



( $[\frac{1}{2}]$  for rhythm,  $[\frac{1}{2}]$  for pitch) [6]

(b) [1] each for **two** of the following **melodic** features:

- outlines descending  $[\frac{1}{2}]$ , arpeggio  $[\frac{1}{2}]$ , scotch snap rhythm  $[\frac{1}{2}]$
- (answering phrase features) inversion  $[\frac{1}{2}]$  in cello  $[\frac{1}{2}]$
- rising  $[\frac{1}{2}]$ , chromatic  $[\frac{1}{2}]$ , acciaccaturas/appoggiaturas/  
grace notes  $[\frac{1}{2}]$  [2]

[1] for the following **harmonic** features:

- tonic  $[\frac{1}{2}]$  pedal  $[\frac{1}{2}]$
- repeated chord  $[\frac{1}{2}]$ , tonic  $[\frac{1}{2}]$
- perfect cadence [1] [2]

(c) G major/dominant [1]  
perfect cadence [1]

(d) [1] each for **three** of the following:

- inversion  $[\frac{1}{2}]$  of the melody  $[\frac{1}{2}]$  in cello  $[\frac{1}{2}]$
- suspensions/dissonance
- chromaticism
- diminished sevenths
- modulation  $[\frac{1}{2}]$  to minor  $[\frac{1}{2}]$
- falling  $[\frac{1}{2}]$  sequence  $[\frac{1}{2}]$
- question and answer/imitation/antiphony  $[\frac{1}{2}]$  based on three  
notes  $[\frac{1}{2}]$ , between upper and lower strings  $[\frac{1}{2}]$
- return of the opening melody/theme [3]

(e) string quartet [1]

(f) (i) 1797 (allow 1772–1822) [1]

(ii) balanced/two bar phrases; emphasis on primary chords; melodic  
material based on triadic/arpeggio motives; clear cut perfect/  
imperfect cadences [1]

18

**3 Two arrangements of *Patapan* from Carl Davis: *A Christmas Carol* and *Patapan* by the Deller Consort.**

[1] each for **seven** of the following:

- minor/modal tonality
- drone/pedal [ $\frac{1}{2}$ ] accompaniment in strings [ $\frac{1}{2}$ ] and bassoon [ $\frac{1}{2}$ ]
- ♩ rhythm [1]
- oboe [ $\frac{1}{2}$ ], bassoon [ $\frac{1}{2}$ ] play melody [ $\frac{1}{2}$ ] in octaves [ $\frac{1}{2}$ ]
- countermelody [ $\frac{1}{2}$ ] in piccolo [ $\frac{1}{2}$ ]
- 2 note interjection [ $\frac{1}{2}$ ] at the ends of phrases [ $\frac{1}{2}$ ] in strings [ $\frac{1}{2}$ ]
- rising [ $\frac{1}{2}$ ] and falling [ $\frac{1}{2}$ ] scales [ $\frac{1}{2}$ ] echoed/imitated [ $\frac{1}{2}$ ] by the trumpet [ $\frac{1}{2}$ ]
- trills [ $\frac{1}{2}$ ] in woodwind [ $\frac{1}{2}$ ]
- link section [ $\frac{1}{2}$ ] features a rising [ $\frac{1}{2}$ ] scale [ $\frac{1}{2}$ ] motive, ends with the sharpened fourth of the scale [1], in horn [ $\frac{1}{2}$ ], trumpet [ $\frac{1}{2}$ ] and clarinet [ $\frac{1}{2}$ ], chromaticism [ $\frac{1}{2}$ ]
- tambourine [ $\frac{1}{2}$ ] ostinato [ $\frac{1}{2}$ ], double tap [ $\frac{1}{2}$ ]
- accelerando [1], tempo quickens [ $\frac{1}{2}$ ]
- link section features woodwind [ $\frac{1}{2}$ ] trills [ $\frac{1}{2}$ ] and brass [ $\frac{1}{2}$ ] discords/dissonance [ $\frac{1}{2}$ ]
- moves to major [ $\frac{1}{2}$ ], then back to the minor [ $\frac{1}{2}$ ]
- trumpet [ $\frac{1}{2}$ ] plays melody [ $\frac{1}{2}$ ], horn [ $\frac{1}{2}$ ] plays countermelody/imitation/canonic/polyphonic [ $\frac{1}{2}$ ]
- modulation/new key
- vibraphone/celeste/glockenspiel
- perfect cadence [ $\frac{1}{2}$ ] at the end [ $\frac{1}{2}$ ]
- imitative [ $\frac{1}{2}$ ] treatment in the brass [ $\frac{1}{2}$ ] and woodwind [ $\frac{1}{2}$ ] [7]

[1] each for **seven** of the following:

- 4 part/SATB
- one voice per part
- a cappella setting, no instrument [ $\frac{1}{2}$ ]
- madrigal style
- strophic
- syllabic
- homophonic
- minor/modal tonality
- soprano [ $\frac{1}{2}$ ] sings melody [ $\frac{1}{2}$ ]
- alto/counter tenor move in harmony with the soprano
- drone/pedal [ $\frac{1}{2}$ ] accompaniment in tenor [ $\frac{1}{2}$ ] and bass [ $\frac{1}{2}$ ], repeated rhythm/ostinato [ $\frac{1}{2}$ ] to the words 'patapan' [ $\frac{1}{2}$ ]
- tenor [ $\frac{1}{2}$ ] sings melody [ $\frac{1}{2}$ ]
- soprano [ $\frac{1}{2}$ ] and alto [ $\frac{1}{2}$ ] take over accompaniment rhythm [ $\frac{1}{2}$ ] to the words 'tu re lu' [ $\frac{1}{2}$ ]
- pedal [ $\frac{1}{2}$ ] in bass [ $\frac{1}{2}$ ]
- tierce de picardie, perfect cadence [ $\frac{1}{2}$ ] at the end of verse 2 [ $\frac{1}{2}$ ] [7]

4 **Grofé, *Grand Canyon Suite, On the Trail***

AVAILABLE  
MARKS

[1] each for **fifteen** of the following musical features:

- solo [ $\frac{1}{2}$ ] violin [ $\frac{1}{2}$ ], cadenza-like
- descending [ $\frac{1}{2}$ ] glissandi [ $\frac{1}{2}$ ]
- rising [ $\frac{1}{2}$ ] sequence [ $\frac{1}{2}$ ]
- accelerando [1], temp quickens [ $\frac{1}{2}$ ]
- moving to higher register [ $\frac{1}{2}$ ], octave [ $\frac{1}{2}$ ], leaps [ $\frac{1}{2}$ ]
- oboe [ $\frac{1}{2}$ ] plays melody [ $\frac{1}{2}$ ]
- features rising [ $\frac{1}{2}$ ] octaves [ $\frac{1}{2}$ ], acciaccaturas [ $\frac{1}{2}$ ]
- major tonality
- 6/8 metre/compound duple, compound [ $\frac{1}{2}$ ]
- pizzicato [ $\frac{1}{2}$ ] strings [ $\frac{1}{2}$ ] accompany [ $\frac{1}{2}$ ]
- coconut shells [ $\frac{1}{2}$ ] play an ostinato [ $\frac{1}{2}$ ] in 2/2 metre [1] against the 6/8 metre [1], cross rhythm [ $\frac{1}{2}$ ]
- melody repeated [ $\frac{1}{2}$ ], higher [ $\frac{1}{2}$ ], up a tone [1]
- accelerando [1], tempo quickens [ $\frac{1}{2}$ ], leading to loud [ $\frac{1}{2}$ ] tutti [ $\frac{1}{2}$ ] chord [ $\frac{1}{2}$ ] with cymbal [ $\frac{1}{2}$ ] crash [ $\frac{1}{2}$ ]
- staccato [ $\frac{1}{2}$ ] descending [ $\frac{1}{2}$ ] arpeggio [ $\frac{1}{2}$ ] idea in oboe [ $\frac{1}{2}$ ]
- bass [ $\frac{1}{2}$ ] clarinet [ $\frac{1}{2}$ ] take over arpeggio/triadic figure [ $\frac{1}{2}$ ], reintroduces opening melody [ $\frac{1}{2}$ ]
- ritardando [ $\frac{1}{2}$ ]
- rising [ $\frac{1}{2}$ ] octave [ $\frac{1}{2}$ ], falling [ $\frac{1}{2}$ ] glissandi [ $\frac{1}{2}$ ] idea in woodwind [ $\frac{1}{2}$ ] then in brass [ $\frac{1}{2}$ ], dissonance [ $\frac{1}{2}$ ]
- repetition [ $\frac{1}{2}$ ] of falling [ $\frac{1}{2}$ ] octave [ $\frac{1}{2}$ ]
- chord [ $\frac{1}{2}$ ] in orchestra [ $\frac{1}{2}$ ]
- timpani [ $\frac{1}{2}$ ] roll [ $\frac{1}{2}$ ]
- woodwind [ $\frac{1}{2}$ ] flute [ $\frac{1}{2}$ ] piccolo [ $\frac{1}{2}$ ] oboe [ $\frac{1}{2}$ ] play melody [ $\frac{1}{2}$ ]
- countermelody [ $\frac{1}{2}$ ] in trombone/horn [ $\frac{1}{2}$ ]

[15]

15

**Total**

**60**

## Transcript

This is the Northern Ireland Council for the Curriculum, Examinations and Assessment  
General Certificate of Education, Advanced Level Music January 2009  
Assessment Unit A2 3 Part 1, Test of Aural Perception.

### 1 Now look at Question 1.

*Pause 1 minute*

You will hear a piece of vocal music. The piece will be played **four** times with pauses between hearings.

Here is the piece for the first time.

*Pause 1 minute*

Here is the piece for the second time.

*Pause 1 minute*

Here is the piece for the third time.

*Pause 1 minute*

Here is the piece for the fourth and last time.

*Pause 1 minute*

**2 Now look at Question 2.**

*Pause 1 minute*

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

Here is the extract for the first time.

*Pause 1 minute*

Here is the extract for the second time.

*Pause 1 minute*

Here is the extract for the third time.

*Pause 1 minute*

Here is the extract for the fourth and last time.

*Pause 1 minute*

**3 Now look at Question 3.**

*Pause 1 minute*

Here is the music for Question 3. You will hear **two** extracts based on the melody 'Patapan'.

Extract A will be played **three** times with pauses between hearings followed by Extract B played **three** times with pauses between hearings.

Here is Extract A for the first time.

*Pause 1 minute*

Here is Extract A for the second time.

*Pause 1 minute*

Here is Extract A for the third and last time.

*Pause 1 minute*

Here is Extract B for the first time.

*Pause 1 minute*

Here is Extract B for the second time.

*Pause 1 minute*

Here is Extract B for the third and last time.

*Pause 1 minute*

**4 Now look at Question 4.**

*Pause 1 minute*

Here is the music for Question 4. You will hear an extract from a piece of orchestral music **four** times with pauses between hearings.

Here is the extract for the first time.

*Pause 1 minute*

Here is the extract for the second time.

*Pause 1 minute*

Here is the extract for the third time.

*Pause 1 minute*

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

*Pause 5 minutes*

**This is the end of the recording.**





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**General Certificate of Education**  
**January 2009**

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**Music**

**Assessment Unit A2 3: Part 2**  
**Written Examination**

*assessing*

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

**[A2P32]**

**MONDAY 12 JANUARY, AFTERNOON**

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**MARK**  
**SCHEME**

## CONTEXT FOR MARKING

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

Criterion 1 – content focused

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

Criterion 2 – quality of written communication

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

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

## MARKING PROCESS

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

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

#### Marks

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

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

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

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

**Marks**

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

(Answer **one** question)

AVAILABLE  
MARKS

### Set Works

#### George Gershwin: Piano Concerto in F

- 1 (a) Comment on how Gershwin was influenced by American popular music in his Piano Concerto in F. Refer to specific passages to illustrate your answer.

Answers should identify the following features which reveal the influence of American popular music.

- use of popular dance hall rhythms, for example, the charleston rhythm and 3 + 3 + 2 rhythmic subdivision pattern
- elements of Ragtime style (for example, Mt. 1 Fig. 16 accompaniment material, Fig. 26, cakewalk rhythms)
- stride piano left hand, for example, Mt. 1, Fig. 22, bass ostinato/riff (e.g. Mt. 1 Fig. 22)
- rhythmic features such as syncopation, cross rhythms, triplet, dotted/swing-like
- use of Blues 3rds and 7ths and Blues scale, blues chord sequence (e.g. opening Mt. 2)
- use of the orchestra and solo piano, jazzy use of woodwind, brass mutes, piano glissandi, percussive writing, banjo strumming in strings
- harmonic features such as the use of 7th, 9th, chromatic and added 6th chords
- 32 bar song form (e.g. Mt. 2)
- Hollywood lyricism
- chromaticism, use of semitone
- tonal shifts, tonal ambiguity (e.g. Mt. 1 Fig. 13<sup>-4</sup>)
- dialogue/call and response [27]

Quality of written communication

[3]

30

Or

AVAILABLE  
MARKS

(b) Identify and comment on features of Gershwin's Piano Concerto in F which are characteristic of the concerto tradition. Refer to specific passages to illustrate your answer.

Answers should identify and comment on the following features:

- 3 movement form – fast–slow–fast and retention of the classical structure of movements
- means of achieving contrast
- use of elements of the sonata principle in terms of a main theme and subsidiary theme, key relationships
- use of binary, ternary and rondo form in movements 2 and 3
- soloistic treatment of instruments
- virtuoso piano writing, cadenzas and element of display
- dialogue, interplay and opposition of the solo instrument and the orchestra
- equal roles of the solo instrument and orchestra in presenting and developing thematic ideas and accompaniment material [27]

Quality of written communication [3]

30

## Berg: Violin Concerto

AVAILABLE  
MARKS

- 2 (a) Comment on the range of sonorities and techniques in the solo violin part of Berg's Violin Concerto. Refer to specific passages to illustrate your answer.

Answers should refer to specific passages which illustrate the following solo violin sonorities and techniques:

- use of open strings, for example, in the haunting opening passage
- double and triple stopping, for example, Mt. 1/106 and 141
- arpeggios across all four strings, for example, Mt. 2/154
- left hand pizzicato, for example, Mt. 2/64 and use of harmonics, for example, Mt. 2/51
- pizzicato and arco alternation, for example, Mt. 2/104
- use of mute, for example, Mt. 2/164
- wide ranging tessitura and very high positions, for example, Mt. 1/57 and Mt. 1/160
- different types of articulation, for example, martellato at Mt. 2/6
- flautando effect, for example, Mt. 2/200
- "Viennese" style of writing, for example, Mt. 1/127
- use of specific strings, for example, Mt. 2/61
- use of detailed performing directions throughout
- technical virtuosity of the solo violin writing, for example, the canon in up to four parts at Mt. 2/78 [27]

Quality of written communication [3]

30

Or

AVAILABLE  
MARKS

(b) Identify and comment on **four** passages (each lasting approximately twenty bars) which illustrate the changing moods of Berg's Violin Concerto.

Answers should identify and comment on four contrasting passages which reflect some of the following changes of moods:

- the mood of the work reflects the programmatic background of the loss/death of Manon Gropius and unfolds in a sequence of gaiety, tragedy and transfiguration
- the first part of the work is dreamlike with the gentle Andante and Allegretto which evoke a musical portrait of a beautiful, vivacious girl and reflects her grace and charm
- this mood is depicted through the Austrian-like melodies and dance rhythms with the "scherzando", idea, "wienerische" and "rustico" motives
- the trio returns to a serene mood and dream-like quality with lyrical material and gentle swaying in the flutes
- the mood changes in Part 2 which opens with a dramatic Allegro and a discord hammer blow effects and agitated violin figures followed by intense orchestral writing and triple/quadruple stopping in the solo violin; cadenza-like figuration and a four part canon in the solo violin and syncopated woodwind interjections and discordant orchestral clashes
- the final Adagio section consists of a set of variations on the chorale melody to represent the soul's resignation to the will of God with a homophonic clarinet passage and pp repetitions of the whole tone figure in the solo violin
- lament-like mood with the solo violin lyrical countermelody and a very slow presentation in the woodwind of the Carinthian Ländler
- closing mood of the piece with the solo violin presenting the final phrase of the chorale, repeated in the trumpet then the horn and a final statement of the tone row in the solo violin fading away on a sustained top G [27]

Quality of written communication

[3]

30

## Bartók: Concerto for Orchestra

AVAILABLE  
MARKS

- 3 (a) Identify and comment on the main melodic and rhythmic features of Bartók's Concerto for Orchestra. Refer to specific passages to illustrate your answer.

Answers should highlight the following features:

### Melodic features

- often derived from East European folk music and based on folk-like contours and patterns
- use of intervals rooted in Hungarian music, for example, augmented fourth/tritone, for example, opening bass idea and exposition theme Mt. 1; opening melody Mt. 4
- simplicity of melodic ideas
- small melodic range at times
- quotes Hungarian folksongs, Mt. 4, b.42 (You are my lovely . . .)
- phrasing, for example, 3 bar phrasing of the exposition in Mt. 1
- melodic material and ideas built on pentatonic and non-diatonic scale patterns – acoustic, octatonic, modal and whole tone

### Rhythmic features

- declamatory parlando rubato rhythms with flexible and speech-like patterns
- motoristic rhythms characterised by irregular rhythms and off beat accents
- perpetuum mobile of the finale
- use of dance rhythms
- themes often sound like folksongs as they are based on particular types of folk rhythms
- changes of metre
- rigid rhythms influenced by the giusto style of folk performance
- dotted and scotch snap rhythms
- irregular barring but maintaining a regular pulse
- influence of the Bulgarian rhythm, for example, Mt. 4 is 3/4 and 5/8
- polyrhythms
- ostinatos

[27]

Quality of written communication

[3]

30

Or

AVAILABLE  
MARKS

- (b) Choose and comment on **four** passages (each lasting approximately twenty bars) which illustrate Bartók's orchestral writing in his Concerto for Orchestra.

Answers should highlight four passages which illustrate some of the following orchestral writing in the work:

- range of orchestral colour and variety of textures
- combinations of instruments, for example, pairing in Mt. 2
- soloistic writing for individual instruments
- use of percussion
- drone like effects, for example, finale, Bar 196 in bassoons and lower strings
- instrumental effects

Passages selected may include the following orchestral writing/effects:

- Mt. 1 – improvisatory-like oboe melody, drone-like accompaniment, high muted strings, strumming effect on the harp
- Mt. 2 – pairing of woodwind instruments, pizzicato strings, muted violin glissandi, tremolando, multiple divisions, tone cluster trills, continuous side-drum, harp glissandi, brass chorale
- Mt. 3 – harp glissandi, sul ponticelli writing for violas, muted horns, four solo pizzicato cellos, timpani rolls, cadenza-like writing for flutes/clarinets, gong and timpani strokes, improvisatory-like piccolo birdsong, string tremolo cluster chords
- Mt. 4 – fairground like orchestration, use of ostinati-like ideas
- Mt. 5 – pizzicato perpetuum mobile string passage, gypsy-like orchestration of the pizzicato multiple stopping in the violas/cellos, 5 voice woodwind fugato, powerful tutti passages, upper woodwind shrieks [27]

Up to [7] available for each passage discussed

Quality of written communication [3]

30

**Gerry Murphy: *Dialects* for uilleann pipes and orchestra**

AVAILABLE  
MARKS

- 4 (a) Comment on Gerry Murphy's approach to form and structure in the **first** movement of his *Dialects* for uilleann pipes and orchestra.

Answers should comment on the following aspects of the form and structure of the first movement:

- opening lament for solo pipes
- repeat of the lament over a drone on bassoon, horns and double bass
- introduction of the orchestra to exchange an agitated figure over the real drones of the chanter
- extended opening section for solo pipes in three parts
  - an ad lib lament
  - nobilmente theme marked Larghetto in 2/4
  - 6/8 allegretto jig
- orchestral development of an ascending syncopated motive
- variant of the jig theme Bar 132
- re-entry of the pipes with a variant of the jig theme
- string attempt to continue the jig and re-introduction of the syncopated figure which spreads through the orchestra leading to a climax in A, minor [27]

Quality of written communication [3]

30

**Or**

- (b) Identify and comment on **four** passages (each lasting approximately twenty bars) which illustrate characteristics of the concerto tradition present in Gerry Murphy's *Dialects* for uilleann pipes and orchestra.

Answers should highlight four passages which illustrate the following characteristics of the concerto tradition present in the work:

- means of achieving contrast
- relationship between the solo instrument and the orchestra
- dialogue and interplay
- technical aspect, virtuosic writing for pipes and element of display
- the orchestra treated as a virtuoso instrument
- soloistic treatment of instruments, for example, the flute and clarinet at the opening of Mt. 2
- slow second movement [27]

Quality of written communication [3]

30

### Areas of Study

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

- 5 (a) Comment on the contribution of **one** of the following composers to sacred choral music in the sixteenth century. Refer to specific works to illustrate your answer.

Orlando di Lasso

Giovanni Gabrieli

Thomas Tallis

Answers may make reference to the contribution of **one** of the following composers to sacred choral music in the sixteenth century:

Orlando di Lasso

- versatile cosmopolitan figure who combined various national styles in his music (French, Italian, German) and contributed to the repertoire of masses, passions, settings of the magnificat, hymns and motets which reflect the following features:
  - use of the parody techniques (masses and settings of the magnificat)
  - use of borrowed material
  - skilful scoring for voices, imaginative and varied choral textures, echo effects, homophony, chordal declamation, antiphony
  - sectionalised approach to form
  - pictorial and dramatic treatment of the text, expressive word painting
  - contrapuntal writing, use of imitation and voice pairing

Giovanni Gabrieli

- his output of sacred choral music includes expansion of the motet and reveals the following features:
  - cori spezzati, polychoral writing and exploration of performance forces of 2–5 choruses with different combinations of high/low voices and instrumental timbres, use of dialogue and increased use of solo voices
  - methods of achieving contrast
  - development of a simpler homophonic texture
  - addition of instrumental parts which did not simply double the voices but were independent parts for specified instruments
  - sectional approach to form, rondo like structures, use of da capo

Thomas Tallis

- his output consists of an important contribution to the Anglican musical repertoire, in particular the anthem and the service, as well as composing motets, lamentations, antiphons, masses, hymns and responses which reveal the following musical features:
  - bridges early and late sixteenth century English style
  - reflects the religious and political upheavals of the period
  - simple syllabic, homophonic style for setting English texts and a more polyphonic style for setting Latin texts
  - use of canon and canonic techniques
  - use of plainsong and cantus firmus in his masses

[27]

Quality of written communication

[3]

**Or**

- (b) Comment on the range of vocal textures in the music of the following composers. Refer to specific works to illustrate your answer.

Orlando di Lasso

Giovanni Gabrieli

Thomas Tallis

Answers may comment on how the range of vocal textures in the sixteenth century may be explained by the changes in musical style which were a result of religious and historical events and influences.

The range of vocal textures include the following:

- simple chordal style, homophony, often for setting English texts to emphasise the clarity of the words, for example, Tallis “If Ye Love Me”
- simplified polyphony
- contrapuntal/imitative textures often used for setting Latin texts, for example, Tallis 7 part mass “Puer natus est nobis”
- chordal declamation, for example, Lasso motets, chordal declamation on short note values marked by a clarity of harmony
- changes in scoring
- polychoral writing and textures (cori spezzati) which use 2–5 choruses and encourage a homophonic style
- antiphonal textures, for example, Gabrieli’s motet, “In Ecclesiis”
- small groupings, pairing of voices and duet textures
- use of a semi-chorus
- combination of different textures, for example, Tallis “Lamentations of Jeremiah” and Lasso motets which alternate points of imitation and chordal declamation

[27]

Quality of written communication

[3]

30

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

AVAILABLE  
MARKS

- 6 (a) Comment on how the music of Shostakovich reflects political influences of the time. Refer to specific works to illustrate your answer.

Answers should make reference to the following points and political influences:

National and international politics played a large part in the Shostakovich's life and he witnessed the 1917 Revolution, the setting up of the Soviet Union and Stalin's rise to power. He was officially instructed to avoid twentieth century techniques such as serialism and write music to give pleasure. His music reflects this in his:

- restricted and limited experiments in melody and harmony
- handling of form is conservative and conventional
- music is tonal
- nationalistic element such as the use of Russian texts, themes and folk traditions
- patriotic elements and themes in his works, the message of Soviet realism and socialism is communicated through his music
- direct influence of political changes, for example, Stalin's criticism and condemnation of his opera "Lady Macbeth"
- relative freedom under Lenin (1920s)

Examples of specific works reflecting these influences include:

- Symphony No. 4 "The pain of war"
- Symphony No. 5 Soviet artist's reply to just criticism. Militaristic style using brass and snare drum
- Symphony No. 13 anti-semitism
- Symphony No. 2 includes a factory hooter to herald the entry of the chorus telling the conditions of the proletariat, "shouts"
- Symphony No. 7 in C "The Leningrad" a programmatic work inspired by events of 1941, the Nazi invasion of Russia which features an invasion march theme repeated over a relentless percussive rhythm
- Symphony No. 8 in C minor reflects the pain of war, in five movements and the slow movement is set as a passacaglia
- Symphony No. 10 in E minor reflects the relaxation of the tight restrictions on artists after Stalin's death and the work features the Shostakovich motto and freer expression of his musical personality
- Symphony No. 11 "The Year 1905" written for the fortieth anniversary of the Revolution and depicts events of the revolution, each movement is subtitled, cyclic use of thematic ideas and uses folk material; Mt. 2 percussion images the marching peasants Mt. 4 lamenting cor anglais for "lamentation"

- Use of Russian writers (Gogel, Yvetsushenko) for libretti, texts and sources for solo and choral vocal music, for example, Russian folksong arrangements for unaccompanied choir (1957); the opera, *The Nose*, a satirical story base on Gogel’s story
- Film music, for example, *The Fall of Berlin* (1949) and *The Unforgettable Year 1919*, both of which depict Stalin as a wise and brave leader
- His string quartet No. 8 (1960) which is subtitled ‘*In Memory of the Nazi and war victims*’ and is viewed as a work which protests against the Communist Party. It opens with canonic entries of the DSCH motif and includes references to passages from *Lady Macbeth* and the Russian folksong “*Languishing in Prison*” in the finale. [27]

Quality of written communication [3]

30

Or

- (b) Choose and comment on **three** pieces, **one** by each of the following composers to illustrate twentieth century features in his music.

Copland

Shostakovich

Vaughan Williams

Answers should comment on work by each of the set composers which illustrates some of the following twentieth century features of his music:

Copland

- Influenced by the neo-classical Stravinsky and Prokofiev in terms of rhythm and sonority and this resulted in features such as interruptions, irregularities of metre and the spacing of chords
- Neo-classical works such as his Symphonies Nos. 2 and 3
- Some use of bitonality
- Diatonic harmony but with modal ambiguity and quartal and quintal sonorities
- Austere music of the early 1930s
- Influence of Schoenberg and Boulez in the occasional use of serial techniques, in for example, Piano Quintet
- Jazz like features, for example, Jazz Suites Nos. 1 and 2

Shostakovich

- Astringent, satirical and often dissonant style, for example, Symphony No. 2 which attempted to blend this modern style with Marxist ideology to commemorate the tenth anniversary of the Revolution
- Experiments were limited to structure and scoring due to directions from the state to avoid advanced twentieth century techniques such as serialism which were regarded as “formalist”

- Examples of polytonality and atonality, for example, Violin Sonata features very stark, formal, tonal and atonal music with the first 12 tone theme; String Quartet No. 1 has a similar tonal/atonal polarity, not serial but abandoning tonality to widen expressive possibilities
- Angular melodic lines
- Modal themes supported by dissonant harmonies but still essentially tonal

#### Vaughan Williams

- French Impressionistic features, for example, On Wenlock Edge and String Quartet in G minor reveal the influence of Ravel with dark atmospheres, less folk-like melodic writing and more chromatic harmony; London Symphony features sensuous impressionistic block chords in the style of Debussy
  - Neo-classical works such as Concerto for Violin
  - Neo-classical elements, features and forms such as modal harmonies reflecting the Renaissance period, for example, Fantasia on a Theme of Thomas Tallis
  - Use of melodies from the 16<sup>th</sup> and 17<sup>th</sup> centuries and literary forms of the Elizabethan era
  - Experimentation with bitonality, for example, the beginning of Flos Campi is typical of Vaughan Williams' exploratory approach to the time
  - Angular and dissonant, dark side to his musical style, for example, Job and Symphony No. 4
  - Use of unconventional instruments and voices [27]
- Up to [9] available for each piece discussed

Quality of written communication

[3]

30

**Total**

**60**

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MARKS

