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# **GCE AS MARKING SCHEME**

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**SUMMER 2022**

**AS  
MUSIC – UNIT 3  
2660U30-1**

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2022 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 2022 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 *Penny Lane* written and performed by The Beatles. The lyrics of the extract and a lead sheet of the first eight 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) Name **two** rhythmic features of bars 1-17 of the extract. [2][AO3]

- Swing rhythm
- Syncopation {backbeat emphasised}
- Piano plays repeated crotchet chords
- Triplet
- 12/8 feel

- (b) Write out in full (e.g. C major 7 = C, E, G, B) the chord of **Bm7** used in bars 5 and 13. [1][AO3]

B D F# A

- (c) Name the **one** chord (e.g. Dm or D minor) that is used in bars 8 and 16. [1][AO3]

F#(7)

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

Tonality	Tick (✓)
Verse is in B minor and the chorus is in A major	
Verse is in B major and the chorus is in E major	
Verse is in B minor and the chorus is in E major	
Verse is in B major and the chorus is in A major	✓



- (h) Other than your answer to (e), describe the use of instruments in the extract. Do not merely name instruments. Locate your answers where necessary.

[4][AO4]

First verse:

- Bass guitar crotchets descending scalic
- Piano chords crotchets
- Flute play with piano first three bars
- On the word 'know' Bass plays semibreve
- Flute imitates vocals 'say hello'
- Walking bass

Second verse:

- As first verse [Award marks as for 1<sup>st</sup> verse if not already given above]
- Drums added simple rhythm
- Accents on snare and hi-hat on 'very strange'

Chorus:

- Piano continues to play repeated chords
- Bass guitar part becomes more active {more syncopated} {includes scalic figures}
- Simple riff on kit slightly altered {two quavers on 3<sup>rd</sup> beat on bass drum}
- Trumpets added end of line 9 playing (two) syncopated [1] descending motifs [1]

Third verse:

- As 2<sup>nd</sup> verse (As above – award marks only if not already given)
- Tambourine added 2<sup>nd</sup> and 4<sup>th</sup> beats
- Solo flute triplet pattern
- Trumpet ascending pattern
- Hand bell on 'fire engine'

Instrumental:

- Piccolo trumpet plays series of 3-note motifs / in triplet rhythms / then a scale / then arpeggio figuration / series of repeated notes / and ends with another arpeggio motif
- Ride cymbal used instead of hi-hat
- Congas added
- Piano and bass guitar same as previous verses

Chorus:

- Keyboard (Harmonium) chords added

Final verse:

- Tambourine enters at end of line 20 playing mostly on 2<sup>nd</sup> beat of bar {+4<sup>th</sup> beat at end}
- Trumpet staccato on 2<sup>nd</sup> and 4<sup>th</sup> beats
- Cor anglais/oboe sustained notes

- (j) Suggest the year in which this song was first released.

[1][AO3]

1967 (accept 1965-1970)

2. Explain how song **structure** in the **1960s** and **1970s** varies in both rock and pop music. Support your answer with examples from **at least** one song from each decade. [10][AO4]

In your answer you may refer to:

- *Overall forms and structures*
- *Sections with structures*
- *Use of voices and instruments to define sections*
- *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 different structures that are used in typical songs from the 1960s and 1970s. Clear examples should be given from both of these decades.

- 12 bar blues
- 32 bar song form (AABA)
- strophic
- through composed
- instrumentals
- verse/chorus
- pre-chorus
- outros/Coda
- middle 8/bridge
- influence of style
- influence of lyrics

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

<b>AO4</b> <b>Use analytical and appraising skills to make evaluative and critical judgements about music</b>	
<b>Band</b>	<b>Criteria</b>
<b>5</b>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• A highly perceptive answer which presents a detailed explanation of how form and structure is used in a variety of different ways with accurate reference to at least two contrasting songs from each decade.</li> <li>• The answer is well structured and presented in a highly appropriate manner with thoughtful use of specialist vocabulary and accurate grammar, punctuation and spelling.</li> </ul>
<b>4</b>	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• A generally secure answer which presents a reasonable explanation of how form and structure is used in a variety of different ways with general reference to at least two contrasting songs from each decade</li> <li>• The answer is mostly organised and presented in an appropriate manner using appropriate specialist vocabulary with accurate grammar, punctuation and spelling.</li> </ul>
<b>3</b>	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• An inconsistent answer, with some explanation of how form and structure is used in a variety of different ways but the references to at least two contrasting songs from each decade lack detail.</li> <li>• The answer is partly organised with some use of appropriate specialist vocabulary and reasonably accurate grammar, punctuation and spelling.</li> </ul>
<b>2</b>	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• A basic answer with little explanation of how form and structure is used in a variety of different ways and a few references to contrasting songs from each decade.</li> <li>• 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.</li> </ul>
<b>1</b>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• A limited answer with little or no explanation of how form and structure is used in a variety of different ways or reference to contrasting songs from each decade.</li> <li>• 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.</li> </ul>
<b>0</b>	<p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• No response worthy of credit</li> </ul>



### Area of study C: Musical theatre

3. You will hear the song *My Lord and Master* from the musical 'The King and I'. The lyrics of the extract and a lead sheet of the first eight 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 type of scale heard in the vocal line in bars 1-17 of the extract. [1][AO3]

Pentatonic

- (b) State what is meant by E7/B and name the notes used. [2][AO3]

An E7 chord with a B in the bass or E7 chord 2<sup>nd</sup> inversion (1)

E G# B D [/ B] {accept B9} (1)

- (c) Name the **one** chord (e.g. Dm or D minor) that is used in bar 16. [1][AO3]

B6(add9) accept B major or B6

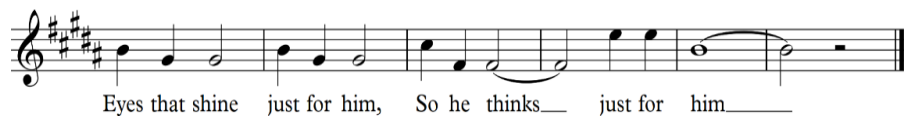
- (d) Identify the musical device used in the vocal melody in lines 12 and 13. [1][AO3]

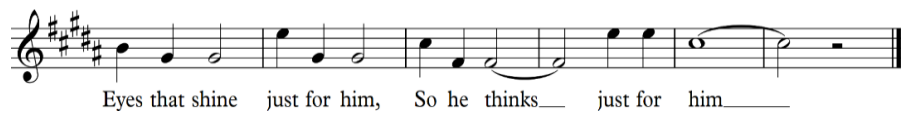
Sequence

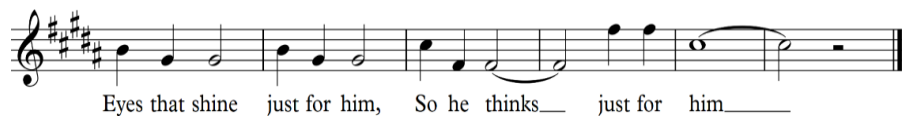
- (e) Name the rhythmic feature used in the melody heard in line 22. [1][AO3]

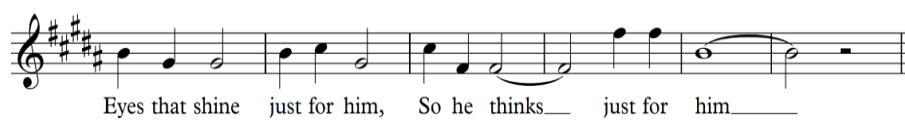
Triplet

- (f) **Tick (✓)** the appropriate box to indicate which is the correct version of the melody heard in line 15-18 of the lyrics. [1][AO3]









- (g) Describe the bass line of the song. Locate your answer where necessary. [3][AO4]

- Intro: Drone tonic note [Accept answers that write out the crotchet minim crotchet rhythm or repetitive (same) rhythms]
- Crotchet, minim, crotchet rhythm [accept same/repetitive rhythms]
- First 16 bars: Drone tonic note
- Next 8 bars: Descending/chromatic/beats 1 & 4
- Next 4 bars dominant pedal notes/sustained
- Next 16: same as first 16 bars (tonic pedal)
- Next two: sustained/subdominant
- Supertonic crotchet then tacet for three beats

- (h) Name the interval (eg. 2<sup>nd</sup>) heard between lines 27 and 28 on the lyrics 'know' and 'I'. [1][AO3]

Octave

- (i) Describe the use of accompanying instruments in the song. Do not merely name instruments. Locate your answers where necessary. [4][AO4]

First 16 bars:

- Harp arpeggio
- Strings and woodwind sustained(legato)/play ♩ ♩ ♩ pattern
- Chordal writing
- Horns added on the word 'Seen'

Lines 10-18:

- Bassoon has descending bass line
- Violins imitate vocal line
- Inverted two note patterns on violin from vocal line
- flute plays with vocal line 'just for him'
- Harp arpeggios
- Flute/ww plays answering phrases 'so he thinks'
- Strings play arch like 4 note phrase at end of line 18

Final section:

- Lower ww/brass and strings play ♩ ♩ ♩ rhythm
- Flutes and violins play more of a counter melody
- Tutti crescendo in this section
- Forte to fortissimo dynamics
- Closing bars tutti play the ♩ ♩ ♩ rhythm

- (j) Identify the final cadence heard in this song. [1][AO3]

Perfect

- (k) Suggest the year in which this musical was first performed. [1][AO3]

1951 (accept 1946-1956)

4. Explain how the structure of musical theatre songs has varied from the early musicals of Richard Rodgers and Cole Porter to the more recent musicals of Andrew Lloyd Webber and Claude Michel Schonberg. Refer to examples from **at least** two musicals by different composers which illustrate this change. [10][AO4]

In your answer you may refer to:

- *Overall form and structure*
- *Sections within structures*
- *Use of voices and instruments to define sections*
- *Influence of lyrics/plot*

**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 how structure has varied from earlier musicals to those more recently written. Clear examples should be given from at least two different musicals written by contrasting composers.

- Examples by either Rodgers & Hart or Rodgers & Hammerstein/ Cole Porter to be contrasted with Andrew Lloyd Webber/Claude Michel Schonberg
- Other composers outside of the composers set for study are also acceptable as long as they represent contrast (Kern/Gershwin-Sondheim/Stephen Schwartz)
- Many of the earliest musicals used 32 bar song form (AABA)
- Song structure often follows popular music song form, later musicals favour verse/chorus.
- Strophic
- Through composed
- Influence of lyrics/plot
- Dance breaks etc.
- Incorporation of dialogue within the song
- Songs being separated and used as part of a larger scene

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

<b>AO4</b> <b>Use analytical and appraising skills to make evaluative and critical judgements about music</b>	
<b>Band</b>	<b>Criteria</b>
<b>5</b>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• A highly perceptive answer which presents a detailed explanation of how form and structure is used in a variety of different ways with accurate reference to at least two contrasting pieces of musical theatre.</li> <li>• The answer is well structured and presented in a highly appropriate manner with thoughtful use of specialist vocabulary and accurate grammar, punctuation and spelling.</li> </ul>
<b>4</b>	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• A generally secure answer which presents a reasonable explanation of how form and structure is used in a variety of different ways with general reference to at least two contrasting pieces of musical theatre.</li> <li>• The answer is mostly organised and presented in an appropriate manner using appropriate specialist vocabulary with accurate grammar, punctuation and spelling.</li> </ul>
<b>3</b>	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• An inconsistent answer, with some explanation of how form and structure is used in a variety of different ways but the references to at least two contrasting pieces of musical theatre lack detail.</li> <li>• The answer is partly organised with some use of appropriate specialist vocabulary and reasonably accurate grammar, punctuation and spelling.</li> </ul>
<b>2</b>	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• A basic answer with little explanation of how form and structure is used in a variety of different ways and a few references to pieces of musical theatre.</li> <li>• 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.</li> </ul>
<b>1</b>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• A limited answer with little or no explanation of how form and structure is used in a variety of different ways or reference to pieces of musical theatre.</li> <li>• 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.</li> </ul>
<b>0</b>	<p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• No response worthy of credit</li> </ul>

## Area of study D: Jazz

5. You will hear an extract from a recording of the song *Honeysuckle rose* composed by Fats Waller. The lyrics of the extract and a lead sheet of the first nine lines of the lyrics are provided on pages 6 and 7 of the resource booklet. [17]

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

Locate your answers with bar or line numbers where appropriate.

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

- (a) Identify the form of the song (lines 1-15 of the lyrics). [1][AO3]

AABA / 32-bar song form

- (b) State what is meant by Bb7/D and name the notes of this chord. [2][AO3]

Bb7 chord with a D in the bass/Bb7 chord in first inversion  
Bb D F Ab [/D]

- (c) Identify the musical feature heard in the accompaniment of lines 1-15. [1][AO3]

Walking bass

- (d) Underline the word which best describes the type of scale heard in the bass line in bars 15 to 16. [1][AO3]

chromatic      major      minor      pentatonic

- (e) State **one** way in which the melody heard is altered from the printed lead sheet. Locate your answer as necessary. [1][AO3]

Bar 6 & 7 on 'honey suckle rose' notes are D, C, Bb, **C**, Bb (penultimate pitch changed)

Bar 14 & 15 all four pitches on 'honeysuckle' are changed (**Bb,C,Bb,C**)  
Accept reference to swing rhythms

- (f) Identify the musical device used in the vocal melody in lines 10 and 11. [1][AO3]

Sequence

- (g) Describe **three** other features of the vocal melody heard in lines 10 and 11. [3][AO4]

Longer note values (minims)  
 Ascending pattern  
 Four bar phrase  
 Sequence [only if not given in (f)]  
 Blue note on 'touch' and 'stir'  
 Chromatic  
 Disjunct towards end of line {leaps}

- (h) State **one** rhythmic feature that occurs in lines 20 and 21. [1][AO3]

Syncopation / Triplets

- (i) **Tick (✓)** the appropriate box to indicate which is the correct version of the melody heard in line 26 of the lyrics. Do not merely name instruments. Locate your answers where necessary. [1][AO3]

The image shows four musical staves, each representing a different version of a melody for the lyrics "You're my sugar so sweet when you stir it up". Each staff is in 4/4 time and features a treble clef, a key signature of one flat (Bb), and a common time signature. The melody consists of a sequence of notes: C4, D4, E4, F4, G4, A4, Bb4, A4, G4, F4, E4, D4, C4. The lyrics are written below the notes. To the right of each staff is a square box for marking the correct version. The second staff has a checkmark (✓) in its box, indicating it is the correct version.

- (j) Describe the use of accompanying instruments from lines 16-34 of the extract. Do not merely name instruments. Locate your answer where necessary. [4][AO4]

Lines 16-29:

- [Quartet accompaniment] Award mark for answers that address change of texture during the course of the extract – e.g., from quartet to Big Band
- Piano RH improvisation/decorative/counter melodies etc LH comping
- Guitar comping
- Double bass, walking bass pattern mainly crotchets
- Drums keep time brushes on snare

30-34:

- [Big band accompaniment]
- Trombones come in line 30 with (-34) repeated [1] syncopated [1] chords / that mostly follow the rhythm of the vocalist
- Reeds also play same syncopated chords

(k) Suggest the name of the singer in this extract.

[1][AO3]

Anita O' Day (accept: any known female jazz singer from 1950's E.g. Ella Fitzgerald, Sarah Vaughan, Peggy Lee, Dinah Washington, Billie Holiday, Blossom Dearie, Carmen McRae, Abbey Lincoln etc)



6. Explain how **structure** is used in Jazz. Support your answer with examples from composers/pieces from **at least** two contrasting jazz styles. [10][AO4]

In your answer you may refer to:

- *Overall forms and structures*
- *Sections within structures*
- *Use of voices and instruments to define sections*
- *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 how form and structure are used in a typical piece of jazz and reference the main types of structure used. Clear examples should be given from jazz pieces from at least two contrasting styles (Early Jazz-Bebop etc)

- 12 bar blues
- 32 bar song form (AABA)
- 16 bar/24 bar
- Structure of bebop style tunes often taking AABA and chord structures from well-known harmonic changes (I got rhythm)
- Head/solos/Head typical structure
- Use of introductions
- Extended versions of AABA form (extra bars)
- Some examples may play the main head but only use 12 bars or more to solo around instead of using the whole of the head
- Final head sometimes just the 'B and A' section of AABA form, with the double 'A' section being improvised over
- Soloists may improvise longer than others, making the structure feel top heavy towards an instrumentalist, this could happen if it was a particular instrumentalists band (Charlie Parker, John Coltrane etc)
- Some heads may last longer than the improvisation 'Livery stable blues' plays 3 different tunes over a 12-bar blues (twice each) 72 bars of head before any improvisation.

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

<b>AO4</b> <b>Use analytical and appraising skills to make evaluative and critical judgements about music</b>	
<b>Band</b>	<b>Criteria</b>
<b>5</b>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• A highly perceptive answer which presents a detailed explanation of how form and structure is used in a variety of different ways with accurate reference to at least two contrasting pieces of jazz.</li> <li>• The answer is well structured and presented in a highly appropriate manner with thoughtful use of specialist vocabulary and accurate grammar, punctuation and spelling.</li> </ul>
<b>4</b>	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• A generally secure answer which presents a reasonable explanation of how form and structure is used in a variety of different ways with general reference to at least two contrasting pieces of jazz.</li> <li>• The answer is mostly organised and presented in an appropriate manner using appropriate specialist vocabulary with accurate grammar, punctuation and spelling.</li> </ul>
<b>3</b>	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• An inconsistent answer, with some explanation of how form and structure is used in a variety of different ways but the references to at least two contrasting pieces of jazz lack detail.</li> <li>• The answer is partly organised with some use of appropriate specialist vocabulary and reasonably accurate grammar, punctuation and spelling.</li> </ul>
<b>2</b>	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• A basic answer with little explanation of how form and structure is used in a variety of different ways and a few references to pieces of jazz.</li> <li>• 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.</li> </ul>
<b>1</b>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• A limited answer with little or no explanation of how form and structure is used in a variety of different ways or reference to pieces of jazz.</li> <li>• 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.</li> </ul>
<b>0</b>	<p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• No response worthy of credit</li> </ul>

## 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 String Quartet, 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**

- (a) State in full (e.g. B minor) the **key** at the start of the extract. [1][AO3]  
 A major [Accept Ab major]
- (b) Complete the music in bars 12 beats 1 and 2 and bar 13. The pitch in bar 12 and the rhythm in bar 13 have been given to you. [3][AO3]

**Mark according to the following table:**

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

(c) Give the bar (and where appropriate, beat) number(s) of **one** example of each of the following in the music. [4][AO3]

(i) Dominant 7<sup>th</sup> chord (in root position but can be heard as 3<sup>rd</sup> inversion)  
**Bar 4<sup>1-2</sup> {bar 7<sup>2-3</sup>}**

(ii) Imitation **Bars 9 – 11**

(iii) Turn **Bar 9<sup>1</sup> {bar 11 beats 1 or 2}**

(iv) Syncopation **Bar 13 {bar 14}**

(d) Name in full (e.g. B minor) the **key** and the **cadence** in bars 8-9. [2][AO3]

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

Accept F minor for Key above.

## Area of Study A: The Symphony

8. You will hear **two** extracts taken from the third movements of symphonies. The first was composed in 1768 and the second in 1816. 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 Haydn Symphony no. 26 "Lamentatione" mvt 3	Extract 2 Schubert Symphony no. 5 mvt 3
<p><b>Orchestration/use of instruments and texture:</b></p> <ul style="list-style-type: none"> <li>• Small classical orchestra</li> <li>• Strings, oboes and horns with basso continuo (harpsichord)</li> <li>• Melody in violins throughout</li> <li>• Only violins to start</li> <li>• Lower strings take accompany role</li> <li>• Horns – repeated notes and pedals throughout</li> <li>• Oboes join violins doubling melody for second half of A section</li> <li>• Oboes sometimes answer violins</li> <li>• No independent writing for oboes and horns</li> <li>• Appoggiaturas in violins</li> <li>• Contrast of articulation in strings</li> <li>• Sequential phrases</li> </ul>	<p><b>Orchestration/use of instruments and texture:</b></p> <ul style="list-style-type: none"> <li>• Larger more developed orchestra, though some omissions</li> <li>• Strings, (one) flute, oboes, bassoons, horns (no clarinets or other brass or timps)</li> <li>• No harpsichord now</li> <li>• Begins tutti</li> <li>• Contrasting second phrase just strings</li> <li>• Alternates tutti and strings then adding woodwind</li> <li>• Woodwind double strings in 1<sup>st</sup> section, not having independent material</li> <li>• 1<sup>st</sup> section ends tutti</li> <li>• Contrast for start of 2<sup>nd</sup> section with just violins (melody) and light repeated chordal accompaniment on lower strings</li> <li>• Bass drops out at start of 2<sup>nd</sup> section</li> <li>• Cellos and basses answer violins</li> <li>• Countermelody in solo oboe</li> <li>• Pedal notes in bassoons then horns</li> <li>• Dramatic <i>fz</i> chordal outbursts in full orchestra to accompany melody (in diminution) in violins</li> <li>• Cellos and basses have melody at end of second section</li> </ul>

	<ul style="list-style-type: none"> <li>• Homophonic accompanying chords in upper strings</li> <li>• Ends with tutti homophonic chords</li> </ul>
<p><b>Harmony and Tonality:</b></p> <ul style="list-style-type: none"> <li>• Minor key (D minor)</li> <li>• Begins on 1<sup>st</sup> inversion (of tonic chord)</li> <li>• Neapolitan {chromatic} {surprising} {Eb} harmony</li> <li>• Minor key, chromatic harmony and inversions typical of Sturm und Drang style</li> <li>• Dominant pedals</li> <li>• 1<sup>st</sup> phrase ends on imperfect cadence</li> <li>• Movement to (F) major {relative major} for end of first section</li> <li>• First section ends with perfect cadence</li> <li>• Sequential use of unison and diminished 7<sup>th</sup> harmony in second section</li> <li>• Return to tonic (D) minor</li> <li>• Further harmonic sequences tonicising G minor</li> <li>• Pauses on aug 6<sup>th</sup> chord (on Bb)</li> <li>• Second section ends with perfect cadence in tonic (D) minor</li> <li>• Minor key, chromatic chords – typical of Sturm und Drang style</li> </ul>	<p><b>Harmony and Tonality:</b></p> <ul style="list-style-type: none"> <li>• Minor key (G minor)</li> <li>• Triadic on tonic harmony at start moving to repeated V note</li> <li>• Dramatic diminished 7<sup>th</sup> harmony followed by</li> <li>• Perfect cadence in tonic to end 1<sup>st</sup> phrase</li> <li>• Repeat of opening with interrupted progression leading to modulation</li> <li>• Descending chromatic harmony and sequential V – I progressions lead to</li> <li>• Perfect cadence in (relative) major {Bb flat major} for end of 1<sup>st</sup> section</li> <li>• 2<sup>nd</sup> section continues in (Bb major)</li> <li>• Diminished 7<sup>th</sup> harmony</li> <li>• Further modulation (to C minor)</li> <li>• Augmented 6<sup>th</sup> harmony resolves onto</li> <li>• Dominant preparation over pedal (D)</li> <li>• Further chromatic chords (diminished and augmented 6<sup>th</sup>) heard in rising sequence</li> <li>• Return to tonic G minor</li> <li>• Repeat of descending chromatic harmonic progression leading to</li> <li>• Perfect cadence in tonic G minor to end.</li> </ul>
<p><b>Texture:</b></p> <ul style="list-style-type: none"> <li>• Starts with strings in homophonic texture</li> <li>• Melody (in violins) with chordal accompaniment in lower strings</li> <li>• Passages of contrasting unison {monophonic} texture</li> <li>• Homorhythmic strings to end 1<sup>st</sup> section</li> <li>• Alternation of sequential unison {monophonic} texture (in strings and oboes) and homophonic texture (just strings)</li> <li>• Antiphonal phrases between violins and oboes</li> <li>• (Over) horn pedal</li> <li>• Canonic imitation of unison main theme between lower strings and violins and oboes</li> <li>• Use of dramatic tutti rests</li> <li>• Ends with homophonic strings and sustained horn and oboe chords accompanying</li> <li>• Quite a lot of textural variety</li> </ul>	<p><b>Texture:</b></p> <ul style="list-style-type: none"> <li>• Begins tutti unison {monophonic} followed by</li> <li>• Homophonic string phrase</li> <li>• Repeat of opening with addition of woodwind for homophonic section</li> <li>• 1<sup>st</sup> section ends with homorhythmic chordal texture in strings and woodwind</li> <li>• Contrasting tune and accompaniment texture for start of 2<sup>nd</sup> section</li> <li>• Countermelody added (in oboe)</li> <li>• Pedal in bassoon then horns</li> <li>• Melody at start of 2<sup>nd</sup> section passed around different instruments</li> <li>• Full tutti fz chords punctuate violins' melody, followed by</li> <li>• Homorhythmic tutti chords</li> <li>• Melody in low strings with violins playing repeated crotchet chords and sustained chords in woodwind and horns</li> <li>• Ends with tutti staccato homorhythmic chords</li> </ul>

<p><b>Any other features of interest:</b></p> <ul style="list-style-type: none"> <li>• <math>\frac{3}{4}</math> metre, typical of 3<sup>rd</sup> movement minuet</li> <li>• Terraced dynamics in keeping with early classical style</li> <li>• Dramatic contrasts of dynamics are typical of Sturm Und Drang style</li> <li>• Rounded Binary structure present – typical of minuet structure</li> <li>• Disjunct melodic line with awkward intervals underlining Sturm und Drang style.</li> <li>• Unequal phrase lengths adds to the uneasy nature of this style.</li> <li>• No distinct melodic contrast for 2<sup>nd</sup> section</li> <li>• Minuet, but of a rather grim nature</li> </ul>	<p><b>Any other features of interest:</b></p> <ul style="list-style-type: none"> <li>• <math>\frac{3}{4}</math> metre typical of minuet</li> <li>• Dramatic contrasts of dynamics</li> <li>• More use of crescendos</li> <li>• Contrasts of articulation with staccato, accents, legato</li> <li>• Use of melodic and harmonic sequences</li> <li>• Melodic material is triadic</li> <li>• Rounded binary form</li> </ul>
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<b>AO4</b> <b>Use analytical and appraising skills to make evaluative and critical judgments about music</b>	
Band	Criteria
<b>5</b>	<p style="text-align: center;"><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>• A highly perceptive answer which presents a detailed comparison of the stylistic features of the two symphonies.</li> <li>• There is thoughtful use of specialist vocabulary with detailed and accurate reference to the two works.</li> </ul>
<b>4</b>	<p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• A generally secure answer which presents a reasonable comparison of the stylistic features of the two symphonies.</li> <li>• There is appropriate use of specialist vocabulary, with general reference to the two works</li> </ul>
<b>3</b>	<p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• An inconsistent answer, with some comparison of the stylistic features of the two symphonies.</li> <li>• There is some use of appropriate specialist vocabulary, but the references to the two works lack detail.</li> </ul>
<b>2</b>	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• A basic answer with little explanation comparison of the stylistic features of the two symphonies.</li> <li>• There is some use of specialist vocabulary and a few references to the two works.</li> </ul>
<b>1</b>	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• A limited answer with little or no comparison of the stylistic features of the two symphonies.</li> <li>• There is very little accurate use of specialist vocabulary or reference to the two works.</li> </ul>

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 appropriate.

[20]

- (a) State the form of this movement.

[1][AO3]

**[Double] Theme and Variations**

- (b) Haydn composed twelve symphonies for his two visits to London. Underline which number Symphony 103 is.

[1][AO3]

**2**

**5**

**8**

**11**

- (c) Describe Haydn’s use of harmony in bars 1 - 8. Give bar numbers where appropriate.

[3][AO4]

**Relevant comments which describe Haydn’s use of harmony in bars 1 – 8 include:**

- ***In (maximum of) 2 parts only / with melodic decoration clarifying the underlying chords***
- ***Opening and closing chords of passage suggested only by 8ve/unison***
- ***Bars 1-4 consist of repeated i-V6/3 progressions {alternating tonic and dominant harmony} / alternating root and first inversion chords***
- ***with initial G (0<sup>2</sup>) suggesting dominant chord***
- ***Bars 5-8 outline iv6/3-V-I progression (in relative (Eb) major) / chord iv/ii bar 5, last quaver) acting as pivot chord***
- ***Melodic/harmonic decoration includes passing note F# in bars 1 & 3 / though F# could equally be regarded as outlining V4/2of V - V6/3***
- ***Other examples of harmonic decoration include: bar 4<sup>1</sup> – changing note group {or incomplete neighbor notes} / and bars 5<sup>2</sup> and 7<sup>1</sup>E natural – chromatic appoggiaturas / the first accented, the second unaccented/off-beat***
- ***Bars 7<sup>2</sup>-8 – implied perfect cadence (V-I) (in Eb major)***

**Award 1 mark for each relevant comment and bar/beat reference up to a maximum of 3 marks**





- (d) Give **two** similarities and **two** differences between the music in bars 27 – 34 and bars 85 – 92. [4][AO4]

<b>Similarities</b>	<b>Differences</b>
<ul style="list-style-type: none"> <li>• <b>Same key</b></li> <li>• <b>Same harmony</b></li> <li>• <b>Melody in violin</b></li> <li>• <b>Same dynamic</b></li> <li>• <b>Repeated Cs {quaver figuration}</b></li> <li>• <b>Tonic pedal in both passages</b></li> </ul>	<ul style="list-style-type: none"> <li>• <b>No woodwind and horns</b></li> <li>• <b>Use of solo violin</b></li> <li>• <b>Added decoration to melody</b></li> <li>• <b>Accompaniment in strings is different – e.g. no longer continuous quavers in bass line/homorhythmic this time/different chord voicings/more sparse</b></li> <li>• <b>No trills</b></li> <li>• <b>Triplets introduced</b></li> </ul>

- (e) Give bar and beat numbers as appropriate where the following features are located between bars 109 and 124. [4][AO3]

<b>Feature</b>	<b>Bar/beat location/instrument(s)</b>
Motivic imitation	<b>114-116</b>
Perfect cadence in Eb major	<b>115 (last quaver)-116</b>
Descending Eb major scale	<b>117</b>
Diminished triad	<b>120<sup>1</sup>, 121<sup>1</sup>, 122<sup>1</sup></b>

- (f) Give the meaning of the following features: [3][AO3]

Bar 109 <i>arco</i>	<b>Bowed</b>
Bar 153 	<b>Played semiquavers [do not accept tremolo or roll]</b>
Bar 156 	<b>Fermata {General Pause}</b>

- (g) Name the section that begins at bar 160. [1][AO3]

**Coda**

- (h) Describe Haydn's use of thematic material in this section, bars 160 – 186.  
Give bar numbers where appropriate. [3][AO4]

**Relevant comments which describe the use of thematic material include:**

- **Bar 161 – violin 1 melody based on theme 2 (from bar 27)**
- **Bar 161 – simultaneous inverted form of this theme in violin 2**
- **Bar 163 – imitation of original version of this theme in viola**
- **Bar 165 – further imitation of theme 2 in 'cello**
- **Bar 167 – thematic fragmentation of theme 2 in violin /heard in (descending) sequence**
- **Bar 172 – further use of fragments of theme 2 in flute and oboe (in octaves)/rising sequence**
- **Bars 174 – 178 – contrasting triadic thematic idea in violin 1 (Eb major)**
- **Bars 179 – 186 – this triadic thematic material becomes the accompaniment for**
- **Bar 179 – 180 – further fragmentation of opening motive of theme 2 in rising sequence in flute**
- **Bar 181 – imitation of above in oboe 1**
- **Bar 182 – oboe 2 joins the imitation over continuing quaver accompaniment (from new material bar176)**

**1 mark per relevant comment up to a maximum of 3 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 the Sanctus and Osanna sections of the Mass, the first completed in 1782 and the second in 1799. 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>Sanctus, Sanctus, Sanctus</i>	Holy, Holy, Holy
<i>Dominus Deus Sabaoth!</i>	Lord God of hosts!
<i>Pleni sunt coeli et terra gloria tua.</i>	Heaven and earth are full of your glory.
<i>Osanna in excelsis.</i>	Hosanna in the highest

## Rough Notes

For your answer you may divide the page into 2 columns, one for each extract, if you wish.

<p style="text-align: center;"><b>Extract 1</b> <b>Mozart - Gran Mass in C minor K427</b> <b>Sanctus and Osanna (start)</b></p>	<p style="text-align: center;"><b>Extract 2</b> <b>Shubert – Tmass in Eb major Sanctus</b> <b>and Osanna (start)</b></p>
<p><b>Orchestration/use of instruments and voices:</b></p> <ul style="list-style-type: none"> <li>• Large forces</li> <li>• (Double) SATB</li> <li>• Strings, organ, oboes, bassoons, horns, trumpets, trombones, timpani</li> <li>• Full tutti opening with choral utterances of Sanctus (chorus 1 answered by chorus 2) doubled by wind and brass</li> <li>• Accompaniment in strings decorated with syncopation in violins and quaver movement in lower strings</li> <li>• Timpani rolls underpin each choral Sanctus</li> <li>• Brass and woodwind add fanfare figure after each choral utterance of Sanctus</li> <li>• After 3<sup>rd</sup> choral Sanctus, violins introduce busy rhythmic motive featuring triplets which rises in pitch sequentially</li> <li>• Low strings and horns underpin this with tonic pedal</li> <li>• Above this accompaniment SATB full choral entrances for next phrase of text, Domine Deus Sabaoth (Chorus 1 answered by chorus 2)</li> <li>• Builds to full tutti choral and instrumental utterances of this phrase</li> <li>• Added rhythmic movement in wind and brass contributing to the triumphant mood implied by text (word painting)</li> <li>• Tutti rest {general pause} followed by</li> <li>• Contrasting separate choral entries for Osanna in excelsis starting with (subject in) basses (quavers) doubled by low strings, trombone (bass) and bassoon</li> <li>• Joined by (second subject) in tenors (semiquavers) doubled by 'cellos and bassoon</li> <li>• Joined by tenors and altos repeating these subjects doubled by added middle strings and trombones and bassoons</li> <li>• Repetition of previous entrances moving up successively through rest of choral voices and instruments, rising in tessitura until all choral and instrumental forces are in</li> <li>• Violins add busy scalic runs</li> </ul>	<p><b>Orchestration/use of instruments and voices:</b></p> <ul style="list-style-type: none"> <li>• Large forces</li> <li>• SATB choir</li> <li>• Strings, oboes, clarinets, bassoons, horns, trumpets, trombones, timpani</li> <li>• Soft SATB choral start for Sanctus</li> <li>• Accompanied by repeated (semiquaver) rhythms in strings with crescendo to</li> <li>• Loud repeats of choral utterance of Sanctus then Dominus Deus</li> <li>• Added chords in wind and brass and dotted fanfare like rhythms in timpani</li> <li>• Successive loud choral entries for Pleni sunt coeli starting with basses, then tenors and altos and lastly sopranos</li> <li>• Above entries are doubled by instruments, similarly rising in tessitura from low to high</li> <li>• End of this phrase followed by a contrastingly soft plaintive phrase in solo bassoon and trombone</li> <li>• Dramatic loud tutti choral and instrumental outburst of Pleni sunt coeli</li> <li>• Followed immediately by very soft choral entry of Gloria tua</li> <li>• Reduced instruments for Gloria tua and repeat of plaintive bassoon and trombone phrase to end Sanctus section</li> <li>• Osanna begins with choral entry in tenors doubled by violas, 'cellos, and bassoon</li> <li>• Followed by choral entry in basses, doubled by double basses, trombone and bassoon</li> <li>• Followed by 3<sup>rd</sup> choral entry in sopranos doubled by violins (1st) and oboes</li> <li>• And fourth choral entry in altos doubled by violins (2nd), trombone and clarinets</li> <li>• Pitch and tessitura of choral entries matched by corresponding ones in instruments</li> <li>• Throughout both the Sanctus and Osanna sections, word painting is seen in the clear, 4-part SATB tutti choral utterances of Sanctus and then the faster moving imitative choral entries of Osanna</li> </ul>

<p style="text-align: center;"><b>Extract 1</b> <b>Mozart - Gran Mass in C minor K427</b> <b>Sanctus and Osanna (start)</b></p>	<p style="text-align: center;"><b>Extract 2</b> <b>Shubert – Tmass in Eb major Sanctus</b> <b>and Osanna (start)</b></p>
<ul style="list-style-type: none"> <li>This busy use of orchestral and vocal forces for Osanna conveys the “praising” of the text with effective word painting</li> </ul>	
<p><b>Harmony and Tonality:</b></p> <ul style="list-style-type: none"> <li>Major key (C major) paralleling triumphant nature of text</li> <li>Confirmation of text Sanctus (Holy) with clear tonic and dominant harmony</li> <li>Tonic pedal (low strings and horns) underpins passing tonicisation/modulation (to F major)</li> <li>Return to tonic (C major)</li> <li>Added chromatic passing notes in violin scalar figuration whilst</li> <li>Harmonies descend by 3rds (C, Am, F)</li> <li>First section ends on imperfect cadence {V} {dominant chord}</li> <li>Fugal entries still in tonic key (C major)</li> <li>First choral entry (subject) on tonic harmony {I} {C}</li> <li>Followed second entry (answer) on dominant harmony {V} {G}</li> <li>Followed by 3<sup>rd</sup> entry (subject) back on tonic harmony {I} {C}</li> <li>And finally 4<sup>th</sup> entry (answer) on dominant harmony {V} {G}</li> <li>Clear, diatonic harmonies and concentration on primary chords with no chromatic harmony</li> <li>A few suspensions only</li> </ul>	<p><b>Harmony and Tonality:</b></p> <ul style="list-style-type: none"> <li>Major key {Eb major} suitable for text Sanctus.</li> <li>Unexpected harmonic shifts for subsequent repetitions of Sanctus e.g.</li> <li>B major harmony for second Sanctus (enharmonic major 3rd down; tertiary relationship)</li> <li>Creates false relation</li> <li>G minor harmony for 3<sup>rd</sup> utterance of Sanctus (another major 3rd down; tertiary relationship)</li> <li>Eb minor {tonic minor} for Dominus Deus (another major 3rd down; tertiary relationship)</li> <li>Followed by Cb major harmony and back to Eb minor (6/4) creating more tertiary harmonic movement</li> <li>Followed by move to dominant 7<sup>th</sup> on F (in 1<sup>st</sup> inversion), moving to Bb major, then back to tonic Eb major for Pleni sunt coeli</li> <li>Above progression creates short circle of fifths</li> <li>Brief tonicisation of Bb minor during full choral and instrumental utterances of Pleni sunt coeli</li> <li>Followed by move to Gb major, then Eb minor forming further tertiary relationships</li> <li>Anticipated perfect cadence in Eb set up with dominant (Bb major) harmony under bassoon and trombone solo phrase</li> <li>Suspension in bassoon and trombone (4-3)</li> <li>Interrupted cadence onto Ab major instead for final tutti outburst on Pleni sunt coeli</li> <li>Harmony changes mode to Ab minor then moves to Bb major to form</li> <li>Perfect cadence in Eb major from end of Sanctus into Osanna</li> <li>With repeat of bassoon and trombone 4-3 suspension</li> <li>Osanna consolidates tonic (Eb major) with tenor choral entry on tonic harmony {i} {Eb}</li> <li>Followed by second choral entry in basses (answer) on dominant, but moving back to tonic for</li> </ul>

<p style="text-align: center;"><b>Extract 1</b>  <b>Mozart - Gran Mass in C minor K427</b>  <b>Sanctus and Osanna (start)</b></p>	<p style="text-align: center;"><b>Extract 2</b>  <b>Shubert – Tmass in Eb major Sanctus</b>  <b>and Osanna (start)</b></p>
	<ul style="list-style-type: none"> <li>• Third choral entry in sopranos starting on tonic and moving to dominant for</li> <li>• Fourth choral entry in altos starting on dominant and moving back to tonic</li> <li>• Extract ends with chromatically descending harmony, bass moving down by step passing through Cb major (3rd relationship) to Bbmajor, Bbb major which becomes an augmented 6th on Bbb, resolving to Ab major which then also becomes an augmented 6th chord resolving onto G major completing the descending chromatic line and end of extract</li> <li>• Very much more adventurous harmony in extract 2</li> <li>• Many tertiary relationships</li> <li>• Unexpected chromatic twists</li> <li>• Use of diminished and augmented 6th chords</li> <li>• Harmony reflects “mystery” of text</li> </ul>
<p><b>Texture:</b></p> <ul style="list-style-type: none"> <li>• Starts with clear homophonic chordal texture for Sanctus</li> <li>• Punctuated by antiphonal/contrasting/answering entries in wind and brass</li> <li>• Choral build-up with imitative entries for Dominus Deus</li> <li>• Some choral imitation and antiphonal treatment of Pleni sunt coeli</li> <li>• Melody (chorus) and accompaniment (orchestra) division for opening section</li> <li>• Strong homophonic end to section 1</li> <li>• Fugal {polyphonic} {allow canonic}{contrapuntal} choral entries for Osanna</li> <li>• Double fugue</li> <li>• Ref. subject, answer (real), countersubject</li> </ul>	<p><b>Texture:</b></p> <ul style="list-style-type: none"> <li>• Starts with choral homophonic entries</li> <li>• Instrumental role is to accompany here</li> <li>• Fuller homophonic texture with wind and brass double choral entries for Dominus</li> <li>• Imitative choral entries for Pleni sunt coeli</li> <li>• Imitative entries include inversion of the melodic material of basses in altos {contrary motion}</li> <li>• Builds to full tutti homophonic and mainly homorhythmic entries in chorus and orchestra punctuated by</li> <li>• Contrasting {antiphonal} echoes in strings and solo bassoon and trombone</li> <li>• Fugal {polyphonic} {canonic} {contrapuntal} texture for Osanna</li> <li>• Subject in tenors</li> <li>• Answer in basses (false or modified)</li> <li>• Subject in sopranos</li> <li>• Answer in altos (false or modified)</li> <li>• Ref. countersubject,</li> <li>• Contrasting full texture of Sanctus and sparse (start) of Osanna</li> </ul>

<b>Extract 1</b> <b>Mozart - Gran Mass in C minor K427</b> <b>Sanctus and Osanna (start)</b>	<b>Extract 2</b> <b>Shubert – Tmass in Eb major Sanctus</b> <b>and Osanna (start)</b>
<p><b>Any other features:</b></p> <ul style="list-style-type: none"> <li>• Slow first section (Sanctus)</li> <li>• Faster second section (Osanna)</li> <li>• Both sections in 4/4</li> <li>• Fanfare-like rhythms support triumphant declamatory nature of words in 1<sup>st</sup> section (Sanctus)</li> <li>• Starts loudly (for Sanctus)</li> <li>• Change to soft dynamic for Dominus Deus</li> <li>• Dramatic crescendo to end of 1<sup>st</sup> section loudly</li> <li>• Rhythmic contrast to use of shorter note values in 2<sup>nd</sup> section</li> <li>• Syllabic word-setting for 1<sup>st</sup> section (first two lines of text)</li> <li>• More virtuosic melismatic word-setting for 2<sup>nd</sup> section (last line of text)</li> </ul>	<p><b>Any other features:</b></p> <ul style="list-style-type: none"> <li>• Slow first section</li> <li>• Faster second section</li> <li>• Change to 2/4 but probably heard as continuation of 4/4 but faster</li> <li>• Dramatic use of alternating very loud and very soft dynamics and clear dramatic crescendos</li> <li>• Fanfare rhythm in timpani in Sanctus</li> <li>• Syllabic word setting for Sanctus</li> <li>• Melismatic word setting in Osanna section</li> <li>• More virtuosic vocal writing in Osanna section</li> </ul>

<b>AO4</b> <b>Use analytical and appraising skills to make evaluative and critical judgments about music</b>	
<b>Band</b>	<b>Criteria</b>
<b>5</b>	<p style="text-align: center;"><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>• A highly perceptive answer which presents a detailed comparison of the stylistic features of the two extracts.</li> <li>• There is thoughtful use of specialist vocabulary with detailed and accurate reference to the two works.</li> </ul>
<b>4</b>	<p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• A generally secure answer which presents a reasonable comparison of the stylistic features of the two extracts.</li> <li>• There is appropriate use of specialist vocabulary, with general reference to the two works</li> </ul>
<b>3</b>	<p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• An inconsistent answer, with some comparison of the stylistic features of the two extracts.</li> <li>• There is some use of appropriate specialist vocabulary, but the references to the two works lack detail.</li> </ul>
<b>2</b>	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• A basic answer with little explanation comparison of the stylistic features of the two extracts.</li> <li>• There is some use of specialist vocabulary and a few references to exemplar works.</li> </ul>
<b>1</b>	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• A limited answer with little or no comparison of the stylistic features of the two extracts.</li> <li>• There is very little accurate use of specialist vocabulary or reference to the two works.</li> </ul>
<b>0</b>	<p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• No response worthy of credit.</li> </ul>

## 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 *Kyrie*.

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

- (a) State the form of this movement. [1][AO3]

***Double Fugue***

- (b) Underline which composer Mozart is indebted to for the opening subject of this movement. [1][AO3]

Palestrina                      Bach                      Handel                      Scarlatti

- (c) State the technical name for the word-setting in the following bars: [2][AO3]

Bar 1                      ***Syllabic***

Bar 3                      ***Melismatic***

- (d) Give the bar and beat numbers where the following features can be found in bars 49 – 52. [3][AO3]

Feature	Bar/beat
Interrupted cadence	<b><i>Bar 49<sup>4</sup> - 50<sup>1</sup></i></b>
4-3 suspension	<b><i>Bar 49<sup>3</sup>, 51 beats 3 and 4</i></b>
Diminished 7 <sup>th</sup> chord	<b><i>Bars 50 beats 1 and 2</i></b>

- (e) State the **key** at the following places. [2][AO3]

Bar 17                      ***F major***

Bar 25                      ***C minor***

- (f) State the name of the texture used for the majority of this movement. [1][AO3]

***polyphonic {fugal} {contrapuntal}***



- (g) Apart from word setting, give **two** ways in which the music for *Christe eleison* (bars 2 – 5<sup>1</sup> altos) contrasts with the music for *Kyrie eleison* (bars 1 – 2<sup>3</sup> basses). [2][AO4]

1 **shorter note values**

2 **conjunct**

**Further contrasts include: starts on off beat {includes a rising sequence} {predominantly rising in shape} {more energetic, forward motion}**

- (h) Discuss Mozart's setting of *Christe eleison* in bars 33 – 38. Give bar numbers where appropriate. [3][AO4]

**Relevant comments which describe the setting of *Christe eleison* in bars 33-38 include:**

- **2-beat semiquaver sequence appears in stretto (B-T-A-S) {overlapping imitation} (bars 33<sup>3</sup>-37)**
- **Each entry comes at interval of (perfect) 5<sup>th</sup> (C-G-D-A)**
- **Keys of Fm (33), Cm (36), Gm (37) and Dm (38) tonicised [award 1 mark for each pair of keys]**
- **Orchestral instruments continue to double vocal parts**
- **Previous semiquaver motif slightly extended (35-37) which forms part of the stretto imitations**
- **The above creates 2 and sometimes 3-part counterpoint.**
- **Keys (F minor, C minor, G minor and D minor) = reverse circle of fifths**
- **Rising tessitura and pitch and stretto entries create excitement**
- **Combination of syllabic and melismatic word setting**

- (i) Give an account of the overall structure of this movement. Support your points with bar and beat numbers as appropriate. [5][AO4]

**Relevant comments which accurately describe the structure of the movement include:**

- **Double Fugue. Overall structural sections are:**
- **Bars 1 – 15 = fugal exposition, including**
- **Bars 14 -15 = bridge {link} {codetta}**
- **Bars 16 – 38 = Middle entries {Exposition 2}**
- **Bars 39 – 52 = Final entries {Exposition 3} {Abbreviated version of Exposition 1} including**
- **Bars = Codetta**

**The above is the bare minimum. Candidates may also legitimately show internal structures for above sections e.g.**

**Exposition:**

**Bar 1 – subject 1 bass**

**Bar 2 – subject 2 alto**

**Bar 4 – answer 1 soprano**

**Bar 5 - answer 2 tenor**

**Bar 8 – subject 1 alto**

**Bar 9 – subject 2 bass**

**Bar 11 – answer 1 tenor**

**Bar 12 – answer 2 soprano**

**Middle Entries {Exposition 2}:**

**Bar 16 – subject 1 soprano**

**Bar 17 – subject 2 bass**

**Bar 18 – episode alto**

**Bar 20 – subject 1 tenor**

**Bar 21 – subject 2 soprano**

**Bar 23 – subject 1 bass**

**Bar 24 – subject 2 alto / episode tenor**

**Bar 29 – subject 1 bass**

**Bar 30 – subject 2 tenor**

**Bar 32 – subject 1 alto**

**Bar 33 – subject 2 bass**

**Bar 33 (end) – 39 = stretto entries of subject 2 in bass, tenor, alto, soprano, bass**

**Final Entries {abbreviated Exposition 1}:**

**Bar 39 – subject 1 bass**

**Bar 40 – subject 2 soprano**

**Bar 42 – false entry of subject 1 in alto**

**Bar 43 – subject 1 alto**

**Bar 44 – subject 2 bass**

**Bar 44 – 49 = stretto entries of subject 2 in bass, soprano, alto, soprano**

**For answers such as these award 1 mark for each two relevant points.**