



GCE A LEVEL MARKING SCHEME

SUMMER 2025

**A LEVEL
MUSIC – UNIT 6
1660U80-1**

About this marking scheme

The purpose of this marking scheme is to provide teachers, learners, and other interested parties, with an understanding of the assessment criteria used to assess this specific assessment.

This marking scheme reflects the criteria by which this assessment was marked in a live series and was finalised following detailed discussion at an examiners' conference. A team of qualified examiners were trained specifically in the application of this marking scheme. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners. It may not be possible, or appropriate, to capture every variation that a candidate may present in their responses within this marking scheme. However, during the training conference, examiners were guided in using their professional judgement to credit alternative valid responses as instructed by the document, and through reviewing exemplar responses.

Without the benefit of participation in the examiners' conference, teachers, learners and other users, may have different views on certain matters of detail or interpretation. Therefore, it is strongly recommended that this marking scheme is used alongside other guidance, such as published exemplar materials or Guidance for Teaching. This marking scheme is final and will not be changed, unless in the event that a clear error is identified, as it reflects the criteria used to assess candidate responses during the live series.

GCE A LEVEL MUSIC – UNIT 6

SUMMER 2025 MARK SCHEME

General principles for marking:

1. Awarding marks: Unless otherwise stated, this examination awards one mark per relevant comment.
2. Multiple choice questions: Accept only one correct answer. Where two answers are underlined, no mark is awarded.
3. One word answers: Where one specific response is required and more than one answer is supplied, accept the first answer only.
4. Short answer questions: A description of the types of answers accepted are supplied along with examples of correct answers.
5. Additional instructions: Any additional instructions required to mark individual questions will be supplied with the answer in brackets [].
6. Answers and instructions for markers are in blue.
7. Answers separated by bullet points are separate answers and answers separated by / are additional acceptable answers on the same topic.
8. Answers in brackets { } are alternative correct answers and credit should not be given for both.
9. Words in brackets () are not needed for credit to be awarded and are there to provide context to the answer.
10. Indicative content: This is not exhaustive and it is used as a guide to the marker. Markers should use their professional judgement when considering responses from candidates, and if they have correctly answered the question with something not mentioned on the mark scheme the answer should be credited as per instructions to marker, or one mark per relevant comment.
11. Marking bands are supplied for longer answer questions and indicate levels of response which should be considered with the indicative content. When deciding on a band, the answer should be viewed holistically. Beginning at the lowest band, markers should look at the learner's answer and check whether it fits the descriptor for that band. If the descriptor at the lowest band is satisfied, markers should move up to the next band and repeat this process for each band until the descriptor matches the answer. If an answer covers different aspects of different bands, a best fit approach should be adopted to decide on the band and the learner's answer should be used to decide on the mark within the band. For example, if a response is mainly in band 2 but with a limited amount of band 3 content, the answer should be placed at the upper end of band 2.
12. Rubric infringements: Where there is a choice of question and the candidate answers more than one, the marker must mark both questions and award the mark for the question on which the candidate scored the highest.

SECTION 1

Answer *either* question 1 *or* question 2

Area of Study F: Strand 1: Impressionism

1. You will hear an extract from Debussy's *Reflets dans l'eau*. Use an **unannotated copy of the score** for this question. You will also need an unannotated score of Debussy's *Colloque sentimental*

The extract begins at **bar 50 and ends at bar 70**. It will be played **3 times** with a **1 minute pause** between each playing and a **10 minute silence** after the final playing for you to complete your answers. [20]

*** Please note that some editions have differences in bar numbers – they may be one bar out***

Locate your answers with bar and beat numbers where appropriate.

You now have **1 minute** to read the questions.

- a) Underline the correct description of the harmony in bars 63 to 64 [1] AO3
- Diatonic Octatonic Pentatonic Whole-tone
- b) Explain how the harmony in bars 57 to 60 changes from the E flat major chord in bar 56. [3] AO4
- **57 – Eb major chord changes to dominant 7th (addition of Db)**
 - **Accept – dominant of dominant**
 - **58 – Eb bass continues as pedal with (octatonically inflected and dissonant) diminished seventh chords over Eb pedal (E diminished seventh in first half of bar to D diminished seventh in second half of bar)**
 - **59 – resolves back to Eb dominant ninth**
 - **60 – whole-tone based but Eb remains at bottom and lots of notes in common with surrounding Eb chords**
- c) Give one feature of the texture in bar 68 [1] AO3
- **Arpeggio in LH**
 - **A pedal in LH**
 - **Contrary motion**
 - **Homophonic**
 - **Parallel chords (in RH)**
- d) Briefly state how bars 50 to 70 fit into the overall form [2] AO3
- **Second B section / B2 (OR middle of C section as per Waters analysis) of**
 - **Overall Rondo form**

- e) The motif in the right hand of bars 57 to 58 appears many times in this movement
- i. Identify a bar **in the extract** where another version of this motif begins. [1] AO3
 - **Bar 50(51)**
 - **Bar 54(55)**
 - **Bar 67(68)**
 - ii. Identify TWO differences in the presentation of this motif in bars 57 to 58 compared to bars 29 to 3[2] AO3
 - **Triplets rather than dotted**
 - **Appears at top rather than middle of texture / higher register**
 - **Different transposition (starts on Bb rather than C) OR over different pedal**
 - **Begins earlier in the bar**
 - **Now in RH rather than LH earlier**
- f) Briefly discuss the ways in which Debussy constructs the melody using scales and motifs in *Colloque sentimental* comparing this to *Reflets dans l'eau*. [10] AO4

Comparisons might focus on repeated use of short melodic motifs and the employment of various exotic scales. Indicative content might include:

In *Colloque*:

- **Two motifs (C7 and Ab7) that make up whole-tone complex at opening**
- **Repetitive use of 3-note motif in RH at opening**
- **Use of 'Nightingale' motif in bar 19 from *En Sourdine***
- **Use of octatonic scale in B section from 19**
- **Range of melody increases in 22-30 (to an octave)**
- **Pedal Ab 'heartbeat' idea**

In *Reflets*:

- **Piece is based on motif A in bar 1 and motif B in bar 24**
- **Discussion of use of and interrelation between**
 - **X1 (rising fifth/falling fourth) first seen in bar 1**
 - **Y (two sets of falling fourths an octave apart with a fifth in between) first seen in in bar 2**
 - **Z motifs (pair of descending steps) starting in bar 10**
- **Discussion of pentatonic scales (e.g. in 16-17) and the relationship to motifs above which are also pentatonic**
- **Use of octatonic scale (e.g. bars 14-15, 20-23 etc)**
- **Use of whole-tone scale (e.g. in 24)**
- **Relationship to La Mer melody**
- **4-bar phrases at beginning**

The following bands in the marking grid should be used in conjunction with the indicative content.

Band	
5	9-10 marks - A comprehensive knowledge and understanding of the construction of melody and motif in “Colloque sentimental” - A comprehensive comparison with “Reflets dans l’eau”
4	7-8 marks - A convincing knowledge and understanding of the construction of melody and motif in “Colloque sentimental” - A convincing <i>comparison with</i> “Reflets dans l’eau”
3	5-6 marks - A general knowledge and understanding of the construction of melody and motif in “Colloque sentimental” - A general comparison with “Reflets dans l’eau”
2	3-4 marks - Some knowledge and understanding of the construction of melody and motif in “Colloque sentimental” - An inconsistent comparison with “Reflets dans l’eau”
1	1-2 marks - A limited knowledge and understanding of the construction of melody and motif in “Colloque sentimental” - A limited comparison with “Reflets dans l’eau”
0	0 marks No response worthy of credit

Area of study F: Strand 2: Chamber Music in Wales

2. You will hear an extract from Plowman's *Night Dances No. 2*. Use an **unannotated copy of the score** for this question. You will also need an unannotated score of Wilson-Dickson's *Tango Passacaglia*.

The extract begins at bar **1** and will be played **3 times** with a **1 minute pause** between each playing and a **10 minute silence** after the final playing for you to complete your answers. [20]

Locate your answers with bar and beat numbers where appropriate.

You now have **1 minute** to read the questions.

- a) Tick **two** scales that are used in bars 1-4 [2] AO3

	Tick two
Aeolian	✓
A major	
Blues	✓
F# minor	
Pentatonic	

- b) Describe the harmony in bars 24 to 34. Give bar numbers to support your answer. [3] AO4

- **24-25 – Ab dominant seventh (particularly in LH) / but some rogue dissonances including in the flute (C# and A - notes from A major) OR D naturals in RH bar 24**
- **26-33 – F# and C# remain constant with a changing note (or pair of notes against them) against them in each few bars / another mark for ONE example i.e. 26 – E, 28 – D, 29 – B, 30 - E and B, 31 E and A. 32 – E and G**
- **34 – Starts with F# and C# bare fifths (continuing previous harmony but with new texture) but by end of bar has built up and F# minor (seventh) chord.**

- c) Briefly state how **bars 1 to 25** fit into the overall form. [2] AO3

- **First (dance 1a) of**
- **Two pairs of related dances (1a 2a 1b 2b)**

- d) i. State **one** similarity between bars **26 to 33** and bars **46 to 53**. [1] AO3

- **Same (semiquaver) (rhythmic) patterns**
- **Both based around F#/C#**
- **Start with F#7 chord**
- **Both have an accelerando**
- **Both based over pedal F#**

- ii. State **two** differences in bars **46 to 53** compared to bars **26 to 33**.
[2] AO3

- Flute comes back in in bar 50 with a trill figure
- The harmony is more static/changes less (basically stays on F#7 is different inversions)
- Changes to quintuplets in bar 52
- Initial F# pedal is an octave lower

- iii. Briefly discuss the ways in which Wilson-Dickson constructs the melody in *Tango Passacaglia* comparing this to Plowman's use of melody in *Night Dances*
[10] AO4

Comparisons might focus on elaboration and development of melody from Bach in Wilson Dickson compared to the elaboration and development based on loose serial techniques in Plowman. Indicative content might include:

In *tango passacaglia*:

- Use of ground bass theme from Bach (and contrasts with Tango-style melodies later)
- Use of counter melodies e.g. in bar 7
- Decoration of theme e.g. in bar 13, 19 etc.
- Theme stretched out and distributed across flute and piano in passage from bar 43
- Melodic reference to *Summer Music* by Bax in bar 55
- New Tango theme introduced in bar 84
- Cadenza featured

In *Night Dances*:

Movement 1

- Free use of serial technique with manipulation of fragments and loose derivations\
- Irregular but repetitive melodic material in the piano in the first movement contrasted with much freer material in the flute
- Asymmetric phrasing (e.g. bar 51)
- Use of augmentation (e.g. bar 143)
- References to figures derived from Indian music

Movement 2

- Re-use of melodic material between movements (e.g. bar 51 in first movement and bar 3 in second)
- Use of blues scale (e.g. at the beginning)
- Melodic material reduced to repetitive arpeggiations in Dance 2 a and b (combined with long flute melody second time which is elaborated from bar 70)
- References to Bach

Movement 3

- Lengthy statement of melody already featured in previous movements and still serial

The following bands in the marking grid should be used in conjunction with the indicative content.

Band	
5	9-10 marks • A comprehensive knowledge and understanding of the structuring of melody in <i>tango passacaglia</i> • A comprehensive comparison with <i>Night Dances</i>
4	7-8 marks • A convincing knowledge and understanding of the structuring of melody in <i>tango passacaglia</i> • A convincing <i>comparison with Night Dances</i>
3	5-6 marks • A general knowledge and understanding of the structuring of melody in <i>tango passacaglia</i> • A general comparison with "<i>Night Dances</i>"
2	3-4 marks • Some knowledge and understanding of the structuring of melody in <i>tango passacaglia</i> • An inconsistent comparison with <i>Night Dances</i>
1	1-2 marks • A limited knowledge and understanding of the structuring of melody in <i>tango passacaglia</i> • A limited comparison with <i>Night Dances</i>
0	0 marks • No response worthy of credit

SECTION 2

Area of Study F: Strand 3: Popular Music in Wales

3. You will hear an extract from *Another Source* from Kizzy Crawford's album *Birdsong*. The extract will be played **3 times** with a **1 minute pause** between each playing and a **2 minute silence** after the final playing for you to complete your answers. [10]

You now have **1 minute** to read the questions.

The lyrics of the extract are printed below.

[Instrumental]

1. *The leaves of the forest tremble in the snow*
2. *Reflecting the sunlight, streaking frozen ponds with gold.*
3. *Beauty still thrives in this season long and cold.*
4. *But survival is tested for these precious young souls*
5. *Huddled closely together in the night to keep the warmth*
6. *A sense of protection from the frosty dark outdoors*
7. *Under the moonlit sky the stars are shining bright*
8. *Life's harder during this time so we seek comfort at all times*
9. *As winter tightens its grip*
10. *They frantically fly to their source of energy*
11. *Across the forestry searching far and wide,*
12. *They must hold on to stay alive*
13. *As the snow begins to fall*
14. *Their layers keep them warm*
15. *But the berries and the seeds*
16. *Are buried deep beneath their feet*
17. *The sparkling white sheet*
18. *Will melt when sunlight meets*
19. *They search during this time*
20. *Scant pickings they may find*
21. *With luck they'll survive this season harsh*

[Instrumental]

- (a) Identify the interval heard in the vocal line at the start of lines 1 and 2. [1]

6th

- (b) **Tick (✓)** the box that best describes the vocal melody and piano harmony in lines 1 and 3. [1]

The melody and the harmony stay the same.	
The melody stays the same but the harmony changes in line 3.	✓
The melody changes in line 3 but the harmony stays the same.	
The melody and harmony in line 1 both change in line 3.	

- (c) Describe the **structure** of this extract. Give line numbers in your answer. [2]

Introduction , Verse 1-4, Verse 5-8, Pre-Chorus 9-12, Chorus 13-21, Instrumental Introduction, A, A, B, C, Instrumental

Answers must be in correct order using line numbers. (Any three correct sections identified award 1 mark, four or above award 2 marks.)

- (d) Name the instrument that joins the piano at the end of line 8. [1]

Cello

- (e) Identify the **two** wind instruments heard in the extract. [2]

- (i) **French horn**
(ii) **Flute**

- (f) State the performance technique used by the strings, heard for the first time at the end of line 21. [1]

Pizzicato, plucking

- (g) Name one musical style that has influenced this piece and give one reason to support your answer. [1] + [1]

Style: Classical {Impressionism} or Jazz

Reason: Answers may refer to instrumentation/performance techniques for classical.

Jazz-use of extended chords and syncopation

4. Next, you will hear the song *If you tolerate this your children will be next* performed by *Manic Street Preachers*, the lyrics of which are printed below. The title of the song comes from a Spanish civil war poster from the 1930s. The extract will be played **3 times** with a **1 minute pause** between each playing and a **7 minute silence** after the final playing for you to complete your answer. [10]

You now have **1 minute** to read the question.

1. *The future teaches you to be alone*
2. *The present to be afraid and cold*
3. *"So if I can shoot rabbits then I can shoot fascists"*
4. *Bullets for your brain today*
5. *But we'll forget it all again*
6. *Monuments put from pen to paper*
7. *Turns me into a gutless wonder*
8. *And if you tolerate this then your children will be next*
9. *And if you tolerate this then your children will be next*
10. *Will be next, will be next, will be next*
11. *Gravity keeps my head down*
12. *Or is it maybe shame*
13. *At being so young and being so vain*
14. *Holes in your head today*
15. *But I'm a pacifist*
16. *I've walked La Ramblas but not with real intent*
17. *And if you tolerate this then your children will be next*
18. *And if you tolerate this then your children will be next*
19. *Will be next, will be next, will be next, yeah will be next*

Explain the group's use of **melody** and **harmony** in the extract, and comment on features that reflect their musical style generally. You should also refer to **at least one** other song by Manic Street Preachers.

Melody:

Melody provided by tenor range male voice

Pentatonic shape

Mainly Conjunct movement

Repetition of phrases

Repeated notes

Starts with Octave leap

Verse:

Line 1 8ve leap Pentatonic shape

Line 2 Conjunct arc like melody

Line 3 descending conjunct as line 2 /longer phrase/sequential

Lines 4-7 as Lines 1-3

Chorus:

Starts with long note

Anacrusis feel to Chorus melody

Descending conjunct melodies

'Will be next' sequence and scalar ascending

Harmony:

Aeolian mode (accept diatonic)

Verse:

Harmonies Chord I, V, III, bVII

Root position

Chorus:

Harmonies Chord IV, III, bVII

Root position chords

No added chords except one Sus4 chord used

Relevant links to other named songs.

Band	
5	9-10 marks • A perceptive and detailed explanation of the use of melody and harmony in the extract. • Appraisal will show a comprehensive contextual knowledge, with at least one relevant example explored in detail.
4	7-8 marks • An accurate and convincing explanation of the use of melody and harmony in the extract. • Appraisal will show a very good contextual knowledge, with at least one relevant example explored in detail.
3	5-6 marks • A general explanation of the use of melody and harmony in the extract. • Appraisal will show adequate contextual knowledge, with at least one relevant example explored in detail.
2	3-4 marks • An inconsistent explanation of the use of melody and harmony in the extract. • Appraisal will show some contextual knowledge, with at least one relevant example explored in detail.
1	1-2 marks • A limited explanation of the use of melody and harmony in the extract. • Appraisal will show little or no contextual knowledge, with at least one relevant example explored in detail.
0	0 marks • No response worthy of credit.

Area of Study F: Strand 4: American Musical Theatre

5. You will hear an extract from *Chanson* from Stephen Schwartz's *The Baker's Wife*. The extract will be played **3 times** with a **1 minute pause** between each playing and a **2 minute silence** after the final playing for you to complete your answers. [10]

You now have **1 minute** to read the questions.
The lyrics of the extract are printed below.

(Introduction)

1. *Chaque jour et un jour comme les autre toujours*
2. *Le potage, l'ouv'rage, peut etre l'amour*
3. *Le soleil, il voyage, le monde fait un tour*
4. *Ainsi c'est toujours, le même.*
5. *Every day as you do, what you do, every day*
6. *You see the same faces who fill the cafe*
7. *And if some of those faces have new things to say*
8. *Nothing is really diff'rent.*
9. *And the sheep dot the hill, where the olive tree sways*
10. *And the world spins around with the greens and the greys*
11. *And you never take time out to think of the ways*
12. *Everything might be diff'rent.*
13. *And then one day, suddenly, something can happen*
14. *It may be quite simple, it may be quite small*
15. *But all of a sudden your stew tastes diff'rent*
16. *And you hear a gull cry in a different key*
17. *And you see with new eyes and the faces you see*
18. *Are people you don't know at all.*
19. *And the someone who touches your hair every day*
20. *Touches you now in a different way*
21. *And you may want to run or you may want to stay, forever.*

- (a) Describe features of the vocal melody in lines 1 to 4. Locate your answers using the lyrics where necessary. [2] AO4

Phrases begin with an anacrusis

Arch like

Syllabic

Line 1 begins with (ascending) arpeggio figure based upon (tonic) triad

'Comme les autre jours' conjunct (three note) ends on dominant

Line 2: 'Le Potage, L'ouv'rage' same ascending and descending arpeggio

'Peut etre L'amour' conjunct (three note) pattern

Line 3: 'Le soleil, il voyage' ascending and descending arpeggios

(different chord for each)'Le monde, fait' melody is disjunct (interval of a 7th)

Line 4: 'Ainsi c'est tou' conjunct three note pattern

'Toujours' a disjunct falling interval of a 6th followed by a rising disjunct (minor) 6th interval on 'meme' / sustained note on 'meme'

- (b) State the names of two woodwind instruments heard in lines 1 to 12 of the extract. [2] AO3

(i) Clarinet

(ii) Oboe

(c) State the names of two percussion instruments heard in the extract. [2] AO3

(i) **Celesta**

(ii) **Timpani (accept piano)**

(d) State the structure of the extract. [1] AO3

(Introduction) A A A B A

(e) Name the rhythmic device heard in the accompaniment at the end of line 12. [1] AO3

Hemiola (accept cross-accent)

(f) State the name of the compositional device used in Lines 16 and 17. [1] AO3

Sequence

(g) State the decade in which this musical was written and first performed. [1] AO3

1970s

6. Next, you will hear the song *The story of Lucy and Jessie* from the musical *Follies* by Stephen Sondheim, the lyrics of which are printed below. This is an example of pastiche – where a composer imitates another style. In this example, Sondheim a typical Broadway song of the 1930s. The extract will be played **3 times** with a **1 minute pause** between each playing and a **7 minute silence** after the final playing for you to complete your answer. [10]

You now have **1 minute** to read the question.

Verse:

1. *Here's a little story that should make you cry, about two unhappy dames*
2. *Let us call them Lucy "X" and Jessie "Y", Which are not their real names*
3. *Now Lucy has the purity, Along with the unsurety*
4. *That comes with being only twenty-one*
5. *Jessie has maturity, and plenty of security*
6. *Whatever you can do with them she's done*
7. *Given their advantages, you may ask why*
8. *The two ladies have such grief*
9. *This is my belief, In brief:*

Chorus:

10. *Lucy is juicy, but terribly drab*
11. *Jessie is dressy, but cold as a slab*
12. *Lucy wants to be dressy, Jessie wants to be juicy*
13. *Lucy wants to be Jessie and Jessie Lucy, you see*
14. *Jessie is racy, but hard as a rock*
15. *Lucy is lacy, but dull as a smock*
16. *Jessie wants to be lacy, Lucy wants to be Jessie*
17. *That's the sorrowful précis, it's very messy*
18. *Poor, sad souls*
19. *Itching to be switching roles*
20. *Lucy wants to do what Jessie does*
21. *Jessie wants to be what Lucy was*
22. *Lucy's a lassie, you pat on the head*
23. *Jessie is classy, but virtually dead*
24. *Lucy wants to be classy, Jessie wants to be Lassie*
25. *If Lucy and Jessie could only combine*
26. *I could tell you someone, who would finally feel just fine*

Outline Sondheim's use of structure, melodic material, harmony and orchestration to illustrate how he imitates a song from the 1930s, referring to line numbers in your answer. You should also mention features that reflect his musical style generally and refer to at least one other song/chorus by Sondheim, which uses pastiche.

Some of the following answers should be given:

Structure:

Lines 1 to 9 Verse

Repeated melody 'A' section (Lines 1 & 2) again in (lines 7 & 8)

Contrasting 'B' section in lines 3-6 repeated melody in each line

Line 5 repeats Line 3 down one tone (Sequence)

Chorus

The chorus is AABA 32 bar song form, which was the preferred song structure of 1930s composers (Gershwin/Kern/Berlin etc)

A section (Lines 10-13)

A section (Lines 14-17)

B section (Lines 18-21)

A section (Lines 22-26)

Melodic material

The treatment of melody and rhythm follows the rhythm and pitch inflection of the spoken word. This is a typical feature of Sondheim's work.

Syllabic setting

The pitch/melody follows the natural inflection of the spoken word in shape

Largely conjunct, some chromaticism

Harmony

Tonal

Minor key

Jazz influence in chords/extended chords

Frequent use of 7ths

13th chords at end of lines 10, 14, 22

Orchestration

Big band sound

Use of Brass and woodwind sections

Use of mutes in Brass/ growling sounds

Orchestral stabs

Strings used in the 'B' section to create contrast

Use of Clarinets in higher register (Jazz style/swing)

Contextual details:

Reference could be made from the following (not exhaustive list)

Follies

One more kiss (Operetta style)

Broadway baby (1930/40s Harold Arlen / Jazz style)

Ah Paree (Cole Porter French style Cabaret song)

Rain on the roof (Vaudeville style)

Losing my mind (Gershwin style ballad)

A little Night Music

All songs from this score are either in 3/4, 6/8 or 9/8 and many imitate the turn of the century Viennese Waltz.

Pacific Overtures

Influence of Japanese music/ Pentatonic melodies/ Japanese instruments

The song 'Please hello' also imitates Gilbert & Sullivan, French Can Can and

Russian Cossack dancing.

Assassins

Unworthy of your love (Carpenters 1970s love song style)

Ballad of Booth (Blue Grass)

Ballad of Czolgz (Hoe down)

How I saved Roosevelt (Sousa Marches)

Gun song (Barber shop singing)

I am going to the Lordy (Cakewalk style)

Company

You could drive a person crazy (Andrews sisters close harmony style)

Ladies who lunch (Bossa nova)

Into the Woods

Folk like melodies

Barcarolle

Band	
5	9-10 marks • A perceptive and detailed explanation of how Sondheim creates a stylistic song from the 1930s. • Appraisal will show a comprehensive contextual knowledge, with at least one relevant example explored in detail.
4	7-8 marks • An accurate and convincing explanation of how Sondheim creates a stylistic song from the 1930s. • Appraisal will show a very good contextual knowledge, with at least one relevant example explored in detail.
3	5-6 marks • A general explanation of how Sondheim creates a stylistic song from the 1930s. • Appraisal will show adequate contextual knowledge, with at least one relevant example explored in detail.
2	3-4 marks • An inconsistent explanation of how Sondheim creates a stylistic song from the 1930s. • Appraisal will show some contextual knowledge, with at least one relevant example explored in detail.
1	1-2 marks • A limited explanation of how Sondheim creates a stylistic song from the 1930s. • Appraisal will show little or no contextual knowledge, with at least one relevant example explored in detail.
0	0 marks • No response worthy of credit.

7. You will hear an extract from *The Mooche* performed by Duke Ellington and his orchestra, the structure of which is printed below. The extract will be played **3 times** with a **1 minute pause** between each playing and a **2 minute silence** after the final playing for you to complete your answers. [10]

Section 1	Section 2	Section 3	Section 4
Head 24 bars	12 bars	Solo instrument improvisation with accompaniment 12 bars	Vocal improvisation with accompaniment 12 bars

You now have **1 minute** to read the questions.

- (a) Name the type of descending scale played by the three clarinets in section 1. [1] AO3

Chromatic

- (b) Complete the table below identifying the tonality of each section. [2] AO3

Section	Answer either <i>Major</i> or <i>Minor</i>
Section 1	Minor
Section 2	Major
Section 3	Minor
Section 4	Major

0-1 answers correct = 0 marks

2-3 answers correct = 1 mark

4 answers correct = 2 marks

- (c) Name the type of mute used by the trumpet. [1] AO3

Plunger

- (d) Describe musical features of Section 3. [2] AO4

Minor key
12 bar blues
Clarinet improvisation
Chalumeau register of clarinet

Rhythm section consists of:
Banjo comping chords,
Offbeat chords (accept syncopated chords)
Double bass playing mainly straight crotchet beats/some dotted (swing notes)/tonic and dominant notes
Drums keeping time
Clarinet plays three four bar phrases
Banjo plays melodic idea every fourth bar in response to clarinet/based upon minor 3rd interval and conjunct
Clarinet first phrase based around three notes/based upon minor 3rd
Clarinet second phrase almost a repeat of first phrase
Clarinet uses ornamentation/glissandi
Third phrase from clarinet uses repeated descending arpeggios and use of the minor 3rd from the first phrase.

- (e) Name two instruments that accompany the vocal solo in Section 4. [2] AO3

- (i) **Banjo**
(ii) **Double bass (accept drum kit/Cymbal)**

- (f) This extract is an example of Ellington's 'Jungle' style. State two musical features heard in the extract that are typical of this style. [2] AO4

Use of mutes in brass
'Growling effect' in brass
Exotic harmonies (chromaticism)
Key changes
Textural changes
Chalumeau range of clarinet / low tessitura of instruments
Use of floor tom drum

8. Next, you will hear an extract from *It ain't necessarily so* from the album *Porgy and Bess* recorded by Miles Davis. The structure of the extract is printed below. This is an example of Davis working with a larger ensemble and the arranger Gil Evans. The extract will be played **3 times** with a **1 minute pause** between each playing and a **7 minute silence** after the final playing for you to complete your answer. [10]

Section 1	Section 2	Section 3
Slow introduction 9 bars	Head 32 bars A+A+B+A	Head 32 bars A+A+B+A

You now have **1 minute** to read the question.

Outline the **use of instruments** in the extract, and comment on any other musical features you consider to be typical of the music associated with Miles Davis. You should also refer to **at least one** other piece by Davis to support your observations.

Some of the following answers (for the extract) should be given:

Use of instruments

- Trumpet main melody
- Orchestration: 4 trumpets, 4 trombones, 3 French horns, 1 tuba, 2 flutes, 1 alto flute, 1 clarinet, 1 bass clarinet, 1 double bass and drums
- Instrumental parts are written 'scored' as part of an arrangement with Davis Trumpet solos providing the improvised sections.
- Davis use of Harmon mute is typical feature of Davis's sound

Section 1

Use of brushes on drums

Trombones (Hat mute) descending chromatic minims in unison

French Horns descending chromatic minims in unison

Sax sustained note

Flutes tremolo between two notes

Double bass triplet quaver repetitive idea

Clarinet quavers

Davis (trumpet) Melody from the middle 8 of 'I Got Plenty O' Nuttin' suggest this may be a written melody as part of the arrangement.

Last two bars Trumpets are added (Hat mutes)

Flutes and sax move to minims

Clarinet tremolos

Tuba added last three bars

General dynamics are *pp* with Trumpet *mf* there is a *crescendo* in the last bar leading to Section two

Section 2

A section:

Davis on trumpet improvises

Walking bass

Swing rhythm on kit (ride cymbal prominent)

Sticks not brushes

Accented Stab from Trumpets, trombones, tuba and wood wind on first beat of Section two (no mutes)

French horns play three note chords syncopated staccato

B section:

Woodwind (Bass clarinets introduced), French horns, trombones, tuba have sustained chords which are syncopated

Davis improvises over this

A Section:

As previous A section

Section 3

A section as before,

but with additional four part trombone chords syncopated at the end of the trumpet phrases

B section:

The whole ensemble play minim chords, some chromatic movement

Other musical features

Mixture of arrangement and improvised sections

Use of mutes

Orchestral colour

Dynamics

Cool jazz style

Davis uses silence and long notes at times/marked contrast to the frantic solos found in Bebop

Band	
	9-10 marks
5	- A perceptive and detailed explanation of the use of instruments in the extract. - Appraisal will show a comprehensive contextual knowledge, with at least one relevant example explored in detail.
	7-8 marks
4	- An accurate and convincing explanation of the use of instruments in the extract. - Appraisal will show a very good contextual knowledge, with at least one relevant example explored in detail.
	5-6 marks
3	- A general explanation of the use of instruments in the extract. - Appraisal will show adequate contextual knowledge, with at least one relevant example explored in detail.
	3-4 marks
2	- An inconsistent explanation of the use of instruments in the extract. - Appraisal will show some contextual knowledge, with at least one relevant example explored in detail.
	1-2 marks
1	- A limited explanation of the use of instruments in the extract. - Appraisal will little or no contextual knowledge, with at least one relevant example explored in detail.
	0 marks
	No response worthy of credit.

SECTION 3

Answer **either** questions 9, 10 and 11 **or** questions 9, 12 and 13.

Area of Study E: The Western Classical Tradition

9. You will hear an extract from a symphony by Dvorak. Most of the melody is written below:

The extract will be played **five** times with a **1 minute** pause between each playing. There will be a **2 minute silence** at the end for you to complete your answer. **[10]**

Allegro con brio

1 *mf* *espressivo* *p* *pp*

7 *mf* *pp*

12 *pp dim.* *ppp*

- (a) Write in the missing **pitch and rhythm** in **bars 3 to 6²**.

[5] AO4

Mark according to the following table:

NB – 24 marks possible for rhythm and pitch

No. of correct answers	Marks awarded
20-24	5
15-19	4
10-14	3
5-9	2
2-4	1
0-1	0

- (b) There are **two** errors in **bars 7 to 11**, **one** in **pitch** and **one** in **rhythm**.
Circle the notes that are incorrect and above each write what you actually hear in the music. **[4] AO4**

Rhythm: bar 8, last two notes, C and D, should be quavers not crotchets.

[Bar 8 – first minim – should be dotted minim]

Accept either (or both) errors

Pitch: bar 10, beats 3 and 4, should be F natural not F sharp (i.e., the F needs a natural sign in front of it).

One mark each for correct identification of location of pitch and rhythm errors.

One mark each for accurate correction of pitch and rhythm errors.

- (c) Name the type of **chord** heard in **bar 13, beats 1 and 2**. **[1] AO4**

Diminished 7th {dim7} (on F sharp)

Accept 'diminished' on its own

You now have **1 hour** to answer **either** questions 10 and 11 **or** questions 12 and 13.

Either: The Symphony

10. You will need an **unannotated** score of **Symphony No. 1** by **Brahms**. The following questions are on **movement 4**. **[15]**

(a) **Tick (✓)** the box which best describes the structure of **bars 1 to 29** **[1] AO4**

Structure of bars 1 to 29	Tick
A B A B A ¹ B ²	
A A ¹ B B ¹ A ² B ²	
A B A ¹ B ¹ A ² B ²	✓
A B A ¹ B ¹ A B	

(b) Describe how Brahms uses **rhythm** to increase the interest in **bars 94 to 117**. **[4] AO4**

Relevant observations that explain how Brahms uses rhythm to increase interest in bars 94 to 117 include:

- **Bars 94 to 95:** accented, *ff* off beat tonic notes in bassoons, contra bassoon, celli and basses create syncopation which heightens drama of this transition section/also present in bars 98 to 99
- **Bars 94 to 101:** the strings' sequential quaver motive with its off-beat *sf* add to the excitement /as do the accented crotchets in bars 97 and 101
- **Bars 102 to 105:** dramatic use of descending dotted crotchet triadic quaver figure on the beats in violins/with an inverted off beat version in cellos and basses/accompanied by syncopated repeated minim and semibreve chords in brass and woodwind / viola tremolo
- **Bars 106 to 114:** introduction of 4-note scalic semiquaver figure (based on motive x) passed around instruments further intensifies rhythmic interest/punctuated by homorhythmic tutti crotchet chords bar 107
- **Bars 111 to 114:** rhythmic combination of extended semiquaver figure and triadic dotted crotchet quaver figure builds interest and texture
- **Bars 114 to 117:** dramatic reappearance of Alphorn theme in horns with its longer durational values of semibreves and dotted minims draws attention and focus and creates dramatic contrast/considerable reduction of rhythmic interest in rest of orchestra

(Award 1 mark per relevant comment up to a maximum of 4 marks. Bar/beat numbers must be included.)

(c)

- I. **Name** the section that begins at **bar 142**.

[1] AO4

(Beginning of) closing section of exposition / Closing group

- II. **Compare** the music in **bars 142 to 167** with that of **bars 326 to 351**.

Give bar and beat numbers and instrument references in your answer to support points made.

[4] AO4

Relevant observations must compare the music of bars 142 to 185 and bars 326 to 367:

- *The second extract starts in a different key from the first {second starts in C minor whilst first extract was in E minor}*
- *Sections are the same length*
- *Sections are based on the same melodic material*
- *Sections have the same harmonic foundation*
- *Orchestration is mostly the same (extra marks for any further specifics such as the following)/no timps in bars 334 and 335 compared to bars 150 and 151/flute added to melody in oboe bars 340 to 341 whereas it was just oboe in bars 156 and 157/clarinet plays melodic line in bars 344 and 345 whereas it was oboe in bars 160 and 161/oboe and clarinet play melody in bars 346 and 347 whereas flute plays melody in bars 162 and 163*

(Award 1 mark per relevant comparative comment up to a maximum of 4 marks. Bar/beat numbers must be included.)

- (d) Discuss how Brahms uses **harmony and tonality** to develop material in **bars 249 to 267**². Give bar and beat numbers in your answer. Do not merely name chords. **[5] AO4**

Relevant observations that explain how Brahms uses harmony and tonality to develop material in bars 249 to 267 include:

- **Bars 249 to 250: tonality is in C major briefly, with development of S1 motif/with Neapolitan {D flat major harmony} on beats 3 and 4 of each bar/causing the presence of A flat instead of A natural in the S1 motive in flute, and thus changing the final interval of the motive to a major 3rd rather than original minor 3rd**
- **Bars 251: enharmonic shift (from D flat of previous bar) to C sharp minor harmony**
- **Bar 252: Mode of C sharp changed to major and dominant harmony in brief tonicization of F sharp minor beat 3.**
- **Bar 253: sequential harmonic progression now sees F sharp become dominant chord for brief tonicisation of B major beat 3.**
- **Bar 254: interrupted cadence returns the harmony to C major briefly**
- **Bars 255 to 257: brief harmonic sequence, A major to D minor bar 255 followed by Ic V to I in C bars 256 to 257**
- **Bars 251 to 256: suspensions added in the woodwind increases the harmonic interest and further develops the S1 material**
- **Bars 257 to 261: series of 3rd-related harmonies referencing and developing end of transition material/tonicising C minor bar 259/F minor bar 261**
- **Bars 261 to 267: Tonality remains F minor as the 3rd and 6th intervals and semiquaver x motive used in the transition material are developed through imitation and invertible counterpoint**

(Award 1 mark per relevant comment up to a maximum of 5 marks. Bar/beat numbers must be included. NB: Max 4 if no reference to how material is developed through use of harmony and tonality)

11. Discuss how the rise of Nationalism influenced symphonic music written between 1830 and 1910. In your answer, refer to the use of modality and such elements as dance and folk music. Though you may mention Brahms's Symphony no. 1 in passing, you should not refer to it in any detail in your answer. **[15]AO4**

The quality of written communication and the accurate use of specialist vocabulary are assessed in this question.

NB: this is INDICATIVE CONTENT ONLY; candidates are not expected to include all this information in their answer.

Whilst it is impossible to include comprehensive notes on all possible works that could be referred to, answers could include some of the following points and references. All works cited for discussion should be checked

Brief references can be made to the set work, Brahms 1, IV.

Candidates should show an awareness of:

- **The influence of dance features on Romantic symphonic music, such as the continued use of Minuet and Trio, and Scherzo, with the additional influence of Gypsy lifestyle and culture, particularly on such composers as Brahms, Dvorak, Liszt, Tchaikovsky and Smetana. These were national composers who embraced their cultures.**
- **There was a tendency for finales to include aspects of dance music and other national characteristics. Both Schubert (Symphony no 3) and Mendelssohn (Symphony no 4) included tarantella rhythms. Dvorak Symphony no 9 includes dance, folk and modal elements in its last movement. Tchaikovsky – no 4 – finale uses Russian folk song and reminder of the symphony's cyclic Fate motif; No 5 – having grappled with heart-wrenching struggles in the 1st movement, the finale ends with a triumphant E major march.**
- **Modality features in Brahms Symphonies 1 and 2 (2nd mvt.), and 4 (Phrygian); Dvorak 9th Symphony and Tchaikovsky**
- **Some themes are borrowed from folk music or from previous compositions e.g. Brahms 1, IV; Tchaikovsky 4, IV – use of Russian folk song (and reminder of Fate motif); 6, I Russian Orthodox Chant; Mahler 1, I – exposition based on *Ging heut' Morgen uber's Feld* from *Lieder eines fahrenden Gesellen*; Mahler's thematic material references popular dance rhythms (Landler), chorale tunes, marches, and can thematic development can result in parodies or deliberately grotesque variants; Dvorak – use of national, folk music e.g. Czech folk song in no 9 III; Smetana**
- **Elements reflective of their national heritage seen in works by composers such as Mendelssohn in his Italian Symphony (see below)**

Some other works that could be discussed in detail include:

Mendelssohn Symphony no. 4 (Italian):

- **Thematic character of S1 opening theme (described as acrobatic, Harlequinesque)**
- **2nd movement: modal nature of harmony and tonality here – Phrygian for introduction (bars 1 to 2) and Aeolian for main theme, bar 3 to 11, in keeping with the programmatic link to the pilgrims' procession**
- **No stately minuet – instead for the third movement, a gliding, weaving dance clearly Germanic in origin**
- **Finale – clear influence of the folk dance here - entitled 'Saltarello' but closer to a Tarantella: the folk dance is suggested not only by the breakneck tempo and compound metre, but also by the scoring (include further detail here) etc.**
- **The presence of a title and contextual knowledge of the symphony's composition should confirm the desire to reflect some general features of the Italy.**
- **High, repeated woodwind quaver accompaniment and jaunty compound duple theme of the movement 1 convey a lively, sunny Mediterranean flavour**
- **Movement 2 is said to reflect a pilgrims' march (from Rome to Naples) which Mendelssohn may have witnessed. The quaver walking bass underpinning the solemn theme of the A sections sets the appropriate scene.**
- **The gradual reduction of texture, melodic fragmentation and diminishing dynamics of the coda reflect the procession fading away.**
- **The use of both saltarello and tarantella dance features for the themes in movement 4, together with the presto tempo, create a strong Neapolitan colour.**

Mahler - late Romantic stylistic amalgamation of many influences and elements ranging from lofty philosophical ideas to banal popular dance tunes, often reinforced by wind instruments e.g.

- **Ives: language of hymnody, camp meeting, popular and traditional folk songs,**
- **Sibelius: tonal, though often vast periods of harmonic stasis, underlined by pedal notes; use of modality, particularly in Symphony no 6 (version of Dorian)**

Set work Brahms Symphony no 1, finale

There is a wealth of analytical detail available for discussion:

<https://resources.wjec.co.uk/Pages/ResourceSingle.aspx?rId=916>

but as the question states, this movement should only be referred to in passing.

The following bands should be used in conjunction with the indicative content.

Marking grid

AO4 Use analytical and appraising skills to make evaluative and critical judgments about music	
Band	Criteria
	13-15 marks
5	• A highly perceptive and thorough discussion of symphonic music. • Appraisal will show a comprehensive contextual knowledge, with a variety of relevant examples explaining how composers used Nationalistic features. • The answer is well structured and presented in a highly appropriate manner with thoughtful use of specialist vocabulary and accurate grammar, punctuation and spelling.
	10-12 marks
4	• A convincing discussion of symphonic music. • Appraisal will show a good contextual knowledge, with relevant examples explaining how composers used Nationalistic features. • The answer is mostly organised and presented in an appropriate manner using appropriate specialist vocabulary with accurate grammar, punctuation and spelling.
	7-9 marks
3	• A general discussion of symphonic music. • Appraisal will show a adequate contextual knowledge, with mostly relevant examples explaining how composers used Nationalistic features. • The answer is partly organised with some use of appropriate specialist vocabulary and reasonably accurate grammar, punctuation and spelling.
	4-6 marks
2	• An inconsistent discussion of symphonic music. • Appraisal will show some contextual knowledge, with some relevant examples explaining how composers used Nationalistic features. • The answer shows a basic level of organisation and basic use of specialist vocabulary with errors in grammar, punctuation and spelling affecting clarity of communication.
	1-3 marks
1	• A limited discussion of symphonic music. • Appraisal will show little or no contextual knowledge, with very few relevant examples explaining how composers used Nationalistic features. • The answer shows a limited level of organisation and limited use of specialist vocabulary with many errors in grammar, punctuation and spelling affecting clarity of communication.
0	0 marks • No response worthy of credit.

Religious Choral Music

12. You will need an **unannotated** score of the **Requiem** by **Verdi**. The following questions are on **Liber Scriptus**. [15]

- (a) **Tick (✓)** the **box** which describes the sounding pitch and melodic interval of the **Cor in D** in **bars 163 to 164**. [1] AO4

Sounding pitches and melodic interval	Tick
G and F, minor 7th	
A and G, minor 7th	✓
F and E, major 7th	
G and F sharp, major 7th	

- (b) **Describe** the writing for the Mezzo Soprano soloist in **bars 162 to 213¹** and the musical devices Verdi uses to reflect the meaning of the text. Give bar and beat numbers in your answer. [5]AO4

Relevant points which describe the writing for Mezzo Soprano in bars 162 to 213 include:

- **Bars 162 to 169: mainly chant-like (recit-like) intoning / on repeated / accented As suits and illuminates the text which describes the book of judgement being read/the sometimes 'a capella' writing further underlines the mood and point of the text (accept monotone)**
- **D minor tonality and use of V harmony only in bars 162 to 169 underlines the suspense and drama of the text delivery**
- **Bars 170 to 173: sudden f exclamation and high F/resolution to tonic d minor/double dotted rhythms add intensity/ downward trajectory of tonic scalar melody underlines despair/further underlined by ominous chromatic semiquaver sextuplets in low strings and suspensions**
- **Bar 174: awkward descending minor 7th interval reflecting the terror of the words (world will be judged)/a capella vocal writing here for focus and emphasis of message**
- **Bars 175 to 177: elongated, decorated perfect cadence in D minor with "extremely quiet" indication emphasizes the gravity of the text. (accept melisma at b.176)**
- **Bar 183 to 191: dramatic ff outburst in tonic major (D major) on high F sharp bar 183 followed by octave leap down highlights Judge sitting in majesty/vocal phrase supported by increased harmonic pace in bars 183 to 185/repeat of this vocal phrase in bars 188 to 191 with changed ending and clear perfect cadence in D major to reflect words "all will be revealed"**
- **Bars 192 to 198: new descending melodic idea in voice, and move back to D minor in its repeat with B flat bar 194 reflects the terror of the words that "nothing will remain unpunished"/the tense mood is underlined by the ppp, sotto voce markings/and sparse orchestration, woodwind and symbolic solo trumpet**

only/sequential repetition of the descending 3rd interval extends the phrase in bars 195 to 198

- *Bars 199 to 206¹: a repeat of bars 170 to 177 (Verdi often uses a recurring phrase to link large passages)*
- *Bars 206 to 213: declamatory nature of the vocal line here with its double dotted rhythms and repeated notes/repeated a 3rd higher each time to heighten tension and warning of the text as the first stanza of words are rapidly repeated/climaxes on ff high A flat bar 212 (NB misprint in vocal line bar 210; beat 2 should be a D not E) (accept sustained)*

(Award 1 mark per relevant comment up to a maximum of 5 marks. Bar/beat numbers must be included. NB max 4 if no reference is made to how the vocal writing reflects the text)

- (c) **Explain** how the music in **bars 213² to 239** achieves a sense of dramatic intensity and build-up to the return of the Dies Irae section. Support your answer with bar, beat, vocal and instrumental references as appropriate.

[5] AO4

Relevant points that explain how bars 213 to 240 achieve a sense of dramatic intensity and build-up include:

- *Bar 213² starts pp with hushed “sad” /a capella intoned warning of “day of wrath” /on tonic D in unison choral voices*
- *Bars 214 to 218: in tradition of last judgement, solo trumpet and trombone sustain tonic D/providing a tonic pedal / ppp / dotted rhythm intonation of stanza 2 words in M.S and strings bars/lower strings descend chromatically under M.S tonic intoning bars increasing tension*
- *Bars 219 to 224: sparse orchestration with reduction to just strings and M.S. underline the intensity and dramatic anticipation/off beat writing in all but bassline increases unease/increased diminuendo and many markings of “dying away” in support of text “nothing”/circle of fifths bars 221⁴to 224 ending with interrupted cadence in D minor further support the text and mood*
- *Bar 225: dramatic, pregnant G.P. followed by*
- *Bars 226 to 229: sudden ff outburst in bar 226 on 7th chord (iv7) as opening text and warning is repeated/wide range and descending contour of solo M.S. voice captures attention*
- *Bars 229 to 235: a tempo for transition and re-introduction of Dies irae words intoned very softly by chorus on repeated unison octave tonic Ds/accompanied by ominous chromatic semiquaver sextuplets in violins 1/and chromatic rising figure with awkward augmented 2nd interval in lower strings/punctuated by off beat sequentially descending 3rd interval in woodwind*
- *Bars 236 to 238: increase of tempo (Allegro agitato)/build-up of semiquaver scalar figure in strings and woodwind/with addition of crescendo and f sustained notes in horns and timp roll for*
- *Bar 239: dramatic ff tutti return of Dies irae on V9 (G9) harmony*

(Award 1 mark per relevant point up to a maximum of 5 marks. Bar/beat numbers and vocal/instrumental references must be included. NB points must explain how the music creates an intense build up)

- (d) **Discuss** Verdi's use of **harmony and tonality** in **bars 254 to 268**. Give bar and beat numbers in your answer and do not merely name chords. **[4] AO4**

Relevant points which discuss the harmony and tonality in bars 254 to 268 include:

- **Bar 254 to 255: in support of the unsettling nature of the words, the diminished 7th harmony of these two bars over sustained C sharp/is made even more dissonant by the appoggiatura C natural in the altos bar 254¹ causing false relation (as Notes mention, it is possible to consider the A in oboe bar 255 as a passing note or as the root of an A7 chord; award mark if mentioned)**
- **Bar 256 to 257: further diminished 7th harmony now a semitone lower over held C natural/again with descending appoggiatura B flat bar 256 provides appropriately tense accompaniment for chorus's intoned Dies irae on unison{octave} Cs**
- **Bar 258: harmony descends a step lower to G minor (1st inversion)/with rising chromatic appoggiatura {played suspension} (F sharp) adding dissonance**
- **Bars 259 to 260: perfect cadence in C minor {G7 (in 1st inversion to C minor)/with rising appoggiatura {played suspension} (D) bar 260 again intensifying the effect (under repeat of choral intoned Dies irae)**
- **Bars 261 to 262: ambiguous A flat major- C minor {VI-iv} harmony over pedal G (with inverted melodic motive) progressing to**
- **Bars 262 to 265: G minor {ic} second inversion harmony/over sustained D**
- **Bars 266 to 268: V7 {D7} with 4-3 suspension, G resolving in bar 268**

(Award 1 mark per relevant point up to a maximum of 4 marks. Bar/beat numbers must be included.)

13. Discuss the composition of masses (excluding Requiem masses) from 1800 to 1890, mentioning any different approaches that composers took when writing in this genre.

[15] AO4

The quality of written communication and the accurate use of specialist vocabulary are assessed in this question.

NB: INDICATIVE CONTENT ONLY; candidates are not expected to include all this information in their answers.

Answers should address the following:

- **Show an understanding of the different ways in which composers regarded the composition of this genre, e.g. how some focused on the more operatic of dramatic aspects (such as Rossini), whilst others followed a more lyrical, devotional route (such as Bruckner)**
- **There should be an awareness of what constitutes the basic sung portions of the mass – the Ordinary (Kyrie, Gloria, Credo, Sanctus (and Benedictus), Agnus Dei – and which sections are used, or omitted. In some cases, extra sections are added e.g. Berlioz's Messe Solonelle which adds Gratias, Quoniam, Incarnatus, Crucifixus, Resurrexit, Offertorium, O Salutaris hostia, Domine salvum, fac as well as the other basic five movements.**
- **Demonstrate an awareness of how voices - both solo and chorus – are used in masses to reflect the different approaches taken by composers**
- **Explain the contribution of instrumental parts to the composition of masses, and the different ways they were used by composers**
- **Candidates could potentially reference any masses (apart from requiems) written between 1800 and 1890, but whatever works are chosen for discussion, answers need to show an awareness of the treatments of the mass genre.**
- **An awareness of the effects of the changing style of Classical Enlightenment to Romantic freedom of personal expression and emotion**
- **An awareness of national influences on choice of texts and style – e.g. German Lutheran or Protestant**
- **Answers may refer to all elements of musical style in support of points made; these could centre around aspects such as word setting, melody, harmony, tonality, rhythm, texture, dynamics, articulation and the way in which instruments/accompaniments are used in support.**
- **Changes in function of religious choral music were reflected in the way composers wrote masses e.g. the move from purely liturgical use to concert style works – i.e. shift from sacred church use to a more secular emphasis for concert use, and this was reflected in the types and sizes of vocal and instrumental groups used**
- **Changes in nature of commissions and the rise of regional choral societies and music festivals in UK also affected how composers wrote, though there was still some retention of church patronage and commissions too (Moreso in Portugal, Spain and Italy)**
- **The influence of opera on religious choral music (Berlioz, Puccini), and conversely, its purification by the Oxford and Caecilian Movements (with consequent backward-looking vocal techniques used-Bruckner) both affected the composition of masses**
- **The general move from early to late romantic style was reflected in the increased length and more freedom in form and design and portrayal of personal expression and emotion in mass settings; similarly, developments in romantic harmony and tonality affected the compositions**
- **Candidates may refer to the different characters and roles of sections within the mass, and how these dictated ways in which voices and instruments were used,**

e.g. the Gloria would generally engender a triumphant and joyful setting whereas the Agnus Dei would tend to be more reflective.

- In all cases, answers should address specific examples from the works chosen for discussion, with a clear explanation of how the voices and instruments are used*
- There may be aspects of word painting referred to, of which there are many examples.*

Students do potentially have recourse to any relevant masses of the time period (1800 – 1890) and examiners will need to verify the validity of whatever examples are chosen. Possible works for discussion, and some relevant points include:

- Haydn: Harmonie mass (1802); Schöpfung Messe (derived from Seasons) (1801). Candidates should note the clearly spirited and church-intended nature of Haydn's masses.*
- Beethoven: Mass in C (1807) - in tradition of Haydn's late masses; SATB soloists, mixed chorus and orchestra, plus organ and figured bass; incorporates traditional fugal sections in Gloria and Credo; use of 3rd-related keys and chordal progressions; also forward-looking with unaccompanied solo quartet in Benedictus; Missa Solemnis in D major (1819-1823) - SATB soloists, mixed chorus, orchestra; reliance on tradition e.g. by occasional use of church modes, trombones, fugues, but revolutionary in its extreme length, high choral tessitura, extra liturgical text for dramatic and emotional purposes and thus making it suitable only for concert performance; extended violin solo; can be considered as a contemplation of the mass – not meant to accompany it as with Haydn's masses.*
- Schubert masses (SATB soloists in varying combinations, mixed chorus, early ones are quite traditional; later ones demonstrate his penchant for lyrical solo lines, though some very virtuosic soprano writing in C major mass; omits sections of traditional liturgy; more humanistic approach to text setting)*
- Schumann: Mass in C minor 1852. Mostly SATB chorus with a little S and A solos.*
- Rossini: masses (SATB soloists and mixed chorus; very long, with operatic arias and powerful choruses, typical of Rossini's dramatic style)*
- Bruckner: Mass in E minor, motets – traditional vocal treatments; interesting adherence to precepts of the Caecilian movement seen in Mass in E minor with use of polyphonic textures and a capella double chorus in Sanctus; Benedictus - chromatic appoggiaturas, auxiliary and other passing notes typical of Romantic vocabulary and serve to heighten mood of this section; also seen in masses from 1860s*
- Berlioz: Mass Solonelle 1825. S, T(prominent), B soloists and mixed choir, very large orchestra (including serpent and ophicleide). Typical of Berlioz, the mass contains many extra sections and is very dramatic in style.*
- Liszt: masses – Missa Solennis/Gran mass 1855-8 SATB soloists and SATB chorus; Hungarian Coronation Mass (1867) for coronation of Francis Josef 1 of Austria.*
- Puccini: Messa di Gloria (1880); tenor and baritone soloists, mixed chorus and orchestra; early work; operatic in style, showing influence of Verdi's Nabucco and foreshadowing Puccini's later operas*
- Faure: Messes Basse (1881). Original version jointly composed with Messager for 3-part female choir, but later reworked as 4-movement work by Faure with organ accompaniment. Quite traditional.*
- Gounod: St Cecilia Mass (STB soloists, mixed chorus, orchestra; lyrical melodies and warmth of harmony e.g. in Sanctus)*
- Dvorak: Mass in D (1887) SA soloists, SATB chorus; originally just organ accompaniment as intended for small performing venue and semi-professional choir. Later re-orchestrated for strings and reduced wind. Use of characteristic modal inflections in harmony and tonality.*

The following bands should be used in conjunction with the indicative content. Credit will be given for:

Marking grid

AO4 Use analytical and appraising skills to make evaluative and critical judgments about music	
Band	Criteria
	13-15 marks
5	• A highly perceptive and thorough discussion of masses (excluding Requiems). • Appraisal will show a comprehensive contextual knowledge, with a variety of relevant examples illustrating different approaches. • The answer is well structured and presented in a highly appropriate manner with thoughtful use of specialist vocabulary and accurate grammar, punctuation and spelling.
	10-12 marks
4	• A convincing discussion of masses (excluding Requiems). • Appraisal will show a good contextual knowledge, with relevant examples illustrating different approaches. • The answer is mostly organised and presented in an appropriate manner using appropriate specialist vocabulary with accurate grammar, punctuation and spelling.
	7-9 marks
3	• A general discussion of masses. • Appraisal will show an adequate contextual knowledge, with mostly relevant examples illustrating different approaches. • The answer is partly organised with some use of appropriate specialist vocabulary and reasonably accurate grammar, punctuation and spelling.
	4-6 marks
2	• An inconsistent discussion of masses. • Appraisal will show some contextual knowledge, with some relevant examples illustrating a few approaches. • The answer shows a basic level of organisation and basic use of specialist vocabulary with errors in grammar, punctuation and spelling affecting clarity of communication.
	1-3 marks
1	• A limited discussion of masses. • Appraisal will show little or no contextual knowledge, with very few relevant examples used in illustration. • The answer shows a limited level of organisation and limited use of specialist vocabulary with many errors in grammar, punctuation and spelling affecting clarity of communication.
0	0 marks • No response worthy of credit.