

GCE AS

Music

January 2009

Mark Schemes

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**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.

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General Certificate of Education

January 2009

Music

Assessment Unit AS 3: Part 1

Test of Aural Perception

assessing

Module 1: Making and Responding
to Music with Understanding

[ASP31]

FRIDAY 23 JANUARY, MORNING

**MARK
SCHEME**

1 Corelli, Concerto Grosso Op. 6 No. 8, third movement, second Adagio

AVAILABLE
MARKS

[1] each for any six of the following points:

- Concertino [$\frac{1}{2}$] comprises two violins [$\frac{1}{2}$] and cello [$\frac{1}{2}$]/string trio [$\frac{1}{2}$]
 - Play throughout extract
 - Play one short passage alone
- Ripieno [$\frac{1}{2}$] comprises string (orchestra) [$\frac{1}{2}$] harpsichord [$\frac{1}{2}$] continuo [$\frac{1}{2}$]
 - Double concertino (in some passages) [1] throughout coda [1]
 - Provide support/accompany [1] at phrase endings/cadence points [$\frac{1}{2}$]
 - Accompany (concertino)
 - Silent for a few bars

[6]

6

2 Mozart, Horn Concerto No. 3 in E flat, K447, first movement, cadenza – bar 183

(a) Recapitulation/coda [1]

(b) [1] each for any six of the following points within context:

- Cadenza [1]
 - Improvised [$\frac{1}{2}$] by (solo) horn/soloist [$\frac{1}{2}$]
 - Virtuoso [$\frac{1}{2}$]
 - Arpeggio [$\frac{1}{2}$] descending [$\frac{1}{2}$] scales [$\frac{1}{2}$] dominant [$\frac{1}{2}$] sevenths [$\frac{1}{2}$]
 - Reference to Theme [$\frac{1}{2}$]/to Theme 1 [1]
 - Trill [$\frac{1}{2}$] at end of cadenza [$\frac{1}{2}$] on supertonic [1]
- Re-entry of orchestra/tutti [$\frac{1}{2}$]
 - Rising [$\frac{1}{2}$] and falling [$\frac{1}{2}$] semiquaver [$\frac{1}{2}$] scales [$\frac{1}{2}$] on (first) violins [$\frac{1}{2}$]
 - Woodwind [$\frac{1}{2}$] chords [$\frac{1}{2}$]
- Codetta [1]
 - (First) violins only
 - Dotted rhythm [$\frac{1}{2}$]
- Tutti ending/final bars [$\frac{1}{2}$]
 - Perfect cadence [$\frac{1}{2}$] in tonic/Eb [$\frac{1}{2}$]
 - Reiterated [$\frac{1}{2}$] tonic [$\frac{1}{2}$] chord [$\frac{1}{2}$]

[6]

7

3 Beethoven, Piano Concerto No. 5 in E flat, third movement, bars 93–139

AVAILABLE
MARKS

[1] each for any six of the following points within context:

- Piano [$\frac{1}{2}$] plays rondo [$\frac{1}{2}$] theme [$\frac{1}{2}$] in tonic/Eb [$\frac{1}{2}$]
 - (Accompanied by) horn [$\frac{1}{2}$] tonic [$\frac{1}{2}$] pedal [$\frac{1}{2}$]
- Strings/violins [$\frac{1}{2}$] echo/repeat [$\frac{1}{2}$] (final) dotted [$\frac{1}{2}$] idea used as the basis of the next passage [$\frac{1}{2}$]
 - Decorated [$\frac{1}{2}$] in oscillating [$\frac{1}{2}$] semiquavers [$\frac{1}{2}$] in piano [$\frac{1}{2}$] high register [$\frac{1}{2}$]
 - Imitated/fugato-like [$\frac{1}{2}$] in staccato [$\frac{1}{2}$] strings [$\frac{1}{2}$] rising [$\frac{1}{2}$] sequence [$\frac{1}{2}$] accompanied by scales [$\frac{1}{2}$] in piano [$\frac{1}{2}$]
 - Unison/in octaves [$\frac{1}{2}$] (statement) in strings [$\frac{1}{2}$] in minor key [$\frac{1}{2}$] rising [$\frac{1}{2}$] sequence [$\frac{1}{2}$]
 - Echoed/repeated [$\frac{1}{2}$] by woodwind [$\frac{1}{2}$] in major key [$\frac{1}{2}$]
 - (Briefly in octaves) [$\frac{1}{2}$] in piano [$\frac{1}{2}$] followed by broken [$\frac{1}{2}$] diminished [$\frac{1}{2}$] chords [$\frac{1}{2}$]
- Piano [$\frac{1}{2}$] plays rondo [$\frac{1}{2}$] theme [$\frac{1}{2}$] in C [$\frac{1}{2}$]
 - (Accompanied by) pizzicato [$\frac{1}{2}$] strings [$\frac{1}{2}$] [6]

6

4 Mendelssohn, Violin Concerto in E minor, second movement, bars 627–637

(a) Ternary [1]

(b) [1] each for any six of the following points:

- Rhapsodic (style)
- Solo violin part features:
 - Outlined tonic [$\frac{1}{2}$] chord [$\frac{1}{2}$]
 - Rising [$\frac{1}{2}$] and falling [$\frac{1}{2}$] through a tonic [$\frac{1}{2}$] arpeggio [$\frac{1}{2}$]
 - Ornamentation [$\frac{1}{2}$]
 - Chromaticism [$\frac{1}{2}$]
 - Uses high register [$\frac{1}{2}$]
 - Sustained [$\frac{1}{2}$] (notes)
 - Rubato [$\frac{1}{2}$]
- Sustained [$\frac{1}{2}$] clarinet [$\frac{1}{2}$] and bassoon [$\frac{1}{2}$] chords/homophonic [$\frac{1}{2}$]
- Flutes [$\frac{1}{2}$] on cadential [$\frac{1}{2}$] chords [$\frac{1}{2}$]
- Strings added, [$\frac{1}{2}$] final [$\frac{1}{2}$] perfect cadence [$\frac{1}{2}$]
- Tonic [$\frac{1}{2}$] chord [$\frac{1}{2}$] repeated [$\frac{1}{2}$] sustained [$\frac{1}{2}$] final chord [$\frac{1}{2}$]
- Dynamics quiet throughout this extract this balances those at the start of the movement brings an often impassioned second movement to an appropriate conclusion (maximum [1]) [6]

7

7 Kodály, *Viennese Musical Clock* from *Háry János*, bars 38–66

- (a) [1] each for any six of the following points:
- Flute [$\frac{1}{2}$] melody [$\frac{1}{2}$] piccolo [$\frac{1}{2}$] melody [$\frac{1}{2}$]
 - Tubular [$\frac{1}{2}$] bells [$\frac{1}{2}$] ostinato [$\frac{1}{2}$]
 - Celeste [$\frac{1}{2}$] ostinato [$\frac{1}{2}$]
 - Wind [$\frac{1}{2}$] countermelodies [$\frac{1}{2}$] scales [$\frac{1}{2}$], glissands [$\frac{1}{2}$]
 - Pedal [$\frac{1}{2}$]
 - Oboe [$\frac{1}{2}$] melody [$\frac{1}{2}$] clarinet [$\frac{1}{2}$] melody [$\frac{1}{2}$]
 - Snare drum [$\frac{1}{2}$] dotted rhythm [$\frac{1}{2}$] rolls [$\frac{1}{2}$] repeated figures [$\frac{1}{2}$]
 - Cymbal [$\frac{1}{2}$] clashes [$\frac{1}{2}$] roll [$\frac{1}{2}$]
 - Triangle [$\frac{1}{2}$] rolls [$\frac{1}{2}$]
 - Trumpet [$\frac{1}{2}$] melody [$\frac{1}{2}$] trill [$\frac{1}{2}$] fanfare [$\frac{1}{2}$]
 - No strings [1]
- [6]
- (b) [1] each for any two of the following points:
- Quadruple/duple metre 4/4 2/4
 - March-like
 - Dotted rhythms
 - Use of triplets
 - Ostinato; repeated rhythms [$\frac{1}{2}$] corrected notated [1]
- [2]
- (c) [1] each for any two of the following points:
- Major key
 - Key changes/modulations/tonal shift
 - Dissonance
 - False relation
 - Unexpected chords, harmonies
 - Pedals
- [2]
- (d) Twentieth century [1]

Total

AVAILABLE
MARKS

11

60

Transcript

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

1 Now look at Question 1.

Pause 15 seconds

Here is the music for Question 1. You will hear the extract **three** times with pauses between hearings.

Here is the extract for the first time.

Pause 30 seconds

Here is the extract for the second time.

Pause 30 seconds

Here is the extract for the third and last time.

Pause 40 seconds

2 Now look at Question 2.

Pause 15 seconds

Here is the music for Question 2. You will hear the extract **three** times with pauses between hearings.

Here is the extract for the first time.

Pause 30 seconds

Here is the extract for the second time.

Pause 30 seconds

Here is the extract for the third and last time.

Pause 40 seconds

3 Now look at Question 3.

Pause 15 seconds

Here is the music for Question 3. You will hear the extract **three** times with pauses between hearings.

Here is the extract for the first time.

Pause 30 seconds

Here is the extract for the second time.

Pause 30 seconds

Here is the extract for the third and last time.

Pause 40 seconds

4 Now look at Question 4.

Pause 15 seconds

Here is the music for Question 4. You will hear the extract **three** times with pauses between hearings.

Here is the extract for the first time.

Pause 30 seconds

Here is the extract for the second time.

Pause 30 seconds

Here is the extract for the third and last time.

Pause 40 seconds

5 Now look at Question 5.

Pause 30 seconds

Here is the music for Question 5. You will hear the extract **three** times with pauses between hearings.

Here is the extract for the first time.

Pause 30 seconds

Here is the extract for the second time.

Pause 30 seconds

Here is the extract for the third and last time.

Pause 40 seconds

6 Now look at Question 6.

Pause 30 seconds

Here is the music for Question 6. You will hear Extract A **three** times with pauses between hearings, followed by Extract B **three** times with pauses between hearings.

Here is Extract A for the first time.

Pause 30 seconds

Here is Extract A for the second time.

Pause 30 seconds

Here is Extract A for the third and last time.

Pause 40 seconds

Here is Extract B for the first time.

Pause 30 seconds

Here is Extract B for the second time.

Pause 30 seconds

Here is Extract B for the third and last time.

Pause 40 seconds

7 Now look at Question 7.

Pause 30 seconds

Here is the music for Question 7. You will hear the extract **three** times with pauses between hearings.

Here is the extract for the first time.

Pause 30 seconds

Here is the extract for the second time.

Pause 30 seconds

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

Pause 5 minutes

This is the end of the recording.



Rewarding Learning

ADVANCED SUBSIDIARY (AS)

General Certificate of Education

January 2009

Music

Assessment Unit AS 3: Part 2 Written Examination

assessing

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

[ASP32]

FRIDAY 23 JANUARY, AFTERNOON

MARK SCHEME

CONTEXT FOR MARKING

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

Criterion 1 – content focused

knowledge and understanding of the 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 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 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 area of study. There is some attempt to relate the content of the answer to the context of the question.
- [14]–[20] An answer which displays breadth and some depth of knowledge and understanding of the area of study and ability to include some musical examples of support and exemplify comments. The content of the answer will generally be related to the demands of the question.
- [21]–[27] An answer which displays a competent grasp of the 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 made or positions taken. Knowledge and understanding will be applied to and set within the context of the question.

Marks should be awarded also for the candidate's ability to communicate effectively in written format. Each answer should be awarded up to three 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 little evidence of 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

Compulsory area of study: The Concerto (approximately 1700–1897)

- 1 (a) Comment on the contribution of **one** of the following composers to the Classical concerto tradition. Illustrate your answer by commenting on works you have studied.

Mozart Beethoven

Answers should comment on one of:

Mozart

- The most important late eighteenth-century composer of concertos

Output

- Surviving concertos include five for violin, two for flute, one each for oboe, clarinet and bassoon, four for horn and 23 for keyboard
- Keyboard concertos include one for two pianos and one for three pianos
- Composed one concerto for flute and harp, along with concerto-type works for two violins and for violin and viola
- Composed piano concertos to be performed by himself and by his pupils; composed other works for leading performers of his day, e.g. the clarinet concerto for Stadler and the horn concertos for Leutgeb

Form

- Continued to use the three-movement fast-slow-fast pattern established in the Baroque period
- Developed and established a new first-movement form, influenced both by Baroque ritornello form and by the more contemporary sonata form (may be described as double-exposition sonata form)
- Composed aria-like slow movements using a range of forms, e.g. romances, complex binary forms, rondos
- Third movements usually in sonata rondo form; sometimes variations or sonata forms
- Mozart's treatment of form was far from static: it developed throughout his composing career, and while all his concertos adhere to these basic structural principles, no two are exactly alike

Style

- Aspects of the concertos are related to operatic style, e.g. the nature of the melodic material and ornamental passages
- His writing for solo instruments is idiomatic and expressive
- Mozart contributed significantly to the development of keyboard figuration, e.g. using a wider range of the keyboard and providing a greater variety of left hand textures
- He developed a more complex relationship between soloist and orchestra, especially in the later concertos
- Wind instruments have a more prominent and important role in these works

Beethoven

Output

- Composed five piano concertos, one violin concerto and the Triple Concerto, for violin, cello and piano soloists
- His piano concertos were primarily vehicles for his own virtuoso keyboard skills

Form

- Beethoven retained the three-movement pattern used by Mozart and earlier composers
- He based his first-movement form on that developed by Mozart, but introduced some innovations, e.g. passages for the soloist at the starts of the fourth and fifth piano concertos, although these continue in standard first-movement form (there are precedents for this in the work of C P E Bach and in Mozart's K271)
- Second movements generally show the greatest formal range and originality
- Third movements use rondo forms
- In three concertos, the second and third movement are linked (a common practice of the time in a range of instrumental forms)

Style

- Beethoven used adventurous tonal schemes
- His concertos became increasingly symphonic, in terms, for instance, of orchestral writing and of thematic and motivic development
- The solo parts are highly virtuosic, but bravura passages often include thematic development
- His orchestras, larger than Mozart's, generally include double woodwind, horns, trumpets, timpani and strings
- Soloist and orchestra are accorded equal status, as shown in the relationship and sense of dialogue between the two [27]

Quality of Written Communication

[3]

30

Or

- 1 (b) Choose **two** concertos, each from a different period between 1700 and 1897. Identify ways in which each is typical of its period.

Answers may comment on two works such as the following set works or other concertos composed between 1700 and 1897:

Corelli: Op. 6, No. 8 (Christmas Concerto)

Form and scoring

- Baroque concerto grosso
- Concertino of two violins and cello (trio sonata combination); ripieno of strings and continuo
- Six movements, in binary, ternary and through-composed forms; similar structure to Baroque sonata da chiesa, appropriated by Corelli for the concerto grosso (others of his concertos are based on the sonata da camera, with dance-style movements):
 - I: Vivace – Grave: through-composed; G minor
 - II: Allegro: binary; G minor
 - III: Adagio – Allegro – Adagio: ternary with coda; E flat major
 - IV: Vivace: binary; G minor
 - V: Allegro: binary; G minor
 - VI: Pastorale; Largo: ternary with coda; G major

Style

- Concertino parts are only a little more demanding than those of the ripieno; string writing is idiomatic
- Varied combinations of concertino and ripieno create textural and dynamic contrast
- General Baroque stylistic features

Mozart: Horn Concerto No. 3 in E flat major, K447

Form and scoring

- Classical solo concerto for natural horn
- Comparatively small Classical orchestra with strings, 2 clarinets, 2 bassoons
- Three movements:
 - I: Allegro: sonata form with double exposition; Mozart's standard first-movement concerto form; E flat major; includes opportunity for improvised cadenza
 - II: Romanze; Larghetto: rondo; A flat major; lyrical and expressive; second movements more often in ternary, theme and variations or modified sonata form
 - III: Allegro: rondo; E flat major; lively 'hunting' style

Style

- Composed to showcase the technique of Leutgeb, a great contemporary horn player; solo part is idiomatic and expressive
- Soloist and orchestra treated as equal partners, with much use of dialogue and antiphonal effects
- General Classical stylistic features

Beethoven: Piano Concerto No. 5 (Emperor Concerto)

Form and scoring

- Late Classical/early Romantic concerto for solo piano, the most popular solo instrument of this period
- Full Classical orchestra with strings, double woodwind, 2 horns, 2 trumpets and timpani
- Three movements:
 - I: Allegro: sonata form with double exposition; E flat major; unusually, but influentially, solo piano plays cadenza-like passages at start of movement; also includes cadenza-like passage at end of recapitulation
 - II: Adagio un poco mosso: theme with two variations; B major; lighter scoring; unusually, end of movement links seamlessly into next, with ‘ghostly’ anticipation of last movement theme
 - III: Allegro scherzando: rondo; E flat major; lively, dance-like style

Style

- Virtuoso solo writing, designed to highlight the full range of the piano’s and the performer’s capabilities
- Soloist and orchestra appear as dramatic rivals, e.g. at start of first movement
- General stylistic features of this era and of the music of Beethoven in particular

Mendelssohn: Violin Concerto in E minor

Form and scoring

- Romantic concerto for solo violin, the next most popular solo instrument after the piano during this period
- Orchestra (as in Beethoven example) with strings, double woodwind, 2 horns, 2 trumpets and timpani; some Romantic concertos make use of larger orchestras
- Three movements:
 - I: Allegro molto appassionato: sonata form, now with single exposition; E minor; includes notated cadenza, placed unusually before recapitulation rather than at its climax; link passage joins first and second movements
 - II: Andante: ternary form; C major; lyrical and expressive, but includes full orchestra in some passages
 - III: Allegretto non troppo – Allegro molto vivace: short, linking Allegretto passage opens movement

Style

- Virtuoso solo part designed to display the talent of Ferdinand David
- Soloist and orchestra treated as equal partners
- General Romantic stylistic features [27]

Quality of Written Communication

[3]

30

Optional area of study: Oratorio

- 2 (a) Choose **two** oratorios and comment on ways in which the music of each work expresses the drama of its text.

Answers may refer to:

Use of voices

- For characterisation (e.g. soloists in important dramatic roles, such as Elijah in Mendelssohn's *Elijah* or the chorus to represent groups of characters in the action such as Persian officers in Handel's *Esther*)
- To further dramatic action, as in recitatives, or in ensemble movements facilitating dialogue, interaction or expression of a range of points of view
- To comment on the action, as in many choruses
- For display (e.g. coloratura passages in the oratorios of Handel)

Use of instruments

- To communicate mood and action through sound colour (e.g. to describe Belshazzar's court in Walton's *Belshazzar's Feast*)
- In orchestral interludes implying action or passing time (e.g. in Handel's *Saul*)

Use of musical elements and styles

- Contrast within a movement, e.g. contrasting textures in Handel's choruses
- Use of reminiscence motifs or leitmotifs, e.g. in Elgar's *The Dream of Gerontius*
- Expressive use of rhythm, melody, harmony, texture, dynamics etc. (e.g. use of dissonance in *The Dream of Gerontius* as the Angel of the Agony recalls Christ's death)
- Stylistic quotation for dramatic effect, e.g. the use of spirituals in Tippett's *A Child of our Time*; use of Bachian chorales in Mendelssohn's *St Paul*; use of background psalm in Elgar's *The Apostles* while Judas sings of the transience and hopelessness of life

[27]

Quality of Written Communication

[3]

30

Or

- 2 (b) Comment on musical features of the oratorio during **one** of the following periods. Illustrate your answer by referring to works you have studied.

Baroque Classical Romantic Twentieth century

Answers may comment on:

Baroque period

Works by Carissimi, Stradella, A Scarlatti, Vivaldi, Schütz, J S Bach, Charpentier

Styles such as:

- *Oratorio volgare*
- *Oratorio latino*
- Italian oratorio from 1660 onwards
- Viennese *sepolcro*
- Lutheran *historia*
- Oratorios by J S Bach
- English oratorio
 - Centres around work of Handel
 - Uses three-act dramatic text based on a sacred subject
 - Performed as a concert work
 - Music uses styles and forms of Italian opera and English sacred choral music; also influenced by German passion oratorio
 - Chorus plays a prominent role, with great stylistic variety and striking textural contrasts
 - Arias and ensembles (mainly duets) resemble Italian opera in style; arias usually in da capo, binary or, occasionally, strophic form
 - French overture at start
 - Pictorial treatment of the text/word pointing
- French oratorio

Classical period

Works by Haydn (*The Creation* and *The Seasons*) (also, e.g. C P E Bach, Gossec etc.)

Features such as:

- Emphasis on solo singing and vocal display (especially in Italian works)
 - Folk-like qualities in some German arias, reminiscent of Singspiel
- Use of chorus and chorale (especially in German works)
- Influences from earlier periods
- General characteristics of Classical music, including approaches to:
 - melody
 - harmony and tonality
 - vocal and instrumental writing
 - pictorial treatment of the text/word pointing

Romantic period

Works by, e.g. Bruch, Mendelssohn, Liszt, Berlioz, Elgar

Features such as:

- Biblical or religious subject matter, with some more secular or supernatural themes
- Preference for large choral and orchestral forces
- Enhanced significance of orchestra
- Inclusion of more long, continuous scenes (especially English and German works)
- New approaches to motivic and structural unification, including ‘reminiscence’ motifs used in the manner of operatic leitmotiv (e.g. the oratorios of Liszt and Elgar)
- General characteristics of Romantic music, including approaches to:
 - melody
 - harmony and tonality
 - vocal and instrumental writing
- Pictorial treatment of the text

Twentieth century

Works by, e.g. Elgar, Walton, Tippett, McCartney, Stravinsky, Prokofiev

Features such as:

- Increasing secularisation of subject matter (e.g. Tippett’s *A Child of our Time*)
- Some, though not consistent, preference for large choral and orchestral forces
- Increasingly enhanced significance of the orchestra
- Flexible structures (e.g. continuous music throughout a part, as in the two parts of Elgar’s *The Dream of Gerontius*)
- Use of reminiscence motifs (e.g. the Judgement theme in *Gerontius*)
- Pictorial treatment of the text
- General twentieth century stylistic features, e.g.:
 - Fusion of genres (e.g. Stravinsky’s opera-oratorio *Oedipus Rex*, with secular subject, but Latin text and liturgical style, designed to be presented on stage, but in the static manner of an oratorio’s concert performance)
 - Stylistic fusion (e.g. use of Negro spirituals in *A Child of our Time*; use of jazz rhythms and techniques in Walton’s *Belshazzar’s Feast*; clear popular influences in Paul McCartney’s *Liverpool Oratorio*)
 - Increased dissonance (e.g. opening passage for male voices in *Belshazzar’s Feast*) [27]

Quality of Written Communication

[3]

30

Optional area of study: The Evolution of Jazz (approximately 1890–1929)

AVAILABLE
MARKS

- 3 (a) Comment on musical features of jazz heard in Chicago in the period up to 1929. Illustrate your answer by referring to specific recordings.

Answers may refer to:

Stylistic tendencies such as:

- Changes in use of instruments
 - Increasing use of trumpet rather than cornet
 - Introduction of saxophone
 - Developing techniques on piano and guitar
 - Introduction of string bass as replacement for tuba
- Increasing importance, musical prominence and, eventually, virtuosity of the solo
 - Increasing imagination and boldness within the solo
- Increasing harmonic sophistication, influenced by players trained in European ‘classical’ tradition
- Increasing emphasis on arrangement as well as improvisation
- Influence of big-band scoring, e.g. use of parallel harmonies
- Use of popular songs as basis for jazz
- General development of the musical foundations laid in the New Orleans style

Performers such as:

Jelly Roll Morton (in Chicago 1912–13)

- Composed and arranged tunes for small band
 - Music structurally complex; influenced by ragtime structures
 - Balance between improvisation and rehearsed arrangement
 - Used stop time techniques and surprising instrumental changes
 - E.g. *Black Bottom Stomp*, *Grandpa’s Spells*, *Smoke-house Blues*
- Small New Orleans-influenced bands (e.g. those of King Oliver)

- Used ‘developed’ New Orleans style
- Integrated, flowing 4/4 rhythms; ragtime rhythmic influence gone
- New Orleans style polyphony in ensembles, with clear differentiation of instrumental roles
- Solos in some, but not all, recordings
- E.g. *Dippermouth Blues*

Louis Armstrong (in Chicago 1922–24, 1925–29)

- Virtuoso cornet and trumpet techniques; scat singing
- Influential improvisational style with complex rhythms, daring melody/harmony, sensitive ensemble interplay and sophisticated structures
- E.g. *West End Blues*, *Weather Bird*

Bix Beiderbecke

- Playing influenced by white jazz and European Romantic music
- Clear, lyrical, relaxed, unvirtuosic cornet style
- Also influential in improvisation, particularly in phrasing and use of complex harmonies
- E.g. *Singin’ the Blues*

The Chicagoans (white Mid-Western jazz musicians)

- Exciting, unsubtle rhythmic drive
- Rough, raucous instrumental styles
- More melodic role for clarinet
- More chaotic, spontaneous and individualistic ensemble improvisation
- E.g. *Nobody's Sweetheart*

[27]

Quality of Written Communication

[3]

AVAILABLE
MARKS

30

Or

- 3 (b) Comment on the use of **two** of the following in jazz of the period up to 1929. Illustrate your answer by referring to specific recordings.

voice cornet/trumpet piano

Answers may refer to:

Voice

Recordings featuring Bessie Smith, e.g. *St. Louis Blues*, *Cake Walkin' Babies*, *J C Holmes Blues*, *Baby Doll*, *Back Water Blues*, *After You've Gone*, *Alexander's Ragtime Band*, *Nobody Knows when you're Down and Out*

- Singing characterised by:
 - Full tone and well developed technique
 - Accurate intonation, with effective use of slides and off-pitch notes
 - Broad phrasing
 - Expressiveness, emotional directness and intensity
 - Sophisticated use of rhythm: flowing, varied, considerable use of anticipation and between-the-beat phrasing

Scat singing by Louis Armstrong on tracks as *Heebie Jeebies*

Cornet/trumpet

- Cornet initially more popular, later trumpet
- Player often the group leader, with main melodic role
- Increasing level of virtuosity, e.g. expanding upper range
- Playing techniques, e.g. vibrato, gliss, growl, use of a range of mutes
- Players such as King Oliver, Louis Armstrong and Bix Beiderbecke

Louis Armstrong: playing characterised by:

- Virtuoso technique
- Vital, complex, often free rhythm
- Daring melodic/harmonic style, with effective use of dissonance
- Sensitive and inventive interplay with other band members
- Structural sophistication, including development of thematic material
- Recordings such as *Chimes Blues*, *Heebie Jeebies*, *Potato Head Blues*, *Muskrat Ramble*, *West End Blues*, *Weather Bird*, *Mahogany Hall Stomp*, *Ain't Misbehavin'*, *Black and Blue*, *St. Louis Blues*

Bix Beiderbecke: playing characterised by:

- Relaxed, precise, swinging rhythm
- Concentration on middle register
- Clear, full, bell-like, unchanging tone without ‘dirty’ effects
- Little use of pitch inflections and blue notes
- Lyrical, relaxed, unvirtuosic style
- Unusual embouchure and unconventional fingerings
- Recordings such as *Jazz Me Blues*, *Riverboat Shuffle*, *Tiger Rag*, *Tia Juana*, *At the Jazz Band Ball/Jazz me Blues*, *Royal Garden Blues/Goose Pimples*, *Sorry/Since my Best Gal Turned me Down*, *Singin’ the Blues*

Piano

- Influence of ragtime on playing styles
- Stride piano style
- Players such as Jelly Roll Morton, Earl Hines, James P Johnson and Duke Ellington

Jelly Roll Morton: playing characterised by:

- Some ragtime influences
- More left hand movement, including walking tenths and octaves and some melodic runs
- Swinging right hand movement
- Some Latin influences
- Recordings such as *Big Foot Ham*, *Muddy Water Blues*, *Grandpa’s Spells*, *Black Bottom Stomp*, *The Pearls*, *Smokehouse Blues*, *Wolverine Blues*, *Milenberg Joys*, *King Porter Stomp*

Earl Hines: playing characterised by:

- More linear texture than that of ragtime
- ‘Trumpet’ style, with clear melody, often in octaves and some use of tremolo to imitate vibrato
- Virtuosity
- Devices such as walking tenths, melodic left hand quavers, semiquaver runs and arpeggios in the right hand, rhythmic suspension at climactic points
- Recordings such as *Weather Bird*

James P Johnson: playing characterised by:

- Use of stride piano style, combining elements of ragtime, jazz, blues and popular song
- Oom-pah left hand figuration, with some broken tenths and other deviations
- Swinging, relaxed right hand
- Strong sense of rhythm, highlighted by register shifts, riffs and blues-style right hand clusters
- Recordings such as *The Harlem Strut*, *Carolina Shout* [27]

Quality of Written Communication

[3]

30

Optional area of study: Folk Traditions of Ireland and Scotland

AVAILABLE
MARKS

- 4 (a) Identify the main musical characteristics of the sean-nós tradition in Irish folk music. Illustrate your answer by referring to specific examples.

Answers may refer to:

- Sean-nós as the oldest form of singing in Ireland: an unbroken tradition of solo song
- Sung in Irish
 - Words are often deeply poetic
 - Often deals with love, loss or longing
 - Some songs are humorous
- Generally unaccompanied
- Much use of ornamentation:
 - Melismatic
 - Intervallic
 - Rhythmic
 - Lengthening of notes
 - Style varies according to region
- Vocal style:
 - Nasalisation
 - Use of the glottal stop
 - Use of sliding pitch
 - Absence of vibrato or dynamic variety
- Forms used, e.g. ABACA or ABCA
- Highly personal and expressive art form
- Performing etiquette and tradition
- Influential performers, e.g. Seán 'ac Dhonncha, Iarla Ó Lionáird, Finola Ó Siochrú [27]

Quality of Written Communication

[3]

30

Or

4 (b) Comment on the main characteristics of instrumental music in the Scottish folk tradition. Illustrate your answer by referring to specific examples.

Answers may refer to:

Bagpipe tradition

- Piobaireachd or ceòl mór repertoire of laments, salutes, gathering tunes etc., all in theme and variations form
- Ceòl beag repertoire of marches, strathspeys, reels, jigs, hornpipes etc.

Fiddle tradition

- Repertoire of dance tunes and slower tunes

Harp tradition

- Repertoire of fiddle and pipe melodies
- Reconstruction of ancient harp repertoire

Ensemble music

- Country bands (e.g. accordion, fiddle, piano, bass, drums)
- More contemporary groups (e.g. bagpipes, fiddle, amplified or rock-style instruments)

Musical characteristics

- Use of modes, e.g. pentatonic and hexatonic, and double-tonic tunes
- Rhythmic effects, e.g. dotted rhythms and Scotch snap
- Common metres and rhythm patterns for dance tunes
- Dance music structures
 - Generally two parts of equal length (eight bars for most dance types)
 - Lower pitched ‘tune’ followed by higher pitched ‘turn’
 - Each part usually played twice, often with variation

Performance practice

- Ornamentation
- Performance in folk clubs, at sessions and céilidhs [27]

Quality of Written Communication [3]

Total

AVAILABLE
MARKS

30

60