



*Rewarding Learning*

**ADVANCED SUBSIDIARY (AS)  
General Certificate of Education  
2014**

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## **Music**

**Assessment Unit AS 2: Part 2**  
*assessing*  
**Written Examination**

**[AU122]**

**WEDNESDAY 18 JUNE, AFTERNOON**

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# **MARK SCHEME**

## Context for marking Questions 2, 3 and 4 – Optional Areas of Study

Each answer should be marked out of **27** marks distributed between the three criteria as follows:

### Criterion 1 – content focused

Knowledge and understanding of the Area of Study applied to the context of the question. [21]

### Criterion 2 – structure and presentation of ideas

Approach to the question, quality of the argument and ideas. [3]

### Criterion 3 – quality of written communication

Quality of language, spelling, punctuation and grammar and use of appropriate musical vocabulary. [3]

## 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] The answer is limited by insufficient breadth or depth of knowledge.
- [7]–[11] The answer displays some breadth but limited depth of knowledge of the area of study. There is some attempt to relate the content of the answer to the context of the question but there may be insufficient reference to appropriate musical examples.
- [12]–[16] The answer displays a competent grasp of the area of study in terms of both breadth and depth of knowledge with appropriate musical examples to support points being made or positions taken. At the lower end of the range there may be an imbalance between breadth and depth of knowledge and understanding.
- [17]–[21] The answer displays a comprehensive grasp of the area of study in terms of both breadth and depth of knowledge and understanding with detailed musical examples and references to musical, social, cultural or historical contexts as appropriate.

## **Structure and Presentation of Ideas**

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

### **Marks**

- [1] There is a limited attempt to relate the content of the answer to the context of the question. The answer will contain a significant number of irrelevant details and/or lack a coherent structure.
- [2] There is some attempt to relate the content of the answer to the context of the question. Ideas and/or arguments are expressed clearly. The answer may not be wholly satisfactory in terms of structure and/or presentation.
- [3] There will be evidence of a thoughtful approach and of the candidate's ability to comment perceptively on the music. Comments, ideas and arguments will be well-organised, well-structured and well-presented.

## **Quality of Written Communication**

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

### **Marks**

- [1] There is limited attention paid to spelling, punctuation and/or grammar.
- [2] Spelling, punctuation and grammar are mostly correct and there is an attempt to use an appropriate musical vocabulary.
- [3] Spelling, punctuation and grammar are of a consistently high standard and an appropriate musical vocabulary is used.

Section A

AVAILABLE  
MARKS

1 Compulsory Area of Study: Music for Orchestra, 1700–1900

Haydn, Symphony No. 94, 'Surprise', Mt. 2, Variation 2 (Bars 33–48)  
and Variation 3 (Bars 49–74)

- (a) Classical [1]
- (b) variation form/theme and variations [1]
- (c) up to **four** marks available as follows:
- staccato [ $\frac{1}{2}$ ] slurred [ $\frac{1}{2}$ ] semiquaver [ $\frac{1}{2}$ ] rising [ $\frac{1}{2}$ ] (perfect) fourth [ $\frac{1}{2}$ ] falling/descending [ $\frac{1}{2}$ ] scalar/conjunct/stepwise ([ $\frac{1}{2}$ ] rising [ $\frac{1}{2}$ ] (minor) seventh [ $\frac{1}{2}$ ])
  - features appoggiaturas/suspensions/passing notes [1] in first violin [ $\frac{1}{2}$ ]
  - sforzando [ $\frac{1}{2}$ ] [4]
- (d) C (major) [1]  
G (major) [1]  
C minor [1]  
E<sup>b</sup> (major) [1]
- (e) (i) augmented/Italian [1] sixth [1] [2]  
(ii) G/dominant V [1] seventh/ninth [1] [2]
- (f) up to **four** marks available as follows:
- Melody:**
- in unison/octaves [ $\frac{1}{2}$ ], forte/loud [ $\frac{1}{2}$ ], in tonic/C minor [ $\frac{1}{2}$ ], in woodwind [ $\frac{1}{2}$ ] and strings [ $\frac{1}{2}$ ]
  - moves to/then played by first violins [ $\frac{1}{2}$ ], moves to/ends in E<sup>b</sup> major [ $\frac{1}{2}$ ], played softly/piano [ $\frac{1}{2}$ ]
- Accompaniment:**
- homophonic [ $\frac{1}{2}$ ], *oscillating* [ $\frac{1}{2}$ ] semiquavers [ $\frac{1}{2}$ ] in thirds [ $\frac{1}{2}$ ] in second violins and violas [ $\frac{1}{2}$ ]
  - cello and double bass/lower strings [ $\frac{1}{2}$ ] and bassoon [ $\frac{1}{2}$ ] *play on first beat of the bar* [ $\frac{1}{2}$ ] [4]
- (g) up to **three** marks available as follows:
- imitation
  - rising/falling [ $\frac{1}{2}$ ] sequence [ $\frac{1}{2}$ ]
  - countermelody
  - fragmentation
  - modulation [3]

(h) (i) unison homophonic [2]

(ii) up to **three** marks available:

- *descending* [ $\frac{1}{2}$ ] scalar/stepwise/conjunct [ $\frac{1}{2}$ ]
- *descending* [ $\frac{1}{2}$ ] arpeggio/broken chords [ $\frac{1}{2}$ ]
- dotted rhythm [1]

[3]

(iii) pedal

[1]

**Section A**

**AVAILABLE  
MARKS**

27

**27**

## Section B

AVAILABLE  
MARKS

### 2 (a) Choose and comment on three pieces of chamber music by Beethoven.

Examples may be chosen from Beethoven's 16 string quartets, piano trios, piano quartets, string trios, string quintets and chamber pieces with wind.

Examples of works may include:

The Archduke Trio in B flat, Op. 97:

- Instrumentation: violin, cello and piano.
- Four movements; the first movement is in sonata form; second movement is a scherzo (minuet and trio); the third movement is in variation form with a binary theme; the fourth is in sonata rondo form.
- Each instrument is given an independent role, e.g. the first subject of the first movement is introduced by the piano, the cello joins in with a recitative-like melody and the violin joins a few bars later in a similar fashion. In the third movement – variation 5 – the theme is divided between all three instruments.
- The unusual tonal structure of the first movement; the first subject starts in B flat, the tonic, but ends in the remote key of D major. The second subject is in G major.
- The use of imitation throughout the work: e.g. first movement the development section starts with the cello playing the first subject; this is imitated by the violin and then the piano. This continues in stretto.
- The trio section of the second movement starts with a four-part syncopated and chromatic fugato starting in the cello and continuing in the left hand of the piano, then the violin and the right hand of the piano.
- The third movement is in the remote key of D major.
- The final movement starts in E flat major and the tonic is not established until bar 10. The Finale features a change of metre to 6/8.

Wind Sextet in E flat, Op. 71

- Instrumentation: two clarinets, two horns and two bassoons.
- Four movements.
- The first movement is in sonata form with a slow introduction, characterised by the opening two bars which outline the tonic chord played in unison by the whole ensemble. This is followed by the first subject which is played by the first clarinet, at first unaccompanied and outlining the tonic chord. The development consists mainly of imitation between the bassoon and clarinet of fragmented motifs from the first subject and rapid scalar passages. The horns provide an accompanimental role and occasional unison passages with the rest of the ensemble.
- The second, slow, movement is in ternary form. It opens with a bassoon melody with a chordal accompaniment. The clarinets take over the melody in octaves. The B section is introduced by the bassoons and then taken over by the second clarinet while the first clarinet plays a high, decorative line. This is followed by dialogue between the first bassoon and first clarinet.
- The third movement is a minuet and trio. Both the minuet and trio are structured in binary form. The minuet features the horns while the trio is

played by the woodwind only, using a syncopated rhythm on unaccompanied second clarinet, imitated in turn first by clarinet and then bassoon.

- The fourth movement is in rondo form with a coda. It is characterised by dotted quaver-semiquaver rhythms in the rondo theme and some of the episodes. Dialogue between the first clarinet and the first bassoon continues to be a feature with much use of imitation. The horns play an important role in adding to the dotted fanfare rhythms but also provide contrast in texture and timbre through their silence in some of the episodes. The coda shows Beethoven's adventurous play with rhythm with the first clarinet playing a quaver triplet countermelody against the dotted rhythms.

Beethoven; String Quartet in G Op. 18, No. 2

- The first movement is in Sonata form in G major. The first subject contains three two-bar motifs which occur separately throughout the work. The transition starts with unison crotchets followed by a semiquaver figure. The three crotchets are repeated in E minor on the lowest three instruments followed by the semiquaver figure in D major and then D minor on the violins. An inverted dominant pedal in the first violin prepares for the second subject in the dominant, D major. The beginning of the second subject contains chromatic harmony. The opening bars of the coda are based on imitation of the third motif from the first subject group.
- The second movement, in ternary form, is in C major. It opens with the first violin playing a *cantabile* melody with unusual phrasing 3+3+2+2. The middle section is a scherzo-like *allegro* in F major.
- The third movement is a scherzo and trio in G major. The B section of the scherzo features a scale over a tonic pedal in B major. The trio is in C major; the first section features a rising figure with trills and the middle section features octave leaps and triplets.
- The fourth Movement is in sonata form in G major. The first four bars of the first subject are played by the cello alone. There is an unusual number of modulations within the first subject: D major by bar 8; E minor; and C major. The second subject starts with the two violins alone. The codetta starts with imitation between the second violin, viola and first violin of the first two bars of the first subject. This is followed by inversion and diminution. The development starts abruptly with first subject in E flat major.

Content (Up to [7] available for each piece chosen)	[21]
Structure and presentation	[3]
Quality of written communication	[3]

27

Or

AVAILABLE  
MARKS

**(b) Comment on the different roles of instruments in chamber music composed for a combination of wind and strings.**

Works include:

Mozart's Oboe Quartet in F, K370, Clarinet Trio in E flat (Kegelstatt) K498, Clarinet Quintet in A major, K581, Beethoven's Septet in E flat, Op. 20, Schubert's Octet in F major D803.

- Accurate identification of the scoring of the works.
- Presentation of the thematic material:
  - The thematic material is presented by both the wind and the stringed instruments, e.g. in the third movement of Mozart's Oboe Quartet in F, K370 the first theme is presented by the oboe; this is passed on to the violin.
  - In Schubert's Octet in F major D803 (fourth movement) the violin presents the first part of the theme and it is repeated by the clarinet, doubled by the violin an octave higher; the violin presents the decorated melody in variation 1 with the three wind instruments (clarinet, bassoon and horn) accompanying; in variation 2 the three wind instruments present the variation, in variation 4 the solo cello presents the melody; in variation 3 the horn shares the material with the woodwind which are often in octaves; in variation 5 the bassoon and clarinet in octaves play a melancholy version of the theme in the minor key.
  - The wind and strings are used as partners in the interplay of thematic material, e.g. Mozart's Clarinet Trio in E flat (Kegelstatt); K498, the use of imitation between the piano, clarinet and viola in the recapitulation of the first movement.
  - Presentation of melody on woodwind accompanied by strings or vice versa, e.g. Clarinet trio in Eb (Kegelstatt), K498 – in the first movement the clarinet accompanies the viola for the second subject.
- Instruments providing the accompaniment:
  - The woodwind instrument is often treated as the soloist with the strings providing the accompaniment, e.g. Mozart's Clarinet Quintet in A, K581, the first theme of the second movement is mostly a long-breathed clarinet melody over muted strings, in the third movement the second trio is a clarinet solo accompanied by the strings.
- Instruments used as a soloist:
  - In Mozart's Clarinet Trio in E flat (Kegelstatt), K498, the clarinet takes up most of the interest in the minuet and trio.
  - In Mozart's Oboe Quartet in F, K370, the oboe is treated as a soloist in the cadenza of the slow movement.
- Virtuoso Display:
  - The woodwind are used in obligato parts, e.g. Mozart's Clarinet Quintet in A major, K582 – the accompaniment of semiquaver virtuosity in the fourth variation is given to the clarinet in the first phrase of the first section and the second phrase of the second section.



- The wind instruments are often used for virtuosic display (e.g. cadenzas) e.g. Mozart's Oboe Quartet in F, K370 – the oboist is treated as a soloist in the cadenza of the slow movement where it resolves onto a trill and takes up the rhythmic figure again.

Content	[21]
Structure and presentation	[3]
Quality of written communication	[3]

**AVAILABLE  
MARKS**

27

**3 (a) Comment on virtuosic features in the solo piano music of Liszt. Refer to specific works to illustrate your answer.**

AVAILABLE  
MARKS

Liszt was the virtuoso pianist of the era and much of his music was phenomenally difficult to perform. His études were designed primarily to improve a pianist's technical ability, e.g. the six "Grandes Études de Paganini" and the twelve "Études d'execution transcendante".

Virtuosic features include:

- scales in 3rds, 6ths, 8ves, 10ths or full chords (*Transcendental Études*),
- rapid consecutive 10ths (e.g. "Harmonies du Soir" from *Transcendental Études*),
- focus on 3rds (e.g. "Mazeppa" from *Transcendental Études*),
- wide range of keyboard used (e.g. *Hungarian Rhapsody No. 1*),
- huge chords used in succession (e.g. Sonata in B minor),
- double octaves (e.g. Second "Paganini" Étude),
- scales (e.g. Sonata in B minor),
- arpeggios (e.g. "Vision" from *Transcendental Études*),
- chromaticism (e.g. "Feu Follets" from *Transcendental Études*),
- wide leaps (e.g. "Harmonies du soir" from *Transcendental Études*),
- cross-rhythms (e.g. "Wilde Jagd" from *Transcendental Études*),
- very fast passages (e.g. "Wilde Jagd" from *Transcendental Études*),
- dramatic use of dynamics (particularly sf, ff passages) (e.g. "Wilde Jagd" from *Transcendental Études*),
- an inner melody with accompaniment figurations running above and below the texture (producing a full "orchestral" feel) (e.g. "Mazeppa" from *Transcendental Études*),
- tests of endurance (e.g. Sonata in B minor would take at least 30 minutes to perform),
- elaborate cadenza-like/improvisatory passages (e.g. *Ricordanza* from *Transcendental Études*),
- tremolando figurations, e.g. "Chasse Neige" from *Transcendental Studies*
- glissando passages (e.g. Fifth "Paganini" Étude),
- recitative-style writing ("Après une lecture du Dante" from *Italie Années de Pélerinage*),
- fugal passages (e.g. Sonata in B minor),
- crossing of hands,
- rapid descending octaves, e.g. second Paganini study large leaps,
- rapid reiterations of the same note, e.g. *La Campanella*,
- Transcendental Technique in which Liszt, aided by the pedal, makes the piano sound like an orchestra, exploring the timbral resources of the developed instruments. Examples include:
  - "Mazeppa" showing a three-handed effect
  - transcription of the overture to *Tannhäuser* by Wagner illustrating the effect achieved by pianistic means: descending string passage written in octaves followed by single notes, the pianist can pass his hand over the thumb; the bass is filled out with repeated chords.

Content	[21]
Structure and presentation	[3]
Quality of written communication	[3]

27

Or

(b) Choose and comment on three pieces of solo piano music, one to illustrate each of the following genres.

waltz      étude      sonata

(up to 7 marks available for each piece chosen)

Example of a specific waltz: Chopin, Waltz in C sharp minor Op. 64, No. 2

- Dedicated to Madame Nathaniel de Rothschild.
- Uses the usual waltz bass accompaniment of one chord per bar in 3/4 time.
- Use four-bar phrases almost throughout.
- Use of melodic chromaticism throughout.
- It has three sections in episodic form (AABBCCBBAABB)
- The A section melody features syncopation. The first phrase modulates to A major and the second phrase to the relative major (E major). This section includes a quaver passage featuring chromatic appoggiaturas.
- The C section, *più lento*, moves enharmonically to D flat major. It opens with a five-bar phrase and continues with rising decorated sequences. The waltz accompaniment is now syncopated.

Example of a specific étude: Liszt, Transcendental Étude No. 4 in D minor *Mazeppa*

- Inspired by Victor Hugo's poem *Mazeppa* based on a Seventeenth Century hero.
- Ternary structure.
- Opens with spread chords in both hands spanning the interval of 10th.
- This is followed by a virtuosic, scale-like cadenza passage with both hands in octaves.
- The main theme is a slow-moving melody in octaves accompanied by scale-like parallel thirds (this represents the galloping of the horses).
- This first theme presented using a three-hand effect illustrating Liszt's Transcendental technique.
- This is followed by chromatic scales in parallel 6ths and a thundering double octave link into the repeat of the opening theme.
- The second theme "il canto marcato" which is presented in the left hand in the middle range of the piano is also accompanied by thirds (right hand spanning the upper range of the keyboard) while the left plays the spread chords from the opening (another example of the three hand effect).
- The second part of this section features note repetition in the right hand accompaniment.
- The first theme returns as a variation of the original at a much faster tempo "Allegro Deciso", presenting a further virtuosic challenge for the performer.
- Accompanied by rapid chordal figuration up and down the whole range of keyboard.
- The coda includes a recitative-like passage.

AVAILABLE  
MARKS

Example of a specific Sonata Liszt's Sonata in B minor

AVAILABLE  
MARKS

- A large scale work in which the four movements can be seen as one continuous movement unified by the principle of thematic transformation (four themes in all).
- The whole piece has been regarded as an extended sonata form movement with elements of exposition, development and recapitulation or a compression of the traditional four sonata movements into one.
  - Movement 1 (exposition), first subject (theme 1,2 and 3), Second subject (theme 4).
  - Movement 2 (development), slow, lyrical transformation of theme 3.
  - Movement 3 (development), fugal development of themes 2 and 3.
  - Movement 4 (recapitulation), return to B minor with a coda which brings together material from the exposition and development.
- Extreme contrasts in mood and textures are introduced:
  - Hesitant, low introduction with both hands in octaves in the bass clef.
  - Forte, allegro, double octaves for theme 1.
  - Chordal texture of movement 2 *Andante Sostenuto*.

Content (Up to [7] available for each piece chosen) [21]

Structure and presentation [3]

Quality of written communication [3]

27

- 4 (a) Comment on the role of the chorus in musicals from 1900 to the present day. Refer to specific examples to illustrate your answer.

AVAILABLE  
MARKS

Answers may refer to uses of the chorus such as:

- Populating the musical: playing “crowd” roles (e.g. in the opening scene of *Show Boat* the chorus is used for the opening “crowd scene”, a popular opening for works of the 1920s; black and white choruses play the roles of different groups)
- Performing opening numbers and finales (e.g. “Seasons of Love” in *Rent*) and other structural high points, e.g. “Seasons of Love” from *Rent* creates a striking opening for the second act. “No One Mourns the Wicked” from *Wicked* in which the chorus sets the scene for the whole musical, summarising and presenting cameos of events for the audience
- Performing dance numbers (e.g. in “America” in *West Side Story*)
- Presenting narratives (e.g. “America” in *West Side Story*) the role of the song in presenting key arguments about life in America and “No One Mourns the Wicked” in *Wicked*)
- Commenting on the action (e.g. in “The Ballad of Sweeney Todd” in *Sweeney Todd*)
- Communicate and/or reflect emotion, e.g. The funeral scene in *Porgy and Bess* the chorus represent the musical's central community, brought together in the ritual of grief
- Supporting or responding to the solo singing of main characters (e.g. in “Old Man River” in *Show Boat*)
- Providing entertainment or comic relief (e.g. in “There is Nothin' like a Dame” in *South Pacific*)
- Introduce multiple characters and groups, e.g. opening of *Show Boat* and “America” from *West Side Story* in which the chorus represent the Sharks; the song balances the Jets' earlier “Jet Song”, “Luck, Be a Lady” from *Guys and Dolls* in which the male chorus represents the gamblers
- To draw musical themes together to summarise the plot, (e.g. *Show Boat*, motivic connections between the music of four different groups allow their climactic joining together for the final part of the scene)
- to establish a subplot, “There is Nothin' like a Dame” from *South Pacific* which is sung by the male chorus and establishes the world of the sailors, an entertaining contrast within the structure of the musical to the two love stories and the themes of racial discrimination
- to provide textural contrast, e.g. “Luck, Be a Lady” from *Guys and Dolls* with contrast between solo and chorus sections and conversation and echo effects; the solo and chorus contrast in “America” from *West Side Story*

Content	[21]
Structure and presentation	[3]
Quality of written communication	[3]

Or

AVAILABLE  
MARKS

- (b) Choose and comment on **three** musicals composed during the period 1960 to the present day.

Answers may refer to musicals such as:

*Jesus Christ Superstar* (Rice/Lloyd Webber, 1971)

- A secular interpretation of the Biblical account
- Features typically wide-ranging musical influences
- Rock gestures, e.g. hard rock riffs “Heaven on their minds”, descending modal bass line in the “Gethsemane” theme
- Gospel influence, e.g. frequent use of fourth relationships, as in the title song, and melismatic, emotional vocal style
- Folk style, e.g. in “I don’t know how to love him”
- Dissonant, modern art music style, reminiscent of Ligeti or Penderecki, in the crucifixion scene
- Instrumentation including rock, electronic and orchestral sounds

*A Chorus Line* (Hamlisch/Kleban, 1975)

- A concept musical about the experience of chorus dancers on Broadway
- Frame story features dancers at an audition
- Main function of the songs is to define character rather than to advance action
- Score includes a range of twentieth-century popular music styles, such as 1930s jazz, rock and Broadway ballad
- the dances, appropriately, are important and work at various levels; as the show’s basic language, since its setting is a dance audition; as part of the characters’ stories, such as the tap dance “I can do that”, and to express characters’ deeper feelings, such as “The music and the mirror”
- Other important songs include “At the ballet”, “Nothing” and “One”

*Sweeney Todd* (Sondheim, 1979)

- Based on a Victorian melodrama; addresses themes of injustice and revenge
- Dark tone and atmosphere contrasted with comic elements
- Musical style uses of non-functional harmonic language, influenced by composers such as Ravel and Copland, with modal melodies common (e.g. Aeolian mode in “The ballad of Sweeney Todd”)
- Leitmotifs used for each character and dramatic theme (e.g. “obsession”), enhancing the drama and building musical unity, often featuring in accompaniments as well as in melodic lines (e.g. the ostinato in “There was a barber”)
- Counterpoint is a significant characteristic of the score (e.g. the duet “Pretty women”)
- Other important songs include “Green finch and linnet bird”, “Johanna” and “Epiphany”

*Les Misérables* (Schönberg/Boublil, 1980/1985)

- Based on the epic novel by Victor Hugo
- On a very large scale in terms of cast, staging and orchestration
- Mass choral numbers (e.g. “At the end of the day”, “Do you hear the people sing?” and “One day more”) fulfil important structural roles
- Some use of leitmotif (e.g. for characters such as Valjean)
- Much use of contrafactum
- Rich, Romantic-style harmonic vocabulary, with expressive changes of key and chromatic colour

*The Phantom of the Opera* (Lloyd Webber/Hart and Stilgoe, 1986)

- Based on a theme of unrequited love, telling a fantastical, opera-like story, set in the Paris Opera
- Musical style includes Romantic (e.g. chromatic harmonies, luxuriant scoring) and pop/rock elements (e.g. the Phantom’s vocal line, use of rock instruments)
- Solo numbers used to define the natures of the main characters (e.g. “Angel of music” and “Music of the night” for the Phantom, and “Think of me” for Christine)
- Contains a number of characteristic Lloyd Webber ballads, with wide vocal ranges and large melodic leaps (e.g. “All I ask of you” and “Music of the night”)

Content (Up to [7] available for each musical discussed)	[21]	
Structure and presentation	[3]	
Quality of written communication	[3]	27

**Section B**

**27**

**Total**

**54**

**AVAILABLE  
MARKS**