Question 6 – Final Question
Part A

This is the final question in the Question Paper and is worth a large amount of marks - 10 marks (25% of the paper!).
Follow this structure and advice when answering the question to keep your mind focused on specific areas so that you have enough answers/concepts to write about. This will maximise your marks.

The first part asks you to listen to TWO excerpts and complete this ROUGH WORK TABLE. You will then convert your findings into your FINAL ANSWER and plenty of time is given on the CD to do this.

In this example, the question asks you to comment on MELODY/HARMONY and TIMBRE/TEXTURE. **THESE HEADINGS CAN CHANGE.** The headings can be any of the following:

Contexts for learning

Knowledge and understanding of music will be developed by performing, listening to and composing music in this Course.

Styles	Melody/ harmony	Rhythm/ tempo	Texture/structure/ form	Timbre/ dynamics
Sonata	Mode/modal	3 against 2	Through-composed	Tremolando
Oratorio	Relative major/minor	Time changes	Da capo aria	Harmonics
Impressionist	Interval	Irregular time signatures	Lied	Coloratura
Musique concrete	Obbligato (instrumental)	Augmentation	Passacaglia	Ripieno
Plainchant	Acciaccatura	Diminution	Concerto grosso	Concertino
Mass	Mordent		Sonata form	String quartet
String quartets	Plagal cadence		Exposition	
Recitative	Interrupted cadence		Subject	
Chamber music	Tierce de Picardie		Basso continuo	
Jazz funk	Dominant 7th		Ritornello	
Soul music	Diminished 7th			
	Added 6th			
	Harmonic minor scale			
	Melodic minor scale			

For each excerpt identify at least two prominent concepts in each of the following categories:

- melody and harmony
- timbre and texture

Categories	Excerpt 1	Excerpt 2
Melody and harmony		
Timbre and texture		

Rough work

Both excerpts will be played twice, with a pause of 15 seconds between playings, and with a pause of four minutes at the end for you to complete your final answer. A warning tone will sound 30 seconds before the start of part (b).

You may use the table on Page 12 for rough working, but your final answer must be written on Page 13.

Your final answer could be bullet points or short answers identifying the concepts you have heard.

Each Excerpt will be played TWICE. 4 minutes will be given at the end to re-draft your FINAL ANSWER.

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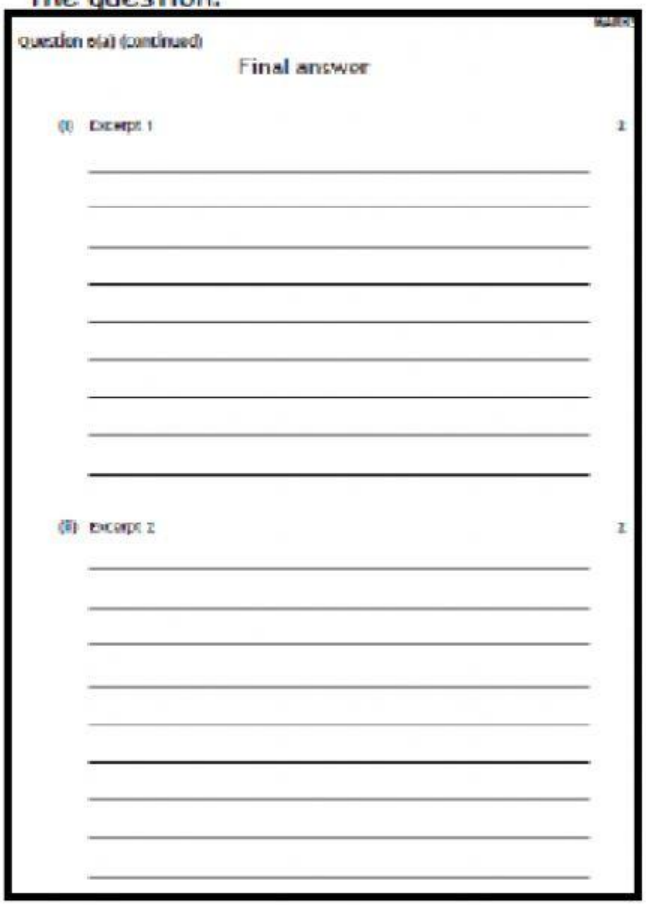
Exam Technique Guidance...

As the headings of this question can change, there is no "one response" to this question. Instead, focus on ONE box per listening. In this example, focus on the MELODY/HARMONY for the first listening of excerpt 1+2 and then TIMBRE/TEXTURE for the second listening.

Refer back to the table of possible answers. REMEMBER, this is an ADVANCED HIGHER PAPER so don't write every single basic concept like, STEP/LEAP, ASCENDING etc.

MELODY	*Obbligato, appoggiatura, acciaccatura, trill, glissando, descant,melisma, chromatic, sequence,*
HARMONY	*Suspension, diminished 7th/ dominant 7th, cadence, modulation, major, minor, pentatonic, modal, atonal, (inverted) pedal, cluster*
TIMBRE	*String quartet, ripieno, concertino, coloratura, consort, Piano trio*
TEXTURE	*Homophonic, Polyphonic, Unison, Melody with accompaniment, imitation, fugue-like*

Do not volunteer any extra concepts that are not asked. This question does not ask anything about the STYLE of the excerpts because this comes later on in the question.


Question 6(a) (continued)

Final answer

(i) Excerpt 1 2

(ii) Excerpt 2 2

You may wish to structure your answer in a paragraph stating all the MELODIC/HARMONIC & TIMBRE/TEXTURE concepts you have identified. The marking scheme looks for 2 concepts under each section so $\frac{1}{2}$ mark per concept. You will need to write a minimum of 4 concepts in total per excerpt, split evenly over the two headings.

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Question 6 – Final Question

Part B

(b) This question has two parts.

(i) Analyse the two excerpts you have just heard.

In your extended answer you should refer to six similarities/differences across the following categories:

- type of work
- melody and harmony
- timbre

(ii) Conclude your analysis with a statement on the style/period of each excerpt and justify your answer.

You will hear each excerpt two more times, with a pause of 15 seconds between playings, and then have a further 10 minutes to complete your answers for part (i) and part (ii).

Rough work will not be marked.

You should write your final answer on the following page.

A warning tone will sound 30 seconds before the end of the question paper.

Rough work

Rough work

This is what the question paper looks like for the second part of Question 6.
Follow the advice mentioned below to answer this.



Question 6(b) (continued)

Final answer

(i) Analysis

Remember to comment on six similarities/differences you hear in the excerpts. Your final answer should be a written description of what you have heard and not simply a list of similarities/differences. 4

(ii) Conclusion

Remember to include a statement on the style/period of each excerpt and justify your answer. 2

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b i) Use this rough work box to note down more relevant concepts relating back to the headings: MELODY/HARMONY, TIMBRE/TEXTURE.

This should be a written description of what is heard and not simply a list of similarities/differences.

Here is a possible answer:

Similarities

- *Both excerpts features modulations/ changes of key from minor to relative major*
- *Timpani rolls are heard in both. In the first it is heard in the introduction and in the final bars while in excerpt 2 it forms part of the orchestral texture*
- *Perfect cadences are heard in both extracts with an interrupted cadence heard towards the end of the first extract.*
- *Pizzicato is heard in the lower strings in both excerpts while the upper strings play arco.*
- *Arpeggios and broken chords are heard in both. Extract 1 features broken chords in the left hand of the piano accompaniment while extract 2 has a fanfare type motif in the horn.*

Differences

- Excerpt 1 is a duet featuring soprano and tenor with orchestral accompaniment from an opera while excerpt 2 is a quartet for SATB from a musical with accompaniment from a combo band typical of musical theatre
- Excerpt 1 features very florid, decorative passages for both soprano and tenor which could be described as 'coloratura'. Excerpt 2 is much more syllabic for all 4 voices with all parts singing in a homophonic texture.
- In excerpt 1 there are a number of trills and acciaccaturas in the flutes and violins while in excerpt 2 there are a number of turns in the soprano line, especially at cadence points

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b ii) CONCLUSION

Write a statement on the style/ period of each excerpt and justify your answer. Justification for each style/ period must refer to at least one concept across the categories in part a) and may be linked to the answers in a) or b i)

Here is a possible answer:

Excerpt 1 in in the Romantic period because:

- *It features a large orchestra which Romantic composers favoured because it gave them a more varied timbre. The use of harp and large brass section with multiple horns is typical of this expansion of the orchestra.*
- *There is extensive use of rubato, which adds emotional intensity and expressiveness, favoured by Romantic composers*
- *The harmonies are adventurous, with lots of chromaticism, colourful chords such as diminished 7ths and discords, giving the music an extremely expressive and emotional quality, typical of Romantic music.*

Excerpt 2 is in Baroque period because:

- There is a harpsichord playing the basso continuo throughout, which is central to Baroque music. The rest of the orchestra consists mainly of strings, with the addition of trumpets and timpani in the louder passages , which is again typical of the Baroque period.
- There is prominent use of ornamentation such as trills and mordents in the vocal line which give energy and exuberance to the melodic line, typical of the Baroque.

- The melody is largely diatonic with very definite cadence points and a strong bass line, typical of the Baroque. The use of suspensions in the two vocal parts and also between the violin parts adds tension and colour, also typical of the Baroque.

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