

ANSWERS

Question 1(a)



Aural dictation rubric:

5 marks	All pitch and rhythm correct. May even include articulation and expressive markings. Ok to leave out semiquaver rests and use dotted quavers instead. Includes acciaccatura.
4 marks	Most pitch and rhythm correct. One interval incorrect but with correct contour.
3 marks	Contour correct but more than one interval incorrect. All notes attempted.
2 marks	Large rhythmical errors, incorrect pitch, including wrong contour. A few notes missing.
1 mark	Some attempt to answer question, but many notes missing, or mostly incorrect.

Question 1(b)

(i) The bassoon is providing a countermelody to the main melody. Also accept 'accompaniment'.

(ii) Accept 1st inversion B dim or leading note diminished or vii6°.

(iii) Acceptable observations for each concept listed below, followed by relevant rubric on next page:-

- **Pitch** - change of key (parallel major/minor or tonic major/minor); 2nd excerpt melody harmonised in thirds; instrumental range remains similar, around middle C.

- **Duration** - change of rhythm from dotted quavers/semiquaver, to triplets ('smoothing' out the 'snap'); slower tempo in 2nd excerpt; added triple counter melody providing rhythmic flow in 2nd excerpt.

- **Expressive Techniques/Dynamics** - change of staccato notes to legato/cantabile phrasing; softer dynamics in 2nd excerpt; added ornamentation (trill at cadence).

- **Structure** - observation that 2nd excerpt is a variation of 1st (and implies that the work is in variation form); phrase structure same between both excerpts.

- **Texture** - 1st excerpt monophonic, 2nd is homophonic with counter melody; reduced orchestra in 2nd excerpt (strings, horn and bassoon).

- **Tone Colour** - full orchestra at same range in 1st excerpt vs specific instruments (named as cello, bassoon, horn) in 2nd excerpt.

Rubric:

4 marks	All 6 concepts correctly referred to in a complex way. Use of terminology and specific observations. Comparisons are clear and relevant to the composition. Recognition of 'variations' structure.
3 marks	5 to 6 concepts correctly referred to but limited terminology. Some comparisons made. Some relevant observations made.
2 marks	4 to 5 concepts correctly referred to but limited comparisons made. Lack of relevance to work.
1 mark	Less than 4 concepts correctly referred to. No comparisons made. Lack of relevance to work.

Question 2 (a)

(i) Perfect fourths. Must state both interval number and quality.

(ii) Must have all markings and notes correct.



Question 2 (b)

(i) Rubric:

3 marks	4 or more score markings are defined. Realises link between one melodic phrase, varied by tone colour and expressive techniques. Mentions that melody is shared amongst all instruments (sometimes one note in the line per instrument). May even mention that this is the 'shard' part of the composition.
2 marks	4 score markings are defined. Discusses differences between types of instruments used - may use some descriptive words eg woody, reed, etc.
1 mark	4 score markings defined. Terminology limited, no reference to relevance of how tone colour and dynamics are used.

Question 2 (b)

(ii) Rubric:

3 marks	Recognises this is a chorale. Discusses homorhythmic movement, homophonic texture, with guitar fills between phrases; pitch movement mostly by step, as if sung; typical hymn texture.
2 marks	Recognises this is chorale but can't fully explain with correct terminology, or, can explain well but doesn't identify this as a chorale. Refers to all three concepts.
1 mark	Doesn't recognise the musical style. Refers to one or two concepts. Lacks terminology.