



GCE AS MARKING SCHEME

SUMMER 2019

**AS (NEW)
MUSIC - UNIT 3
2660U30-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2019 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 2019 MARK SCHEME

General principles for marking:

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

SECTION 1

Answer **either** question 1 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 *I'm Mandy Fly me* by 10cc. The lyrics used in the extract together with a lead sheet for lines 1-16 and the short introduction are provided on pages 2 and 3 of the resource booklet. [17]

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

Locate your answers with bar or line numbers where appropriate. Note that some questions refer to bar numbers while others refer to the line numbers of the lyrics printed below.

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

1. *Just like a rollin' stone*
2. *I'm outside lookin'in.*
3. *But if your chance came would you take it?*
4. *Where on earth do I begin?*
5. *I'm Mandy, fly me.*
6. *I've often heard her jingle.*
7. *It's never struck a chord.*
8. *With a smile as bright as sunshine*
9. *She called me through the poster*
10. *And welcomed me aboard.*
11. *She led me, she fed me,*
12. *She read me like a book.*
13. *But I'm hiding in the small print,*
14. *Won't you take another look,*
15. *And take me away?*
16. *Try me, Mandy, fly me away.*
17. *The world was spinnin' like a ball,*
18. *And then it wasn't there at all.*
19. *And as my heart began to fall.*

- (a) Tick (✓) the appropriate box below to indicate the correct version of the electric guitar melody in **bars 5-6**. [1][AO3]

[Extracts on separate sheet]

- (b) Tick (✓) the correct statement in the boxes below. [1][AO3]

The chord in bar 13 (A/C#) is in root position	
The chord in bar 13 (A/C#) is in first inversion	✓
The chord in bar 13 (A/C#) is in second inversion	
The bass note is not part of the chord used in bar 13	

- (c) Describe the music played by the bass guitar in **bars 5-18**. Give bar numbers in your answer. [2][AO4]

- **Often merely sustains one bass note (e.g., 1-9²)**
- **sometimes repeats bass note / in dotted crotchet-quaver rhythm (bars 12-15)**
- **plays short (3-note) link in bar 9³⁻⁴**
- **3-note descending pattern (e.g., bars 5-7, 8-9,10-11)**

- (d) Comment briefly on the use of **harmony/tonality** in **bars 8-18**. Give bar numbers in your answer where appropriate. Do not merely name individual chords. [2][AO4]

- **Begins with (three) parallel triads (8-10³) {descending by step}**
- **Major key**
- **no one key firmly established / expected cadences do not materialise**
- **chromatic throughout**
- **begins on chord of C major but there are no chord progressions that reflect this tonality**
- **instead, D major is briefly tonicised in bars 11-14 (or 11-17²)**
- **alternatively, bars 15-16 could be heard as a perfect cadence of sorts in G major / with a weakened dominant (Bm7 substituting for D(7))**
- **anticipated perfect cadence in G major (17-18) subverted with a Bb major chord replacing expected chord of G {so making a type of interrupted cadence}**
- **or, if considered as still in D, the tonic chord in bar 17¹⁻² moves to a dominant 7th / in last inversion on beats 3-4 / with an unexpected move to a Bb major chord rather than a chord of G**

- (e) Give **one** example of each of the following in **lines 6-19**. For each answer, supply a line number and/or lyrics as appropriate. [3][AO3]

brief melisma	(a)board (line 10), book (line 12), (a)way (line 16)
circle of 5ths progression	lines 16-17
falsetto	chord (line 7)

- (f) Name the cadence in **bars 34³-35**. [1][AO3]

Perfect

(g) State **one** feature of interest in the music in **lines 17-19**. [1][AO3]

- **Recalls music in bars 1-4 – e.g., synth melody returns / with vocal part(s) adding a “countermelody”**
- **also based on same harmonic progression / including minor subdominant {I-iv}**
- **rhythm of vocal melody same as synth melody**
- **same repetition of melodic phrase / but now with three statements rather than two**
- **reintroduction of zither (accept synth) / playing arpeggiated chords**
- **drum kit drops out completely**
- **vocal harmonies**

(h) State **one** change that occurs in the music in the faster instrumental section heard very briefly at the end of the extract. [1][AO3]

- **Time signature changes {from 4/4 to 3/4} {quadruple to triple metre}**
- **harmonic rhythm more regular**
- **chords more repetitive**
- **sense of key more secure / only two different chords used**
- **more use of repeated notes**
- **acoustic guitar more prominent / strums chords**
- **minimal use of drum kit initially / but becomes more prominent just before very end of extract**

(i) The opening chord of this faster section is Gmaj7. Write out the **four** notes that make up this chord. [1][AO3]

G – B – D – F#

(j) Describe the **structure** of lines **1-19**, giving line and/or bar numbers in your answer. [3][AO4]

- **Bars 8-18 give impression of a verse**
- **with bars 17-18 having quite a strong cadential feeling**
- **bars 19 → repeat material from bars 5-15 {making a second verse}**
- **but omission of the “I’m Mandy, fly me” tag [1] leads instead to a new section {possibly suggesting the start of a pre-chorus/bridge}**
- **with a sense of increased momentum [1] and change of key (to B major)(34-35) [1] / which acts as a dominant to the opening chord of a new section (E major)**
- **a chorus does not materialise, however / its place taken by a short section that recalls the introduction / so providing a sense of “reprise” in the song**
- **but also functioning as a bridge into the next, contrasting section**

(k) Underline the year in which the song was recorded. [1][AO3]

1966 1976 1986

2. You now have **15 minutes** to answer question 2.

[10]

Discuss the use of texture in Rock and/or Pop music. Support your answer with examples from **at least three** contrasting songs you have studied throughout the course.

In your answer you may refer to:

- Different types of texture in your chosen songs
- The various ways in which instruments/voices have been employed to create different textures
- How the use of texture might have changed throughout the development of the genre from 1965 to 1990, including the use of ensembles of different sizes
- How texture might relate to form/structure
- Ways in which texture might be used to underline lyrics

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

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

Answers might explain:

- (i) How texture changes throughout a song – is it constant or are instruments added (e.g., to a chorus) or is texture reduced at other times (e.g., intro/coda)?
- (ii) Are different textures more often encountered in certain section of a song? Does an introduction present instruments one by one? Is a chorus more thickly textured? Does a “middle-8” introduce a more relaxed mood along with a reduced texture?
- (iii) Does texture build up over an entire song through gradually introducing more instruments, from a sparse opening to an all-out ending – e.g., Led Zeplin’s *Stairway to heaven*?
- (iv) How important is the influence of the producer/arranger – e.g., Phil Spector’s “wall of sound” or George Martin’s use of a small string section in *Eleanor Rigby* or *She’s leaving home*?
- (v) Differences in texture between a typical 1960s (post 1965) song by a small pop group with little or no studio effects and a later song heavily indebted to studio effects and overdubbed tracks.
- (vi) Comments could/should address both vocal and instrumental resources.
- (vii) What differences in texture might there necessarily be between a duo/trio of performers and , for instance, a funk band, which might include wind and brass instruments and a “front line” vocal ensemble.
- (viii) Do textures remain homophonic (melody dominated homophony) throughout a song or are there examples of other textures (monophonic/contrapuntal)?

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 given must include specific musical examples from at least three pieces.

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

Band	Criteria
5	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • A highly perceptive answer that presents a detailed discussion of how texture has been used in a variety of different ways in Rock/Pop with accurate reference to at least three contrasting pieces of rock and/or 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 that presents a reasonable discussion of how texture has been used in a variety of different ways in Rock/Pop with general reference to at least three contrasting pieces of rock and/or 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 discussion of how texture has been used in a variety of different ways in Rock/Pop, but the references to at least three pieces of rock and/or pop 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 discussion of how texture has been used in a variety of different ways in Rock/Pop and a few references to pieces of rock and/or pop • The answer shows a basic level of organization 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 discussion of how texture has been used in a variety of different ways in Rock/Pop or reference to pieces of rock and/or pop • The answer shows a limited level of organization 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

Area of study C: Musical Theatre

3. You will hear part of a song from a musical. The lyrics of the extract and a lead sheet of lines 1-18 are provided on pages 4 and 5 of the resource booklet. [17]

The extract will be played **4 times** with a **one minute** pause between each playing and a **5 minute** silence after the final playing for you to complete your answers. Locate your answers with bar or line numbers where appropriate. Note that some questions refer to bar numbers while others refer to the line numbers of the lyrics printed below.

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

1. *Why, God? Why today?*
2. *I'm all through here, on my way.*
3. *There's nothing left here that I'll miss.*
4. *Why send me now a night like this?*
5. *Who is the girl in this rusty bed?*
6. *Why am I back in a filthy room?*
7. *Why is her voice ringing in my head?*
8. *Why am I high on her cheap perfume?*
9. *Vietnam. Hey, look, I mean you no offence,*
10. *But why does nothing here make sense?*
11. *Why, God? Show your hand.*
12. *Why can't one guy understand?*
13. *I've been with girls who knew much more.*
14. *I've never felt confused before.*
15. *Why me? What's your plan?*
16. *I can't help her. No-one can.*
17. *I want my mem'ries as they were,*
18. *But now I'll leave rememb'ring her.*

Short, fast instrumental section

19. *When I went home before no-one talked of the war.*
20. *What they knew from TV didn't have a thing to do with me.*
21. *I went back and re-upped. Sure, Saigon is corrupt.*
22. *It felt better to be here driving for the Embassy.*
23. *'Cause here if you can pull a string*
24. *A guy like me lives like a king.*
25. *Just as long as you don't believe anything.*

- (a) Tick (✓) the correct statement in the boxes below.

[1][AO3]

The chord in bar 34 ¹⁻² (F/A) is in root position	
The chord in bar 34 ¹⁻² (F/A) is in first inversion	✓
The chord in bar 34 ¹⁻² (F/A) is in second inversion	
The bass note is not part of the chord used in bar 34 ¹⁻²	

- (b) Give **one** example of each of the following in **bars 1-15**. For each answer, supply a bar/beat number and/or lyrics as appropriate. [3][AO3]

imperfect cadence	Bars 6-7/13-14
timpani reinforces bass line	Bars 6-7 / 14-15
appoggiatura in the vocal part	Bars 1¹(why), 4¹(on), 9³(fil(thy)),14¹(but)

[For *appoggiatura* accept answers such as 2² (why), 3² (I'm) etc. – lyric must be correct]

- (c) Describe the **structure** of **bars 8-29**. Refer to bar numbers/lines in your answer. [3][AO4]

- **Bars 8-15 function as a type of “verse” or introductory recitative-like section (or possibly even a pre-chorus) (“a”)**
- **leading to a chorus-like section in bars 16-22 (“b”)**
- **note different phrase lengths, with “a” being 8 bars long with “b” only 7**
- **“a” is immediately repeated (→39)**
- **all cadences imperfect (each section ends on dominant)**
- **tonic chord being reserved for start of “b” section**

- (d) Comment briefly on the use of harmony in **bars 21-23**. Do not merely name the two keys involved. [2][AO4]

- **Dominant chord in C (21-22) strongly suggests resolution to tonic C major chord**
- **but alights unexpectedly on an Eb major chord (23)**
- **with a little chromatic, preparatory link in bar 22³**
- **F in vocal part (7th of V7 in C) treated as suspension / explaining the change of vocal melody (leap of 4th to F) from previous statement**
- **resolves (by step) to new tonic chord of Eb**
- **accept common tone modulation [1] / with G being common to both V7 in C and I in Eb [1]**

- (e) Tick (✓) the appropriate box below to indicate the correct version of the bass guitar part in **bars 26-27**. [1][AO3]

[Extracts on separate sheet]

- (f) The opening chord of the faster instrumental section is Fmaj7. Write out the **four** notes that make up this chord. [1][AO3]

F – A – C – E

- (g) State **one** feature of the melodic material in this instrumental section. [1][AO3]

- **Consists of series of 2-note figures / based on the (falling note) motif from start of “b” section (“Why, God?”)**
- **now syncopated**
- **each statement of motif repeated**
- **before rising sequentially**
- **first note of each pair is dissonance [accept appoggiatura or similar]**

- (h) Describe the tonality in this instrumental section. [2][AO4]
- **Major key throughout / sudden change from previous section**
 - **key initially ambiguous**
 - **key centre changes almost immediately (after 4 bars)**
 - **whole section is modulatory {no firm key established at first}**
 - **but eventually settles in new key for next vocal entry**
- (i) Give **two** features of the music in **lines 19-25**. Refer to lines/lyrics in your answers. [2][AO3]
- **Repeated notes (e.g., line 19 – “when be(ore)”)**
 - **syllabic treatment of lyrics throughout**
 - **sequence (e.g., line 19→”have”)**
 - **harmony quite static throughout**
 - **begins with two 5-bar phrases (lines 19-20. 21-22)**
 - **third (contrasting) phrase (lines 23&24) is 4 bars long / and also sequential**
 - **with 2-bar extension / again in two sequential halves [accept references to rising scalar movement here]**
 - **the second a semitone higher than first**
 - **both over dominant (7th) chords**
 - **triplets used here**
 - **(same) major key throughout (until final chromatic sequence)**
 - **lines 20-21 separated by short (2-bar) instrumental passage**
 - **ending with series of parallel [1] chromatic [1] triads**
 - **syncopated accompaniment / rhythmic acceleration**
- (j) Porter the name of the composer of this extract. [1][AO3]
- Porter Rodgers Schönberg Lloyd Webber

4. You now have **15 minutes** to answer question 4.

[10]

Discuss the use of texture in Musical Theatre. Support your answer with examples from **at least three** songs from contrasting works you have studied throughout the course.

In your answer you may refer to:

- Different types of texture
- The various ways in which instruments/voices have been employed to create different textures
- How the use of texture might have changed in the development of the genre in the works of the four specified composers, including ensembles of different sizes
- How texture might relate to form/structure
- Ways in which texture might be used to underline lyrics

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

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

Answers might explain:

- (i) How texture changes throughout a number/work – is it constant or are instruments added or is texture reduced at other times? Are there reasons for this?
- (ii) Are different textures more often encountered in certain section of a song/work? If there is an introduction, does the particular texture help to set the scene/mood? Do changes in texture reflect the lyrics?
- (iii) Does texture build up over an entire song/number through gradually introducing more instruments?
- (iv) Differences in texture between a typical earlier musical (Porter/Rodgers) and a later musical by Schönberg/Lloyd Webber. Could different arrangements of musicals (live/recorded) contain significant differences in texture?
- (v) Comments could/should address both vocal and instrumental resources.
- (vi) What differences in texture might there be of necessity between a solo song/duet and an ensemble?
- (vii) Do textures remain homophonic (melody dominated homophony) throughout a song/number or are there examples of other textures (monophonic/contrapuntal)?

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

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

Band	Criteria
5	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • A highly perceptive answer that presents a detailed discussion of how texture has been used in a variety of different ways in Musical Theatre with accurate reference to at least three contrasting pieces of musical theatre • 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 that presents a reasonable discussion of how texture has been used in a variety of different ways in Musical Theatre with general reference to at least three contrasting pieces of musical theatre • 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 discussion of how texture has been used in a variety of different ways in Musical Theatre, but the references to at least three pieces of musical theatre 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 discussion of how texture has been used in a variety of different ways in Musical Theatre and a few references to pieces of musical theatre • The answer shows a basic level of organization 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 discussion of how texture has been used in a variety of different ways in Musical Theatre or reference to pieces of musical theatre • The answer shows a limited level of organization 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

Area of study D: Jazz 1940-1965

5. You will hear an extract from a recording of *My favourite things* for a jazz quartet consisting of piano, double bass, drum kit and one wind instrument. Most of the first 40 bars of the melody played by the wind instrument along with its accompanying chords are provided on page 6 of the resource booklet. The extract begins with 16 bars on piano, double bass and drum kit. Note that the bar numbers begin with the entry of the wind instrument. [17]

The extract will be played **4 times** with a **one minute** pause between each playing and a **5 minute** silence after the final playing for you to complete your answers. Locate your answers with bar numbers where appropriate.

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

- (a) (i) Give the full name (e.g., bass flute) of the wind instrument playing in the extract. [1][AO3]

Soprano sax

- (ii) Underline the name of the performer who plays this instrument here. [1][AO3]

Dave Brubeck John Coltrane Dizzy Gillespie Woody Herman

- (b) Explain **two** differences between the 8-bar introduction and the 8-bar vamp at the start of the extract. [2][AO4]

- **Intro has melodic interest (piano part prefigures sax melody) → vamp has none [less improvisation]**
- **Accept drum kit enters in vamp**
- **texture quite thin in intro (no full chords) {RH of piano part plays “monophonically”} → plays full (extended (9th/11th)) chords in vamp**
- **harmony in intro essentially based on one (tonic) chord → two (alternating) chords in vamp**
- **drum kit in intro mostly confined to cymbal playing on first beat of every other bar → more active in vamp {ride cymbal reinforces sense of beat more / occasional interjections on snare and bass drums}**
- **double bass restricted to (pedal) E in intro → like kit, also more active rhythmically in vamp / also introduces extra note (dominant, B)**

- (c) Give the bar and, where necessary, beat number(s) of **one** example of each of the following in bars **1-18**. [3][AO3]

appoggiatura in the wind part	Bars 2¹, 4¹⁻², 6¹, 8¹⁻², 10¹, 11²
circle of 5ths progression	Bars 13-17
imperfect cadence	Bars 15-16

- (d) Tick (✓) the appropriate box below to indicate the correct version of the wind instrument’s melody in bars **9-10**. [1][AO3]

[Extracts on separate sheet]

- (e) Tick (✓) the correct statement in the boxes below. [1][AO3]

The chord in bar 12 (F/E) is in root position	
The chord in bar 12 (F/E) is in first inversion	
The chord in bar 12 (F/E) is in second inversion	
The bass note is not part of the chord used in bar 12 ¹⁻² (F/E)	✓

- (f) Describe the double bass part in bars **25-40**. [1][AO4]

- *(Decorated) (tonic) pedal*
- *uses tonic and dominant notes only*
- *as 1-bar ostinato*
- *dominant note omitted at cadence in bar 36*
- *but ends on dominant in bar 40*

- (g) Write out the four notes that make up the chord of Gmaj7 in bar **37**. [1][AO3]

G – B – D – F#

- (h) Describe the structure of bars **1-40**, mentioning any points of interest. Refer to bar numbers/lines in your answer. [2][AO4]

- *Bars 1-16 are an A1 section*
- *structure of section is four 4-bar phrases / in a a b c format*
- *bars 24⁴(25)-40 repeat bars 1-16 (making A2 section)*
- *8-bar vamp interpolated between these two A sections*

- (i) Give **two** features of the music played by the wind instrument from bar **40** till the end of the extract. [2][AO3]

- *New material introduced {becomes more improvisatory}*
- *including arpeggio motives (near start of section)*
- *briefly moves to higher register in following bars*
- *rather more legato style adopted {previous staccato articulation abandoned}*
- *some Scotch snap-like rhythms (just after return to lower register)*
- *second of two statements of A melody that follow introduces more rests*
- *then more virtuosic [1] scalic material [1] introduced*
- *trills near the end*
- *chromatic in parts*

- (j) (i) Describe **one** way in which the **harmony/tonality** changes **immediately** after bar **40**. [1][AO4]

- *Changes from (tonic) minor to (tonic) major {E minor→E major}*
- *with slightly different version of vamp chords*
- *previous circle of 5ths progression reverts to parallel chords {roots moving by step}*

(ii) Other than your answers above, describe **one** other feature of interest from bar **40** to the end of the extract. [1][AO4]

- ***Sax improvises over vamp for first time [no double credit]***
- ***also first time in piece that two A sections have followed on directly from one another / without an intervening vamp section***
- ***drum kit becomes rather less ostinato like {contains more rhythmic interest and variation}***
- ***double bass retains pedal from previous sections / but also becomes both more “melodically” and rhythmically interesting***
- ***change of tone on sax later***
- ***piano vamp also becomes less predictable at this point***
- ***and becomes rhythmically more “interesting” {pushes the music on more}***

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

[10]

Discuss the use of texture in Jazz. Support your answer with examples from **at least three** contrasting pieces you have studied throughout the course.

In your answer you may refer to:

- Different types of texture
- The various ways in which instruments (and possibly voices) have been employed to create different textures
- How the use of texture might have changed in the development of the genre, including ensembles of different sizes
- How texture might relate to form/structure
- How individual performers/composers might have approached texture in different ways

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

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

Answers might explain:

- (i) How texture changes throughout a piece – is it constant or are instruments added (e.g., swing band) or is texture reduced at other times?
- (ii) Are different textures more often encountered in certain section of a piece? Does an introduction present instruments one by one? Are solo sections more thinly textured? If the music is for a small jazz group (e.g., jazz trio/quartet), does the texture remain constant?
- (iii) To what extent does the choice of instruments effect texture – e.g., if the only “harmony” instrument in a jazz group is a vibraphone rather than piano.
- (iv) Differences in texture between a piece for a typical earlier jazz group or swing band and a later (e.g., bebop) piece for a much smaller group.
- (v) Comments could address both vocal and instrumental resources.
- (vi) Do textures remain homophonic (melody dominated homophony) throughout a piece or are there examples of other textures (monophonic/contrapuntal)?

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

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

Band	Criteria
5	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • A highly perceptive answer that presents a detailed discussion of how texture has been used in a variety of different ways in Jazz with accurate reference to at least three contrasting pieces 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 that presents a reasonable discussion of how texture has been used in a variety of different ways in Jazz with general reference to at least three contrasting pieces 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 discussion of how texture has been used in a variety of different ways in Jazz, but the references to at least three pieces of jazz 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 discussion of how texture has been used in a variety of different ways in Jazz and a few references to pieces of jazz • The answer shows a basic level of organization 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 discussion of how texture has been used in a variety of different ways in Jazz or reference to pieces of jazz • The answer shows a limited level of organization 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 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 Cantabile
con sordino

1

Violin *dolce*

5 *espress.*

9 *pp p*

13 *dim.*

- (a) **Tick** (✓) the correct description of the given time signature.

[1][AO3]

Description	Tick
Compound duple	
Simple duple	✓
Compound quadruple	
Simple quadruple	

- (b) Complete the music in bars 4 -5 beat 2. The rhythm in bar 4 and the pitch in bar 5 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. [3][AO3]

- i. Subdominant chord in 2nd inversion **Bar 2**
- ii. Melodic sequence **Bar 6 beat 4 – bar 10 beat 3 {bar 3, bar 13, bar 9 beats 3-4 etc. } [accept 7³-8² / 9³-10²]**
- iii. Tonicisation of D minor **Bar 8 [accept bar 7 – and bar 6⁴]**

- (d) **Underline** the correct term for the texture. [1][AO3]

Heterophonic **Homophonic** Monophonic Polyphonic

- (e) Name in full (e.g. B minor) the **key** and the **cadence** in bars 16 – 17. [2][AO3]

Key: C minor Cadence: Imperfect

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 minor keys. The first was composed in 1773 and the second in 1822. Compare the **stylistic** features of each extract. [15][AO]

In your answer you may refer to:

- *Orchestration/use of instruments*
- *Rhythm, metre and tempo*
- *Texture*
- *Any other features you consider appropriate*

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

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

Extract 1 Mozart Symphony no 25 in G minor K.183, mvt 1	Extract 2 Schubert Unfinished Symphony in B minor, mvt 1
Orchestration/use of instruments and texture: <ul style="list-style-type: none"> • Small classical orchestra • Strings oboes and horns only • Strings and oboes only at start (playing in unison/octaves) • Oboes have sustained semibreves; strings repeated syncopated note figuration • (4) horns add harmonic depth with minim chords • strings and oboes play arpeggio and scalic figuration followed by dotted rhythms to end first (12-bar) phrase • Repeat of this phrase with added horn harmonies • Celli and basses change to independent staccato accompaniment • Tonic pedal in horns • Reduced instrumentation for repeat of opening with oboes only taking melody and strings accompanying • New rhythmic idea (dotted crotchet and quavers) in oboes and violins (to start modulating) • Continuation of previous organisation of instrumentation with strings 	Orchestration/use of instruments and texture: <ul style="list-style-type: none"> • Larger more developed orchestra • Strings, double woodwind, horns, trumpets, trombones and timpani • Opening soft octave celli and bass line in low register sets a mysterious mood typical of early Romantic style. • Rustling accompaniment figure set up in violins with pizzicato violas and bassline. • Repeated violin semiquaver pattern with chromatic auxiliary notes adds to the mood • 1st subject given to solo oboe and clarinet in unison over string accompaniment (reminiscent of lieder) • Decorated tonic pedal in lower strings • Off beat <i>fz</i> chords in bassoons horns and trombones add to established mood • Repeat of 1st subject as above with added horn counter-melody • Full woodwind join for sequential build-up, building dynamic and tension to <i>fz</i> chords joined by full brass

<p>doubled by oboes for next idea (transition in relative major)</p> <ul style="list-style-type: none"> • 2nd violins and violas add tremolando accompaniment • antiphonal treatment of end of phrase between violin 1 and cello/bass • This phrase repeated by cello/bass with addition of sequential arpeggio and syncopated figure heard above between violins • Oboes and horns provide chordal accompaniment • Descending arpeggio figure in tremolando violins interspersed by rest of orchestra • Tutti crotchets end section (transition) • Contrasting lyrical melody (2nd subject) heard in violins 1 with light string accompaniment (no violas) only • Detailed articulation involving contrasting slurred and staccato phrasing • Typical classical concentration on strings for main melodic material • Oboes often double string melodic material with simplified version • Horns add harmonic colour • Lower strings accompany 	<ul style="list-style-type: none"> • Repeat of above leading to hemiola-like syncopated chords in brass and strings for end of 1st subject • Sustained note and short chordal progression in bassoons and horns (transition) provides modulation to major key (G major) for 2nd subject • Contrasting instrumentation with off beat accompaniment in clarinets and violas providing change of mood for new theme • Double bass (only) on main beats • Lyrical, legato 2nd subject given to 'cellos • Repeated with tune in violins and off beat dominant pedal in horns • Instruments given more independent roles now • Woodwind take melodic lines rather than doubling violins or adding harmony • Cello and bass working independently with cello taking melodic role rather than accompanying • Increased variety and importance in brass writing • Contrasts of articulation
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<p>Rhythm:</p> <ul style="list-style-type: none"> • 4/4, Allegro • Syncopated strings of opening typical of Sturm und Drang style • Clear homorhythmic writing for strings and oboes at start • Contrast of crotchet, quaver, semiquaver, dotted rhythm ideas with semibreves and minims in accompaniment. Also demisemiquaver figuration later. • Off beat oboe chords • Um-cha-cha-cha accomp rhythm • Fast-paced with sense of rhythmic drive and momentum, typical of S and D style • Acciccaturas added to on beat crotchets in second subject • Cellos and basses often provide clear crotchet beat pulse • Fanfare-like rhythm pattern heard in horns 	<p>Rhythm:</p> <ul style="list-style-type: none"> • $\frac{3}{4}$, {triple time}, Allegretto {slower than extract1} • long note values of solo bass opening does not immediately clarify metre (typical of Romantic sense of mystery) • triple metre confirmed by string accompaniment set up for main theme. • Ostinato rhythmic pattern in lower strings • Repeated semiquavers in violins • Longer note values given to lyrical melodic line of oboe and clarinet (incorporating reference to bass ostinato rhythm) • Off beat brass chords add tension • Syncopated homophonic chords at end of 1st subject • Sustained long notes in transition • Off beat clarinet and viola accompaniment to 2nd subject has lilting dance-like character
<p>Texture</p> <ul style="list-style-type: none"> • Strong homophonic texture to begin • Followed by homorhythmic texture for strings and oboes • Horns fill out the texture with chordal harmonies • Tonic pedal in horns • Melody and accompaniment texture with oboe taking melody and strings accompanying • Sequential antiphony of demisemiquaver descending figure in violin 1 and celli/basses • Combination of ideas and syncopation in transition • Antiphonal alternation of descending triadic figure between violins and rest of orchestra • Contrasting reduction of texture for 2nd subject with sparse scoring for violin 1 accompanied by 2nd violin and bass line 	<p>Texture:</p> <ul style="list-style-type: none"> • Monophonic {unison} opening for celli and basses • Homophonic tune and accompaniment texture set up for 1st subject (stgs accomp, ob and cl tune) • Bass line constitutes decorated ostinato • Brass off beat homophonic chords add drama • Melody and accompaniment texture continues with full woodwind and horns taking melodic line over string accompaniment • Homophonic brass and string chords mark end of 1st subject • Dramatic change of texture with single bassoon and horn note and 2-part texture of transition and change of key • Melody and accompaniment texture of 1st subject reversed for 2nd subject with melody in cellos and accompaniment in clarinets and lower strings

Any other features of interest:

- Clear 1st subject, transition and start of 2nd subject of sonata form exposition
- Minor key clearly established with i and V harmonies in opening
- First phrase ends with imperfect cadence
- Repeat of I iv V I progression
- Progression repeated over tonic pedal
- Augmented 6th chord (bar24) marks end of 1st subject and start of transition
- Strong move to relative major and further primary triad progression
- Circle of fifths
- Bb minor and diminished 7th leading to imperfect cadence in Bb major ready for 2nd subject.
- Contrast of dynamics typical of s and D style.
- Typical use of sequences
- Some disjunct intervals (e.g. falling diminished 7th) characteristic of the style and mood of music
- Arpeggiated and scalar melodic figures

Any other features:

- Sonata form layout of exposition is clear though an introduction included here
- Minor tonality is not immediately clear. Opening is modal, B minor only being established with entry of violins with A sharps
- Diatonic harmonies with some chromaticism
- Perfect cadence in tonic at end of 1st subject
- Very short modulation to major for 2nd subject (where 3rd of B minor becomes dominant of new key G major)
- Mediant modulation down a major third rather than to relative major
- Clear diatonic primary harmonies for 2nd subject (with brief tonicisation of A minor)
- Dark, brooding opening typical of Romantic style
- Dramatic use of dynamic contrast with big crescendos and frequent smaller surges and *fzs*. Wider dynamic range
- Lyrical melodic lines rather than arpeggio and scale figurations

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

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

You will need an unannotated score for this question.

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

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

- (a) **Underline** the year in which this symphony was composed. [1][AO3]

1765 1775 1785 1795

- (b) State **two** ways in which Haydn creates a feeling of anticipation in the introduction section (bars 1-39). [2][AO4]

i. Gradual increase in pitch of melodic idea from low to high strings / texture is enriched

ii. Use of diminished harmonies e.g. bars 28 and 30

Other points could include:

- **overall p dynamic**
- **use of offbeat fz accents in last five bars**
- **monophonic/unison texture of opening and end of introduction**
- **Opening timpani roll**
- **Oscillation between Bb and Eb major tonalities**
- **Preparation for C minor (rather than Eb major) at end**
- **Several tonicisations (of related keys) {constantly shifting tonality}**
- **Accept reference to off-beat pizz in Vlns2 (14-17)**

- (c) Name the **key** and **cadence** in bars 57 (last quaver) to 58. [2][AO3]

Key: E flat major Cadence: Imperfect

- (d) Name the section that begins in bar 79. [1][AO3]

2nd subject (of exposition) {S2}

- (e) Compare this section (bars 79 – 93) with its subsequent appearance in bars 179 – 200. Give bar and beat numbers where appropriate. [3][AO4]

Relevant comments which compare bars 79-93 with 179-200 include:

- **Use of same melodic material b.79 and bar 179**
- **Melodic material appears in same instrument (violin 1 and oboe) at start of each section**
- **Same oom-cha-cha accompaniment figuration in lower strings for opening melody**
- **Same harmonies for opening theme each time**
- **S2 followed by codetta material (based on S2b) in both cases: bars 86 - 93 in exposition and bars 186 – 188 in recapitulation)**
- **S2 appears in different keys (B b major at 79, Eb major at 179)**
- **S2 used in imitation between violin and oboe in recapitulation (178/9)**
- **Horn call figuration added to accompaniment at start of 179**
- **Codetta material in recapitulation is curtailed (only 2 bars)**
- **New material introduced in bar 188 which leads to**
- **Dramatic changes of harmony and tonality ready for development section next**
- **Flute doubles Vln melody (86-87) (not so in later section)**
- **Timpani more prominent in later section**
- **f (86) becomes ff (188)**

1 mark per relevant comment up to a maximum of 3 marks.

- (f) Give bar and beat numbers and instruments as appropriate where the following features are located between bars 201 and 228. [4][AO3]

Feature	Bar/beat location/instrument(s)
Monophonic texture	202 – 205 {208 – 211}
Lower chromatic auxiliary note	225 penultimate note (A natural) in any of bassoon, violas, cellos and double basses / also 223⁵
Tonic pedal	215 -217 in any of horns, trumpets, timps, flutes, oboes, clarinets
Perfect cadence in Bb major	206 - 207

- (g) Identify the rhythmic feature used in the violins in bars 222 - 223. [1][AO3]

Syncopation

- (h) State the technical term which describes the rhythmic change in bar 213 compared with bars 202 – 203. [1][AO3]

diminution

- (i) Describe Haydn's use of tonality in bars 93 – 158. Give bar numbers where appropriate. [5][AO4]

Relevant comments which describe Haydn's use of tonality in bars 93 – 158 include:

- **Starts in Bb major bar 93 / but quickly passes through Eb and Ab (en route to F minor) [both answers required for 1 mark]**
- **F minor bar 97**
- **Ab major bar 103**
- **C minor bar 107 (pausing on V bar 111 beat1)**
- **Eb major bar 111 beat 2 (with brief tonicisation of F minor bar116)**
- **C major bar125**
- **Further exploration of F minor bar 129**
- **Db major bar 131 (with dominant pedal and brief tonicisations of Eb bar 139 and C minor bar 140 [Db also in bars 143-49³])**
- **Eb minor bar150 (followed by chromatic harmony leading to)**
- **Pause on V7 of Eb major bar 158 beat 1 ready for return to**
- **Eb major for start of recapitulation bar 158 beat 2**

Award 1 mark for each relevant comment and bar/beat reference up to a maximum of 5 marks

Answer either questions 8 and 9 or questions 10 and 11

Area of Study A: Religious Choral music

[15][AO4]

10. You will hear **two** extracts from settings of the Benedictus section of the Mass, the first completed in 1775 and the second in 1780. Compare the stylistic features of each extract.

In your answer you may refer to:

- *Orchestration, use of instruments and voices*
- *Texture*
- *Rhythm, metre and tempo*
- *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

*Benedictus, qui venit in nomine Domini.
Osanna in excelsis.*

Blessed is he that cometh in the name of the Lord.
Hosanna in the highest.

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 Haydn Missa Brevis in B flat “Little Organ Mass”, Benedictus</p>	<p style="text-align: center;">Extract 2 Mozart Missa Brevis in C major K. 337, Benedictus</p>
<p>Orchestration/use of instruments and voices</p> <ul style="list-style-type: none"> • Small forces used • Soprano soloist, 2 violins, organ and ‘cello/bass • Extract starts with soprano soloist taking opening melodic statement • Doubled by 1st violin • 2nd violin and basso continuo provide regular repeated note accompaniment on tonic and subdominant (6/4 inversion) harmony • Lyrical line with appoggiaturas enhancing nature of words Benedictus/Blessed) • Mainly conjunct • Answered by ornamented repeat by organ with less busy accompaniment in order to highlight organ solo • Soprano’s second phrase begins with rising major tenth emphasizing the word Benedictus. • Syllabic setting here with slurred duplet melismas. • Longer melismatic phrase on “in nomine” • Again soprano line is doubled by 1st violin • Simple repeated note accompaniment by violin 2 and basso continuo • Movement to dominant • Solo organ phrase off beat chordal accompaniment • Organ phrase then repeated twice by soprano doubled by 1st violin • Melismatic ending on Domini with rising chromatic note (forming augmented triad) • Cadential 6/4 and perfect cadence ends in Bb major, dominant key • Contrasting timbres of vocal soloist answered by organ • Violins sometime s move in 3rds 	<p>Orchestration/use of instruments and voices:</p> <ul style="list-style-type: none"> • Larger forces • SATB chorus, soprano soloist • Violins 1 and 2, cellos/basso continuo (organ); 2 oboes, 2 bassoons, 2 trumpets, 3 trombones (doubling A, T and B), timps • Choral basses doubled by bass trombone, bassoons and B.C for opening statement of subject • They continue with quaver-dominated countersubject whilst • Answer (tonal) is heard in tenors, doubled by tenor trombone, ‘cellos • Subject in altos doubled by alto trombone and violin 2 • Free parts in previous voices and doubling instruments • Answer in sopranos doubled by 1st violins • All vocal and their doubling instruments combine contrapuntally at this point • Short episode over held dominant note leads to further choral entrances of the subject (doubled by instruments as before) and now with contrapuntal lines added in other voice parts • Basses – subject • Oboes enter doubling sopranos with counter-melody above subject • Four-part vocal counterpoint • Tenors have subject, extended to move to major (F major) • Polyphonic web of subject and other returning ideas tonicising keys en route • Choral/instrumental section comes to a close with bar of homophonic chords on G7 • Oboes in 3rds provide scalic link to • Soprano solo setting of next line of text (osanna in excelsis) • Soprano line characterized by rising interval jumps and ascending sequences reflecting idea of praise • Lighter offbeat homophonic accompaniment in violins and cellos and basses (minus organ) for contrasting solo line

<p>Texture:</p> <ul style="list-style-type: none"> • Homophonic texture • Clear melody and accompaniment with sop and 1st violin taking melody and chordal accompaniment provided by rest of small orchestra • Antiphonal treatment of phrases by sop/violin and organ • Clear textures, with simple straightforward string accompaniment 	<p>Texture:</p> <ul style="list-style-type: none"> • 4-part fugal texture • Layers built up from monophonic bass entry, through tenor, alto and soprano • Dense polyphony • Occasional pedal notes • Contrasting homophonic chordal texture to end fugal section • Solo vocal line with sparse off beat accompaniment in melody and accompaniment texture • Some contrapuntal addition to soprano line by violins and bassoon/cello
<p>Rhythm and metre:</p> <ul style="list-style-type: none"> • 4/4 Moderato • Straightforward rhythmically particularly for soprano melodic line and string accompaniment • More rhythmic interest added to organ solo repeat of phrases, with dotted rhythms and decorations added to RH melodic line. • Regular, repeated quavers for string accompaniment • Some off beat accompaniment patterns 	<p>Rhythm and metre:</p> <ul style="list-style-type: none"> • 4/4 Allegro • Clear rhythmic definition to subject with articulation supporting • Varying note values added as counterpoint builds • Syncopation present in many of the lines adding to rhythmic interest and drive. • Returning dotted crotchet/semiquaver motive • Sense of 1st beat of bar clouded by the continuous contrapuntal lines
<p>Any other features:</p> <ul style="list-style-type: none"> • Clear major tonality and diatonic harmony reflecting calm mood of text • Concentration on primary triads • Some appoggiaturas and chromatic passing notes • Clear cadences (perfect and imperfect) • Modulation to dominant • Mainly conjunct melodic lines with some wider intervals at starts of phrases • Mixture of syllabic and melismatic word setting • Consonant, with hardly any dissonance 	<p>Any other features:</p> <ul style="list-style-type: none"> • Minor tonality (A minor) at start for subject • Tonal answer on dominant • Some chromatic harmony • Modulation to (F) major • Sequences – rising and descending • Augmented 6th harmony on approach to end of choral fugal section • Mainly conjunct with some wide intervals to highlight text • Mixture of syllabic and melismatic word setting

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

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 **Rex Tremendae**.

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

- (a) **Underline** the city in which the first performance of Mozart's *Requiem* took place. [1][AO3]

Bonn **Salzburg** **Vienna** **Frankfurt**

- (b) State the meaning of *Rex tremendae majestatis*. [1][AO3]

King of tremendous majesty

- (c) Explain how Mozart creates the appropriate mood in the opening six bars of *Rex Tremendae*. [3][AO4]

Comments which accurately describe how Mozart sets the mood in the opening six bars:

- **Loud dynamic and / use of strong homophonic chords in orchestra**
- **Dotted rhythms**
- **Unison/octave doubling / of descending scalar figure**
- **Loud chordal outburst from chorus from bar 2 onwards**
- **Full homorhythmic setting of Rex tremendae by voices and orchestra on bar 6**
- **Clear syllabic setting**
- **Minor tonality and clear diatonic harmony**
- **Slow tempo**
- **Use of wind to double "Rex" outbursts**

Award 1 mark per relevant comment up to a maximum of 3 marks.

- (d) State the key at the beginning of this movement. [1][AO3]

G minor

- (e) **Underline** the country associated with the rhythmic style of the opening bars of this movement. [1][AO3]

Italy **Austria** **Germany** **France**

- (f) State **two** ways in which Mozart achieves contrast in the setting of the words *Salva Me* (Save me), bars 18 -22, compared with the music heard earlier in the movement. [2][AO4]

- i. **Soft dynamic**
- ii. **Reduction of voices {now used in pairs} {S and A answered by T and B in bars 18 and 19 (homophonic)}**

Other relevant comments include:

- **Contrast of articulation in instrumental parts (slurred dotted rhythms now}**
 - **Contrast of key (D minor) with move to the major mode (Bb major) in bar 19**
 - **Move to Neapolitan chord (Eb major 1st inversion in D minor) bar 20**
 - **Overall descending shape to melodic line 18 – 22**
 - **Augmenting of rhythmic values in choral passage bars 20 -22**
 - **Replacement of dotted rhythms by repeated quavers in orchestral accompaniment bars 20-21**
 - **Calm off beat chords in final cadence 21-22.**
 - **Reduction of instrumentation to just strings 18 – 22**
- (g) Give the bar and beat numbers (where appropriate) where the following features can be found in the music. [3][AO3]

Feature	Bar/beat
Neapolitan chord	Bar 20
Homorhythmic texture	Bar 1, 6,
Circle of fifths progression	Bars 7-11

- (h) State the technical term which describes the word setting Mozart uses for the majority of *Rex Tremendae*. [1][AO3]

Syllabic

- (i) Identify the **key** and **cadence** at bars 21 beat 4 – bar 22 beat 1. [2][AO3]

Key: D minor Cadence: Perfect.

- (j) Describe Mozart's use of fugal textures in this movement. Give bar and beat numbers and voices to support your answer. [5][AO4]

Relevant comments referring to Mozart's use of fugal textures:

- ***Double fugal texture starts in bar 7***
- ***Subject 1 in altos bar 7***
- ***Answered (two beats later) by Sopranos bar 7***
- ***Subject 2 in tenors bar 7 beat 3***
- ***Answered by basses bar 8 beat 1 [all 4 answers required for 1 mark]***
- ***Subjects 1 and 2 entries are doubled by wind and brass bars 7 - 10***
- ***Strings continue with dotted rhythm idea in imitation bars 7 – 10 between upper and lower strings bar 7 – 10***
- ***Diminution of subject 2 in tenor and bass entrances bars 9-10***
- ***Fragmentation of subject 2 by bass and tenor bar 10 / accept inversion (bar 10)***
- ***Reversal of subjects and voices from bar 12:***
- ***Subject1 in tenor bar 12***
- ***Answered by basses 4th beat of bar 12***
- ***Subject 2 in sopranos bar 12 beat 3***
- ***Answered by altos bar 13 [all 4 answers required for 1 mark]***
- ***Diminution of subject 2 by sopranos bar 13 beat 4***
- ***And altos bar 14***
- ***Subjects 1 and 2 doubled by woodwind and brass in bars 12 – 14***
- ***Strings continue with dotted rhythm idea in imitation between upper and lower strings bars 12 – 15***

Award 1 mark for each relevant comment up to a maximum of 5 marks.