

Edexcel

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

Practice Paper 2

Time allowed: 2 hours

Mark Scheme

Section A

Question 1: Shankar: `Easy` (Bars 1 - 22)

14 marks

Ques`n	Part	Marking guidance	Total marks
1	(a)	no chord	1
1	(b)	(i) augmented 4 th (ii) minor 7th	2
1	(c)	melody: basically the same melody [1] with different use of ornamentation [1] OR specific detail of the changes [1] 2 <i>max</i> accompaniment: just a single chord OR dominant (sus 4) chord only in bars 1 - 4 [1] changes of chord (OR three different chords) in bars 5 - 8 [1] 2 <i>max</i>	3 (2+1)
1	(d)	repetitive harmonic pattern [1] chords 1b, IV and V [1 mark for any two correct chords, 2 marks for all 3 chords] with extensions OR specific extensions identified [1] recurring imperfect cadence(s) [1]	3 max
1	(e)	1st time: addition of piano chords [1] 2nd time: addition of (syncopated) bass / synth bass [1] two bar ostinato pattern [1] 1 <i>max</i>	2 (1+1)
1	(f)	use of drone OR resonance of sympathetic strings [1] microtonality [1] as a consequence of the use of slides [1] and ornaments [1] playing often has a flexible or indefinite pulse [1] (<i>although the Western accompaniment generally imposes an underlying metre</i>) resonant, metallic timbre [1] (<i>not a really a valid point however as it doesn` t actually describe the playing style</i>)	3 max

Section A

Question 2: Cage: `Dance No 1` for two prepared pianos

14 marks

Ques`n	Part	Marking guidance	Total marks
2	(a)	bar 3 beat 4 [1] bar 4 beat 3 [1] <i>don`t try to follow the score . . . just count the beats</i>	2
2	(b)	W = bar 11 [1] X = bar 39 [1] Y = bar 31 [1] Z = bar 14 [1] <i>all four have different rhythms . . . the only tricky one is `X` which has 8 quavers, as used in bars 10, 39 and 50. But, bar 10 is part of a three note ostinato pattern and in bar 50 the 2nd, 3^d, 4th and 5th quavers are all the same `pitch`.</i>	4
2	(c)	eight / even quavers (in both parts) [1] repeating rhythmic patterns (in both parts) [1] cross rhythm / 3 + 2 + 2 + 2 across the bar (in the `upper` part) [1]	2 max
2	(d)	the same set / cluster of notes [1] three times [1] slow rhythm / longer note values or semibreve + minim + minim identified [1] <i>crescendo</i> [1]	1 max
2	(e)	three quavers + quaver rest + quaver (OR accept two quavers + crotchet + quaver) [1] <i>or zero . . . no half marks (sorry)</i>	1
2	(f)	they are structural markers [1] defined by a rhythmic cycle [1] in this piece the cycle is 30 bars [1] and each cycle is divided into proportions (a number of smaller cells) indicated by the numbered boxes [1] <i>further detail of the proportions in this movement 2: 5: 2: 2: 6: 2: 2: 7: 2 [2 max]</i> the rhythmic patterns change at the beginning of a new cell (and therefore at each numbered box) [1] <i>the process is not the same as that used in isorhythmic motets, but the principle behind the use of talea in isorhythmic composition is not dissimilar, so credit 1 mark for an appropriate reference</i>	4 max

Section A

Question 3: Berlioz: Symphonie Fantastique (Bars 49 - 111)

14 marks

Ques`n	Part	Marking guidance	Total marks
3	(a)	the end of the (slow) introduction (Rêveries) [1] and the first part / the principal subject from the start of the exposition (Passions) [1]	2
3	(b)	F / top line of treble clef	1
3	(c)	inversion (with the exception of the last note in bar 4) <i>or a longer answer illustrating inversion</i>	1
3	(d)	in bar 10 (the alternating interval is a) perfect 4 th . . . bar 8 uses a perfect 5th	1
3	(e)	C (major) [1] perfect [1]	2
3	(f)	timpani	1
3	(g)	A = bar 21 beat 1 [1] (<i>first inversion of C7 . . . dominant 7th of the next chord F . . . `first inversion` is a huge clue, you should start by looking for a `B` in the bass, then an `F#` or an `E` and maybe a `G#` why??</i>) B = bar 24 beat 1 [1] (<i>you can hear it resolve on beat 3</i>)	2
3	(h)	(1 st) violins and flute [1] in unison [1] monophonic (in bars 24 - 29) [1] (accompanied from bar 30 by) string chords [1] homophonic [1] <i>further detail of chords(not the harmony) e.g. pairs of repeated quavers / on beats 1 and 3 [1]</i> string accompaniment used at first sporadically [1] <i>further detail of bar numbers . . . 30+31 / 36 etc [1]</i> the staccato, march style accompaniment contrasting with the legato, longer note values of the melodic line [1] change to sustained chorda at bar 60 (to reinforce end of melody and final perfect cadence) [1]	4 max

4 There are 12 pitches and 12 durations to complete.

(8)



- 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
- 7 19–21 pitches and/or note-lengths correct
- 8 22–24 pitches and/or note-lengths correct

SECTION B

Herrmann: *Cape Fear*

The excerpt is taken from the title track of the original `Cape Fear` film (1962).

Describe how the composer creates a sinister mood with elements of danger and menace in this excerpt.

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

- quiet but dissonant, almost atonal opening / uncertainty of lack of pulse / and key centre / a lonely, desolate feel / sudden change into a threatening horn motif / fast tempo / with an insistent rhythm / alternating with an edgy four note idea / in chromatic, contrary motion / both motifs rising in pitch / and dynamic level / finally extended into a longer, rising phrase / with quicker note values towards the end;
- strings take up the horn motif / in a faster tempo / extended / and mirrored in the lower strings / with dissonant pauses / on wind and brass / nasal edge of muted trumpet(s) in the second dischord / which is sustained into a long sinister *diminuendo* ;
- a series of foreboding, dark phrases / descending sequence / horn and strings in lower register / strong dissonance / (*the feeling of uncertainty heightened by the cellos who anticipate the beat!!*) / shrill upper tones from woodwind and violins as they echo the preceding phrases / in a chromatically descending sequence / alternating with horns / quite an aggressive dynamic now / with successive *crescendi* on the horns;
- some more settled tonality and consonant harmony in the next passage / with four note descending figures / in the upper register / the last two in each set of four reinforced by the horns / but still a very desolate and bleak feel to this music;
- lower string tremolo / and almost a hunting horn call from the horns / reintroduces the menacing and sinister mood / rising on the last phrase / to a chilling lip slur / four times / with dissonant chords from the rest of the orchestra / followed an octave lower / by two more horn calls (without slurs) / and a final empty, despairing bare octave;
- almost constant dissonance, absence of tonal centre and regular metre make this a very sinister and disturbing experience / and achieved without the extra brass and percussion which might have been an instinctive inclusion for most film composers.

(20 marks)

Level Mark Descriptors

0

No rewardable material

Level 1 1–4 marks

- Identification of elements in the unfamiliar piece, although there are likely to be significant omissions in these;
- Little attempt to link to other relevant works;
- Some basic musical vocabulary used with errors / inconsistency;
- Little justification/exemplification of the composer`s intentions;
-

Level 2 5–8 marks

- Identification of elements in the unfamiliar piece;
- 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 of the composer`s intentions;

Level 3 9–12 marks

- Description of elements in the unfamiliar piece;
- Relevant works are used to support basic points;
- Satisfactory use of musical vocabulary;
- Inconsistent musical justification/exemplification of the composer`s intentions;

Level 4 13–16 marks

- Explanation of elements in the unfamiliar piece;
- Relevant works are used to justify points;
- Good use of musical vocabulary;
- Musical justification/exemplification provided to support the composer`s intentions, with a few insignificant lapses;

Level 5 17–20 marks

- Thorough explanation of a range of elements in the unfamiliar piece;
- Relevant works are used to justify salient points;
- Excellent use of musical vocabulary;
- Full musical justification/exemplification provided to support the composer`s intentions.

The Beatles: Songs from *'Revolver'*

Identify features of *'I Want to Tell You'* and *'Tomorrow Never Knows'* which illustrate the experimental and innovative nature of The Beatles' music in relation to the pop music of the mid-1960's.

- the following points cover those aspects of these two songs which might be considered unusual in the overall context of mid-1960's popular music / there is no suggestion that these features are unique, but the aggregation of all of them indicates a band who were in many respects leading the way and breaking new ground;

• **USE OF INSTRUMENTS AND TIMBRE**

- *'Tomorrow Never Knows'* sitar / tambura;
- detuned, compressed toms plus echo;
- modification of vocals - recorded through an improvised Leslie rotating speaker system (*normally at that time, associated with a Hammond organ*);

HARMONY

- *'I Want to Tell You'* use of acciaccaturas in bars 5 - 9 *et seq* creates (the impression) of chords which contain both major and minor 3rds;
- use of minor 9th chord bars 10 - 13 *et seq*;
- chromatic sequence created by chord progression in bars 27 to 32;
- use of diminished chord bar 28 + 32 / sequence of three different versions of a B^b chord in bars 30 - 32;
- change of chord in middle of bar e.g. bar 8;
- *'Tomorrow Never Knows'* use of (tambura) drone;
- modal vocal line ;
- in each verse, the Mellotron string loop and sampled orchestral chord are introduced in bar 11 / creating a modal effect (B flat being the flattened 7th) / with polychordal elements (merging of chords B flat and C) / which is 'resolved' by the shift up to C (in the Mellotron loop) in bar 13;
- further harmonies are created by serendipity . . . random coincidence of recorded samples;

PHRASING, RHYTHM AND METRE

- *'I Want to Tell You'* the wide variety of sometimes awkward, idiosyncratic or conflicting rhythms / is intended to reflect a sense of frustration at an inability to communicate;
- basically a swung rhythm / with triplet crotchet cross rhythms;
- 'tripping' acciaccaturas in the piano;
- 'free' rhythm in the chanting improvisation at the end of the coda;
- irregular phrasing / three bar phrases (e.g. bars 7 - 9) / one bar phrases (e.g. bars 9³ -10) / five bar phrase (bars 27 - 31) / phrases starting in middle of bar;
- *'Tomorrow Never Knows'* arhythmic effect of samples;
- cross rhythms / triplet crotchets in vocals;
- off beat hits on toms;

- irregular phrasing / each verse consists of a three bar phrase / and two, two-and-a-half bar phrases;

RECORDING TECHNIQUES

- creative use of bouncing or ping-ponging (although the technique itself was commonly used);
- *'Tomorrow Never Knows'* due partly to John Lennon`s aversion to double takes, Ken Townsend, the studio's technical manager, developed an alternative form of double-tracking called artificial double tracking (ADT) system, taking the signal from the sync head of one tape machine and delaying it slightly through a second tape machine . . . effectively producing an effect similar to chorus;
- primarily as a result of McCartney's admiration for Stockhausen's *Gesang der Jünglinge*, The Beatles experimented with tape loops, using them in ways pioneered in musique concrete / tape loops, saturation, speed change, reversing, splicing, sampling;
- by disabling the erase head of a tape recorder and then spooling a continuous loop of tape through the machine while recording, the tape would constantly overdub itself, creating a saturation effect;
- further experimentation with tape speed and direction (reversing);
- McCartney encouraged the other Beatles to use these effects and create their own loops / they submitted around 30 tape loops to George Martin, who selected 16 for use on the song;
- five tape loops are prominent in the finished version of the song:
 1. a recording of McCartney's laughter, sped up to resemble the sound of a seagull;
 2. a Mellotron on its flute setting;
 3. a Mellotron strings sound, alternating between B flat and C in 6/8 time;
 4. a sitar playing a rising scale phrase, recorded with heavy saturation and sped up;
 5. an orchestral chord of B flat major;

PHILOSOPHY, LYRICS (AND MIND ALTERING SUBSTANCES)

'Tomorrow Never Knows' elements of Indian mysticism / meditation;

- reflected in hypnotic, repetitive, drone elements;
- and the nature of the lyrics;
- music reflects the hallucinogenic, psychedelic experiences due to the effects of LSD;
- reflected in changing / unconnected / irrational musical events;
- *'I Want to Tell You'* lyrics reflecting aspects of Indian philosophy (levels of being, karma) / vocal improvisation in an Indian / muezzin style in the final four bars.

Evaluate Debussy's use of texture, melody and tonality in Estampes No.1 'Pagodes' in relation to the musical influences of a non-Western culture. Relate your discussion to other relevant works. These may include set works, wider listening or other music. (30)

TEXTURE

- layering of independent motifs, rather than the more 'mathematical' and structured polyphony of, for instance, a Bach fugue;
- use of short motifs and ostinato patterns;
- pedal notes (e.g. bars 1 - 10);
- homophonic melody + chords (e.g. bars 3 - 6);
- use of countermelody (e.g. bars 7 - 10);
- phrases / motifs in octaves (e.g. bars 11 - 14);
- ostinato plus chordal melody (e.g. bars 15 - 22);
- melody plus (two note) ostinato . . . all upper register (bars 33 - 36) / inverted . . . melody in lower part (bars 46 - 49);
- polyphonic (with motifs of equal importance) e.g. bars 37 - 44;
- three independent and contrasting layers . . . use of full range of the piano (bars 80 - 98).

MELODY

- short melodic phrases / often disjunct;
- use of 'black key' pentatonic scale / often using just four of the five notes e.g. the 'main' motif in bar 3 and the new inner motif in bars 11 - 12;
- extensive development of motifs / e.g. 'head' of motif in bar 3 is used through bar 4 . . . bars 11, 13 and 14 all have a different, rhythmically modified version of the same pitch outline used in the original motif (bar 3) with increasing rhythmic diminution / in bars 23 - 26 the same motif (from bar 3) is developed in the two upper layers with conflicting triplets and duplets (creating cross rhythms) and working in contrary motion;
- use of countermelody bars 7 - 8 . . . diatonic (B major / G# minor);
- new melodic motif bars 15 - 18 is also 'black note' pentatonic / using the interval of a rising minor 3rd in **minims** bar 15 / in diminution first 2 **crotchets** of bar 16 / and again in the **quavers** on beat 3 of bar 16 / interval A# - C# is used 5 times in the four bars;
- two note ostinato bars 15 - 22 / the two notes a tone apart used (melodically) in alternation rather than (harmonically) together as in bars 1 - 6 and 30 - 36;
- parallel 4ths and 5ths bars 27 - 30;
- new melody begins the B section bar 33 / ambiguously modal or whole tone / provides contrast . . . it's a longer melody than previous motifs / rhythmically more varied / and conjunct;
- bar 37 . . . reference to and development of motifs from bar 3 (in diminution) and bar 11;
- bars 46 - 53 . . . return of melody from bar 33, now in lowest part;
- bar 53 . . . return to the A section / principal melodic ideas in the middle of the three part texture / further diminution of pentatonic figures (in the manner of a Balinese gamelan carillon) in the upper part.

TONALITY

- B (bar 1) and G# (bar 11) are established as tonal centres, rather than the 'traditional' diatonic concept of B major or G# minor / the A# (supertonic in G# minor and more importantly, leading note in B major) appears infrequently until the final passage bar 78+;
- the use of these two notes as bass pedals however, frequently establishes them as a 'tonic' (e.g. B in bars 1 - 10, G# in bars 11 - 14);

- Debussy uses these two pitches (and later from bar 82 a greater variety of pedal notes) as the `tonic` notes of an ambiguous pentatonic / *slendro* / modal tonality;
- the flattened 7th (in B major) A natural in bars 5 - 6 confirms a modal feel / BUT in bars 7 - 10 the tonal ambiguity of the new internal motif (now with an A#) introduces a non-pentatonic element / this motif could be modal (transposed Dorian / Aeolian) or tonal (G# minor / B major);
- however, despite the frequent (mild) dissonances of major 2nds and 9ths, minor 7ths *etc* the music is basically consonant / but is non-functional and avoids cadence;
- the chromatic nature of the new material in bars 15 - 18 is the most tonally unsettled passage of the movement;
- the start of the B section in bar 33, marks a significant change of tonality from pentatonic to a modal OR whole tone (OR even, tonal) feel / *tonality at this point is very ambiguous . . . perhaps the best `fit` is transposed mixolydian (the `G` mode) with C# as the tonic (the `B` feels like the flattened 7th) / there is also however, much to recommend the whole tone scale (**which is the preference in the Edexcel Anthology notes!!!**) as the new motif begins and ends with the characteristic tritone (**but, the G# does lie outside the whole tone scale!!**) / some analyses suggest the `dominant` key, F# major (but, there is no feel of F# as a new tonal centre here and neither for that matter, is there any real feel of B major ever being established as the overall `home` key in a traditional tonal sense);*
- a return to a pentatonic flavour at bars 37 - 45 / the whole tone influence of the B section melody again at bars 46 - 53;
- modified reprise of the A section begins at bar 53, with similar range of tonality (see bullets 1 to 6 above) but Debussy uses a greater range of bass pedal notes to modify the tonality in bars 82 - 94 / before returning to B at bar 95.

INFLUENCE OF NON-WESTERN CULTURE

- a gamelan feel of layered bells and gongs in the first two bars / articulation of soft, pedaled staccatos / often in octaves / upper layers of 4ths and 5ths;
- low gongs sound periodically / a moderately paced melody in the middle / faster moving figures in the upper range / each layer with a different articulation eg bar 11+ / which emulate the cycles of gamelan music / often ending with a characteristic *ritardando* leading to a solo gong beat which begins the next cycle eg at bars 4, 6, 8, 10 etc;
- suggestions of the rhythmic complexity and interplay among the various gamelan instruments, for instance in the 3 against 2 rhythms of bar 23+ and in the more complex overlaid rhythms of bar 37+ and bar 78 to the end;
- the use of contrasting articulations in each layer / possibly to emulate the different types of timbre of a gamelan ensemble (including the low pitched `gong` pedal notes);
- the melodies (especially the main motif bar 3) are expanded and rhythmically developed in a manner similar to the nuclear melodies of gamelan music (see mark scheme for `Melody` above).

Evaluate Stravinsky's use of rhythm, metre and orchestral timbre in 'Les augures printaniers', in relation to the story of the ballet and the action on stage in this dance. (30)

RHYTHM and METRE

- the most significant rhythmic feature of this movement is its regular and insistent quaver pulse / often driven by dense string chords e.g. bars 76 - 97, 110 - 144 *etc* / the lower strings maintain an almost constant quaver movement throughout until bar 216 / at which point the woodwind and brass pick up the quaver movement with the four quaver motif (from bar 84 - cor anglais) to the end;
- unusually (in *The Rite of Spring*) the movement uses the same 2/4 time signature almost throughout (apart from two bars of 3/4);
- BUT metrical irregularities are introduced in a number of ways / for example the unpredictable, *pesante* off beat accents (in the strings) heavily reinforced by 8 note *sf* dischords (in horns) e.g. bars 78 - 83 / ostinato figures repeating in patterns which conflict with the 2/4 time metre (eg lower strings bars 98 - 109 and 190 - 215) and the off beat ostinato in the bass, including woodwind and brass bars 224 to end;
- further rhythmic disruption . . . use of pauses / off beat accents e.g. bar 92 and 103 - 104 / and off beat triplet accents (with silence on 1st beat) e.g. bars 108 - 109 / use of triplets / 3 against 2 e.g. bars 93 - 97 / and other conflicts / multiple acciaccaturas and wide acciaccaturas (flute and piccolo) and mordents are also rhythmically disruptive / motifs given to several instruments simultaneously each with a different rhythmic variation e.g. woodwind bars 105 - 108;
- multiple layering and increasing rhythmic complexity and sense of frantic activity from bar 216 / with powerful off beat hits bars 239, 243 and 247.

ORCHESTRAL TIMBRE

- strings often divisi . . . giving a dense texture / use of successive downbows e.g. bars 76 - 83 / low register (including peal notes) dense (eight note) horn chords also bars 76 - 83 provide heavy, unexpected accents / incisive timbre of cor anglais e.g. bars 84 - 87 / frequent use of pizzicato - spiky, edgy timbre;
- nasal, piercing timbre of muted trumpets bars 101 - 104 / bright, sharp timbre of two piccolos / clarinet flutter tonguing bars 106 - 108;
- overlapping and interlocking woodwind (and trombone) solos bars 118 - 144 / dark timbre of contrabassoon / sudden and unexpected interruption of drums bar 146;
- edgy and nervous use of harmonics, *col legno*, tremolo and long trills in strings (and lower woodwind) bars 153 *et seq* / plaintif nature of horn and WW solos over the intense background `hum` bars 164 - 189;
- multiple complex layering of motifs from bar 190 / building an intense and driving *crescendo* / use of two timpani players, triangle and antique cymbal / flute and clarinet flutter tonguing from bar 230 / final off beat hits bars 239, 243 and 247 / pagan, hunting effect of horn *glissandi* bars 244 - 246.

The Augurs of Spring . . . a vigorous and energetic dance. The season when the earth comes back to life / re-birth.

- links between the nature of the dance and the intensity of the rhythms / and its constant, driving pulse;
- the elements of surprise in the off beat accents reinforced by the dense horn chords / and the energy of the syncopations and conflicting triplets / percussion hits;
- the weight of dark, dense timbres (bass clarinets, contrabassoons, three trombones and two tubas);
- edgy timbres of *pizzicato*, *col legno* muted trumpets and double reeds;
- intense sense of excitement and energy in the cumulative effect of the added layers of rhythmically independent motifs and contrasting timbres.

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • Shows limited awareness of contextual factors (AO3); • Makes little reference to texts with limited organisation of ideas. Some basic musical vocabulary used with errors/inconsistency (AO4); • Little attempt to link to other relevant works (AO4).
Level 2	7–12	<ul style="list-style-type: none"> • Makes general links between the music and the historical, social and cultural context in which it was created and developed (AO3); • Makes general points, identifying some musical elements with general explanation of effects. Musical vocabulary is used but with some errors / inconsistency (AO4); • Attempts are made to refer to other works, with some errors/inconsistency (AO4).
Level 3	13–18	<ul style="list-style-type: none"> • Develops relevant links between the music and the historical, social and cultural context in which it was created and developed (AO3); • Offers a clear response using relevant musical examples. Satisfactory use of musical vocabulary (AO4); • Relevant works are used to basic points (AO4).
Level 4	19–24	<ul style="list-style-type: none"> • Makes detailed links between the music and the historical, social and cultural context in which it was created and developed (AO3); • Constructs a controlled argument with fluently embedded musical examples. Competent use of musical vocabulary (AO4); • Relevant works are used to justify points (AO4).
Level 5	25–30	<ul style="list-style-type: none"> • Sophisticated links between the music and the historical, social and cultural context in which it was created and developed (AO3) ; • Presents a critical evaluative argument with sustained musical examples. Excellent use of musical vocabulary (AO4); • Relevant works are used to justify salient points (AO4).