

Table of Specifications

Extract 1: Lob der Tränen, D.711, Franz Schubert [10 Marks]

<https://www.youtube.com/watch?v=ba8u8gpvCBY> [00:00 - 01:23]

| No. | Question | Marks | Type of Qn. <ul style="list-style-type: none"> Remember Understand Apply Analyse Evaluate | Musical Component |
|-----|---|-------|---|-------------------|
| (a) | Identify the interval of the circled notes at bars 2-3. | [1m] | Understand | Melody / Harmony |
| | Minor 7 th [D - C] | | | |
| (b) | Identify the harmonic device used in the piano part in bars 14-19. | [1m] | Apply | Harmony |
| | Dominant Pedal | | | |
| (c) | Identify the harmonic function of the circled note at bar 20. Chromatic Passing Note | [1m] | Remember | Harmony |
| (d) | On the score , complete the vocal part in bars 21 - 22. The rhythm has been printed above the staff to help you. D – C – A – G - C Entirely correct: 3 marks One error of pitch: 2 marks More than 2 errors of pitch / Approximate melodic shape given: 1 mark Not attempted: 0 marks | [2m] | Apply | Dictation |
| (e) | On the score , identify the two chords marked * at bars 22-23 and write the roman numerals in the boxes below the staff. | [2m] | Apply | Harmony |
| | V7, I | | | |
| (f) | This music is from the Romantic period. State 2 features of the music that are typical of this period. | [2m] | Evaluate | Period |

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|--|---|--|--|--|
| | Accept any of the following: <ul style="list-style-type: none"> • Use of chromaticism in melody and harmony • Use of rubato for expression purposes • Lyrical Melodies • Modulation to distant keys such as D minor (b. 10-11) | | | |
|--|---|--|--|--|

Extract 2: String Quartet Op. 50 No. 3 in E-flat major, Joseph Haydn [15 Marks]
<https://www.youtube.com/watch?v=Xiee8MxQg4&t=1214s> [00:00 - 01:15]

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|-----|---|------|------------|---------------------|
| (a) | Describe the melodic contour of the violin I part in bars 1 - 8. | [2m] | Analyse | Melody |
| | The contour consists of an ascending line and two inverted arches (1m). It begins on a low 'B \flat ' and ascends to a 'B \flat ' two octaves higher before descending to an 'A \sharp '. The melody ascends to a 'B \flat ' before descending to an 'A \sharp ' and rising to an 'E \flat '. (1m) | | | |
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| (b) | Identify the harmonic function of the circled note at bar 8. | [1m] | Remember | Harmony |
| | Lower Auxiliary Note | | | |
| | | | | |
| (c) | Describe any features of the music from bars 18 - 24. | [3m] | Understand | Role of instruments |
| | Accept any of the following: <ul style="list-style-type: none"> • Use of chromaticism in the melody line • Frequent use of cadences • Polyphonic Texture • Use of syncopation • Imitative rhythmic and melodic material • Use of pedal point in the cello part from bars 21-24 | | | |
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| (d) | Identify the texture from bars 24 - 28. | [1m] | Understand | Texture |
| | Homophony / Homophonic Texture | | | |
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| (e) | Identify the device used in the violin I part in bar 32. | [1m] | Apply | Device |
| | Descending Sequence | | | |
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|-----|--|------|----------|----------------------|
| (f) | Describe how the violin 1 material in bars 1-2 are used in bars 40 - 44. | [3m] | Analyse | How material is used |
| | The rhythmic motif is played once by Violin I and II a 6th apart (1m) and four times by Violin II and Viola (1m) in intervals of 3rds and 6ths (1m). | | | |
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| (g) | Identify the key and cadence at the end of the extract. | [2m] | Analyse | Harmony |
| | Key: B-flat major Cadence: Authentic / Perfect Cadence | | | |
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| (h) | Identify a possible performance context of this music. | [1m] | Remember | Performance Context |
| | Performed in small-scale performances / In private settings | | | |
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| (i) | This music is from the Classical period. State one feature of the music that is typical of this period. | [1m] | Evaluate | Genre |
| | Accept any of the following: <ul style="list-style-type: none"> • Imitative melodic and rhythmic motifs • Regular phrasing • Simple and Tuneful Melodies • Mix of homophonic and polyphonic textures / Largely homophonic • Use of contrasting articulation within the same phrase • Gradual changes of dynamics • Modulation to related keys such as B-flat major (b.44) | | | |

Extract 3: Tiger Rag, Tiger Dixie Band [13 Marks]

<https://www.youtube.com/watch?v=6Yt2fOIXf2M> [00:00 - 01:08]

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|-----|--|------|---------|-------------|
| (a) | Identify the form of the head section. | [1m] | Apply | Form |
| | 32 bar AABA | | | |
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| (b) | Describe the drum part from bars 9 - 24. | [2m] | Analyse | Instruments |

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|-----|---|------|----------|-------------------|
| | The bass drum plays on the first and third beat (1m) and the snare plays the backbeat. (1m) | | | |
| (c) | Describe three features of the music from bars 41 - 56. | [3m] | Analyse | Features of Music |
| | Accept any of the following: <ul style="list-style-type: none"> • The clarinet and saxophone improvise (1m) and interact in a call and response with the rest of the ensemble (1m) • Presence of syncopated rhythms/melodies • Use of extended harmony • Use of imitative rhythmic material | | | |
| (d) | Identify one of the solo instruments heard in bars 56 - 87 and describe what it is playing. | [2m] | Analyse | Instrument |
| | Accept any of the following: <ul style="list-style-type: none"> • Clarinet (1m). It is playing the countermelody. (1m) • Saxophone. (1m) It is harmonizing the melody (1m) • Trumpet (1m) It is playing the main melody. (1m) • Trombone (1m) It is playing slides/glissandos. (1m) | | | |
| (e) | Write out the notes of the E \flat 7 chord in bar 63 on the stave below. | [2m] | Apply | Harmony |
| | Notes: E \flat , G, B \flat , D \flat *No marks given for the note 'E \flat ' and 'B \flat ' | | | |
| (f) | Tick the box that corresponds with the quality of the chord heard in bar 82. | [1m] | Remember | Harmony |
| | Minor, Minor 7, Diminished | | | |
| (g) | i. Identify the style that this extract is taken from. | [1m] | Analyse | Style |
| | Traditional Jazz | | | |
| | ii. State one reason for your answer in (g)i. | [2m] | Evaluate | Style |
| | Accept any of the following: <ul style="list-style-type: none"> • Small Ensemble • Absence of swing • Written in 2/4 or 4/4 • Collective improvisation • Polyphonic texture • Marks also given if students cites typical instrumentation | | | |

Extract 4: Enola Gay, Orchestral Manoeuvres In The Dark [12 Marks]

<https://www.youtube.com/watch?v=HaFnuvYKIZ8> [0:00 - 1:12]

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|-----|--|------|------------|---------------------|
| (a) | The extract begins with an introduction before the entry of the vocalist. Describe the music of this section. | [3m] | Analyse | Features of Music |
| | Accept any of the following: <ul style="list-style-type: none"> • The introduction begins with an ostinato (machine) drum beat that continues throughout the piece. • The bass guitar part begins by repeating the root of the chord in an 8-note figuration. • The bass guitar continues to play the root of the chord but in a dotted rhythmic pattern. • The synthesizer part is repetitive and plays a 8 quaver figuration at the beginning of the extract. • The synthesizer plays a riff in the second half of the introduction. | | | |
| | | | | |
| (b) | Name one electric or electronic musical instrument used in this extract and explain how this technology may have been used. | [2m] | Apply | Role of Instruments |
| | Synthesizer / Drum Machine (1m) The synthesizer is used to alter and artificially reproduce sounds. (1m) or It is usually operated with a keyboard. It creates sound electronically using something called an oscillator. (1m) | | | |
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| (c) | Identify two digital effects (FX) that are heard in this extract. | [2m] | Understand | Digital Effects |
| | <ul style="list-style-type: none"> • Reverb • Panning | | | |
| | | | | |
| (d) | Identify the cadence heard at the end of the vocal section. | [1m] | Apply | Harmony |
| | Imperfect Cadence | | | |
| | | | | |
| (e) | i. Identify the genre that this extract is taken from. | [1m] | Analyse | Style |
| | Synthpop | | | |
| | ii. State two reasons for your answer in (e)i. | [2m] | Evaluate | Style |

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|-----|---|------|------------|-------|
| | Accept any of the following: <ul style="list-style-type: none"> • Presence of repetitive rhythmic accompaniment patterns • Voice parts are clean and straight / Unembellished melodies • Simple Chords • Homophonic Texture | | | |
| | | | | |
| (f) | In which decade was this music recorded? | [1m] | Understand | Style |
| | 1940s, 1960s, 1980s | | | |

Extract 5: Seling Rambangan Asmoro Dono [12 Marks]

<https://www.youtube.com/watch?v=7f2ll8eilyQ> [00:47 - 01:47]

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|-----|--|------|------------|------------|
| (a) | (i) Identify the solo instrument that plays at the beginning of the extract. | [1m] | Remember | Instrument |
| | Rebab | | | |
| | (ii) Describe this instrument. | [2m] | Remember | Instrument |
| | <ul style="list-style-type: none"> • It is a two-stringed bowed lute where strings are tuned to an interval approximately a 5th apart (1m) • It also has a heart-shaped body of wood / resonator that is covered by a membrane (1m) | | | |
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| (b) | (i) Describe the music when all the instruments are playing. | [3m] | Understand | Texture |
| | The main melody instruments (such as the Saron) play the balungan (1m) and other elaborating instruments (such as the Peking) improvise on it by playing variations / syncopated versions of the melody at the same time. (1m) The colotomic instruments (such as the Kenong) play specific notes of the balungan (1m) and underline the musical structure of the piece. | | | |
| | (ii) Identify the technical term for this texture | [1m] | Remember | Texture |
| | Heterophony / Polyphonic Stratification | | | |
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| (c) | Identify the tuning of this extract. | [1m] | Understand | Scale |
| | Slendro | | | |

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| (d) | Describe the relationship between the tempo and density of the music in this extract. | [2m] | Understand | Tempo |
| | The tempo slows down (1m) when there is an increase in the density of the texture. (1m) | | | |
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| (e) | (i) Identify a context in which this music would have been performed. | [1m] | Remember | Performance Context |
| | Wayang Kulit / Dance / Rituals and Celebrations | | | |
| | (ii) Describe the role of the music for the context mentioned above. | [1m] | Remember | Performance Context |
| | <ul style="list-style-type: none"> • Wayang Kulit: The music is essential accompaniment. It sets the mood, interprets and reinforces the narrative. • Dance: The music acts as accompaniment and reinforces the movement of the dancers. • Rituals and Celebrations: The music guides/signals the entrances and exits in rituals. Specific repertoire is used to accompany specific rituals and ceremonies (e.g. Birth, funeral, rice harvesting) | | | |

Extract 6: Joget Senyum Memikat [13 Marks]

<https://www.youtube.com/watch?v=9PIAANieivM> [00:06 - 01:29]

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|-----|--|------|----------|------------|
| (a) | Describe the characteristics of the melody in the introduction. | [3m] | Apply | Melody |
| | Accept any of the following: <ul style="list-style-type: none"> • Regular phrasing • Syncopated melodies • It is played first by the violin and later by the accordion. • The violin melody begins with a leap and is largely stepwise in motion / conjunct thereafter. • The accordion melody begins and ends with a leap and is otherwise largely stepwise in motion. • Use of sequences | | | |
| | | | | |
| (b) | (i) Identify the traditional percussion instrument heard in this extract. | [1m] | Apply | Instrument |
| | Rebana | | | |
| | (ii) Describe this instrument. | [2m] | Remember | Instrument |

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|-----|--|------|------------|------------------|
| | The instrument is a single-headed drum. [1m] where the skin is attached by rattan laces. [1m] | | | |
| | (iii) Describe the rhythm that it plays. | [1m] | Understand | Rhythm |
| | The rhythm alternates between duple and triple meters. OR The rhythm has a characteristic duple and triple-beat divisions, generating a two-against-three rhythmic feel. | | | |
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| (c) | Identify the rhyme form of the opening four lines of the vocal part. | [1m] | Understand | Form |
| | Answers highlighted in red: • ABBA • ABAB • AABB | | | |
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| (d) | Identify two of the following features that are heard in the instrumental section at the end of the extract. | [2m] | Apply | Instrument |
| | Answers highlighted in red: • Ascending sequence • Descending sequence • Melody begins on the down beat • Melody begins on the upbeat • Melody is played by both instruments consecutively. | | | |
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| (e) | Identify a possible performance context of this music. | [1m] | Remember | Texture |
| | Weddings / Festivals | | | |
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| (f) | Identify the genre of this extract. | [1m] | Analyse | Genre |
| | Joget | | | |
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| (g) | Traditionally, how is this music learned? | [1m] | Remember | Cultural Context |
| | Aurally / Oral Tradition | | | |