



GCE AS MARKING SCHEME

SUMMER 2024

**AS
MUSIC – COMPONENT 3
B660U30-1**

About this marking scheme

The purpose of this marking scheme is to provide teachers, learners, and other interested parties, with an understanding of the assessment criteria used to assess this specific assessment.

This marking scheme reflects the criteria by which this assessment was marked in a live series and was finalised following detailed discussion at an examiners' conference. A team of qualified examiners were trained specifically in the application of this marking scheme. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners. It may not be possible, or appropriate, to capture every variation that a candidate may present in their responses within this marking scheme. However, during the training conference, examiners were guided in using their professional judgement to credit alternative valid responses as instructed by the document, and through reviewing exemplar responses.

Without the benefit of participation in the examiners' conference, teachers, learners and other users, may have different views on certain matters of detail or interpretation. Therefore, it is strongly recommended that this marking scheme is used alongside other guidance, such as published exemplar materials or Guidance for Teaching. This marking scheme is final and will not be changed, unless in the event that a clear error is identified, as it reflects the criteria used to assess candidate responses during the live series.

GCE AS MUSIC - COMPONENT 3

SUMMER 2024 MARK SCHEME

General principles for marking:

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

Section 1

Area of study B: Rock and Pop

1. You will hear an extract from 'Strawberry Fields Forever,' 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. [15]

(Introduction)

1. *Let me take you down, 'cause I'm going to Strawberry Fields*
2. *Nothing is real and nothing to get hung about*
3. *Strawberry Fields forever*
4. *Living is easy with eyes closed*
5. *Misunderstanding all you see*
6. *It's getting hard to be someone but it all works out*
7. *It doesn't matter much to me*
8. *Let me take you down, 'cause I'm going to Strawberry Fields*
9. *Nothing is real and nothing to get hung about*
10. *Strawberry Fields forever*
11. *No one I think is in my tree*
12. *I mean, it must be high or low*
13. *That is, you can't, you know, tune in, but it's all right*
14. *That is, I think it's not too bad*
15. *Let me take you down, 'cause I'm going to Strawberry Fields*
16. *Nothing is real and nothing to get hung about*
17. *Strawberry Fields forever*

- (a) Identify the instrument heard in the introduction of the song. [1] AO3

Mellotron

- (b) Underline the word that best describes the opening of the descending bass line in the introduction, choosing from the list below. [1] AO3

Blues scale

Chromatic

Pentatonic

Whole tone

- (c) State the tonality of the song. [1] AO3

Major (accept modal)

- (d) Describe the changes of time signature in **lines 1 to 3**. [2] AO4

Line 1 starts in 4/4

Line 2 'nothing to get hung about' 2/4 bar followed by 4/4 or 1 bar of 6/4

Line 3 'Strawberry Fields' 6/8 {3/4} {3//8} bar / followed by 4/4

Accept mostly 4/4

- (e) Describe musical features of the vocal melody in **lines 4 to 7**. [3] AO4

Line 4:

All sung at the same pitch/dominant note of the chord

Line 5:

Starts with three repeated notes,

Rises a third

then four note conjunct descending

Decorative on the word see (descending three note)

Line 6:

Starts on the same pitch as line 5

Repeated three note start

Three note conjunct descending {accept mostly conjunct}

Raise of a 6th interval

Repeated note 'one but it',

Descending conjunct 4 notes to end

Line 7:

Starts on the same pitch as line 5 & 6

Repeated three notes

Up a tone

Descending conjunct three note phrase

Ends on the tonic

Accept diatonic

- (f) Describe how sonority and/or texture are varied through the use of instrumentation and/or recording techniques. Use line numbers in your answer. [5] AO4

Intro: Mellotron using flute sonority straight crotchet beat chords {arpeggiated} {triads}

Lines 1-3:

ADT voice, Mellotron (double tracking), Guitar, Drums fill then keeping time & Maracas, Bass, Electric Piano / a capella start /snare on off beats

Lines 4-7:

Plain voice, mellotron, maracas, bass, drums, guitar

Line 8-10:

ADT voice, mellotron slide at start, drums (fills), drums more obvious now; celli sustained notes, maracas, drum track, tambourine then trumpets 3 note ascending idea /percussion stops

Lines 11-14:

Swarmandal (accept other Indian instrument equivalent) descending idea, arpeggio, plain voice, trumpets (accept brass) chords, reverse hi-hat tape, celli, reverse percussion tape

Lines 15-17:

ADT voice, Celli held notes; Mellotron slide, (busy) drums and maracas, trumpets fanfare one note idea, drum track, tambourine at end, Swarmandal (fade at end of extract)

- (g) Name the band performing and suggest a year when this song was released.
[1]+[1] AO3

Band name: The Beatles

Year: 1968 (Allow 1963-1973)

2. You will hear an extract from 'Vienna' performed by the band Ultravox, 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.

[15]

1. *The music is weaving*
2. *Haunting notes, pizzicato strings*
3. *The rhythm is calling*
4. *Alone in the night as the daylight brings*
5. *A cool, empty silence*
6. *The warmth of your hand and a cold grey sky*
7. *It fades to the distance*
8. *The image has gone, only you and I*
9. *It means nothing to me*
10. *This means nothing to me*
11. *Oh, Vienna*

(Instrumental)

- (a) Describe features of the vocal melody in **lines 1 to 7**

[4] AO4

Line 1:

Centred around one repeated note / mediant / rises a semitone on 'weave' / 2-note motif / small (tonic) anacrusis / narrow pitch range

Line 2:

Same as line 1 but a semitone higher/sequence

Line 3:

Same as line 1

Line 4:

Same as line 2

Line 5:

Same as line 1 (but with harmony 3rd above on V) /

Line 6:

Three note descending conjunct line / starts on different degree of scale to lines 1-3

Line 7:

Same as line 1

Accept mostly semitonal movement {conjunct}

- (b) Name the degree of the scale (e.g., submediant) heard in the bass line in **lines 1 to 7**.

[1] AO3

Tonic

- (c) Identify the prominent rhythm featured in the vocal melody in **line 8**. [1] AO3

Triplet

- (d) **Tick (✓) one** box, which describes the change of chord at the start of **line 8**. [1] AO3

Chord description	Tick (✓)
The chord is a tone higher	
The chord is a tone lower	✓
The chord is a semitone higher	
The chord is a semitone lower	

- (e) Describe features of the vocal melody in **lines 8 to 11**. [3] AO4

Line 8:

Starts with an anacrusis

Three note (triplet) pattern

Repeated/sequence

Overall a four note descending conjunct line

Accept based on (major) scale

Line 9:

Starts with an anacrusis

Three repeated notes

Three conjunct descending notes

Rising a semitone to end phrase on sustained note

Accept longer note on me at end of line

Line 10:

Repeat of line 9.

Line 11:

Four note phrase

Starts on the same starting note as lines 9 & 10.

Conjunct movement three pitches

Ends on the same pitch as lines 9 & 10

Accept voice is higher

- (f) Describe features of the piano solo in the **instrumental** section. [3] AO4

Single 4 note melody to start/ arch like (mid range)

Fast ascending major arpeggio (low to high range)

This pattern is repeated three times

Single 4 note melody played/arch like

Single syncopated repeated note

Alternating octaves on the same pitch (high range of piano)

3rd and 4th lines go up to V at end

- (g) Other than piano, identify the solo instrument heard in the **instrumental** section. [1] AO3

Viola

Accept violin, synth

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

1961

1971

1981

1991

3. Explain how performers/bands have influenced the development of different styles of Rock and Pop music. Support your answer with at least **two** examples from different styles of Rock and Pop music from 1960-1990 [10] AO4

You have **15 minutes** to complete your answer.

You may wish to refer to:

- different performers/bands
- different types of ensembles
- song structure
- musical language

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

Answers may include:

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

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

[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 performers/bands have influenced the development of different styles of Rock and pop music with at least two examples from different styles of Rock and pop. - The answer is well structured and presented in a highly appropriate manner with thoughtful use of specialist vocabulary and accurate grammar, punctuation and spelling.
4	7-8 marks - A generally secure answer which presents a reasonable explanation of how performers/bands influenced the development of different styles of Rock and pop music with at least two examples from different styles of Rock and pop. - The answer is mostly organised and presented in an appropriate manner using appropriate specialist vocabulary with accurate grammar, punctuation and spelling.
3	5-6 marks - An inconsistent answer, with some explanation of how performers/bands influenced the development of different styles of Rock and pop music with at least two examples from different styles of Rock and pop. - 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 performers/bands influenced the development of different styles of Rock and pop music with one or two examples from different styles of Rock and pop. The references to performers and styles lack detail. - The answer shows a basic level of organisation and basic use of specialist vocabulary with errors in grammar, punctuation and spelling affecting clarity of communication.
1	1-2 marks - A limited answer with little or no explanation of how performers/bands influenced the development of different styles of Rock and pop music with at least one example of Rock and pop. References are inaccurate or missing. - The answer shows a limited level of organisation and limited use of appropriate specialist vocabulary and many errors in grammar, punctuation and spelling affecting clarity of communication.
0	0 marks No response worthy of credit

Area of study C: Musical Theatre

4. You will hear an extract from the song 'Bad Cinderella' from the musical *Cinderella*, 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.

[15]

1. *Call me bad Cinderella, nasty girl, gutter rose.*
2. *Your unkindness doesn't shock me.*
3. *Barking mad Cinderella, mock my hair and my clothes,*
4. *And I hope I have upset you.*
5. *Well, forget you.*
6. *Don't point your finger,*
7. *Don't you judge me when you live in plexi-glass houses.*
8. *You're cruel, and you're foolish,*
9. *With your trophy wives and interchangeable spouses*
10. *Cold and uncaring, constantly staring,*
11. *Solely concerned with what you are wearing.*
12. *Gossip and shopping, I'm the opposite of ev'rything you are*
13. *I am me, Cinderella, I've a style all my own*
14. *And I will not change it for you.*
15. *Wild and free Cinderella, you can laugh, you can groan.*
16. *If you think I won't ignore you,*
17. *I think "poor you"*
18. *They call me a wretch, a witch, well, choose one.*
19. *Every fairytale, for sure, can use one.*
20. *Sorry I'm so rude, sorry you're so lame, I won't play your game.*
21. *Call me bad Cinderella, I take pride when you sneer.*
22. *I am proud that I'm not like you.*
23. *Ironclad Cinderella, I face life with no fear*
24. *And a more than sky high IQ*

- (a) Describe musical features of the vocal melody in **lines 1 and 2**. [3] AO4

Begins with anacrusis (tonic)
Starts on tonic
Conjunct/stepwise
First phrase ascends and then descends {arch-like}
First phrase ends with a falling fifth
Line 2
Starts with anacrusis
Pentatonic
Repeated tonic note
Rising third
Finishes on the supertonic
The two phrases are within the span of an octave
Ornament {upper auxiliary} o 'shock'

Accept diatonic

- (b) Identify the cadence heard in both **lines 5 and 17**. [1] AO3

Plagal

- (c) Describe musical features of the vocal melody in **lines 6 and 7**. [3]

Starts on the tonic / but now minor
Larger interval to start
Based around four pitches
Centres around the subdominant
Repeated note 'live in plexi-glass' /dotted rhythms {syncopation}
Minor 3rd interval on 'houses'
Ends on dominant
Mostly conjunct

- (d) State the rhythmic device heard in the second half of both **lines 7 and 9**. [1] AO3

Syncopation {dotted on plexi-glass}

- (e) Identify the compositional device used in **line 12** choosing from the list below.
Underline your answer. [1] AO3

Augmentation Diminution Retrograde Sequence

Accept retrograde

- (f) Describe the use of **tonality** in the extract. Use line numbers in your answer. [4] AO4

Line 1-5 Major
Line 6 -12 Minor (Tonic Minor)
Line 13-17 Major (Tonic Major)
Line 18-20 Minor (Dominant minor) (last word ends with a major chord)
Line 21-24 Modulation (up a semi-tone from the opening key)

- (g) Name the degree of the scale (e.g., Tonic) used on the word 'game' in **line 20**. [1] AO3

Dominant

- (h) Identify the composer of this musical choosing from the list below. Underline your answer. [1] AO3

Lloyd Webber Rodgers Sondheim Schönberg

5. You will hear an extract from the song 'Bali Ha'i' from the musical *South Pacific*, 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. [15]

1. *Most people live on a lonely island*
2. *Lost in de middle of a foggy sea*
3. *Mos' people long for another island*
4. *One where dey know dey would like to be*
5. *Bali Ha'i may call you,*
6. *Any night, any day.*
7. *In your heart you'll hear it call you*
8. *Come away, come away.*
9. *Bali Ha'i will whisper*
10. *On de wind of de sea;*
11. *Here am I, your special island!*
12. *Come to me, come to me.*
13. *Your own special hopes,*
14. *Your own special dreams*
15. *Bloom on de hill side and shine in the streams.*
16. *If you try, you'll find me*
17. *Where de sky meets de sea,*
18. *Here am I, your special island!*
19. *Come to me, come to me!*

- (a) State the type of voice (e.g., baritone) heard in this extract. [1] AO3

Alto/Contralto {accept mezzo soprano}

- (b) Describe features of the vocal melody in **lines 1 to 4**. [3] AO4

Line 1:

Starts with repeated notes (tonic)

Conjunct melody ascends then descends (arch like) {accept mostly conjunct}

Finishes on the supertonic

Range of a 3rd

Line 2:

Repeats line 1 but finishes / on the mediant {higher}

Line 3:

Repeats line 1 / but finishes on the subdominant {higher if not credited for line 2}

Line 4:

Repeated note (subdominant) throughout falling to the last note (supertonic)

- (c) State the form of **lines 5 to 19**. [1] AO3

AABA/32-bar song form/ American popular song form

- (d) Describe the harmony in **lines 1 to 4**. [4] AO4

Line 1, 2 & 3:

Starts with a tonic chord

Sustained tonic note / pedal

(Parallel) chords/triads/whole tone inflections or chromatic (not both)

Ends on root position chord of the melody

Line 4:

Chromatic at the end {some chromaticism}

Supertonic chord (added 7th) for two bars

Dominant chord for one bar

Dominant 7th last bar

Accept 'different intervals for "special hopes" and "dreams"

- (e) Identify the interval for example, fifth sung on the word '**Bali**' heard in **lines 5** and **9** also used between the words '**if**' and '**you**' in line **16**. [1] AO3

Octave

- (f) Name the type of chord heard in **line 5** on the word '**Ha'i**' heard again in **line 6** on the word '**night**'. [1] AO3

Diminished 7th

- (g) Describe features of the vocal melody in **lines 13 to 15**. [3] AO4

Line 13:

Starts with anacrusis

Perfect 4th interval {leap} {disjunct}

Descending conjunct chromatic line

The line finishes on the same starting pitch

Line 14:

Anacrusis

Same perfect 4th interval from line 13

Descending chromatic notes added (different from line 13)

Finishing note is a third lower than starting pitch

Line 15:

Begins on same pitch as Line 14 ended

Ascending 6 note scale {phrase} /conjunct

Could be viewed as a one bar sequence 'Bloom on de' and 'hill side and'

Finishes three note conjunct movement ending on the dominant

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

1929

1949

1969

1989

6. Explain what is meant by the chorus in Musical Theatre and describe its role and contribution. Support your answer with at least two examples of chorus involvement from different musicals by composers included in this Area of Study. [10] AO4

You have 15 minutes to answer question 6.

You may wish to refer to:

- the effect/musical features of large dramatic musical choruses
- the chorus as commentator and narrator
- different musical textures employed in chorus work
- any other related points of interest

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

Answers must explain the role and contribution of the chorus in at least two musicals.

Answers may include.

- Examples from any of the set composers
- Differences of SATB or female or male choruses
- Role of chorus as extra characters within scenes
- Role of chorus as a 'Greek chorus' idea (e.g., Allegro by Rodgers and Hammerstein)
- Defined groups within chorus: e.g., Jets & Sharks rather than 'villagers'
- Chorus becoming more ensemble (e.g., Les Misérables, Miss Saigon)
- Small chorus idea (e.g., Lieberslieders in 'A little night music')
- Examples of different musical textures employed in chorus-work

[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 detailed explanation of the role and contribution of the chorus in at least two examples 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	7-8 marks - A generally secure answer which presents a reasonable explanation of the role and contribution of the chorus in at least two examples 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	5-6 marks - An inconsistent answer, with some explanation of the the role and contribution of the chorus in at least two examples of musical theatre. - 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 role and contribution of the chorus in one or two examples of musical theatre. - 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 role and contribution of the chorus in at least one example of musical theatre. - 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 marks No response worthy of credit

Area of Study D: Jazz 1920-1950

7. You will hear an extract from *Alligator Crawl* performed by Louis Armstrong and his Hot Seven. 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 answers.

You now have 30 seconds to read the questions.

[15]

Section 1	Section 2	Section 3	Section 4	Section 5
Introduction	Clarinet solo	Ensemble	Link (ensemble)	Trumpet solo
2 bars	12 bars	12 bars	4 bars	25 bars

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

1. Banjo
2. Tuba

- (b) Describe musical features of the solo in **Section 2** including any techniques used by the clarinet. [5] AO4

Techniques:

Glissando

Smears

Fall offs

Scoops

Pitch bends

Vibrato

Slides

Musical features:

Arpeggios

Ornamentation

Wide range of instrument used

Chalumeau register

Use of blue notes

Improvisatory

Syncopation

Scalic passage

Mostly high register

[Award a maximum of four marks if no reference is made to clarinet techniques.]

- (c) Name the texture of **Section 3**. [1] AO3

(New Orleans) Polyphony {collective improvisation}

(d) State the purpose of the **Link (Section 4)**. [1] AO3

Modulation

(e) Describe musical features of **Section 5**. [5] AO4

- Structure is A-B-A
- Use of straight rhythms at start
- Tonality is major in the A section
- Minor in the B section
- Texture: Homophonic, ends monophonic with just trumpet solo
- Rhythm section:
 - 4/4
 - Tuba mainly playing on beats 1 & 3
 - Piano/banjo comping
 - Cymbal added on beats 2 & 4
- Trumpet solo:
 - Anacrusis to start
 - Improvised
 - Starts with a four note ascending scalar riff
 - Q&A phrases with the riff
 - Plays the notes faster/diminution
 - High sustained notes /accept squeal
 - Use of blue notes
 - Syncopation
 - Rip up to the start of section A1 (trumpet rips)
 - Second 'A' section uses same four note riff
 - Played up an octave from the start
 - Ends with a repeated single note

(f) State the year when this piece was recorded. [1] AO3

1927 (accept 1922 to 1932)

8. You will hear an extract in a fast 4/4 time taken from *Shaw 'nuff*, a piece recorded by a jazz ensemble in 1945. 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.

[15]

Section 1	Section 2	Section 3	Section 4
Introduction	Head	Solo 1	Solo 2
24 bars	32 bars	32 bars	32 bars

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

Quartet

Quintet

Sextet

Septet

- (b) Describe musical features of **Section 1**. [4] AO4

- Bars 1 to 8:
- Four bar phrase repeated with just rhythm section
- Rhythm section unison
- Octave intervals and tritone
- Bars 9-12
- Based around two minor chords
- Front line instruments play in thirds
- Repetitive first two bars then ascending conjunct pattern
- Drums keep time
- Bars 13-16
- Starts exactly the same for two bars as bars 9 & 10
- Front line play a descending conjunct idea using interval of 4th at the end
- Bars 17-22
- Front line instruments play syncopated line/unison
- Hi-hat cymbal accompanying only
- Bass drum off beat
- Bar 22-24
- Piano solo line fill/descending conjunct {scalic}

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

Instrument: Alto Sax

Instrument: Trumpet

- (d) Name the structure heard in **Section 2** and again in **Sections 3 and 4**. [1] AO3

AABA / American popular song form/ 32 bar song form

- (e) Describe musical features of **Section 4**. [4] AO4

General:

- Rhythm section play throughout
- Double Bass walking bass patterns / pizz
- Piano comping
- Drums keeping time/ride cymbal prominent
- Drums 'dropping bombs' occasional fills on Snare

Harmony:

- Based upon 7th chords mainly with one instance of a diminished 7th
- Structure is the same as the Head section AABA
- Based upon 'rhythm changes' same chord sequence as Gershwin's 'I got rhythm'

Trumpet solo:

- Begins with a glissando {slides} up to a high note and a fall off (scream) {accept squeal} / broad range
- Use of rests {melody phrasing is inconsistent}
- Descending scalar passage
- Much use of quavers
- Use of repetition of three note pattern towards the end
- Syncopation
- Blue notes
- Improvisatory
- Virtuoso
- Sequences in B section

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

Bebop

- (ii) Give **two** reasons to support your answer. [2] AO4

- Complex harmonies / rapid harmonic changes
- Small ensemble
- Front line unison in head section
- Drums 'dropping bombs'
- Instrumental virtuosity
- 'Rhythm changes' chord sequence
- Very fast tempo {fast}
- Head followed by improvised sections
- Improvisation based upon harmonic structure rather than the melody

9. Explain how performers/bands have influenced the development of different styles of Jazz music. Support your answer with at least two examples from different styles of Jazz from 1920 - 1950. [10] AO4

You have **15 minutes** to complete your answer.

You may wish to refer to:

- different types of ensembles
- song structure
- musical language

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

Answers should explain how performers/bands have influenced the development of different styles of Jazz music.

Answers may include:

- (i) Specific performers/bands and relevant genres of Jazz mentioned
- (ii) Specific role of soloist and style of Jazz (e.g. Louis Armstrong Dixieland style, Charlie Parker Bebop, Benny Goodman Swing etc)
- (iii) Influence on other instrumentalists
- (iv) Compositions/albums
- (v) Descriptive/imaginative use of instruments/combinations of instruments
- (vi) Variety of ensemble style/size (examples from small groups larger ensembles)
- (vii) Use of musical language

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

[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 performers/bands have influenced the development of different styles of Jazz music with at least two examples from different styles of Jazz. - The answer is well structured and presented in a highly appropriate manner with thoughtful use of specialist vocabulary and accurate grammar, punctuation and spelling.
4	7-8 marks - A generally secure answer which presents a reasonable explanation of how performers/bands influenced the development of different styles of Jazz music with at least two examples from different styles of Jazz. - The answer is mostly organised and presented in an appropriate manner using appropriate specialist vocabulary with accurate grammar, punctuation and spelling.
3	5-6 marks - An inconsistent answer, with some explanation of how performers/bands influenced the development of different styles of Jazz music with at least two examples from different styles of Jazz. - 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 performers/bands influenced the development of different styles of Jazz music with one or two examples from different styles 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 performers/bands influenced the development of different styles of Jazz music with at least one example from different styles 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.

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 answers.

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

[13]

Menuet 1

The musical score for Menuet 1 is presented in four systems, each containing five measures. The key signature has two flats (B-flat major), and the time signature is 3/4. The first system starts with a piano (p) dynamic. The second system includes a forte (f) dynamic. The third system starts with a piano (p) dynamic. The fourth system ends with a double bar line. The melody is primarily in the right hand, with a supporting bass line in the left hand.

- (a) **Name** the instruments playing the **theme** in the first four bars. [1] AO3

Violins

(b) **Identify:** [2] AO3

(i) The type of **harmonic device** heard in the bass part in **bars 1 to 4**.

(Tonic) Pedal

(ii) The type of **articulation** used in the accompaniment in **bars 1 to 4**.

Staccato {detached}

(c) **Indicate** whether the statements below are **true** or **false**. [3] AO3

Statement	True or False
The tempo of the extract is <i>Andante</i>	False
The dynamic at bar 5 is <i>f</i>	True
The cadence in bars 7 to 8 is imperfect	False

(d) (i) **State** the full name (for example B minor) of the **key** in which the extract begins. [1] AO3

C minor

(ii) **State** the full name (for example B minor) of the **key** in which the extract ends. [1] AO3

E flat major

(e) **Give** the bar and beat numbers where the following features are heard in **bars 5 to 8**. [2] AO3

Feature	Bar and beat number
Lower chromatic auxiliary note	Bar 5 ²
Melodic minor 6 th interval	Bar 7 beats 1 to 2

(f) **Name** the chord used in **bar 11**. [1] AO3

B flat 7 {V7} {dominant 7th}

(g) **State** the name of the scale used in **bars 16 and 17**. [1] AO3

E flat major

(h) **Underline** the correct description of the time signature. [1] AO3

Compound quadruple Compound triple Simple quadruple Simple triple

11. You will hear an extract from a symphony by Mozart, the violin melody of which 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 answers.

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

- (a) **State the key** of the extract. [1] AO3

G major

- (b) **Give** the bar and beat numbers where the following **features** can be found. [4] AO3

Feature	Bar and beat number
Unison/octave writing in the strings	Bars 8 ² to 9 (either 8 or 9 ok)
Imitation	Bars 10 ² to 15 ¹ (one bar is enough)
Ascending chromatic melody	Bars 3 ² to 4 ² {7 ² } (ok just bar 3, 4 or 7)
Dominant pedal	Bars 10 to 14 ¹ (individual bars ok)

- (c) Write in the **rhythm** for the given pitch in **bars 5² to 6¹**. [2] AO4

Mark rhythm according to the following table:

<i>No. of correct answers</i>	<i>Marks awarded</i>
<i>4-5</i>	<i>2</i>
<i>2-3</i>	<i>1</i>
<i>0-1</i>	<i>0</i>

- (d) Complete the **pitch** of the violin part, in **bars 16 to 18¹**. The note lengths have been given. [3] AO4

Mark pitch according to the following table:

<i>No. of correct answers</i>	<i>Marks awarded</i>
<i>7-9</i>	<i>3</i>
<i>4-6</i>	<i>2</i>
<i>2-3</i>	<i>1</i>
<i>0-1</i>	<i>0</i>

12. You will hear two extracts of music from the openings of **two** different symphonies. The first one was composed in 1788 and the second one in 1824. Compare the **stylistic features** of each extract. [10] AO4

In your answer, refer to:

- texture
- use of instruments
- harmony and tonality
- any other features 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 is INDICATIVE CONTENT ONLY. Points should 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 [1788] Mozart Symphony no. 41 (Jupiter) (1st mvt.)	Extract 2 [1824] Beethoven Symphony no 9 (Choral) (1st mvt.)
Texture: • Monophonic {unison} {octave} opening statement followed by • Contrasting homophonic {melody and accompaniment} answer • Repeat of the above in bars 5 to 8 • Tutti homophonic texture bars 9 to 23/predominantly chordal/tonic pedal bars 9 to 14 • Monophonic {unison} {octaves} passage punctuates the homophonic texture at bars 17 to 18 • Pause on unison dominant Gs bar 23 • Reduction in texture for theme bar 24 to 36/homophonic/ shared between high woodwind and violins with unison accompaniment in the latter • Tutti repeat and development of above during transition in bars 37 to 48/octaves in strings 37 to 38/ pedal (G, new tonic) heard in high woodwind, brass, timps and violas and basses • (Return of) chordal texture bar 49 over sustained pedal (D), confirming end of transition	Texture: • Sparse opening texture of open 5th {A and E} {root and fifth of chord V} above which • Violins have descending 5th interval / taken over by lower strings • Gradual increase in textural density (and rhythmic activity) but retaining the sustained and repeated A and E notes only • Bar 17 to 22: octave {unison} monophonic texture in woodwind and strings for dramatic announcement of main theme/ tutti/ low horns repeat the mediant note, and trumpets and timps emphasise the I and V /1st phrase concludes with three tutti homophonic chords • Bar 23 to 27 – tutti homophonic, chordal texture continues • Antiphonal exchanges between trumpets and timps answered by woodwind and strings bars 27 to 30 • Tutti off-beat homophonic chords through whole orchestra bars 31 to 34 /demisemiquaver scalic flourish in violins 1 and violas leads to

	• Return of opening drone texture bar 36 now on root and fifth of chord I not chord V / gradual build-up of texture as before to • Bar 51 – repeat of dotted rhythm main motive (now a major 3rd down in Bb major) with octave {monophonic} in all parts except trumpets and timps as before • Bars 54 to 61- octave texture through all instruments (except horns and timps) as end of the theme is developed / through sequence and antiphony (between wind and strings) • Homophonic chords conclude the extract
Use of instruments: • Classical orchestra/no clarinets /no trombones • Tutti f orchestral opening followed by • Contrasting reduction to just p strings (minus double bass) • Tutti orchestra bars 9 to 16 /homophonic, dotted chords in wind and timps /accompanying demisemiquaver offbeat scalic figuration in middle strings • Tutti triadic octaves in all instruments bar 17 • Contrasting reduction of orchestration bar 24 to just upper woodwind (flute, oboe), horns and violins /rising unison octaves in violins bar 24 /staccato descending scales in flute and oboe (bars 25 and 29) /couple of bars for strings only (minus double basses) bars 35 and 36 • Return of tutti orchestra bars 37 to 55 for repeat and extension {development} of previous section {transition material} /clear pedal notes heard in flute and oboe, brass, timps and violas and double basses bars 39 to 46 with /conjunct dotted crotchet, quaver figure heard in rest of instruments / return of dotted chordal figure in wind and demisemiquaver scalic figure in middle strings to lead to conclusion of transition over new dominant note (D) in celli and basses • All arco	Use of instruments: • Full classical orchestra with double woodwind, two trumpets and four horns, strings and timps / larger orchestra/wider timbral palette/ wider range and tessitura • Distinctive opening of pp sustained horn harmonic fifth and tremolo violin and cello harmonic fifths • Above which sotto voce violin descending melodic fifths occur, eventually answered by viola and double bass • Gradual addition of sustained woodwind notes moving up in range from clarinet to oboe to flute / NB: note horn 4's anticipation of resolution note (D) bars 15 to 16 (reminiscent of Symph 3)/ tutti crescendo leads to • Full orchestral ff outburst of main theme bar 17, melody doubled in all instruments /use of staccato and sfs to characterise /use of timps in a more melodic way, adopting rhythm of the theme along with other instruments • Antiphony between timps and rest of orchestra bars 27 to 30 /tutti off-beat chords through whole orchestra 31 to 33 /descending demisemiquaver scales in violin 1 an viola leading to • Repeat of opening orchestration bar 36 and build up to repeat of tutti orchestral outburst of main theme bar 51 as in bar 17 • One-bar staccato antiphonal exchanges between strings and wind bars 55 to 61/merging by end of extract • All arco/ use of string tremolos/ timp rolls / staccato and much detached writing /sfs

Harmony and tonality:

- Major {C major} / though unison opening bars 1 and 2 precludes mode at first
- Answering phrase bars 3 to 4 confirms major key with I -V phrase /with suspension /creating imperfect cadence
- Repeat of opening phrase on the dominant / with answer now over V - I harmony /with (6-5 and 4-3) suspensions
- Confirmation of tonic key and harmony with clear sustained {repeated} tonic in brass, timps and low strings / above which clear primary triad (I, IV, V) is heard bars 9 to 15 /repeated I to V harmonies bars 17 to 23 pausing on V bar 23
- Transition progresses to move further afield with sequential harmonies modulating to the dominant key (G major) in typical stylistic fashion / confirmation of new key with a held tonic (G) bars 39 to 46
- Bars 49 to 55 establish the new key (dominant, G major) with alternating V (D) and I (G) chords over sustained V (D) bass / ending the transition on an imperfect cadence
- Very clear, diatonic, harmonic language / little use of 7ths / some suspensions at cadences

Harmony and tonality:

- Opening harmonic fifth interval {A and E} results in lack of definition of mode key (as at start of Jupiter, extract 1) / this interval is maintained as the sole harmonic material for the first 16 bars/ apart from horn 4's anticipation of the tonic (D) in bars 15 and 16 amidst the V harmony, perhaps recalling the Eroica Symphony
- Clarity of tonality and confirmation of the key as D minor comes at bar 17 with the dramatic unison triadic main theme / perfect cadence in tonic key, D minor, bars 21 to 22
- After minimal harmonic activity in the first 22 bars, sequential repetition of the preceding cadence on the subdominant, implying G minor, instead has interrupted progression to E flat major instead bar 24, the Neapolitan key / this is short lived, harmony landing on diminished chord bar 27, thence to A7, cadencing back to D minor bar 28, confirmed during 29 to 35
- Bars 36 to 48: repeat of opening harmonic fifth, now on tonic D and A instead of dominant A and E / octave Ds lead to
- Repeat of opening theme, but now in the flattened submediant key of B flat major, the mediant key relationship typical of late Beethoven
- Awkward diminished fifth interval introduces a more chromatic section bar 57, which takes the harmony back to A7, thence D minor bar 39, implied tonicization of G minor 60 to 62¹/a diminished 7th chord bar 62² allows the harmony to move back to A {dominant} at the end of the extract
- Harmony is more adventurous in this extract, with use of diminished chords, 7ths, mediant relationships

Any other features: • <i>Allegro tempo, typical of symphonic first movement /same speed throughout (apart from pause bar 23)</i> • <i>4/4</i> • <i>Clear phrasing, often stylistically balanced, with clear question and answer organisation at start</i> • <i>Clearly identifiable and recurrent rhythmic features such as opening ascending triplet figure, dotted rhythm pattern, triadic quavers, demisemiquaver runs, dotted crotchet, quaver figure</i> • <i>Some syncopation {offbeat chords}</i> • <i>Clearly identifiable melodic thematic material e.g. tutti opening emphatic upward triplet scalar motive emphasising tonic and crotchet, quaver answering motive in violins</i> • <i>Much use of scalar and triadic melodic material</i> • <i>Sequential development of the crotchet, quaver motive in transition bars 39 to 49</i> • <i>Clear f/p contrasts</i> • <i>Legato and staccato contrasts</i> • <i>Violins mainly take melody with some wind doubling, and occasionally just in upper woodwind</i> • <i>Structurally, extract is S1 and transition of Sonata form exposition</i>	Any other features: • <i>Allegro tempo, typical of opening movement of a symphony though not immediately clear and feels slower due to expansive opening/ same tempo throughout</i> • <i>2/4 time signature, though clouded at first by sustained fifths and tremolo strings</i> • <i>Variety of rhythmic durations ranging from semibreves to demisemiquavers, including triplets/ dotted rhythm idea prevalent/ use of rhythmic diminution in build-up to main theme entry</i> • <i>Phrasing not always predictable of clear/some off beat tutti chords resulting in syncopation</i> • <i>Dramatic use of dynamics ranging from pp to ff/ many gradations/ wide dynamic palette</i> • <i>Longer melodic lines extended by development of motives/ melodic material heard throughout all instruments, not restricted to strings</i> • <i>Structurally, the extract is much more drawn out, most of the material being the main theme and some development before the next theme in a few bars</i>
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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 1**.

You now have **15 minutes** to answer the following questions on **Movement 1**.

Support your answers with bar references where necessary.

[15]

- (a) Symphony No 104 is the last of a series of symphonies by Haydn commissioned by Salomon to be performed in London.

Underline the total number of symphonies in this series.

6 8 10 12

- (b) Give the bar and beat numbers, where necessary, of the following features located within **bars 1 to 16**. [3] AO3

Feature	Bar and beat number
Rising appoggiatura in the oboe	Bar 16 ¹
Tonicisation of F major	Bars 6 to 7 (individual bars ok)
Harmonic augmented 4 th interval in bassoons	Bar 16 ⁴

- (c) **Compare bars 193 to 208** with **bars 17 to 32**. State one similarity and one difference. [2] AO4

Similarity ***Same key {based on same melodic material} {same orchestration for first 8 bars}***

Difference ***(One bar) shorter {different/woodwind orchestration for second half} {melodic variant in second half} {inversion/opposite direction of material in last phrase}***

- (d) **Describe** Haydn's use of changing **textures** in **bars 228 to 257**. Give bar numbers, in support of your answer. [3] AO4

Relevant comments which correctly describe Haydn's use of texture in bars 228 to 257 include:

- **Bars 228 to 233: homophonic/tutti**
- **Bars 234 to 241: homorhythmic**
- **Bars 234 to 241: fragmentary**
- **Bars 237 to 241: reduced/sparse texture**
- **Bars 242 to 243: GP/rests**
- **Bars 247 to 251: imitation**
- **Bars 247 to 250: antiphony**
- **Bar 257: tutti/homophonic**

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

- (e) Give the name of the **section** that begins in **bar 277**. [1] AO3

Coda

- (f) **Describe** how Haydn uses **rhythm** to build excitement in **bars 277 to 294**. Support your answer with instrument, bar and beat references as necessary. [5] AO4

Relevant comments which correctly describe how Haydn uses rhythm to build excitement in bars 277 to 294 include:

- **Bars 277 to 280: use of the 2-bar repeated motive ("y" motive) in strong rhythmic unison crotchets and minims in all instruments except flute and violin 1**
- **Bars 277 to 280: addition of quaver figure in flute and violin 1 adds energy**
- **Bar 281: descending quaver scale figuration in violins and flute adds excitement**
- **Bars 282 to 283: strong homorhythmic crotchets in all parts**
- **Bars 284 to 294: simpler rhythmic texture as movement approaches end**
- **Bars 284 to 287: quaver figuration in violins continues excitement and helps build-up**
- **Bars 288 to 289: strong homorhythmic crotchets in strings and woodwind {use of crotchet rests between crotchet chords adds further emphasis to them}**
- **Bars 290 to 292: Fanfare rhythm in oboe and horns signals triumphant end of movement**
- **Bars 290 to 292: held semibreves in trumpets adds weight and gravitas to end of movement**
- **Bars 290 to 292: Timpani quavers adds rhythmic momentum and drama**
- **Bars 293 to 294: homorhythmic minims through orchestra to emphasise completion of movement.**

[1 mark per relevant/accurate description up to a maximum of 5 marks.]

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 1**.

You now have **15 minutes** to answer the following questions on **Movement 1**.

Support your answers with bar references where necessary.

[15]

- (a) **Underline** the name of the city in which Mendelssohn started to compose this symphony. [1] AO3

Florence

Naples

Rome

Venice

- (b) **Compare bars 369 to 391** with **bars 3 to 27**. State **one** similarity and **one** difference. [2] AO4

Similarity ***Same key {based on same melodic material} {violins take melody in both versions}***

Difference ***Different melodic material for last four bars {fuller/differences in orchestration} {adds violas} {different harmonies for last four bars} {quieter dynamic for last four bars} {no pizz bars 384-391 as in bars 21-27}***

- (c) Give the bar numbers of the following features located within **bars 128 to 147**. [3] AO3

Feature	Bar and beat number
Dominant 7 th chord in 3 rd inversion	<i>Bars 132 to 139</i>
Tonicisation of F sharp minor	<i>Bars 142 to 144</i>
Melodic minor 7 th in violins	<i>Bar 132, {bar 136}</i>

- (d) **Describe** Mendelssohn's use of changing **textures** in **bars 450 to 510**. Give bar and beat numbers, in support of your answer. [3] AO4

Relevant comments which correctly describe Mendelssohn's use of texture in bars 450 to 510 include:

- ***Bars 450 to 455: monophonic in violins / then octaves in violin 1 and viola***
- ***Bars 455 to 475: homophonic/homorhythmic in woodwind***
- ***Bars 455 to 462: sustained dominant pedal in violin and viola***
- ***Bars 463 to 475: addition of scalar quaver countermelody in strings***
- ***Bars 484 to 487: contrapuntal combination of themes (S1 and S3)***

- **Bars 498 to 507: antiphony (between wind and strings) {call and response}**
- **Bar 510: monophonic**

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

- (e) Give the name of the **section** that begins in **bar 510**. [1] AO3

Coda

- (f) **Describe** how Mendelssohn uses **rhythm** to build excitement in **bars 510 to 586**. Support your answer with instrument, bar and beat references as necessary. [5] AO4

Relevant comments which correctly describe how Mendelssohn uses rhythm to build excitement in bars 510 to 586 include:

- **Bars 510 to 513¹: monophonic use of quavers in violin 1 marks dramatic reduction at start of coda, setting scene for the build-up to end of movement.**
- **Bars 513 to 521: addition of dotted crotchet theme under the violin 1 quavers helping build interest.**
- **Bar 531: timps added quaver/quaver 1st beat**
- **Bar 534: introduction of S1 theme's rhythm in lower strings adding to texture**
- **Bar 534: quaver movement now added to violin 2 also in quasi-imitative fashion.**
- **Bars 539 to 547: pedal timpani rolls underpin the quaver figuration and S1 rhythm further adding to the sense of build-up**
- **Bars 548 to 549: diminution of S1 rhythm in violin 2 increases rhythmic activity and interest**
- **Bar 550 to 554: viola adopts the quaver figuration**
- **Bar 555 to 564: codetta theme from Exposition 1st time bar reappears divided between lower woodwind and flute, its crotchet/quaver rhythm adding further to the mix.**
- **Bar 565 to 567: rhythmic diminution of codetta theme in flute, oboe and clarinet**
- **Bar 570 to 576: S3 with its characteristic acciaccatura rhythm returns in violins building interest further.**
- **Bar 580 to 586: tutti homorhythmic chords on main beats for triumphant conclusion of the movement**

[1 mark per relevant/accurate description up to a maximum of 5 marks.]