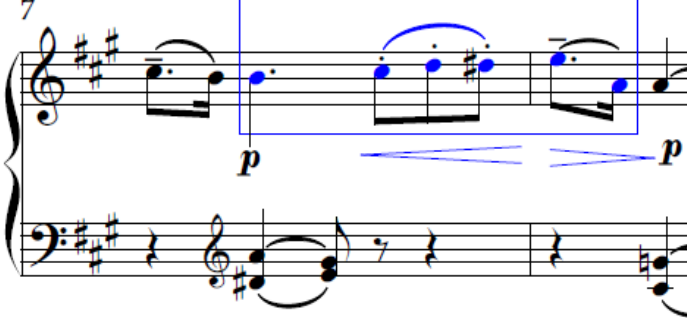


Part 1 Western Classical Music

Q/No.	Marking Scheme and Solution	Marks	Guidance
<p>Extract 1: Friedrich Kuhlau, "Sonatina in A Major, Op.59 no.1", Bartje Bartmans https://www.youtube.com/watch?v=3tlsw9bNAuo</p> <p>Timing: 0' 07" – 1' 07"</p>			
1(a)	A Major	1	
1(b)	Minor 3rd	1	No marks awarded if quality or size of interval is wrong
1(c)		3	<p>Award marks as follows:</p> <p>3 – Entirely correct</p> <p>2 – No more than 1 error in pitch</p> <p>1 – General contour is observed</p> <p>0 – entirely wrong, contour not evident</p>
1(d)	Upper auxiliary/neighbour note	1	Accept auxiliary/neighbour note
1(e)	E major	1	
1(f)	V ⁷	2	Award 1 mark if only Chord V is written
1(g)	Exposition	1	

Q/No.	Marking Scheme and Solution	Marks	Guidance
<p>Extract 2: “Symphony No. 9, II. Andante con moto”, Franz Schubert, Performed by Berliner Philharmoniker · Herbert von Karajan (1969) https://www.youtube.com/watch?v=wrzFukS7VyQ</p> <p>Timing: 0’ 00” – 1’ 26”</p>			
2(a)	Block Chords	1	
2(b)(i)	Oboe	1	
2(b)(i)	Bar 8 Beat 2	1	
2(c)	<p>Accept any two of the following or other relevant answers:</p> <ul style="list-style-type: none"> • Addition of clarinet to double the melody [1] • Changing of melodic contour of bar 18, where the melody ascends to an A instead of descending [1] • Addition of ornament (trill) on the D on the last quaver beat of beat 18 [1] • The sequence at bar 20—21 starts on a higher pitch compared to that of bars 11—12 [1] • Shortening of the phrase from 4 bars (bar 13—16) to two bars (bar 22—23) [1] • Rhythmic diminution of bar 15—16 to bar 23 [1] • Addition of acciaccaturas in bar 23 as compared to bars 15—16 [1] 	2	
2(d)	<p>Accept any three of the following or other relevant answers:</p> <ul style="list-style-type: none"> • A clear homophonic texture throughout [1] where the melody is played clearly by the strings (bars 30—31, 34—35) and the woodwinds (bar 32—33, 36—37) with the rest of the orchestra accompanying it. • Call and response between the strings and woodwinds [1] <ul style="list-style-type: none"> ◦ The strings play the melody in bars 30—31 and 34—35, while the winds responds with another melody in bars 32—34 and 36—37 [1] • When the woodwinds are playing the response melody, the strings accompany with a demisemiquaver figuration that is imitated [1] between the double bass/cello, the viola/violins, and then the timpani (bars 32—34, 36—37) 	3	
2(e)	<p>Accept any three of the following or other relevant answers:</p> <ul style="list-style-type: none"> • Modulation to A major from bar 24—29 (parallel major of the tonic key) [1] <ul style="list-style-type: none"> ◦ Use of the pedal point in the cello/double bass [1] • Sudden modulation back to A minor (tonic key) from bar 30—32 [1] 	3	

	<ul style="list-style-type: none"> ○ Perfect cadence in A minor heard in bar 31—32 [1] ○ Brief modulation to C major (relative major of A minor) in bar 33 [1] • Modulation to D minor in bar 36 [1] <ul style="list-style-type: none"> ○ Perfect cadence in D minor heard in bar 35—36 [1] ○ Brief modulation to F major (relative major of D minor) in bar 37 [1] • A series of plagal cadences (iv-I) from bar 38—41 in A minor [1] • Sudden emphasis on chord V of A minor in bars 42—44 [1] • Return to tonic key of A minor in bar 45 with a perfect cadence [1] 		
2(f)(i)	Second Movement	1	
2(f)(ii)	It has a slow tempo, which is typical of a second movement.	1	
2(f)(iii)	<p>Similarity: Use of double woodwinds [1] that is similar to classical orchestration.</p> <p>Difference: Larger brass section [1], use of trombones [1]</p>	2	

Part 2 Jazz and Popular Music

Q/No.	Marking Scheme and Solution	Marks	Guidance
<p>Extract: "Black Bottom Stomp", Jelly Roll Morton, performed by Potato Head Jazz Band https://www.youtube.com/watch?v=viPOk75F_3Q</p> <p>Timing: 0' 00" – 2' 22" (edited)</p>			
3(a)	Accept any two of the following: <ul style="list-style-type: none"> • Banjo • Double Bass • Drum-set 	2	
3(b)	Accept any three of the following and other relevant answers: <ul style="list-style-type: none"> • Introduction is in polyphonic texture [1] <ul style="list-style-type: none"> ◦ All three of the frontline instruments are doing collective improvisations [1] • Chorus 1 is homophonic / chordal texture [1] <ul style="list-style-type: none"> ◦ The frontline instruments playing in the same rhythm as the melody written in the lead sheet [1], while harmonizing one another [1] 	3	
3(c)	Key: Eb Major [1] Cadence: Imperfect Cadence [1]	2	
3(d)	Bar 49 or 50	1	
3(e)(i)	The trumpet is muted / using a mute [1]	1	
3(e)(ii)	Accept any two of the following and other relevant answers: <ul style="list-style-type: none"> • They are playing chords [1] • In the same rhythm [1] / homorhythmic [1] • Syncopated rhythm [1] 	2	
3(e)(iii)	Stop Time [1]	1	
3(f)	Traditional Jazz	1	

Q/No.	Marking Scheme and Solution	Marks	Guidance
<p>Extract: The Animals, 'Don't Let Me Be Misunderstood' (1965) https://www.youtube.com/watch?v=L61Tjo8cim4 Timing: 0' 00" – 1' 25"</p>			
4(a)	Accept any two of the following: <ul style="list-style-type: none"> Guitar Organ 	1 1	Accept Keyboard, do not accept synthesizer
4(b)	Accept any two of the following and any other relevant answers: <ul style="list-style-type: none"> Both the bass guitar and drums play the same one-bar groove/pattern throughout the entire verse [1] <ul style="list-style-type: none"> The bass guitar is playing in the same rhythm as the drums (bass/kick drum) [1] On first two beats, the bass guitar plays on the on-beat while the drums (hi-hat and snare drum) play on the off-beat [1] The drums play alternating bass and snare groove in the first two beats [1] The drums play in unison rhythm in the last three quavers each bar [1] The bass guitar is playing a descending bassline chord progression [1] that repeats twice [1] 	2	
4(c)	Accept any two pairs of the following and other relevant answers: <ul style="list-style-type: none"> Change in the groove that the drum plays [1] <ul style="list-style-type: none"> In the Verse, the groove is more syncopated In the Chorus, the drums play a straight 8th groove, with the use of the ride cymbal playing quavers [1] The addition of a break in the chorus from bars 15—16 [1] Brief change of time signature to 2/4 in the chorus (bar 15) that breaks the regularity of the meter [1] Change in chord progression [1] <ul style="list-style-type: none"> The verse consists of a descending chord progression of 4 chords which repeats The chorus only uses 3 chords [1] Change in tonality / key [1] <ul style="list-style-type: none"> The verse is in key of B minor / minor tonality The chorus is in key of D major (relative major of B minor) / major tonality [1] 	4	

	<ul style="list-style-type: none"> The length of the chorus is much shorter than the verse [1] <ul style="list-style-type: none"> The Verse has 8 bars but the Chorus has 4 bars [1] Change in vocal range [1] <ul style="list-style-type: none"> The lead male singer sings in a higher register in the chorus as compared to the verse [1] The backup vocals is humming softly in the background in verse to accompany the lead vocal [1], while it doubles the lead vocal's melody in the chorus [1] 		
4(d)	Chord M : G Chord N : A	1 1	
4(e)	Accept any two of the following and any other relevant answers: <ul style="list-style-type: none"> Simple singable melodies Use of catchy hook (such as in the opening riff) Use of clear verse/chorus structure in the music where there is clear contrast between both sections Strong and steady rhythmic groove throughout such as in the chorus and bridge Standard pop band line up with lead vocal backed up by guitar, keyboard, and drums Use of conventional chord progressions such as in the Chorus that revolve around chords I, IV, and vi Lyrics revolve around ideas of love and relationships 	2	

Part 3 Asian Music

Q/No.	Marking Scheme and Solution	Marks	Guidance
Extract: 'Lancaran Suwe Ora Jamu (Pelog)' https://www.youtube.com/watch?v=-e-wusfVx78 Timing: 0' 08" – 1' 10"			
5(a)(i)	Bonang barung	1	
5(a)(ii)	Accept any three of the following or other relevant answers: Construction: <ul style="list-style-type: none"> • Twelve bronze kettle gongs in two rows of six located in square openings [1] • in rectangular teakwood frame, suspended by string threaded through channels carved into frame [1] Playing technique: <ul style="list-style-type: none"> • The bonang is played with the soft end of two mallets [1] • The previous note will be dampened as the next is played using the mallet's soft end [1] 	3	
5(b)	Polyphonic Stratification	2	
5(c)	Accept any two of the following or other relevant answers: <ul style="list-style-type: none"> • The voices are singing in unison • The melody sung is different from the balungan melody (countermelody) • The melody is sung mostly in the middle to high register • The melody consist of repetitive phrases • The melody is mostly monosyllabic 	2	
5(d)	Pelog	1	
5(e)	Accept any two of the following or other relevant answers: <ul style="list-style-type: none"> • Time is organized into repeating cycles of beats [1] • Where different instruments are used to mark out intervals of time within the cycle [1] • The gong ageng marks the last beat of the cycle, and the gong chimes mark specific beats within the cycle [1] 	3	
5(f)(i)	Java	1	
5(f)(ii)	Wayang kulit, dance performances, and celebrations	1	

Q/No.	Marking Scheme and Solution	Marks	Guidance
<p>Extract: Ali Akbar Khan, 'Raga Chandranandan'</p> <p>https://www.youtube.com/watch?v=CtXORtvvYM</p> <p>Timing: 20' 10" – 21' 55"</p>			
6(a)(i)	Sarod	1	
6(a)(ii)	<p>Accept any one or two of the following:</p> <p>Construction:</p> <ul style="list-style-type: none"> The neck has a fretless fingerboard covered in metal [1] 4-6 main strings, the rest of the 21 strings either tuned to drone or are sympathetic strings [1] <p>Playing Technique:</p> <ul style="list-style-type: none"> L.H: presses the main strings, with fingernails pressing the metal strings and sliding along the metal fingerboard [1] R.H: strikes string with plectrum (made of coconut shell) [1] 	3	Maximum 2 marks for points either on the instrument's construction or how it is played
6(b)(i)	Tabla	1	
6(b)(ii)	<p>Accept any three of the following and any other relevant answers:</p> <ul style="list-style-type: none"> The tabla is playing a call and response with the sarod [1] The tabla imitates the rhythm of the melodic instrument [1] The tabla also attempts to mimic the same pitches of the melody played by the sarod at certain parts of the call and response At the beginning, the length of each call and response is longer [1] But gets shorter as the extract progresses [1] The rhythm intensifies towards the end of the extract as the tabla along with the sarod as the music gets rhythmically denser Both eventually plays in unison rhythm [1] The tempo (laya) gets faster as the extract progresses [1] 	3	
6(b)(iii)	The tabla traditionally keeps the tala of the music [1] but in this extract, it functions as a soloist alongside with the melodic instrument [1]	2	
6(e)(i)	Hindustani	1	
6(d)(i)	Oral tradition from guru to student	1	