



GCE AS MARKING SCHEME

SUMMER 2023

**AS
MUSIC – UNIT 3
2660U30-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2023 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

GCE MUSIC – UNIT 3
SUMMER 2023 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 *We are the champions* written and performed by Queen. The lyrics of the extract and a lead sheet of the first four lines 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

F (major)

- (b) Name the cadence heard in **bar 4**. [1] AO3

Imperfect

- (c) Name the **one** chord (e.g. Dm or D minor) that is used in **bar 18**. [1] AO3

F minor

- (d) Place a **tick (✓)** in the box which best describes the **tonality** of the extract. [1] AO3

Tonality	Tick (✓)
Starts major modulates to minor then back to major	✓
Starts major and ends minor	
Starts minor and ends major	
Starts minor modulates to major then back to minor	
Major throughout	
Minor throughout	


- (e) Underline the term which best describes the metre. [1] AO3

Simple duple ***compound duple*** ***simple triple*** ***compound triple***

- (f) Name the compositional device heard in **bars 9 to 12**. [1] AO3


Sequence

- (g) **Tick (✓)** the appropriate box to indicate which is the correct version of the melody heard in **lines 5 and 6** of the lyrics. [1] AO3









- (h) Write out in full (e.g. C major 7 = C, E, G, B) the chord of **Gm7** used in **bar 9**. [1] AO3

G Bb D F

- (i) State the meaning of the figure 8 below the treble clef used in the lead sheet. [1] AO3

Sounds an octave lower

(j) Describe the use of instruments in the extract. Refer to line numbers and/or bar numbers where necessary in your answer. [7] AO4

- **Bars 1 to 3 or Line 1: two guitars & piano playing chords, (root position) bass plays root notes, some step wise movement and a descending arpeggio, drums play quaver pattern on the cymbal. Last bar unison dotted crotchets from all.**
- **Bars 4 to 7 or Line 2: similar to line one, penultimate bar, all instruments have unison descending chromatic idea.**
- **Bars 9 to 12 or Line 3: mainly dotted crotchet chords, guitars have sliding at end of each phrase**
- **Bars 13 to 18 or Line 4: Dotted minim chords mainly, Bass guitar has more interest with quaver movement including grace notes and repeated idea. Penultimate bar same rhythms from all holding on for the second beat of the bar, guitars slide into next bar.**
- **5 bar interlude with piano bass and drums. Piano plays chords and arpeggio ideas, Bass plays idea in higher register, drums only cymbal.**
- **Line 5-8: piano and guitars less chordal and more arpeggios drums only on cymbal, bass plays in a higher register**
- **Line 9 & 10: as above but drums bring back bass drum and snare**
- **Line 11&12: dotted crotchets from guitars and piano and bass. Guitars overdrive and slide**
- **Line 13: a third guitar comes in playing a solo line, ornamentation. Drums fill on toms**
- **Line 14: mainly dotted crotchet chords, guitars have sliding at end of each phrase, lead guitar solos between vocal phrases**
- **Line 15: similar to line 14, penultimate bar, all instruments have unison descending chromatic idea. Lead guitar continues to solo throughout lines 15-17 /bending notes or sliding/ virtuosic playing**
- **Line 16: as above with added fret noise**
- **Line 17: as above with feedback**

(k) State the year in which this song was first released. [1] AO3

1977 (accept any date between 1972-1982)

2. Explain how performers on electric guitar influenced the development of different styles of Rock and Pop music between 1965 and 1990. Support your answer with examples from **at least two** performers in different styles of Rock and Pop. **[10]**

You may wish to refer to:

- Different types of ensembles
- Song structure
- 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 2

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

Answers should explain:

- (i) ***Specific Electric guitarists and relevant genres of Rock and Pop mentioned***
- (ii) ***Specific role of soloist and style of rock and pop (e.g. Jimi Hendrix use of effects in Rock music solos, Eddie Van Halen 'Shred' guitar style in Heavy metal)***
- (iii) ***Influence on other instrumentalists***
- (iv) ***Compositions/albums***
- (v) ***Descriptive/imaginative use of instruments/combinations of instruments***
- (vi) ***Variety of ensemble style/size (examples from small groups larger ensembles)***

All answers must be supported by appropriate information from any key Rock and Pop styles identified for study throughout this course, referring to relevant details as appropriate. The information must include specific musical examples from at least two different styles and two different performers.

[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	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • A highly perceptive answer which presents a detailed explanation of how performers on electric guitar influenced the development of different styles of Rock and pop music with examples from at least two performers in two different styles of Rock and pop. • 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	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • A generally secure answer which presents a reasonable explanation of performers on electric guitar influenced the development of different styles of Rock and pop music with examples from at least two performers in two different styles of Rock and pop. • The answer is mostly organised and presented in an appropriate manner using appropriate specialist vocabulary with accurate grammar, punctuation and spelling.
3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • An inconsistent answer, with some explanation of how performers on electric guitar influenced the development of different styles of Rock and pop music of. The references to at least two performers and styles lack detail. • The answer is partly organised with some use of appropriate specialist vocabulary and reasonably accurate grammar, punctuation and spelling.
2	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • A basic answer, with little explanation of how performers on electric guitar influenced the development of different styles of Rock and pop music. The references to at least two performers and styles lack 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	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • A limited answer with little or no explanation of how performers on electric guitar influenced the development of different styles of Rock and pop music. References are 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	<p style="text-align: center;">0 marks</p> <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 (Four representative composers: Porter, Rodgers, Schönberg, Lloyd Webber)

3. You will hear an extract from the song *Anything but lonely* from the musical 'Aspects of love'. The lyrics of the extract and a lead sheet of the first ten 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 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] AOS3

Bb (major)

- (b) State what is meant by Dm/A (bar 5) and name the notes used. [2] AOS3

- ***Play D minor with an A in the bass/2nd inversion chord***
- ***A D F (any order of notes)***

- (c) Name the cadence heard in bars 8 to 9. [1] AOS3

Perfect


- (d) State the location of **one** bar in which the singer alters the rhythm from the lead sheet and identify the change. [2] AOS3

Bar number: *any from: 6, 7, 8, 14, 16 & 17*


Rhythmic change: *two crotchets changed to dotted crotchet & quaver*

(1 mark for bar number, 1 mark for rhythmic change)


- (e) Tick (✓) the appropriate box to indicate which is the correct version of the melody heard in **line 11** of the lyrics. [1] AOS3




 long days with no - thing said



 long days with no - thing said



 long days with no - thing said



 long days with no - thing said

- (f) Describe **two** ways the composer varies the tempo in the extract. Refer to line numbers and/or bar numbers in your answer. [2] AOS4

- **Line 4 poco rall**
- **Line 8-12 piu mosso**
- **Line 13 poco rall**
- **Line 14 back to original tempo**
- **Line 17 rit**
- **Line 18-22 piu mosso**
- **Line 23 poco rit**
- **Line 24 a tempo**
- **Line 26 poco rall**
- **Line 27 poco rall**

- (g) Name the **one** chord (e.g. Cm or C minor) that is used in **bar 19**. [1] AOS3

Gm (accept G minor)

- (h) Underline the phrase which best describes the modulation in **line 24**[1] AOS3

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

- (i) Describe the use of accompanying instruments in the song. Refer to line numbers and/or bar numbers where necessary in your answer. Do not merely name the instruments. **[5] AOS4**

- **Bars 1 to 4 or Lines 1 & 2:** *Piano chords
Horn sustained note*
- **Bars 5 & 6 or Line 3:** *Bass, strings and WW added,
piano has more movement (quaver) (arpeggio)*
- **Bars 7 to 9 or Line 4:** *sustained strings
Piano plays crotchet chords on 'there'*
- **Bars 10 to 15 or Lines 5 & 6:** *Strings, oboe features
Cymbal roll on 'space'*
- **Bars 16 to 21 or Lines 7-10:** *Tremolo strings
Clarinet quavers in line 10*
- **Lines 11 & 12:** *Oboe featured*
- **Line 13:** *Timpani on 'Strong'/horns play on last 3 beats
ascending chords*
- **Lines 14 & 15:** *Strings and horn added*
- **Line 16:** *WW high register*
- **Line 17:** *Horns descending phrase*
- **Lines 18 & 19:** *Answering phrases on 4th beats from Violins
and WW*
- **Line 20:** *Horn quavers*
- **Lines 21 & 22:** *sustained high notes (with ascending runs)*
- **Line 23:** *timpani prominent (plays quavers)*
- **Line 24-26:** *Horn, tremolo strings, Cymbal crash (start of
line 24 & 25)*
- **Line 27:** *Timpani roll
Harp glissando*

- (j) State the year in which this musical was first performed. **[1] AOS3**

1989 (accept 1984-1994)

4. Explain how different styles of music influenced the development of musical theatre. Support your answer with examples from **at least two** musicals by any of the set composers for this Area of Study (ie. Porter, Rodgers, Schönberg, Lloyd Webber) that each demonstrate a different style of music. **[10]**

You may wish to refer to:

- Different types of musicals (e.g. sung through)
- Song structure
- 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 composers (eg: Rock, pop, opera, jazz etc).***
- (ii) Specific examples of musicals that use specific styles (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 two 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	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • A highly perceptive answer which presents a detailed explanation of how different styles of music influenced the development of musical theatre with detailed reference to at least two 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	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • A generally secure answer which presents a reasonable explanation of how different styles of music influenced the development of musical theatre with general reference to at least two contrasting musicals. • The answer is mostly organised and presented in an appropriate manner using appropriate specialist vocabulary with accurate grammar, punctuation and spelling.
3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • An inconsistent answer, with some explanation of how different styles of music influenced the development of musical theatre but the references to at least two contrasting musicals lack detail. • The answer is partly organised with some use of appropriate specialist vocabulary and reasonably accurate grammar, punctuation and spelling.
2	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • A basic answer with little explanation of how different styles of music influenced the development of musical theatre and a few references to pieces from two 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	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • A limited answer with little or no explanation of how different styles of music influenced the development of musical theatre or reference to two 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	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • No response worthy of credit

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 to 1965)

5. You will hear an extract from a recording of *Moanin'* performed by Art Blakey and the Jazz Messengers. The lead sheet of the first 26 bars 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 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 key of the extract. [1] AO3

F (major)

- (b) Other than the piano, name **two** instruments that play the melody in the head section. [2] AO3

(i) ***Trumpet*** (ii) ***Tenor Saxophone***

- (c) Underline the type of scale heard in the melody of the head. [1] AO3

Blues Major Minor Pentatonic

- (d) State the form of the head section. [1] AO3

AABA / 32 bar song form/ American popular song form

- (e) Name the cadence heard repeatedly in the first 16 bars. [1] AO3

Plagal

- (f) Describe the music played by the rhythm section in the head. [3] AO4

First 8 bars: Piano plays melody. Bass and cymbal join with Trumpet and Tenor sax to play syncopated chords at the end of each piano phrase. Call and response style.

Second 8 bars: Trumpet and Tenor sax play same melody, piano bass and cymbal now play syncopated chords. Call and response style.

Third 8 bars: Piano comping, drums full kit swing rhythm, double bass plays a walking bass

Final 8 bars: as first 8 bars. Drum does a roll at the end with a crescendo into solo section

- (g) State what is meant by Bb/F (bar 20) and name the notes used. [2] AO3

Play Bb major with an F in the bass {2nd inversion chord}
Bb D F

- (h) Tick (✓) the appropriate box to indicate which is the correct version of the melody heard in bars 22 to 24 of the lead sheet. [1] AO3

The image shows four musical staves, each representing a different melodic version for bars 22 to 24. Each staff begins with a treble clef, a key signature of two flats (Bb major), and a 4/4 time signature. The first three staves have empty boxes to their right, while the fourth has a box containing a checkmark (✓).

- (i) Describe features of the improvisation played in section two. [4] AO4

- **Blue notes**
- **Syncopation**
- **arpeggio**
- **Chromatic**
- **Repetition of phrases**
- **Repetition of notes**
- **Scalic runs**
- **Triplet crotchets**
- **Triplet quavers**
- **Two note idea (triplet)**
- **Some ideas centre around tonic note (F)**
- **Swing quavers**
- **Grace notes/accicaturas**
- **Bending/Sliding**

First 8 bars: Trumpet plays a descending arpeggio idea with 5th flattened and then answers with an ascending version using same pitches, this idea is repeated, the descending idea is extended and ends with some chromaticism. The melodic ideas are mainly based upon a blues scale and rhythmically contain some swing quavers.

Second 8 bars: syncopated blue scale idea, based around three pitches initially, centered around the tonic note of F, trumpet plays in middle register using notes Ab, Bb and C, returning to F regularly, semiquavers and quavers, but with some rests, one example of a triplet.

Third 8 bars: Wider range used of the trumpet here and much more virtuosic with more scalic runs and fast semi quaver passages

Fourth 8 bars: Triplet crotchets all on one note for two bars, uses same pitches as the opening arpeggio from first 8 bars, final 4 bars, based on the blues scale and finishing with triplet quavers Bb-C

(j) State the year in which this piece was recorded.

[1] AO3

1958 (accept any date between 1953-1963)

6. Explain how performers on trumpet and/or saxophone influenced the development of different styles of Jazz between 1940 and 1965. Support your answer with examples from **at least two** performers in different styles of Jazz. **[10]**

You may wish to refer to:

- Different types of ensembles
- Song structure
- 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 6.

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

Answers should explain:

- (i) Specific trumpeters/saxophonists and relevant genres of Jazz mentioned**
- (ii) Specific role of soloist and style of jazz (e.g. Charlie Parker Alto Saxophone 'Bebop', Miles Davis Trumpet 'Modal jazz' etc)**
- (iii) Influence on other instrumentalists**
- (iv) Compositions/albums**
- (v) AABA structure in Bebop (use of the 'rhythm changes') with soloists demonstrating virtuoso playing defined by harmony rather than melody.**
- (vi) Increased complexity of musical language in Bebop, more use of blue notes and chromaticism.**
- (vii) Descriptive/imaginative use of instruments/combinations of instruments**
- (viii) Variety of ensemble style/size (examples from small groups to big bands and use of orchestral instruments 'Gil Evans'-Miles Davis collaboration)**

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

[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	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • A highly perceptive answer which presents a detailed explanation of how performers on trumpet and/or saxophone influenced the development of different styles of Jazz with examples from at least two performers and two different styles 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	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • A generally secure answer which presents a reasonable explanation of how performers on trumpet and/or saxophone influenced the development of different styles of Jazz with examples from at least two performers and two different styles of Jazz. • The answer is mostly organised and presented in an appropriate manner using appropriate specialist vocabulary with accurate grammar, punctuation and spelling.
3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • An inconsistent answer, with some explanation of how performers on trumpet and/or saxophone influenced the development of different style of jazz. The references to at least two performers and styles lack detail. • The answer is partly organised with some use of appropriate specialist vocabulary and reasonably accurate grammar, punctuation and spelling.
2	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • A basic answer, with little explanation of how performers on trumpet and/or saxophone influenced the development of different style of jazz. The references to at least two performers and styles lack 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	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • A limited answer with little or no explanation of how performers on trumpet and/or saxophone influenced the development of different style of jazz. References are 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	<p style="text-align: center;">0 marks</p> <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 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.

Andante grazioso

- (a) Find **one** example of each of the following in **bars 1 to 8**, giving bar and beat numbers as appropriate. [2] AO3

Feature	Bar/beat number
Sequence	Bars 0³-3¹ (or appropriate parts within these bars) {bars 4³ 6¹}
Turn	5³ {6³, 8³} {12³}

- (b) Complete the music in **bars 10² to 11³**. The rhythm in **bars 10 to 11¹** and the pitch in **bar 11 beats 2 and 3** have been given to you. [3] AO3

Mark according to the following table:

No. of correct answers	Marks awarded
9-11	3
5-8	2
2-4	1
0-1	0

(c) Give the bar (and where appropriate, beat) number(s) of **one** example of each of the following chords in **bars 9 to 16** of the music. [2] AO3

(i) C minor chord in 1st inversion.....**Bar 13³**.....

(ii) G major chord in 2nd inversion.....**Bar 15²**.....

(d) Underline the correct term for the texture in bar 14 beats 2 and 3. [1] AO3

Heterophonic **Homophonic** **Monophonic** **Polyphonic**

(e) Name in full (e.g. B minor) the **key** and the **cadence** in **bars 15³ to 16**. [2] AO3

Key: G 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 1774 and the second in 1812. Compare the **stylistic** features of each extract. **[15] AO4**

In your answer you may refer to:

- Orchestration/use of instruments
- 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.

Extract 1 J C Bach Symphony in Bb, mvt 1 1774	Extract 2 Beethoven Symphony no 8 in F, mvt 1 1812
<p>Orchestration/use of instruments and texture:</p> <ul style="list-style-type: none"> • Classical orchestra including full double woodwind and horns • Opens with loud tutti chordal statement • Opening subject taken by piano violins with light repeated note accompaniment in viola, interspersed with • Repeat of opening tutti chords and repeat of string theme • Contrast continues with loud tutti statement in violins, this time doubled by flutes • Repeating quaver accompaniment in lower strings and bassoons, offbeat chords in oboes and clarinets and repeated semiquavers in 2nd violin 	<p>Orchestration/use of instruments and texture:</p> <ul style="list-style-type: none"> • Larger orchestra • Has double w/w, 2 horns, 2 trumpets, timpani and full strings • Opens with <i>f</i> tutti phrase – clear 2 + 2 bars • Violins take the melodic line, second two bars doubled by w/w • Contrasting <i>p</i> answering phrase taken by w/w and horns only with melody in clarinets • <i>f</i> tutti repeat of answering phrase, tune in violins and continuation • Theme continues in violins with busy semiquaver accompaniment in 2nd violins and violas, quaver pattern in cellos and basses and detached homophonic chords in wind and brass

<ul style="list-style-type: none"> • Use of octaves in most instruments with sustained notes in clarinets towards end of this (transition) section • Sustained chords in winds and low strings alternating every other bar, with second theme (in dominant) in 1st violins, more decorative • Staccato accompaniment in violin 2 and viola • Violins still predominate in taking melodic material • Detail of articulation (detached) • Semiquaver scalar passagework and dotted rhythm patterns in violins, some doubling in simplified form by wind • Momentum achieved by repeating quavers in lower strings and bassoons • Theme 3 – again 1st violins with wind sustained chordal accompaniment • At the end of the extract, some independent melodic material for flutes and oboes, answered by clarinets and bassoons, with violins accompanying with repeated quavers • All <i>arco</i> string writing 	<ul style="list-style-type: none"> • Later wind and brass double 1st violins' melody in full rich orchestration • Culminates in detached tutti chords with emphasized off beat • Chords echoed in <i>p</i> upper strings only then bassoon added as violins take lyrical legato <i>p</i> second subject (surprisingly in D) • Repeat of this subject then (in expected dominant key C) by flute, oboe and bassoon with strings chordal accompaniment • Leads to sustained wind chords and staccato quaver triads in alternating low and upper strings • Tutti <i>ff sf</i> and staccato chords and dotted figuration (hemiola/syncopation) • Contrasting <i>p</i> legato theme 3 in flutes and oboes with undulating imitative quaver accompaniment in violins • Repeat of previous <i>ff</i> tutti dotted rhythm chordal figuration followed by contrasting <i>p</i> melodic material now in bassoons, viola and cellos
<p>Harmony and tonality:</p> <ul style="list-style-type: none"> • Major key (B flat major) • Tonic clearly established at start and underpinned with repeated tonic in viola • First section very straightforward harmonically with predominance of I and V • Modulation to dominant • Further clear use of V I and primary harmonies in new key F major • Confirmation of this key with repeated quaver tonic in middle strings • Moves back to B flat original tonic (showing its embryonic use of sonata form and key scheme) • Dominant note (F) then repeated by violins under wind figuration • Finishes on imperfect cadence in tonic B flat • Very straightforward harmony and tonality 	<p>Harmony and tonality:</p> <ul style="list-style-type: none"> • Major key (F major) • Tonic clearly established with I – V harmonic progression for opening statement • Antecedent (in winds) moves from V to I • Repeat of V - I • Tonic chord for start of theme 2 in violins • Still clear harmonic progress with predominance of primary triads – I-IV-ii-V7 • Repeat of previous progression with repetition of Bb7 2nd inversion • Step down to A7 and resolution onto D for next theme in violins (unexpected modulation and key) • Quick move through G7 (1st inversion) and sequentially through dim 7th to G7 leads to repetition of theme in the expected key, dominant C major

<ul style="list-style-type: none"> • Clear cadences – perfect and imperfect only 	<ul style="list-style-type: none"> • Further use of dim 7ths harmony before perfect cadence back into C followed by plagal progression in C • Underpinned by repeated Fs • Theme 3 in wind is in C, with some chromatic decoration. • Repeat of previous progression ending with perfect cadence confirming the dominant C • Clear cadences and straightforward harmony overall with a little chromaticism and unexpected twists of harmony (D major) • Some 3rd related harmonic and tonal shifts, typical of Beethoven
<p>Texture:</p> <ul style="list-style-type: none"> • Tutti chordal texture to begin followed by sparse homophonic/melody and accompaniment texture with violin taking melody • Tutti but still homophonic with tune in violin 1 (doubled by flute) and accompanied by the rest of the orchestra • Much use of repeating quavers in string accompaniments, achieving sense of momentum • Winds often accompany with chords or sustained notes • Some use of octaves in transition section • Very much strings oriented with wind doubling or accompanying tune in violins • Short use of imitative figuration in flutes and oboes at the end • Quite a few repeated tonic and dominant notes – not really pedals as harmonies not changing/dissonant above • No dramatic contrasts of texture; mainly tune and accompaniment 	<p>Texture:</p> <ul style="list-style-type: none"> • Tutti homophonic texture to begin with tune in violins and chordal accompaniment elsewhere • Contrasting sudden reduction of texture to wind only, with tune in clarinets • Repeat of tutti with tune in violins • Detached chordal accompaniment in winds • Semiquaver and quaver repeated accompaniment figures in lower strings outlining harmonies • Accompanying wind chords become sustained • Further sudden textural contrasts with detached string chords joined by bassoons whilst violins take the tune • Reversal of roles with tune moving to woodwind and strings taking the chordal accompaniment • Sustained wind chords and rising quaver figuration in strings • Tutti detached homorhythmic chords followed by • Reduction in texture to contrasting legato melodic line in winds with flowing imitative quaver accompaniment in violins • Repeat of previous two textural sections • Predominantly homophonic in texture

Any other features of interest:

- Duple time
- Fast – typical of 1st movement
- Clear use of keys to define thematic material and structure
- Some evidence of early sonata form but return to tonic key shows it is embryonic as yet
- Typical of early classical style with use of short phrase lengths
- Galant style
- Contrasting dynamics
- Use of scalar melodic material – typical of early style
- Much repetition
- Fairly narrow range to melodic material
- Pedals and triadic accompaniments
- Some melodic decoration
- Details of articulation
- Straight forward rhythmically; some dotted rhythms introduced
- Mostly string dominated, but some independent use of w/w at the end

Any other features:

- Triple time
- Fast movement – typical of 1st movement
- Use of off beat accents and syncopation and generally more variety and dramatic use of rhythm
- Detail of articulation and dynamics with some sudden dramatic outbursts and quite long crescendos
- Use of GP (dramatic)
- Phrase structure less predictable
- Sonata form aspects clearly present with clearly defined themes (contrasting) and keys but with some harmonic and tonal surprises attesting to the more Romantic elements of style
- Some use of pizzicato strings
- Melodic lines not as predictable in phrasing, with some chromaticism

AO4 <i>Use analytical and appraising skills to make evaluative and critical judgments about music</i>	
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 the two 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**. [20]

Locate your answers with bar and beat numbers where appropriate.

- (a) Give the date of the first performance of this symphony [1] AO3

1795

- (b) State the meaning of **Andante piu tosto Allegretto**, written at the start of this second movement. [2] AO3

Walking pace {moderately slow}, but a bit faster, more like moderately fast (i.e. Allegretto)

(Award a mark for each accurately understood part up to a maximum of 2)

- (c) Give bar and beat numbers and instruments as appropriate where the following features are located in **bars 1 to 8**. [3] AO3

Feature	Bar/beat location/instrument(s)
Anacrusis	Upbeat into bar 1 {allow upbeat quavers into bars 3, 5 also} (violins)
Unison	Violins 1 and 2 bars 1-8 (allow any bars within these)
Melodic augmented 2nd	Bar 1 last two quavers {E flat-F sharp} violin 1 {or violin 2} {also allow equivalent location in bars 3}

- (d) Identify the chords used on the first quaver beat of **bar 24** and the last quaver beat of **bar 25**. [2] AO3

Bar 24, first quaver beat.....**F minor {iv}**.....

Bar 25, fourth quaver beat.....**G major {V}**.....

- (e) Compare **bars 93 to 100** with **bars 35 to 42**. Give **two** similarities and **two** differences. Locate your answers with bar numbers. **[4] AO4**

Relevant comments which correctly show similarities and differences:

Similarities:

- **Based on same melodic material {d section}**
- **Same pitch for strings' material in 97 to 98 as in 39 to 40 (with violin 1 down an octave)**
- **Same key**
- **Same harmonic basis to both**
- **Sustained G in bass for first three bars both times**

Differences:

- **New sextuplet semiquaver decoration added in solo violin**
- **Sustained chordal accompaniment in bassoons and horns second time as opposed to melodic figuration in bassoon and oboe first time**
- **Oboe doubles violin 1 line first time, but not second time**
- **Simplified accompaniment in strings second time**
- **Less dynamic details second time {all p}**
- **No dialogue between violins 1 and 2**

- (f) Name the **key** and **cadence** in bars 149 to 150. **[2] AO3**

Key.....C major.....Cadence.....imperfect.....

- (g) Briefly outline the structure of **bars 109 to 160**. Locate your answers with bar numbers. **[4] AO4**

Relevant comments which correctly describe the structure of bars 109 – 160:

- **Bars 109-160 is Section 3 {A3} of the whole movement**
- **Bars 109 – 134 is a variation of theme 1 in aaba structure:**
- **Bars 109 – 116 = a**
- **Repeat of bars 109-116 = a**
- **Bars 117 – 124 = b**
- **Bars 125 – 134 = a1**
- **Bars 135 – is a variation of theme 2 in cdc structure:**
- **Bars 135-142 = c**
- **Bars 143-150 = d**
- **Bars 151-160 = c1 (cadence repeated 158-160 after GP)**

An alternate answer may use the following structure from WJEC notes:

109: Section A, using A2 (no mention of A3, as noted in the MS!)

117: Section B

135: Section B2

135 (also): Section C

143: Section D

151: Section C

[1 mark per relevant comment up to a maximum of 4]

- (h) Give **two** ways in which Haydn achieves interest in texture in **bars 160 to 178**. Include bar and beat numbers as necessary. **[2] AO4**

Relevant comments which correctly show points of interest in texture in bars 160 – 178:

- **Independent cello part**
- **Bar 160 – contrary motion between violins 1 and 2**
- **Violin 1 entry in bar 160 imitated by viola and oboe in bar 162**
- **Further imitation by cello bar 164**
- **Tonic pedal bars 160 – 170**
- **Sparse texture with homophonic string chords underpinning descending sequential phrases in violin 1 bars 167-170**
- **Repeated semiquaver figuration in strings as accompaniment {homophonic; tune and accompaniment texture} to upper woodwind bars 171-175**
- **Dominant pedal bars 174-176**
- **Monophonic arpeggiated {triadic} violin 1 line bars 176-178**

[1 mark per each relevant comment up to a maximum of 2]

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 the Gloria section of the Mass, the first completed in 1749 and the second in 1798. Compare the stylistic features of each extract.

In your answer you may refer to:

- Orchestration, use of instruments and voices
- 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.

Text and translation

<i>Gloria in excelsis Deo et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te.</i>	Glory to God in the highest and on earth peace, good will to all men. We praise you, we bless you, we worship you, we glorify you.
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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.

.....

<p style="text-align: center;">Extract 1 Bach B Minor Mass, Gloria 1749</p>	<p style="text-align: center;">Extract 2 Haydn Nelson Mass, Gloria 1798</p>
<p>Orchestration/use of instruments and voices:</p> <ul style="list-style-type: none"> • Full strings, continuo, 2 flutes (recorders) 2 oboes, bassoon, trumpets and timpani • Chorus (5-part) throughout (no solos) • Melodic material and focus is in trumpets (in imitation) in introductory ritornello – suitable for the triumphant, fanfare-like character of the this Gloria section of the mass • Upper strings and woodwind play arpeggiated semiquavers • Continuo and bass instruments keep pulse (with some suspended notes across bars) • Timpani underpin with I and V • Strings and woodwind continue with the semiquaver figuration, now heard in sequential imitation whilst trumpets punctuate with detached notes • Further sequences lead to end of instrumental ritornello with perfect cadence • Entry of choral altos (repeating opening trumpet theme) • Imitated by tenors and followed by • Entry of rest of chorus (in homophonic texture) • Orchestra continues with the imitative semiquaver figuration as accompaniment • Ritornello instrumental section with imitative sequential entries in strings and woodwind, brass punctuate with quavers • Choral entries this time in A (dominant) and starting in sop1, imitated two bars later in sop 2 and followed by rest of chorus in homophonic statement as before • Instruments accompany by doubling vocal lines (in strings and bassoon) with added triadic semiquaver figuration in woodwind • Reduction of forces - no trumpets or timpani in this section 	<p>Orchestration/use of instruments and voices:</p> <ul style="list-style-type: none"> • Scored for full orchestra – strings, 1 flute, 2 oboes, 2 clarinets, 1 bassoon, 2 horns, 2 trumpets (in D), timpani, continuo • SATB soloists and SATB chorus • Starts with soprano soloist’s conjunct statement of “Gloria in excelsis Deo” with appropriately • Sparse instrumental accompaniment in strings only • Homophonic repeat of soprano’s statement by full chorus with appropriately • Fuller instrumental accompaniment doubling vocal lines with additional rising semiquaver scalic figure in lower strings and continuo • Further alternation of soprano solo phrases and full homophonic chorus with • Solo phrases accompanied by sparse strings only; tutti choral statements by fuller orchestration as above, with violins taking semiquaver decorative figuration alternatively with lower string’ scalic figure • Full choral statement of opening Gloria theme (melody in sopranos) with tutti orchestra, violins and flutes providing decorative version of the theme whilst rest of the orchestra double the vocal lines • Movement provided by quaver momentum in continuo and bass instruments • Reduction of instrumental forces at end of choral statement to just legato strings over held tonic D in bass. No keyboard (tasto solo) • Change of mood for next section of text – “Et in terra pax” with introduction of solo vocal lines starting with bass solo, imitated a bar later by solo tenor and answered by solo soprano’s phrase which begins with a long-sustained note

<ul style="list-style-type: none"> • Further imitative entries in chorus on “in excelsis” with instruments accompanying as before • Return of Ritornello in orchestra bar 65 (in dominant, A); theme in flutes and oboes with triadic additions in strings and countersubject in trumpet 1 • Further imitative choral entries on “Gloria” starting with tenor, then alto, bass, sop 1 and lastly sop 2 • More sparse instrumental accompaniment – just strings at first with woodwind joining • Trumpets join and double last choral entry, continuing with imitation of the Ritornello theme • Short full choral homophonic utterance on Gloria followed by • Further imitative choral entries on “in excelsis” doubled by decorative versions in strings and woodwind and punctuated by trumpet and timpani • Slowing of tempo, change of mood and reduction to chorus only in <i>p</i> homophonic statement of next phrase of text – “Et in terra pax” • Accompanied only by continuo at the start of this new section 	<ul style="list-style-type: none"> • Solo vocal section is accompanied by legato arpeggiated quaver figuration in upper strings with soprano phrase doubled by flute and oboe • Repeat of foregoing bass and tenor imitative entries in sequence up a step, this time continuing with phrase in plaintive descending 3rds, lines doubled in upper strings and oboes; repeated quavers in continuo • Strings take lead for change of mood with disjunct octave figuration, off beat accents creating drama • Tutti chorus picks up on the change of mood with a simplified repeat of the instrumental unison/octave statement starting on off beat and including accents for “Laudamus te” • Choral octave statement doubled in fuller quaver version in strings • Repeat of preceding choral and instrumental statements in rising sequence and next phrase of text leading to • Dramatic <i>ff</i> choral homophonic statement of “Glorificamus te” accompanied by • Full orchestral tutti D major harmony with sustained wind and busy triumphant semiquaver figuration in violins • Return of “te laudamus” octave-based thematic material now in a fuller choral version with the melodic line in basses and added decoration and harmony in the other choral parts • Violins accompany with the original octave statements with clarinets doubling sops and altos • Continuation of vocal phrases doubled in woodwind leads to perfect cadence concluding this choral statement and extract with perfect cadence in dominant A • Increase of semiquaver figuration in violins towards cadence at end of extract • Brass and timpani only used to reinforce loud tutti homophonic statements
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	<ul style="list-style-type: none"> • Effective use of alternating chorus and solo voices and also differing instrumental combinations of full orchestra, strings and wind or just strings • Basso continuo still (organ) but use of <i>tasto solo</i> as necessary • Instruments double vocal lines, but add decoration too (heterophonic) in violins
<p>Texture:</p> <ul style="list-style-type: none"> • Imitative entries of Ritornello theme by trumpets at the start accompanied by semiquaver triadic figuration in strings and woodwind followed by • Sequential imitation of semiquaver figuration in strings and woodwind punctuated by trumpets • First episode –choral imitative entries (alto then tenor) followed by • Homophonic full 5-part choral entry on “Gloria in excelsis” • Contrapuntal instrumental link • Further imitative choral entries on “Gloria” (Sop1, sop2) interspersed with homophonic utterances on “in excelsis” • Contrapuntal instrumental accompaniment in strings and woodwind • Trumpet 1 – countermelody above Ritornello in woodwind in instrumental link • Further imitative entries moving through each choral section in turn (tenor, alto, bass, sop1, sop2) • Imitative entries of Ritornello theme in trumpets • Homophonic choral statements and final imitative entries in both chorus and strings and woodwind punctuated by trumpets in full vocal and instrumental texture • Contrasting reduction of texture at end for soft homophonic choral introduction of next phrase of text – “Et in terra pax” • Continuo accompaniment only here • Rich polyphonic texture overall commensurate with Bach’s style and mood of this Gloria movement 	<p>Texture:</p> <ul style="list-style-type: none"> • Short solo soprano opening phrase (monophonic) accompanied by strings • Answered by homophonic chordal statement in full SATB chorus with instrumental doubling and decorative scalar lower strings • Alternating textures of sparse solo soprano and strings with fuller tutti homophonic chorus and orchestra • Complete tutti texture for homophonic choral Gloria statement with scalar decorative figuration in violins and flutes • Contrasting texture of just undulating string quaver accompaniment over sustained bass tonic and sustained chords in wind for • Solo vocal section starting with • Imitative solo vocal entries (bass then tenor) answered by soprano solo first time • Continuation of second imitative phrase for bass and tenor as a plaintive duet, often in 3rds or 6ths • Change of texture to octave strings alternating with full choral octaves leading to • Full homophonic choral and orchestral outburst for “Gloria in excelsis” with decorative semiquaver strings • Repeat of octave texture in chorus with doubling in clarinets and decorative version (heterophonic) in strings leading to perfect cadence in A (dominant) at end of the section/extract • Use of monophonic, homophonic, imitative and heterophonic textures

<ul style="list-style-type: none"> • Some doubling of choral lines by instruments, but independent material for both also 	<ul style="list-style-type: none"> • Also some antiphonal contrasts of vocal solo and tutti chorus sections • Orchestral parts often double vocal parts, or add more decorative versions; some clear subordinate accompanying textures for strings (e.g. opening)
<p>Harmony and tonality:</p> <ul style="list-style-type: none"> • Major (D major) opening, the bright major key and triadic harmony underlining the triumphant nature of this Gloria movement • Clear I – V harmonies at start confirming key • Sequential progressions tonicising E minor then back to tonic D. • Clear harmonic progression at end of instrumental ritornello (ii Ic V I) and perfect cadence (with anticipation note) in tonic key (D major) • Tonic continues for first choral entries with imperfect cadence in tonic (bar 33) • Sequential harmonic movement tonicising B minor on the way to dominant key A major for next choral entries • Repeat of the above with clear cadence in dominant A major (bar 65) • Instrumental ritornello confirms A • Choral entries then move through E minor, back to D with clear use of I and V in that key • Repeat of above progression with clear perfect cadence in tonic D major to end the Gloria section • Extract ends with introduction of C naturals and move to G major, contrasting calmer key for the change of mood for “Et in terra pax” • Clear cadences (imperfect and perfect) and expected modulations and harmonic progressions • Use of harmonic sequences • Some use of suspensions at the start and 7ths • Much triadic harmony 	<p>Harmony and tonality:</p> <ul style="list-style-type: none"> • Major (D major) opening, this traditionally triumphant key suitable for the character of this Gloria movement • Clear use of primary harmonies with use of chord ii also • Opening I – V solo statement repeated tutti, with additional chromatic passing note D sharp • Further clear use of primary harmonies and elongated chromatic D sharp leading to clear Ic V I cadence in tonic D major • Repeat of this section tutti chorus • Held tonic D for solo entries and move away from tonic with flattened C and D sharp this time modulating to E minor via perfect cadence • Repeat of previous harmonic sequence up a tone with held E tonic now and addition of chromaticism tonicising C major briefly • C major is then turned into an augmented 6th chord with addition of A sharp resolving onto B major harmony, constituting V of E minor and return to that key • Rising chromatic bass leading through IV (A minor harmony) cadencing in E minor with Ic V7 perfect cadence • In contrast to preceding colourful harmonies, there follows unison writing outlining i and V9 harmony in E minor at first, then chromatically rising to repeat this harmonic progression up a tone in F sharp minor before dramatic move down a third to <i>ff</i> tutti homophonic statement of Gloria back in tonic D major

<ul style="list-style-type: none"> • Continuo underpins harmonic direction clearly 	<ul style="list-style-type: none"> • Quick move via secondary dominant harmony (E7) to dominant key A major and repeat of I and V harmonies in that key using the octaves thematic material • Introduction of G natural and descending bass line as if heading to D, but tonality stays firmly in the dominant A with strong perfect cadence (Ic V I) to end • Clear primary harmonies for much of the time but also some modulation and tonicisation of keys (A, E minor, F sharp minor) with a little use of chromatic colouring and 7th, 9th and one augmented 6th chord • Continuo and bass line still clearly underpin harmonic movement
<p>Any other features:</p> <ul style="list-style-type: none"> • 3/4 {triple} metre • Brisk tempo and triple feel appropriate for the mood of this Gloria movement • Rhythmic momentum achieved by continuous semiquaver movement • Strong underlying pulse by continuo and bass instruments • Some syncopation {hemiola} at cadences adding to rhythmic momentum • Trumpets and timpani often emphasise beat • Fortspinnung of melodic material typical of this style resulting in • Lack of clear balanced phrases • Use of Ritornello structure typical of high Baroque style with clear sections for instruments and chorus • Use of both melismatic and choral word setting • Dynamics are as a result of the textural changes • Rising nature of opening thematic material – appropriate for the triumphant nature of the music • Opening quite disjunct, the triadic statement appropriate for the mood and words (Gloria) • Some contrasting conjunct semiquaver melodic movement for melismatic passagework 	<p>Any other features:</p> <ul style="list-style-type: none"> • 4/4 metre • Brisk allegro tempo in keeping with character of this Gloria movement • Specific details of dynamics – sometimes dramatic contrasts of <i>f</i> and <i>p</i> – and articulation with clear contrasts of legato phrasing, marcato, accents and occasional gradations of dynamic • Variety of durational values including some dotted rhythms, with momentum ensured by quaver movement and semiquaver figuration • Some dramatic rhythmic changes with the use of off beat fzs creating syncopated feeling • Syllabic word setting only in chorus; some melisma in solo sections • Predominance of conjunct melodic movement with some contrasting disjunct movement in the octave thematic material • Use of both triadic and scalic lines • Clearer, more balanced phrase structure in keeping with its classical style • Word painting seen in the use of clear 2-bar opening phrase emphasizing the tonic note and ensuing choral repetitions • Structure as a result of text setting • Contrasting material now present – typical of classical style

<ul style="list-style-type: none"> • Scalic and triadic melodic movement present • Bass outlines notes of the harmonies • Little dissonance • One mood (affection) as typical of this style (until next section with change of text begins) 	
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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 the two 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.

Mozart Requiem in D minor, K626

11. 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 opening section, *Requiem* (I. Introitus: Requiem aeternam). [20]

Locate your answers with bar and beat numbers where appropriate.

- (a) Give the date of the first performance of Mozart's Requiem. [1] AO3

1793

- (b) State the meaning of the following terms found at the start of *Requiem*: [2] AO3

(i) **Adagio.....Slow.**

(ii) **Tasto solo.....No harmony {solo 'cello and bass only}.**

- (c) Give **two** ways in which Mozart's use of instruments in **bars 1 to 7** sets the appropriate mood for this requiem mass. [2] AO4

Relevant comments which correctly show how Mozart uses instruments to set the appropriate mood in bars 1 to 7:

- **Generally in low register {low woodwind}**
- **Slow tempo**
- **Use of detached walking bass in low strings**
- **Interspersed with detached syncopated quavers in upper strings**
- **Dark, sombre tone of bassoons and basset horns**
- **Dramatic change in bar 7 to forte and introduction of trumpets and timpani**

[1 mark per each relevant comment up to a maximum of 2]

- (d) Give bar and beat numbers and voice/instrument as appropriate where the following features are located in **bars 8 to 15**. [3] AO3

Feature	Bar/beat/voice/instrument
Real answer	Bar 8⁴ tenor or organ {bar 9⁴ soprano}
Syncopation	Bars 8 – 14 (allow any of these) violins
Phrygian cadence	Bar 14 (14²–14³)

- (e) Identify the chords used in the following places: [2] AO3

Bar 45: beat 2 **Diminished 7th {vii7/V} {vii7 on G sharp}**

Bar 46, first quaver **ic {D minor in second inversion} {tonic chord in second inversion}**

- (f) Comment on Mozart's use of vocal textures and word setting in **bars 43 to 48**. Support your answers with bar numbers. [3] AO4

Relevant comments which correctly comment on Mozart use of vocal textures in bars 43 – 48:

- **Bars 43-45 – partly monophonic {solo soprano line}**
- **Bars 43-45 – ATB answer using homorhythmic {chordal} {homophonic} style**
- **Bars 43-45 ATB answers imitate previous soprano entrances**
- **Bars 46 – 48 – full SATB homorhythmic/chordal/homophonic texture**
- **Fully syllabic throughout the section (apart from SA in last bar)**
- **Word painting seen on upward direction of word setting on “et lux perpetua”**

[1 mark per each relevant comment up to a maximum of 3]

- (g) Briefly outline the structure of **bars 1 to 48**. Locate your answers with bar numbers. [5] AO4

Relevant comments which correctly describe the structure of bars 1 – 48:

- **First section/Section A/Exposition = 1-20**
- **Bars 1- 7 instrumental introduction**
- **Bars 8 = start of fugal exposition**
- **Bars 8-14 = theme 1a; (detail = bar 8² subject in bass; bar 8⁴ answer in tenor; bar 9² subject in alto, bar 9⁴ answer in soprano)**
- **Bars 15-19¹ = theme 2 (homorhythmic/homophonic SATB)**
- **Bars 19-20 = orchestral bridge**
- **Second section/Section B/Middle Section = 21-33**
- **Bars 21-26¹ = soprano solo (cantus firmus style; based on Gregorian plainsong chant, 9th psalm tone, and used also by Bach in Magnificat)**
- **Bars 26-32¹ = imitative polyphonic writing in ATB**
- **Bars 27- 32¹ = cantus firmus line continues in sopranos**
- **Bars 32-33 = orchestral bridge**
- **Third Section/Section A¹/Recapitulation = 34-48**
- **Bars 34-42 = Theme 1 (detail = bar 34² subject bass with added countersubject in alto bar 34³; bar 35⁴ with added countersubject bar 36¹ soprano; bars 36-43¹ = 4-part SATB imitative counterpoint based on theme 1/subject)**
- **Bars 43-48 = theme 2 (ATB homorhythmic/homophonic imitating S, then SATB homorhythmic/homophonic bars 45-48)**

[1 mark per relevant comment up to a maximum of 5]

- (h) Name the **key** and **cadence** in **bar 48**. [2] AO3

Key: D minor

Cadence: Imperfect