



GCE AS MARKING SCHEME

SUMMER 2025

**AS
MUSIC – UNIT 3
2660U30-1**

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 MUSIC – UNIT 3
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** questions 1 and 2, **or** questions 3 and 4, **or** questions 5 and 6.
You will need to refer to the resource booklet in this section.

Area of study B: Rock and Pop 1965-1990

1. You will hear an extract from the song *Every breath you take*. The lyrics of the extract and a lead sheet of lines 1 to 14 of the lyrics are provided on pages 2 and 3 of the resource booklet. [17]

The extract will be played **4 times** with a **1 minute** pause between each playing and a **5 minute** silence after the final playing for you to complete your answer.

Locate your answers with bar or line numbers where appropriate.

You now have **2 minutes** to read the questions and study the lead sheet and lyrics.

- (a) Identify the opening key of the extract. [1] AO3

Ab major – accept Ab, but not Ab minor or Abm

- (b) Describe the musical features of the introduction [3] AO4

- 8 Bar introduction
- Chord sequence 4 different chords
- Begins and ends in the tonic key
- Drums and bass guitar anacrusis
- Bass guitar plays root notes of chords
- Drums plays a rock rhythm throughout intro
- Drum pattern quavers on hi-hat, snare on 2nd and 4th beats, Kick drum 1st and 3rd with anticipatory quaver before create syncopated feel
- Guitar plays constant quavers
- Guitar broken chords
- Guitar plays notes of the triad mainly
- Guitar adds 2nd/9th to triad
- Vocals come in on final bar of introduction
- 4/4 time

- (c) Identify the structure of lines 1-19 [1] AO3

AABA

Accept Verse / Verse / Chorus / Verse (or similar)

- (d) Name the rhythmic feature used in bars 5 to 6 and again in bars 13 to 14. [1] AO3

Syncopation

- (e) Name the cadence heard in bars 7 to 8 [1] AO3

Interrupted

- (f) State what is meant by D^b/C^b in bar 19 and name the 4 notes used. [2] AO3

D^b major chord with a C^b in the bass

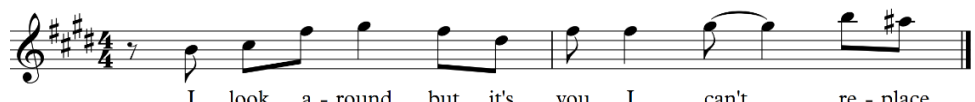
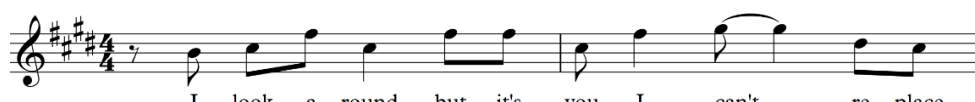
$C^b D^b F A^b$

Accept 4 notes in any order for 1 mark, and $C^b D^b F A^b$ order for 2 marks if C^b in bass is not given

- (g) Name the **one** chord (e.g. Dm9 or D minor 9) that is used in bars 22 and 23. [1] AO3

Bb7

- (h) **Tick (✓)** the appropriate box to indicate which is the correct version of the melody heard in lines 22 of the lyrics. [1] AO3

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- (i) Name the interval (for example, 2nd) heard in line 23 during the lyrics 'baby, baby.' [1] AO3

(Perfect) 4th

(j) Describe the musical features of the vocal melody in lines 20 to 24. [4] AO4

- *Line 20:*
- *Repeated notes feature*
- *2 pitches only*
- *High register*
- *Line 21:*
- *Three pitches*
- *Arch like*
- *Pentatonic shape*
- *Repeated notes*
- *Starts on the same note as line 20 finished*
- *Line 22:*
- *Starts with a 'new' note not heard in previous lines (flattened)*
- *Repeated notes*
- *Pentatonic shape from line 21 used again*
- *Line 23:*
- *Three pitches*
- *Pentatonic shape again*
- *Begins with the perfect 4th interval*
- *Line 24:*
- *Two pitches only*
- *Last note rises up a tone to facilitate key change*
- *General features:*
- *New key*
- *Syncopation*
- *High range*
- *Based upon two chords*
- *Centres around one note (first pitch of line 21)*

(k) Underline the name of the band performing this song. [1] AO3

Adam and the Ants Boomtown Rats Pet Shop Boys The Police

2. Explain how the use of different timbres and music technology has influenced the development of Rock and Pop music. Support your answer with examples from at least **three** contrasting songs from the period 1965 to 1990. [10]

You may wish to refer to:

- Different types of ensembles/instruments
- Different styles of Rock and Pop
- Studio techniques

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

You now have 15 minutes to answer question 2

Indicative comment should be used in conjunction with the grid that follows.

Answers must explain how the use of different timbres and music technology has influenced the development of Rock and pop music and must have examples that are different. All answers need to contain accurate bands and songs to show each.

Rhodes piano, Stratocaster guitar, Moog synthesizer, distortion, feedback, tremolo, effects such as wah-wah pedal, power chords, falsetto, vibrato and different types of rock and pop bands)

the use of music technology (e.g. studio effects such as reverb and delay, the development of multi-track recording techniques, overdubbing, panning effects, the development of electronic musical instruments such as the synthesizer, sampler and drum machine).

Stratocaster: Use of pitch bends and tone changes Jimi Hendrix

Mellotron: Sampler used by the Beatles, Pink Floyd

Use of Indian instruments by The Beatles and The Rolling Stones

Hammond Organ with Leslie speaker

Synthesizers

Sequencers & Drum machines became popular in Disco music

Hohner clavinet: Stevie Wonder

Samplers

[This content is not exhaustive and examiners should use their professional judgement and consider all valid alternatives]

AO4 <i>Use analytical and appraising skills to make evaluative and critical judgements about music</i>	
Band	Criteria
5	9-10 marks - A highly perceptive answer which presents a detailed explanation how the use of different timbres and music technology has influenced the development of Rock and pop music with examples from at least three contrasting songs. - The answer is well structured and presented in a highly appropriate manner with thoughtful use of specialist vocabulary and accurate grammar, punctuation and spelling.
4	7-8 marks - A generally secure answer which presents a reasonable explanation how the use of different timbres and music technology has influenced the development of Rock and pop music with examples from at least three contrasting songs. - The answer is mostly organised and presented in an appropriate manner using appropriate specialist vocabulary with accurate grammar, punctuation and spelling.
3	5-6 marks - An inconsistent answer, with some explanation of how the use of different timbres and music technology has influenced the development of Rock and pop music but the examples from at least three contrasting songs lack detail. - The answer is partly organised with some use of appropriate specialist vocabulary and reasonably accurate grammar, punctuation and spelling.
2	3-4 marks - A basic answer, with little explanation of how the use of different timbres and music technology has influenced the development of Rock and pop music with the examples from at least three contrasting songs lacking detail. - 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	1-2 marks - A limited answer with little or no explanation of how the use of different timbres and music technology has influenced the development of Rock and pop music with the examples from at least three contrasting songs being inaccurate or missing. - The answer shows a limited level of organisation and limited use of appropriate specialist vocabulary and many errors in grammar, punctuation and spelling affecting clarity of communication.
0	0 marks No response worthy of credit

SECTION 1

Answer **either** questions 1 and 2, **or** questions 3 and 4, **or** questions 5 and 6.
You will need to refer to the resource booklet in this section.

Area of study C: Musical Theatre

3. You will hear an extract from the song *Another op'nin', Another show* from the musical 'Kiss me Kate'. The lyrics of the extract and a lead sheet starting with line 5 of the lyrics are provided on pages 4 and 5 of the resource booklet. [17]

The extract will be played **4 times** with a **1 minute** pause between each playing and a **5 minute** silence after the final playing for you to complete your answer.

Locate your answers with bar or line numbers where appropriate.

You now have **2 minutes** to read the questions and study the lead sheet and lyrics.

- (a) Identify the two different solo instruments heard at the end of lines 1 and 2. [2] AO3

[The answers have to be in this order]

Line 1 instrument: *Clarinet*

Line 2 instrument: *Trombone*

- (b) Identify the structure of lines 5 to 19. [1] AO3

AABA {American Popular song, 32 bar song form}

- (c) Name the notes of the C6 chord used in bar 5. [1] AO3

C E G A

- (d) Name the cadence heard in bars 15 to 16. [1] AO3

Perfect

- (e) Give the full name of the new key in bar 17 and underline the phrase which best describes the modulation. [2] AO3

Key: *D major*

Modulation:

Moves up a semitone moves up a tone moves up a third moves up a fifth

- (f) Name the **one** chord (e.g. Cm9 or C minor 9) that is used in bar 31. [1] AO3

A7

- (g) Describe features of the vocal melody in lines 13 to 16. Refer to line numbers where necessary in your answer. [5] AO4

Line 13

- Use of repeated notes
- Three different pitches used
- Falling third (you-rehearse)
- Falls by step (rehearse)

Line 14

- Sequence from Line 13 {Same rhythm/melody etc}
- Third lower than line 13
- Last note is altered to a falling semitone not tone

Line 15

- Same as line 13

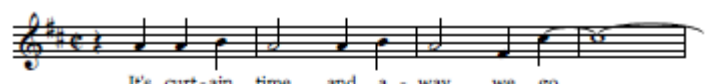
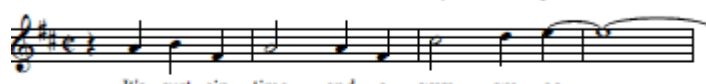
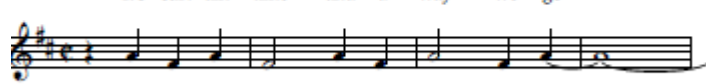
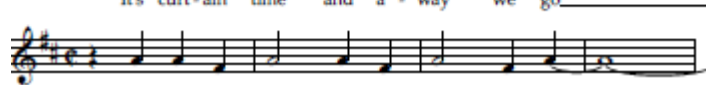
Line 16

- Pentatonic
- Mainly stepwise
- Minor 3rd used (big first night)
- Octave leap (then-out)
- Ends on the dominant note (chord V) of the next section

Overall comments can include:

- Based on a minor scale
- Syncopation
- Vocal range of an octave
- Highest pitch {note} of the vocal melody (hat & that)

- (h) **Tick (✓)** the appropriate box to indicate which is the correct version of the melody heard in line 19 of the lyrics. [1] AO3

	☐
	☐
	☐
	☒

(i) Describe any changes in the music in lines 17 to 19 compared to lines 5 to 8 and 9 to 12 [2] AO4

- *Chordal accompaniment changed throughout, instead of tonic to dominant movement its now moving in tones, arch like in lines 17 & 18, some chromatic movement in line 19*
- *Chorus added in line 18 unison singing, in Line 19 two-part harmony used*
- *Line 19 the rhythm of the vocal melody is altered, no anacrusis, quaver rest adds to the syncopated feel*
- *Long sustained note at the end of line 19*
- *There is no vocal line 20, so it is an incomplete vocal setting compared to earlier 'A' sections*

(j) Name the composer of this song. [1] AO3

Cole Porter

4. Explain how either Rodgers or Lloyd Webber varied their musical styles to create appropriate moods and settings in their shows. Support your answer with examples from at least **three** musicals that demonstrate a different style of music each. [10]

You may wish to refer to:

- Different types of musicals (for example, sung through)
- Song structure (Use of recitative)
- Orchestration
- Musical language

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

You now have 15 minutes to answer question 4

Indicative content should be used in conjunction with the grid which follows.

Answers should explain:

- (i) *Specific musical styles employed by Rodgers or Lloyd Webber*
- (ii) *Specific examples of musicals that use specific styles:*
Rodgers:
South Pacific: American popular song and Swing style of 'Wash that man right outta my hair' and 'Honey bun' Orchestration includes harp, oriental tom tom, vibraphone and marimba
King & I: Use of 4th's and 5th's and pentatonic scale to imitate the music of Siam and in the King's songs orchestration includes gong, finger cymbals, oriental drum and temple blocks
Oklahoma: monophonic opening of 'oh what a beautiful mornin' suggesting a lonely Cowboy in the field, pentatonic song 'Farmer and the cowman', Kansas city song shows different dance styles in the music to show travel orchestration includes slapstick, cowbell, guitar and banjo
Flower drum song: Use of 4th's and 5th's and pentatonic scale to imitate the influence of China within Chinatown, Jazz influenced pieces for NYC orchestration includes gong, finger cymbals, oriental drum, temple blocks mandolin
Sound of music: Nuns music to represent the Abbey, orchestral bells used
Carousel: Carousel Waltz imitates the fairground
Pal Joey: Jazz influenced pieces to suit nightclub setting
Lloyd Webber:
Joseph & his technicolour dreamcoat: Narrator clear story style, simple setting, varied styles, rock and roll to show king of the Pharoahs, Calypso etc
Jesus Christ Superstar...Rock style, deliberate contemporary setting of musical
Cats: Various styles including music hall/jazz etc.
Phantom of the opera: obvious use of opera and pastiche of 18th Century opera with use of recitative and arias (Harpsichord)
Sunset boulevard: Use of Saxophone to help with Hollywood setting, some jazz influenced songs and 'lush' string settings to imitate film style
School of rock: Rock songs played by rock instruments
(Rock- Jesus Christ Superstar by Andrew Lloyd Webber, Opera/opera-Phantom of the opera by Andrew Lloyd Webber)
- (iii) *Texture and timbre variation within structure of songs (verse/bridge/chorus)*
- (iv) *Role of instruments in intros, outros, instrumentals*
- (v) *Musical language (Use of blue notes for jazz influenced pieces)*

- (vi) *Descriptive/imaginative use of instruments/combinations of instruments*
 (vii) *Variety of ensemble style/size (examples from small groups to inclusion of orchestral instruments)*

All answers must be supported by appropriate information from any key rock and pop genres identified for study throughout this course, referring to relevant details as appropriate. The information must include specific musical examples from at least three pieces.

[This content is not exhaustive and examiners should use their professional judgement to consider all valid alternatives]

AO4 Use analytical and appraising skills to make evaluative and critical judgements about music	
Band	Criteria
5	9-10 marks - A highly perceptive answer which presents a detailed explanation of how Rodgers or Lloyd Webber varied their styles of music to create different moods and settings with detailed reference to at least three contrasting musicals. - The answer is well structured and presented in a highly appropriate manner with thoughtful use of specialist vocabulary and accurate grammar, punctuation and spelling.
4	7-8 marks - A generally secure answer which presents a reasonable explanation of how Rodgers or Lloyd Webber varied their styles of music to create different moods and settings with detailed reference to at least three contrasting musicals. - The answer is mostly organised and presented in an appropriate manner using appropriate specialist vocabulary with accurate grammar, punctuation and spelling.
3	5-6 marks - An inconsistent answer, with some explanation of Rodgers or Lloyd Webber varied their styles of music to create different moods and settings but the references to at least three contrasting musicals lack detail. - The answer is partly organised with some use of appropriate specialist vocabulary and reasonably accurate grammar, punctuation and spelling.
2	3-4 marks - A basic answer with little explanation of how Rodgers or Lloyd Webber varied their styles of music to create different moods and settings and few references to pieces from three contrasting musicals. - 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	1-2 marks - A limited answer with little or no explanation of how Rodgers or Lloyd Webber varied their styles of music to create different moods and settings reference to three contrasting musicals. - The answer shows a limited level of organisation and limited use of appropriate specialist vocabulary and many errors in grammar, punctuation and spelling affecting clarity of communication.
0	0 marks No response worthy of credit

SECTION 1

Answer **either** questions 1 and 2, **or** questions 3 and 4, **or** questions 5 and 6. You will need to refer to the resource booklet in this section.

Area of study D: Jazz

5. You will hear an extract from a recording of *Let's get lost*. The lyrics and the lead sheet of the first 24 bars of the head section and lyrics are provided on pages 6 and 7 of the resource booklet. [17]

The extract will be played **4 times** with a **1 minute** pause between each playing and a **5 minute** silence after the final playing for you to complete your answer.

Locate your answers with bar or line numbers where appropriate.

You now have **2 minutes** to read the questions and study the lead sheet and lyrics.

- (a) Identify the opening key of the extract. [1] AO3

C major

- (b) Identify the compositional device used in bars 1-8. [1] AO3

Sequence

- (c) State what is meant by F#m7b5 heard in bar 2 and again in bars 4, 12, 18 & 20 and name the notes used. [2] AO3

F# minor chord with added seventh and the fifth is flattened
F# A C E

- (d) Name the chord (e.g. Dm or D minor) that is used in bar 10. [1] AO3

G7

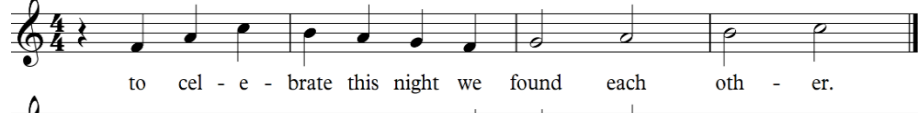
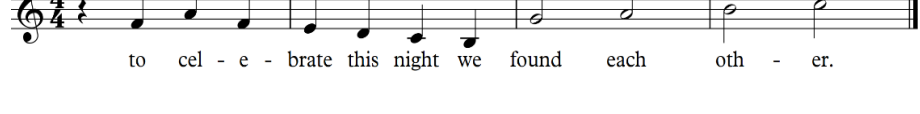
- (e) Describe how the vocal melody is changed in this performance from the written lead sheet in bars 1-16. Locate your answers using bar numbers.

[3] AO4

- *Syncopation (Accept only once as general comment)*
- *Rubato (Accept once as a general comment)*
- *Bar one: begins with crotchet rest {vocals enter on 2nd beat} 'get lost' rhythm is dotted*
- *Bar three: rhythm altered on 'other's arms' to quaver crotchet quaver-tied to last note*
- *Bar four: 'arms' held for longer than a minim {accept semibreve}*
- *Bar five: minim rest {vocals start on 3rd beat}*
- *Bar seven: triplet is moved to last two crotchets*
- *Bar eight: note longer than a minim*
- *Bar nine: two beat rest {vocals start on 3rd beat} Dotted rhythm change*
- *Bar ten: 'rather rude' has a triplet feel*
- *Bar thirteen: last two crotchets are changed to a dotted crotchet and quaver – accept 'swung'*
- *Bar fourteen: rhythm changed to a minim tied to a quaver followed by three quavers*

- (f) **Tick (✓)** the appropriate box to indicate which is the correct version of the pitch in the melody heard in line 7 of the lyrics. The rhythms have been simplified here.

[1] AO3

	☐
	☐
	☐
	☒

- (g) Identify the interval (for example, 2nd) heard on the lyric 'Mmm' in line 8.

[1] AO3

Octave – accept 8ve or 8

- (h) Give the names of the accompaniment styles played by the double bass and piano.

[2] AO3

Double Bass Walking bass Piano Comping

(i) Describe the music played by the trumpet in its solo. [4] AO4

- *Mainly swing (quavers)*
- *Syncopation*
- *Triplet quavers*
- *Dotted rhythms*
- *Repeated phrases*
- *Repeated section up the octave*
- *Clear sense of phrasing 4 and 8 bar phrases*
- *Blue notes*
- *Some chromaticism*
- *Stepwise movement {scalic} - accept conjunct*
- *Use of rests*
- *Triadic {arpeggios}*
- *Two octave range*

(j) Underline the name of the performer who both sings and plays trumpet on this recording. [1] AO3

Louis Armstrong **Chet Baker** *Miles Davis* *Dizzy Gillespie*

6. Explain how the role of the rhythm section developed in Jazz during the period 1940 to 1965. Support your answer with examples from at least **three** contrasting pieces you have studied. [10]

In your answer you may wish to refer to:

- different styles of jazz
- rhythm section and front line
- written and improvised sections
- a variety of contrasting instrumental combinations and textures

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

You now have **15 minutes** to answer question 6.

Indicative content should be used in conjunction with the grid which follows.

Answers should explain:

- (i) Changes in instrumentation from Early jazz to Bebop*
- (ii) Rhythm section instruments being used as soloists*
- (iii) Auxillary percussion: claves, maracas etc.*

Candidates may refer to the following as possible pre-era info:

Early 1920s Jazz: Early drums might be: bass drum, splash cymbal, trap drum and woodblocks, washboard, bock a da bock.

Bass in Early jazz often tuba, sousaphone, Double bass not common (sometimes bass not used at all).

Banjo used more commonly than piano to start with].

All answers must be supported by appropriate information from any key Jazz genres identified for study throughout this course, referring to relevant details as appropriate. The information must include specific musical examples from at least three pieces.

[This content is not exhaustive and examiners should use their professional judgement to consider all valid alternatives]

AO4 Use analytical and appraising skills to make evaluative and critical judgements about music	
Band	Criteria
5	9-10 marks • <i>A highly perceptive answer which presents a detailed explanation of the development of the rhythm section with accurate reference to at least three contrasting pieces of jazz.</i> • <i>The answer is well structured and presented in a highly appropriate manner with thoughtful use of specialist vocabulary and accurate grammar, punctuation and spelling.</i>
4	7-8 marks • <i>A generally secure answer which presents a reasonable explanation of the development of the rhythm section with general reference to at least three contrasting pieces of jazz.</i> • <i>The answer is mostly organised and presented in an appropriate manner using appropriate specialist vocabulary with accurate grammar, punctuation and spelling.</i>
3	5-6 marks • <i>An inconsistent answer, with some explanation of the development of the rhythm section but the references to at least three contrasting pieces of jazz lack detail.</i> • <i>The answer is partly organised with some use of appropriate specialist vocabulary and reasonably accurate grammar, punctuation and spelling.</i>
2	3-4 marks • <i>A basic answer with little explanation of the development of the rhythm section and a few references to pieces of jazz.</i> • <i>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.</i>
1	1-2 marks • <i>A limited answer with little or no explanation of development of the rhythm section or reference to pieces of jazz.</i> • <i>The answer shows a limited level of organisation and limited use of appropriate specialist vocabulary and many errors in grammar, punctuation and spelling affecting clarity of communication.</i>
0	0 marks • <i>No response worthy of credit</i>

SECTION 2

Answer question 7 and **either** questions 8 and 9 **or** questions 10 and 11.

Area of study A: The Western Classical Tradition

[10]

7. You will hear an extract from a Divertimento, most of the melody of which is written below.

The extract will be played **6 times** with a **1 minute** pause between each playing and a **2 minute** silence after the final playing for you to complete your answer.

You now have 1 minute to read the questions.

How to note on e-marker:

(b) - Dictation – e.g. R2P4=6 on the score, with the tabled mark on the question.

Oboe 1

1

p *f*

7

p *fp* *fp* *p* *f*

13

p

18

- (a) Find one example of each of the following in the extract, giving bar and beat numbers and instruments as necessary. [4] AO3

Accept bar numbers; instruments may be omitted

Feature	Bar/beat number and instrument
Sequence	8 ² – 10 ¹ Oboe 1 or 2 {10 ² – 11 ¹ } Oboe 1 {12 ² – 14 ² } Oboe 1
Imitation	Ob 1 and bassoon (2) 0 ² – 2 ² {ob 1 and bsn (1) {4 ² – 6 ² }
Acciaccatura	20 ² oboe 1 {21 ² oboe 1}
Alberti bass accompaniment	16 – 19 horn

- (b) Complete the music in bars **3 to 4**¹. The pitch of the first three quaver beats of bar 3, and rhythm of the last quaver beat of bar 3 and the first half of bar 4, have been given to you. [3] AO3

Mark according to the following table:

No. of correct answers	Marks awarded
8-10	3
5-7	2
2-4	1
0-1	0

- (c) **Underline** the correct description of the time signature. [1] AO3

compound duple compound quadruple simple duple simple quadruple

- (d) Name in full (for example, B minor) the **key** and the **cadence** in bars 7² to 8. [2] AO3

Key *F major*

Cadence *Perfect*

Answer **either** questions 8 and 9 **or** questions 10 and 11.

Area of Study A: The Symphony

8. You will hear **two** extracts taken from symphonies, both of which are in major keys. The first was composed in 1760 and the second in 1816. Compare the **stylistic** features of each extract. [15] AO4

In your answer you may refer to:

- Harmony and tonality
- Melodic material
- Texture
- Dynamics and articulation
- Any other features you consider appropriate

Each extract will be played **3 times** with a **1 minute** pause after both extracts have been played and a **15 minute** silence after the final playing for you to complete your answer.

You may make rough notes on this page and begin your answer on the following page.

You may divide your page into two columns, one for each extract, if you like.

NB: the following notes are for guidance only. It is not expected that candidates include all this information.

Extract 1 Anton Filtz: Sinfonie Periodique No2 in A, mvt 1 1760	Extract 2 Schubert: Symphony no 5 in Bb, mvt 1 1816
Harmony and tonality: • Starts in major (A major) • Harmony restricted to I and V mainly, with occasional use of IV • Bass mostly provides repeated tonic or dominant notes confirming key • Mostly root position chords with occasional 1st inversion and second inversion (Ic) at cadence points • Repetitive harmonic patterns • Predictable changes of tonality to dominant (E major) for 2nd subject • Brief tonicisation of secondary dominant (B major) • Secondary dominant harmony {V/V} used to firmly establish dominant key. • Fully diatonic • Occasional use of 7^{ths} (V7) {dominant 7th} • Slow harmonic rhythm • Very clear chord changes	Harmony and tonality: • Starts in major (Bb major) • Opening introductory 4-chord progression (I, vi, ii7b, V7) establishes tonic resolving onto I for beginning of 1st subject • Clear use of diatonic harmony in Bb to underpin 1st subject • Some use of dim 7^{ths} (b18²) and brief tonicisation of F before return to Bb via V9 (b23) • Repeat of 1st subject section with some added chromatic passing notes (b34, 38) and ½ dim 7th (b37) • I – V9 harmony at start of transition sequentially repeated tonicising relative minor (G minor) b53 • Harmony becomes more chromatic and roams further afield during rest of transition with use of dim 7^{ths} (54), and augmented 6th chord on Db (bVI of dominant key, F major) b58, 60, 61² and 62²

• Occasional use of suspensions (in contrasting flute 2nd subject) • Bass provides clear harmonic direction • Viola and wind mostly provide harmonic filling • Bass drops out once (for flute 2nd subject) and viola provides bass of chord • Clear chord harmony changes and cadences (mostly perfect with occasional imperfect) • Very clear cadential 6/4 {Ic} V- I cadence to end	• Increase in harmonic rhythm 58-62 • Descending chromatic bassline 54-64 • Transition ends with imperfect cadence in dominant b64 • 2nd subject in predictable key of F major (dominant) • Clear harmonic structure to 8-bar 2nd subject with brief tonicisation of G minor (b70), ending with perfect cadence in F b72 • Repeat, but this time ending with interrupted progression to Db (bVI) b80 for end of 2nd subject material = tertiary relationship • Use of Db augmented chord (82²) and aug 6th on Db (83²) • Repeat of progression leading to Ic, iib V7 I perfect cadence in F (92¹) • More adventurous harmonically, with tertiary movement to Db more Romantic in nature • Though still conventional move to dominant for 2nd subject and often clear and predictable harmonically • More chromatic passing notes • No use of suspensions though • Some repetition and sequential chord progressions and clear harmonic phrasing • Variety of harmonic inversions present, used at times to create conjunct ascending or descending bassline
Melodic material: • Short melodic motives with strongly rhythmic character • Mostly confined to 1st violins • Though contrasting 2nd theme is stated by flutes (in 3rds) • 1st subject material mainly based in arpeggios and scales, clearly defined by the harmony • Much repetition • Use of sequence to extend melodic lines • Constant repletion of individual notes to maintain momentum and interest • Upward direction to 1st subject melodic material • Very little ornamentation	Melodic material: • Triadic basis to 1st subject with some scalar points. • Made up of small motives, sequentially repeated, regular phrasing and fairly classical in style • Conventionally heard in violins, but with antiphonal imitation in cellos and basses • 1st subject is diatonic with a chromatic inflection at the end • Motivic use of opening idea in flutes and violins in question and answer style • Repeat of 1st subject with motivic use of the scalar figure in flutes • The opening motive also forms the basis of start of transition b41 with some added chromaticism

• <i>Four themes identifiable – opening subject (repeated), transition theme, contrasting 2nd subject in flutes and short codetta concluding phrase.</i> • <i>Clear contrast for 2nd subject – longer note values and falling melodic direction</i> • <i>Bass part has no melodic function at all</i> • <i>Bass drops out for contrast in 2nd subject</i> • <i>Inner string parts and wind (flutes and horns) mostly fill out harmony with sustained or repeated notes (apart from flutes' 2nd subject)</i> • <i>Feeling of driving forward momentum due to fast note values and repetition</i> • <i>Clear rhythmic structure to melodic material with no syncopation</i>	• <i>Further antiphonal repetition of this motive between violins and cellos and basses followed by homophonic version in upper strings and woodwind</i> • <i>2nd subject also stated in violins and though contrastingly descending, still bears resemblance motivically to 1st subject, with same clear balanced phrasing</i> • <i>Repeated in upper woodwind with motivic decoration in violins</i> • <i>Use of end of 2nd subject in violins in Db with chromatic passing notes, a little syncopation and scalar runs to end the extract</i> • <i>Whilst melodic material is still mainly in violins, there is motivic use in lower strings and woodwind too.</i> • <i>Quite classical in its phrasing and structure</i>
Texture: • <i>Homophonic texture in the main</i> • <i>Violins have tune with accompaniment in rest of orchestra for 1st subject</i> • <i>Full (though small) orchestra at start with repeated note accompaniment in lower strings and sustained notes in wind (flutes and horns)</i> • <i>2nd violins and flutes sometimes double 1st violins' tune</i> • <i>Use of monophonic {octave} texture in places (end of 1st subject)</i> • <i>Some use of antiphonal imitation between violins and flutes at end of 2nd subject</i> • <i>Busy texture created by the fast note values, scales and persistent repetition</i> • <i>Contrast of texture for 2nd subject with reduction in forces to flutes (in 3rds) accompanied by violas only</i> • <i>Many pseudo-pedal points (not really pedals as harmony is not changing/dissonant above)</i>	Texture: • <i>pp woodwind opening of sustained chords and scalar violin line leading to</i> • <i>1st subject: homophonic tune and accompaniment overall in strings, with tune in violin 1.</i> • <i>Some antiphonal imitation between violin 1 and cellos and basses</i> • <i>Inner strings accompany with repeated notes filling out harmony</i> • <i>Antiphonal imitation of opening of 1st subject between flute and violin</i> • <i>Addition of scalar motive in flutes used in antiphonal answer to strings' repeat of 1st subject with</i> • <i>Sustained harmonies in rest of woodwind</i> • <i>Increase of textural activity with scalar run used in flutes, oboes and upper strings leading to</i> • <i>Tutti f over tonic repeated note in bass</i> • <i>Some rhythmic homophony in upper woodwind and upper strings with over repeated bass minims</i> • <i>Further antiphonal sequential imitation of opening motive between violins and cellos and basses with sustained harmonies in woodwind and horns</i> • <i>Reduction of texture to just strings for 2nd subject – p and homophonic</i>

	<i>tune and accompaniment as 1st subject</i> • <i>2nd subject repeated in flutes and oboes in octaves with violin interjections</i> • <i>Return of melody to violins with rest of orchestra accompanying with build up of texture to end of extract</i> • <i>More varied in texture with its use of antiphony and imitation, but still overall homophonic</i>
Dynamics and articulation: • <i>Begins f</i> • <i>Clearly graded, building crescendos are a particular feature</i> • <i>Some ff sections</i> • <i>Sudden contrasts to p or pp</i> • <i>Short bursts of quick alternation of p and f</i> • <i>Contrasting p for 2nd subject</i> • <i>Build-up to end of section/extract</i> • <i>Mainly detached articulation in violins' melodic lines with some slurred groups (of 4-notes) in scalar runs</i> • <i>Accompanying strings always detached (adding to momentum and drive)</i> • <i>More legato in flutes for contrasting 2nd subject</i> • <i>Occasional mordent/short trill decoration in violins</i> • <i>Strings arco throughout</i>	Dynamics and articulation: • <i>Begins pp with legato woodwind sustained chords and contrasting staccato violin scalar figure</i> • <i>1st subject maintains p dynamic; melodic material has mixture of slurred and staccato articulation</i> • <i>Some accents added on first notes for motivic imitation and antiphony</i> • <i>Repeat of 1st subject pp</i> • <i>Legato interjections in flutes</i> • <i>Sudden tutti f and staccato rising crotchets</i> • <i>Fz accents on main beats of homorhythmic passages and continues f until</i> • <i>Drop to p dynamic for 2nd subject which, like 1st subject, is has a mixture of slurred and staccato articulation</i> • <i>Some offbeat accents emphasising syncopation</i> • <i>Crescendo to f then</i> • <i>Sudden drop back to p for repeat of previous section, crescendoing to ff by end of extract</i> • <i>Some acciaccaturas</i> • <i>Detail of articulation present</i> • <i>Use of clear p or f sections, but crescendos also</i> • <i>Strings arco throughout</i>

Any other features of interest:

- *Triple time*
- *Fast – typical of 1st movement*
- *Strong, driving rhythmic momentum retained throughout (even by violas in contrasting flutes' 2nd subject)*
- *Small orchestra*
- *Strings, 2 flutes, 2 horns*
- *No harpsichord (continuo) pointing to orchestral development*
- *Violins mostly take melodic lead, though clear contrast for 2nd subject (flutes) where they don't play*
- *Bass fulfill harmonic role solely*
- *Horns provide inner sustained harmonies*
- *Developing sonata form evident with identifiable 1st subject, transition, 2nd subject and codetta*
- *Extract can be considered exposition section of early sonata form movement*
- *No introduction*
- *Driving, continuous rhythmic patterns, clear, short melodic motives, repetition and sequences and particularly the dramatic use of contrasting dynamics, exciting crescendos and powerful string writing (though with advances in use of wind too) all point to typical characteristics of Mannheim Style.*

Any other features:

- *Duple time*
- *Fast – typical of 1st movement*
- *Rhythmically fairly predictable with periodic phrasing and much repetition of opening rhythmic motive in melodic lines*
- *Constant repeated (quaver) accompaniment figure in inner strings*
- *Prevalent use of dotted rhythm pattern*
- *Occasional syncopation*
- *Consistent tempo with rhythmic momentum retained*
- *Classical orchestra: strings, flute, oboes, bassoons, horns (no clarinets, other brass or timps)*
- *Strings still take melodic lead with some doubling and decoration in woodwind*
- *Bass takes melodic role at times with its antiphonal imitation*
- *Begins with just woodwind chords though*
- *Horns fulfill harmonic support/colouring role only*
- *Start of sonata form movement with very short introductory bars, 1st subject (tonic) transition and second subject (dominant)*
- *More motivic development present*
- *More variety overall present, but orchestration, clear textural writing, balanced phrasing and often predictable, diatonic harmonies are Classical in style, though some surprising harmonic shifts (tertiary movement) and chromatic chords point to developing Romantic influence*

AO4 <i>Use analytical and appraising skills to make evaluative and critical judgments about music</i>	
Band	Criteria
5	13-15 marks • A highly perceptive answer which presents a detailed comparison of the stylistic features of the two extracts. • There is thoughtful use of specialist vocabulary with detailed and accurate reference to the two works.
4	10-12 marks • A generally secure answer which presents a reasonable comparison of the stylistic features of the two extracts. • There is appropriate use of specialist vocabulary, with general reference to the two works
3	7-9 marks • An inconsistent answer, with some comparison of the stylistic features of the two extracts. • There is some use of appropriate specialist vocabulary, but the references to the two works lack detail.
2	4-6 marks • A basic answer with little explanation comparison of the stylistic features of the two extracts. • There is some use of specialist vocabulary and a few references to exemplar works.
1	1-3 marks • A limited answer with little or no comparison of the stylistic features of the two extracts. • There is very little accurate use of specialist vocabulary or reference to the two works.
0	0 marks • No response worthy of credit.

9. Haydn Symphony No 103 in E flat major, "Drum Roll"

You will need an unannotated score for this question.

You now have **20 minutes** to answer the following questions on **movement 1**.

Locate your answers with bar and beat numbers where necessary. [20]

- (a) Give the reason why this symphony is called the "Drum Roll". [1] AO3

Timpani rolls feature prominently at its start {and in the coda of the 1st movement}

- (b) This movement includes horns in E flat. Underline the interval at which horns in E flat sound compared to the written pitch. [1] AO3

minor 3rd higher minor 3rd lower major 6th higher major 6th lower

- (c) **Tick** (✓) two features that can be found in bars **1 to 39**. [2] AO3

Feature	Tick (✓) two
Monophonic texture	✓
Heterophonic texture	
4 bar phrase structure	
6 bar phrase structure	✓

- (d) **Circle** the correct description of the time signature at bar **40**. [1] AO3

compound duple compound triple simple duple simple triple

- (e) **Identify** the section that starts at bar **47**. [1] AO3

Transition {Bridge} Accept Link

- (f) **Compare** this section, bars **47 to 78**, with its return in bars **166 to 178**. Support your points with bar and beat numbers as appropriate. [3] AO4

Relevant comments which correctly compare the two sections:

- Both sections begin with the same thematic material (transition theme) bars 47-56 and bars 166-175
- Both sections start in the same key (Eb major) 47-56 and 166-175
- Both sections have the same harmony at first – bars 47-56 and bars 166-175
- Both end with cadential 6/4 perfect cadences (in their respective keys)
- Both sections start with exactly the same orchestration 47-58 and 166-178
- Section 1 modulates (to dominant, Bb major) but section 2 remains in the tonic (Eb major)
- Section 1 is longer (32 bars) than section 2 (13 bars)
- Section 1 uses other thematic material than the transition theme (e.g. motifs from S1a bar 59 and 63-66, and references to introduction material in diminution bar 70-77) but section 2 only uses transition theme

[1 mark for each relevant/accurate comparison up to a maximum of 3 marks. Bar/beat references need to be included]

- (g) Give bar and beat numbers, and instruments where necessary, where the following features are located in bars **129 to 158**. [4] AO3

Feature	Bar/beat/ instrument
Anacrusis	Bar 146, last quaver, 1 st violins
Melodic inversion	Bars 129-130 1 st violins and cellos and double basses {bar 129 violins and violas} {bar 130 violins and violas} {bar 139 clarinets} {bar 139 violins and violas} {bar 140 oboes} {bar 141 clarinets} {bar 142 violins and violas}
Melodic diminished 4 th interval	Bar 139 last two quavers, 1 st clarinet/viola} {bar 141 last two quavers 2 nd clarinet}
Melodic minor 7 th interval	Bar 144 first two notes (C-Bb) flute 1} {bar 148 first two notes (C-Bb) flute 1}

- (h) Describe **two** ways in which Haydn achieves a sense of triumphant completion in the coda, bars **201 to 228**. Locate your answers with bar numbers as necessary. [2] AO4

Relevant comments which correctly describe how Haydn achieves a sense of completion in bars 201-228:

- *A return to the introduction material bars 201-212 serves to unite the movement resulting in a sense of completeness*
- *Use of introduction material (in diminution) at the faster Tempo 1 bar 213 further unites the movement's thematic material giving a sense of positive completeness*
- *Use of repetitive tonic rolls and I, V bass line bars 213 – 212 underpins the certainty of tonic key*
- *Busy, f, tutti texture 213 – 228 confirms positive, triumphant sense of completion of the movement*
- *Use of triadic figuration (e.g. 213-217 in strings) and horn fanfares (e.g. 219, 221, 226) adds to sense of exuberance and completion of the movement*
- *Syncopation in violins bars 222-223 adds to the triumphant excitement of end of movement*
- *Use of violins in high register bars 221- 227*
- *Use of antiphony between brass and woodwind bar 219-221*
- *Repeated tonic chords at end*
- *Repeated perfect cadences*

[1 mark per relevant/accurate comment up to a maximum of 2 marks. Bar/beat numbers must be included where necessary.]

- (i) Describe Haydn's use of **harmony and tonality** in the introduction, **bars 1 to 39**. You must give bar and beat numbers to support your answer. [5] AO4

Relevant comments which correctly describe Haydn's use of harmony and tonality in bars 1-39:

- *Starts in Eb major though confirmed by melody rather than harmony in opening 5 bars*
- *Implied tonicisation of dominant Bb major / perfect cadence bars 6-7 {though could be considered an imperfect cadence in Eb via secondary dominant, V7/V – V}*
- *Eb tonic key confirmed by perfect cadence (V7 – I) bars 12-13*
- *Repeat of harmonic progression from bars 2-7 in bars 14-19*
- *Brief tonicisation of F minor bars 22-23 on the way back to tonic Eb*
- *Tonic Eb major confirmed with perfect cadence bars 24-25*
- *Brief tonicisation of Ab major via perfect cadence bars 26-27 and*
- *Sequential tonicisations of F minor via diminished 7th harmony bars 28-29 {and G major via diminished 7th harmony bar 31}*
- *Bars 32-39: G becomes dominant in implied tonicisation of C minor, relative minor of Eb tonic*
- *Introduction ends on unison/octave Gs unexpectedly implying V of C rather than ending in tonic Eb major*

[1 mark per each relevant/accurate comment up to a maximum of 5 marks. Bar/beat numbers must be included.]

NB: Maximum 4 marks if either harmony or tonality is not mentioned.

Answer **either** questions 8 and 9 **or** questions 10 and 11.

Area of Study A: Religious Choral music

[15] AO4

10. You will hear **two** extracts from solo settings of the Agnus Dei section of the Mass, the first completed in 1749 and the second in 1815. Compare the stylistic features of each extract.

In your answer you may refer to:

- Harmony and tonality
- Melodic material
- Texture
- Word setting
- Any other features you consider appropriate

Each extract will be played **3 times** with a **1 minute** pause after both extracts have been played and a **15 minute** silence after the final playing for you to complete your answer.

You may make rough notes on this page and begin your answer on the following page.

Text and translation

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Lamb of God, who takes away the sins of the world, have mercy upon us.

You may make rough notes on this page and begin your answer on the following page.

Answer

You may divide your page into two columns, one for each extract, if you like.

Extract 1 Bach B Minor Mass Agnus Dei 1749	Extract 2 Schubert Mass in G Agnus Dei 1815
Harmony and tonality: • Minor (G minor) tonality • Harmony twists its way with many appoggiaturas, chromatic notes, 7ths and 9ths • Much use of V7s, V9s, secondary dominants • Opening phrase sees use of chords i, iib7, V7/iv with brief tonicisation of C minor (2-3) before returning to tonic • 1st phrase ends with imperfect cadence {ivb – V} {Phrygian cadence} in tonic (G minor) bars 4⁴ – 5	Harmony and tonality: • Starts in minor (E minor) • Rich, chromatic harmony with use of appoggiaturas and suspensions • Use of dom and dim 7th, secondary harmonies, Neapolitan and augmented 6th chords • Perfect cadences with clear ii. Ic V7 progressions, but also some interrupted cadences • Variety of inversions to provide smoothness or interest in bass line • Opening 5-bar instrumental introduction establishes tonic key (E minor) with tonic dominant harmony,

• Use of lower chromatic auxiliary notes and appoggiaturas • Next phrase starts in tonic (G minor) but modulates to dominant D minor confirmed with ic, V, I perfect cadence in d minor bars 8⁴ – 9 • This passage, bars 5³ – 9¹ features passing use of 7th, Neapolitan {bIIb} {Ab} harmony bar 6⁴, secondary chords {V9/V} bar 8¹⁻² • Quickening of harmonic rhythm to cadential 6/4 perfect cadence at end of phrase • Third/last phrase, bars 9-15¹ is in D minor (dominant) overall, with chromatic harmony including secondary dominants V7/vi bar 9³, Neapolitan harmony {Eb} {bII} bar 10³⁻⁴, Tierce de Picardie on to I (D major) which becomes V of G minor in passing tonicisation bars 11³ -12¹, passing tonicisation of A with secondary dominant V9/iv bar bar 13³ – 14¹⁻² • This then becomes V back in D minor) tonic) for cadential 6/4 perfect cadence in D minor 14³ – 15¹ • False relations (e.g. bars 6 A/Ab, bar 9 B/Bb) • Use of harmonic sequences • Many suspensions and appoggiaturas creating dissonance • Bass and continuo underpins and fills out harmony throughout • Imperfect and perfect cadences	but coloured with suspensions and 7ths • Ic-V progression end of bar 2 has surprising move to Neapolitan 6th (bF major) bar 3 (emphasized by fp) • Sequential secondary harmonic progressions (through vii/iv – iv, vii7/iii – iii and vii7 – ib) followed by • interrupted cadence V7 – VI to bar 43 • iib ic v v7 I feminine perfect cadence ends instrumental intro bar 5 • Solo line bars 6 – 10 modulates from tonic minor (E minor) to major (D major) • Modulation is unexpected; not to usual dominant, but to dominant of the relative major – reflective of more Romantic harmony and tonality • This modulation is achieved with further rich harmony with chromatic twists and secondary progressions e.g.: • V7IV – IV bar 6 briefly tonicises A minor (subdominant) • Interrupted progression V7-VI bar 7 • Augmented 6th on C (bVI in E minor) bar 81 allows harmony to pivot off via chromatically descending bass and rising violin lines to Ic V perfect cadence with 4-3 suspension into D major 93 – 10 • Choral section retains the same major (D) key overall ending with clear ii V7 I perfect cadence bar 14 • Further use of rich chromatic harmony with sequential harmonic progressions briefly suggesting tonicisations of G major (bar 12 3-4 and E minor (bar 131-2) • Harmonic rhythm quickens in last section with use of secondary harmonies (e.g. vii/ii bar 11 4th quaver, and last quaver bar 13) creating diminished triads • Some use of augmented triads (e.g. bar 124) • Chromatic passing notes, appoggiaturas, suspensions enrich the harmony
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Melodic Material: • <i>Falling nature to melodic motives</i> • <i>Often based on descending duplet “sighs”/appoggiaturas</i> • <i>Small motives used sequentially</i> • <i>First phrase mainly conjunct</i> • <i>Second phrase more angular</i> • <i>Chromatic colouring to melodic line</i> • <i>Melodic phrasing not predictable with typical spinning out of the line in last section</i> • <i>Vocal soloist (alto) takes a melodic line throughout the extract, with violins weaving in counterpoint along with it</i> • <i>Vocal and violin lines based on same melodic material</i> • <i>Sometimes violin takes the main melodic lead (e.g. bar 9)</i> • <i>Use of rests in violin line help underline the pleading nature of motivic writing</i> • <i>Bass has no melodic role, providing harmonic direction throughout, quickening melodic rhythm at cadence points</i>	Melodic Material: • <i>Rising (minor) 6th and 7th and octave intervals of opening melodic line build emotional tension in first few bars</i> • <i>Off-beat character of opening melodic motive adds to the emotion</i> • <i>Chromatic colouring (bar 3 F natural) wrings emotion from the melodic line</i> • <i>Rising sequence, followed by descending scalar line gives arch-shape to introductory instrumental melodic material</i> • <i>Mixture of disjunct and conjunct sections to violin opening line.</i> • <i>Descending scalar duplets like sighs underline emotional nature of the melodic line</i> • <i>Melodic line of soprano soloist also characterized by undulating arch-like shaping, often arpeggiac, reaching climax on G bar 83, and ending with descending scalar movement</i> • <i>Two-bar phrasing to soloist’s line with extension of last phrase</i> • <i>Melody of choral section is conjunct built on sequential repetition of short, overall descending motive.</i> • <i>Strings double SATB melodic lines for final section</i> • <i>Basses have short solo phrase bar 12 3-4</i> • <i>Instruments take accompanimental role only for soloist’s melodic phrases bars 6-10</i> • <i>Viola given melodic link in bar 10</i> • <i>Generally more lyrical melodic lines</i>
Texture: • <i>Sparse texture</i> • <i>Vocal soloist and violins in counterpoint throughout</i> • <i>Often moments of imitation with voice leading (e.g. bars 1-3)</i> • <i>Imitation is often sequential</i> • <i>Violin often answers vocal motives (e.g. bars 5-9)</i> • <i>Violin takes the melodic lead bars 9 - 11 with voice in counterpoint</i> • <i>Reduction of texture to just voice and continuo for last bar</i>	Texture: • <i>Quite a sparse texture to begin, with strings only for opening instrumental section</i> • <i>Homophonic texture here with tune in violin 1</i> • <i>Homorhythmic (in the main) bars 33 - 5</i> • <i>Clear homophonic tune and accompaniment for solo soprano section</i> • <i>Strings accompany with detached homorhythmic chords</i>

• <i>Bass marks chord changes on beats for the vocal and violin lines to work around contrapuntally</i> • <i>Continuo (organ) provides harmonic filling</i>	• <i>Some use of repeated/tremolo notes in upper strings last two bars of this section (bars 83 – 10)</i> • <i>Contrastingly homophonic and homorhythmic throughout for final choral section, strings doubling choral parts</i> • <i>More variety of texture in extract 2</i>
Word setting: • <i>Mixture of syllabic and melismatic word-setting</i> • <i>Syllables often set with descending duplet slurs, reflecting the pain/suffering inherent in the text</i> • <i>Word painting evident in the minor setting and descending nature of phrases</i> • <i>Also use of chromaticism to highlight meaning/implication of words – e.g. Ab bar 6 for “sins”</i> • <i>Disjunct nature of melodic word setting for “sins of the world” bars 13-14</i> • <i>Use of extended melisma on “have mercy” bars 9-10 emphasising pleading nature of words</i> • <i>Suspensions on words help ring emotional meaning (e.g. bar 4¹ – “sins”)</i> • <i>Use of harmonic twists underpins nature of text</i> • <i>Slow tempo allows for appropriate mood for word setting</i>	Word setting: • <i>Emphasis is on syllabic word-setting for both soprano soloist and choral section.</i> • <i>Syllabic nature of word-setting gives clarity and emphasis to the words</i> • <i>Occasional use of small melismas (e.g. bar 7 end bar 9 for soloist and 2-note slurs on “nobis” for chorus)</i> • <i>Melismas used as sighs to emphasise emotional nature of the words – e.g. “have mercy” in soprano end bar 9</i> • <i>Rise to highest pitch (G) of extract in soprano soloist’s line bar 8 on “have mercy on us” highlights the importance and pleading nature of these words</i> • <i>Repeated, hushed, chordal setting of “have mercy upon us” by chorus reinforces the supplication</i> • <i>Suspensions help wring the emotion out of the words – e.g. end of soprano soloist’s phrase “have mercy upon us” bar 101</i> • <i>Slow tempo is appropriate to transmit the intended mood of word-setting</i> • <i>Harmonic twists underpin the meaning of the words (e.g. aug 6th on “have mercy on us” bar 81</i> • <i>Rising intervallic jumps at start of solo soprano line emphasise “Lamb of God”</i> • <i>Falling nature to choral word-setting for “have mercy upon us” with clear homorhythmic word setting and repeated perfect cadences gives sense of calm supplication as opposed to ascending, questioning nature of word-setting of soloist’s opening section</i>

Any other features:

- *Slow tempo throughout (reflecting nature of the text)*
- *In 4*
- *Bass consistently marking each crotchet beat of bar with detached notes, consolidating sombre mood*
- *Regular bass allows for effective syncopations and suspensions in voice and violin*
- *Sparse scoring for alto soloist (in this case sung by counter-tenor voice), violins, bass and continuo (with organ) only*
- *Equal importance melodically given to vocal and violin lines*
- *Phrasing is not regular*
- *Use of rests in violin line emphasise sighing, pleading nature of motives*
- *Much use of antiphonal dialogue between voice and violin*
- *Some dynamic detail added (but more from performance practice than written)*
- *One mood (affection) throughout*
- *The harmonic ingenuity, counterpoint, irregular phrasing, single mood, strings and continuo all typical of high Baroque style (Bach)*

Any other features:

- *Slow tempo throughout (reflecting nature of text)*
- *In 4*
- *Variety of rhythms with some motivic repetition and use of dotted rhythms*
- *Faster rhythms used (in accompanying violin lines) to emphasise emotional content*
- *Scored for strings and organ, solo soprano and SATB giving greater variety than in 1st extract*
- *No basso continuo*
- *After opening instrumental introduction, instruments take on accompanimental role or double chorus with occasional melodic links (e.g. viola bar 10)*
- *More detail and variety of dynamics and articulation, *fp*s used to highlight words (e.g. "have mercy" bars 12 and 13)*
- **f* and *p* contrasts and crescendos used*
- *Contrasts of detached, staccato and slurred articulation*
- *The detail of dynamics and articulation, chromatic harmony, sudden shifts of tonality to unexpected keys and lyrical melodic lines point to a more Romantic style of writing*

AO4 Use analytical and appraising skills to make evaluative and critical judgments about music	
Band	Criteria
5	13-15 marks • A highly perceptive answer which presents a detailed comparison of the stylistic features of the two extracts. • There is thoughtful use of specialist vocabulary with detailed and accurate reference to the two works.
4	10-12 marks • A generally secure answer which presents a reasonable comparison of the stylistic features of the two extracts. • There is appropriate use of specialist vocabulary, with general reference to the two works
3	7-9 marks • An inconsistent answer, with some comparison of the stylistic features of the two extracts. • There is some use of appropriate specialist vocabulary, but the references to the two works lack detail.
2	4-6 marks • A basic answer with little explanation comparison of the stylistic features of the two extracts. • There is some use of specialist vocabulary and a few references to exemplar works.
1	1-3 marks • A limited answer with little or no comparison of the stylistic features of the two extracts. • There is very little accurate use of specialist vocabulary or reference to the two works.
0	0 marks • No response worthy of credit.

11. Mozart Requiem in D minor, K626

You will need an unannotated copy of the score for *Requiem* by Mozart for this question. You now have **20 minutes** to answer the following questions on the ***Dies Irae***.

Locate your answers with bar and beat numbers where necessary. [20]

- (a) Give the meaning of **Allegro assai** written at the start of this movement. [1] AO3

(Very) fast {allow rather fast} Accept 'quite fast'

- (b) State the meaning of **Dies Irae**

Day of Wrath / Judgement / Reckoning / Anger

- (c) Give the meaning of "K626". [1] AO3

*626th work written by Mozart according to the catalogue compiled by Kochei
Accept – edition number of the score*

- (d) **Circle** the time signature denoted by **C** at the start of the movement. [1] AO3

2/2 2/4 4/2 4/4

- (e) (i) **Tick (✓)** the name of the instruments referred to as **trombe** in the score. [1] AO3

Instruments	Tick
Cornets	
Horns	
Trombones	
Trumpets	✓

- (ii) **Underline** the interval at which trombe in D sound compared to the written pitch. [1] AO3

major 2nd lower major 2nd higher minor 7th lower minor 7th higher

- (f) **Explain** how Mozart uses **harmony** to convey the dramatic mood of this music in bars **1 to 40**. Locate your answers with bar and beat references as necessary. [3] AO4

Relevant comments that explain how Mozart uses harmony to convey drama in bars 1-40 include:

- *Dissonant harmony above tonic (e.g. bar 2, 23) / Tonic pedals*
- *Prevalent use of diminished 7th harmony (e.g. bars 5¹, 7³, 33-35)*
- *Chromaticism (e.g. bar 9)*
- *Frequent use of vii7 (which is also diminished 7th harmony in minor key) to i progression (e.g. bar 12-13, 15-16)*
- *Use of Neapolitan harmony (e.g. bar 28, 37, 39)*
- *Use of dominant 7th in least stable 3rd inversion (e.g. bar 36¹)*
- *Increased harmonic rhythm at cadence points (e.g. bars 7-8, 38-40)*
- *Use of secondary harmonic progressions (e.g. vii7/V – V bar 39³ – 40)*

[Award 1 mark for each relevant/accurate comment up to a maximum of 3 marks. Bar/beat numbers must be included.]

- (g) Give bar and beat numbers, and voices and/or instruments where the following features are found in bars **40 to 68**. [4] AO3

Feature	Bar/beat/voice/instrument
Antiphonal texture	<i>Any appropriate pairings in bars 40³-50² between bass and rest of voices {bars 57-59 SA, TB} {bars 61-63 SA, TB}</i> <i>Accept b.42 44 46 48 50</i>
Monophonic texture	<i>Bars 40³-42 {48³ -50¹} (in any of bass voices, bassoon, cellos and double basses)</i> <i>Accept b 44-46</i>
4-3 suspension	<i>Bar 60³ {64³}</i>
Melodic augmented 2 nd interval in the continuo bass line	<i>Bar 66¹</i>

- (h) Describe **two** ways in which Mozart uses **rhythm** to underline the dramatic mood of this movement. Support your points with bar/beat/voice/instrument references as necessary. [2] AO4

Relevant comments which describe Mozart's use of rhythm:

- *Frequent use of perpetual motion-like semiquavers throughout the movement*
- *Fanfare like brass*
- *Quaver walking bass line*
- *Syncopation in orchestral parts (e.g. bar 2, 5, 6, 8, 23, 26, 27, 29, 33, 36, 50, 52-56)*
- *Bold, tutti vocal homorhythmic statements (e.g. 1-8, 22-29, 31-40, 50³-56)*
- *Contrast of longer notes values for choral parts and shorter note values for orchestral parts*

[Award 1 mark for each relevant / accurate answer up to a maximum of 2. Bar / beat / vocal / orchestral references needed where appropriate.]

- (i) Outline Mozart's use of **tonality** in this movement. Support your comments with bar and beat numbers as necessary. [5] AO4

Relevant comments which describe Mozart's use of tonality include:

- Bars 1 – 8: tonic key D minor – appropriate for the mood of this movement; half close cadence
- Bars 8-10: half close cadence in D minor bar 8 at end of 1st vocal statement is followed by quick chromatic shift and
- Bar 10: tonicisation of F major/relative major
- Bar 13: sequential tonicisation of G minor
- Bar 16: sequential tonicisation of A minor/dominant key, confirmed with perfect cadence 19-20
- Bar 22: repeat of opening in A minor/dominant key, finishing with half close cadence bar 29
- Bars 29-31: quick modulatory shift and
- Bar 31-33: tonicisation of C minor
- Bar 34-36: sequential progression back to D minor
- Bars 37-40: tonic D minor confirmed with faster harmonic rhythm, Neapolitan harmony and half close cadence bar 40
- Bars 40-52: D minor confirmed by consistent use of vii⁷/V – V, and vii⁷/iv (bar 51) strengthening V chord of D minor
- Bars 53-56: D minor key further confirmed by use of alternating imperfect (bar 54) and perfect (bar 56) cadences
- Bars 57-68: D minor with confirmatory perfect cadences bars 60-61, 64-65, 67-68 (with 4-3 suspension bar 60³, Neapolitan harmony bar 63¹⁻², and cadential 6/4 bar 67³)
- Prevalence for minor keys throughout (D minor, A minor, C minor, G minor)

[Award 1 mark for each relevant/accurate comment up to a maximum of 5 marks. Bar/beat numbers must be included.]