



GCE AS MARKING SCHEME

SUMMER 2024

**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 2024 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 'The Way You Make Me Feel.' The lyrics of the extract and a lead sheet of lines 1 to 8 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 answers.

Locate your answers with bar or line numbers where necessary.

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

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

E (major)

- (b) Underline the description which best describes the metre. [1]

simple triple compound triple simple quadruple compound quadruple

- (c) Give the numbers of two bars between **bars 1 and 6** that contain syncopation. [2]

Any two from:

2, 4, 6

- (d) State what is meant by Dmaj7/E (for example, in **bar 2**) and name the notes used. [2]

EITHER:

- D major chord with added 7th and the note E played in the bass
- D F# A C# E

OR:

- D F# A C# E
- Note E played in the bass

- (e) Name the chord (e.g. Dm9 or D minor 9) that is used at the start of **bar 9**. [1]

A (major)

- (f) Name the interval heard in **line 9** during the lyrics 'the way', repeated **at the start of lines 10, 11 and 12** with different lyrics. [1]

6th

- (g) **Tick (✓)** the appropriate box to indicate which is the correct version of the melody heard in **bar 12** of the lead sheet. [1]

Four musical staves are shown, each representing a different version of the melody for bar 12. The lyrics are: car and we'll paint the town.

Staff 1: The melody is: quarter note G4, quarter note A4, quarter note B4, eighth note G4, eighth note F4, quarter note E4, dotted quarter note D4.

Staff 2: The melody is: quarter note G4, quarter note A4, quarter note B4, eighth note G4, eighth note F4, quarter note E4, dotted quarter note D4.

Staff 3: The melody is: quarter note G4, quarter note A4, quarter note B4, eighth note G4, eighth note F4, quarter note E4, dotted quarter note D4.

Staff 4: The melody is: quarter note G4, quarter note A4, quarter note B4, eighth note G4, eighth note F4, quarter note E4, dotted quarter note D4.

- (h) Describe the use of instruments in the extract. Refer to line numbers and or bar numbers where necessary. [7]

Answers will make reference to: Finger snaps, drums/drum machine, guitars, saxophones, trumpets, percussion, synthesisers as follows:

Lines 1-8:

- Snare plays backbeat (and in all choruses)
- Bass plays repeated notes {tonic pedal} (in chorus)
- Ostinato pattern (crotchet, quaver, three quavers) repeated throughout played by guitars and drums
- Synthesisers play dotted minim notes (string sound) changing chords
- End of lines 2 & 4 there are drum fills
- Music stops at the start of line 9, recommences at the end of the line.

Same instrumentation and roles lines 9-12

- End of line 12: fills from drums and synths
- Line 13 (verse 2) drum rhythms become more driving (change to trochaic rhythms)
- Line 17 fills from Saxs/tpts (descending 5 note pattern)
- Line 18 & 19 Saxes and trumpets held notes
- Line 19 Trumpet ascending 4 note fill
- Line 21 Trumpets and Saxes added long notes with crescendo

Note: line numbers need not be given but some points may need to be located in order to receive credit.

- (i) Underline the name of the singer performing this song. [1]

James Brown Michael Jackson Stevie Wonder Thom Yorke

2. Explain the main differences between **Pop/Rock** and the sub-genre of **Heavy Metal from 1965 to 1975**. Support your answer with examples from at least four songs, two from each style/genre. [10]

In your answer you may wish to refer to:

- instrumentation
- vocal style
- structure
- influence of lyrics/artist/genre

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 main stylistic differences that are used in typical songs from the 1960s and 1970s and music in a heavy metal style with clear examples from both styles.

- 12 bar blues
- 32 bar song form (AABA)
- Influence of lyrics
- Instrumentation (Heavy metal: Vocals, Guitar, Bass & Drums) compared to some of the more experimental orchestration from The Beatles and Beach boys etc

Heavy metal features:

- Highly amplified instruments
- Macho style lyrics (rock high Tenor voices)
- Electric guitar solos
- Use of riffs
- Basic structures
- Very loud dynamics
- Thick texture/sound

Possible examples might include: Motorhead, Black Sabbath, Led Zeppelin, Iron maiden etc

1960's and 1970s examples of pop and rock, should be chosen to contrast with Heavy metal genre for an effective answer.

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

AO4 Use analytical and appraising skills to make evaluative and critical judgements about music	
Band	Criteria
5	9-10 marks <ul style="list-style-type: none"> • A highly perceptive answer which presents a detailed explanation of the main stylistic features different in heavy metal and 1965-75 pop/rock songs with reference to at least four contrasting songs, two from each style/genre. • 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 <ul style="list-style-type: none"> • A generally secure answer which presents a reasonable explanation of the main stylistic features different in heavy metal and 1965-75 pop/rock songs with reference to at least four contrasting songs, two from each style/genre. • 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 <ul style="list-style-type: none"> • An inconsistent answer, with some explanation of the main stylistic differences in heavy metal and 1965-75 pop/rock songs but the references to at least four contrasting songs, two from each style/genre 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 <ul style="list-style-type: none"> • A basic answer with little explanation of the main stylistic feature differences in heavy metal and 1965-75 pop/rock songs and very few references to contrasting songs from each style/genre. • 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 <ul style="list-style-type: none"> • A limited answer with little or no explanation of the main stylistic differences between heavy metal and pop/rock music from 1965-75 or reference to contrasting songs from each style/genre. • 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 <ul style="list-style-type: none"> • 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 the song 'Sun and Moon' from the musical *Miss Saigon*. The lyrics of the extract and a lead sheet of the first six lines 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 answers.

Locate your answers with bar or line numbers where necessary.

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

- (a) State what is meant by E/G# in **bars 7 and 10** and name the notes used. [2]

EITHER:

- E major chord with a G# in the bass {E major 1st inversion}
- G# E & B

OR:

- G# E & B
- G# in the bass

- (b) Name the **one** chord (e.g. Cm or C minor) that is used in **bar 9**. [1]

A (major)

- (c) Place a **tick (✓)** in the box which best describes the **tonality** of the extract.[1]

Tonality	Tick (✓)
Starts in E major and modulates to D major	✓
Starts in E major and modulates to C# minor	
Starts and ends in E major	
Starts in C# minor and modulates to E major	

- (d) Tick (✓) the appropriate box to indicate which is the correct version of the melody heard in **line 7** of the lyrics. [1]

You are___ here like___ a mys - t'ry___

You are___ here like___ a mys - t'ry___

You are___ here like___ a mys - t'ry___

You are___ here like___ a mys - t'ry___

- (e) Name the cadence heard in **lines 11 to 12**. [1]

Perfect

- (f) Describe features of the melody heard in **lines 8 to 12**. [3]

- First bar starts on dominant
- First bar pentatonic 'I'm from a'
- First bar three note ascending
- Repeated note into bar 2 'A world' also on 'so diff' and 'from all'
- The rest of lines 8 & 9 three note descending conjunct
- Sequence/repeated phrase down a 3rd
- Syncopated/dotted rhythm
- Lines 10 and 11 anchor around tonic note
- Each phrase starting note descends by one tone
- Line 12 repeated tonic note
- DO NOT accept conjunct without qualification

- (g) Identify the musical device used in the vocal line in **lines 15 to 18**. [1]

Sequence

Accept: call & response {antiphony} {question and answer}

Do NOT accept: repetition or imitation

(h) Describe features of the melody heard in lines **13 to 19**. Do not repeat your answer to (g). [4]

- Two note ascending 'Outside'
- Two notes repeated but added to by a third ascending note, then a 4th
- Conjunct
- Finishes the line with a longer note value
- Syncopated/dotted rhythm
- Line 14 is a repeat of line 13 but up a 4th/sequence
- Line 15 starts with an anacrusis
- Line 15 repeated notes
- Line 15 dotted rhythms
- Descending conjunct two note pattern
- Line 16 repeats line 15
- 17 and 18 repeat 15 and 16 up a semitone/sequence
- Line 19 unison and harmonies (3rds and a 5th)
- Triplet rhythm
- 'Sky' long held note
- ACCEPT: repetition

(i) Name the harmonic interval (for example. 2nd) between the two voices on the word 'sky' in **line 19** of the lyrics. [1]

3rd (accept 6th)

(j) Name the family of instruments that plays the melody throughout the instrumental section. [1]

Strings (accept Brass)

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

Claude Michel Schonberg

4. Explain the main differences between book musicals (musical comedy) and sung-through musicals. Support your answer with examples from at least four songs, two from each type of musical. [10]

In your answer you may wish to refer to:

- instrumentation
- structure
- dramatic content
- influence of lyrics/artist/genre

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 comment should be used in conjunction with the grid that follows. Answers must explain main stylistic differences between book musicals and sung-through musicals with appropriate examples given for each.

Book musical:

- Dialogue going into song
- Songs moving plot forward
- 32 bar song form (AABA)
- Integration of scene and song (underscoring of dialogue before a song)
- Rodgers & Hammerstein 'If I loved you' from Carousel, Bernstein 'Balcony scene' from WSS
- Traditional pit orchestra scoring
- Dance numbers/ballet scenes moving plot forward
- Development of leitmotif

Sung through:

- Use of recitative style secco and accompagnato
- No dialogue
- Leit motif
- Rock/pop style
- Orchestration suits style of songs
- operatic
- ensemble more than a chorus
- Jesus Christ Superstar/Evita/Les Miserables/Miss Saigon etc

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

AO4 Use analytical and appraising skills to make evaluative and critical judgements about music	
Band	Criteria
5	9-10 marks <ul style="list-style-type: none"> • A highly perceptive answer which presents a detailed explanation of main stylistic feature differences of book and through-sung musicals with reference to at least four contrasting songs, two from each type of work. • 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 <ul style="list-style-type: none"> • A generally secure answer which presents a reasonable explanation of main stylistic feature differences in book and through-sung musicals with reference to at least four contrasting songs, two from each type of work. • 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 <ul style="list-style-type: none"> • An inconsistent answer, with some explanation of main stylistic feature differences in book and through-sung musicals but the references to at least four contrasting songs, two from each type of work 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 <ul style="list-style-type: none"> • A basic answer with little explanation of the main stylistic feature differences in book and through-sung musicals and very few references to contrasting songs from each type of work. • 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 <ul style="list-style-type: none"> • A limited answer with little or no explanation of the main stylistic differences between book and through-sung musicals or reference to contrasting songs from each type of work. • 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 <ul style="list-style-type: none"> • 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 (1940-1965)

5. You will hear an extract from a recording of 'No Room for Squares' performed by the Hank Mobley quintet. The lead sheet of the head section and an indication of the structure 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 answers.

Locate your answers with bar or line numbers where necessary.

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]

C minor

- (b) Give the name of the type of improvisation heard in **Section One** where the instruments are sharing the solos. [1]

Trading fours
Accept: chase solos

- (c) Name the **two** instruments which solo with the drums in **Section One**. [2]

(i) Tenor Saxophone (ii) Trumpet

- (d) Describe features of the drum solos played in **Section One**. [4]

- Four bar solos
- Solos continue from rhythm section role
- Syncopation
- Triplet rhythms
- Hi hat use open and closed
- Rim clicks on snare (accept rim shots)
- Bass drum, Snare drum and two toms plus cymbal used to create different sonorities
- Majority is on snare and bass drum
- Use of rests within the solo
- Continuous quavers towards the end
- Accented beats

- (e) State the form of the **Head Section**. [1]

AABA/ 32 bar song form

6. Explain the main differences between Big Band Jazz and Bebop. Support your answer with examples from at least four pieces, two from each type of jazz. [10]

In your answer you may wish to refer to:

- instrumentation
- structure
- influence of lyrics/artist/genre

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 comment should be used in conjunction with the grid that follows. Answers must explain main stylistic differences between book musicals and sung-through musicals with appropriate examples given for each.

Big band jazz:

- 12 bar blues
- 32 bar song form (AABA)
- Clear melodies in the head
- Straightforward harmonies
- Arrangements: much of the work is scored out, some is improvised
- Improvisation based around the melody of the head
- Instrumentation comparison
- Sectionals of instruments
- Imitation/antiphonal
- Accompanied solos
- Featured instrumentalists
- Use of mutes as soloists and sections (Plunger mutes/straight mutes)
- Instruments in sections E.G: Alto, Tenor and Baritone saxophones
- Extended pieces
- Vocal solos
- Duke Ellington, Count Basie, Benny Goodman, Glenn Miller, Harry James, Tommy Dorsey etc

Be-bop:

- More complex harmonies
- Complex rhythms
- Virtuoso soloing
- Solos based around harmonic structure
- Very fast tempos
- Rhythm section interact/embellish
- Structure: Head, solo, solo, solo etc, head
- Small combinations (Quintet/sextet etc)
- Charlie Parker/Dizzy Gillespie/Thelonious Monk

AO4 Use analytical and appraising skills to make evaluative and critical judgements about music	
Band	Criteria
5	9-10 marks <ul style="list-style-type: none"> • A highly perceptive answer which presents a detailed explanation of main stylistic feature differences of Big band jazz and Bebop with reference to at least four contrasting pieces, two from each type of jazz. • 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 <ul style="list-style-type: none"> • A generally secure answer which presents a reasonable explanation of main stylistic feature differences in Big band jazz and Bebop with reference to at least four contrasting pieces, two from each type of jazz. • 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 <ul style="list-style-type: none"> • An inconsistent answer, with some explanation of main stylistic feature differences in Big band jazz and Bebop but the references to at least four contrasting pieces, two from each type of jazz, 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 <ul style="list-style-type: none"> • A basic answer with little explanation of the main stylistic feature differences in Big band jazz and Bebop and very few references to contrasting pieces from each type of jazz. • 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 <ul style="list-style-type: none"> • A limited answer with little or no explanation of the main stylistic differences between Big band jazz and Bebop or reference to contrasting songs from each type of jazz. • 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 <ul style="list-style-type: none"> • No response worthy of credit

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 Clarinet Quintet, 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 answers.

You now have 1 minute to read the questions.

Larghetto
Clarinet

1

8

- a) At the start, the violins play “**con sordini**”. Underline the correct meaning of *con sordini*. [1] A03

with bows with feeling with mutes with phrasing

- b) Find **one** example of each of the following features in **bars 1 to 7**, giving bar and beat numbers and instruments as appropriate. [3] A03

Feature	Bar/beat number and instrument (instruments not needed for credit)
V ⁷ chord	Bar 3³ {bar 7¹⁻²}
6/4 chord	Bar 5¹⁻² {bar 6¹}
Chromatic passing note	Bar 5³ ACCEPT: 5 alone

- c) Name in full the **key** (For example, F minor) and the **cadence** in **bar 9**. [2] A03

Key: *D (major)*

Cadence: *Imperfect*

- d) Complete the music in **bars 12 to 13²**. The rhythm of the first two and a half crotchet beats and the pitch of the remaining four notes 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

- e) Give the name of the **texture** of the extract. **[1]AO3**

Homophonic {melody dominated homophony} {melody and accompaniment}

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 the beginnings of the last movements of symphonies. The first was composed in 1786 and the second in 1824. Compare the **stylistic** features of each extract. **[15]A04**

In your answer you may refer to:

- Instruments and their use
- Rhythm and tempo
- Harmony and tonality
- Texture
- 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.

Rough notes

.....

Answer

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 Haydn: Symphony no 82 (“L’Ours”), 4th movement (bars 1 to 115) 1786	Extract 2 Mendelssohn: Symphony no 1, 4th movement (bars 1 to 40¹) 1824
<p>Instruments and their use:</p> <ul style="list-style-type: none"> • Typical classical instrumentation (fl, 2obs, 2bsns, 2hns, timps, strings) • Strings only at start, with 1st violins taking theme • Folk-like, drone accompaniment in cellos and basses • No separate parts for cellos and basses • Second part of theme in woodwind (obs and bsns) accompanied by timps and horns • Typical fanfare figuration in horns • Return of opening statement, 1st violins and bassoons joining low strings with drone and 2nd violins 	<p>Instruments and their use:</p> <ul style="list-style-type: none"> • Larger orchestra more typical of early Romantic style (double woodwind, 2hns, tpts, timps, strings) • Separate parts for cellos and basses • Upper strings have opening theme with lower strings and some wind accompanying for opening forte first phrase flourish • Immediate contrast for second phrase with reduction to piano upper strings only joined by rest of strings for cadence • Repeat of opening two phrases • Antiphonal motivic figuration between clarinets and bassoons,

<p>taking the melody, doubled by flute</p> <ul style="list-style-type: none"> • Third statement (in dominant, G), with further rearranged orchestration – theme in flute, bassoon, 2nd violins, later joined by violas, cellos and basses, with drone in oboes, 1st violins and violas, later moving to obs and vlns only • Development of thematic material in strings and woodwind, horns joining with pedal note • All instruments (except horns and timps) take part in melodic development at some stage • Timps and horns accompany, often with repeated/sustained notes • Quite long tutti section for development of main melodic material and change of key • Sudden contrast with reduction of orchestration for 2nd subject, played in oboes with bassoons and 1st violins only accompanying • Sudden return of forte tutti orchestra playing in unison/octaves • Contrasting reduction to piano, sparse, staccato strings for repeat of 2nd theme with occasional accompanying tonic notes in horns and timps • Return of forte tutti for codetta material, sustained/repeated pedal notes in bassoons and horns and lower strings • Concluding cadential trill figures in woodwind and upper strings • Folklike treatment (drones, grace notes, trills) of instrumentation typical of Haydn finales • Orchestral sections used in antiphonal contrast • Strings arco throughout 	<p>later joined by horns, and strings</p> <ul style="list-style-type: none"> • Repeat of antiphonal section • ff tutti outburst with use of dramatic tremolos in strings • Chordal wind and brass with some accents and dotted rhythms • Fast semiquaver descending scalar passagework in strings • Timpani rolls • Unison/octave rising 5-note semiquaver motive throughout strings • Rising chromatic chords in woodwind • Pedal notes in brass and timps • Rising quaver motive heard in octaves in all woodwind and low strings, accompanied by tremolo chords in upper strings and pedal horns, then • Re-orchestrated so that roles are switched, upper strings taking the quaver motive and woodwind and horns accompanying with chords, lower strings tremolo • Homophonic detached chords throughout whole orchestra to end transition • Contrasting orchestration of solo clarinet and bassoon only to lead into 2nd subject • P, pizzicato strings only in detached homophonic quavers for 2nd subject • Very traditional, limited, accompanimental role for horns and brass, with no melodic involvement
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Rhythm and Tempo:

- Fast (vivace) tempo used, typical of classical (Haydn's) finales
- Duple (2/4) metre
- Clear, rhythmic character with main beats emphasised with pedals and grace notes
- Straightforward rhythmic pattern to thematic material with much repetition, typical of folk/dance music
- Clear, predictable short phrases, though sometimes extended by a bar to form 10 rather than 8-bar phrases
- Rhythmic momentum ensured by much use of quaver movement in lower strings, sometimes doubled by semiquavers in violins
- Some use pauses {fermata} at strategic points (e.g. change of key)
- Some syncopation used to add to sense of excitement

Rhythm and Tempo:

- Fast (Allegro con fuoco) tempo throughout, typical of finale movement
- Common time (4/4)
- Anacrusis figure into 3rd beat for opening, rhythmic phrasing not immediately clear, creating unsettled feeling
- Much use of semiquaver passagework adding to drama and sense of impetuous, forward movement
- Great rhythmic drive, from a mixture of repetition of short rhythmic ideas and phrases
- Constant rhythmic momentum with no use of rests or pauses
- Tremolo semiquavers add to sense of excitement
- Some dotted rhythm patterns in woodwind
- Fanfare-like rhythmic figuration in brass
- Homophonic tutti detached crotchet chords at end of transition change the rhythmic gear for ensuing 2nd subject
- Longer note durations and contrastingly slower rhythmic character for 2nd subject, detached crotchets throughout strings
- Hardly any syncopation
- Rhythmic phrasing still fairly predictable, often built on 2-bar units, despite some extended phrases and anacrusis starts

Harmony and Tonality:

- Clear major tonality throughout (C major to start)
- Very straightforward harmony for opening statement – alternating V and I harmony implied by violin theme over sustained tonic drone
- Opening statement ends with clear ii7-V7-I perfect cadence
- Answering wind statement also based on primary triads I and V only, underpinned by timps and ending with imperfect cadence
- Repeat of opening with changed ending, to move to dominant (G major) via pauses on chords V7 and I in the new key, forming a perfect cadence
- Repeat of opening in dominant (G) tonality
- Some sequential movement, involving chords vi, IV and passing diminished harmony (vii/D), followed by repeated Vb7-i in G minor, in transition section, but G major clearly retained overall with much use of I and V7, ending with imperfect cadence on V7 (D7)
- 2nd subject (in dominant, G), also harmonized very straightforwardly with chords I, V, vi, ii, and finishing with a Ic-V-I perfect cadence coloured by some played suspensions
- Use of a little chromatic colouring in later monophonic/octave section, very briefly implying G minor and A minor, but returning to G via iib-Ic-V cadence
- Brief use of augmented and diminished triads in sparse upper string section
- G major confirmed in codetta with repeated/held tonic, with descending scalar chromatic colouring, and a secondary dominant progression (Vb7/V – V) to reinforce the final repeated (3) V7-I perfect cadences in G
- Very limited, predictable modulations (to dominant) and diatonic harmony; very few suspensions of chromatic passing notes

Harmony and Tonality:

- Dramatic minor tonality to opening (C minor)
- Clear use of I-V harmonic progression for opening idea, melodic line coloured with chromatic (F sharp)
- 2nd phrase reverses harmonic progression (and direction of melodic line) to V -I, before
- Tonicising the dominant (G minor via use of dominant and diminished 7th harmony, and V9 -I perfect cadence
- However, cadence has a Tierce de Picardie, thus enabling return to tonic C minor in next phrase, with clear repeated ib-ivb-iv-V7-i cadence
- Tutti outburst in C minor marks start of transition, but tonality quickly starts to modulate, with use of V7 on Eb, briefly tonicising Ab major via Ic-V7-I cadence,
- Then, via French augmented 6th, moving to F7, and then perfect cadence on to Bb major, immediately becoming Bb7, and moving not to expected Eb, but G7 thence cadencing in C minor
- Rising chromatically coloured harmony over pedal C
- Ff diminished 7th harmony pivots off onto B flat major, then chromatically rising to Eb minor, this tonality confirmed with repeated i-V7 harmonic progressions, ending transition on imperfect cadence in Eb minor
- However, ensuing 2nd subject appears in the expected relative major, Eb major, not Eb minor
- Extract ends as 2nd subject continues, briefly tonicising C minor and B flat
- Much more modulatory, especially in transition to 2nd subject
- More use of 7th and chromatic chords
- Typical early Romantic harmony – richer, though tonality always clear with expected modulations
- Faster harmonic rhythm in second half of extract, though still
- Much use of sequential harmonic progressions
- Variety of harmonic inversions used
- No suspensions

Texture:

- Very sparse, 2-part texture to begin violin 1 and lowest strings only
- Clear tune and accompaniment texture at start
- Contrast, but still sparse melody and accompaniment texture with ob, bassoon and timps, joined by horns
- Much use of drones/pedals
- Tw-part texture continues with melody in violin 2 and flute
- After two fermata, fuller texture but still basically melody and accompaniment, more instruments joining on each part
- Use of octaves and unison doubling in sequences in transition
- Some heterophonic texture, as violins double the flute quaver melodic line in semiquavers
- More dense, tutti texture in transition
- Horns mainly used to fill out the harmonic textures
- A little bit of melodic dialogue, first between flutes and 1st violins, and bassoons and lower strings, then 1st violins and rest of orchestra towards end of transition
- Contrast of texture with announcement of 2nd subject in oboes, accompanied by bassoons and 1st violins
- Sudden forte tutti with dramatic monophonic/unison heterophonic section
- Followed by sudden change to sparse staccato upper string texture, violins alternating with violas
- Parallel 6th string texture with sustained tonic in 2nd violins leading to
- Final tutti, 2-part texture and concluding homophonic, chordal texture for repeated perfect cadences

Texture:

- Quite full, busy texture to opening phrase
- Immediately contrasted by upper strings only for second phrase
- Homophonic texture with melody in violins, lower strings and wind (chords) accompanying
- Some antiphonal texture with short alternating figures between wind and strings
- Tutti outbursts with chordal textures in wind and low strings
- Scalic semiquaver passagework in strings
- Fanfare texture to brass
- Texture often homophonic with semiquaver melodic material in strings, chords in wind and underpinned with pedal notes in horns and timps
- Octave semiquaver figuration in strings
- Octave quaver movement in upper strings then lower strings
- Some offbeat homophonic chords in woodwind and horns, alternating with on beat chords in violins
- Tutti homophonic chordal texture at end of transition
- Monophonic (octave) link by clarinet and bassoon into 2nd subject
- P homophonic, pizzicato detached crotchet chordal texture in strings only for 2nd subject

Any other features of interest:

- Extract is sonata form exposition
- Typical classical structure, with 1st subject (announced by violins), 2nd subject (contrastingly in oboes), transition moving to dominant, confirmed by codetta
- Melodic material is simple, strongly rhythmic, its folk-character typical of (Haydn) last movements
- Melodic material clearly built on primary chords with much triadic figuration
- Use of grace notes – typical of folk style
- Melodic material often in strings, but does appear in woodwind too, and bass instruments
- Predictable phrasing
- Quite a few sequential passages
- Little nitty-gritty symphonic development, relying mainly on repetition
- Sudden dynamic contrasts, either soft or loud with no use of crescendos or diminuendos
- Legato and staccato articulation to colour the melodic ideas

Any other features:

- Part of sonata form exposition – 1st subject, transition and start of second subject
- Traditional use of sonata form structure, with 2nd subject in relative major, though transition modulates more widely
- Opening melodic material based in triads
- Second phrase based on descending scalar pattern
- Some use of chromatic notes to colour melodic figures
- Melodic material still often centred in strings with wind and brass accompanying
- Much busy work, with much repetition of semiquaver and quaver ideas rather than true symphonic development – typical Mendelssohn (reminiscent of *Midsummer Night's Dream*)
- Quite predictable phrasing, often made up of repeated short ideas
- Small motivic ideas often spun out sequentially
- Dramatic changes between forte and piano
- Some use of tutti ff
- Little use of dynamic gradations, dim only used in clarinet and bassoon link to 2nd subject
- Use of both legato and staccato articulation and some accents
- colourful early

AO4 Use analytical and appraising skills to make evaluative and critical judgments about music	
Band	Criteria
5	<p style="text-align: center;">13-15 marks</p> <ul style="list-style-type: none"> • 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	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> • 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	<p style="text-align: center;">7-9 marks</p> <ul style="list-style-type: none"> • 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	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • 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	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • 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	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • 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 2**.

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

- a) Give the name of the **city** and **venue** where Haydn’s Symphony No 103 was first performed. **[2]A03**

Name of city **London**

Name of venue **The King’s Theatre (Haymarket)**

- b) Describe Haydn’s use of **harmony** from **bar 9** to the 3rd quaver of **bar 16**. Give bar and beat numbers to support your answer. **[3]AO4**

Relevant comments which correctly describe Haydn’s use of harmony in bars 9 to 16 3rd quaver include:

- Bars 9 to 10 form a progression involving I to V7 (incomplete) over repeated tonic E flat in bar 9, then reversed in bar 10 as incomplete V7 (or vii) to I
- Bar 11 – inclusion of D b signals start of tonicisation of F minor, with Db major in 1st inversion beat 1, moving to Vb (C major in 1st inversion) beat 2
- Bar 12 – F minor confirmed with diminished triad (could be considered an incomplete vii7) beat 1 to F minor (i) beat 2. Candidates may comment on the passing note, D on last quaver in violin 1
- Bar 13 is a sequence of bar 12 up a tone, so diminished triad (could be considered incomplete vii7 on F sharp) beat 1, moving to G major beat 2, thus forming a progression in the secondary dominant, pivoting a return to overall tonic C minor
- This is confirmed in bar 14, with an augmented 6th chord (Italian) on Ab (flattened 6th of C)
- This resolves onto G major harmony, V of tonic C minor, bar 15. Candidates may comment on the played suspensions and appoggiaturas (C and Eb in the violin 1 line beat 1)
- The last quaver beat of bar 15 to bar 16 confirms the move back to C minor with an imperfect cadence involving the secondary dominant dim triad on F sharp (vii of G), to G major, V, bar 16. Candidates may comment on the chromatic upper auxiliary note, Ab, on beat 2, considering it the 9th of the V chord

(One mark per relevant comment about harmony supported by bar, beat references up to a maximum of 3 marks)

NB – some of the above harmony is quite advanced for AS and candidates are not expected to identify the more chromatic chords such as Neapolitan and augmented chords. There is sufficient to describe without these)

c) State **two** differences in **timbre** between **bars 16 to 26** and **bars 74 to 84**. Support your answers with bar, and instrument references. [2]AO4

- i. Bassoon doubles the melody (ACCEPT: countermelody) with violas {strings} in bar 74 last quaver to bar 79
- ii. Oboe added for bars 79 last quaver to 84

Other possible differences in timbre include:

- Flute added from bar 80 last quaver to 84
- String timbre only used in bars 16 to 26
- Lower tessitura bars 16 to 20 compared to bars 74 to 78
- Cellos and double basses do not double the viola's melodic line one and two octaves lower respectively in bars 74 to 78 as they do in bars 16 to 20
- Addition of offbeat trills in cello bars 75 and 77, not present in equivalent bars 17 and 19

Answers must be supported with bar, beat and instrument references.

(Give 1 mark for each accurate difference up to a maximum of 2 marks)

d) Name the **key** and **cadence** in **bars 91² to 92¹**. [2]AO3

Key: G major

Cadence: Perfect

e) Give the instrument, bar and (where necessary) beat numbers where the following features are located between **bars 109** and **124**. [4]AO3

Feature	Instrument, bar and beat
Imitation	Bars 114 to 116 (between violins 1, 2 and cellos) ACCEPT: 114 alone or 115-116
Melodic augmented 2nd	Bar 109² {111²} (E flat to F sharp in violins {flute} {oboe}); bar 122 beats 1 to 2, in violin 1
Descending E flat major scale	Bar 117 violin 1 ACCEPT 118
Countermelody	Bars 109 to 112 viola, {cello} {double bass} {bassoon} ACCEPT: any single bar from 109-111

f) Underline the correct description of the **texture** in **bars 176² to 178** [1] AO3

Heterophonic Homophonic Monophonic Polyphonic

- g) Tick (✓) the name of the **form** of **bars 27 to 50**. [1]AO3

Form	Tick
Binary	
Rondo	✓
Rounded binary	
Ternary	

- h) Explain how Haydn varies the music of **bars 27 to 50** in **bars 135 to 160**.
Support your answer with bar, beat and instrument references. [5]AO4

Relevant comments which correctly explain how Haydn varies the music of bars 27 to 50 in bars 135 to 160 include:

- Melody in oboes only bars 135 to 142, not doubled by violins as in bars 27 to 34
- Strings take accompanimental role instead bars 135 to 142
- Strings play pizzicato in bars 135 to 142 as opposed to arco in bars 27 to 34
- Tonic pedal doubled by bassoon in bars 135 to 140, now in semiquavers, as opposed to just in low strings in quavers bars 27 to 32
- Addition of flute demisemiquaver decorative interjections in bars 136, 138, 140 and 141, not present in bars 28, 30, 32 and 33
- Orchestra greatly expanded in bars 143 to 156 compared to bars 35 to 50, with much doubling of parts
- Addition of timpani fanfare rhythm bars 143 to 147 compared to bars 35 to 39
- New semiquaver arpeggio figuration added in cellos bars 143 to 146 not present in bars 35 to 38
- Flute now added to the imitative writing of bars 143 to 146 compared to bars 35 to 38
- Decorative demisemiquaver passagework added in flute and violins bars 147 to 150 compared to the semiquaver passagework of bars 39 to 42
- Flute now doubles melody bars 151 to 156 compared to bars 43 to 48
- Busy demisemiquaver alternating note decorative pedal in lower strings bars 151 to 156 replaces the repeated quaver one of bars 43 to 46
- Trumpets added to chordal harmonies of the horns in bars 151 to 158, not present in 43 to 48
- Fermata {pause} now included after bar 156, not present after bar 48
- Bars 49 to 50 are now expanded, being doubled in length (bars 157 to 160)
- Bars 157 to 160 now scored for woodwind, brass and timpani with no strings, unlike bars 49 to 50 which were for strings, oboes and horns

Answers must be supported with bar, beat and instrument references.
(Award 1 mark for each relevant comment up to a maximum of 5 marks)

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 settings of part of the 'Dies Irae' section of the *Requiem Mass*. The first was completed in 1760 and the second in 1771. Compare the stylistic features of each extract.

In your answer you may refer to:

- Use of voices and instruments
- Harmony and tonality
- Rhythm and tempo
- Texture
- 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 extract 1:

Dies irae, dies illa, solvet saeculum in favilla, teste David cum Sibylla

Quantus tremor est futurus.

Day of wrath, that day the world will dissolve in ashes, as witness David and Sibyl.

What trembling there will be.

Text and translation extract 2:

Dies irae, dies illa, solvet saeculum in favilla, teste David cum Sibylla

Quantus tremor est futurus, quando judex est venturus, cuncta stricte discussurus!

Tuba mirum spargens sonum per sepulchra regionum coget omnes ante thronum.

Mors stupebit et natura, cum resurget creatura, judicanti responsura.

Liber scriptus proferetur, in quo totum continetur, unde mundus judicetur.

Day of wrath, that day the world will dissolve in ashes, as witness David and Sibyl.

What trembling there will be when the Judge shall come, who will destroy everything!

The trumpet shall sound, its voice reaching the tombs of every region, and all will gather before the throne.

Death and nature will be stupefied, when all creation will arise to answer the Judge.

A book of writing will be brought forth in which all is contained; by this will the world be judged.

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

Rough notes

.....
Answer

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

<p style="text-align: center;">Extract 1 Gossec Requiem in C minor Dies Irae (bars 1 to c.52) 1760</p>	<p style="text-align: center;">Extract 2 Michael Haydn Requiem in C minor Dies Irae (bars 1 to c.60) 1771</p>
<p>Use of voices and instruments:</p> <ul style="list-style-type: none"> • Composed for SATB choir and strings • String introduction sets appropriate mood for the Dies Irae section with detached bowing and crisp dotted rhythm patterns in (G) minor • Opening idea announced by 1st violins only • Imitated by 2nd violins and the figure is passed around all string sections, starting on tonic, and each subsequent entrance a step higher, rising to dominant, before falling again • 2nd violins sometimes provide offbeat sustained notes in the texture • First 8-bar phrase ends with rising octave dotted rhythm scalic figure on Bb • Combination of sudden loud chords on second half of bar in 1st violins, ostinato dotted rhythm figure in bass, tremolo 2nd violins and offbeat viola repeated Bbs all add appropriate drama for the next phrase in the instrumental intro of this movement • Parts switch around for next phrase • The offbeat repeated notes in high viola are reminiscent of trumpet calls (no trumpets in scoring though) • Instrumental intro brought to a close with unison/octave rising and falling dotted scalic figures, fast demisemiquaver anacrusis figures on basses then 1st violins on dominant harmony, homophonic tremolo chords throughout strings, and after a tantalizing interrupted cadence, strings cadence in G minor on repeated octave Gs (no 3rd) • Bass voices enter first with dramatic 	<p>Use of voices and instruments:</p> <ul style="list-style-type: none"> • Forces used are strings (violins 1 and 2, cellos and basses), organ, trumpets, trombones, timps and SATB choir and Soprano solo at the end • Opens with tutti orchestra and choir, setting appropriately dramatic scene for this movement • Larger forces than in Gossec's setting, and the dark timbre of the brass are suited to the text. • Trumpets particularly appropriate to convey the text "The trumpet will sound..." • Sopranos take the melodic line, with the rest of the SATB choir accompanying in homorhythmic chords, filling out the clear harmonic progression of i-V7-I of the opening 6 bars • Violins 1 and 2 decorate the S and A melodic lines, adding rhythmic momentum with their semiquaver figuration • Basso continuo outlines harmony with constant quaver walking bass, with much use of triadic writing • Trumpets, trombones and timps outline I and V, the salient notes of chords • Dramatic use of Neapolitan harmony in next phrase, and tutti orchestration replaced by short repeated motive in dialogue between choir and orchestra (using bIIb-ib), violins • Violins decorate their responses with quavers and trills • Basso continuo continues throughout • Brass and timps mark end of this

<p>descending tonic arpeggio figure</p> <ul style="list-style-type: none"> • Altos enter next with the initial dotted rhythm motive heard at start of movement. • Sopranos and tenors then follow in next bars, with imitative entries of the dotted rhythm figure • Strings double choral entries in appropriate register • Bass voices again lead for second choral phrase, this time a descending 4-note chromatic crotchet motive, imitated by sopranos two beats later whilst altos and tenors sustain long harmony notes • Descending, twisting nature of this vocal and instrumental setting reflects the 'dissolving into ashes' of the text • Choral parts are again doubled by strings in appropriate range, the outer strings adding dotted rhythms to the 4-note crotchet figure to increase the sense of drama • Dramatic use of 2-beat GP after end of this phrase on dominant harmony • Bass voices lead again with start of next phrase, a minim motive made up of initial octave rise followed by descending chromaticism. • Imitative entries of this at bar's distance, rising up through each voice in turn and again doubled in appropriate register by each string part, dotted rhythms added to maintain rhythmic momentum • Homophonic crotchet movement in all voice parts brings this phrase to the end on dominant • Short instrumental interlude with dotted pattern in cellos and basses and contrasting soft chords then forte tremolo chords in upper strings sets the scene for the next phrase and new words • The "trembling" is effectively reflected in the soft, detached repeated quaver figuration that now appears in all voices and strings • Choral writing throughout; no solos voices • Strings arco throughout • Mostly detached articulation 	<p>phrase with repeated notes on the imperfect cadence and lead into</p> <ul style="list-style-type: none"> • Repeat of the opening now with next line of text • The choral parts remain the same, but further semiquaver decoration added, the violins playing continuous semiquaver patterns now and the bass line also including use of semiquavers, the increase in instrumental activity reflecting the meaning of the text here – "what trembling there will be when the Judge shall come, who will destroy everything" • Some dramatic leaps in 1st violon line and quite wide range to basso continuo line to help the word painting • Dramatic fanfare rhythmic statement by trumpets at the beginning of the next phrase coincides with the text "And the trumpet shall sound..." and modulation to F minor using V7-i harmony • This phrase is underpinned with continuation of full homophonic choral utterances for first few bars, with dramatic downward arpeggaic figuration in violins and insistent repeated quaver basso continuo • Orchestration and dynamic reduction for next phrase, which involves short dialogue between sopranos and altos, their parts doubled by violins 1 and 2 respectively, whilst tenors and basses and basso continuo accompany with more sustained notes; trumpets continue to punctuate with fanfare-like repeated notes • This reflects the terror of the text as the trumpet's sound "reaches the tomb of every region" • Still based on tonic and dominant harmony in F minor • Return of homophonic tutti orchestra and chorus, and modulation back to tonic C minor, for end of this section • Contrast in orchestration for the rest of the text and extract, choir replaced by soprano soloist • Appropriate reduction in orchestration, violins and continuo
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	<p>and organ only</p> <ul style="list-style-type: none"> • The sparse string accompaniment is characterised by some poignant rising minor 6th and dim 7th intervals, sequences and decorative rhythms including basso continuo • Solo soprano line comes though as a cantus firmus whilst the string figuration continues, its rising line based on sequential figuration, the 4-bar phrase finishing on V • Previous 4 bars repeated for next phrase of text • Subsequent and concluding phrases in soprano cover a wide range and include use of poignant intervallic leaps and large scalar run to top G before cadencing with a trill in G minor • String accompaniment becomes less decorative, made up of detached quavers only, for last phrases, allowing focus to be on soloist, and the important message of the words that all will be judged by the script brought forth • Strings arco throughout • Mixture of legato and detached articulation
<p>Harmony and Tonality:</p> <ul style="list-style-type: none"> • Minor tonality (G minor) suitable for the mood of this Dies Irae movement • Much use of triadic figuration, harmony clearly governing melodic ideas • The imitative entries in strings result in momentary suspensions • Use of I, iib7, V, I in tonic G minor, then sequentially in relative major, Bb major • Brief tonicisation of Eb major and C minor before return to tonic G minor for end of instrumental introduction • Intro pauses on dominant harmony preceded by a secondary dom 7ⁱⁿ 1st inversion and followed by two beats rest before continuing • Interrupted cadence (iib7-V-VI) and diminished harmony before final perfect cadence with 4-3 suspension and downward tonic arpeggio flourish to confirm tonic G minor • All instruments take melodic roles at times, including bass, inversions resulting 	<p>Harmony and Tonality:</p> <ul style="list-style-type: none"> • Dark minor key of C minor, suited to the character of this movement of the requiem mass. • Harmony is clear, outlined by triadic movement in bass line as well as violin parts • Brass confirm key and harmonies with concentration on root and fifth (conditioned by the range possible on natural instruments) • Clear confirmation of tonic key with use of I and V for opening phrase • Some use of appoggiaturas/played suspensions in violins on main beats adding tension • Dramatic move to Neapolitan harmony for start of second phrase, bIIb-ib progression repeated several times • Perfect cadence confirms tonic, C minor. • Use of diminished 7th harmony (vii7), suited to the mood of the music

<ul style="list-style-type: none"> • At other times, inner strings and basses sustained harmony notes • Choral entries confirm tonic G minor with triadic melodic ideas • Opening phrase of words set in G minor with similar harmony as opening (i-ii7-V7b/V- V), the secondary dom 7 leading to V for imperfect cadence to end first phrase • Next phrase of words (melodically a sequentially descending 4-note idea) is set to a circle of fifths harmonic sequence passing through Gm, G7, Cm, C7, F, F7, Bb, Bb7, Eb, tweaked to move to Adim, A7, D7, Gm, the return to tonic key confirmed with an imperfect cadence, the phrase ending on D7 • Further sequential harmonic progressions for next phrase of text, now starting on D (implying D minor as tonic) and moving through A, Am, G, Gm, A7, D7, G7, C7, F, A7, Dm, D minor confirmed with instrumental cadence at end of choral phrase, before moving quickly through D7, Gm, C7 to F for start of last choral phrase • The trembling nature of text is reflected in repeated quaver harmony through both voices and instruments moving quickly through F, Cm, German aug 6th on Eb, D, interrupted progression to Eb where the extract fades • Fast harmonic rhythm with rapid chord changes reflects the unsettled character of this movement • A lot of sequential harmonic movement • Use of circle of fifths, and some chromatic chords and twists (e.g, augmented 6ths), diminished, dominant and secondary dominants, suspensions, perfect, imperfect and interrupted cadences – all adding to the rich harmonic character of the movement • Actual modulations are to nearly related keys though (relative major and dominant) 	<ul style="list-style-type: none"> • Tonicisation of F minor (subdominant minor) via dominant 7th harmony, often in 4th inversion, 7th in bass • Use of 6-5 suspensions, the dissonance appropriate for the terror being described • Rising bassline often as a result of 2nd inversion chords, again conforming the unsettled mood • Use of lower and upper chromatic auxiliary notes adds to harmonic colouring • Return to tonic C minor with use of Neapolitan harmony (bIIb) and cadential 6/4, ic-V-i progression • Harmony for solo soprano section is very clear, centred around i, iv and V, and diminished 7ths (vii7), chromatic auxiliary notes and passing notes added in violins' semiquaver passagework • Frequent use of diminished 7th harmony • Modulates to dominant key, G minor at end of extract • Despite the busy semiquaver movement in violins, the harmony is straightforward, mostly built on triadic movement of I, V and vii7, coloured with chromatic passing notes of various kinds • Clear cadences, either perfect or imperfect • Much harmonic repetition
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Rhythm and Tempo:

- In cut time, though it may be described as quite a fast 4/4, even though marked Grave Marcato
- Same tempo retained throughout the extract
- Prevalent use of dotted rhythms adds to grave nature of this movement
- Use of short, motivic ideas with clear rhythmic character
- These are often spun out into phrases of varying length through use of sequences
- The rhythmic ideas are used in all parts, vocal and instrumental, not confined to upper parts
- Some fast note (demisemiquaver) anacrusis flourishes used
- Very clear sense of metre with rhythmic momentum retained, often by use of repeated dotted patterns
- Some dramatic use of contrasting minor chords sometimes placed off beat creating a little syncopation in inner parts
- Dramatic use of rests throughout whole ensemble at ends of some phrases
- Much rhythmic repetition
- Some homorhythmic writing, particularly in latter half of extract

Rhythm and Tempo:

- Triple metre (3/4)
- Andante Maestoso marked, but recording sounds faster
- Same tempo retained throughout extract
- Rhythmic propulsion provided by quaver movement in bass, almost continuous
- Violins often have semiquaver figuration adding to the sense of drama
- Bass line also joins in with semiquaver figuration at times
- Brass play typical fanfare rhythmic patterns, mostly in tutti sections, or as word-painting to underline text ('the trumpet shall sound')
- Timps mark main beats and cadences
- Opening section of choral writing is in rhythmic unison for the majority of the time, allowing the meaning of the text to come through dramatically and clearly
- Ensuing choral dialogue based on short, 1-bar rhythmic motives made up of quavers and crotchets
- Some use of dotted patterns, often at cadences
- More adventurous, decorative rhythmic writing in violins, with some off beat patterns to accompany solo soprano section, whilst basso continuo marks the beats
- No use of tutti rests/pauses

Texture:

- Monophonic opening, 1st violins only presenting opening motivic idea
- Motive then repeated in the rest of the string parts in contrapuntal {polyphonic}, texture
- Much use of imitation especially in first half of instrumental introduction
- Second half of instrumental introduction is more chordal (in upper strings) over
- Ostinato dotted rhythm bass line
- Switching of parts through different instruments in instrumental introduction
- Some use of monophonic/unison/parallel octaves texture at ends of phrases – e.g. end of instrumental introduction
- Mostly use of full string texture in opening introduction
- With small solo for cellos and basses towards the end, imitated by 1st violins
- End of instrumental introduction is more chordal {homophonic}
- Choral section starts with basses only, other voices entering one at a time at a bar's distance in imitative texture.
- Choral entries are doubled by strings, appropriate to register
- Second phrase also imitative, tenors and basses (each with a different idea) imitated at half a bar by sopranos and altos
- Strings double these entries, though decorate the bass and soprano lines, forming heterophonic texture too
- Rich texture formed by sequential imitation of two motives simultaneously
- Strong homophonic chords through all voices and strings to end this section
- Further imitative entries at a bars distance for ensuing phrase, vocal parts again doubled and decorated with dotted rhythms by strings
- Texture becomes more homophonic towards end of extract
- Short instrumental link before last choral phrase has clear distinction between sustained upper strings and dotted rhythm bassline
- Last phrase is characterised by homorhythmic/homophonic texture for all voices and strings, the repeated detached quavers realistically portraying the 'trembling' referred to in the text

Texture:

- Tutti orchestra and chorus at start
- Homophonic texture, orchestra accompanying choir
- Choral setting of opening phrases is strongly homophonic, frequently homorhythmic, underlining the message of the words
- The violin 1 line shows some affinity with sopranos' part, though more decorative, thus heterophonic in texture at times
- Some textural contrast afforded by the instrumental links between choral phrases
- Semiquavers in string writing make the texture more busy and add a sense of movement
- Fanfare rhythmic figures in brass added to texture at strategic moments to colour the text
- Some dialogue/imitation between S and A, doubled in violins
- Return to homophonic textural writing for cadence points
- Contrast of texture with reduction of instrumentation to strings and basso continuo (and organ) only for solo soprano section
- Decorative nature of 2-part violin writing
- Melody and accompaniment texture for solo soprano section, bass line much less active here

Any other features:

- Melodic material is memorable, based on short (one-bar) ideas
- Opening motive clearly based on tonic triad
- Small range to opening idea
- Frequent use of sequences, motives spun out in this way rather than by true symphonic development
- Some use of scalar melodic ideas, both ascending and descending
- Chromatic, descending direction of basses' 4-note figure on "solvet saeculum..." effectively portrays the world dissolving into ashes referred to in the text at this point
- Melodic material is heard in every voice and instrument
- Much use of chromatic melodic movement, often to paint the meaning of the words
- Both conjunct and disjunct melodic writing, again reflecting the implications of the text; some dramatic use of octave leaps
- Dramatic use of contrasting dynamics, reinforcing the drama of the music
- Effective word painting with use of soft, detached repeated quavers throughout choir and orchestra at the end of the extract to convey the terrific 'trembling'
- Majority of the word setting is syllabic with occasional melismatic bars

Any other features:

- Melodic material is often triadic, clearly built on harmony
- Soprano section takes the melodic role, other voices accompanying
- Melodic line often coloured by poignant intervallic leaps such as minor 6th, diminished 7th octave
- Often clear, balanced phrases
- Some use of suspensions/appoggiaturas and frequent use of chromatic auxiliary notes to colour the melodic line
- Much repetition
- Some dramatic use of dynamic contrasts
- More use of dynamic gradations
- Word painting present with use of brass and fanfare patterns
- Opening homophonic choral section is syllabic
- A little use of melisma on paired quavers and semiquavers

AO4 Use analytical and appraising skills to make evaluative and critical judgments about music	
Band	Criteria
5	<p style="text-align: center;">13-15 marks</p> <ul style="list-style-type: none"> • 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	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> • 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	<p style="text-align: center;">7-9 marks</p> <ul style="list-style-type: none"> • 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	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • 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	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • 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	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • 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 ‘Tuba Mirum.’

[20]

Locate your answers with bar and beat numbers where necessary.

a) Give the name of the **city** and **year** of the first performance of Mozart’s *Requiem*. **[2]AO3**

i. Name of city: *Vienna*

ii. Year: *1793*

b) Give the instrument/voice, bar and (where necessary) beat numbers where the following features may be located between **bars 15 and 36**. **[4] AO3**

Feature	Instrument/voice, bar and beat
Triadic figuration	<i>Bar 18, (tenor soloist), {bar 21, (tenor solo/violin)} {bar 23, (strings)}</i>
Melodic augmented 2nd	<i>Bar 20, beats 1 to 2, (E to Db), solo tenor {violin 1} {bar 35 beats 1 to 2, (C sharp to Bb) alto solo</i>
Descending D harmonic minor scale	<i>Bars 35 to 36 (alto solo) ACCEPT 35</i>
Counter melody	<i>Bars 15² to 18¹ <u>trombone solo</u></i>

c) Name the **key** and **cadence** in **bars 17³ to 18¹**. **[2]AO3**

Key ***F minor*** **Cadence** ***Perfect***

- d) Describe Mozart's use of **harmony** in **bars 37 to 44**. Give bar and beat numbers to support your answer. [3]AO4

Relevant comments which describe Mozart's use of harmony in bars 37 to 44 include:

- Bar 37 starts with tonic chord, I, in C minor
- Bar 38 – viib (or viib7 if Ab in alto is included) in C minor, beats 1 and 2/could hear whole bar as V7 on G
- Bar 38 beats 3 and 4 is V7b (V9b if the Ab in alto is included, though this could also be considered an appoggiatura) to V7
- Bar 39 – C minor tonic harmony, i and ib for beats 1 and 2
- Bar 39 – start of tonicization of B flat major with dominant 7th harmony on F, V7 of Bb, and Vb7 beats 3 and 4
- This resolves onto Bb major harmony, I, forming a perfect cadence from bar 39^{3 and 4} to bar 40
- Bar 41 is V7 harmony in Bb, using Vc7 beats 1 and 2, Vb7 beat 3 and V7 beat 4
- Bar 42 – tonic harmony Bb, chord I, thus forming a perfect cadence from bar 41 to 42. Candidates might comment on the chromatic rising appoggiatura in the soprano solo beat 1
- Bar 43 – augmented 6th (German) harmony on Gb, lowered 6th of Bb
- Bar 44 – F major harmony, V of Bb.
- Bars 43 to 44 thus form an imperfect cadence in Bb

Answers must be supported by bar and beat references OR the sequence of harmonic features must be clear.
(Award 1 mark for each correct comment up to a maximum of 3 marks)

- e) Tick (✓) the meaning of *sotto voce* used in **bar 51**. [1]AO3

Meaning	Tick
Smooth voice	
Subdued voice	✓
Sustained voice	
With the voice	

- f) Underline the correct description of the **texture** in **bars 55 to 58**² [1]AO3

Heterophonic Homophonic Monophonic Polyphonic

g) State **two** differences in **timbre** between **bars 40 to 50** and **bars 51 to 62**. Support your answers with bar and beat references. **[2]AO4**

- i. Instrumentally, bars 40 to 50 are scored for strings only whereas bars 51 to 62 are scored for strings and woodwind
- ii. Vocally, bars 40 to 50 are scored for solo soprano only whereas bars 51 to 62 are scored for SATB choir and no soloists

Other possible differences in timbre include:

- Bars 40 to 50 have a much less busy, dense texture than bars 51 to 62, violins and viola often supplying simple off beat quaver chordal accompaniment only
- Violin 1 has a busier, more decorative line during bars 51 to 60, in particular bars 52 to 54
- Passage for instruments only bars 53³ to 55² whereas instruments continually accompany vocal soloist in bars 40 to 50 (apart from 2-beat linking phrase in bar 44)
- Bars 51 to 62 have more variety dynamic variety

Answers must be supported with bar and beat references.

(Give 1 mark for each accurate difference up to a maximum of 2 marks)

h) **Explain** how Mozart reflects the meaning of the words in this movement. Support your answer with bar, beat, voice and instrument references where necessary. **[5]AO4**

Relevant comments that explain how Mozart reflects the meaning of the words in this movement include:

- The use of solo trombone reflects the reference to the sounding of the trumpet (Tuba mirum spargens sonum) at the start of the text
- The wide triadic span moving down through the octave (heard in both solo trombone and bass soloist bars 1-4) and the subsequent disjunct line and compound interval leap in the vocal line bars 9 to 15 reflects “the voice of the trumpet reaching the tombs of every nation...” (per sepulchral regionem...)
- Change of tonality to F minor at bar 18 to reflect the reference to death (Mors...)
- Change of pace in accompaniment to more unsettling repeated quaver chords in strings bars 18 and 19 underlines the reference to death and the effect on those being judged
- Rhythmic diminution of the opening 2-bar motive in tenor solo of bar 18 adds to the sense of unease of people quaking in the face of death
- Use of descending chromatic appoggiaturas in solo tenor bar 20 beats 1 and 3 reflect the ‘sighs’ and ‘weeping’ as people rise and face their maker and “answer to the Judge” (resurget creatura, judicanti responsura)
- Bars 18 to 24 - the more chromatic harmony, modulatory nature and faster harmonic rhythm of the end also underline this phrase of text which refers to people gathering to face their Judge and answer for their sins

- G minor tonality of bar 24 and modulation to D minor bar 29, reflect the terror of the text of these bars as the book is brought forth, all is revealed, and the world is judged (Liber scriptus proferetur, in quo totum continetur, unde mundis judicetur)
- Further use of descending chromatic appoggiaturas in these bars (24 to 34) e.g. bar 27¹ to reflect sighs and weeping
- The rising chromatic line in the tenor solo of bars 30 to 32 underlines the fearful anticipation of “the judgement”
- Offbeat syncopated accompaniment in upper strings of bars 29 to 34 reflects the anxiety inherent in the meaning of the text
- Bars 34 to 40 – further tonal shifts from D minor to C minor (bar 37) then Bb (bar 40) reflect the awful anticipation when the judge is seated and all is revealed (Judex ergo cum sedebit, quidquid latet, apparebit)
- Further offbeat upper strings accompanying quavers underline the anxious mood of this text in bars 34 to 40
- Descending chromatic appoggiaturas in solo alto bars 35 and 38 beats 1 and 3 reflect sighs and weeping
- Further chromatic appoggiaturas in soprano solo line (e.g. bar 41¹, 42¹, 43¹ to reflect the desolation of the miserable individuals with no one to help (Quid sum miser, tunc dicturus? Quem patronum rogaturus...?)
- Continuation of offbeat upper strings accompaniment to underline the terror of text bars 40 to 44
- Dramatic use of German augmented 6th harmony bar 43 to reflect the realization that there is no one to call upon for help (Quem patronum rogaturus...?)
- Offbeat solo soprano line of bars 45 and 46 with descending sequence is like sighing/weeping
- Homophonic texture and ‘sotto voce’ setting of final choral section bars 51 to 56 underlines the loneliness of the individual awaiting their judgement
- Descending chromatic melodic line and modulatory nature of bars 51 to 53 also underline the unsettling nature of the text in these bars
- After being mostly ‘piano’, and for solo voices and string accompaniment, the dramatic contrasts of dynamics and use of full chorus and additional wind, with a rising, expressive violin line in bars 57 to 61 underline the final outburst and realization of the concluding line of text – that “even the righteous are barely safe” (cum vix Justus sit securus)
- Ends with a drawn out, expressive appoggiatura bar 62 beats 1 and 2

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