

Advanced Subsidiary GCE

G353QP

MUSIC

Unit G353: Introduction to Historical Study

Specimen Paper

Morning/Afternoon

Time: 1 hour 45 minutes
(+15 mins prep time)

Additional Materials: two score extracts
CD recording.

Playback facilities with headphones for each individual candidate.
Any suitable equipment may be used including personal stereo
players of good quality with both fast forward and reverse scan
facilities: these should be fitted with fresh batteries if they cannot
be powered from the mains electricity supply.



Candidate
Name

Centre
Number

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Candidate
Number

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INSTRUCTIONS TO CANDIDATES

- Write your name, centre number and candidate number in the spaces above.
- Complete the above details on the front cover of the insert.
- Write your answers in the spaces provided on the question paper or on the insert.
- At the end of the examination, fasten the separate insert securely to the question paper.

SECTION A: Answer **all** the questions on **either** Extract 1A (Questions **1 to 11**)
or Extract 1B (Questions **12 to 23**).

SECTION B: Answer **all** the questions in this section (Questions **24 to 35**).

SECTION C: Answer **one** question from this section (Questions **36 to 38**).

INFORMATION FOR CANDIDATES

- The number of marks is given in brackets [] at the end of each question or part question.
- The total number of marks for this paper is **90**.
- You will be awarded marks for the quality of written communication where an answer requires a piece of extended writing.

This document consists of **10** printed pages and **2** blank pages.

Section A

Section A consists of two recorded extracts. Scores for both extracts are provided in the Insert. Answer all the Questions on either **Extract 1A** (Questions 1 to 11) or **Extract 1B** (Questions 12 to 23).

Extract 1A

This extract is part of a movement from a symphony composed by Beethoven. The recordings consist of three passages (**Passages 1i, 1ii and 1iii**), tracks 1, 2 and 3.

Passage 1i (bar 1 to bar 16) (Ⓞ track 1)

1 What is the key of the music at the start of the passage?

..... [1]

2 **On the score** complete the melody from bar 6 to bar 8. (The rhythm of this passage is indicated above the staff.) [4]

3 What performing technique is used by the 'cellos from bar 1 to bar 8?

..... [1]

4 The music of the theme is repeated in the section from bar 9 to bar 16. List **three** changes in the scoring when the music is repeated.

.....

 [3]

5 The following chords occur in the section from bar 9 to bar 16:

- I (F)
- IV^b (B^b/D)
- V^{7b} (C7/E)
- VI (Dm)

On the score mark **one** place where each chord is heard by writing the chord name or number at the precise point under the staff. [4]

Passage 1ii (Bar 17 to bar 30) (© track 2)

6 Describe the texture of the music in this passage.

.....
.....
..... [4]

7 Write briefly about the harmony (chords) and the tonality (key) of the music in the passage from bar 22 to bar 30.

.....
.....
..... [3]

8 How does the music of **Passage 1ii** make use of ideas that appeared in **Passage 1i**?

.....
.....
..... [2]

Passage 1iii (Bar 30 to bar 46¹) (© track 3)

9 What term could be used to describe the texture of the music throughout this passage?

..... [1]

10 **On the score** complete the music played by the 'cellos from bar 35² to bar 37². [3]

11 Describe briefly the contrasts in scoring and dynamics evident in the passage.

.....
.....
.....
..... [4]

Extract 1B

This extract consists of **three** passages from Henry Mancini's orchestral arrangement of Michel Legrand's *Windmills of your mind*. The three passages (**Passages 1i, 1ii and 1iii**) are tracks **4, 5 and 6**.

Passage 1i (Bar 1 to bar 20¹) (© track 4)

12 What is the key of the music at the end of the introduction (bar 4 to bar 5)?
..... [1]

13 Tick **one** box from **each column** below to describe the music played by the double basses from bar 4 to bar 6 (before the main theme begins). [3]

- | | | |
|-------------------------------------|-------------------------------------|-----------------------------------|
| <input type="checkbox"/> Ascending | <input type="checkbox"/> major | <input type="checkbox"/> scale |
| <input type="checkbox"/> Descending | <input type="checkbox"/> minor | <input type="checkbox"/> arpeggio |
| | <input type="checkbox"/> chromatic | <input type="checkbox"/> interval |
| | <input type="checkbox"/> whole tone | <input type="checkbox"/> pedal |

14 What key has the music reached at the following points?
(a) Bar 12¹ [1]
(b) Bar 14¹ [1]

15 On the score complete the music played by the double basses from, bar 11 to bar 14¹. The rhythm of this passage is indicated above the stave. [4]

Passage 1ii (Bar 21 to bar 35¹) (© track 5)

16 On the score complete the melody in bars 33 and 34. The rhythm of this passage is indicated above the stave. [4]

17 Compare the instrumentation of the accompaniment in this passage with that of **Passage 1i**.
.....
.....
.....
.....
..... [4]

Passage 1iii (Bar 36 to bar 43²) (© track 6)

18 What is the key at the start of **Passage 1iii**?

..... [1]

19 What are the differences in the structure of this passage compared with **Passage 1i**?

.....
.....
..... [2]

20 Describe the **accompaniment** in this passage.

.....
.....
.....
..... [4]

21 What tempo (speed) indication would be appropriate to the music at bar 41 onwards?

..... [1]

22 In what way does the melody at the end of this passage (bar 40 to bar 43) differ from the corresponding section in **Passages 1i** and **1ii**?

.....
.....
..... [2]

23 In the section from bar 37 to bar 39 the pianist plays spread chords (as printed in bar 36) to accompany certain notes of the melody. **On the score** indicate **two** places where this occurs by placing **X** above the appropriate notes in the theme. [2]

Section A Total [30]

Section B

Answer **all** the Questions in this section (Questions 24 to 34).

Extract 2

The Insert contains a full score of **Extract 2** which is taken from the first movement of Schubert's *Symphony in b ("Unfinished")*, D.759. Two recordings of the extract from **different** performances are provided on the CD: **Extract 2A** (Ⓢ track 7) and **Extract 2B** (Ⓢ track 8)

24 Explain the meaning of the following terms or signs as they are used in the printed extract:

(a) *a 2* (Flute at bar 2):

..... [1]

(b) *tr* (Woodwind at bar 30):

..... [1]

25 (a) What rhythmic effect is heard in the flutes and clarinets from bar 5 to bar 8?

..... [1]

(b) Explain the notation of the 1st violin part in bar 18.

..... [1]

26 Name the key at the following points in the extract:

(a) Bar 1: [1]

(b) Bar 13: [1]

(c) Bar 21: [1]

27 On the blank stave below, write the **1st** and **2nd** clarinet parts from bar 9 to bar 12 at **sounding pitch**. [3]

9
10
11
12

28 Compare the two recordings of bars 1-4 [Ⓞ 7: 0'00"-0'06"; Ⓞ 8: 0'00"-0'05"] and comment on the similarities and differences between them, using the following headings:

(a) Dynamics:

.....
.....
..... [2]

(b) Articulation:

.....
..... [1]

(c) Tempo:

.....
..... [1]

29 Compare the sound of the two recordings of bars 25-30 [Ⓞ 7: 0'39"-0'48"; Ⓞ 8: 0'33"-0'41"], commenting on the ways in which it is balanced between the instruments.

.....
.....
.....
..... [3]

30 The recordings continue for a few bars after the printed extract [Ⓞ 7: 0'48"-1'01"; Ⓞ 8: 0'41"-0'52"]. Describe how the scoring changes at this point.

.....
.....
..... [3]

31 (a) Relate the printed extract to the overall structure of the 1st movement of the symphony.

.....
..... [2]

(b) What features of the printed extract are characteristic of the structural section from which it is taken?

.....
..... [3]

Extract 3 (© track 9)

There is no score for **Extract 3**.

This extract is taken from *Jumpin' at the Woodside* performed by Count Basie and his orchestra. The extract consists of three chorus statements.

32 In the **first statement** of the chorus (0'00"-0'08") the clarinet and trombone share the main melodic material.

(a) Describe briefly the music played by each of these instruments in the first chorus. **[6]**

<i>Clarinet</i>	<i>Trombone</i>

(b) What musical device is used at the start of the first chorus (0'00"-0'06")?
..... **[1]**

(c) How is the clarinet motif used in the first chorus?
.....
.....
..... **[2]**

(d) Where in *Jumpin' at the Woodside* is this clarinet motif first heard?
..... **[1]**

33 Later in the recorded extract (0'08") a new theme is stated by the saxophones. Give **two** ways in which the music changes when this new theme is repeated (0'16"-0'32").
.....
.....
..... **[2]**

34 Relate the recorded extract to the overall structure of *Jumpin' at the Woodside*.
..... **[1]**

35 Describe briefly the music that **immediately** follows the recorded extract.
.....
.....
..... **[2]**

Section B Total [40]

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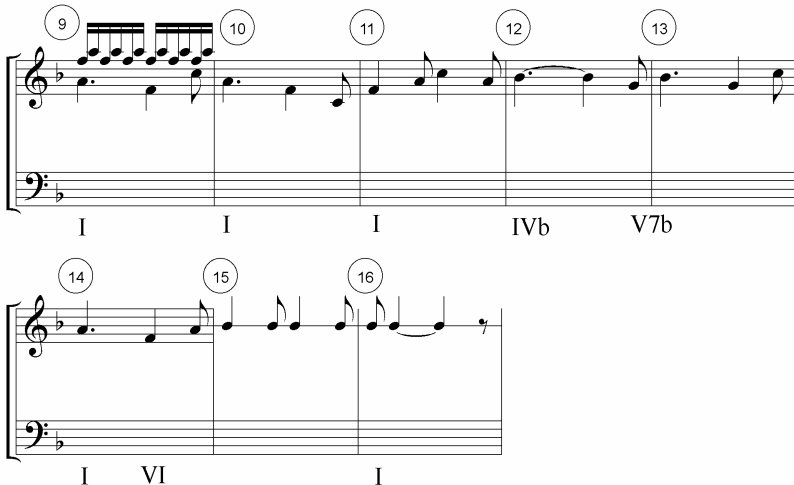
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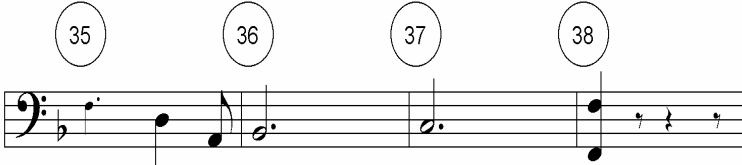
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The maximum mark for this paper is **90**.

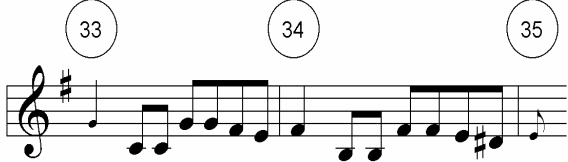
Section A		
Question Number	Answer	Marks
	<p>Extract 1A</p> <p>This extract is part of a movement from a symphony composed by Beethoven. The recordings consist of three passages (Passages 1i, 1ii and 1iii), tracks 1, 2 and 3.</p> <p>BEETHOVEN, <i>Symphony no.6 in F, op.68 "Pastoral", 5th movement, bars 9-24², 206-219 and 237-252¹. Berlin Philharmonic Orchestra, Herbert von Karajan (1963) DG 563 091-2, track 9, 00'17" – 00'46", 06'37" – 07'02" and 07'37" to 08'13" [Total length of recorded extracts: 01'30"]</i></p>	
	Passage 1i (bar 1 to bar 16) (⊙ track 1)	
1	<p>What is the key of the music at the start of the passage?</p> <p>F (major)</p>	[1]
2	<p>On the score complete the melody from bar 6 to bar 8. (The rhythm of this passage is indicated above the staff.)</p>  <p> Entirely correct 4 No more than two errors of (relative) pitch 3 Between three and five errors of (relative) pitch 2 The general melodic shape produced but with largely inaccurate intervals between notes 1 No melodic accuracy 0 </p>	[4]
3	<p>What performing technique is used by the 'cellos from bar 1 to bar 8?</p> <p>Pizzicato / plucking</p>	[1]

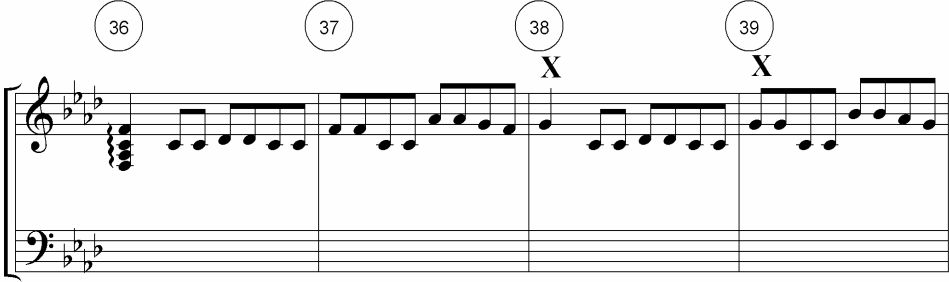
Section A		
Question Number	Answer	Marks
4	<p>The music of the theme is repeated in the section from bar 9 to bar 16. List three changes in the scoring when the music is repeated.</p> <ul style="list-style-type: none"> • New semiquaver counter melody (1) in 1st violins (1); • double basses added (1); • horns added (1) / more woodwind (1); • woodwind have repeated quavers <i>cf.</i> sustained chords (1). 	[3]
5	<p>The following chords occur in the section from bar 9 to bar 16:</p> <ul style="list-style-type: none"> • I (F) • IV^b (B^b/D) • V⁷b (C7/E) • VI (Dm) <p>On the score mark one place where each chord is heard by writing the chord name or number at the precise point under the staff.</p>  <p><i>Award 1 mark for each chord positioned accurately. (Mark the <u>first</u> appearance of each chord only.)</i></p>	[4]

Section A		
Question Number	Answer	Marks
	Passage 1ii (Bar 17 to bar 30) (© track 2)	
6	Describe the texture of the music in this passage. <ul style="list-style-type: none"> • Thin/single line / monophonic at the start (1); • Vc/Fg semiquaver motif continues (1); • imitation/antiphony (1); • getting higher in pitch / passed up through strings (1); • texture thickens/more instruments/tutti / homophonic at the end (1). 	[4]
7	Write briefly about the harmony (chords) and the tonality (key) of the music in the passage from bar 22 to bar 30. <ul style="list-style-type: none"> • F major at start (1); • modulates (1) to g minor (1); • two key centres alternate (1); • V⁷-I / perfect cadences (heard twice) (1); • concludes in the tonic / F major (1). 	[3]
8	How does the music of Passage 1ii make use of ideas that appeared in Passage 1i ? <ul style="list-style-type: none"> • Use of melodic motifs: (a) from bars 1-2 (1) and (b) from bars 3-4 (1); • included from bar 22 onwards (1); • treated in imitative/antiphonal manner (1); • both passages based largely on chords I & V⁷ / few chords (1). 	[2]
	Passage 1iii (Bar 30 to bar 46 ¹) (© track 3)	
9	What term could be used to describe the texture of the music throughout this passage? Chordal/homophonic	[1]

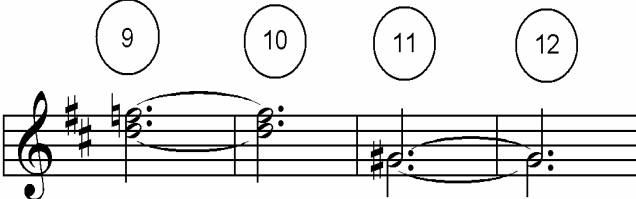
Section A		
Question Number	Answer	Marks
10	<p>On the score complete the music played by the 'cellos from bar 35² to bar 37².</p>  <p>Entirely accurate 3 One or two errors of (relative) pitch 2 The melodic shape reproduced but with largely inaccurate intervals between notes 1 No accuracy of pitch 0</p>	[3]
11	<p>Describe briefly the contrasts in scoring and dynamics evident in the passage.</p> <ul style="list-style-type: none"> • Sustained (1) strings (1) piano/quiet (1); • sudden tutti/woodwind & horns added (1) forte/loud (1); • final phrase treated antiphonally (1) woodwind/strings (1). 	[4]
	<p>Extract 1B</p> <p>This extract consists of three passages from Henry Mancini's orchestral arrangement of Michel Legrand's <i>Windmills of your mind</i>. The three passages (Passages 1i, 1ii and 1iii) are tracks 4, 5 and 6.</p> <p>MICHEL LEGRAND arr. HENRY MANCINI, <i>The Windmills Of Your Mind</i> (no score available), Henry Mancini & his orchestra (1968), BMG/RCA Victor 74321 24283 2, disk 2, track 5, 00'00" – 00'53", 00'59" – 01'36" and 02'25" – 02'48" [Total length of recorded extracts: 01'53"]</p>	
	Passage 1i (Bar 1 to bar 20 ¹) (© track 4)	
12	<p>What is the key of the music at the end of the introduction (bar 4 to bar 5)? e (minor)</p>	[1]

Section A														
Question Number	Answer	Marks												
13	<p>Tick one box from each column below to describe the music played by the double basses from bar 4 to bar 6 (before the main theme begins).</p> <table style="width: 100%; border: none;"> <tr> <td><input type="checkbox"/> Ascending</td> <td><input type="checkbox"/> major</td> <td><input type="checkbox"/> scale</td> </tr> <tr> <td><input checked="" type="checkbox"/> Descending</td> <td><input checked="" type="checkbox"/> minor</td> <td><input checked="" type="checkbox"/> arpeggio</td> </tr> <tr> <td></td> <td><input type="checkbox"/> chromatic</td> <td><input type="checkbox"/> interval</td> </tr> <tr> <td></td> <td><input type="checkbox"/> whole tone</td> <td><input type="checkbox"/> pedal</td> </tr> </table>	<input type="checkbox"/> Ascending	<input type="checkbox"/> major	<input type="checkbox"/> scale	<input checked="" type="checkbox"/> Descending	<input checked="" type="checkbox"/> minor	<input checked="" type="checkbox"/> arpeggio		<input type="checkbox"/> chromatic	<input type="checkbox"/> interval		<input type="checkbox"/> whole tone	<input type="checkbox"/> pedal	[3]
<input type="checkbox"/> Ascending	<input type="checkbox"/> major	<input type="checkbox"/> scale												
<input checked="" type="checkbox"/> Descending	<input checked="" type="checkbox"/> minor	<input checked="" type="checkbox"/> arpeggio												
	<input type="checkbox"/> chromatic	<input type="checkbox"/> interval												
	<input type="checkbox"/> whole tone	<input type="checkbox"/> pedal												
14(a)	<p>What key has the music reached at the following points? Bar 12¹ a minor</p>	[1]												
14(b)	<p>What key has the music reached at the following points? Bar 14¹ G major</p>	[1]												
15	<p>On the score complete the music played by the double basses from, bar 11 to bar 14¹. The rhythm of this passage is indicated above the staff.</p> <div style="text-align: center; margin-bottom: 10px;"> 11 12 13 14 </div>  <table style="width: 100%; border: none;"> <tr> <td>Entirely correct</td> <td style="text-align: right;">4</td> </tr> <tr> <td>No more than two errors of (relative) pitch</td> <td style="text-align: right;">3</td> </tr> <tr> <td>Between three and four errors of (relative) pitch</td> <td style="text-align: right;">2</td> </tr> <tr> <td>The general melodic shape reproduced but with largely inaccurate intervals between notes</td> <td style="text-align: right;">1</td> </tr> <tr> <td>No melodic accuracy</td> <td style="text-align: right;">0</td> </tr> </table>	Entirely correct	4	No more than two errors of (relative) pitch	3	Between three and four errors of (relative) pitch	2	The general melodic shape reproduced but with largely inaccurate intervals between notes	1	No melodic accuracy	0	[4]		
Entirely correct	4													
No more than two errors of (relative) pitch	3													
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No melodic accuracy	0													

Section A						
Question Number	Answer	Marks				
	Passage 1ii (Bar 21 to bar 35 ¹) (© track 5)					
16	<p>On the score complete the melody in bars 33 and 34. The rhythm of this passage is indicated above the staff.</p>  <p>Entirely correct 4 <i>No more than two errors of (relative) pitch</i> 3 <i>Between three and four errors of (relative) pitch</i> 2 <i>The general melodic shape reproduced but with largely inaccurate intervals between notes</i> 1 <i>No melodic accuracy</i> 0</p>	[4]				
17	<p>Compare the instrumentation of the accompaniment in this passage with that of Passage 1i.</p> <table border="1" data-bbox="339 1160 1273 1411"> <thead> <tr> <th><i>Passage 1i</i></th> <th><i>Passage 1ii</i></th> </tr> </thead> <tbody> <tr> <td>Bass played by Db Vc (counter) melody Guitar strumming Horns join at b.17³</td> <td>Bass played by bass guitar (Counter)melody in strings (continues) Thicker texture/more instruments Piano plays broken chords/6ths/3rds</td> </tr> </tbody> </table>	<i>Passage 1i</i>	<i>Passage 1ii</i>	Bass played by Db Vc (counter) melody Guitar strumming Horns join at b.17 ³	Bass played by bass guitar (Counter)melody in strings (continues) Thicker texture/more instruments Piano plays broken chords/6ths/3rds	[4]
<i>Passage 1i</i>	<i>Passage 1ii</i>					
Bass played by Db Vc (counter) melody Guitar strumming Horns join at b.17 ³	Bass played by bass guitar (Counter)melody in strings (continues) Thicker texture/more instruments Piano plays broken chords/6ths/3rds					
	Passage 1iii (Bar 36 to bar 43 ²) (© track 6)					
18	<p>What is the key at the start of Passage 1iii? f (minor)</p>	[1]				
19	<p>What are the differences in the structure of this passage compared with Passage 1i?</p> <ul style="list-style-type: none"> • No introduction; • shorter/truncated; • no "middle section"/does not modulate. 	[2]				

Section A		
Question Number	Answer	Marks
20	<p>Describe the accompaniment in this passage.</p> <ul style="list-style-type: none"> • Violins/strings (1); • no bass/low strings (1); • sustained/pedals (1); • use of trills / tremolo / tremolando (1); • quiet/piano (1). 	[4]
21	<p>What tempo (speed) indication would be appropriate to the music at bar 41 onwards?</p> <p><i>Rallentando / ritardando / getting slower, etc.</i></p>	[1]
22	<p>In what way does the melody at the end of this passage (bar 40 to bar 43) differ from the corresponding section in Passages 1i and 1ii?</p> <p>Extended (1) by one bar (1)</p> <p>Allow accurate verbal description - credit specific musical observations, e.g. return to A\flat rather than G at b.41¹ (2 max.)</p>	[2]
23	<p>In the section from bar 37 to bar 39 the pianist plays spread chords (as printed in bar 36) to accompany certain notes of the melody . On the score indicate two places where this occurs by placing X above the appropriate notes in the theme.</p>  <p>Award 1 mark for each correct placing: bars 38¹ & 39¹. (Mark the <u>first two</u> indications only.)</p>	[2]
Section A Total		[30]

Section B		
Question Number	Answer	Marks
	<p>Answer all the Questions in this section (Questions 24 to 34).</p> <p>Extract 2 The Insert contains a full score of Extract 2 which is taken from the first movement of Schubert's <i>Symphony in b ("Unfinished"), D.759</i>. Two recordings of the extract from different performances are provided on the CD: Extract 2A (Ⓞ track 7) and Extract 2B (Ⓞ track 8)</p> <p>SCHUBERT, <i>Symphony in b ("Unfinished"), D.759, first movement, bars 146 to 176.</i> Extract 2A: Hanover Band / Roy Goodman (1991), Nimbus Records NI 5274, track 8, 07'05" – 08'06" Extract 2B: Berlin Philharmonic / Erich Kleiber (1935), Telefunken Legacy 0927 42664-2, track 6, 03'55" – 04'47"</p>	
24(a)	<p>Explain the meaning of the following terms or signs as they are used in the printed extract: a 2 (Flute at bar 2): Both instruments play the same line</p>	[1]
24(b)	<p>Explain the meaning of the following terms or signs as they are used in the printed extract: tr (Woodwind at bar 30): Trill / rapid alternation of adjacent notes</p>	[1]
25(a)	<p>What rhythmic effect is heard in the flutes and clarinets from bar 5 to bar 8? Syncopation</p>	[1]
25(b)	<p>Explain the notation of the 1st violin part in bar 18. (Repeated) <u>semiquavers</u></p>	[1]
26(a)	<p>Name the key at the following points in the extract: Bar 1: c# minor</p>	[1]

Section B		
Question Number	Answer	Marks
26(b)	Bar 13: d (minor)	[1]
26(c)	Bar 21: e (minor)	[1]
27	<p>On the blank staff below, write the 1st and 2nd clarinet parts from bar 9 to bar 12 at sounding pitch.</p>  <p> Entirely accurate 3 Not more than one error of pitch 2 Very little accuracy of pitch 1 No accuracy of pitch 0 (Allow enharmonic alternatives. Award 1 for octave displacement) </p>	[3]
28(a)	<p>Compare the two recordings of bars 1-4 [⊙ 7: 0'00"-0'06"; ⊙ 8: 0'00"-0'05"] and comment on the similarities and differences between them, using the following headings:</p> <p>Dynamics:</p> <ul style="list-style-type: none"> • Both extracts contain a <i>diminuendo</i> not marked in the score; • the <i>diminuendo</i> begins earlier in Extract 2A. 	[2]
28(b)	<p>Articulation:</p> <ul style="list-style-type: none"> • The secondary accent in bar 3 is articulated clearly in Extract 2A but not in Extract 2B. 	[1]

Section B		
Question Number	Answer	Marks
28(c)	<p>Tempo:</p> <ul style="list-style-type: none"> • Basic tempo is similar in both extract; • extract 2B rushes the tempo (at the end of bar 1). 	[1]
29	<p>Compare the sound of the two recordings of bars 25-30 [Ⓞ 7: 0'39"-0'48"; Ⓞ 8: 0'33"-0'41"], commenting on the ways in which it is balanced between the instruments.</p> <ul style="list-style-type: none"> • Brass are more prominent in Extract 2A; • timpani are more distinct in Extract 2A; • double bass line is more prominent in Extract 2B; • string sound is more prominent in Extract 2B; • the flute trill at bar 29 is more audible in Extract 2A. 	[3]
30	<p>The recordings continue for a few bars after the printed extract [Ⓞ 7: 0'48"-1'01"; Ⓞ 8: 0'41"-0'52"]. Describe how the scoring changes at this point.</p> <ul style="list-style-type: none"> • Reduction in orchestral forces; • woodwind, trumpets and timpani only punctuate phrase ends; • Tutti theme stated by 'cellos, double basses and trombones only; • new semiquaver (1) countermelody (1) stated in violins; • lines are <i>legato</i> / no longer <i>staccatissimo</i>. 	[3]
31(a)	<p>Relate the printed extract to the overall structure of the 1st movement of the symphony.</p> <ul style="list-style-type: none"> • Development (1); • central section / bars 146-176; • overall Sonata Form structure. 	[2]

Section B						
Question Number	Answer	Marks				
31(b)	<p>What features of the printed extract are characteristic of the structural section from which it is taken?</p> <ul style="list-style-type: none"> • Rapid modulation; • development of ideas from the exposition / previous themes; • short phrases; • unexpected contrasts of melody / tonality / instrumentation. 	[3]				
	<p>Extract 3 [Ⓞ track 9]</p> <p>There is no score for Extract 3. This extract is taken from <i>Jumpin' at the Woodside</i> performed by Count Basie and his orchestra. The extract consists of three chorus statements.</p> <p>COUNT BASIE AND HIS ORCHESTRA, <i>Jumpin' at the Woodside</i> (1938), from <i>Count Basie, 1937-1943, Giants of Jazz</i> CD 53072, track 1, 02'13" – 02'45". [Length of recorded extract: 00'32"].</p>					
32(a)	<p>In the first statement of the chorus (0'00"-0'08") the clarinet and trombone share the main melodic material. Describe briefly the music played by each of these instruments in the first chorus.</p> <table border="1" data-bbox="338 1440 1270 1955"> <thead> <tr> <th>Clarinet</th> <th>Trombone</th> </tr> </thead> <tbody> <tr> <td> <ul style="list-style-type: none"> • High register / clarion; • virtuoso / elaborate; • 4-note motif; • repeated / ostinato (if <u>not</u> credited in 32(c)). </td> <td> <ul style="list-style-type: none"> • Growls / harsh / rasping; • one note / monotone; • dominant pedal; • syncopated rhythm; • (plunger) mute; • use of slide / glissando / pitch bend. </td> </tr> </tbody> </table>	Clarinet	Trombone	<ul style="list-style-type: none"> • High register / clarion; • virtuoso / elaborate; • 4-note motif; • repeated / ostinato (if <u>not</u> credited in 32(c)). 	<ul style="list-style-type: none"> • Growls / harsh / rasping; • one note / monotone; • dominant pedal; • syncopated rhythm; • (plunger) mute; • use of slide / glissando / pitch bend. 	[6]
Clarinet	Trombone					
<ul style="list-style-type: none"> • High register / clarion; • virtuoso / elaborate; • 4-note motif; • repeated / ostinato (if <u>not</u> credited in 32(c)). 	<ul style="list-style-type: none"> • Growls / harsh / rasping; • one note / monotone; • dominant pedal; • syncopated rhythm; • (plunger) mute; • use of slide / glissando / pitch bend. 					

Section B		
Question Number	Answer	Marks
32(b)	What musical device is used at the start of the first chorus (0'00"-0'06")? Call and response / trading / antiphony	[1]
32(c)	How is the clarinet motif used in the first chorus? <ul style="list-style-type: none"> • Repeated / ostinato; • at first with rests between statements; • ...then continuous. 	[2]
32(d)	Where in <i>Jumpin' at the Woodside</i> is this clarinet motif first heard? At the start / after the introduction / Theme A¹ / 00'.09"	[1]
33	Later in the recorded extract (0'08") a new theme is stated by the saxophones. Give two ways in which the music changes when this new theme is repeated. (0'16"-0'32") <ul style="list-style-type: none"> • Trumpets play an octave(1) higher (1) than previously; • trombones have added glissandi (1) ascending to high note / F (1); • clarinet adds falling 3rd idea (1) in high/clarino register (1). 	[2]
34	Relate the recorded extract to the overall structure of <i>Jumpin' at the Woodside</i> . Chorus 5 / A¹, A² + A³ / 02'14" – 02'45"	[1]
35	Describe briefly the music that immediately follows the recorded extract. <ul style="list-style-type: none"> • Repeat of A³ / last 8 bars of the extract; • addition of breaks (1) on toms / snare (1); • gradual diminuendo; • instruments drop out. 	[2]
Section B Total		[40]

Section C		
Question Number	Answer	Marks
	<p>Generic Mark Scheme Questions 36 to 38</p> <p>19-20 Thorough and detailed knowledge and understanding of background to the repertoire, supported (where appropriate) by detailed and specific examples of music, well-assimilated and applied in direct answer to the question. Ideas well structured and expressed in language of consistently high quality, essentially without faults of grammar, punctuation or spelling.</p> <p>16-18 Specific knowledge and understanding of the background to the repertoire, supported (where appropriate) by reference to clearly-identified examples of music, mostly well applied towards answering the question. Ideas generally well structured and expressed in language that is of good quality with very few lapses in grammar, punctuation or spelling.</p> <p>13-15 Good general knowledge and understanding of the background supported (where appropriate) by some accurate references to examples of music. Some attempt to apply this in direct answer to the question. Ideas fairly clearly expressed in language that is mainly of good quality, but with minor flaws in grammar, punctuation and spelling.</p> <p>10-12 Some knowledge of the background to the repertoire, supported (where appropriate) by references to a few accurate examples of music but with little detail. Ideas not always clearly related to the question and expressed in language that displays some weaknesses in grammar, punctuation and spelling.</p> <p>7-9 Limited knowledge and/or confused understanding of the background, perhaps illustrated by references to music that are not always accurate and/or not well understood. Ideas not always relevant or accurate and rather poorly expressed with persistent errors in grammar, punctuation and spelling.</p> <p>4-6 Little knowledge of relevant background, with little illustration from music examples and few ideas that bear little relevance to the question. Ideas poorly expressed with serious weaknesses in grammar, punctuation and spelling.</p> <p>0-3 Very little knowledge of any relevant background, with no musical illustrations and/or very few ideas. Little coherent thought in the answer and expressed in language of very poor quality.</p>	

Section C		
Question Number	Answer	Marks
36	<p>Why were recordings of performances so important for jazz musicians during the early 1900s?</p> <p>Most candidates should be able to explain:</p> <ul style="list-style-type: none"> • The emergence of major national recording companies in the 1920s; • the significance of recorded sound as a medium of musical communication; • the importance of recording contracts for jazz musicians. <p>More informed answers will offer more detail such as:</p> <ul style="list-style-type: none"> • The effects of the recording industry in the dissemination of jazz music in the USA and Europe; • the relationship between jazz performers and the record companies; • the changing status of the jazz musician in society. 	[20]
37	<p>Outline the circumstances surrounding the composition and performance of Mozart's <i>Concerto for clarinet and orchestra</i>.</p> <p>Most candidates should be able to explain:</p> <ul style="list-style-type: none"> • When and where the concerto was composed; • on what sort of occasion it was first performed; • the nature of the instrument and the performer for whom the concerto was written. <p>More informed answers will offer more detail such as:</p> <ul style="list-style-type: none"> • The nature of Viennese musical life and Mozart's status within this; • the novelty of the clarinet as an orchestral and/or solo instrument; • Mozart's enthusiasm for the instrument. 	[20]

Section C		
Question Number	Answer	Marks
38	<p>Describe the differences in the nature and use of the trumpet by J.S. Bach in his <i>Overture in D</i> and Miles Davis in his performance of <i>So What</i>.</p> <p>Most candidates should be able to explain:</p> <ul style="list-style-type: none"> • The main differences in trumpet construction; • the main difference in sound quality of the instrument; • the differences between solo and orchestral use of the instrument. <p>More informed answers will offer more detail such as:</p> <ul style="list-style-type: none"> • The respective instrumental registers; • the greater melodic scope of the modern trumpet; • sound production and projection. 	[20]
Section C Total		[20]
Paper Total		[90]