



GCE A LEVEL MARKING SCHEME

SUMMER 2025

**A LEVEL
MUSIC – COMPONENT 3
A660U30-1**

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 A LEVEL MUSIC – COMPONENT 3

SUMMER 2025 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 'Renegade' performed by the band Styx, the lyrics of which are printed below. The extract will be played **3 times** with a **45-second 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.

1. Oh mamma I'm in fear for my life from the long arm of the law
2. Lawman has put an end to my running and I'm so far from my home.
3. Oh mamma I can hear you a crying, you're so scared and all alone.
4. Hangman is coming down from the gallows and I don't have very long.
(Yeah!)
5. The jig is up, the news is out, they've finally found me,
6. The renegade who had it made retrieved for a bounty.
7. Never more to go astray, this will be the end today of the wanted man.
8. Oh mamma I've been years on the lam and had a high price on my head.
9. Lawman said get him dead or alive, now it's for sure he'll see me dead.
10. Dear mamma I can hear you crying, you're so scared and all alone.
11. Hangman is coming down from the gallows and I don't have very long
12. The jig is up, the news is out, they've finally found me,
13. The renegade who had it made retrieved for a bounty.
14. Never more to go astray, the judge will have revenge today on the wanted man.

Short guitar solo

- (a) State the texture of **lines 1 and 2**. **[1]AO3**

Monophonic

- (b) State the sonority of **lines 3 and 4**. **[1]AO3**

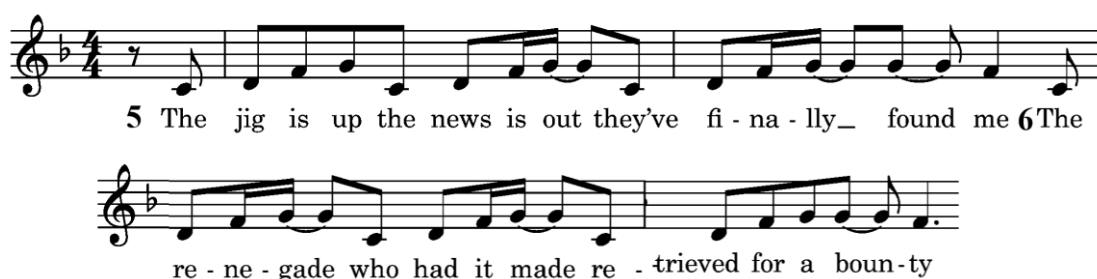
A Capella {unaccompanied} {close harmony} {3 part}
Accept 'layered vocals' and 'singers singing in harmony'

- (c) Underline the word which best describes the movement of the voices in **lines 3 and 4**. **[1]AO3**

Chromatic Contrary Motion Disjunct **Parallel Motion**

(d) Describe features of the vocal melody in **lines 5 and 6**. [3]AO4

- Starts with an anacrusis
- Entirely pentatonic
- Starts on the dominant
- Ascending four note phrase
- Four note phrase repeated 3 times
- Third time the last note is altered by a falling tone
- Syncopation
- Line 6 same pitches as line 5
- Dotted rhythms
- Mainly conjunct
- Accept correct mentions of repetitions of pitches using words to explain
- Accept 'ends on the tonic'



2. You will hear **two** extracts of music. You may wish to place a **tick** in the box each time you hear the extract.

Extract 1	Extract 1	Extract 2	Extract 2	5 mins	Extract 1	Extract 2
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Answer questions (a-f) in relation to **extract 1 only**. Question (g) is a comparison of **extract 2** with **extract 1**.

Each extract will be played **3 times** with a **30 second pause** between each playing, a **5 minute pause** after the second playing of extract 2 and a **7 minute silence** after the last playing for you to complete your answers.

You now have 30 seconds to read the questions.

[20]

First, you will hear an extract from the song 'Stayin' Alive' performed by Bee Gees. The lyrics are printed below.

[Introduction]

1. Well you can tell by the way I use my walk, I'm a woman's man: no time to talk.
2. Music loud and women warm, I've been kicked around since I was born.
3. And now it's all right. It's OK. And you may look the other way.
4. We can try to understand the New York Times' effect on man.
5. Whether you're a brother or whether you're a mother, you're stayin' alive, stayin' alive.
6. Feel the city breakin' and everybody shakin', and we're stayin' alive, stayin' alive.
7. Ah, ha, ha, ha, stayin' alive, stayin' alive
8. Ah, ha, ha, ha, stayin' alive.
9. Well now, I get low and I get high, and if I can't get either, I really try.
10. Got the wings of heaven on my shoes. I'm a dancin' man and I just can't lose.
11. You know it's all right. It's OK. I'll live to see another day.
12. We can try to understand the New York Times' effect on man.
13. Whether you're a brother or whether you're a mother, you're stayin' alive, stayin' alive.
14. Feel the city breakin' and everybody shakin', and we're stayin' alive, stayin' alive.
15. Ah, ha, ha, ha, stayin' alive, stayin' alive
16. Ah, ha, ha, ha, stayin' alive.
17. Life going nowhere. Somebody help me. Somebody help me, yeah.
18. Life going nowhere. Somebody help me, yeah. I'm stayin' alive.

- (a) Name the vocal technique used by the lead singer.

[1]AO3

Falsetto

- (b) Underline the scale used in the melody in **lines 1 to 3**.

[1]AO3

Blues

Major

Minor

Pentatonic

- (c) Name the interval (for example, 5th) between the two voices in **line 4**.
[1]AO3

3rd

- (d) Describe musical features of **lines 17 and 18**. [3]AO4

Vocal part:

Sung at normal, modal vocal pitch (not falsetto)

Based on the same four pitches throughout/Pentatonic scale

Syncopated

Ends with long sustained note

First phrase in line 17 is repeated straight after

First phrase in line 17 is repeated at the start of line 18

Accompaniment:

Based on only two chords (IV and I)

7th chords

Musical ideas used from the introduction

Strings play descending arpeggio sequence

Brass & horns play single note syncopated stabs

Strings descending conjunct single notes

Crash cymbal beat 2 on 'yeah'

- (e) State the style of music heard in this extract giving **two** reasons to support your answer.
[1]AO3+[2]AO4

Style of music: Disco

Reasons:

Four on the floor/constant bass drum

Syncopated accompaniment

Continuous tempo

String section

Brass and horns

Electric rhythm guitar

Upbeat tempo (not just 'upbeat')

- (f) Name the year in which this song was released. [1]AO3

1977 (Accept 1972 to 1982)

- (g) Next, you will hear an extract taken from the song 'Stayin' Alive' performed by N-Trance.

Compare and contrast the stylistic features of this song with those of extract 1. You may wish to mention details of structure, harmony, tonality, the use of voices and instruments, and any other points of interest relating to the musical style. **[10]AO4**

The lyrics for extract two are printed below.

[Introduction]

1. Get raw with the fever on the dance floor
2. Now who got the fever for the flav?
3. Who can dig the way that I flex on a track?
4. I'm causin' rampage
5. Ricky Rick on point with the 9-5 style from my lips
6. They'll be rollin' the mad joints
7. So put your hands in the air 'cause there's a party over here
8. So grab yourself a beer
9. And we can get our fever on, I'm with it
10. So let me put my big brown beaver on
11. I'm comin' with the disco, I can flip so
12. I'm a drop the solo tip
13. Somethin' for the honeys in the crowd, lend me your ear
14. So I can turn the party out
15. 'Til tomorrow afternoon, 'cause when I grips my steel
16. No one leaves the room
17. So tell me, can you feel the
18. Mad skills comin' with the fever, fever, fever
19. Ha, ha, ha, ha, stayin' alive, stayin' alive
20. Ha, ha, ha, ha, stayin' alive, stayin' alive
21. Ha ha, ha, ha, ha, stayin' alive, stayin' alive
22. Ha, ha, ha, ha, stayin' alive
23. Get raw with the fever on the dance floor
24. Step to the side, you'd better run and hide
25. Move to the side, everybody wants to stay alive
26. Everybody's in the house, we had to run this back
27. So you can break your flares out
28. N-Trance and the only one, we got it goin' on
29. So let me get my flowin' on
30. It's the blast from the past and you heard of
31. Me and the boys comin' down with murder
32. And it's gotta be the way, everybody wants to make a move
33. So just party
34. And we can have a jam, so get your move on
35. I'm a take this groove and slam
36. Flip it how we want it flipped, from the back to the front
37. When I drops me the manuscript
38. 'Cause I got the moves and I'm always done my flow
39. With the crazy, crazy grooves
40. Tell me, can you feel the
41. Mad skills comin' with the fever, fever, fever
42. Ha, ha, ha, ha, stayin' alive, stayin' alive (Fade)

Answers will present any correct and appropriate musical and stylistic features of extract 2, including observation of any possible comparison with extract 1

Both extracts

Main groove and chorus is the same (Extract 1 is sampled in Extract 2)

- Based upon the same melodic material of the chorus
- Most harmonic progressions stay the same
- Same time signature
- Same/similar tempo
- Both have an introduction
- Both have vocals
- Both use same accompaniment figure

Differences in Extract 2:

- Different key semitone higher
- Use of Rap vocals
- Male vocals
- Use of Sound effects
- Very slightly faster
- New melody added line 24 and 25
- Female vocals
- Sample used of original Stayin' alive
- Extra 'Ha' in 'Stayin alive'
- Chorus is repeated
- loops
- use of silence
- range of dynamics at the start
- drum machine
- EDM style
- Amplification
- Pre-chorus not used
- Scratching (intro and line 41)

	AO4 <i>Use analytical and appraising skills to make evaluative and critical judgements about music</i>
Band	Criteria
5	9-10 marks • A highly perceptive answer which presents a highly convincing comparison of the extracts. • Material is structured effectively, including accurate use of appropriate musical vocabulary.
4	7-8 marks • A convincing answer which presents a comparison of the extracts. • Material is well structured, including mostly accurate use of appropriate musical vocabulary.
3	5-6 marks • A generally secure answer, which presents some comparison of the extracts. • Material is structured reasonably well, including some use of appropriate musical vocabulary.
2	3-4 marks • An inconsistent answer, which presents a few comparisons of the extracts. • Material is not always well structured, and there is insufficient use of appropriate musical vocabulary.
1	1-2 marks • A limited answer which presents few or no accurate comparisons of the extracts. • Material is not well structured, and there is little or no use of appropriate musical vocabulary.
0	0 marks • Response not worthy of credit.

Area of study C: Musical Theatre

3. You will hear an extract of the song 'West End Avenue' from the musical *The Magic Show*, the lyrics of which are printed below. The extract will be played **3 times** with a **45 second pause** between each playing and a **5 minute silence** after the final playing for you to complete your answers. **[10]**

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

1. You pack up your boots and blue jeans and your records and your pride,
2. And you tell yourself you ventured and you tell yourself you tried.
3. And it's back to the surly doormen and the canopies you go.
4. And the buses seem to chuckle and the towers seem to crow:
5. 'We told you so'
6. West End Avenue,
7. Find me a golden cage to perch in,
8. West End Avenue,
9. Open your arms to one more urchin who's crawlin' back to mama's den.
10. West End Avenue,
11. You win again!

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

Each line begins with an anacrusis

Line 1

conjunct start

repeated note

ascending conjunct

'Records and your pride' repeated note idea with minor 3rd interval added

Line 2

Beginning same as line 1 melody

Accept 'similar melody in lines 1 and 2

2nd phrase 'tell yourself you tried' is a major 3rd higher

Lines 3 & 4 same melody as lines 1 and 2 but are transposed higher (Major 3rd)

Rising Major 6th on tell, Minor 6th on "Towers" in Line 4.

Accept 'sequential' but not if worded in a way to make it untrue

Accept 'second half of line 2 is a sequential repetition of line 1

Mainly conjunct

Melody starts with a major 2nd

1 You pack up your boots_ and blue jeans and your rec-ords and_ your pride, 2 And you

tell your - self_ you ven - tured and you tell your - self_ you tried. 3 And it's

back to the sur - ly door - man and the can - o - pies_ you go. 4 And the

bus - es seem_ to chuck - le and the tow - ers seem_ to crow:

- (b) Underline the term which best describes the metre in **lines 1 to 4**. [1]AO3

Additive Compound **Irregular** Ostinato

- (c) Tick ✓ the box that best describes the change of key between **lines 1 and 3**. [1]AO3

Description	Tick (✓)
Moves up a 3 rd to a major key	✓
Moves up a 5 th to a major key	
Moves up a 3 rd to a minor key	
Moves up a 5 th to a minor key	

- (d) Name the cadence heard in **line 5**. [1]AO3
- Perfect

- (e) Name the interval (for example: 2nd) sung between the words 'West' and 'End' in **lines 6 and 8** of the lyrics. [1]AO3
- Octave
Accept '8th'

- (f) Describe the use of time signature in **line 11** of the lyrics. [2]AO4
- Starts 4/4 for 'You win a-'
On 'gain' there are alternating bars of 9/8 and 3/4
Repeated three times
Finishes in 4/4
Accept answers that explain the changes.
Accept Compound triple and simple triple explanations
Accept time signatures change from between groups two and three
Accept changes between compound and simple time

- (g) Name the composer of this song. [1]AO3
- Stephen Schwartz

4. You will hear **two** extracts of music. You may wish to place a **tick** in the box each time you hear the extract.

Extract 1	Extract 1	Extract 2	Extract 2	5 mins	Extract 1	Extract 2
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Answer questions (a-e) in relation to **extract 1 only**. Question (f) is a comparison of extract 2 with extract 1.

Each extract will be played **3 times** with a **30 second pause** between each playing, a **5 minute pause** after the second playing of extract 2 and a **7 minute silence** after the last playing for you to complete your answer.

You now have **30 seconds** to read the questions. **[20]**

First, you will hear an extract from “I Can Cook Too” from the musical *On The Town*. The lyrics are printed below.

1. Oh, I can cook too, on top of the rest, my seafood's the best in the town.
2. Yes I can cook too, my fish can't be beat, my sugar's the sweetest around.
3. I'm a man's ideal of a perfect meal, right down to the demitasse.
4. I'm a pot of joy for a hungry boy, Baby, I'm cooking with gas!
5. Oh I'm a gumdrop, a sweet lollipop, A brook trout right out of the brook,
6. And what's more, baby, I can cook.
7. Some girls make magazine covers, some girls keep house on a dime,
8. Some girls make wonderful lovers, but what a lucky find I'm.
9. I'd make a magazine cover, I do keep house on a dime,
10. I'd make a wonderful lover, I should be paid overtime!
11. 'Cause I can bake, too, on top of the lot, my oven's the hottest you'll find.
12. Yes, I can roast too, my chickens just ooze, my gravy will lose you your mind.
13. I'm a brand new note on a table d'hote, but just try me a la carte.
14. With a single course, you could choke a horse. Baby, you won't know where to start!
15. Oh, I'm a hors d'oeuvre, a jelly preserve, not in the recipe book,
16. And what's more, baby I can cook!

- (a) Complete the table below with the chords used in **line 1**. **[2]AO3**

Oh, I can	cook too, on	top of the rest, my	seafood's the	best in the	town.
D	G	C7 (accept C9, C13)	G	Dim 7th	D7

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

Overall pentatonic
Syncopation
Each line begins with an anacrusis
Starts with repeated note
First part of line 3 repeated/ ascending/3 pitches
2nd half of line 3 follows the shape of a descending arpeggio with added 6th and flattened 3rd/blue note
Line 4 has the same ascending 3 pitches as line 3 but a tone lower
{sequence } / and a different anacrusis
Added mordent/ornamentation on 'boy'
Different ending to line 4, repeated note with chromatic decoration
Accept correct identification of perfect 4th interval
Same melody/motif in 'man's ideal' as 'perfect meal'
Starts with repeated note (and accept correctly identified repeated notes elsewhere)

3 I'm a man's i - deal of a per - feet meal, Right down to the dem - i - tasse

4 I'm a pot of joy for a hun - gry boy, Ba - by. I'm cook-ing with gas!

- (c) State the function of the four bars of music between **lines 6 and 7**. [1]AO3

Modulation/Change key

- (d) Describe **two** ways in which the music of **lines 9 and 10** is different from **lines 7 and 8**. **[2]AO4**

- Credit only clear differences in lines 9 – 10 (i.e., not just descriptions of 7 – 8 alone)
- Unless otherwise stated, presume descriptions are differences in 9 – 10 and credit or not accordingly

Lines 7 and 8	Lines 9 and 10
Legato/sustained chords Mainly straight rhythms Vocal starts on tonic of chord Strings accompaniment Brass accented syncopated chords	Staccato/pizzicato Syncopated Dotted rhythms {swung} Different key/higher key/tone higher Vocal starts on dominant of chord Woodwind feature in the accompaniment Tutti chord Vocal range higher Last two bars are different melody Some melodic changes Use of triplets in accompaniment 3rds and 6ths in WW (re-introduces) plucked (string) bass Accept correctly named woodwind playing countermelodies (flutes and/or clarinets) (return) of drum kit NOT faster tempo (as infinitesimal if at all)

- (e) Name the composer and state the decade in which this musical was first performed. **[1]+[1]AO3**

Composer: Leonard Bernstein
 Decade: 1940s

- (f) Next, you will hear an extract taken from the song 'Swing' from the musical *Wonderful Town*.

Compare and contrast the stylistic features of this song with those of extract 1. You may wish to mention details of structure, harmony, tonality, the use of voices and instruments, and any other points of interest relating to the musical style. **[10]AO4**

The lyrics for extract 2 are printed below.

1. Step up! Step up! Get hep! Get hep!
2. Come on down to the village vortex, home of that new jazz rage:
Swing!
3. Rock and roll to the beat, beat beat of Speedy Valenti and his
Krazy Kats!
4. Swing! Dig the rhythm! Swing! Dig the message!
5. The jive is jumpin' and the music goes 'round and around whoa
ho! Goes around and around.
6. Cats, make it solid! Cats, make it groovy!
7. You gotta get your seafood, mama, your favourite dish is fish, it's
your favourite dish.
8. Don't be square, rock right out of that rockin' chair;
9. Truck on down and let down your hair, breathe some barrelhouse
air! The village vortex!
10. Swing! Dig the rhythm! Swing! Dig the message!
11. The jive is jumpin' and the music goes 'round and around
12. Get full of fooryakysaky, get full of the sound of swing, the solid,
groovy jivy sound of swing!
13. Swing! Dig the rhythm! Swing! Dig the message!
14. The jive is jumpin' and the music goes 'round and around whoa
ho!
15. Oh! Don't be square, rock right out of that rockin' chair;
16. Truck on down and let down your hair, breathe that barrelhouse
air!
17. You gotta get with the Whoa ho de ho! Whoa ho de ho!
18. The gut gut bucket! The gut gut bucket!
19. Skiddle ee oh day! Skiddle ee oh day!
20. Heedle, heedle, heedle! Heedle, heedle, heedle!
21. Well, all right then, cats! Well, all right then, cats!
22. Yes, Yes, baby, I know!

Answers will present any correct and appropriate musical and stylistic features of extract 2, including observation of any possible comparison with extract 1

Both extracts:

- Both pieces use 4/4 time
- Both are influenced by a jazz style
- Both feature female soloist
- Both pieces use extended chords
- Both pieces feature chromaticism
- Both pieces use syllabic word setting
- Range of dynamics from *pp* to *ff*
- Both pieces feature clear modulation
- Much use of rhythmic interest through dotted notes, syncopation, triplets
- Similar orchestration
- Structure of main opening is based upon contrasting A B A structure
- Both pieces have additional sections
- Both have pizzicato baseline
- Accept both have short intro

Differences in Extract 2:

- Starts with a spoken section
- Use of mixed chorus
- Male soloists used in addition to just female
- Use of chorus
- Question and answer
- Unison singing
- Different musical material melody
- Overall A minor with some modulations to other minor keys and brief modulations to major keys
- Use of Hi-Hat
- Orchestration more defined, big band style sections
- Use of mutes in brass/Harmon mutes
- Clarinet solo monophonic with hi hat
- Pizzicato bass line featured more prominently
- Much more use of blues notes
- Improvisatory in style

	AO4 <i>Use analytical and appraising skills to make evaluative and critical judgements about music</i>
Band	Criteria
5	9-10 marks • A highly perceptive answer which presents a highly convincing comparison of the extracts. • Material is structured effectively, including accurate use of appropriate musical vocabulary.
4	7-8 marks • A convincing answer which presents a comparison of the extracts. • Material is well structured, including mostly accurate use of appropriate musical vocabulary.
3	5-6 marks • A generally secure answer, which presents some comparison of the extracts. • Material is structured reasonably well, including some use of appropriate musical vocabulary.
2	3-4 marks • An inconsistent answer, which presents a few comparisons of the extracts. • Material is not always well structured, and there is insufficient use of appropriate musical vocabulary.
1	1-2 marks • A limited answer which presents few or no accurate comparisons of the extracts. • Material is not well structured, and there is little or no use of appropriate musical vocabulary.
0	0 marks • Response not worthy of credit.

Area of study D: Jazz 1920-1960

5. You will hear an extract from 'Lonely Woman' performed by a quartet. The structure of the extract is printed below. The extract will be played **3 times** with a **45 second 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.

Section 1	Section 2	Section 3	Section 4	Section 5
Introduction	Head 'A' Section	Head 'A' Section	Head 'B' Section	Head 'A' Section
Double Bass & Drums	Full ensemble	Full ensemble	Full ensemble	Full ensemble
12 bars	15 bars	15 bars	8 bars	15 bars

- (a) Other than pizzicato, name the technique used by the double bass first heard in **Section 1**. **[1]AO3**

Double Stopping

- (b) Name the **two** front line instruments heard in this extract. **[2]AO3**

- (i) Alto Saxophone
- (ii) Trumpet

- (c) Name the main interval (for example, 6th) heard between the instruments in **Sections 2, 3 and 5**. **[1]AO3**

Octave

- (d) Describe the music played by the front line in **Sections 2, 3 and 5**. **[3]AO4**

The rhythm of the melody sounds free compared to drums and bass
Trumpet and Alto Sax play the same melody for most of the sections.
The Alto Sax plays alone for one bar
Some harmony towards the end of the section in 3rds and 6ths
Melody begins with ascending 4ths
Arch like phrase/ending with augmented 4th
Second phrase has repeated notes and conjunct movement
Some chromaticism
Triplet rhythms
Syncopation
Blues notes
Use of sequence
Sections 2, 3 & 5 are the same/repeated
Trumpet ends on tonic
(no mark again for octave)
Minor (D minor)
Do not accept 'mostly conjunct'
Do not accept 'very chromatic'
Frontline mostly in unison

- (e) Describe the music played by the front line in **Section 4**. Refer to instruments in your answer **[2]AO4**

Alto Sax and Trumpet play different lines from each other
Trumpet plays sustained notes
Trumpet has chromatic line
Trumpet ascending line
Alto sax is more improvised
Alto Sax repetitive
Alto Sax 4/5 note melody/some arch like
Alto Sax arpeggios
Alto Sax some Blue notes
Alto Sax syncopation
Accept references to saxophone lines regardless of what sort of saxophone mentioned
Credit one mark for longer descriptions that make it clear the trumpet and sax are playing different lines

- (f) Underline the date in which this recording was released. **[1]AO3**

1929 1939 1949 1959

6. You will hear **two** extracts of music. You may wish to place a **tick** in the box each time you hear the extract.

Extract 1	Extract 1	Extract 2	Extract 2	5 mins	Extract 1	Extract 2
--------------	--------------	--------------	--------------	--------	--------------	--------------

Answer questions (a-f) in relation to **extract 1 only**. Question (g) is a comparison of **extract 2** with **extract 1**.

Each extract will be played **3 times** with a **30 second pause** between each playing, a **5 minute pause** after the second playing of extract 2 and a **7 minute silence** after the last playing for you to complete your answer.

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

[20]

First, you will hear an extract from 'Yardbird Suite' written and performed by Charlie Parker. The structure of the extract is printed below.

Section 1	Section 2	Section 3	Section 4
Introduction	Head	Solo one (Alto Saxophone)	Solo two
8 bars	32 bars	32 bars	32 bars

- (a) Underline the type of ensemble heard in this extract. **[1]AO3**

Quartet Quintet Septet Octet

- (b) Describe the accompaniment in Section 2. Refer to instruments in your answer. **[2]AO4**

Piano: Comping (playing chords syncopated) / extended chords

Double Bass: Walking bass throughout (continuous crotchet movement)

Drums: Keeping time throughout/ dropping bombs/ occasional fill at end of phrases

Don't accept references to instruments / playing techniques without description of the music they are playing (e.g. pizzicato bass)

- (c) State the form of **Sections 2, 3 and 4**. **[1]AO3**

AABA/American Popular song form/32 bar song form

- (d) Describe the music played by the Alto Saxophone in **Section 3**. **[3]AO4**

Improvised
Octave and a half range (accept wide range)
Virtuoso/fast Bebop style
Syncopated
Chromatic
Ghost notes
Blue notes
Arpeggios
Scalic
Triplet rhythms
Swung
Ornamentation
Do not accept mostly conjunct

A1 section (Bars 1 to 8)
Chromatic anacrusis
Triplet rhythms
Sharp 4th
Triadic
Flattened 9th
Flattened 7th
Flattened 3rd
Quote from 'Cool Blues' (A Parker standard)
Sequence

A2 Section (Bars 9-16)
Descending chromaticism
Sequence
Ghost notes
Triadic
Cross rhythms

B Section (Bars 17-24)
Scalic runs
Syncopation
Triplet rhythms
Chromaticism
Sequence

A3 Section (Bars 25-32)
Ghost notes
Repeated notes
Arpeggios

- (e) Name the two instruments playing solos in **Section 4**. **[2]AO3**

- (i) (Muted) trumpet
(ii) Tenor Sax

- (f) State the year in which this recording was released. **[1]AO3**

1946 (accept 1941-1951)

- (g) Next, you will hear an extract taken from the song 'Yardbird Suite' written by Charlie Parker and performed by Carmen McRae.

Compare and contrast the stylistic features of this song with those of extract 1. You may wish to mention details of structure, harmony, tonality, the use of voices and instruments, and any other points of interest relating to the musical style. **[10]AO4**

The lyrics for extract two are printed below.

1. It's hard to learn
2. How tears can burn one's heart
3. But that's a thing that I found out
4. Too late I guess, cause I'm in a mess
5. My faith has gone
6. Why lead me on this way?
7. I thought there'd be no price on love
8. But I had to pay.
9. If I could perform a miracle
10. I'd revive your thoughts of me
11. Yet I know that it's hopeless
12. You could never really care.
13. That's why I despair!
14. I'll go along hoping
15. Someday you'll learn
16. The flame in my heart, dear,
17. Forever will burn!

lines 9-17 repeated.

Answers will present any correct and appropriate musical and stylistic features of extract 2, including observation of any possible comparison with extract 1

Both extracts:

- Same melodic material
- Same harmonic progressions
- Same length of bars for Head
- Major tonality
- Same time signature
- AABA structure of main head
- Both feature improvisation
- Elements of Bebop within both solos
- Drums keeping time/brushes
- Both have an introduction
- pizzicato bass
- Walking bass
- comping
- Syncopation
- Use of blue notes in solos
- Improvisation shared between flute and voice (Extract one Trumpet & Tenor Sax share solo)

Differences in Extract 2:

- lower in pitch
- longer introduction due to pause
- melody more legato
- B section woodwind and brass sustained accompaniment
- Vocal solo instead of Alto Sax, Trumpet and Tenor Sax
- slower tempo
- Different feel in introduction, not based around dominant pedal
- less textural variety
- Smaller ensemble
- Guitar takes role of piano
- Only one voice on head as opposed to three in extract 1.
- Less improvisation
- Trading fours technique in solo
- Scat singing
- Flute featured
- Clear ending
- Flute solo improvisation
- Flute heard in introduction
- Flute provides counter melody with the voice
- Less dynamic contrast
- Added 6th in voice at end

	AO4 <i>Use analytical and appraising skills to make evaluative and critical judgements about music</i>
Band	Criteria
5	9-10 marks • A highly perceptive answer which presents a highly convincing comparison of the extracts. • Material is structured effectively, including accurate use of appropriate musical vocabulary.
4	7-8 marks • A convincing answer which presents a comparison of the extracts. • Material is well structured, including mostly accurate use of appropriate musical vocabulary.
3	5-6 marks • A generally secure answer, which presents some comparison of the extracts. • Material is structured reasonably well, including some use of appropriate musical vocabulary.
2	3-4 marks • An inconsistent answer, which presents a few comparisons of the extracts. • Material is not always well structured, and there is insufficient use of appropriate musical vocabulary.
1	1-2 marks • A limited answer which presents few or no accurate comparisons of the extracts. • Material is not well structured, and there is little or no use of appropriate musical vocabulary.
0	0 marks • Response not worthy of credit.

SECTION 2

Area of study E: Into the Twentieth Century

7. You will hear an extract from the second movement of Poulenc's *Trio for Oboe, Bassoon and Piano*. Use an **unannotated copy of the score** for this question.

The extract begins at **bar 15** and will be played **3 times** with a **1 minute pause** between each playing and a **7 minute silence** after the final playing for you to complete your answers.

You now have **30 seconds** to read the questions **[15]**

- (a) State in full (for example B minor) the **key** of the music at **bar 15**. **[1][AO3]**

D flat {Db} major.

- (b) State in full (for example B minor) the **key** of the music at **bar 17**. **[1][AO3]**

E minor

- (c) Describe the **texture** in **bars 17 to 22**. **[2][AO4]**

- Melody-dominated homophony.
- Melody doubled in octaves in bassoon and piano in bars 17-18.
- Semiquaver broken chords in piano (characterised by two alternating pitches in most bars).
- Use of simultaneous/broken octaves in piano L.H. (enriched with bassoon in bar 21).
- Solo woodwind instrument only (bassoon in bars 17-18, then oboe 19-20) until bar 21.
- (Parallel) homophonic semiquavers in piano R.H. (and oboe) in bar 21.
- Reduces to two-part texture in bar 22.

- (d) Briefly discuss the **harmony** in **bars 23 to 35**. Give bar/beat numbers in your answer. **[5][AO4]**

- Tonic chords (B minor) are never in root position (until bar 35), (even at implied cadence points) (but chords iv and V are frequently in root position).
- The chord progression in bars 23-25 (i6 → iv9 → i6/4) is repeated in bars 27-28, but with increased harmonic rhythm. (The progression repeats again in bars 31-33, now back in the original harmonic rhythm).
- Em9 (iv9) chords used in b. 24 and b. 27.
- A#dim7 chord resolves to Bm/D {vii°7 → i6} in bars 26²-27¹.
- G7 chord in bar 28² functions as secondary dominant of C major {V7/bII}.

- Neapolitan 6th {N6}{bII6} (C/E) in bar 29.
- Imperfect cadence {N6{bII6} → V7}{C/E → F#7} at bars 29-30. (V7 resolves to i6 in bar 31).
- V7 (F#7) chord in bar 30 overlaid with other dominant 7th and Ger+6th chords / tritonal relationship of F sharp and C chords
- Bars 30 {and bar 34} are entirely octatonic.
- Dominant pedal (F#) in bars 33-34.
- Neapolitan 6th {N6} {bII} over dominant pedal {C/F#} (resolving to V7 {F#7} in bar 34. (All pitches derived from the octatonic scale.
- i6/4 → N6 (bII6) → V7 → I {perfect cadence} in bars 33-35 (in B major) {tierce de Picardie} (Tonic chord now finally in root position).
- Don't accept unqualified chords not on the MS
- Accept any mention of octatonic in 30/34, even if using the word 'scale'

(e) Comment on the **melodic material** in **bars 31 to 41**. Give bar/beat numbers and, where necessary, instrument names in your answer.

[3][AO4]

- Short (often one-bar) fragments used.
- Alternating semitone {minor 2nd} (auxiliary note) gesture (F#-G)(from b. 23) features in bar 31 / bar 33 is a repeat of bar 31 in the bassoon.
- (Almost) every fragment/phrase features semiquaver anacrusis (or semiquaver figure carrying the phrase into the next bar).
- Triadic gestures are a recurring feature in bars 32-36 (descending B minor in b. 32³-33¹, oboe), (descending C major (for almost two octaves) in b. 34, bassoon), (ascending B major in bb. 35³-36¹, oboe and bassoon).
- Disjunct intervals emphasise the cadence at bars 34-35 (descending tritone (E-A#) and an ascending compound minor 2nd (minor 9th) (A#-B) {octave displacement} (in oboe) (ascending octave then descending diminished 7th (G-G-A#) in bassoon).
- Conjunct (turn-like) figure (derived from b. 1) becomes prominent from bar 36 (presented in demisemiquavers in b. 36¹, oboe and bassoon (in octaves) (semiquavers in sixths in bb. 37³-38¹, oboe and bassoon) (extended with anacrusis in bb. 39³-40², bassoon)), (presented exactly as b. 1 in b. 41, oboe).
- Ascending perfect fifth (G-D) features prominently (all three instruments) in b. 37¹⁻². (mirrored by descending perfect fifth (E-A), piano R.H., b. 40).
- Decorated descending Ab major triad in piano R.H. (countermelody/secondary melody) in b. 38¹⁻² (repeated in b. 39¹⁻²) (becomes undecorated descending perfect fifth (E-A) in b. 40¹⁻²).
- Accept bars 31-32 are (ornamented)version of 23-24 (but NOT generic mention of ornamentation without any qualification)

- (f) Identify **three** musical **devices** heard in **bars 35 to 45**. Tick (✓) three boxes only. **[3][AO3]**

Musical device	Tick (✓)
Dominant pedal	
Imitation	
Repetition	✓
Retrograde	
Sequence	✓
Tonicisation	✓

[Mark first three ticks only, from the top].

8. You will hear part of a piece for a small ensemble. A brief outline of the extract, which is in three sections, is given below. There are very short breaks between the sections.

The extract will be played **3 times** with a **45 second pause** between each playing and a **7 minute silence** after the final playing for you to complete your answers.

[Stravinsky – Tema con Variazione from Octet for Wind Instruments]

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

[15]

Section 1 (14 bars / approximately 45 seconds)	Section 2 (12 bars / approximately 35 seconds)	Section 3 (30 bars / approximately 55 seconds)
Andantino (quaver = 92)	Allegro (quaver = 126)	Allegro (crotchet = 120-126)

- (a) State the **interval** between the flute and clarinet in the opening melody in **Section 1**. **[1][AO3]**

Two octaves {unison} {octaves} {8th} {15th}

- (b) Underline the type of **scale** on which the opening melody of **Section 1** is based. **[1][AO3]**

Chromatic **Octatonic** Pentatonic Whole Tone

(c) Comment on the **use of instruments** in **Section 2**. [2][AO4]

- Melodic material initially played by trombones (in octaves)
- Fast scalar (semiquaver then demisemiquaver) passages played by other instruments / accept any one correct named instruments playing scales (flute, clarinet, bassoons, trumpets) (in octaves) (initially ascending then descending). / award an extra mark for an instrument if something different (e.g. articulation) is noted.
- Two-part texture created between trombone melody and scalar accompaniment in other parts.
- Texture of the scalar passages reduces (after unison octave opening) (when the line descends) to solo wind instruments (flute, then clarinet, then bassoons).
- Off-beat chords (from Section 1, still homophonic and detached) reappear (for 3 bars), played by the flute, clarinet, and trumpets (after initial scurrying demisemiquavers).
- Bassoons play a repeated descending pattern (demisemiquaver octatonic fragment, with the upper- and lower-tetrachords divided between the two parts. This fragment repeats without alteration for 3 bars)
- The scalar writing is again passed between instruments (first bassoons, then flutes and clarinets, again in octaves, then trombone) / woodwind scales antiphonal (do not award 'antiphonal' on its own)
- Scalar passages become faster/more agitated (with increasingly shorter note values used (demisemiquavers, then quintuplets, then sextuplets, then septuplets)).
- A variety of articulations are used in the scalar passages (especially legato and staccato).
- Homophonic (legato, angular, lyrical) writing in (lower) woodwinds (bassoons and clarinet) at the end of the section.
- No marks for just naming instruments
- Do not accept melody in brass, but 'lower brass' is acceptable.
- Do not accept 'brass fanfare'.
- Accept brass plays longer notes {bass line} {arpeggios} {or anything acknowledging it is a different part}

- (d) Give **one** similarity and **one** difference between the **accompaniment** in **Section 1** and **Section 3**. [1+1][AO3]

Similarity

- (Detached) (homophonic) chords {stab chords}
- Characterised by thirds.
- (Mostly) diatonic harmony.
- Cadential progressions are implied (if not explicitly voiced) (especially at section ends).

Difference

- Major tonality implied in Section 3 (but minor in Section 1).
- Interval of a major third between parts in Section 3 (opening) (but minor third between parts in Section 1).
- On the beat in Section 3 (but off-beat in Section 1).
- Chords change less frequently in Section 3 (lasting at least a bar in most cases) (whereas chords change on every beat in Section 1).

- (e) Describe **one** feature of (i) the **rhythm** and (ii) the **texture** in **Section 3**. [1+1][AO4]

(i) Rhythm

- Dotted rhythms are prevalent (especially in melodic lines played by the trumpets, then flute and clarinet).
- Accompaniment mostly features (detached) notes on each crotchet beat.
- Rhythmic ostinato figure (comprising quavers and semiquavers) can be heard in the bassoons.
- Do not accept 'syncopation'

(ii) Texture

- Melody dominated homophony {accept homophonic}
- Some octave doubling in the melody (between flute and clarinet) (but mostly played by a solo instrument).
- Two-part (melodic) texture appears (in trumpets) (with the homophonic accompaniment continuing).
- Antiphony (between bassoon, then trumpets, then woodwinds) at the end.
- NB – accept any of the textures named above without location

- (f) Identify the type of **cadential progression** that is implied at the end of **Section 3**. [1][AO3]

Perfect (this is actually a $\text{vii}^{\circ}6 - \text{I}^6$, rather than a perfect authentic cadence, but the dominant triad is sounded in the preceding bars).

- (g) Name the form of the whole work which is suggested by this extract.
[1][AO3]

- Theme and Variations
- [Accept rondo].
- [Accept Ternary Form or ABA]

- (h) Outline the use of **form/structure** in **one other** work from this Area of Study which is **different** in style from this extract. You should not refer to a set work.
[5][AO4]

- Composer and work studied: _____

Band	
	5 marks
5	• A highly perceptive explanation of the use of form/structure in a piece in a different style of the candidate's choice.
	4 marks
4	• A convincing explanation of the use of form/structure in a piece in a different style of the candidate's choice.
	3 marks
3	• A generally secure explanation of the use of form/structure in a piece in a different style of the candidate's choice.
	2 marks
2	• An inconsistent explanation of the use of form/structure in a piece in a different style of the candidate's choice.
	0-1 marks
1	• A limited explanation of the use of form/structure in a piece in a different style of the candidate's choice.

SECTION 2

Area of Study F: Into the Twenty-First Century

9. You will hear an extract from *Ecstasio* by Thomas Adès. Use an **unannotated copy of the score** for this question.

The extract begins at **bar 84** and will be played **3 times** with a **1 minute pause** between each playing and a **7 minute silence** after the final playing for you to complete your answers.

You now have **30 seconds** to read the questions. **[15]**

- (a) Name the **section** which begins at **bar 84**. **[1][AO3]**

A2

- (b) Briefly discuss the **development of material** in **bars 84 to 110**. Refer to bar/beat numbers in your answer. **[4][AO4]**

- Opening (four-bar) phrase is subjected to continuous alteration throughout the passage {additive rhythm}.
- Phrases are comprised of alternating rhythmic units (sub-phrases) in quavers/semiquavers (e.g. bars 84-85; 88-89) (piccolo/flute/oboe/piano) and then in triplet crotchets (e.g. bars 86-87; 90) (clarinet/horn/trumpet). (Lengths of these sub-phrases are varied throughout the section).
- Upper woodwind phrases variously repeat the same set of pitches (F#-F#-A↓-F↑-A↑-E↓-D) throughout, generally maintaining pitch order and contour (although pitches are sometimes removed/repeated).
- Horn/trumpet/clarinet sub-phrases (derived from material presented in bar 41) are generally descending, beginning conjunct and becoming disjunct (octave displacement is a feature, especially at phrase ends).
- Rhythmic values generally repeat along with pitches (four quavers-semiquaver-quaver (or semiquaver-semiquaver rest)-semiquaver), but are often metrically displaced.
- Note addition features throughout the section (creating rhythmic displacement) (e.g. 6 notes in bar 90, compared to only 5 in bars 86-87).
- Note subtraction features throughout the section (creating rhythmic displacement) (e.g. bar 94 repeats bars 84-85, but with the first pitch (F#) removed).
- Use of fragmentation (e.g. bar 92, repeating part of bar 91 in isolation {exact repeat but with first three pitches (F#-F#-A) removed}) (bar 108 fragments unit from bar 105³-106¹, with the last pitch (D) removed).
- Fragments are repeated to extend phrases/gestures (e.g. bars 94-95; 105³).
- Bars 97-103 repeat material from bars 84-90 (but bars 104-110 diverge from bars 91-96).

(c) Comment on how the music in bars **84 to 110** relates to previous material. Refer to bar/beat numbers in your answer. [2][AO4]

- Woodwind pitch set bars 84-85 derived from material first presented at bar 25 (D-C#-F#-A-C), and developed/expanded/transformed/fragmented throughout bars 25-83.
- Additive processes (especially pitches/harmonies) have been a prominent feature of bars 25-83.
- A three-note descending chromatic phrase (C-B-Bb) first heard at bar 41 becomes the basis of the descending triplet figure played by horns/trumpets/clarinet from bar 86).
- Repeating two-bar phrase units have featured throughout, and this remains a feature in bars 84-110.
- Overall phrase lengths remain broadly equal to 2 x 8 bars of 4/4 (as earlier in the piece) in bars 84-110 but disguised by regularly changing metre.
- Frequent changes in metre derived from earlier metrical changes in the final bar of 8-bar phrases (e.g. 3/8+2/4 replaces 4/4 in bars 8, 16, 24; and 5/8+2/6 replaces 4/4 in bars 64-65).

(d) Describe **two** features of the **rhythm/metre** in **bars 111 to 111(n)/111(vii)**. Refer to instruments where necessary. [2][AO4]

- Two-part polyrhythm
- Two simultaneous metres, one regular (4/4) and one irregular (variously 2/4, 3/8, 2/6, 5/8, etc).
- Use of unusual metre such as 2/6 (derived from the length of two triplet crotchets) (bars 111(c) and 111(e),
- Cross rhythms created by crotchet triplets (in horns and trumpets) {and triplet quavers in upper strings}
- Regular crotchets (in bass drum, timpani (shells) and pizzicato double basses) (creates an EDM feel).
- Syncopated fragments in upper woodwinds, piano and cowbell.

- (e) Give **one similarity** and **two differences** between **bars 111 to 111(n)/111(vii)** and **bars 112 to 115**. [1+2][AO3]

Similarity

- Bars 112-115 are a varied repeat of bars 111-111(n).
- Wind parts in bars 112-112(f) are (almost) identical to those in bars 111-111(f).
- Both consist of a two-part polyrhythm.
- Percussion parts (in 4/4) very similar in both passages.
- Credit named accurate extended performance techniques e.g. flutter tonguing, string glissandi, Bartok pizzicato in double bass.
- Accept accurate references to multiple time signatures

Differences

- Horns and trumpets play throughout bars 112-115. (Bars 111-111(n) feature antiphony between woodwind and horns/trumpets).
- Wind parts in bars 112(g)-115 diverge from those in bars 111(g)- 111-(n) (and become increasingly fragmentary).
- Increased use of string glissandi (especially in violas) from bar 112.
- Trombone glissandi introduced in bar 112(g).
- Percussion semiquavers played with knives in bars 111(vi)-111(vii) replaced with snare drum in bars 113-114.
- More sustained low voices from bar 112 (e.g. chords in double basses) (and lower pitches in contrabass clarinet, bassoon and contrabassoon) {Denser orchestration overall}.

- (f) State the **tonal centre** of the music at **bar 116**. [1][AO3]

D (minor)

[This is a loose tonal centre rather than an explicit key].

- (g) Comment on how **bars 116 to 132** contrast with the **bars 84 to 115**. Refer to bar numbers in your answer. [2][AO4]

- New (contrasting) musical material introduced at bar 116 {B section}
- Harmonic progression becomes important at bar 116 (harmony has not been a prominent feature of bars 84-115).
- The music feels (mostly) diatonic at bar 116. {centered around D minor}.
- Various extended playing techniques are employed [example needed] {breath sounds in several woodwind/brass instruments} *{alla chitarra in vln. II}* *{sul pont/sul tasto (alternating with ord.) in violas}* {strike back of instrument in double basses} {hit dead centre of slackened skin, timpani}. (These are different extended techniques to those used in bars 84-115, e.g. flutter tonguing in clarinets and horns, *cuivré* in horns).
- Reduced forces overall from 116.
- Sparser use of percussion from bar 116.
- Rhythmic fragments/ostinati are now based on repeating pitches/chords (earlier fragments relied on patterns of several pitches).
- Harp is introduced at bar 116 (not heard in bars 84-115).
- Unified time signature (from bar 113) contrasts two simultaneous metres in bars 111-112(k) [direct comparison needed as unified time signature is also present in bars 84/J-110].
- Regular 4/4 time signature (for the whole orchestra) from bar 116. (Bars 84-115 have irregular or different simultaneous metres).
- 8 bar repeated (x2) harmonic sequence introduced at bar 116

10. You will hear an extract from *Mighty River* by Errollyn Wallen. A brief outline of the extract, which is in three sections, is given below.

The extract will be played **3 times** with a **45 second pause** between each playing and a **7 minute silence** after the final playing for you to complete your answers.

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

[15]

Section 1 (7 bars /approximately 15 seconds)	Section 2 (31 bars / approximately 1 minute and 20 seconds)	Section 3 (14 bars / approximately 35 seconds)
Strings, percussion and solo woodwind instrument	Longer note values, percussion initially drops out.	Harp enters

[Bar numbers are given for examiner use only. Candidates are not expected to include them.]

- (a) Identify **two** features of the **sonority** in **Section 1**.

[2][AO3]

- Different sized drums (djembes) are used (to create rhythms using different pitches).
- Low register in the string parts.
- (Semitone) trill (D-Eb) in violin.
- Tremolo in strings (cellos, basses and violin).
- Fast (semiquaver) scalar passages in low (chalumeau) register of the clarinet
- Use of *sfp* in string parts.
- Repeated notes in violins

- (b) Comment on (i) the **harmony** and (ii) the **use of instruments** in **Section 2**. [3+3][AO4]

(i) Harmony

- Use of parallel (mostly major) chords.
- Dissonant chord extensions are used (in the bass line underneath these chords, creating unstable inversions (e.g. Bb under A major (=b9), Gb under G major (=sounds as maj7), G under Bb major (=Gm7)).
- Faster moving (quaver) (four-note) parallel chords in the horns in bar 244. (These create further dissonances against the slower moving (minim) parallel chords in the strings).
- The same major triad (D major) appears several times (with different dissonant pitches (often a perfect fourth apart) in the bass. (Ab-Db in bars 245 and 247, B-E in bar 251, E-G in bar 253, and Bb-E in bar 255)).
- Tritone movement in bass destabilises major chords (e.g. root position Eb major in bar 261, before bass note changes to A).
- Harmony changes while fragments of the bass line repeat (e.g. the Eb-A bass line repeats at bar 265, now under a sustained Db major chord).
- Some chords simultaneously include major and minor thirds (e.g. C/Eb in bar 267).
- The section ends with a sustained (F) add 9 chord (in first inversion).
- Slow harmonic rhythm

(ii) Use of instruments

- A trumpet melody (introduced at bar 245) prominently features an ascending minor third (initially suggesting an A minor pentatonic scale: this is cut short by an E flat).
- Clarinets play a conjunct (ascending minor third) motif in parallel (minor) thirds (bars 246-248).
- The horns introduce a conjunct major scale motif (harmonised in parallel major triads (Bb-D-C-Bb)).
- (Tremolo) circle of fifths (Bb-Eb-Ab-Db) movement in cellos and basses.
- Tremolo strings and timpani (roll) sound the interval of a tritone (e.g. Bb-E in bar 255, C-Gb in bar 260, and Eb-A in 261. These last two pitches are repeated several times).
- Repeated horn semiquavers emphasise the progression of parallel major triads (in bars 262-266).
- Timpani rolls emphasise root position major triads (e.g. Eb major in bars 261 and 263).
- Flutter tonguing in the winds (flute, oboe, clarinet) (emphasises the descending parallel Eb-Db major chords in bar 264).

- (c) State **two** features of the music played by the **harp** in **Section 3**.
[2][AO3]

- Played in octaves throughout.
- Begins as a diatonic broken chord motif, (outlining at first Csus4, then C major, then C sus2. Later an F sus2 chord is outlined.)
- The chords outlined by the harp become increasingly dissonant (against the harmonies in the strings).
- The intervals used become increasingly wide as the passage progresses, (initially confined within an octave, but later leaping by as much as a compound augmented 5th.)
- The interval of a tritone becomes a feature (in bar 281, between F# and C, and then between D and G# immediately after.)

- (d) Outline the use of **form/structure** in **one other** work from this Area of Study. You should not refer to a set work.
[5][AO4]

Band	
	5 marks
5	• A highly perceptive explanation of the use of form/structure in one other work of the candidate's choice.
	4 marks
4	• A convincing explanation of the use of form/structure in a one other work of the candidate's choice.
	3 marks
3	• A generally secure explanation of the use of form/structure in a one other work of the candidate's choice.
	2 marks
2	• An inconsistent explanation of the use of form/structure in a one other work of the candidate's choice.
	0-1 marks
1	• A limited explanation of the use of form/structure in one other work of the candidate's choice.

SECTION 3

Area of Study A: The Western Classical Tradition (The Development of the Symphony 1750-1900)

11. You will hear part of a symphony by Mahler, most of the melody of which is printed below. The printed melody moves between different instruments.

The extract will be played **5** times with a **1 minute pause** between each playing.

There will be a **2 minute silence** at the end for you to complete your answers.

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

[10]

1 c. $\text{♩} = 72$

pp *gliss.*

6 *p espress.* *pp*

11 *p* *p subito*

15

- (a) There are **two** errors in **bars 6 to 11**, **one** in **pitch** and **one** in **rhythm**. **Circle** the notes that are incorrect and above each write what you actually hear in the music. **[4] AO4**

Rhythm: bar 9² – the two written quavers should be a dotted quaver and a semiquaver instead

Pitch: bar 10 – the fifth note (quaver) should be a B natural not B flat

- (b) Write in the missing **pitch** and **rhythm** of the melody in **bars 13⁴ to 16²**. **[5] AO4**

A separate mark is given for pitch and rhythm as follows:

Rhythm

Award a mark for each correct note value that is written in the correct part of EACH bar. Note:

- Do not credit rhythms towards the end of the bar if they have been displaced onto the wrong beat by earlier errors BUT
- Restart at the beginning of each bar

Pitch

NB – we are trying to avoid double penalizing candidates for their rhythmic errors. Within each bar:

- **EITHER** award a mark for each pitch in the correct sequence (ignoring rhythm and placement of notes within the bar)
- **AND/OR** award a mark for each pitch that is in the correct rhythmic position in the bar
- **OR** award a mark for each pitch if it is in the correct sequence for the whole extract, regardless of bars

Mark according to the following table:

No. of correct answers	Marks awarded
22-24	5
17-21	4
12-16	3
7-11	2
2-6	1
0-1	0

- (c) Precisely describe a **harmonic feature** that is consistent throughout the extract. **[1] AO4**

Tonic pedal {accept dominant} (NB - candidates need to identify the pedal note as “tonic” or “dominant” for the mark; “pedal” note is not enough)

You now have **1 hour** to answer **either** question 12 **or** question 13 and **then** question 14.

12. You will need an **unannotated** score of *Symphony No. 104* by Haydn. The following questions are on **movement 1**. **[15]**

- (a) Give bar and beat numbers where the following harmonic features are found in **bars 7 to 16**. **[3]AO3**

Harmonic Feature	Bar and beat numbers
Neapolitan 6 th chord in D minor	Bar 15⁴
Cadential 6/4 chord in D minor	Bar 13³ {bar 16¹⁻²}
A second inversion V7 chord in G	Bar 9³⁻⁴

- (b) Name the **section** which begins in **bar 99**. **[1]AO3**

Codetta

- (c) State in full the key (for example, B minor) in **bar 99**. **[1] AO3**

A major

- (d) Comment on Haydn's use of **melodic material** in **bars 124 to 192**. Give bar, beat and where necessary, instrument references. **[5] AO4**

Relevant comments which accurately comment on Haydn's use of melodic material in bars 124 to 192 include:

- Bars 124 to 136 make use of bars 3 and 4 of S1 {might be referred to as motif y} / used in sequence bars 126 to 129 / then in imitation (between low strings and high woodwind) bars 131 to 135
- Bars 129-130 based on 121-122
- From bar 131, the Y motif now ascends by step (in the second half of the bar)
- Bars 135 to 136: fragmentation of this motif y, first four crotchet notes only used
- Bar 137: tutti version of motif y / motif y used in (descending) sequence bars 137 to 145
- Bar 146 to 155: use of codetta material (from bars 104 to 105)/which is also an inverted form of the first two bars of S1 /used in (descending) sequence bars 150 to 155
- Bars 145-6: based on bars 104-5 (in Codetta)
- Bars 146 to 155: viola accompaniment based on first bar of motif y
- Bar 150: bassoon plays first four notes of y
- Bar 155: based on bar 105 of codetta material now in diminution {quavers}
- Bars 159 to 162: further development of motif y, first note now replaced by a crotchet rest / and intervals changed slightly /used in (descending) sequence
- Bars 166 to 169: motif y
- Bars 174 to 178: extension of motif y by sequential repletion of its second bar
- Bars 179 to 182: dramatic statements of motif y in brass / decorated version of first bar of motif y in flute bars 181 to 182
- Bars 185 to 188: off-beat start of motif y with chromatic extension of its second bar

[Award 1 mark per relevant/accurate comment up to a maximum of 5 marks. Comments must be supported by appropriate discussion and relevant bar/beat/instrument references.]

- (e) Describe features of **texture** used in **bars 193 to 294**. Give bar, beat, and where necessary, instrument references. **[5]AO4**

Relevant comments which accurately describe features of texture in bars 193 to 294 include:

- Bars 193 to 200: homophonic texture {melody and accompaniment} {melody-dominated homophony} in strings
- Bars 201 to 207: reduction in texture to woodwind trio only / basically homophonic / but with tinges of counterpoint in places
- Bars 208 to 219: increase in texture with tutti outburst / homophonic texture / underpinned by tonic note to bar 216
- Bar 226 to 227: drastic reduction in texture for two bars before
- Bar 228 to 233: tutti outburst / homorhythmic for all instruments except celli, basses and bassoons / homophonic overall
- Bars 234 to 241: homorhythmic {chordal} / reduction in texture to upper strings only bars 238 to 241
- Bars 247 to 256: question and answer texture using start of S1 {motif x} between oboes, violins, flute, violas and bassoon / quasi-contrapuntal
- Bar 257: Tutti outburst, homophonic texture
- Bar 265: homorhythmic {chordal}
- Bar 266: homophonic statement of closing theme, though split between second violins and first violins and flute / over sustained octave tonic notes in horns
- Bar 277: Tutti homophonic texture for start of coda
- Bars 282 to 287: simplified texture, with homorhythmic {chordal} texture bars 282 and 283 / homophonic overall with quaver movement in strings providing momentum
- Bars 288 to 289: repeat of homorhythmic {chordal} texture
- Bars 290 to 294: strong tutti chordal {homophonic} texture to end / with fanfare-style quavers adding to the triumphant conclusion / over repeated tonic quavers in timps / homorhythmic chords for last two bars

[Award 1 mark per relevant/accurate description up to a maximum of 5 marks. Comments must be supported by relevant bar/beat/instrument references.]

13. You will need an **unannotated** score of *Symphony No. 4* by Mendelssohn. The following questions are on **movement 1**. **[15]**

- (a) Give bar and beat numbers where the following harmonic features are found in **bars 10 to 23**. **[3]AO3**

Harmonic Feature	Bar and beat numbers
Cadential 6/4 chord in A	Bar 21
A first inversion V7 chord in E	Bar 14 {bar 15¹}
Diminished 7 th chord	Bar 17²

- (b) Name the **section** which begins in **bar 187**. **[1]AO3**

Codetta

- (c) State in full the key (for example, B minor) in **bar 187**. **[1]AO3**

E major

- (d) Comment on Mendelssohn's use of **melodic material** in **bars 210 to 368**. Give bar, beat, and where necessary, instrument references. **[5]AO4**

Relevant comments which accurately comment on Mendelssohn's use of melodic material in bars 210 to 368 include:

- Bars 210 to 224: based on S2a material {second subject, theme 1} / its parts split between violins and lower woodwind {clarinets and bassoons} /with contrapuntal treatment /and sequences based on the theme bars 214 to 234
- Bar 225: introduction of new theme, S3 in violins 2 / whilst violins 1 continue with quaver figuration based on S2a
- Bars 229 to 264: contrapuntal {imitative} {fugal} section based on S3 mainly strings only/ stretto and antiphonal entries of S3 from bar 251
- Bar 265: Clear statement of S3 in strings
- Answered by S1 [1st theme) in woodwind bar 268
- Bar 273: simultaneous combination of S3 in strings and S1 in brass /answered by S1 in woodwind bar 276 / imitative treatment of S3 in strings bars 273 to 284
- Bar 284: tutti statement of S1(False Reprise) /followed by further statements in violins 1 and flutes bars 288 to 296
- Bar 297 to 308: tutti statements of S3 /imitative treatment of S3 in strings bars 309 to 312
- Bar 313 to 318: further statements of S3 / over rhythm of S2 in cellos and basses
- Bars 319 to 326: combination of openings of S1 and S3 in strings
- Bar 327 to 368: concentration is now on the opening interval of S1, as it is re-shaped and augmented rhythmically on its way back to
- Bar 369: recapitulation with full statement of S1

[Award 1 mark per relevant/accurate comment up to a maximum of 5 marks. Comments must be supported by appropriate discussion and relevant bar/beat/instrument references.]

- (e) Describe features of **texture** used in **bars 369 to 510**. Give bar, beat, and where necessary instrument references. **[5]AO4**

Relevant comments which accurately describe features of texture in bars 369 to 510 include:

- Bar 369 to 390: homophonic statement {melody and accompaniment of S1
- Bar 391 to 404: reduction in texture for transition material / homophonic texture with melody in 1st violins, accompanied by detached chords in woodwind and horns/ reduction to monophonic texture bar 403
- Bars 405 to 426: homophonic texture for S2b with melody in lower strings and accompaniment in upper woodwind / changing to melody in violins and accompaniment in lower woodwind bar 418
- Bar 427 to 434: further homophonic statements of material based on S2 (itself a version of part of S1, bar 17) / over dominant pedal
- Bar 435 to 455: starts with tutti homophonic treatment of S2b bars 435 to 436 / with reduction of texture bar 437 / and just strings bars 443 to 455 / becoming homorhythmic bars 446 to 449 / and monophonic {octaves} bars 450 to 455
- Bar 456 to 475: homorhythmic / homophonic {chordal} version of S3 in wind / over dominant pedal in upper strings bars / joined by offbeat quaver figures in strings from bar 464
- Bars 476 to 483: further use of S3 in homophonic texture, tune passed between violins and upper woodwind
- Bars 484 to 487: Tutti texture / with contrapuntal combination of S3 (upper woodwind) and S1 (violins) / followed by homophonic statement of S1 in violins with sustained chords in wind bars 488 to 494
- Bar 498 to 507: antiphonal texture between wind (S1) and strings (S3) / all statements are homorhythmic {chordal}
- Bars 508 to 510: two bars of tutti chordal texture / before start of Coda bar 510 with dramatic reduction of texture to monophonic violin 1 line only

[Award 1 mark per relevant/accurate description up to a maximum of 5 marks. Comments must be supported by relevant bar/beat/instrument references.]

14. Discuss the changing nature and role of the third movement in symphonies composed between 1750 and 1900. Your answer should refer to a range of relevant music and should include brief references to both set works.

[15]AO4

This is INDICATIVE CONTENT ONLY.

Answers should include such detail as:

- An awareness that the third movement could sometimes be the last movement in earlier symphonies
- An awareness that the third movement could have two further movements after it in later 5-movement works
- An understanding of the different roles third movements fulfilled, i.e., initially as a short, light-hearted conclusion to a 3-movement work
- Its subsequent development into the penultimate, dance-like (minuet) movement in 4-movement symphonies; 4-movement became standard c. 1780
- Due to its origins as a final movement, an awareness that the tempo is usually fairly brisk
- Though an awareness that in later symphonies, the third movement could be the “slow movement” (e.g. Tchaikovsky)
- Its use of triple metre, again as a result of its original role as a light-hearted, dance-like concluding movement
- An understanding of its standard minuet and trio structure
- An awareness of deviations from the M and T structure
- An awareness and understanding of how and why its minuet character developed, particularly into the weightier scherzo movement with late Haydn and Beethoven
- Influence of further dance and national influences on the movement – e.g. use of ländler, waltz
- Adaptions of the M and T structure to include two trios, e.g.
- An understanding of the role of the minuet and trio as a more light-hearted movement before the longer more serious final movement
- Understanding of the differences in character between the Minuet and Trio sections, including form, texture and instrumentation
- An awareness and understanding of the different stylistic features of third movements of early Classical to late Romantic periods
- Understanding how harmony and tonality are used in support of the different sections within the movement
- Awareness of cyclic nature or motivic links present in the third movements of some symphonies
- Linking of third movement to next movement (e.g. Beethoven 3)
- An awareness of the movement’s role in programmatic symphonies

It is not possible to include information on all symphonic third movements that could be referred to and works cited should be checked for accuracy.

Some possible examples could include:

- Stamitz: generally straight forward phrase structure and harmony, typical of Galant style, with the rhythmic drive associated with style developed at Mannheim; Symphony in D, op 3 no 2: Menuetto - Trio is the third movement in a 4-movement work. Good example of early, somewhat old-fashioned M and T, with violins 1 and 2 playing same material throughout; standard reduction of instruments for Trio (though a little woodwind

independence shown); rounded binary form, though new idea for B section in Minuet, rather than development of A section material

- Filtz Sinfonia Periodique: M and T for third out of four movements; traditional Sinfonia a 8 instrumentation with continuo
- CPE Bach and JC Bach: 3-movement works, with third movement as fast Allegro rather than Minuet
- Haydn: Many of his early symphonies are quite light-hearted and in 3 movements, with the third being a fast movement, often in rondo form and triple time -e.g. Symphony no 2; Sinfonia a 8 instrumentation; Symphony no 26, "Lamentatione": 3 movements, with last a Menuet and Trio showing interesting mediant key relationships – F, D minor, D major reflecting Sturm und Drang style; vast majority of Haydn's symphonies are 4-movement, with 3rd and Minuet and Trio. Interesting example is Symphony no 47, where both the M and T and palindromic, resulting unusual stylistic quirks being typical of Haydn's humour; Symphony no 49 ("La Passione"): 3rd movement is slower, reflecting the older sonata da chiesa order of movements in this symphony (slow, fast, slow, fast); Symphony no 44 ("Trauer"): here the third movement is the Adagio, slow movement; "Surprise Symphony": the third movement minuet of this symphony shows developing scherzo characteristics; all six Paris symphonies have M and T as third movement; London Symphonies
- Mozart: some of his early symphonies are in 3 movements, often linked (showing their origins from Italian overture); Symphony no 38 ("Prague") – in 3 movements, 3rd being a Presto in 2/4; Symphony no 34 also in 3 movements; Symphony no 25 – G minor, Sturm und Drang style; wind instruments only in Trio; Symphony no 40 – also in G minor S and D style, with typical harmonic and rhythmic features to reflect this in its M and T 3rd movement
- Beethoven: awareness and understanding of the mature Classical/early Romantic features of the composer's style with its significant changes and developments as reflected in his third movements, moving from the generally simple and clear structures and language of his predecessors to longer, more complex, dramatic works; important change from the sedate menuet to the substantial, dramatic scherzo; Symphony no 1 in C: despite being in 2/4, and "Allegro molto e vivace", this movement already shows signs of the scherzo mood and is entitled "minuet"; motivic connections with 1st movement, typical of Beethoven's symphonic style; Symphony no 3 ("Eroica"): third movement here is a fully-fledged scherzo – fast and much longer than previous Classical symphonic minuets, no longer displaying the grace and elegance of this dance, but much more aggressive, full of rhythmic vitality, syncopation and dramatic contrasts of dynamics; additional horn; Symphony no 4: interesting use of multiple trios for first time; Symphony no 5: Allegro scherzo; ABA form; contrapuntal textures in Trio; developed instrumental techniques, dramatic dynamics and link to last movement; Symphony no 6 ("Pastoral"); rustic nature of this 3rd movement (out of 5) scherzo and trio in line with programme of the work; use of solo wind passages; unusual in that it has 5 sections, with scherzo repeated twice; trio in 2/4; abrupt end as movement 4's storm arrives; Symphony no 8: reverts to an earlier minuet style; Symphony no 9: monumental work reflective of Beethoven's 3rd style period, with many innovations; reverses order of 2nd and 3rd movement, the third movement here being a slow Adagio in loose double variations form
- Schubert Symphony no 3: quite Classical in style with clear folk features e.g. in Trio of the third movement Menuet and Trio, which displays Landler qualities

- Mendelssohn: general programmatic links to movements of symphonies 3, 4 and 5 reflected in music of 3rd movements
- Schumann: Symphony no 3 in 5 movements, and reverses the order of the middle ones, the third movement being the slow movement here; Symphony no 4: movements linked; motivic connections between movements
- Berlioz: Symphonie Fantastique: 5 movements, 3rd being “Scenes in the Country”; formed of two scherzos; programmatic links; Symphony no 2 “Harold in Italy – also programmatic, featuring solo viola through its four movements; 3rd movement is entitled “Serenade” (traditionally a love song type of form, and reflected by the guitar/hurdy-gurdy string writing), here developed with elements of the traditional Italian dance, the Saltarello, with its compound metre and off-beat and dotted rhythms and accents and drones; use of modal inflections (Mixolydian) typical of folk music
- Liszt: developments in structure e.g. “Faust” Symphony where third movement “Mephistopheles”, is the final movement; scherzo in 3-part structure with extra development section and coda; thematic development follows nature of the programme; fugue section
- Bruckner: nine symphonies, all in 4 movements with 3rd movement as traditional dance-based triple movement; often scherzo and substantial in length as are the symphonies overall; Symphony no 4 (“Romantic”) – dramatic scherzo with contrasting Ländler-like Trio
- Brahms: 4 symphonies, all with 4 movements, though 3rd movement in 2/4 in No 1 and in No 4; Symphony no 2: 3rd movement is a scherzo; Symphony no 3: 3rd movement here with its reduced orchestration is more in the style of a Waltz and unusually in the dominant minor key; Symphony no 4: third movement is a 2/4 scherzo in sonata form
- Tchaikovsky: 6 symphonies, all 4-movement and quite traditional in structural approach in the main, though 3rd movement in 2/4 in Symphony no 4 and the middle movements are reversed in No 6, 3rd movement being a march in 12/8 and 4/4; Symphony no 5 – the 3rd movement is a Waltz rather than Minuet/Scherzo, with interesting rhythmic features and syncopation
- Dvorak: 9 symphonies, quite traditional in concept, all with 4 movements, though imbued with nationalistic flavour with use of dance and folk features and modal harmonies; No 8 – 3rd movement is a delicate waltz; No 9 (“From the New World”)- 3rd movement is a Scherzo and Trio; based on an American/Indian dance (apparently) with Trio reflective of Czech folk music
- Mahler: only the first four of his nine symphonies fall into the time period; they are mostly on a large scale; Mahler’s music reflects Austrian nationalism in its references to folk and dance styles, with elements of parody sometimes verging on the grotesque; Symphony no 1: 4 movements, the 3rd beginning in 3/4 with a slow, mournful minor version of “Frere Jacques”, changing to 4/4 for a contrasting major lilting theme; changes of tempo and mood reflective of its folk/national stylistic connections; Symphony no 2 – 5 movements, 3rd being quite a sinister kind of 3/8 scherzo in C minor, adapting music from his song-cycle Das Knaben Wunderhorn; Symphony no 3 has 6 movements, the 3rd reflecting interesting use of rhythm; Symphony no 4 – 4 movements, though with reversal of middle ones, 2nd in triple time and 3rd in 4/4; symphony built around one song “Das himmlische Leben”.

Set Work: Haydn Symphony no 104

- 3rd movement is a Minuet and Trio in D major; style is typical of Classical 3rd movement M and T
- Both the Minuet and Trio sections are in rounded binary form; make much use of balanced phrasing and clear cadences though some interesting use of rests and GP
- Similarity of thematic material in both A and B sections of the minuet
- Minuet A section stays in D major; modulation to relative B minor and dominant A major in B section; use of circle of fifths
- Trio reflects traditional reduction in texture and instrumentation and emphasis on wind (often solo woodwind)
- Ambiguous tonality at start of Trio, settling in surprising key of B flat major; modulates further afield in B section; additional 10-bar link at end of Trio in order to return to D major for reprise of minuet; use of augmented triads and aug 6th harmony

Set Work: Mendelssohn Symphony no 4

- 3rd movement is also fairly traditional in style, more minuet-like rather than following Beethoven's scherzo-like development of this form, though it does also exhibit Ländler-like qualities; the minuet also displays the lyrical character of the composer's Song Without Words style, whilst the Trio has elements of March-style with its use of horns and dotted rhythms
- Both the Minuet and Trio are in rounded binary form; though the phrasing is less predictable in parts, and it roves more widely in terms of tonality than the Haydn
- Reduction and contrast in instrumentation for the Trio, with use of interesting textural contrasts
- Longer overall than Haydn's 3rd movement, concluding with a coda that combines motives of both the minuet and trio sections

The following bands should be used in conjunction with the indicative content. Credit will be given for:

- Sensible and supported musical explanation which is relevant to the discussion of third movements of symphonies
- Detailed, comprehensive information, fluently expressed and correctly written with appropriate technical vocabulary

Marking grid

AO4 Use analytical and appraising skills to make evaluative and critical judgments about music	
Band	Criteria
5	13-15 marks - A highly perceptive and thorough discussion of third movements of symphonies. - Appraisal will show a comprehensive contextual knowledge, with detailed, accurate and relevant references made to both set works and other symphonic works of the Western Classical Tradition.
4	10-12 marks - A convincing discussion of third movements of symphonies. - Appraisal will show a good contextual knowledge, with accurate and relevant references made to both set works and other symphonic works of the Western Classical Tradition.
3	7-9 marks - A general discussion of third movements of symphonies. - Appraisal will show an adequate contextual knowledge, with some relevant references made to both set works and other symphonic works of the Western Classical Tradition.
2	4-6 marks - An inconsistent discussion of third movements of symphonies. - Appraisal is insufficient, lacking detailed contextual knowledge, with few references made to one or both set works and other symphonic works of the Western Classical Tradition.
1	1-3 marks - A very limited discussion of third movements of symphonies. - There is little or no evidence of appraisal or contextual knowledge, with little or no reference made to either set work or other symphonic works of the Western Classical Tradition.
0	0 marks Response not worthy of credit.