



GCE AS MARKING SCHEME

SUMMER 2025

**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 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 *Sir Duke* by Stevie Wonder, 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. *Music is a world within itself with a language we all understand,*
2. *With an equal opportunity for all to sing dance and clap their hands.*
3. *But just because a record has a groove don't make it in the groove*
4. *But you can tell right away at letter A when the people start to move.*
5. *They can feel it all over.*
6. *They can feel it all over, people.*
7. *They can feel it all over.*
8. *They can feel it all over, people, go!*

(Instrumental)

- (a) Describe musical features of the **Introduction**. **[4]**

8 bar introduction
Two four bar phrases
Repetition of first three bars of the phrase
First phrase has cymbal rhythm alone at the end, second phrase has a bass guitar fill
Bass guitar fill two pitches, repeated down the octave
Main phrase based on ascending triads/broken chords/arpeggios
Major triad, minor triad, major triad
First phrase just the triad
Second and third phrase add chromatic notes/lower auxiliary notes
Second and third bars use repeated notes
First and third bars dotted notes
Cymbal plays throughout a dotted swing rhythm
Drum fill at the end of bar 8
Unison texture
Bass drum on each beat
Four to the floor
Syncopated bass riff
Blues scale
Cymbal and bass drum ostinato
Loosely sequential

- (b) Underline the scale mostly used in the vocal melody at the **start of lines 1 and 2** and in **lines 5 to 8**. **[1]**

Blues Chromatic Pentatonic Whole tone

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

Starts with an anacrusis
Repeated note at start
Repeated two note feature
Chromatic {conjunct} {stepwise}
Descending then ascending
Line 4 mainly repeats line 3
Line 4 finishes a tone higher than line 3
Line 3 begins and ends on the same note

- (d) Identify the texture and describe musical features of the **Instrumental** section. [1] + [3]

Texture:

Unison/Monophonic {homorhythmic}

Musical features:

Pentatonic throughout
Some chromatic added notes
Grace notes
8 bar phrase
Starts on tonic
Ends on dominant / imperfect cadence
Starts with a single note, followed by two 'three note' patterns ascending
Second bar ascending pentatonic scale with some chromatic notes
Bar 3, 7 and 8 syncopation
Use of semiquaver patterns
Bar 5 and 6 (pentatonic) descending pattern {Bar 7 ascending (pentatonic)}
{Bar 8 descending (pentatonic)}
Ostinato (with detail)
Sequences
Section ends with crotchet rest

- (e) Stevie Wonder wrote this song as a tribute to Jazz musician Duke Ellington. Name two instruments heard in the extract that reflect this jazz style. [2]

Any two from:

Alto Saxophone
Tenor Saxophone
Trumpet

- (f) Suggest a year when this song was released choosing from the list below. Underline your answer. [1]

1966

1976

1986

1996

2. You will hear an extract from *Hallowed Be Thy Name* written and performed by the band Iron Maiden, 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. *I'm waiting in my cold cell when the bell begins to chime*
2. *Reflecting on my past life and it doesn't have much time*
3. *'Cause at 5 o'clock, they take me to the Gallows Pole*
4. *The sands of time for me are running low*
5. *Running low, yeah!*

(instrumental)

6. *When the priest comes to read me the last rites*
7. *Take a look through the bars at the last sights*
8. *Of a world that has gone very wrong for me*
9. *Can it be that there's some sort of error?*
10. *Hard to stop the surmounting terror*
11. *Is it really the end, not some crazy dream?*
12. *Somebody, please tell me that I'm dreaming*
13. *It's not easy to stop from screaming*
14. *The words escape me when I try to speak*
15. *Tears flow, but why am I crying?*
16. *After all, I'm not afraid of dying*
17. *Don't I believe that there never is an end?*

- (a) State the names of **two** different instruments accompanying the lead vocal in this extract. **[2]**

Guitar, Bass Guitar, Drum kit (accept bell)

- (b) Describe the musical features heard in the **introduction** and **lines 1 to 4**. [5]

Musical features:

Minor

Four bar introduction

Bass guitar plays root notes of chord only first beat of the bar

Bell plays root note on first beat of each bar

Guitars play two bar(repeated) riff pattern

Riff pattern begins on dominant

Riff pattern conjunct descending quavers with one semi quaver two note ornamental (mordent)

Bar 1 and 2 of the riff are the same apart from last note/1st bar of riff ends with rising tone, 2nd bar of riff ends with falling semitone

Riff pattern is also doubled a third lower

Texture and content remains through vocal

Lines 3 and 4 patterns stay the same but harmonically shifts to 6th and 7th degrees of the scale.

Vocal begins with an anacrusis

Vocal line is entirely pentatonic

Line 1 starts on tonic moves up to dominant

Line 2 is a repeat of line 1

Line 3 is conjunct ascending based on three pitches

Line 4 based on two pitches a third apart

Finishes on the dominant

Tempo gets faster on vocal sustained note

Only chords I, iv and V used

- (c) Identify the approximate speed of lines 5 to 17 choosing from the list below.
Underline your answer. [1]

64 bpm

104 bpm

164 bpm

194 bpm

- (d) Describe the use of **texture** in this extract. Refer to the song structure and/or line numbers in your answer. [2]

- Introduction homophonic {melody and accompaniment}
- Lines 1-4 homophonic
- Line 5 homophonic with guitar solo
- Lines 6 to 11 mainly monophonic with the band punctuating every two bars with 1st beat of first bar and last beats of the second bar.
- Line 12 onwards is homophonic
- Melody and homophonic accompaniment throughout

- (e) Identify the style of music heard in this extract. Give three reasons to support your answer. **[1]+[3]**

Style: Heavy Metal

Reasons:

- Use of distortion on lead guitar
- Use of riffs
- Strong drum beat
- Extended guitar solo
- Fast tempo
- Very loud dynamic throughout
- Vocal style, male lead singing aggressively in tenor range
- Virtuoso guitar sections
- Power chords

- (f) Suggest a year in which this song was released. Underline your answer choosing from the list below. **[1]**

1962

1972

1982

1992

3. Explain the main differences between **Pop/Rock songs written in the 1960s** and **Funk/Disco music written in the 1970s and 80s**. Support your answer with examples from **at least four** songs, two from each style/genre. **[10]**

You have 15 minutes to answer question 3.

You may wish to refer to:

- *instrumentation*
- *structure*
- *influence of lyrics/artist/genre*

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

Answers must explain main stylistic differences that are used in typical songs from the 1960s and music in a funk/disco style with clear examples from both styles.

- 12 bar blues
- 32 bar song form (AABA)
- Influence of lyrics
- Instrumentation (Vocals, Guitar, Bass & Drums) compared to some of the more experimental orchestration from The Beatles and Beach boys etc

Funk features:

- Use of Brass and Woodwind (Horn section) in Funk
- Catchy Riffs in the Bass line
- Electric guitar solos
- Use of riffs
- Often slower than traditional pop songs, allowing more rhythmic variety
- syncopation
- 4/4 tempo, dance tempo
- Extended chords (Jazz influence)

Disco features:

- Four on the floor beats, constant quavers or semiquavers on hihat
- Syncopated bass lines, often octave leaps
- String sections
- Horns
- Electronic keyboards/synthesisers
- Drum machine
- 4/4 dance tempo (120 bpm common)
- Use of 7th chords

Possible 'Funk' examples might include: James Brown, Stevie Wonder, Earth, Wind & Fire, Kool and the gang etc.

Possible 'Disco' examples might include: Donna Summer, ABBA, Boney M, Village People etc

1960s examples of pop and rock, should be chosen to contrast with Funk/Disco for an effective answer.

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

AO4 Use analytical and appraising skills to make evaluative and critical judgements about music	
Band	Criteria
5	9-10 marks - A highly perceptive answer which presents a detailed explanation of the main stylistic features different in funk/disco and 1960s pop/rock songs with reference to at least four contrasting songs, two from each style/genre. - 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 convincing answer which presents an explanation of the main stylistic features different in funk/disco and 1960s pop/rock songs with reference to at least four contrasting songs, two from each style/genre. - The answer is organised and presented in an appropriate manner using appropriate specialist vocabulary with accurate grammar, punctuation and spelling.
3	5-6 marks - A generally secure answer, with some explanation of the main stylistic differences in funk/disco and 1960s pop/rock songs but the references to at least four contrasting songs, two from each style/genre lack detail. - The answer is mostly organised with some use of appropriate specialist vocabulary and reasonably accurate grammar, punctuation and spelling.
2	3-4 marks - An inconsistent answer with little explanation of the main stylistic feature differences in funk/disco and 1960s pop/rock songs and very few references to contrasting songs from each style/genre. - The answer shows an inconsistent level of organisation and use of specialist vocabulary with errors in grammar, punctuation and spelling affecting clarity of communication.
1	1-2 marks - A limited answer with little or no explanation of the main stylistic differences between funk/disco and pop/rock music of the 1960s or reference to contrasting songs from each style/genre. - 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 'Grant Avenue' from the musical Flower Drum Song, the lyrics of which are written below. The extract will be played **3 times** with a **45 second** pause between each playing and a **2 minute** silence after the final playing for you to complete your answer. You now have **30 seconds** to read the questions. [15]

1. *They call it, Grant Avenue, San Francisco, California, U.S.A.*
2. *Looks down from China town over a foggy bay.*
3. *You travel there in a trolley, in a trolley up you climb.*
4. *Dong! Dong! You're in Hong Kong, having yourself a time.*
5. *You can eat if you are in the mood, sharkfin soup, bean cake fish.*
6. *The girl who serves you all your food is another tasty dish!*
7. *You know you can't have a new way of living till you're living all the way on*
8. *Grant Avenue (where is that?), San Francisco (that's where's that!), California, U.S.A.*
9. *A western street with eastern manners, tall pagodas and golden banners*
10. *Throw their shadows through the lantern glow.*
11. *You can shop for precious jade or teakwood tables or silk brocade or*
12. *See a bold and brassy night club show, on the most exciting thoroughfare I know*
13. *We call it, Grant Avenue, San Francisco, California, U.S.A.*
14. *Looks down from China town over a foggy bay.*
15. *You travel there in a trolley, in a trolley up you climb.*
16. *Dong! Dong! You're in Hong Kong, having yourself a time.*
17. *You can eat if you are in the mood, sharkfin soup, bean cake fish.*
18. *The girl who serves you all your food is another tasty dish!*

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

Alto/Mezzo Soprano

- (b) State the form of **lines 1 to 8**. [1]

AABA (32 bar song form)

- (c) Describe features of the vocal melody in **lines 1 and 2**, heard again in **lines 3 and 4, 13 and 14** and finally in **15 and 16**. [4]

Starts with anacrusis/descending conjunct three notes

Grant Avenue: repeated note to start followed by descending conjunct three notes

San Francisco: four note ascending conjunct pattern

California: same as 'San Francisco' melody but a tone higher/sequence

U.S.A: repeated note

Line 2: descending melody, stepwise chromatic notes

Finishes with diatonic ascending five note scale /starting on dominant and /ends falling one step onto the tonic note

Mostly conjunct

Dotted rhythms

Some syncopation

Ends with a perfect cadence

- (d) Describe features of the vocal melody in **lines 9 and 10**, heard again in **lines 11 and 12**. **[3]**

Line 9: Ascending chromatic line/ this is then repeated exactly

Line 10: Diatonic stepwise descending five note scale/ followed by a four note ascending scale /ends on the dominant.

Variation in Line 12 (ends on tonic)

Long note end of bar 12

- (e) Other than drum kit, name one other percussion instrument heard. **[1]**

Vibraphone (accept Piano, triangle)

- (f) Describe rhythmic features heard in the extract. Locate your answers using line numbers and/or lyrics. **[3]**

Dotted rhythms: e.g: 'Avenue', 'San Fran', 'Cal-I', 'down on' etc

Syncopation: e.g: 'U.S.A', 'China town', 'Over a'

Triplet rhythms: heard in trumpet accompaniment mainly

Straight notes used for rhythmic effect: e.g: 'other tasty dish'

- (g) Name the composer and state the year in which this musical was first performed. **[2]**

Composer: Richard Rodgers

Year: 1958 (accept 5 years either side)

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

1. *It's a very fine thing to be prefect, shaking down all the gamblers in town.*
2. *My position has only one defect: there is someone who's shaking me down, who is shaking me down.*
3. *For this fellow unhappily knows me, and he's on to the game that I play,*
4. *And he threatens to shame and expose me if I do not incessantly pay,*
5. *What's the use? What's the use? Of this sneaky conniving and slimy contriving?*
6. *It's wrong, Oh, so wrong! If you just have to pass it along.*
7. *I could live very well by extortion, but I simply can't keep what I earn,*
8. *For I haven't a sense of proportion, and roulette is my only concern, is my only concern.*
9. *I've a system that's fiendishly clever, which I learnt from a croupier friend,*
10. *And I should go on winning forever but I do seem to lose in the end.*
11. *What's the use? What's the use? Of this cheating and plotting? You end up with nothing!*
12. *It's wrong, Oh, so wrong! If you just have to pass it along*
13. *Pass it along (repeated several times)*
14. *Pass it, Pass it, Pass it, Pass it*
15. *Oh what's the use? What's the use? There's no profit in cheating, it's all so defeating*
16. *And wrong, Oh, so wrong! You just have to pass it along!*

- (a) Name the instrument that plays at the very start of the extract. **[1]**

Bassoon

- (b) Identify the tonality of the extract. **[1]**

Major

- (c) Describe the accompaniment in **lines 1 to 4**. **[3]**

Three note crotchet pattern on each beat of the bar (Bassoon)
Span of an octave
Sequential
Ostinato
Staccato
Pizzicato first beats of bar in lower strings
Sustained string single notes, doubling same pitch as bass
Flute doubles vocal melody up two octaves
Arpeggios
Cellos ascending fast figure line 3

- (d) Describe features of the vocal melody in **lines 5 to 6**, heard again in **lines 11 to 12**. **[3]**

Two 8 bar phrases, starting on the tonic, both end on the tonic
Three note melody repeated a tone lower (sequence)
Ascending 7 note scale followed by a descending 4 note conjunct
Seven note ascending scale to finish, ends on tonic.

- (e) Name the type of chord heard in **line 14**. **[1]**

Diminished
Allow diminished 7th

- (f) Describe the use of voices in **lines 13 to 16**. **[4]**

Four part harmony
SATB harmonies
Use of imitation
Single line melodies
The start of the 'pass it along' has held notes at the end with more entries overlapping creating contrapuntal/polyphonic texture
Chordal writing
SATB divided into two parts (8 part harmony)
Sopranos and Altos imitation with Tenors and Basses Antiphonal
'There's no use in cheating' all singers are in unison
'oh so wrong' back to imitation/antiphonal setting
'You just have to pass it along' unison setting
Two part chord at the end

- (g) The metre changes from triple to duple at the end of **line 16**. Give the name of this rhythmic technique. **[1]**

Hemiola

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

Bernstein Rodgers Schönberg Sondheim

6. Explain the main differences between the musicals of Richard Rodgers and Claude Michel Schönberg. Support your answer with examples from at least four different musicals, two from each composer. **[10]**

You have 15 minutes to answer question 6.

You may wish to refer to:

- *Use of voices and instruments*
- *Singers and various sizes of ensembles*
- *Influence of lyrics/plot*

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

Answers must explain the main differences between the musicals of Rodgers and Schonberg. Clear examples should be given from at least four different musicals, two from each composer.

- Examples by either Rodgers & Hart or Rodgers & Hammerstein/ to be contrasted with Claude Michel Schonberg
- Many of the earliest musicals used 32 bar song form (AABA)
- Song structure often follows popular music song form, later musicals favour verse/chorus.
- Strophic
- Through composed
- Influence of lyrics/plot
- Dance breaks etc.
- Incorporation of dialogue within the song
- Songs being separated and used as part of a larger scene
- Orchestration points (Schonberg uses synthesisers and keyboards alongside traditional orchestra)
- Miss Saigon: Use of ethnic instruments (This is similar to Rodgers in King & I and Flower Drum Song)
- Vocal parts, Rodgers traditional Tenor/High baritone with Soprano in main roles
- Schonberg: Female belt voice and Rock style tenor/Baritone

[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 describes the main difference between Rodgers and Schonberg with accurate reference to at least four contrasting musicals, two from each composer. - 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 convincing answer which presents a description of the main differences between Rodgers and Schonberg with a general reference to at least four contrasting musicals, two from each composer. The answer is organised and presented in an appropriate manner using appropriate specialist vocabulary with accurate grammar, punctuation and spelling.
3	5-6 marks - A generally secure answer, with some description of the main differences between Rodgers and Schonberg but the references to at least four contrasting musicals lack detail. - The answer is mostly organised with some use of appropriate specialist vocabulary and reasonably accurate grammar, punctuation and spelling.
2	3-4 marks - An inconsistent answer with little explanation of the main differences between Rodgers and Schonberg and few references to pieces of musical theatre. - The answer shows an inconsistent level of organisation and 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 description of the main differences between Rodgers and Schonberg or reference to pieces 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	0 marks No response worthy of credit

Area of Study D: Jazz 1920-1950

7. You will hear an extract from *Jersey Bounce* performed by the Benny Goodman Orchestra in 1941. 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
Introduction	Head (Ensemble)	Solos	Head (Ensemble)
4 bars	32 bars	32 bars	8 bars Fade

- (a) Name the technique used by piano at the end of the **Introduction**. [1]

Glissando

- (b) State the form of the **Head**. [1]

AABA/popular song form

- (c) Describe features of the melody heard in the **Head**. [4]

A section:

- 8 bar phrase repeated once
- Starts with an anacrusis
- Semitone movement between 1st and 2nd note
- Upwards arpeggio
- Finishes with a falling interval (6th)
- Diminished arpeggio / 7th chord
- Turnaround arpeggio
- Swing quavers
- Some syncopation
- Blues notes
- Sequences

B Section:

- 2 bar phrases
- Starts with repeated note
- Syncopation
- Four note pattern based on three pitches
- Repeated
- Sequence phrase moves down a tone each time
- Second repeat the second bar 'four note pattern' is augmented
- Ends on the dominant

- (d) Identify the two instruments that play solos in **Section 3**. **[2]**

Instruments:

1. Tenor Saxophone
2. Clarinet

- (e) Describe the music played by the rhythm section. **[4]**

- Piano, bass and drums play the introduction of four bars, piano has syncopated repeated chords then descending chromatic chords followed by an ascending glissando.
- Double bass walks throughout
- Piano comping
- Piano adds decorative fills during A section of head on beats 3 & 4 in every other bar
- Piano also does decorative fills during the 'B' section of the solos
- Drums keep time throughout
- Brushes on snares throughout
- The occasional louder 'stab' in the section 3
- Use of cymbal in section 4

- (f) Briefly outline the use of tonality in the extract. **[2]**

Major throughout
Modulates in Section 4
Ends down one tone from the start

- (g) Give the name of a type of brass mute featured in this extract. **[1]**

Plunger mute and/or straight mute

8. You will hear an extract from a piece performed by King Oliver's Creole Jazz Band. 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]

Intro	Section 1	Section 2	Section 3	Section 4
	Head (repeated)	Clarinet Solo	Head	Cornet Solo
4 bars	24 bars	24 bars	12 bars	24 Bars (fade)

- (a) Describe the music played in the **Introduction**.

[3]

- Diminished harmonies
- Descending arpeggio
- Sequence
- Cornets in thirds
- Chords on 1st beat of each bar
- Chords on 3rd beat added also in bars 2 & 3
- Glissando at end of bar 4
- Ends on V7

- (b) Name the texture of **Section 1**.

[1]

Polyphonic/New Orleans Polyphony

- (c) State the form of the **Head** and **Solo** sections of the extract.

[1]

12 bar blues

- (d) Describe the music played by the accompanying instruments in **Section 2**.

[3]

- Stop time patterns on beats 1, 2 & 3
- Crotchets
- Homophonic {chordal}
- Provide harmonic structure of the 12 bar blues
- Use of 7th chords
- 11th & 12th bar have fills from instruments/ New Orleans Polyphony style
- Drums add extra rhythmic decoration in stop chord section

- (e) This band includes two cornets, a clarinet, a piano and drums. Identify two other instruments heard in the extract. [2]

Instrument 1: Trombone

Instrument 2: Banjo

- (f) Describe the music played by the solo cornet in **Section 4**. [4]

Use of plunger mute to get 'wah wah' sound
Both start with anacrusis

Solo 1:

- Starts on blue note (flattened third)
- Based around two notes Flattened third and tonic
- Starts with a repeated note
- Long held notes
- Syncopation
- Descending conjunct pattern
- Straight crotchets used

Solo 2:

- Triadic idea ascending
- Use of triplet rhythms
- Bending/sliding off notes
- More disjunct than 1st solo
- Use of the flattened third (*no double credit*)
- Two note conjunct pattern also in section 1

- (g) State the year when this piece was recorded. [1]

1923 (accept any 1920s date)

9. Explain the development of vocal jazz between 1920 and 1950. Support your answer with examples from at least three contrasting recordings. [10]

You have 15 minutes to answer question 9.

You may wish to refer to:

- *American popular song*
- *Early jazz/Big band/Bebop styles*
- *Various types of ensembles*
- *Different vocalists*

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

Answers should include:

- Identification of some famous jazz soloists from a variety of jazz styles and contexts
- A description of the musical features/elements of the individual vocal styles as found in the music.
- Explanation of different vocal techniques, with examples

All answers must be supported by appropriate information from any of the composers identified for study throughout this course, referring to relevant details as appropriate. The information must include specific musical examples from important works. Examiners must use their professional judgement to consider valid alternatives.

AO4 Use analytical and appraising skills to make evaluative and critical judgements about music	
Band	Criteria
5	9-10 marks - A highly perceptive answer which presents a detailed explanation of the development of vocal jazz between 1920 and 1950 with accurate reference to at least three contrasting pieces. - 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 convincing answer which presents an explanation of the development of vocal jazz between 1920 and 1950 with general reference to at least three contrasting pieces. - The answer is organised and presented in an appropriate manner using appropriate specialist vocabulary with accurate grammar, punctuation and spelling.
3	5-6 marks - A generally secure answer, with some explanation of the development of vocal jazz between 1920 and 1950 but the reference to at least three contrasting pieces, lack detail. - The answer is mostly organised with some use of appropriate specialist vocabulary and reasonably accurate grammar, punctuation and spelling.
2	3-4 marks - An inconsistent answer with little explanation of the development of vocal jazz between 1920 and 1950 and few references to contrasting song examples. - The answer shows an inconsistent level of organisation and 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 development of vocal jazz between 1920 and 1950 with no reference to songs. - The answer shows a limited level of organisation and limited use of appropriate specialist vocabulary and many errors in grammar, punctuation and spelling affecting clarity of communication.
0	0 marks No response worthy of credit

SECTION 2:

Area of Study A: The Western Classical Tradition (The Development of the Symphony 1750 – 1830).

10. You will hear an extract from a symphony. A reduction of the score is printed below. [13]

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

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

Allegretto

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

- (b) **Indicate** whether the statements below are **true** or **false**. [2] AO3

Statement	True or False
The extract begins with an anacrusis	True
The extract ends with a <i>Tierce de Picardie</i>	False

- (c) **Underline** which harmonic feature occurs in **bar 2**. [1] AO3

Chromaticism Dissonance False relation **Second inversion**

- (d) **Tick (✓) two features heard in bars 4 to 5.** [2] AO3

Feature	Tick (✓)
Auxiliary note	
Passing note	✓
Suspension	
Syncopation	✓

- (e) **Name the chord heard in bar 8¹.** [1] AO3

Diminished 7th {allow diminished} {accept dominant 7th with B flat suspension}

- (f) **Give the bar and beat numbers where one example of each of the following is found in the extract.** [2] AO3

- Sequence...***Bars 9 to 10 {bar 11² to 13²} {allow bars 1 to 6¹}*
- Descending chromatic melodic line...***Bars 11² to 13¹.....*

- (g) **State in full the key (e.g. B minor) and cadence in bars 13³ to 14¹.** [2] AO3

Key: ***D minor***

Cadence: ***Perfect***

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

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

Reason: *Triple metre {Allegretto/medium fast} {minuet} {dance-like}*

11. You will hear an extract from a symphony by Beethoven 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.

Andante cantabile con moto
Violin 1

- (a) Identify the **texture** in the following bars: [2] AO3

- (i) **Bars 1 to 6** *Monophonic*
- (ii) **Bars 6³ to 13** *Imitative {polyphonic} {canonic} {accept contrapuntal}*

- (b) Give the bar and beat number(s) of a **sequence** in the extract. [1] AO3

Bars 27 to 30 {11 to 12, (viola)} allow bars 1 to 2; accept bars 12 to 13; accept bar 15; accept bar 20

- (c) Complete the **rhythm** in bars **23² to 24³** and the **pitch** in bars **32² to 34¹**. The pitch in bars 23² to 24³ and the rhythm in bars 32² to 34¹ have been given to you. **[5] AO4**

Mark rhythm according to the following table:

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

Mark pitch according to the following table:

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

- (d) Name the **key** (e.g. B minor) and **cadence** in bars **27 to 28**. **[2] AO3**

Key: ***D minor***.

Cadence: ***Perfect***.

12. You will hear two extracts of music from the openings of the second movements of **two** different symphonies. The first one was composed in 1792 and the second one in 1822. Compare the **stylistic features** of each extract. **[10] AO4**

In your answer, refer to:

- *Use of instruments*
- *Melody*
- *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 [1792] Haydn Symphony no. 98 in B flat major (2nd mvt.)	Extract 2 [1822] Schubert Symphony no 8 in B minor “Unfinished” (2nd mvt.)
Use of instruments: • <i>Starts with strings only, melody in 1st violins</i> • <i>Harpsichord heard at start and clearly at bar 9, beat 1</i> • <i>Woodwind (fl, 2 obs, 2 bsns) and 2 horns - typical early classical orchestration</i> • <i>No timps</i> • <i>w/w and hns, added, doubling strings (b 5) on first beats</i> • <i>Violins 1 staccato sextuplet passagework with sparse accompaniment by rest of stgs to end first main phrase</i> • <i>Repeat of opening, but this time violin 1 melody doubled by oboe 1 and accompanied by ob 2 and flute also</i> • <i>Bassoons provide linking figure (b 14)</i> • <i>Flute takes over from oboe 1 in doubling melody in 1st violins (b 15) for the rest of the extract</i> • <i>2nd violins and violas provide semiquaver accompaniment</i> • <i>Oboes and bassoons answer violin and flute melody with repeated quaver chords, linking the sequential phrases</i>	Use of instruments: • <i>Larger orchestra with full woodwind (2 fl, 2 obs, 2 cl, 2 bsns), larger brass section (2 hns; 2 tpts, 3 tbns) and timps</i> • <i>More developed orchestration clear from the start, with bassoons, horns and double basses only for opening two bars</i> • <i>Pizzicato dbs to begin</i> • <i>Antiphonal use of instrumental families, strings answering wind</i> • <i>Main thematic idea still heard in violins first</i> • <i>Woodwind given more prominent role, taking the melodic material at times</i> • <i>Lower strings given more thematic role</i> • <i>Middle strings (viola) given more melodic role at times</i> • <i>Cellos and basses have separate parts</i> • <i>Contrasts of arco and pizzicato</i> • <i>Imaginative pairings for semiquaver figuration – violin 1 and bassoon, flute and cello, flute, clarinet and cello</i> • <i>Dramatic forte tutti with woodwind taking theme and all strings staccato unison counter-theme, plus tbns</i> • <i>Tbns double lower strings</i> • <i>Much more mobile bass line</i>

• Cellos and basses very much confined to providing harmony notes and defining chordal inversions; very sparse, largely on main beats, and never taking melodic role • Stgs arco throughout • Clear, straightforward orchestration, with strings main focus with 1st violins taking the melody throughout	
Melody: • Melodic material taken by 1st violins throughout • Opening theme bears resemblance to opening of God Save the King/Queen (Haydn wrote the symphony in London) • 10-bar opening theme clearly divided into 2-bar phrases • Diatonic, conjunct opening followed by scalar descent, firmly centred around tonic key, with brief nod to subdominant before cadencing back in tonic. • Rhythmic durations become more adventurous as theme goes on starting with minims, crotchets and concluding with sextuplets. • Flutes and oboes double first beats occasionally emphasising the fzs • Repeat of theme, extended by 2 bars to 12 bars, (by developing dotted rhythm pattern) • Still in 2-bar phrases, and based on first statement, with changes (e.g. inverted scalar motif) • 2nd statement of theme modulates to dominant (C major) • 2nd statement of theme is more adventurous harmonically (circle of fifths) • Busier accompaniment for second statement • More use of • Much use of sequences • Woodwind, primarily flute, double violins for 2nd statement of theme • Use of ornamentation in the theme (turns, mordents)	Melody: • Two-bar introductory material in bassoons, horns and double bass made up of sustained chords and descending scale • This is followed by main melodic idea in violins with counter-melody in cellos • Unusual 5-bar phrase with use of accent in 4th bar • Use of overlapping and extended phrases • Main melodic motive is simple, diatonic statement starting on dominant degree, and is made up of conjunct and triadic movement • Repeat of opening with momentary chromatic twist to relative minor (C sharp minor) • Arpeggiated semiquaver motive returns tonality to tonic (E major) • Re-orchestrated repeat of the opening, with sustained chords now in upper woodwind and descending scale in cellos • Ensuing string melodies now an octave lower • Repeat of wind chords and string melodies passing through different keys before returning to tonic (E major) for • Repeat of semiquaver arpeggiated figure and decorative version of second half of violin theme • Tutti, forte version of thematic material, with wind now developing original violin theme • Strings accompany with version of opening db scalar idea, now heard in staccato octaves throughout all strings • This 4-bar phrase is played three times (in E, B and C sharp minor) before returning to tonic (E major)

Harmony and tonality: • Starts in (F) major • Clear harmonic progression for opening statement (I, vi, iib, V7 I) • Same harmonic progression as opening of God Save the Queen/King • Clear cadences – perfect, then imperfect • Bass defines chord position in opening two phrases and throughout • Inner strings fill out harmonies • Rising scalar bassline with use of variety of inversions in third 2-bar statement • Passing harmonic colouring of subdominant and submediant en route to dominant, confirmed by perfect cadence (b 10) • Repeat of theme starts with same harmonic progression, but then reharmonised with V7-i in (D) minor • Quickly returns though, with imperfect cadence in C major (via half-dim on F sharp) • Clear use of V-I, then I – V to underpin melodic sequence • Circle of fifths (A7-D-G7-C) before final iib-Ic-V7-I progression in C • Typical clear, classical harmony and tonality; • No use of suspensions	Harmony and tonality: • Starts in (E) major • Tonality of the opening two bars clearly defined by I-V-I progression • Straightforward diatonic harmony for main melodic material ending with perfect cadence (I-IV-I-V) • Repeat with change of harmony at end to form perfect cadence onto relative minor (C sharp minor) • Accented chromatic harmony (augmented 6th on C) returns tonality to tonic (E), resolving on to semiquaver motive on dominant harmony which then forms perfect cadence back onto tonic • Repeat of opening in tonic but now exploring further afield passing through G major – typical Romantic tertiary relationship – before returning to tonic E • The three 4-bar phrases that follow are in the tonic E, then tonicise the dominant B, both of these with perfect cadences, then the relative minor, (C sharp minor), the last with an imperfect cadence, before slipping back to the tonic E at end of extract • No use of suspensions • More modulations and tonicisations, but predictable (dominant, subdominant and relative minor) • Harmony pretty straightforward, with few chromatic chords • Typical early Romantic harmony
Any other relevant features: • Slow (Adagio) tempo, typical of 2nd movement • Same speed throughout • Triple metre (3/4) • Straightforward rhythm overall, with use of some dotted patterns and sextuplets later • Chordal (homorhythmic) to begin • No syncopation • Texture is clear and quite sparse to begin • Use of rests, sometimes tutti • Homophonic texture throughout • Use of Albert-type accompaniment in inner strings for second half of extract, providing rhythmic movement • Arco strings throughout	Any other relevant features: • Slow (Andante) tempo, typical of 2nd movement • Same speed throughout • Triple metre (3/8) • Straightforward rhythmically • No dotted rhythms • No syncopation • Sparse texture to begin • Chordal opening in wind, scalar in lower strings • More textural variety with antiphony between wind and strings • Homophonic, though could also be considered contrapuntal, as bassline forms a counter-melody with main thematic idea • Use of both pizzicato and arco strings

• <i>Mostly legato with some contrasting use of staccato articulation in v1st violins</i> • <i>Mainly 'piano' with some 'fz' punctuations</i>	• <i>Mainly legato with a contrasting loud staccato section in strings and tbns to end</i> • <i>Pianissimo opening with some accents and fps.</i> • <i>Contrasting 'forte' staccato in strings and tbns to end</i> • <i>Continuous rhythmic momentum, mostly continuous quaver movement, with no rests</i> • <i>Phrasing is less balanced</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 convincing answer which presents a comparison of the stylistic features of the two symphonies. • There is appropriate use of specialist vocabulary, with reference to the two works
3	5-6 marks • A generally secure answer, with some comparison of the stylistic features of the two symphonies. • There is some use of appropriate specialist vocabulary, and general references to the two works.
2	3-4 marks • An inconsistent 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 the two works.
1	1-2 marks • A limited answer with little or no comparison of the stylistic features of the two symphonies. • There is very little accurate use of specialist vocabulary or reference to the two works.
0	0 marks • No response worthy of credit.

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

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

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

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

- (a) **Underline one** answer to complete the following statement. **[1] AO3**

After its premiere in London, this symphony was first performed in Vienna in

1795 1796 1797 1798

- (b) **State** the name of the venue in Vienna where this performance took place. **[1] AO3**

(Kleiner) (Small) Redoutensaal

- (c) **Identify two** changes of **tonality** between **bars 33 and 48**. Give bar numbers to support your answers. **[2] AO4**

(i) ...G minor – accept any bars from 38 to 41

(ii) ...D minor – accept any bars from 42 to 46

Also accept B flat major bars 46 to 48.

- (d) **Describe** the differences between **bars 90 to 97** and **bars 9 to 16**. Support your answer with bar, beat and instrument references where appropriate. **[3] AO4**

Relevant comments which correctly contrast bars 90 to 97 with bars 9 to 16 include:

- Added demisemiquaver in “b” motif in violin 1 end of bar 90 (or 92) beats 1 and 2 compared with bar 9 (or bar 11)
- Addition of turn figure in violins 1 and 2 bar 91¹ (or 93¹) compared with bar 10¹ (or 12¹)
- Added dotted rhythm figuration in violin 1 bar 94² to 95¹ compared to bars 13² to 14¹
- Added triplet figuration to violin 1 line bars 95² to 96 compared to bars 14² to 15
- Small note changes in inner parts (violin 2 and viola) in bar 96 compared to bar 15
- Accept once for general comment on ornamentation or variation

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

- (e) Give the bar numbers where the following **chords** are located within **bars 114 to 122**. **[3] A03**

Chord	Bar number
Diminished 7 th	<i>Bar 115 {116}</i>
Dominant 7 th in root position	<i>Bar 120 {121} {122²}</i>
F sharp major in 1 st inversion	<i>Bar 117</i>

- (f) Outline the overall **structure** of this movement. Give bar and beat numbers in support of your answer. **[5] A04**

Relevant comments which correctly describe the structure of this movement include:

- **Overall structure is tripartite**
- **Opening section - bars 1 to 37**
- **Middle section bars - 38 to 73**
- **final section bars - 74 to 152**
- **However, the movement can also be considered as a Theme and Variations movement as the opening theme is the basis for most of the subsequent development**
- **Within opening section, bars 1 to 8 (repeated) are theme a**
- **Bars 9 to 16 are theme b**
- **Bars 17 to 32 are return of theme a**
- **Bars 33 to 37 are the codetta**
- **Middle section is in two halves**
- **Bars 38 to 56 are the first half of middle section**
- **Bars 57 to 70 are the second half of middle section**
- **Bars 70 to 73 are a link to final section**
- **Final section: bars 74 to 89 are theme a (the repeat is written out this time as the theme is decorated and developed)**
- **Bars 90 to 97 are theme b**
- **Bars 98 to 140 are the return of theme a, greatly extended through development**
- **Bars 141 to 152 form the codetta, extended**

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

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

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

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

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

- (a) **Underline one** answer to complete the following statement. **[1] AO3**

After its premiere in London, this symphony was first performed in Germany
in

1849 1850 1851 1852

- (b) **State** the name of the city in Germany where this performance took place. **[1] AO3**

Leipzig

- (c) **Identify two** changes of **tonality** between **bars 57 and 75**. Give bar numbers to support your answers. **[2] AO4**

(i) *D minor – accept any bars from 61³ to 74...*

(ii) *D major – bar 75*

- (d) **Describe** the differences between **bars 74 to 86¹** and **bars 45 to 57¹**.
Support your answer with bar, beat and instrument references where appropriate. **[3] AO4**

Relevant comments which correctly contrast bars 74 to 86¹ with bars 45 to 57¹ include:

- *Bar 74 is in D major whilst 45 was in A major*
- *Bar 74 melody now played by flute where as it was clarinet in bar 45*
- *Bar 74 to 75 has repeated quaver dominant pedal notes in cellos and double basses where as it was just in horns in bars 45 to 46*
- *Violin 2 and viola string harmonies of bars 45 and 46 are missing in bars 74 and 75*
- *The theme begins two beats later {on beat 4 instead of beat 2} in bar 74 compared to bar 45*
- *Addition of mordant figure to melody in flute bar 77¹ compared to bar 47³*
- *Violin 1 doubles flute's melodic line from bar 80² to 84³ whereas it only doubled clarinet's melodic line for the last two bars, 55 and 56, before*
- *Bars 85 to 86 finish with a I c V I perfect cadence into D major whereas bars 55 and 56 were more chromatic, bar 56 being dim 7th harmony leading into unison Es bar 57*
- *Melodic line changes in bars 84 to 86¹ compared to bars 55 to 57¹*

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

- (e) Give the bar numbers where the following **chords** are located within **bars 39 to 45¹**. **[3] AO3**

Chord	Bar number
An A minor chord in root position	<i>Bar 44³ {accept bar 42³}</i>
Dominant 7 th in 1 st inversion	<i>Bar 43³ {44¹}</i>
Half diminished 7 th	<i>Bar 41, last quaver {42, 2nd quaver} {43, 4th quaver} {43, last quaver}</i>

- (f) Outline the overall **structure** of this movement. Give bar and beat numbers in support of your answer. **[5] AO4**

Relevant comments which correctly describe the structure of this movement include:

- Overall structure is A B A1 B1 Coda
- Section A – bars 1 to 45¹
- Candidates may identify bars 1 to 2 as an introduction
- Section A can be subdivided into bars 3 to 11, bars 11⁴ to 19 (repeat with countermelody); bars 19⁴ to 27 (starting with a new motivic idea and returning to original thematic idea), which are repeated 27⁴ to 35 (with another countermelody)
- Bars 35 to 44 are a transition/link (based on opening 2 bars)
- Section B – bars 45 to 56
- Section A1 – bars 57 to 74
- Candidates may identify bars 57 to 58 as the return of the opening 2-bar introductory idea
- Section A1 could be subdivided into bars 58⁴ to 62¹, 62 to 67¹; 67² to 73
- Bars 73 to 74 are a condensed version of the transition/link (based on opening 2 bars)
- Section B1 – bars 74⁴ to 86¹
- Coda – bars 86 to 103 (based on opening 2 bars)
- Can also be considered as a sonata form movement minus development section

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