



GCE AS MARKING SCHEME

SUMMER 2022

**AS
MUSIC – COMPONENT 3
B660U30-1**

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 AS MUSIC - COMPONENT 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.

1. You will hear an extract from a pop song, the lyrics of which are written below. The extract will be played **3 times** with a **45 second** pause between each playing and a **2 minute** silence after the final playing for you to complete your answer. You now have **30 seconds** to read the questions.

- (a) *Take a look at my girlfriend; for she's the only one I got.*
- (b) *Not much of a girlfriend, I never seem to get a lot.*
- (c) *Take a jumbo, 'cross the water, Like to see America*
- (d) *See the girls in California*
- (e) *I'm hoping it's going to come true, But there's not a lot I can do*
- (f) *Could we have kippers for breakfast, mummy dear, mummy dear?*
- (g) *They got to have 'em in Texas, 'Cause everyone's a millionaire*
- 8. *I'm a winner, I'm a sinner. Do you want my autograph?*
- 9. *I'm a loser, what a joker*
- 10. *I'm playing my jokes upon you while there's nothing better to do*
- 11. *Ba-ba-da-dow, ba-ba-dow-ba-ba-dow-di-dow, di-dow.*
- 12. *Ba-ba-da-dow, ba-ba-dow-ba-ba-dow-di-dow, di-dow.*
- 13. *Na na na, nana na na na na na*
- 14. *Don't you look at my girlfriend; for she's the only one I got.*
- 15. *Not much of a girlfriend, I never seem to get a lot.*
- 16. *Take a jumbo, 'cross the water, Like to see America*
- 17. *See the girls in California*
- 18. *I'm hoping it's going to come true, But there's not a lot I can do*

- (a) Describe **two** musical features heard in the 2-bar introduction. [2] AO4

- ***Repeated chordal figure***
- ***(Root position) chord***
- ***Bass plays tonic and dominant notes***
- ***Rhythmically consists of crotchets and quavers only***
- ***Static harmony***
- ***Snare lead in at end***

- (b) Identify the type of scale used in the vocal melody in **lines 1 to 2** and again in **6 to 7** and **14-15**. [1] AO3

Pentatonic

- (c) Outline how the accompaniment is varied between **lines 1 to 5** and **6 to 10**. Use line numbers in your answer. [4] AO4

- ***Line 10 arpeggios move upwards/line 5 arpeggios static***
- ***Line 6 more emphatic bass line***
- ***6-10 Trombone, Tuba (Brass) instruments added***
- ***Line 7 upward decoration of four notes {glissando} after 'millionaire'***
- ***Line 7 four note descending (quaver) line added after 'millionaire'***
- ***Line 10 glissando (at end of line on fourth beat)***
- ***Line 5 heavier drum fill than in Line 10***
- ***More cymbal used lines 6-10 than 1-5***

- (d) State the name of the compositional device used in **lines 4, 9, 17** and at the start of **lines 3, 8 and 16**. [1] AO3

Sequence

- (e) Comment on the changes of time signature. Use line numbers in your answer. [2] AO4

- **Mainly 4/4 time throughout**
- **2/4 bar at the end of lines 5, 10 and 18. (any line reference)**
- **Accept 6/4 bar used in lines 5, 10 & 18. (any line reference)**

- (f) Identify the solo instrument featured in **lines 11 to 13** and describe the music it plays.

Instrument: **Clarinet** [1] AO3

Music played: [2] AO4

- **Klezmer style**
- **High range of instrument used**
- **Syncopation**
- **Glissando**
- **Improvised feel**
- **Use of minor and major 3rd in phrase**
- **Blue notes**
- **Smear {gliss} used**
- **Use of semitones**
- **Turns/ornamentation**

- (g) State the term which best describes the **tonality** of this extract. [1] AO3

Minor

- (h) Suggest a year of composition for this song choosing from the list below. Underline your answer. [1] AO3

1968 **1978** **1988** **1998**

2. You will hear an extract from a pop song, the lyrics of which are written below. The extract will be played **3 times** with a **45 second** pause between each playing and a **2 minute** silence after the final playing for you to complete your answer. You now have **30 seconds** to read the questions.

1. *I've been a victim of a selfish kind of love, it's time that I realise,*
2. *That there are some with no home, not a nickel to loan.*
3. *Could it be really me, pretending that they're not alone?*
4. *A willow deeply scarred, somebody's broken heart, and a washed out dream.*
5. *They follow the pattern of the wind, ya' see,*
6. *'cause they got no place to be, that's why I'm starting with me.*
7. *I'm starting with the man in the mirror,*
8. *I'm asking him to change his ways.*
9. *And no message could have been any clearer:*
10. *If you wanna make the world a better place, take a look at yourself and then make a change*
11. *I'm starting with the man in the mirror,*
12. *I'm asking him to change his ways.*
13. *And no message could have been any clearer:*
14. *If you wanna make the world a better place, take a look at yourself and then make a change*
15. *I'm starting with the man in the mirror,*
16. *I'm asking him to change his ways.*
17. *And no message could have been any clearer:*
18. *If you wanna make the world a better place, take a look at yourself and then make a change*

- (a) Describe features of the vocal melody in **line 1**. [3] AO4

- **Pentatonic**
- **Entire range is a 6th**
- **All phrases start after a quaver rest**
- **Three phrases**
- **Use of repetition in first two phrases**
- **Third phrase slightly changed last two notes**
- **Intervals of a major 6th/ major 3rd and major 2nd used**
- **First two phrases end with a sequence**

- (b) Describe the musical features of the bass line heard in **lines 4 to 6**. [3] AO4

- **Dotted/syncopated rhythm**
- **Two phrases**
- **8 bars/notes**
- **Stepwise movement**
- **Repeats first three notes of first phrase in second phrase**
- **Ends on dominant**
- **If candidate describes notes chords: (A, B, C, B, A, B, C, D)**

- (c) Name the degree of the scale that is flattened in lines 10, 14 and 18. [1] AO3

7th

- (d) Identify the one interval used in lines 7, 11 and 15 on the words “I’m start (ing)” [1] AO3

6th

- (e) State the interval (eg 2nd) between the solo voice and the highest backing vocal part during **line 15**. [1] AO3

3rd

- (f) **Tick (✓) one** box which best describes the **tonality** of the extract. [1] AO3

Tonality	Tick
Major key and modulates up a semitone	(✓)
Minor key and modulates up a semitone	
Major key and modulates up a tone	
Minor key and modulates up a tone	

- (g) Apart from modulation, describe how the music in **lines 11 to 14** is varied from **lines 7 to 10**. [4] AO4

- **Line 11 ‘man in the mirror’ rhythmically altered {syncopated} {rest inserted}**
- **Line 11 ‘mirror’ pitch altered {melody goes down not up}**
- **Line 12 harmony added on ‘change his ways’ {3rd’s added in vocals}**
- **Line 12 decoration on ‘ways’**
- **Line 13 single note on the word ‘no’ instead of two**
- **Line 14 rhythmically altered at end of phrase {two quavers}**
- **Line 14 (crotchet) rest inserted / use of silence**
- **Line 14 the word ‘change’ placed on first beat of next bar instead of fourth beat**

- (h) Suggest a performer of this song choosing from the list below. Underline your answer. [1] AO3

Prince Stevie Wonder Phil Collins Michael Jackson

3. Explain how the performers in a traditional four piece rock and/or pop band are used and how this formation has varied between 1960-90. Support your answer with examples of at least 3 relevant bands and songs that demonstrate these changes.

[10]

You have 15 minutes to answer question 3.

You may wish to refer to:

- *Instrumentation*
- *number of performers*
- *singers/backing singers*
- *use of technology*

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

Answers must explain main traditional four piece group formation and must have examples that are different. All answers need to contain accurate bands and songs to show each.

Traditional four piece band:

Two guitars (rhythm and lead), Bass & Drums. Vocalist often one of the instrumentalists.

(Beatles, Metallica, Kiss)

Electric guitar, bass and drums and a vocalist. (Instrumentally a trio!) EG: the Who, Queen, U2

Five piece bands:

Two guitars, bass, drums and vocals (Oasis, Beach boys, AC DC, Aerosmith)

One guitar may be changed with a keyboard/synthesiser

Drum machines

Larger ensembles:

Additional instruments (harmonica, 'horns' strings, orchestra, choirs etc)

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

AO4 Use analytical and appraising skills to make evaluative and critical judgements about music	
Band	Criteria
5	9-10 marks - A highly perceptive answer which presents a detailed explanation of the main roles of a traditional four piece group and examples of how this has been varied with reference to bands and songs from 1960s-1990s. - The answer is well structured and presented in a highly appropriate manner with thoughtful use of specialist vocabulary and accurate grammar, punctuation and spelling.
4	7-8 marks - A generally secure answer which presents a reasonable explanation of the main roles of a traditional four piece group and examples of how this has been varied with reference to bands and songs from 1960s-1990s. - The answer is mostly organised and presented in an appropriate manner using appropriate specialist vocabulary with accurate grammar, punctuation and spelling.
3	5-6 marks - An inconsistent answer, with some explanation of the main roles of a traditional four piece group and examples of how this has been varied with the reference to bands and songs from 1960s-1990s lacking detail. - The answer is partly organised with some use of appropriate specialist vocabulary and reasonably accurate grammar, punctuation and spelling.
2	3-4 marks - A basic answer with little explanation of the main roles of a traditional four piece group and examples of how this has been varied with very few references to bands and songs from 1960s-1990s. - The answer shows a basic level of organisation and basic use of specialist vocabulary with errors in grammar, punctuation and spelling affecting clarity of communication.
1	1-2 marks - A limited answer with little or no explanation of the main roles of a traditional four piece group and examples of how this has been varied with reference to bands and songs from 1960s-1990s. - The answer shows a limited level of organisation and limited use of appropriate specialist vocabulary and many errors in grammar, punctuation and spelling affecting clarity of communication.
0	0 marks No response worthy of credit

4. You will hear an extract from a musical, the lyrics of which are written below. The extract will be played **3 times** with a **45 second** pause between each playing and a **2 minute** silence after the final playing for you to complete your answer. You now have **30 seconds** to read the questions.

(Introduction)

1. *There is a castle on a cloud,*
2. *I like to go there in my sleep.*
3. *Aren't any floors for me to sweep,*
4. *Not in my castle on a cloud.*
5. *There is a room that's full of toys,*
6. *There are a hundred boys and girls.*
7. *Nobody shouts or talks too loud,*
8. *Not in my castle on a cloud.*
9. *There is a lady all in white,*
10. *Holds me and sings a lullaby.*
11. *She's nice to see and she's soft to touch,*
12. *She says "Cosette, I love you very much".*
13. *I know a place where no one's lost,*
14. *I know a place where no one cries.*
15. *Crying at all is not allowed,*
16. *Not in my castle on a cloud.*
17. *Oh help! I think I hear them now, and I'm nowhere near finished sweeping and scrubbing and polishing the floors.*
18. *Oh, it's her! It's Madame!*

- (a) Describe the music played in the introduction.

[3] AO4

- **Modulation (C minor to A minor)**
- **Minor tonality**
- **10 beats (4/4 bar, 4/4 bar, 2/4 bar)**
- **Use of sequence**
- **Arpeggio**
- **Slow tempo**
- **Crotchet chords**
- **Chromatic**

- (b) Identify the **one** interval (eg. 2nd) heard in **line 3** between the words 'floors' and 'for' and again in **line 7** between 'shouts' and 'or'.

[1] AO3

(Perfect) 4th

- (c) Describe features of the vocal melody in **line 1**. [3] AO4
- ***Starts on tonic***
 - ***Ends on tonic***
 - ***Arch like***
 - ***Moves by step***
 - ***Repeated note***
 - ***Semitone movement***
 - ***Limited range (Dim 4th)***
- (d) Name the musical device featured in **lines 9 to 10**. [1] AO3
- Sequence***
- (e) State the form of the song from **lines 1 to 16**. [1] AO3
- AABA***
- (f) Comment on the changes of time signature. Use line numbers where appropriate. [4] AO4
- ***Introduction 4/4 for two bars***
 - ***2/4 (accept 4/4 and 6/4)***
 - ***Bars 1-8 and 13 to 16 alternating 3/4 and 2/4 {5/4}***
 - ***Bars 9-12 4/4 all the way through***
 - ***Lines 17-18 no set time signature {ad-lib/free/etc.}***
- (g) Name the style of singing and accompaniment in **lines 17 and 18**. [1] AO3
- Recitative / Recit***
- (h) Identify the decade in which this musical was first performed choosing from the list below. Underline your answer. [1] AO3
- 1970s 1980s 1990s 2000s**

5. You will hear an extract from a musical, the lyrics of which are written below. The extract will be played **3 times** with a **45 second** pause between each playing and a **2 minute** silence after the final playing for you to complete your answer. You now have **30 seconds** to read the questions.

(Introduction)

1. *Well I was wandering along by the banks of the river when seven fat cows came out of the Nile, uh huh huh.*
2. *And right behind these fine healthy animals came seven other cows that were skinny and vile, uh huh huh*
3. *And then the thin cows ate the fat cows, which I thought would do them good, uh huh huh*
4. *But it didn't make them fatter like I thought a monster supper should*
5. *Because the thin cows were as thin as they had ever, ever, ever been*
6. *Oh this dream has got me baffled, hey, Joseph won't you tell me what it means?*
7. *Now you know that kings ain't stupid, but I don't have a clue, don't you be cruel Joseph, help me now I beg of you.*
8. *I was standing doing nothing in a field out of town when I saw seven beautiful ears of corn, uh huh huh,*
9. *Oh they were ripe, they were golden but you've guessed it, right behind them there were seven other ears that were tattered and torn, uh huh huh,*
10. *Then the bad corn ate the good corn, man, they came up from behind, yes they did,*
11. *But Joseph, here's the punchline, it's really gonna blow your mind*
12. *Because the bad corn was as bad as it had ever, ever, ever been.*
13. *Oh this dream has got me all shook up, treat me nice and tell me what it means.*
14. *Hey, hey, hey Joseph, won't you tell poor old Pharaoh what does it mean? Oh yeah.*

- (a) Name the technique used on the piano at the end of the introduction. [1] AO3

Glissando

- (b) This song is in the key of E major. Identify the three chords that feature throughout. [3] AO3

Chord: E (major) (I) Chord: A (major) (IV) Chord: B (major) (V)
(accept B7 V7)

(c) Describe features of the vocal melody in **line 7**. [3] AO4

- **Four phrases**
- **Repetition for first three phrases**
- **Starts with an interval of a sixth**
- **First three phrases start with three repeated notes**
- **Chromatic**
- **Three different pitches used in first three phrases**
- **Features around the third of each chord**
- **4th phrase has four notes repeated (on dominant of chord)**
- **4th phrase ends with a descending pattern/stepwise descending (to tonic of chord)**
- **4th phrase starts on fifth and ends on root of chord**

(d) Describe the use of rhythm in the song. Give line numbers in your answer. [3] AO4

- **Dotted rhythm used throughout main vocal line 1-13 / Swung feel**
- **Triplet rhythm line 14**
- **Syncopation (used in backing vocals) lines 1, 2, 3,4 and 8,9, 10, 11**
- **Bass line straight crotchets (for 3 beats and then dotted quaver semi quaver)**
- **Backing singers sustained notes line 3, 5, 7, 10, 12**

(e) Describe the music performed by the backing singers. Use line numbers in your answer. Do not repeat any answers given in (d.) [4] AO4

- **Syncopation used in backing vocals lines 1, 2, 3,4 and 8,9, 10, 11**
- **sustained chords line 3, 5, 7, 10, 12**
- **two bar phrases lines 1, 2, 3,4 and 8,9, 10, 11**
- **two note ideas lines 1, 2, 3,4 and 8,9, 10, 11**
- **chromatic lines 1, 2, 3,4, 7 and 8,9, 10, 11**
- **4/5/6 part harmonies**
- **Use of 7th's**
- **Line 5 & 12 descending dotted bass line on 2nd, 3rd and 4th beat of the bar**
- **Line 14 used rhythmically (triplets)**
- **Line 14 used harmonically/every chord change**

No double credit for answers given in (d)

(f) Suggest a composer of this song choosing from the list below. Underline your answer. [1] AO3

Rodgers Bernstein Lloyd Webber Schonberg

6. Discuss the writing for singers in early musicals and how composers have varied this tradition in more modern musicals. Support your answer with at least three relevant examples of songs and musicals that demonstrate these changes. **[10]**

You have 15 minutes to answer question 3.

You may wish to refer to:

- *Influence of operetta*
- *Different musical styles*
- *Role of chorus/ensemble*

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

Answers must explain early/traditional musicals (Rodgers/Kern/Porter/Gershwin) and must have more modern examples that are different. All answers need to contain accurate songs and musicals to show differences.

Influence of operetta: Kern 'Showboat'

Gilbert & Sullivan opera (Popular on Broadway-influenced Kern, Porter, Gershwin)

Use of Patter songs/comic role

Soprano and tenor usually main characters (Oklahoma: Laurey & Curly, Carousel: Julie & Billy etc)

Often a second couple (Alto/Mezzo and baritone/bass Oklahoma: Ado Annie and Will Parker)

Guys & Dolls: Sky Masterson and Sarah Brown (Tenor & Sop), Nathan Detroit & Adelaide Baritone and Alto)

Bass role: normally the villain part? Jud Fry 'Oklahoma', Jigger 'Carousel', obvious operatic parallel (think Scarpia 'Tosca')

This is similar to most G&S operas/operettas

Chorus roles very often SATB and playing singular roles (villagers etc) modern musicals tend to have ensemble performers who multi-role, unison, SAA, T B parts etc (Les Misérables for example).

Style of Musical: Rock operas: requirement for high rock tenor singers:

JC Superstar, both Jesus and Judas are tenors, if this was an operetta Judas would probably have been a bass role

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

AO4 Use analytical and appraising skills to make evaluative and critical judgements about music	
Band	Criteria
5	9-10 marks - A highly perceptive answer which presents a detailed explanation of the main roles of a traditional musical and examples of how this has been varied with reference to various musicals and songs. - The answer is well structured and presented in a highly appropriate manner with thoughtful use of specialist vocabulary and accurate grammar, punctuation and spelling.
4	7-8 marks - A generally secure answer which presents a reasonable explanation of the main roles of a traditional musical and examples of how this has been varied with reference to musicals and songs. - The answer is mostly organised and presented in an appropriate manner using appropriate specialist vocabulary with accurate grammar, punctuation and spelling.
3	5-6 marks - An inconsistent answer, with some explanation of the main roles of a traditional musical and examples of how this has been varied with the reference to musicals and songs lacking detail. - The answer is partly organised with some use of appropriate specialist vocabulary and reasonably accurate grammar, punctuation and spelling.
2	3-4 marks - A basic answer with little explanation of the main roles of a traditional musical and examples of how this has been varied with very few references to musicals and songs. - The answer shows a basic level of organisation and basic use of specialist vocabulary with errors in grammar, punctuation and spelling affecting clarity of communication.
1	1-2 marks - A limited answer with little or no explanation of the main roles of a traditional musical and examples of how this has been varied with reference to musicals and songs. - The answer shows a limited level of organisation and limited use of appropriate specialist vocabulary and many errors in grammar, punctuation and spelling affecting clarity of communication.
0	0 marks No response worthy of credit

7. You will hear an extract from Dead Man Blues performed by Jelly Roll Morton and his Red Hot Peppers. An outline of the structure is given below.

The extract will be played **3 times** with a **45 second** pause between each playing and a **2 minute** silence after the final playing for you to complete your answer.

You now have 30 seconds to read the questions.

Section 1	Section 2	Section 3	Section 4	Section 5
Full band	Clarinet Solo	Cornet Solo	Cornet Solo	Full band
12 bars	12 bars	12 bars	12 bars	12 bars

- (a) Name the technique used by the trombone at the start of the extract. [1] AO3

Glissando / Tailgate style

- (b) Briefly outline the harmony/tonality used in the extract. [3] AO4

- ***Chord I, IV & V mainly (12 bar blues)***
- ***Use of 7th chords***
- ***Tritone substitution / diminished chord***
- ***Chord ii and vi also used***
- ***Mainly root position but also second inversion used***

- (c) Name the two instruments heard in the rhythm section along with the bass and drums. [2] AO3

- (i) ***Piano***
(ii) ***Banjo***

- (d) Identify the texture used in Section 1. [1] AO3

(Collective /New Orleans) Polyphony/counterpoint

- (e) Describe the music played by the cornet in Section 3. [3] AO4

- ***Syncopation***
- ***Use of blue notes***
- ***Pentatonic phrases***
- ***First phrase repeated down the octave***
- ***Dotted rhythm/Swing***
- ***Chromatic scale from dominant to tonic at end of solo***
- ***'wrong notes'***
- ***Some straight quavers***

(f) Describe the musical features in Section 5. [4] AO4

- *Solo instrument is now three instruments (clarinets)*
- *Three part harmony in melody*
- *Use of triads*
- *First phrase repeated twice*
- *Mixture of swung and straight quavers*
- *Rhythm section accents between phrases/drum cymbal crashes*
- *Block harmonies*
- *Bass line begins playing beats 1 & 3 only*
- *Bass line uses a walking pattern crotchet beats*
- *Bass has quaver pattern at end of section*
- *Piano and banjo play crotchets throughout*
- *Drums mark time*
- *Ragtime feel*

(g) Suggest a date for this recording. [1] AO3

1926 (accept 5 years either side)

8. You will hear an extract in a fast 4/4 time taken from *Ko Ko*, a piece written for a jazz ensemble. An outline of the structure of the extract is given below.

The extract will be played **3 times** with a **45 second** pause between each playing and a **2 minute** silence after the final playing for you to complete your answer.

You now have 30 seconds to read the questions.

Introduction	Solo 1	Solo 2	
32 bars	64 bars	64 bars	Drums (fade)

- (a) Identify the type of ensemble playing in this extract. Underline your answer choosing from the list below. [1] AO3

Quintet

Sextet

Septet

Octet

- (b) Name the **two** solo instruments that play in the introduction. [2] AO3

Instrument: Alto Saxophone

Instrument: Trumpet

- (c) Describe the musical features of the introduction. [4] AO4

- *Trumpet and Sax play unison melody (in octaves) for 8 bars*
- *No harmonic accompaniment (no piano)*
- *(Snare) drum plays lightly with brushes*
- *Phrase ends with an octave drop*
- *Accent on drums*
- *8 bar solo from trumpet*
- *8 bar solo Alto Sax / overlaps at start with trumpet*
- *Final 8 bars sax and trumpet together in 3rds and then 4ths finishing in unison*
- *Use of syncopation*
- *Use of blue notes*
- *Scalic*
- *Chromatic*
- *Use of triplet*
- *Arpeggio*
- *Bebop rhythm at end*

- (d) **Tick (✓) one** box that best describes the form of the solo sections. [1] AO3

Form	Tick (✓)
A A B A	(✓)
A A B B	
A A B C	
A B B A	

- (e) Describe the music of the rhythm section in the following parts of the structure.

- (i) Introduction [1] AO4
- ***(Snare) Drums with brushes marking time***
 - ***Occasional sharp accents***

- (ii) Solos [3] AO4
- ***Walking bass***
 - ***Piano comping***
 - ***Drums mark time***
 - ***Use of ride cymbal***
 - ***Drums 'dropping bombs' {strong accents}***
 - ***Syncopation (with instrument)***

- (f) (i) Identify this style of jazz. [1]AO3

Bebop

- (ii) Give two features heard in this extract to support your answer. [2] AO4
- ***Complex harmonies***
 - ***Instrumental virtuosity***
 - ***Fast tempo***
 - ***Head followed by improvised sections***
 - ***Improvisation based upon harmonic structure rather than the melody***

9. Explain how texture is used in Jazz music. Support your answer with at least **three** examples from at least **three** contrasting pieces. **[10]**

You have 15 minutes to answer question 3.

In your answer you may refer to:

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

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

Answers should explain:

- (i) Different use of texture during head and improvised sections***
- (ii) Difference of collective improvisation/polyphony of early jazz***
- (iii) Examples of unison/monophonic/homophonic writing***

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

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

AO4 Use analytical and appraising skills to make evaluative and critical judgements about music	
Band	Criteria
5	9-10 marks • A highly perceptive answer which presents a detailed explanation of how texture is used in a variety of different ways 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	7-8 marks • A generally secure answer which presents a reasonable explanation of how texture is used in a variety of different ways 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	5-6 marks • An inconsistent answer, with some explanation of how texture is used in a variety of different ways but the references to at least three contrasting 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	3-4 marks • A basic answer with little explanation of how texture is used in a variety of different ways and a few references to pieces of jazz. • The answer shows a basic level of organisation and basic use of specialist vocabulary with errors in grammar, punctuation and spelling affecting clarity of communication.
1	1-2 marks • A limited answer with little or no explanation of how texture is used in a variety of different ways or reference to pieces of jazz. • The answer shows a limited level of organisation and limited use of appropriate specialist vocabulary and many errors in grammar, punctuation and spelling affecting clarity of communication.
0	0 marks • No response worthy of credit

SECTION 2:

Area of Study A: The Western Classical Tradition

(The Development of the Symphony 1750–1830).

10. You will hear an extract from a symphony. A reduction of the score is printed below.

[13]

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

You now have **30 seconds** to read the questions.

Allegretto

The musical score is a piano reduction of a symphony extract. It is in 3/4 time and E-flat major (three flats). The tempo is marked 'Allegretto'. The score is divided into three systems. The first system begins with a forte (*f*) dynamic. The second system, starting at measure 7, features a piano (*p*) dynamic in measure 8, followed by mezzo-forte (*mf*) in measures 9 and 10, and piano (*p*) in measure 11. The third system, starting at measure 12, concludes the extract with a double bar line.

- (a) State the full name (e.g. B minor) of the **key** at the start of the extract. [1] AO3

Eb major

- (b) Indicate whether the statements below are **true** or **false**.

[3] AO3

Statement	True or False
The dynamic at the start is <i>f</i>	<i>True</i>
The articulation in bar 9 is staccato	<i>False</i>
The dynamic in bar 11 is <i>p</i>	<i>True</i>

- (c) Give the bar number where the following features can be found: [3] AO3

Feature	Bar number
Contrary motion between melody and accompaniment	Bars 3 {7} {allow bar 6}
Triadic writing in the melody	Bar 3 {7}
Sequence	Bars 13 - 14

- (d) Identify the **chord** used in **bar 9¹⁻²**. [1] AO3

Bb7 {V7} {V7 on Bb} {dominant 7th on Bb} {dominant 7th of Eb} (in 3rd inversion) {V 4/2} {V⁷d}

- (e) Tick (✓) the **melodic feature** heard at the start of **bar 11**. [1] AO3

Melodic Feature	Tick
Appoggiatura	
Acciaccatura	✓
Turn	
Mordent	

- (f) State the full name (e.g. B minor) of the **key** and the **cadence** used in bars **14³ to 15**. [2] AO3

Key *Bb major* **Cadence** *Perfect*

- (g) Underline the movement of the symphony from which this extract has been taken and give **one** reason for your choice. [2] AO3

Movement 1 **Movement 2** **Movement 3** **Movement 4**

Reason *It is in 3/4 metre {minuet, dance-like}*

11. You will hear an extract from a string chamber music movement. Most of the melody is printed below. [10]

The extract will be played **5 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 **30 seconds** to read the questions.

Violin

The musical score is for a Violin part in 4/4 time, key of B minor. It consists of three staves. The first staff contains measures 1-5, the second staff contains measures 6-10, and the third staff contains measures 11-13. Dynamics include *f* (forte), *p* (piano), and *decrescendo*. Ornamentation includes a mordent in measure 8. The piece ends with a fermata in measure 13.

- (a) Name the ornament used in **bar 8** ¹⁻². [1] AO3

Turn

- (b) Identify the **melodic interval** (e.g. major 2nd) between the last note of **beat 2** and the first note of **beat 3** in **bar 3**. [1] AO3

Minor 7th

- (c) Give the bar and beat number(s) where **one** example of the following features can be found in this melody. [2] AO3

Feature	Bar and beat number(s)
Descending chromaticism	Bars 11²- 12²
Syncopation	Bars 11³ - 12

- (d) Name the **key** (e.g. B minor) in **bar 13**. [1] AO3

flat major

- (e) Complete the melody in **bar 6 and bar 7 beats 1 and 2**. The pitch in bar 6 and the rhythm in bar 7 have been given to you. [5] AO4

Mark rhythm according to the following table:

No. of correct answers	Marks awarded
4	2
2-3	1
0-1	0

Mark pitch according to the following table:

No. of correct answers	Marks awarded
6-7	3
4-5	2
2-3	1
0-1	0

12. You will hear two extracts of music from the openings of **two** different symphonies. The first one was composed in 1776 and the second one in 1808. Compare the **stylistic features** of each extract. **[10] AO4**

In your answer, refer to:

- *Orchestration/use of instruments*
- *Texture*
- *Harmony and tonality*
- *Any other feature you consider relevant*

Each extract will be played **3 times** with a **1-minute** pause after both extracts have been played and a **10-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.

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

[The following indicative content must be considered in relation to the marking bands which follow. Indicative answers will include responses that correctly identify the musical features of each era, and present a comparison between the two.]

Extract 1 [1776] CPE Bach Symphony in D (1)	Extract 2 [1808] Beethoven Symphony no 6(1)
<i>Orchestration/use of instruments:</i> • <i>Small orchestra of strings (including basso continuo with harpsichord), 2 flutes, 2 oboes, bassoon and 2 horns</i> • <i>Starts with violins only repeating sustained notes</i> • <i>joined by rest of strings in octaves {unison}</i> • <i>this statement is repeated twice more with spread chord in violins at start of third time.</i> • <i>Wind, horns and b.c. (including harpsichord) join with ff sustained chords</i> • <i>Fragmented quaver motive passed through strings</i> • <i>Tutti orchestra for transition with antiphonal use of quaver motif between lower strings and flute</i> • <i>Semiquaver triadic figuration in violins</i> • <i>Scalic passagework in flutes and violins</i> • <i>Contrasting orchestration for second subject in just woodwind: oboes (ref 1st subject) with bassoon accompaniment</i>	<i>Orchestration/use of instruments:</i> • <i>Starts with strings only; melody in violins with rest of strings accompanying</i> • <i>No harpsichord/continuo</i> • <i>Horn join emphasising tonic and dominant notes</i> • <i>Addition of bassoon</i> • <i>Semiquaver/quaver figure repeated and passed through violins to clarinets and flutes</i> • <i>Flutes take the theme with sparse accompaniment of repeating semiquavers in cellos and sustained fifth in horns</i> • <i>Crescendo and build-up to full tutti version of the theme over tonic pedal in bass</i> • <i>Upper woodwind double theme with violins</i> • <i>Offbeat decorative ornamentation added in flute (in character of this movement's pastoral connection)</i> • <i>Contrast with alternating triplet repeating figure in lower woodwind and</i> • <i>Solo violin phrase, leading to</i>

• <i>Joined by flutes in 3rds with sustained violin accompaniment</i> • <i>Arco throughout for strings</i> • <i>Contrasts of articulation especially between string detached 1st subject and w/w legato 2nd subject</i>	• <i>Strings only with theme passed down from violin 1 to violin 2 then cellos to basses</i> • <i>Then heard in clarinets and passed to bassoons and flutes and finally joined by oboes</i> • <i>Strings accompany with oscillating triplet then semiquaver figuration</i> • <i>New theme in strings</i> • <i>Answered by second phrase in oboes and bassoons</i> • <i>Arco strings for majority with some pizzicato chords under triplet woodwind figures</i> • <i>Larger orchestra</i>
Texture: • <i>Very sparse texture at first – violins' single note only (monophonic)</i> • <i>Joined by rest of strings in unison/octaves</i> • <i>This results in a 2-part texture (though not contrapuntal)</i> • <i>Previous texture of solo violin joined by unison/octave strings is repeated twice more</i> • <i>Tutti outburst:</i> • <i>Wind and brass join with homophonic chords whilst unison/octaves continue in upper strings and lower strings sustain single notes.</i> • <i>Sudden reduction to monophonic texture as quaver figuration passed antiphonally through string section from high to low</i> • <i>Another tutti outburst (transisiton)with addition of semiquaver figuration in violins</i> • <i>Antiphonal use of quaver motif between lower strings and flute</i> • <i>Another sudden textural change with reduction to 2-part woodwind texture:</i> • <i>Walking bass in bassoon accompanying oboes suspensions</i> • <i>Joined by flutes in 3rds with violins accompanying with repeated sustained offbeat notes creating a sparse texture</i> • <i>The sudden and contrasting textural changes are typical of Empfindsamer style</i>	Texture: • <i>Quite a sparse texture at the start – strings only; homophonic {tune and accompaniment} with the melodic material divided between violins and viola and cello accompanying</i> • <i>Horns join for homophonic chordal utterance</i> • <i>Bassoon added</i> • <i>Imitative use of semiquaver/quaver figure passed between violins, clarinet, oboe over repeated tremolo lower strings</i> • <i>Melody in clarinet and bassoon with string and flute accompaniment</i> • <i>Repeated tutti – upper wind and upper strings taking tune over lower wind and string accompaniment with flutes decorating with off bear ornamentation</i> • <i>Dramatic reduction in texture to triplet figure in lower wind (horns later added) followed by monophonic violin 1 melodic line</i> • <i>Alternation of these two elements in antiphonal style</i> • <i>Reduction to just strings with melodic line passed from violin 1 to 2, then cello to bass</i> • <i>Same thing then repeated in woodwind with strings accompanying with repeated triplets then semiquavers</i> • <i>Concludes with alternating loud homorhythmic statements in strings answered by soft quaver figure in oboe and bassoon</i>

Harmony and tonality: • Starts on unison D in violins, so tonality is not immediately clear • D major confirmed by rest of strings but quickly becomes D7 by end of 1st phrase • Sudden switch to B minor {relative minor} for repeat of phrase • Again, sudden change to G major for 3rd version of phrase • Dramatic use of tutti diminished 7th and 6/4 chords • V – I in transition followed by 9-8 suspensions • 1st subject ends on imperfect cadence in tonic • 2nd subject (in w/w) commences in A major and is characterized by oboe suspensions and passing notes to B minor, F sharp minor and E minor • use of “feminine cadences” • Extract ends with imperfect cadence in A major, dominant key • Juxtaposed key changes to surprising keys = typical of Empfindsamer style	Harmony and tonality: • Major key (F major) – suitable key for the pastoral nature of this symphonic opening • Held tonic in bass • Clear I – V harmonic progression at the start pausing on V • Continuation of I-V harmony over tonic in cellos • Primary triads only used at first • Dominant note held in bass with chromatic passing notes leading back to • Repeat of opening over tonic/dominant tremolo bass, then just tonic in double basses • Movement to dominant held bass as before and then back to sustained tonic • Modulation to dominant (C major) with again clear use of primary triads and oscillation between tonic and dominant chords • Clear IV, I, V I progression towards end • Overall, very traditional, predictable use of harmony and tonality • No dissonance, suspensions • Less adventurous than Stamitz in this instance
Any other relevant features: • Dramatic and sudden changes of dynamics • Terraced dynamics • Melodic material is often triadic • Short, terse, sometimes irregular length of phrases – again typical of Empfindsamer style • Quite a lot of daring features for the time (1775/6) • In 4/4 but pulse is unclear at start • Syncopation and unusual rhythmic organisation is typical of Empfindsamer style • Rhythmic diminution in opening violin statement • Prominent rests – also feature of Empfindsamer style • Rhythmic momentum achieved by quaver and then semiquaver movement • Tension and emotion (typical of Empfindsamer style created by rhythmic phrases starting on weak beats, syncopation, driving rhythms and unusual phrase lengths)	Any other relevant features: • More rhythmic interest with use of triplet figuration in addition to quaver/semiquaver motives and accompaniment patterns • 2/4 {accept 4/4} • Use of pause in opening • Much repetition • More detailed use of dynamics with sudden contrasts (not terraced) • Use of crescendos (as with Stamitz) but used in a different way • Pedal/sustained notes in bass in both extracts • More expansive phrases • Less clear cut, more drawn out use of sonata form elements • S1, transition and S2 themes present, with another theme introduced at the end of the extract

The following bands should be used in conjunction with the indicative content above.

AO4 Use analytical and appraising skills to make evaluative and critical judgments about music	
Band	Criteria
5	9-10 marks • A highly perceptive answer which presents a detailed comparison of the stylistic features of the two symphonies. • There is thoughtful use of specialist vocabulary with detailed and accurate reference to the two works.
4	7-8 marks • A generally secure answer which presents a reasonable comparison of the stylistic features of the two symphonies. • There is appropriate use of specialist vocabulary, with general reference to the two works
3	5-6 marks • An inconsistent answer, with some comparison of the stylistic features of the two symphonies. • There is some use of appropriate specialist vocabulary, but the references to the two works lack detail.
2	3-4 marks • A basic answer with little explanation comparison of the stylistic features of the two symphonies. • There is some use of specialist vocabulary and a few references to exemplar works.
1	1-2 marks • A limited answer with little or no comparison of the stylistic features of the two symphonies. • There is very little accurate use of specialist vocabulary or reference to the two works.
0	0 marks • No response worthy of credit.

Answer **either** question 13 **or** question 14.

13. **Haydn Symphony No. 104 "London".**

You will need an **unannotated** copy of the score for this question.
The following questions relate to **Movement 2**.

You now have **15 minutes** to answer the following questions on **movement 2**.
Support your answers with bar references where possible.

[15]

- (a) State the year in which the first performance of this symphony occurred.

[1] AO3

1795

- (b) Identify the name and key of the section that begins at **bar 38**.

[2] AO3

Section *Middle section {section 2; B section; A1}*

Key *G minor {tonic minor; parallel minor}*

- (c) Give two features of Haydn's use of **sonority** in **bars 38 to 56**.

[2] AO4

Relevant comments which correctly show Haydn's use of sonority in bars 38 – 56:

- *Bars 38-41 – for woodwind (minus clarinets) only*
- *Bar 42 – sudden ff tutti*
- *Bars 42-45 – melody (motif x developed) in violin 1 with countermelody in flute and oboe*
- *Bars 42- 47 – energetic agitated arpeggaic (triadic accompanying semiquavers in lower strings and violin 2*
- *Bars 42-45- sustained ff chords in brass*
- *Bars 42-45 – underpinned by tonic and dominant timpani notes*
- *Bars 48-55 – vigorous demisemiquaver figuration in violins*
- *Bars 48-49 – syncopated upper woodwind figuration*
- *Bar 56 – G.P.*

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

- (d) Find one example of each of the following features in **bars 90 to 97**. Give instrument, bar and beat numbers as appropriate.

[2] AO3

Tonicisation of D minor

- *Bars 92-93*

Chromatic passing note

- *Bar 97 last quaver violin 1*
- *{Bar 96 last quaver cello and double bass}*
- *{Bar 95 F natural in last triplet figure, violin 1*

- (e) Compare **bars 98 to 113** with bars **17 to 25**. Give **two** similarities and **two** differences. Give bar and beat numbers where appropriate. [4] AO4

Relevant comments which correctly show similarities and differences:

Similarities:

- *Both in the same key*
- *Both based on same thematic material*
- *Both have same harmonies for first six bars*
- *Same dynamic and accents for first six bars*

Differences:

- *Second section is longer*
- *Melodic material is decorated in second version*
- *Violin 1 is doubled by flute in second version rather than bassoon as in first version*
- *Addition of triplet semiquaver accompaniment in 2nd violin in second version*
- *Changed harmonies from bar 104 onwards in second version*

[Award up to 2 marks for similarities and up to 2 marks for differences]

- (f) Discuss Haydn's use of harmony and tonality in **bars 118 to 130**. Give bar and beat numbers in support of your points. Do not merely name individual chords. [4] AO4

Relevant comments which correctly discuss Haydn's use of harmony and tonality in bars 118 – 130:

- *Bar 118 – key at this point is F sharp minor*
- *Bars 118-119 – tertiary harmonic movement of tonic {F sharp minor harmony} to D major harmony*
- *Bar 120-121 – 7th added to make D7 (V of G, home key) which progresses to G major*
- *Bars 118-121 act as a modulatory link back to tonic G major in following bar*
- *Bar 122 – return of G major as tonic key*
- *Bar 122¹ – I {tonic} {G} to 122² V7 {dominant seventh} {D7} harmony*
- *Bar 123¹ – vi {submediant} {E minor} harmony*
- *Bars 122-123 form interrupted harmonic progression with move to subdominant {IV} {C major harmony on last quaver}*
- *Bar 124 – alternating V7 (dominant 7th) {D7} and I {tonic} {G major} harmony on each quaver leading to*
- *Bar 125 – V {dominant} {D major} harmony with implied Ic on first beat creating an imperfect cadence in tonic G major*
- *Bar 126 – V7 (dominant 7th) {D7} with chromatic passing notes on last quaver in violins and bassoon creating false relation with 7th of chord in bass resolves to*
- *Bar 127 – Ib (tonic in 1st inversion) {G major} harmony with chromatic passing notes in violins and bassoon on last quaver {creating an augmented chord}*

- *Bar 128 – IV {subdominant} {C major} harmony with dissonant D sharp*
- *Bar 129 – diminished 7th harmony moving to IV {subdominant} {C major} harmony on last quaver beat, anticipating the resolution onto*
- *Bar 130 – IV {subdominant} {C major harmony}*

[1 mark per relevant comment up to a maximum of 4. NB – candidates must discuss both harmony and tonality to access the full marks. If either harmony or tonality only is discussed, maximum is 3]

Answer **either** question 13 **or** question 14.

14. **Mendelssohn Symphony No. 4 "Italian".**

You will need an **unannotated** copy of the score for this question.
The following questions relate to **Movement 2**.

You now have **15 minutes** to answer the following questions on **movement 2**.
Support your answers with bar references where possible.

[15]

- (a) State the year in which the first performance of this symphony occurred.

[1] AO3

1833

- (b) Compare **bars 3⁴ to 11³** with bars **11⁴ to 19³**. Give **two** similarities and **two** differences.

[4] AO4

Relevant comments which correctly show similarities and differences:

Similarities:

- ***Same key***
- ***Same harmonies***
- ***Same main melody present both times***
- ***Same walking bass present in cellos and double basses each time***
- ***Same length to both sections***

Differences:

- ***Addition of counter-melody in flutes second time***
- ***Main melody now in violins as opposed to violas, oboes and bassoons first time***
- ***Main melody played an octave higher second time (in violin 1)***
- ***Violas, oboes and bassoons don't play second time***

[Award up to 2 marks for similarities and up to 2 marks for differences]

- (c) Identify the name and key of the section that begins at **bar 35**.

[2] AO3

Section ***Transition {bridge}***

Key ***D minor***

- (d) Give **two** features of Mendelssohn's use of **sonority** in **bars 35 to 49¹**.

[2] AO4

Relevant comments which correctly show Mendelssohn's use of sonority in bars 35 – 49¹:

- **Bars 35 – 44 – just for strings**
- **Bar 35-44 – sempre staccato gives this section a particular sonority**
- **Bar 43 – use of accents and trills**
- **Bar 45 – Clarinets have the tune whilst 2nd violin and viola accompany**
- **Bars 45-49¹ – in contrast to previous 10 bars, the clarinets and strings now play legato**
- **Bar 45-47 – repeated V pedal {E} in horns**
- **Bar 47 – tune doubled in flutes and violin 1**
- **Bars 45- 49¹ – no double basses or bassoon**

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

- (e) Find one example of each of the following features in **bars 49 to 56⁴**. Give instrument, bar and beat numbers as appropriate.

[2] AO3

Tonicisation of B minor **Bars 50⁴ - 51²**

Diminished 7th harmony **Bar 56 (any beat)**

- (f) Discuss Mendelssohn's use of harmony and tonality in **bars 74 – to 86¹**. Give bar and beat numbers in support of your points. Do not merely name individual chords.

[4] AO4

Relevant comments which correctly discuss Mendelssohn's use of harmony and tonality in bars 74 – 86¹:

- **Bar 74 – the key is D major**
- **Bar 74 – over dominant pedal in cellos, double basses and horns, V7 {dominant 7th} {A7} harmony on last beat resolves to**
- **Bar 75¹ I {tonic} {D major} harmony moving to ii (supertonic) {E minor} harmony on beat 3**
- **Bars 74 – 76¹ are underpinned by the continuing dominant pedal**
- **Bar 76 – V7 {dominant 7th on A} {A7} first two beats resolving to I {tonic} {D major} on 3rd beat**
- **Bars 74 – 76³ form elongated V7-I progression in D**
- **Bars 76⁴ – 78 are modulatory, tonicising first B minor in 77 then A major in 78:**
- **Bar 76⁴ - 77¹– V7(1st inversion) V6/5 in B minor {F sharp 7} resolving to i (tonic) in B minor {B minor chord}**
- **Bar 77³⁺⁴ – 78 – Ic {I6/4} A major second inversion and V7 (dominant 7th on E) E7, resolving to I (tonic) {A major} on 3rd beat of bar 78.**
- **Bars 78⁴ – 86 = a further modulatory section now moving through G, E minor and back to G before cadencing back in tonic D bar 86¹**
- **Bar 78⁴- 79¹ – V7 {dominant 7th on D} resolving to I {tonic} G major harmony**

- *Previous progression is repeated twice more to bar 80¹*
- *Bar 80²⁻³ – V7 (dominant 7th on B) B7 resolving to i (tonic on E) {E minor}*
- *Bar 80¹ – D major; beat 2 – G major 1st inversion; beats 3 and 4 – D major 2nd inversion*
- *Bar 82 – D major, now acting as V and with added minor 9th (E flat) resolving to G major {I} on beat 3*
- *Bar 83 = repeat of bar 81*
- *Bar 84 = repeat of bar 82 for beats 1-3; beat 4 – the added G sharp turns the chord into E7 in 1st inversion – i.e. V7/V*
- *Bar 85- 86¹ – Ic (tonic in 2nd inversion) {D6/4} bar 85 beats 1 and 2, moving to V7 {dominant 7th on A} }A7 (bar 85 beat4), resolving to I {tonic} D major (bar 86 beat 1)*
- *Bars 85-86 from a cadential 6/4 perfect cadence back in tonic D*

[1 mark per relevant comment up to a maximum of 4. NB If either harmony or tonality only is discussed, maximum is 3 marks]