

GCE



CCEA GCE A2 Exemplifying Examination Performance Music

This is an exemplification of candidates' performance in GCE A2 examinations (Summer 2018) to support the teaching and learning of the Music specification.



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EXEMPLIFYING EXAMINATION PERFORMANCE

GCE Music

Introduction

These materials illustrate aspects of performance from the 2018 summer A2 examination series of CCEA's revised GCE Specification in 2016.

Students' grade A responses are reproduced verbatim and accompanied by commentaries written by senior examiners. The commentaries draw attention to the strengths of the students' responses and indicate, where appropriate, deficiencies and how improvements could be made.

It is intended that the materials should provide a benchmark of candidate performance and help teachers and students to raise standards.

For further details of our support package, please visit our website at www.ccea.org.uk

Best wishes

A handwritten signature in black ink, appearing to read 'John Trueman', with a stylized flourish at the end.

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GCE: A2 Music

**AMU31: Responding to Music
Paper 1 Test of Aural Perception**

Grade: A Exemplar

Q1a You will hear an extract from **one** of your set works.

You will hear the extract **four** times with pauses between hearings.

Identify the **two** instruments playing the melody in the opening bars of the extract.

1. _____ [1]

2. _____ [1]

Student's response

1 *Flute*

2. *Harp*

Q1b On which type of scale is this melody based? [1]

Student's response

Pentatonic

Q1c Identify the chord which is sustained in the string accompaniment at the beginning of this melody. [1]

Student's response

B major

Q1d Which **two** of the following harmonic features can be heard in this extract?

Circle your answers.

diminished seventh

plagal cadence

whole tone chord

ninth chord

interrupted cadence [2]

Student's response

diminished seventh

plagal cadence

whole tone chord

ninth chord

interrupted cadence

Q1e Identify **four** features of the scoring which contribute to the delicate mood of the extract.

1. _____ [1]

2. _____ [1]

3. _____ [1]

4. _____ [1]

Student's response

1. *Pianissimo tremolos in cello + double basses*

2. *Sustained pedal in brass*

3. *Use of muted brass*

4. *Harmonics in harp*

Q1f In which twentieth century musical style is this extract? [1]

Student's response

Impressionism

Examiner's comments

(8 marks out of a possible 11)

The candidate recognised many of the features examined in this first set work extract. The chord in part (c) was incorrect, otherwise all short responses, including recall of musical style were well answered. The identification of features of the scoring needed to be more specific to gain credit, for example, the specific detail of muted horns was required and muted brass was too general an answer.

Q2a You will hear an extract from **one** of your set works.

You will hear the extract **four** times with pauses between hearings.

The text is as follows:

- 1 Libera me Domine de morte aeterna,
- 2 In die illa tremenda, in die illa;
- 3 Quando coeli movendi sunt.
- 4 Quando coeli movendi sunt et terra.
- 5 Dum veneris judicare saeculum per ignem.

Identify the type of solo voice performing in this extract. [1]

Student's response

Baritone

Q2b Identify the key at the beginning of the extract. [1]

Student's response

D minor

Q2c Describe the orchestral accompaniment in this extract. [1]

Student's response

There are sustained chords in the organ. The cellos and double basses play pizzicato stepwise quavers. The upper strings play at the end of Lines 1 and 2 in an ascending stepwise movement. Then at Lines 4 and 5, they play in a descending conjunct movement.

Q2d Identify the type of cadence heard at the end of Line 2. [1]

Student's response

Imperfect

Q2e Identify **two** melodic features of the vocal line in Lines 3 and 4.

1. _____ [1]

2. _____ [1]

Student's response

1. *Ascending sequence*

2. *Falling seventh*

Q2f Identify the type of chord (e.g. augmented sixth) heard on the word "terra" in Line 4. [1]

Student's response

diminished seventh

Q2g What is the overall form of this movement? [1]

Student's response

Ternary

Examiner's comments

(8 marks out of a possible 11)

The basic recall questions in Question 2 were correctly answered, the type of solo voice, the opening tonality and the overall form of the movement. These types of questions are very accessible to all candidates if they are familiar with the basic features of the set work. Descriptive answers such as in part (c) require the need to focus on the aspect being examined, in this case, the orchestral accompaniment and to provide as much detailed information as possible. The reference to upper strings was too vague and the candidate needed to refer to the violas specifically playing the sustained chords. There was also no reference to the repeated rhythmic motif which is a key feature of this passage. Recognition of the cadence and melodic features were well answered though the type of chord in (f) proved more challenging.

Q3a You will hear an extract from **one** of your set works.

You will hear the extract **four** times with pauses between hearings.

The text is as follows:

- 1 Du meine Seele, du mein Herz,
- 2 Du meine Wonn', o du mein Schmerz,
- 3 Du meine Welt, in der ich lebe,
- 4 Mein Himmel du, darein ich schwebe,
- 5 O du mein Grab, in das hinab
- 6 Ich ewig meinen Kummer gab!
- 7 Du bist die Ruh, du bist der Frieden,
- 8 Du bist vom Himmel mir beschieden.

Describe the piano accompaniment in the introduction and Line 1. [3]

Student's response

Rising and falling arpeggios which move between the tonic Ab major and the dominant Eb major. Use of dotted rhythms in the piano accompaniment.

Q3b Identify the metre. [1]

Student's response

Triple metre

Q3c To which **one** of the following intervals is "meine Wonn'" (Line 2) set?

Circle your answer.

fifth sixth seventh octave [1]

Student's response

fifth sixth ✓ seventh octave

Q3d Identify the type of chord (e.g. minor, dominant seventh) heard on the following words.

(i) Line 3 "Welt" _____ [1]

(ii) Line 5 "Grab" _____ [1]

Student's response

Major root Ab 2 ncl inversion chord

diminished 7th

Q3e Identify the type of ornament heard in the vocal line in Line 6. [1]

Student's response

Appoggiatura

Q3f Identify **four** ways in which the music changes from Line 7 onwards.

1. _____ [1]

2. _____ [1]

3. _____ [1]

4. _____ [1]

Student's response

Longer nose valves

Use of triplet crotchets in the pram

Baritone songs in a lower pitch range

Key change from Ab Major to Eb Major

Q3g Of which genre is this set work an example? [1]

Student's response

Gigue

Examiner's comments

(9 marks out of a possible 13)

Of the three set work extracts this question on the Schumann Lied, *Widmung* proved more challenging. Three specific comments relating to the chords, dotted rhythm and rising and falling arpeggios gained the candidate the full three marks available in part (a). Identification of the metre in (b) and genre of the set work in (g) should be simple recall answers but were incorrect in this script. However, the candidate was able to recall and identify the interval and types of chord in parts (c) and (d). Identification of musical changes from Line 7 proved more difficult for many candidates, although there were seven possible answers and some of these were very accessible, for example, stating that the tempo was slower and that there was a change of key. In this script the candidate showed a detailed knowledge of the changes from Line 7 onwards.

Q4a You will hear an extract from a piece of instrumental music.

You will hear the extract **four** times with pauses between hearings.

Identify the solo instrument which plays the melody at the beginning of the extract. [1]

Student's response

Oboe

Q4b Identify **one** ornament featured in this melody. [1]

Student's response

Turn

Q4c(i) Identify the second solo instrument which enters to take over the melody. [1]

Student's response

Bassoon

Q4c(ii) Identify the key (for example, tonic, dominant etc.) when this second solo instrument enters to play. [1]

Student's response

Relative major

Q4d Describe the accompaniment to both instrumental solos. [3]

Student's response

There are vamping chords in the piano between the left and right hands. There are dissonances within the chords. The RH piano chords are played on the offbeat while the LH chords are onbeat.

Q4e Identify the woodwind texture after the second solo. [1]

Student's response

Polyphonic

Q4f(i) Suggest a possible date of composition. [1]

Student's response

1850

Q4f(ii) Give **two** reasons to support your answer.

1. _____ [1]

2. _____ [1]

Student's response

1. *Lyrical melodies*

2. *Chromaticism*

Examiner's comments

(8 marks out of a possible 11)

Unfamiliar aural extracts can often prove challenging for candidates in terms of writing relevant answers and being able to contextualise the extract. In this example, the identification of the instruments, ornament, texture and key are all well answered. The accompaniment is described in detail by discussing each hand of the piano accompaniment separately. This was a key feature of scripts where candidates were accessing the full three marks available. The marks lost in this question were in the final question Part (f) possible date of composition with the date suggested being slightly too late into the Romantic period and accompanying features cited were Romantic in style. Candidates should listen carefully to the unfamiliar extract to ensure they do not simply recall previously learnt lists of features associated with a period of composition. Rather they should try to identify aurally features of the music and use these to place an extract historically. Independent listening to a wide range of music, along with developing a more stylistic awareness of music and repertoire that they play are both key strategies for candidates trying to improve this skill area.

Q5a You will hear an extract from a piece of instrumental music.

You will hear the extract **four** times with pauses between hearings.

Identify the tonality at the beginning of this extract. [1]

Student's response

Minor

Q5b Identify **five** melodic features of the opening tutti section.

1. _____ [1]

2. _____ [1]

3. _____ [1]

4. _____ [1]

5. _____ [1]

Student's response

1. *Use of ascending and descending sequence*

2. *Use of ornamentation (trill)*

3. *Use of scalar passages*

4. *Use of imitation between solo violin and orchestra*

5. *Violins are paired in parallel 3rds in the opening*

Q5c Which **three** of the following harmonic features can be heard in this extract?

Circle your answers.

tonic pedal

perfect cadence

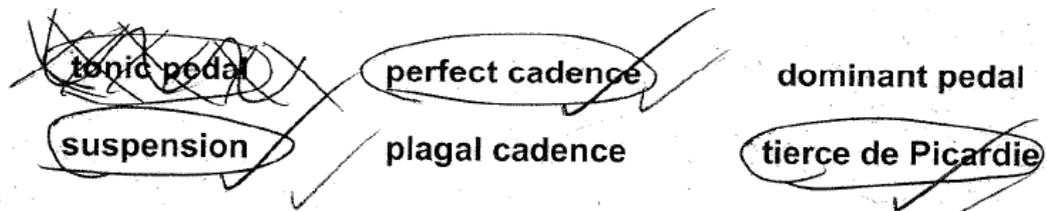
dominant pedal

suspension

plagal cadence

tierce de Picardie [3]

Student's response



Q5d From which type of work is this extract taken? [1]

Student's response

Concerto Sdo

Q5e(i) Suggest a possible date of composition. [1]

Student's response

1710

Q5e(ii) Identify **two** features of the scoring which support your answer.

1. _____ [1]

2. _____ [1]

Student's response

1. *Use of Harpsichord continues*

2. *Use of ornamentation (trill)*

Examiner's comments

(9 marks out of a possible 13)

In this solo concerto extract many of the answers were correct and showed a good awareness of the Baroque style. A common error in scripts is illustrated in part (b) where the candidates refers to two textural features instead of melodic features and thereby lost two marks. Similarly in part (e) the features needed to be linked to the scoring so the use of ornamentation was not a relevant or correct answer.

Q6a You will hear an extract from a piece of instrumental music.

You will hear the extract **four** times with pauses between hearings.

Identify the metre at the opening of the extract. [1]

Student's response

4/4

Q6b(i) Identify the solo instrument playing the melody at the opening of the extract. [1]

Student's response

Piano

Q6b(ii) Which **two** of the following devices can be heard when this melody is repeated by the brass?

Circle your answers.

augmentation

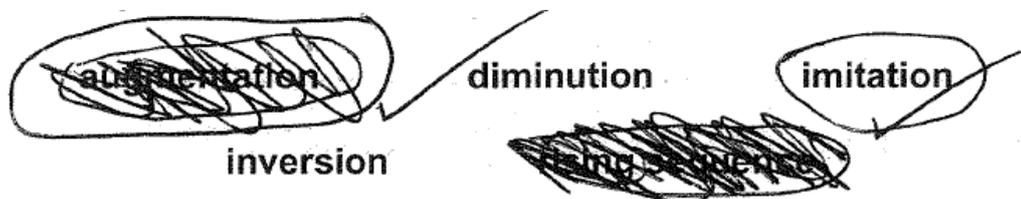
diminution

imitation

inversion

rising sequence [2]

Student's response



Q6c Identify **three** rhythmic features of the extract.

1. _____ [1]

2. _____ [1]

3. _____ [1]

Student's response

1. *Syncopation*

2. *Dotted Rhythm*

3. *Augmentation*

Q6d(i) Which twentieth-century musical style has influenced this work? [1]

Student's response

Jazz

Q6d(ii) Identify **three** features of the scoring to support your answer.

1. _____ [1]

2. _____ [1]

3. _____ [1]

Student's response

1. *Use of Snare drum (drum kit)*

2. *Use of Syncopation and Offbeats*

3. *Dissonance, and jazz harmonies*

Examiner's comments

(8 marks out of a possible 11)

Many aspects of this unfamiliar Bernstein extract were well answered with the straightforward recognition of style, metre and solo instrument correct. Imitation was often correctly identified in (b) but more often augmentation proved more challenging for candidates to recognise aurally. Many scripts were awarded the full three marks in part (c) with eight possible rhythmic features in the mark scheme. In answering (d) part (ii) too many candidates either failed to focus on scoring as evidenced here, with the reference to dissonance and rhythmic features or were vague in their instrumental comments. Short answers such as drum or piano were too vague to be creditworthy.

GCE: A2 Music

**AMU32: Responding to Music
Paper 2 Written Examination**

Grade: A Exemplar

Section A

Compulsory area of study: Music for Orchestra in the Twentieth Century

Ravel, *Rigaudon* from *Le Tombeau de Couperin*, Bars 1–36

Q1a Identify the chord and its position/inversion in the following bars. [4]

Bar	Chord	Position/inversion
Bar 1 ¹	[1]	[1]
Bar 10 ¹	[1]	[1]

Student's response

Bar	Chord	Position/inversion
Bar 1 ¹	F ^Δ major [1]	root ✓ [1]
Bar 10 ¹	A ^b major [1]	2nd inversion [1]

Q1b Describe the accompaniment to the melody in Bars 3–6. [4]

Student's response

Violin 2 ord play pizzicato oscilating intersions of ?????? chords divisi, divided each into 2 parts. Pizzicate cello ard bassoon play falling bass line mostly in step with cello dividing in bar 4.

Q1c Identify the instrument playing this melody in Bars 9²–15.

Student's response

Bassoon

Q1d Identify the key in the following bars.

Bar 15 _____ [1]

Bar 20 _____ [1]

Bar 22 _____ [1]

Student's response

B^b major

C[#] major

F[#] major

Q1e Identify **two** ways in which the semiquaver motif is developed in Bars 25–30.

1. _____ [1]

2. _____ [1]

Student's response

1. *In rapid 3rd flute and harp parts. falling sequence*

2. *Imitated between clarinet and oboes.*

Q1f Identify the key and cadence in Bar 36.

key _____ [1]

cadence _____ [1]

Student's response

C Major

Perfect

Q1g In which twentieth century musical style is this extract? [1]

Student's response

Neoclassical

Q1h Identify **two** harmonic features of this extract which show it was composed in the twentieth century.

1. _____ [1]

2. _____ [1]

Student's response

1. *Extended chords and chromatic harmony*

2. *Unprepared and unresolved dissonance*

Q1i What is the overall form of this movement? [1]

Student's response

Tiernary

Examiner's comments

This familiar score extract was taken from the opening of the *Rigaudon* movement by Ravel. The chord recognition questions in this exemplar script were all correctly answered, particularly the chord in the opening bar which highlights how students need to differentiate between F7 and F major7. Unfortunately, this is a recurring common error in specific chord analysis of this type. In (b) the answer shows a correct use of the term 'pizzicato', which had to be in the context of individual instruments, rather than referring generally to the strings. Only half the marks available were accessed here as the other accompaniment, features such as the descending scale, ostinato and internal pedal, were not identified. Features such as these do need to be detailed as possible with prefixes such as descending/ascending or tonic/ dominant adding a depth of knowledge to any features cited. Identification of keys and the cadence were well answered. Candidates identifying developmental techniques should be mindful that these are often simply one word answers, such as fragmentation, repetition, modulation rather than longwinded generalised score description, as evidenced in this script. Candidates should be able to demonstrate a basic understanding of the overall form and contextual style of all four instrumental set works and easily recall this information, as exemplified in this script. Contextual answers are often required to be supported by identification of relevant musical features such as harmonic, instrumental or melodic. In this script the candidate shows the ability to cite relevant harmonic features such as dissonance and extended chords.

Section B

Unfamiliar Score Analysis Bars 37–63

Q2a Identify the type of chord in the following bar.

Bar 37⁴ [1]

Student's response

diminished 7th

Q2b Identify **three** melodic features of the melody in Bars 40⁴–45.

1. _____ [1]

2. _____ [1]

3. _____ [1]

Student's response

1. *Anacrusic chromatic movement*

2. *Repetition staccato quaver triplets – falling auxiliary note*

3. *two repeated pitches, conjunct, rising sequence*

Q2c Describe the presentation of this melody in Bars 40⁴–47. [3]

Student's response

Introduced by 1st bassoon and 1st clarinet in unison octaves, piano, 'sweetly'. First two bars repeated by oboe and 1st horn – in unison now up a perfect fourth. All piano, expressive 'hairpin' crescendo and diminuendo.

Q2d Identify the chord and its position/inversion in each of the following bars. [6]

Bar	Chord	Position/inversion
Bar 38 ²	[1]	[1]
Bar 41 ²	[1]	[1]
Bar 45 ²	[1]	[1]

Student's response

Bar	Chord	Position/inversion
Bar 38 ²	A minor ✓ [1]	2nd inversion ✓ [1]
Bar 41 ²	D7 ✓ [1]	Root ✓ [1]
Bar 45 ²	G major ✓ [1]	2nd inversion ✓ [1]

Q2e(i) In Bars 50⁴–52 the strings introduce a new melody.

Identify **two** melodic features and **two** harmonic features of this short string passage.

melodic features

1. _____ [1]

2. _____ [1]

Student's response

1. Played by violin 1. Anacrusis

2. Rising perfect 4th, falling scale fragment Falling 5th, dotted rhythm, chromaticism ornamentation (turn)

Q2e(ii) harmonic features

1. _____ [1]

2. _____ [1]

Student's response

1. *Violin 1 and viola in parallel 6ths*

2. *Cello-tonic pedal. perfect cadence in D major.*

Q2f Identify the key and cadence in Bars 62–63.

key _____ [1]

cadence _____ [1]

Student's response

G major

Perfect

Q2g From which type of work is this extract taken? [1]

Student's response

Symphony

Examiner's comments

The A2 unfamiliar score analysis question tests the candidate's ability to identify chords, keys, cadences, melodic, harmonic, rhythmic and textural features in a short orchestral extract containing some simple transposing instruments. Candidates should be mindful of whether a question is asking for the 'type of chord' or specific chord/inversion' as illustrated in parts (a) and (d). This script contains relevant and detailed answers to parts (b), (c) and (e) and the candidate has not fallen into the common trap of identifying features which, while they are part of the extract, do not answer the specific question/element being examined.

Section C

Area of Study: Sacred Vocal Music (Mass/Requiem)

Q3a Comment on Byrd's setting of the *Agnus Dei* from the Mass for Five Voices, with reference to the following:

scoring and texture

melody [15]

Student's response

In Byrd's 'Agnus Dei' there is a building up of the 5 part choir as the music grows in intensity. The first 'Agnus Dei' is presented by a trio of the three upper voices – soprano, alto and tenor 1. They present the 'Agnus Dei' text, reusing the head motif from the 'Kyrie' and thus highlighting the unity of the mass. The voices enter with soprano first, in the key of C minor, on a G, with altos entering on a C. The altos imitate the soprano line altered slightly as their fourth note moves by a minor third instead of a semitone, in an example of tonal answer. The tenor then enters on a G, creating a polyphonic texture. On 'qui tollis' the altos have a rising sequence and there is a false relation due to the close proximity of the Ab and A \flat . There is an augmented triad and the tenors also have an ascending sequence to highlight the poignancy of the text. There is a perfect cadence which overlaps the soprano presenting a new 'miserere' line, featuring a descending scalar idea which is imitated by the tenor then alto. The tenor then restates the motif a tone lower giving the impression of Imperfect cadence. The soprano and alto imitate and there is a final unison perfect cadence in Eb major.

The second 'Agnus Dei' is presented by four voices of soprano, alto, tenor two and bass. The section begins homophonically in Eb major and becomes more polyphonic as it modulates to Bb major. The soprano is paired in 3rds with alto and then with the bass. There is a repeat of 'miserere' this time stated three times, instead of two as the last time. The third 'miserere' is associated with a falling dotted rhythm which is imitated by all parts until a final homophonic cadence in F major with a tierce de Picardie. The third and final 'Agnus Dei' is presented by a full 5-part choir and is a bold homophonic statement in major key. There is not a tenor dotted rhythm within the strong chordal statement. A cadence in Eb major leads to a final new section. The 'domine nobis' section is one of Byrd's most inspired passages, in which a rising dotted melody is presented in the sopranos then imitated. There is a notable word painting on 'pacem', meaning 'peace', as the sopranos sustain a Bb. The polyphonic texture creates suspensions in the choral texture. The final line uses a 4-3 suspension which creates an imperfect cadence in G minor. This is quickly resolved in a final plagal cadence in homophonic texture with lower auxiliary in the resolution. Byrd effectively pairs the voices in various combinations.

Examiner's comments

(14 marks out of a possible 15)

This question gained nearly full marks as it covered many of the main structural and textural features in Byrd's setting of the *Agnus Dei* from his Mass for five Voices.

The candidate clearly discusses each of the *Agnus Dei* and *Miserere* settings chronologically so that all comments are in a clear and accurate context. The account of the first *Agnus Dei* is insightful and accurate with specific details included, such as the specific voices singing in the trio and the reference to the respective pitches of the fugal entries. Similarly, the second phrase *Miserere* and all subsequent statements of both texts are accurately detailed in terms of voices singing and vocal textures.

The use of the cyclic head motif is highlighted and other melodic features are identified and located with reference to the text, for example, the ascending sequence on 'qui tollis', the descending scalar motif on 'miserere' and dotted rhythm and sustained Bb in the soprano in the concluding section. Overall, this answer shows a comprehensive knowledge of the set work, with many text references and accurate musical detail. Quality of written communication is good although the response contains irrelevant details and comments on harmony and a few inaccurate comments on vocal textures at cadence points.

Q3b Outline the main structural features of the *Kyrie Eleison* from Mozart's Requiem. [15]

Student's response

The Kyrie takes the form of a double fuge which means two themes are presented simultaneously. In this case the two themes are set to text 1) kyrie eleison and 2) Christe eleison which mean 'lord have mercy' and Christ have mercy respectively. The Kyrie theme is dotted and angular comprising of a falling perfect with rising minor sixth and a falling 7th (diminished) and rising semitone. The Christe eleison there is comprised of 3 quaver anacrusis which leads to a rising semiquaver sequence. This Christe eleison theme is reminiscent of the semiquaver motif presented before the soprano solo in the Introit. The dotted Kyrie theme also is similar to the requiem aeternam presented at the start of the intrat. Similarly the Bass presents the dotted Kyrie theme at the start of the Kyrie and is paired with the Alto singing the Christe theme and both in D minor and doubled by the orchestral parts throughout. They enter two bars apart. They are closely followed by the Soprano then Tenor presenting the Kyrie and Christe themes respectively but this time in A minor making it fugal.. This is followed by the Alto then Bass having swapped themes to Kyrie and Christe respectively back in D minor then the Tenor then Soprano again having swapped parts enter back in A minor.

The themes are now presented in related keys in complete, partial as altered form and travel through keys all within the D minor scale to allow the music to remain coherent through its various modulations to F major, G minor C minor, B^b major, and F minor. The Christe theme is then treated as a stretto as the vocal entries lose their key pairing and become closer together and the voices of them all pile on top of one another. The vocal parts travel through a circle of fifths pattern in this stretto of F to C to G which leads perfectly back to D minor which suggests the music is the aim its end with the familiarity of D minor the tonic key. The fugal subjects are now presented in D minor on all four voices then in A minor by all four voices.

There is one more brief stretto which leads as if to a final perfect cadence but is avoided and repelled by a massive diminished 7th chord which is extremely similar to that of a chorus from Handels Messiah and also becomes a key feature of the requiem coming again at the very end of the work in the closing moments of the final movement of the mass. There is then a final adagio section with the homophony carried through from the diminished 7th which leads to a final perfect cadence to a bare fifth in D. This is reassured by the presence of the timpani and trumpets outlining and punctuating the cadence.

Examiner's comments

(13 marks out of a possible 15)

The candidate opens by clearly stating that the *Kyrie Eleison* takes the form of a double fugue and highlighting that the words 'Kyrie eleison' are used for one subject and the words 'Christe Eleison' are used for the other subject. The first third of the essay then focuses on irrelevant melodic features of both subjects. The pairing of voices, bass and alto, soprano and tenor, alto and bass and finally tenor and soprano is then highlighted with some reference to the alternating between the tonic D minor and dominant A minor. The entries of the subject, in related keys, are well detailed with all five keys in the mark scheme accurately cited. The use of stretto on the 'Christe Eleison' subject, organised in a circle of fifths is clearly identified noted, although the changes of key in this section are incorrect. The return of the two subjects in the tonic D minor is accurate but the discussion of the final section of the fugue is more scant in detail with the main creditworthy comment being the reference to the homophonic *Adagio* at the end. Overall, this response shows evidence of a comprehensive knowledge of this mass movement. However, some sentences are repetitive and unnecessarily long and the first part of the answer is dominated by irrelevant information.

Section D

Area of Study: Secular Vocal Music from 1600 to the present day

- Q4a** Describe how the changing moods of the monster Polyphemus are reflected musically in 'I Rage' from Handel's *Acis and Galatea*. [15]

Student's response

The introduction of 'I rage' contains many interesting features to help reflect the changing mood of the monster, Polyphemus. There is a two bar orchestral introduction which consists of repeated pitches which are paired in thirds in the strings and right hand harpsichord part. Following this there is an ascending and descending scalar idea which is again paired in thirds. With regards to the bass line, there is octave leaps in bar one and then the bass instruments for the scalar idea. This introduction is very effective as it resembles the angry, cross nature of the monster.

At the end of bar two the vocalist enters with an anacrusis before the dramatic melisma on the word 'rage'. The melisma contains many of the melodic features established in the introduction as these is use of ascending and descending scalar ideas. At this point the accompaniment stops allowing a monophonic texture to be created. This melisma is very effective as it resembles the frustration of the monster. It is a clear example of word painting.

Following the first statement of 'I rage' the text is repeated twice. On the repeat of the text the words are set to Triadic movement while the accompaniment provides harmonic support via the use of an E^b major chord in the third inversion.

Next we see a slight change in the nature of the monster as the furiojo tempo is changed to Adagio for the lyrics 'I melt'. These lyrics are set to an expressive appoggiatura which displays a the sad nature of the monster. The angry move livdy nature returns as the lyrics 'I burn' see the return of the furisso tempo. These lyrics are set to a triton ranging from $E - B^b$. The tritone interval suggests that monster is extremely frustrated.

Tonal uncertainty is creased for the lyrics 'the feeble god as stabb'd me to the ground'. This is due to the use of the diminished 7th chords and there are also unpredictable rests. All these features continue to show the cross nature of Polyhemus however there is a perfect cadence in bars 9-10 which seems to suggest a more pleasant side to the character.

This nature of the character is maintained by the reduction of the harmonic pulse speed for the lyrics 'sweet Galatena'. This suggests that the character is spending time to reflect of the beauty of the female character. Throughout this section the more simplistic harmonies help to maintain the more relaxed side of the charatter.

There is another example of word painting due to the low F on the word 'mouth'. The work finishes with the imperfect cadence in E^b major which continues to resemble the calm nature of Polyhemus.

Examiner's comments

(14 marks out of a possible 15)

This question almost gained full marks and displayed a clear understanding of the quickly changing moods in this short recitative. There were only a few small errors in spelling and grammar. The opening paragraph is overlong and contains unnecessary detail about the orchestral introduction. The main creditworthy point is in reference to the ascending and descending scales to reflect the angry monster. Thereafter the use of melisma and rising E^b major triad are accurately highlighted in relation to the musical setting of 'I rage'. The change of tempi from *Furioso* to *Adagio* and back to *Furioso* are relevant, in terms of the change to 'I melt' and then 'I burn'. The increasing agitation is also explained by highlighting the falling tritone, tonal uncertainty and unpredictable rests in this part of the recitative. In the following bars the feeling of calm is expressed accurately with mention of the slower harmonic pulse and low F register to depict 'capacious mouth'.

Q4b Comment on 'Simple Gifts' from *Old American Songs* by Copland with reference to the following:

presentation of the melody

orchestration [15]

Student's response

The melody of 'Simple Gifts' was originally composed by Joseph Brackett junior who was a member of a Shaker sect in Maine in the 1800's. It reflects the core values of the Shakers namely shared resources and simple lifestyles. Aaron Copland first used the melody in his ballet 'Appalachian Spring' before including it in 'Old American Songs (Set One)' which was originally scored for low voice and piano in 1950, and orchestrated in 1954.

The piece is in ternary form and the tonic key is A^b major. Section 'A' can be recognised by a rising triadic motif which is prefigured by flute, oboe and two clarinets in octaves. Typical of Copland, the first clarinet plays in its higher register creating a unique sonority. A perfect cadence is the tonic is heard before the baritone soloist enters (which becomes a recurring motif) and sings the triadic melody ' 'Tis the gift to be simple, 'tis the the gift to be free'. The melody is repetitive, syllabic and based on rising and falling scales. The accompaniment consists of sustained strings (but with out double bass) and wind, playing primary major and minor triads. Nearly all the chords are in root position however they do not always occur on the down beat or match the vocal line hence some slight dissonances occur. The soloist ends his phrase on a tonic pedal over a perfect cadence to close Section A.

Section B also opens with the wind prefiguring the melody in octaves. This time it is a falling dotted motif more well known as the music to 'Lord of the Dance'. Again the vocal melody is quite repetitive but set to new text 'When true simplicity is gained, to bow our heads we shan't be ashamed'.

The orchestra obtain the tonal stability by outlining the tonic chord; flutes play high E^b crotchets, oboes and clarinets outline an A^b triad, horns, trumpets and trombones play a sustained, muted A^b triad, harp plays alternating tonic and dominant harmonics and violins add an imitative falling octave quaver ostinato based on the dominant note (E^b). Later, cellos and double basses add a tonic pedal point. As expected, the section ends with a now familiar perfect cadence.

Section A returns with unison viola and clarinet prefigunng the melody before an exact repeat of the text and harmony heard previously occurs, meaning that the vocal line is identical to before. Some slight changes to the orchestration occur; double basses are now included in the string chords and flute and oboe are added to the wind chords.

A small coda is used to end the piece in which sustained, muted brass and strings aided by harp, play chords over which the cello and bassoon play the melody previously heard by unison viola and clarinet, an octave lower. As expected, the piece closes with a perfect cadence in A^b major.

Examiner's comments

(14 marks out of a possible 15)

This answer reveals a detailed description of the orchestration and melodic presentation of Copland's *Simple Gifts* Shaker song. The opening introduction and background information is not required and did not gain credit in terms of the final mark awarded. The prefiguration in the woodwind in octaves and following use of the clarinet in its high register are described accurately. The account then lapses into discussing melodic features of the melody rather than focusing on its presentation. The sustained string and wind chord accompaniment is described in an overlong manner and could have been more concise. This middle section of the answer again lapses into discussing melodic features which does not answer the question. The comments on the following orchestration of 'Till by turning, turning' are much more detailed and relevant with excellent reference to the sustained Ab triad in the brass, the harmonics in both the harp and violas, the tonic pedal in lower strings and violin ostinato. Similarly the instrumental changes when the verse is repeated are well known and there is some knowledge of the orchestration in the coda. While not all aspects of the mark scheme are detailed there is sufficient breadth and depth relevant knowledge for this answer to be in the top band. All discussion of melodic features was unnecessary in answering the question.



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