

Edexcel

AS Level Music
(8MU0/03) Component 3: Appraising.

Practice Paper 2

Time allowed: 1 hour 30 minutes

Mark Scheme

Section A

Question 1: Vivaldi: Concerto in D minor (Bars 125 - 154)

12 marks

Ques`n	Part	Marking guidance	Total marks										
1	(a)	Allegro	1										
1	(b)	imitation (<i>it's not a canon</i>) [1] overlapping entries (<i>it's a one bar motif, but the second entry is only half a bar behind the first</i>) [1] rising in pitch / one step higher each time [1] creating a series of suspensions (and resolutions) [1]	2 any 2										
1	(c)	chromatic / falling in semitone steps	1										
1	(d)	<table border="1" style="margin-left: auto; margin-right: auto;"> <thead> <tr> <th>Feature</th> <th>Letter</th> </tr> </thead> <tbody> <tr> <td>resolution</td> <td>Z</td> </tr> <tr> <td>lower auxiliary</td> <td>X</td> </tr> <tr> <td>passing note</td> <td>W</td> </tr> <tr> <td>preparation</td> <td>Y</td> </tr> </tbody> </table>	Feature	Letter	resolution	Z	lower auxiliary	X	passing note	W	preparation	Y	4
Feature	Letter												
resolution	Z												
lower auxiliary	X												
passing note	W												
preparation	Y												
1	(e)	A minor [1] imperfect [1]	2										
1	(f)	a homophonic texture / chords [1] (chords) on each strong beat / on beats 1 and 3 [1] detached / crotchets separated by rests [1] a cycle of 5ths [1] with successive 7ths (prepared and suspended) [1] in root position [1]	2 max										

Section A

Question 2: Familia Valera Miranda: Allá va candela (Bars 1 - 37)

12 marks

We have adopted the score given in the Edexcel Anthology even though our own transcription varied somewhat . . . eg in bars 2,3 and 4, bar 7, bar 9 etc.

Ques`n	Part	Marking guidance	Total marks
2	(a)	160 pbm	1
2	(b)	bar 2, beat 4	1
2	(c)	bars 13 - 16 (<i>accept an answer which includes any two of bars 13, 14, 15 or 16 . . . and does not include any bars outside of that range</i>)	1
2	(d)	B (major) [1] perfect cadence [1]	2
2	(e)	every crotchet beat OR walking bass OR no rest(s) OR break in the (rhythmic) ostinato pattern [1] chromatic [1] stepwise OR conjunct [1]	2 max
2	(f)	bar 28	1
2	(g)	(i) A (major) OR chord IV (ii) B (major) OR chord V	2
2	(h)	faster tempo [1] (beginning of) new section OR chorus OR <i>son</i> [1] use of backing vocals [1] call and response [1] repetition (of short phrases) [1] use of countermelody (on cuatro) [1]	2 any 2

Section A

Question 3: Courtney Pine: Inner State (Of Mind) (Bars 1 - 31)

12 marks

Ques`n	Part	Marking guidance	Total marks
3	(a)	it's a sample [1] fade in [1] with (added) background noise / distortion [1] double tracked [1] more distortion on the left [1]	1 max
3	(b)	No Chord / no accompaniment chord (on piano, guitar) / <i>a cappella</i>	1
3	(c)	two chords	1
3	(d)	riff	1
3	(e)	two notes / chords [1] in parallel motion [1] repeated [1] stabs or accented (actually only the second note / chord is a stab) [1] syncopation [1] <i>description of the instrumentation . . trumpet on top, trombone below [1] slur / glissando [1]</i>	2 max
3	(f)	John Coltrane	1
3	(g)	`Summertime` (from `Porgy and Bess`)	1
3	(h)	bars 18 and 19 . . . ONLY electric piano chords [1] plus drums [1] with (short) improvised phrase on saxophone [1] two chords on piano OR end of previous riff pattern [1] change of drum pattern(s) [1] <i>relevant detail of new drum pattern . . . brushes / on snare and closed hats / limited use of kick [1 max]</i> the bass part returns in bar 20 [1] and the riff(s) on piano and bass resume [1]	2 max
3	(i)	rhythmically regular [1] emphasising the strong beats of the music [1] repetition of rhythmical patterns (eg bars 26 and 27) [1] <i>further features of the `flow` [1]</i> intoned / monotone (but not specifically pitched) in some passages [1] more variety of vocal inflection in others (for contrast) [1] rhyming / internal rhymes [1]	2 max

4 (a) There are 9 pitches and 9 durations to complete.

(6)

(Correct articulation is not required. Accept a `B` crotchet on the 2nd beat of bar 4.)

The musical notation for question 4(a) consists of three staves of music in treble clef, key signature of three sharps (F#, C#, G#), and 4/4 time signature. The first staff contains 4 measures of music. The second staff starts with a '3' above the first measure, indicating a triplet, and contains 4 measures. The third staff starts with a '6' above the first measure, indicating a sixteenth note, and contains 2 measures.

- 0 0 pitches and/or note-lengths correct
- 1 1–3 pitches and/or note-lengths correct
- 2 4–6 pitches and/or note-lengths correct
- 3 7–9 pitches and/or note-lengths correct
- 4 10–12 pitches and/or note-lengths correct
- 5 13–15 pitches and/or note-lengths correct
- 6 16–18 pitches and/or note-lengths correct

4 (b)

The musical notation for question 4(b) is a single staff in treble clef, key signature of three sharps (F#, C#, G#), and 4/4 time signature. It contains 5 measures of music. The first measure is a whole rest. The second measure contains a dotted half note. The third measure contains a dotted quarter note followed by an eighth note. The fourth measure contains a dotted quarter note followed by an eighth note. The fifth measure contains a dotted quarter note followed by an eighth note.

Award one mark for each accurately notated correction.

(3)

NB: Mark will be awarded only for correct responses at error points – ignore any incorrect notations.

SECTION B

Giacchino: Jurassic World

Describe how this piece is a characteristic example of the film title music genre, giving musical reasons for your answer.

Relate your discussion to other relevant works. These may include set works, wider listening or other music.

- the music enhances the audience's anticipation of the film, perhaps accompanying a series of clips showing scenes of increasing wonder, awe, excitement;
- the music is in five sections, each with a rising level of impact;
- 'romantic' orchestration;
- and a recurring, easily recalled main melody;

- **in the first section (the introduction):** a mixture of instruments / and contrasting, diverse timbres, some rather stark and 'bare' / mostly mid - high register;
- slow tempo / with no clear sense of metre;
- uncertain tonality / with some (mild) dissonance;
- use of short motifs / with some disjunct intervals;

- **in the second section:** the first statement of the main melody / strings (and horns) / a single, homogeneous sound / a warm, rich timbre / all mid - low register;
- a moderate tempo / with a regular (4/4) metre;
- a settled, major tonality / with consonant harmonies;
- and an extended melody / with a mostly conjunct line;
- homophonic texture – melody and accompaniment;
- crescendo in the following 'bridge' / with timpani roll and harp glissando;

- **in the third section:** the second statement of the melody / is a (louder) repeat of the preceding section / with augmented orchestra / and the melody doubled an octave higher . . . a brighter sound;
- in the following 'bridge' a further crescendo / with timpani and cymbal rolls / woodwind flourish;

- **the fourth section:** begins as if to state the theme for a third time / with (almost) tutti orchestra (the trumpets are held back / and strong choir 'aah');
- addition of a broad and uplifting countermelody / and continued, rapid woodwind flourishes / in a higher register;
- the countermelody however begins to take prominence / and takes the music into new directions / with a wider harmonic range / and an increase in the rate of harmonic change;

- **in the fifth (concluding) section:** the 'head' of the main theme is developed into a fanfare figure / dominated by trumpets / with overlapping imitation / and ritardando;
- final fortissimo chord / with rolls on timpani and cymbals / followed by a diminuendo / with reduced orchestration and harp arpeggio / presumably to provide a musical segue into the opening scene.

Level Mark Descriptors

0

No rewardable material

Level 1 1–3 marks

- Identification of elements in the unfamiliar piece, although there are likely to be significant omissions in these;
- Elements will not be linked to the genre;
- Little attempt to link to other relevant works;
- Some basic musical vocabulary used with errors / inconsistency;
- Little justification/exemplification to support links to the genre.

Level 2 4–7 marks

- Identification of elements in the unfamiliar piece;
- Links between the genre and the element described are likely to be implicit;
- Attempts are made to refer to other works, with some errors/inconsistency;
- Musical vocabulary used, but with some errors/inconsistency;
- Basic musical points used as justification/exemplifications to support links to the genre.

Level 3 8–11 marks

- Description of elements in the unfamiliar piece;
- Elements described will be mostly linked to the genre;
- Relevant works are used to basic points;
- Satisfactory use of musical vocabulary;
- Inconsistent musical justification/exemplification to support links to the genre.

Level 4 12–15 marks

- Explanation of elements in the unfamiliar piece;
- Elements explained will be linked to the genre;
- Relevant works are used to justify points;
- Good use of musical vocabulary;
- Musical justification/exemplification provided to support links to the genre.

Bach: Ein feste Burg: Movements 1, 2 and 8

Evaluate the use of melody and performing forces in Bach's: Ein feste Burg: Movements 1, 2 and 8

performing forces = (use of) instrumental and vocal performers

- the total performing forces used in these three movements are: three trumpets, two timpani, two oboes, strings and continuo, plus four part choir and (in movement 2) soprano and bass soloists;

Movement 8.

- the melody which dominates the work is actually taken from this closing chorale - *Schlusschoral*;
- in this the final movement, the full chorale melody is delivered in its original, undecorated form, bringing unity and conclusion to the piece;
- it is performed by the full complement of musicians **and** congregation in a unified act of worship (**except** the trumpets and timpani which cannot play the full range of notes required);
- the melody for lines 1 + 2 of the chorale text is repeated for lines 3 + 4 and the melody for line 2 is also used for line 9, to conclude the chorale;
- lines 5 to 8 of the chorale have short, unbalanced phrases, with uncertain (implied) tonality, which contrast with the confidence of the regular two bar phrases and settled (implied) tonic - dominant harmonies of the beginning and end.

Movement 1.

- is a chorale fantasia / motet chorus;
- the nine lines of the chorale (using the original text for verse 1) are introduced in sequence;
- in modified (but easily recognisable) versions of the chorale melody;
- each of the nine lines is used fugally and is passed between the voices of the choir in a contrapuntal (polyphonic) texture of great complexity and skill;
- for each new line, Bach begins with a single voice (plus instrumental bass) and builds up one part at a time in the manner of a fugal exposition;
- the upper strings double the choral soprano, alto and tenor parts;
- the choral bass part is sometimes doubled by the cello line although the cello often has a decorated version - at other times the cello is independent of the choir bass;
- lines 1 and 2 of the chorale are introduced together, with line 2 being used as a countersubject;
- the chorale melody for lines 3 + 4 is the same as lines 1 + 2 and Bach repeats the same music with the different text;
- lines 5 to 9 of the chorale are introduced one line at a time - also fugally, beginning with a single voice (plus instrumental bass);
- each line of the chorale ends with a tutti (briefly homophonic) cadence, before the next line is introduced by a single voice;
- for each line of the chorale, the 1st trumpet and oboes play the melody in long notes in canon with the organ pedal and double basses (in the style of a cantus firmus) after it has been passed through all four voices of the choir;
- the trumpets and timpani also add some (rather clumsy) fanfare figures - two timpani (on tonic and dominant) as was customary;

- apparently these were added by Bach`s second son Wilhelm Friedemann Bach and are rather arpeggio based or consist of repeated quavers - lacking the melodic invention of the other parts;
- sometimes these trumpets and timpani parts are omitted in performance, although they do brighten the timbre and contribute to a sense of grandeur and rejoicing.

Movement 2.

- a concerto grosso style ritornello melodic figure in the unison upper strings binds the movement together musically;
- this melodic material is characterised by its `perpetual motion` semiquavers and the use of repeated notes on the same pitch;
- the bass soloist has a technically demanding melodic line;
- with fast, scale runs (conjunct), wide leaps (disjunct) and long melismatic passages;
- frequent use of sequences but otherwise no recurring melodic material;
- soprano (using the second verse of the chorale text) and oboe have ornamented versions of the chorale melody - both parts also requiring considerable agility;
- it is unclear whether soprano and oboe are actually intended to be performed together, as there are frequent differences of detail which makes for some rather interesting heterophony;
- as in Movement 1, the music for lines 1 + 2 (of the chorale) is repeated for lines 3 + 4 (with a few minor modifications);
- new, contrasting melodic material in the bass vocal part is used to `accompany` lines 5 to 8 of the (soprano) chorale;
- in this section, there is frequent modulation to related keys and the bass soloist has more disjunct lines and fewer long melismas;
- a return to the opening material in both voices for line 9 of the chorale, gives a ternary feel to the movement.

Schumann: Trio in G minor, Op17: Movement 1

Evaluate the use of harmony and tonality in Schumann`s Trio in G minor, Op.17: Movement 1.

- features associated with the music of the Romantic period in general can be observed in this work;
- such as, the relaxation of tonal centres;
- the exploration of more remote keys;
- the increasing use of chromatic chords;
- and the relaxation of established harmonic principles (and `rules`);

However, you might like to take care with your choice of words! The later works of Haydn, Mozart and (especially) Beethoven quite frequently explore keys unrelated to the tonic and the music of (for instance) Gesualdo and Bach from even earlier years was often intensely chromatic (take a look at the slower movements from Bach`s B minor Mass).

- but not (in the early decades of the Romantic period) the invention of **new** chords;
- rather the juxtaposition of `ordinary` but unrelated chords;
- `ordinary` dischords were given ambiguity by their surroundings;
- and the more frequent use of tonally ambiguous chords (eg augmented 6th chords and chords with enharmonic respelling);
- in short, what had previously been unusual or exceptional was becoming more commonplace;

Tonality

- an overview of the main tonal centres:

	BAR NUMBER	KEY
EXPOSITION	1 – 90	
First subject	1	G minor
Bridge	22	G minor – B flat major
Second subject	45	B flat major
Codetta	69	E flat major – G minor
DEVELOPMENT	91 – 163	
RECAPITULATION	164 – 287	
First subject	164	G minor
Bridge	189	G minor – G major
Second subject	209	G major
Coda	249	G minor

- there are no surprises here - this is a standard `Classical` key plan for sonata form;
- with all significant modulations confirmed by the use of perfect cadences (if not always in root position);

- additionally, in the exposition section, there are modulations to the dominant (bars 56 - 58) subdominant (bars 37 - 39) but also to other related keys eg F major (bar 41 - 43), E flat major (bars 68 - 69) and to more remote keys eg A flat major (bars 49 - 52);
- in the development section, to F minor (bars 110 - 111 and 121 - 122);
- and in the recapitulation section to further remote areas, B major (bars 220 - 224) and E minor (bars 227 - 229 and again at bar 237);
- indications then of the general `direction of travel` in the Romantic period towards the exploration of a wider key range;
- even more indicative, is the often unsettled nature of the tonality, with frequent transitory modulation (bars 5 - 8 and 15 -16);
- and especially where this unsettled feel is enhanced by the use of successive chromatic chords (bars 18 - 19 and 78 - 80);
- nevertheless, the harmony is mostly tonal;
- and uses mostly diatonic chord progressions;
- for the most part, conventional major and minor chords in root position and 1st inversion;
- but with the increasingly frequent use of 2nd inversion chords (eg bars 5⁴, 6⁴, 8⁴ and 10¹ in the first few bars alone);
- 7th chords . . . sometimes prepared (bar 54¹ and 70⁴) but often not (bar 23¹, 41², 59²);
- 9th chords . . . (bar 39 -40 and 86) and flat 9ths (with a Neapolitan feel) bar 275³ and 229 - 230;
- sus 4 chords . . . (bar 11 - 12);
- added 6th chords . . . (bar 284³);
- diminished chords . . . (bars 18⁴, 19⁴ and 72⁴);
- frequent diminished 7th chords . . . (bars 7⁴, 13² and 13⁴);
- half diminished 7th chords . . . (bar 24 and 470);
- augmented chords . . . (bar 34²);
- augmented 6th chords . . . (bar 11³⁺⁴ bar 147 and 154);
- frequent cadences (not always in root position);
- perfect cadences to complete phrases / passages / sections (bars 31 - 32, 64 - 65 and 84 - 85);
- and also used to establish modulations (bars 21 - 22, 44 - 45, 68 - 69);
- imperfect cadences (bars 48 - 49, 88 - 89);
- use of pedals - usually the dominant in preparation for a significant modulation (bars 77 - 84 and 201 - 208);
- often with chromatic chords over the pedal (bars 82 - 83);
- mediant pedal (of C minor) . . . bars 37 - 40;
- false relations . . . (bar 59²) and simultaneous false relations (bar 60³);
- cycle of 5ths . . . (bars 138 - 141);
- variety / contrast of harmonic rhythm;
- rapid change / every crotchet beat (bars 13 - 20 and 90b - 97);
- slower change, one chord per bar (bar 22 onwards and bar 126 onwards);
- use of harmonic sequences (bars 22 - 30 and 122 - 125);
- further relevant points should be awarded.

Cage`s Three Dances for two prepared pianos: No. 1.

Evaluate the use of timbre and texture in Cage`s Three Dances for two prepared pianos: No. 1.

Timbre

- preparation changes timbres (1) drastically;
- resulting in a wide range of dynamic (1);
- and timbral variations (1);
- to produce (pitched) gamelan (1);
- and percussion effects (1);
- distorted percussive timbres (1); *example (1)*
- distorted pitches (1); *example (1)*
- and "dead" toneless sounds (1); *example (1)*
- Cage emphasised that the alteration to the sound must be complete (1) otherwise, *'like a well-known person appearing in costume, there's something clownish about it'*;
- only for the composition *Sonatas and Interludes* does Cage give precise descriptions (and even provided a `kit` in separate envelopes) of exact screw and bolt sizes, type of rubber to be used etc and their placement in the piano strings;
- for other works, the preparations are left more to the discretion of the performer (1);
- in *Three Dances*, there are 36 notes on each piano (1) prepared with an extensive array of preparations required;
- including screws and bolts (with and without nuts), rubber, pennies, weather stripping and plastic . . . each producing different timbres (1);
- a more or less equal combination of brighter, more metallic timbres (1) eg pennies and screws (1) and duller, more damped sounds (1) weather stripping, plastic and rubber (1) / the timbre of the bolt modifications tending to lie somewhere between the two (1);
- rubber is the most used (1) - 18 notes on piano 1 and 17 on piano 2.

Texture

- piano preparation modifies aural perception of texture - the listener`s perception of imitation, octaves etc is `distorted` by the absence of any traditional sense of pitch on prepared notes (1);
- use of layering (1) and repetition (1) similar to techniques used in minimalism (1) and also Gamelan textures (1);
- ostinato (1) *example piano 2 bars 162 - 167 (1)* sometimes with minimalism style evolution and development (1) *example piano 2 bars 167 - 204 (1)* combination of several ostinato patterns (1) *example four part bars 211 - 227(1)*;
- use of silence (1) *example (1)*;
- monophony (1) *example (1)*;
- antiphonal inversion (1) *example bars 102 -105 (1)*;
- lightweight textures, delicate often sparse (1) *example two part bars 16 - 19 (1)* several passages using all four staves are in fact essentially two part (1) *example bars 22 - 28 (1)*;
- alternate with denser (but not necessarily louder) textures (1) *example bars 1 - 7 and 52 - 58 (1)*
- some layered textures are homorhythmic (1) mostly quavers (1) *example in two parts bars 33 - 38 and 16 -21 (1) example in four parts bars 33 - 38 (1)*;
- other layered passages use independent rhythms (1) *example in two parts bars 162 - 171 (1) example in three parts bars 113 - 120 (1)*.