

Advanced Higher Music Practice Questions

This book contains questions similar to those that you will find in the Advanced Higher music exam. All of the answers are at the back of the book.

Question 1

This question features music in different styles.

- (a) Listen to this excerpt and identify **four** concepts in the music from those listed below.

You now have 15 seconds to read through the list of features.

Song cycle	Sprechgesang
Aria	Antiphonal
Suspension	Chorale
Motet	Plainchant
Renaissance	Anthem

Insert your **four** answers on the lines below.

4

The music will be played **twice** with a pause of 10 seconds between playings and a pause of 40 seconds before part (b).

Here is the music for the first time.

Here is the music for the second time.

- (b) Listen to a different excerpt and identify the type of work.

1

- (c) Listen to a new excerpt. Identify the style.

1

Question 2

This question features vocal music in different styles.

- (a) Listen to this excerpt and identify **four** concepts in the music from those listed below.

You now have 15 seconds to read through the list of features.

Mordent	Renaissance
Madrigal	Chorale
Melismatic	Ayre/Air
Syllabic	Tierce de Picardie
Time changes	Lied

Insert your **four** answers on the lines below.

4

The music will be played **twice** with a pause of 10 seconds between playings and a pause of 40 seconds before part (b).

Here is the music for the first time.
Here is the music for the second time.

- (b) Listen to a different excerpt and identify the type of voice.

1

Question 3

This question features vocal music in different styles.

- (a) Listen to this excerpt and identify **four** concepts in the music from those listed below.

You now have 15 seconds to read through the list of features.

Coloratura	Ballett
Appoggiatura	Leitmotiv
Augmented triad	Lied
Trill	Sprechgesang
Oratorio	3 against 2

Insert your **four** answers on the lines below.

4

The music will be played **twice** with a pause of 10 seconds between playings and a pause of 40 seconds before part (b).

Here is the music for the first time.

Here is the music for the second time.

- (b) Listen to a different excerpt and identify the style of the music.

1

- (c) Listen to a new excerpt and identify the style of the music.

1

Question 4

This question features instrumental music.

- (a) Listen to this excerpt and identify **four** concepts in the music from those listed below.

You now have 15 seconds to read through the list of features.

Stretto	Chromatic scale
Jazz funk	String quartet
Impressionist	Irregular time signatures
Mordent	Counter melody
Syncopation	Serial

Insert your **four** answers on the lines below.

4

The music will be played **twice** with a pause of 10 seconds between playings and a pause of 40 seconds before part (b).

Here is the music for the first time.

Here is the music for the second time.

- (b) Now listen to a different excerpt and identify the type of group you hear.

1

Question 5

This question features orchestral and vocal music.

- (a) Listen to this excerpt and identify **four** concepts in the music from those listed below.

You now have 15 seconds to read through the list of features.

Modulation	Diminution
Minimalist	Modal
Rubato	Augmentation
Chamber music	Tremolando
Inverted pedal	Canon

Insert your **four** answers on the lines below.

4

The music will be played **twice** with a pause of 10 seconds between playings and a pause of 40 seconds before part (b).

Here is the music for the first time.

Here is the music for the second time.

Question 5 (continued)

- (b) Listen to a vocal version of the same melody which begins with a short instrumental introduction.

Tick **one** box to identify the correct version of the music.

1

You now have 30 seconds to read through the possible answers.

The excerpt is short and will be played **three** times.

Here is the music for the first time.

Here is the music for the second time.

Here is the music for the third time.

Short introduction



Voice

Short introduction



Voice

Short introduction



Voice

- (c) Listen to a new excerpt.

Identify the concept that describes the prominent feature of the rhythm.

1

The music will be played **twice**.

Here is the music for the first time.

Here is the music for the second time.

Question 5 (continued)

(d) Listen to a new excerpt.

Tick **one** box to indicate the order in which the 4 different woodwind instruments play.

1

You now have 20 seconds to read through the possible answers.

The excerpt is very short and will be played **twice**.

Here is the music for the first time.

Here is the music for the second time.

Clarinet, Oboe, Piccolo, Flute

Clarinet, Piccolo, Oboe, Flute

Oboe, Piccolo, Clarinet, Flute

Oboe, Flute, Piccolo, Clarinet

(e) Identify the cadence that is heard **three** times at the end of the excerpt.

1

The music will be played **once** only.

Question 6

This question features instrumental music.

- (a) Listen to this excerpt and identify **four** concepts in the music from those listed below.

You now have 15 seconds to read through the list of features.

Basso continuo	Pavan
Consort	Concertino
Neo-classical	Chorale
Renaissance	Concerto grosso
Hemiola	Mordent

Insert your **four** answers on the lines below.

4

The music will be played **twice** with a pause of 10 seconds between playings and a pause of 40 seconds before part (b).

Here is the music for the first time.

Here is the music for the second time.

Question 6 (continued)

(b) Listen to a new excerpt.

Tick **one** box to identify the correct version of the music.

1

You now have 20 seconds to read through the possible answers.

The excerpt is short and will be played **three** times.

Here is the music for the first time.

Here is the music for the second time.

Here is the music for the third time.







(c) Listen to a further excerpt from the same work and identify the ornament that is played.

1

Question 6 (continued)

(d) Listen to a new excerpt and tick **one** box to describe what you hear.

1

You now have 30 seconds to read through the possible answers.

The excerpt will be played **twice**.

Here is the music for the first time.

Here is the music for the second time.

The ornament is a trill and the music modulates to the relative major.

The ornament is a trill and the music modulates to the relative minor.

The ornament is a mordent and the music modulates to the relative major.

The ornament is a mordent and the music modulates to the relative minor.

Question 7

This question features music for instruments and music for voices.

- (a) Listen to this excerpt and identify **four** concepts in the music from those listed below.

You now have 15 seconds to read through the list of features.

Tremolando	Note row
Chamber music	Ground bass
Chromatic scale	Diminished 7 th
Serial	Sonata
Stretto	Acciaccatura

Insert your **four** answers on the lines below.

4

The music will be played **twice** with a pause of 10 seconds between playings and a pause of 40 seconds before part (b).

Here is the music for the first time.
Here is the music for the second time.

- (b) Listen to a different excerpt and identify the style of the music.

1

- (c) Listen to that excerpt again and identify the tonality.

1

Question 7 (continued)

- (d) Listen to this excerpt. Identify the **rhythmic** concept that describes how the theme is developed.

1

The music will be played twice.

Here is the music for the first time.
Here is the music for the second time.

- (e) Listen to a further excerpt. Brass chords are heard between each repetition of the theme.

Tick **one** box to identify the correct version of the rhythm played by the **brass** instruments.

1

You now have 20 seconds to read through the possible answers.

Here is the music for the first time.
Here is the music for the second time.







Question 8

This question features vocal music.

- (a) Listen to this excerpt and identify **four** concepts in the music from those listed below.

You now have 15 seconds to read through the list of features.

Madrigal	Fugue
Recitative	Renaissance
Plainchant	Mode
Subject	Obbligato
Plagal cadence	Oratorio

Insert your **four** answers on the lines below.

4

The music will be played **twice** with a pause of 10 seconds between playings and a pause of 40 seconds before part (b).

Here is the music for the first time.

Here is the music for the second time.

- (b) Listen to part of that excerpt again and give the order in which the voices enter. You will hear the music **twice**.

1

Here is the music for the first time.

Here is the music for the second time.

1 _____

2 _____

3 _____

4 _____

Question 8 (continued)

- (c) Listen to part of the previous excerpt and tick **one** box to identify the correct version of the music.

1

You now have 15 seconds to read through the possible answers.

The excerpt is short and will be played **twice**.

Here is the music for the first time.

Here is the music for the second time.



- (d) Listen to a further excerpt from the same work and identify the type of voice.

1

- (e) Listen to this excerpt from a different work and identify the style of singing.

1

Question 9

This question features instrumental music.

- (a) In this excerpt you are required to complete the guide below by inserting appropriate music concepts.

There will now be a pause of 30 seconds to allow you to read through the question.

The music will be played **three** times with a pause of 20 seconds between playings and a pause of 30 seconds before part (b).

In the first two playings a voice will help guide you through the music. There is no voice in the third playing.

Here is the music for the first time.

Here is the music for the second time.

Here is the music for the third time.

- | | |
|--|---|
| 1. The ornament in the melody is a/an | 1 |
| _____ . | |
| 2. The harmonic device heard is a/an | 1 |
| _____ . | |
| 3. The prominent solo instrument is a/an | 1 |
| _____ . | |
| 4. The type of work is a/an | 1 |
| _____ . | |

Question 9 (continued)

- (b) Listen to a new excerpt and identify the prominent chord featured. **1**

The excerpt will be played **twice**.

Here is the music for the first time.
Here is the music for the second time.

Augmented triad

Added 6th

Cluster

Diminished 7th

- (c) Listen to a further excerpt and identify the type of group playing. **1**
-

Question 10

This question features vocal music.

- (a) In this excerpt you are required to complete the guide below by inserting appropriate music concepts.

There will now be a pause of 30 seconds to allow you to read through the question.

The music will be played **three** times with a pause of 20 seconds between playings and a pause of 30 seconds before part (b).

In the first two playings a voice will help guide you through the music. There is no voice in the third playing.

Here is the music for the first time.
Here is the music for the second time.
Here is the music for the third time.

- | | |
|---|---|
| 1. The tonality at the opening is
_____ . | 1 |
| 2. The harmonic feature at the end of the phrase is a/an
_____ . | 1 |
| 3. The word setting is
_____ . | 1 |
| 4. The type of vocal work is a/an
_____ . | 1 |

- (b) Listen to a different excerpt and identify the type of work. 1

Question 10 (continued)

(c) Listen to this excerpt and identify what you hear.

1

Rubato

Descant

Alberti bass

Tritone

Question 11

This question features music from the twentieth century.

- (a) In this excerpt you are required to complete the guide below by inserting appropriate music concepts.

There will now be a pause of 30 seconds to allow you to read through the question.

The music will be played **three times** with a pause of 20 seconds between playings and a pause of 30 seconds before part (b).

In the first two playings a voice will help guide you through the music.

There is no voice in the third playing.

Here is the music for the first time.
Here is the music for the second time.
Here is the music for the third time.

- | | |
|---|---|
| 1. The ornament at the opening is a/an | 1 |
| _____ . | |
| 2. The recurring leap in the melody forms the interval of a/an | 1 |
| _____ . | |
| 3. This section finishes on a/an | 1 |
| _____ cadence in a major key. | |
| 4. A countermelody is played on the oboe while the bassoon plays a/an | 1 |
| _____ . | |

Question 11 (continued)

- (b) Listen to more music from the same work and identify the style of the music. 1

- Impressionist
- Chamber music
- Neo-classical
- Minimalist

- (c) Listen to a different excerpt and identify the style of the music. 1

Question 12

In this question you will hear excerpts from a concerto.

- (a) Listen to the introduction and identify the harmonic feature that you hear. 1

Tierce de Picardie

Plagal cadence

Pedal

Modulation

- (b) In the next excerpt you are required to complete the guide below by inserting appropriate music concepts.

There will now be a pause of 30 seconds to allow you to read through the question.

The music will be played **three times** with a pause of 20 seconds between playings and a pause of 30 seconds before part (c).

In the first two playings a voice will help guide you through the music. There is no voice in the third playing.

Here is the music for the first time.

Here is the music for the second time.

Here is the music for the third time.

1. The ornament played twice by two different woodwind instruments is a/an

_____ .

2. The melody is played by a solo

_____ .

3. The tonality changes to

_____ .

4. Write 1, 2 or 3 beside the instruments to indicate the order in which they play.

French horn Oboe Clarinet

- (c) Listen to a further excerpt and identify the style of music.

Question 13

This question is based on instrumental music.

(a) Listen and follow the guide to the music below.

Here is the music.

You now have 30 seconds to read through parts (i) and (ii).

(i) Insert the missing notes and rest(s) in bar 12. 1

(ii) Draw this sign above the **two** bars where the

bass plays: 1

The music will be played **two** more times, with 20 seconds between playings and 40 seconds before part (b).

You should write all your answers on the guide to the music above.

Here is the music for the second time.

Here is the music for the third time.

Question 13 (continued)

(b) Bars 2–6 of the same music are shown below.

Using the rhythm provided and the chord information printed below the staff, complete the bass line in bars 3–5.

1

The first and last bass notes (bars 2 and 6) have been inserted for you.

There will be no music played.

You have two minutes to complete your answer. A warning tone will sound 30 seconds before part (c).

The musical score shows five bars of music in 4/4 time. The top staff is a treble clef with a melody. The bottom staff is a grand staff (treble and bass clefs). The bass line for bars 2 and 6 is pre-filled with a whole note. Bars 3, 4, and 5 are empty for completion. A box highlights the bass line area for bars 3-5.

	o	o	o	
C	G 1st Inv.	F 1st Inv.	G7	C
I	Vb	IVb	V7	I

(c) Listen to a new excerpt and follow the guide to the music below.
Here is the music.

The musical score consists of a single treble clef staff with a key signature of one sharp (F#). The music is divided into three groups of three measures each, labeled with the numbers 2, 5, and 9 above the staff. The notes in each group are: Group 1 (measures 1-3): G4, A4, B4; Group 2 (measures 4-6): C5, B4, A4; Group 3 (measures 7-9): G4, F#4, E4. A box around the note in measure 9 contains the instruction '(ii) One octave lower in bass clef'. The piece ends with a double bar line.

You now have 30 seconds to read through parts (i) and (ii).

- (i) Insert the time signature at the appropriate place in the music. 1
- (ii) Re-write the boxed note in bar 9 **one octave lower**. 1

The music will be played **one** more time with a pause of 40 seconds before part (d).

You should write all of your answers on the guide to the music above.

Here is the music.

Question 13 (continued)

(d) Listen to a final excerpt from the same piece.

Write [A] above the note in bars 15–16 that is harmonised by an **Augmented triad**.

1

10 11 12 13

14 15 16 17

(d) Augmented triad [A]

You will hear the excerpt **twice**, with a pause of 20 seconds between playings.

Here is the excerpt for the first time.

Here is the excerpt for the second time.

Question 14

This question features music for solo piano.

Listen to the excerpt and follow the guide to the music which is printed on the next page.

Here is the music.

You now have **2 minutes** to read through the question.

- (a) Identify the type of scale, a section of which is shown by the four crotchets in bar 4. 1
- (b) Identify the chord at the beginning of bar 18. 1
- (c) Give the Italian term to describe the way the left hand notes are played (articulation) in bars 16–17. 1
- (d) Write **L** above the bar where the left hand plays the following: 1



- (e) Insert the missing melody notes on the staff in bar 12. 1

You will now hear the music **three** more times, with 20 seconds between playings and a pause of 1 minute before the next question begins.

You should write all your answers on the guide to the music on the next page.

Here is the music for the first time.

Here is the music for the second time.

Here is the music for the third time.

Question 14 (continued)

1 2 3

(a) Scale:
4

5 6 7 8

9 10 11

12 (e) Missing notes

13 14 15

16 17 18

(c) Italian term:

(b) Chord:

Question 15

This question is based on an excerpt from a piece of instrumental music.

Listen to the excerpt and follow the guide to the music which is printed on the next page.

Here is the music.

You now have **1 minute** to read through the questions (a), (b), (c) and (d).

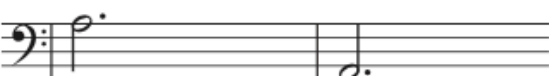
(a) In the box provided name the key of the excerpt. 1

(b) Write the enharmonic equivalent of the boxed note in bar 8.

Write your answer on the stave below bar 8. 1

(c) Using the bass clef in bars 14 and 15, write the boxed notes at the **same** pitch. 1

(d) Draw this sign above the two **bars** where the bass guitar

plays:  1

The music will be played **two** more times with 20 seconds between playings.

You then have a further 2 minutes to complete your answers.

You should write all your answers on the guide to the music on the next page.

A warning tone will sound 15 seconds before part (e).

Here is the music for the first time.

Here is the music for the second time.

Question 15 (continued)

(a) Key:

1 2 3 4

5 6 7 8

(b) Enharmonic

9 10 11 12

13 14 15

(c) Notes at same pitch in bass clef

Question 15 (continued)

- (e) Using the rhythm provided and the chord information printed below the staff, complete the bass line. 1

The first and last bass notes have been inserted for you.

There will be no music played.

You now have 2 minutes to complete your answer. A warning tone will sound 30 seconds before the start of Question 6.

A	Em	G 1st Inv.	A 1st Inv.	D
V	II	IVb	Vb	I

Question 16

This question is based on music for solo piano.

You now have 20 seconds to read through part (a).

- (a) The rhythm of the melody is shown below.

Complete the rhythm in bars 3–5.

1

2/4

1 2 3 4

5 6 7 8

Listen to the excerpt which will be played **twice**.

There will be a pause of 30 seconds before part (b).

Here is the music for the first time.

Here is the music for the second time.

- (b) Listen to the opening of the previous excerpt and complete the sentence below. The excerpt will be played **twice**.

1

The major triad heard twice at the opening of the excerpt is followed immediately by a repeated _____ triad.

Here is the music for the first time.

Here is the music for the second time.

Question 16 (continued)

- (c) Listen to a further excerpt and insert the missing notes in the box on the bass stave. 1

You will hear the excerpt **twice**, with a pause of 40 seconds before part (d).

Here is the excerpt for the first time.
Here is the excerpt for the second time.

The image shows a musical score for a piano piece. It consists of two staves: a treble clef staff and a bass clef staff. The music is divided into seven measures, numbered 1 through 7 above the staves. In measure 6, there is a rectangular box on the bass staff labeled 'Notes' with a white background, indicating where the student should write the missing notes. The notes in the treble staff are: Measure 1: G4, B4, D5; Measure 2: G4, B4, D5; Measure 3: A4, B4, C5; Measure 4: A4, B4, C5; Measure 5: G4, B4, D5; Measure 6: G4, B4, D5; Measure 7: G4, B4, D5.

- (d) In this final excerpt from the same piece you are asked to:

- (i) identify the type of scale used; 1
- (ii) give the enharmonic equivalent of the boxed note in bar 3.
Re-write this note at the same pitch on the stave below. 1

You now have 20 seconds to look at the music below.

The image shows a musical score for a piano piece. It consists of a single treble clef staff. The music is divided into three measures, numbered 1 through 3 above the staff. In measure 3, there is a rectangular box around the notes G4, A4, B4, C5, D5, E5, F5, G5. Below the staff, there is a second treble clef staff with the label '(ii) Enharmonic' and a rectangular box for writing the enharmonic equivalent of the boxed note in bar 3.

You will hear the excerpt **twice**, with a pause of 40 seconds before part (e).

Here is the excerpt for the first time.
Here is the excerpt for the second time.

Question 16 (continued)

- (e) Listen to a new excerpt and follow the guide to the music below.
Here is the music.

You now have 1 minute to read through both parts of the question.

The key is F major.

- (i) Identify the boxed chords used in bars 7 and 8. You should indicate the chord name *or* number and, where appropriate, 1st or 2nd inversion. 1
- (ii) The chord used in bar 9 is Gm 2nd inversion/Chord Ilc.
Using the rhythm provided write the appropriate bass note to make the chord a 2nd inversion. 1

You will hear the music again, followed by a pause of 2 minutes before the next question starts.

Here is the music.

Question 17

This question is based on excerpts from a piece of instrumental music.

Listen to this excerpt and follow the guide to the music printed below.

(a) Key:

1 2 3 4 5 VIOLIN

PIANO

(b) Notes 8ve lower in bass clef

6 VIOLIN 7 8 9

10 11 12 13 (c) Missing notes

You now have two minutes to read through the questions.

- (a) In the box provided, name the key of the excerpt. 1
- (b) In bar 3 you are asked to re-write the boxed notes **one octave lower** in the bass clef. Use the blank bar below bar 3. 1
- (c) Complete the violin melody in bars 12 and 13 by adding the missing notes. 1

The music will be played **three** more times with a pause of 20 seconds between playings and a pause of **one minute** before part (d).

You should write all of your answers on the guide to the music.

Here is the music for the first time.
 Here is the music for the second time.
 Here is the music for the third time.

Question 17 (continued)

- (d) The piano part from bars 13 and 14 is shown below.
Re-write the two boxed notes at their sounding pitch.

1

You will hear the short excerpt **twice**, with a pause of 20 seconds between playings and a pause of 30 seconds before the next question.

Here is the music for the first time.

Here is the music for the second time.

- (e) Using the rhythm provided and the chord information printed below the staff, complete the bass line in **bars 3 and 4**.

1

The bass notes in bars 1 and 2 have been inserted for you.
There will be no music played.

You now have **one minute and 30 seconds** to complete your answer.

Am	F maj	C maj 2 nd Inv	E maj 1 st Inv
----	-------	---------------------------	---------------------------

- (f) Listen to a different version of the same piece and identify the type of group playing.

1

Question 18

This question is based on orchestral music.

You now have 20 seconds to read through parts (a) and (b) of the question.

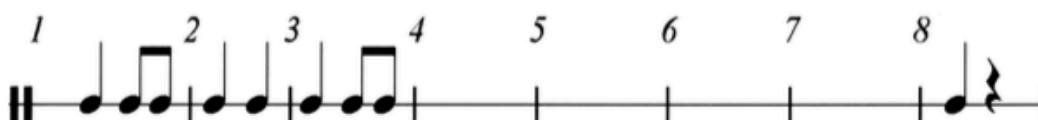
- (a) The excerpt opens with a sustained chord; the tonality is

_____ 1

- (b) The strings play a steady rhythm. On the music line below you are asked to:

- i) complete the rhythm in bars 4 to 7; 1

- ii) write the time signature in the correct place. 1



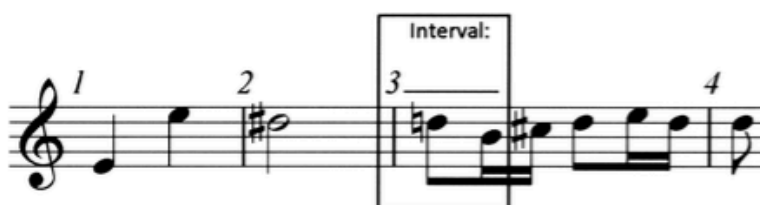
Listen to the excerpt, which will be played **twice**, and answer questions (a) and (b).

There will be a pause of 40 seconds before part (c).

Here is the music for the first time.

Here is the music for the second time.

- (c) Listen to a further excerpt featuring the violins. Describe the interval formed by the two notes in the box in bar 3. Write your answer in the box. 1



- (d) Listen to how the excerpt continues. Insert one accidental in the boxed area so that the written score matches what you hear. 1



Question 18 (continued)

(e) Listen to a new excerpt and answer both questions below.

You now have one minute to read through the questions and the guide to the music.

i) The key is A minor. Identify the chords used in **bars 2 and 3**. You should indicate the chord name or number and, where appropriate, 1st or 2nd Inversion or 7th. The chords in bars 1 and 4 have been completed for you. 1

ii) There is a modulation to C major at the end of the excerpt.

Identify the cadence heard in **bars 7 and 8**. 1

The music will be played twice.

Here is the music for the first time.

Here is the music for the second time.

The musical score consists of two systems of three staves each (treble, alto, and bass clefs). The time signature is 2/4. The key signature has one flat (B-flat).

System 1 (Bars 1-4):

- Bar 1: Treble clef has a half note F4. Bass clef has a half note A2. Chord box: A min / I.
- Bar 2: Treble clef has a half note G4. Bass clef has a half note B2. Chord box: [] / []
- Bar 3: Treble clef has a half note A4. Bass clef has a half note C3. Chord box: [] / []
- Bar 4: Treble clef has a half note B4. Bass clef has a half note D3. Chord box: A min / I.

System 2 (Bars 5-8):

- Bar 5: Treble clef has a half note C5. Bass clef has a half note E3. Chord box: [] / []
- Bar 6: Treble clef has a half note D5. Bass clef has a half note F3. Chord box: [] / []
- Bar 7: Treble clef has a half note E5. Bass clef has a half note G3. Chord box: [] / []
- Bar 8: Treble clef has a half note F5. Bass clef has a half note A3. Chord box: [] / []

Below the second system, there is a box labeled "Cadence:" with a blank line underneath.

Question 19 (a)

In this question you are asked to comment on **two** excerpts of music.

(a) Listen to each excerpt. For each excerpt identify at least **two prominent** concepts from each of the following categories:

- **Melody/harmony**
- **Texture/structure/form/timbre**

Both excerpts will be played **twice**, with a pause of 15 seconds between playings, and a pause of 4 minutes at the end for you to complete your final answer.

You may use the table on the next page for rough work, but your final answer must be written on the page entitled 'Final Answer'.

Your final answer could be bullet points or short answers identifying the concepts you have heard.

Here is Excerpt 1 for the first time.

Here is Excerpt 2 for the first time.

Here is Excerpt 1 for the second time.

Here is Excerpt 2 for the second time.

You now have 4 minutes to identify at least **four** concepts in each excerpt.

A warning tone will sound 30 seconds before the start of part (b).

Question 19 (a) (continued)

Rough Work

For each excerpt identify at least **two prominent** concepts in each of the following categories:

- **Melody/harmony**
- **Texture/structure/form/timbre**

Categories	Excerpt 1	Excerpt 2
Melody/harmony		
Texture/structure/ form/timbre		

Rough work

Question 19 (continued)

FINAL ANSWER

(i) Excerpt 1

2

(ii) Excerpt 2

2

Question 19 (continued)

(b) This question has two parts.

(i) **Analyse** the two excerpts you have just heard.

In your extended answer you should refer to **six similarities/differences** across the following categories:

- **Type of work**
- **Melody/harmony**
- **Texture/structure/form/timbre**

(ii) **Conclude** your analysis with a statement on the **style/period** of each excerpt and **justify** your answer.

You will hear each excerpt **two** more times, with a pause of 15 seconds between playings, and a further **10 minutes** to complete your answers for part (i) and part (ii).

Rough work will not be marked.

You may use the table on the next page for rough work, but your final answer must be written on the page entitled 'Final Answer'.

Here is Excerpt 1 for the third time.
Here is Excerpt 2 for the third time.

Here is Excerpt 1 for the last time.
Here is Excerpt 2 for the last time.

You now have **10 minutes** to complete your analysis and conclusion.

A warning tone will sound 30 seconds before the end of the question paper.

Question 19 (b) (continued)

FINAL ANSWER

(i) Analysis

Comment on **six similarities/differences** you hear in the excerpts. Your final answer should be a written description of what you have heard and not simply a list of similarities/differences.

4

Question 20

In this question you are asked to comment on **two** excerpts of music.

(a) Listen to each excerpt. For each excerpt identify at least **two prominent** concepts from each of the following categories:

- **Melody/harmony**
- **Texture/structure/form/timbre**

Both excerpts will be played **twice**, with a pause of 15 seconds between playings, and a pause of 4 minutes at the end for you to complete your final answer.

You may use the table on the next page for rough work, but your final answer must be written on the page entitled 'Final Answer'.

Your final answer could be bullet points or short answers identifying the concepts you have heard.

Here is Excerpt 1 for the first time.
Here is Excerpt 2 for the first time.

Here is Excerpt 1 for the second time.
Here is Excerpt 2 for the second time.

You now have 4 minutes to identify at least **four** concepts in each excerpt.

A warning tone will sound 30 seconds before the start of part (b).

Question 20 (a) (continued)

Rough Work

For each excerpt identify at least **two prominent** concepts in each of the following categories:

- **Melody/harmony**
- **Texture/structure/form/timbre**

Categories	Excerpt 1	Excerpt 2
Melody/harmony		
Texture/structure/ form/timbre		

Question 20 (a) (continued)

FINAL ANSWER

(i) Excerpt 1

2

(ii) Excerpt 2

2

Question 20 (continued)

(b) This question has two parts.

(i) **Analyse** the **two** excerpts you have just heard.

In your extended answer you should refer to **six similarities/differences** across the following categories:

- **Type of work**
- **Melody/harmony**
- **Texture/structure/form/timbre**

(ii) **Conclude** your analysis with a statement on the **style/period** of each excerpt and **justify** your answer.

You will hear each excerpt **two** more times, with a pause of 15 seconds between playings, and a further **10 minutes** to complete your answers for part (i) and part (ii).

Rough work will not be marked.

You may use the table on the next page for rough work, but your final answer must be written on the page entitled 'Final Answer'.

Here is Excerpt 1 for the third time.

Here is Excerpt 2 for the third time.

Here is Excerpt 1 for the last time.

Here is Excerpt 2 for the last time.

You now have **10 minutes** to complete your analysis and conclusion.

A warning tone will sound 30 seconds before the end of the question paper.

Question 20 (b) (continued)

ROUGH WORK

Rough
work

Question 20 (b) (continued)

FINAL ANSWER

(i) **Analysis**

Comment on six similarities/differences you hear in the excerpts. Your final answer should be a written description of what you have heard and not simply a list of similarities/differences.

4

Question 20 (b) (continued)

(ii) **Conclusion**

Write a statement on the *style/period* of each excerpt and justify your answer.

2

Question 21

In this question you are asked to comment on **two** excerpts of music.

(a) Listen to each excerpt. For each excerpt identify at least **two prominent** concepts in each of the following categories:

- **Melody/harmony**
- **Texture/structure/form/timbre/dynamics**

Both excerpts will be played twice, with a pause of 15 seconds between playings, and a pause of 4 minutes at the end for you to complete your final answer.

You may use the table on the next page for rough work, but your final answer must be written on the page entitled 'Final Answer'.

Your final answer could be bullet points or short answers identifying the concepts you have heard.

Here is Excerpt 1 for the first time.

Here is Excerpt 2 for the first time.

Here is Excerpt 1 for the second time.

Here is Excerpt 2 for the second time.

You now have 4 minutes to identify at least **four** concepts in each excerpt.

A warning tone will sound 30 seconds before the start of part (b).

Question 21 (a) (continued)

Rough Work

For each excerpt identify at least two prominent concepts in each of the following categories:

- **Melody/harmony**
- **Texture/structure/form/timbre/dynamics**

Categories	Excerpt 1	Excerpt 2
Melody/harmony		
Texture/structure/ form/timbre/ dynamics		

Rough work

Question 21 (a) (continued)

FINAL ANSWER

(i) Excerpt 1

2

(ii) Excerpt 2

2

Question 21 (continued)

(b) This question has two parts.

(i) **Analyse** the two excerpts you have just heard.

In your extended answer you should refer to **six similarities/differences** across the following categories:

- **Type of work**
- **Melody/harmony**
- **Texture/structure/form/timbre/dynamics**

(ii) **Conclude** your analysis with a statement on the **style/period** of each excerpt and **justify** your answer.

You will hear each excerpt **two** more times, with a pause of 15 seconds between playings, and a further **10 minutes** to complete your answers for part (i) and part (ii).

Rough work will not be marked.

You may use the table on the next page for rough work, but your final answer must be written on the page entitled 'Final Answer'.

Here is Excerpt 1 for the third time.

Here is Excerpt 2 for the third time.

Here is Excerpt 1 for the last time.

Here is Excerpt 2 for the last time.

You now have **10 minutes** to complete your analysis and conclusion.

A warning tone will sound 30 seconds before the end of the question paper.

Question 21 (b) (continued)

ROUGH WORK

Rough
work

Question 21 (b) (continued)

FINAL ANSWER

(i) Analysis

Comment on **six similarities/differences** you hear in the excerpts. Your final answer should be a written description of what you have heard and not simply a list of similarities/differences.

4

Question 21 (b) (continued)

(ii) **Conclusion**

Write a statement on the **style/period** of each excerpt and **justify** your answer.

2

Question 22

In this question you are asked to comment on **two** excerpts of music.

- (a) Listen to each excerpt. For each excerpt identify at least **two** prominent concepts in each of the following categories:
- **melody/harmony**
 - **texture/structure/form/timbre/dynamics**

Both excerpts will be played **twice** with a pause of 15 seconds between playings, and with a pause of **four minutes** at the end for you to complete your final answer.

You may use the table on the next page for rough work, but your final answer must be written on the page entitled 'Final Answer'.

Your final answer could be bullet points or short answers identifying the concepts you have heard.

Here is Excerpt 1 for the first time.

Here is Excerpt 2 for the first time.

Here is Excerpt 1 for the second time.

Here is Excerpt 2 for the second time.

You now have four minutes to identify at least **four** concepts in each excerpt.

A warning tone will sound 30 seconds before the start of part (b).

Question 22 (a) (continued)

Rough work

For each excerpt identify at least **two** prominent concepts in each of the following categories:

- melody/harmony
- texture/structure/form/timbre/dynamics

Categories	Excerpt 1	Excerpt 2
Melody/harmony		
Texture/structure/ form/timbre/ dynamics		

Question 22 (a) (continued)

Final answer

(i) Excerpt 1

2

(ii) Excerpt 2

2

Question 22 (continued)

(b) This question has two parts.

(i) **Analyse** the **two** excerpts you have just heard.

In your extended answer you should refer to **six similarities/differences** across the following categories:

- **type of work**
- **melody/harmony**
- **texture/structure/form/timbre/dynamics**

(ii) **Conclude** your analysis with a statement on the **style/period** of each excerpt and **justify your answer**.

You will hear each excerpt **two** more times, with a pause of 15 seconds between playings, and then have a further **10 minutes** to complete your answers for part (i) and part (ii).

Rough work will not be marked.

You may use the table on the next page for rough work, but your final answer must be written on the page entitled 'Final Answer'.

Here is Excerpt 1 for the third time.

Here is Excerpt 2 for the third time.

Here is Excerpt 1 for the last time.

Here is Excerpt 2 for the last time.

You now have **10 minutes** to complete your analysis and conclusion.

A warning tone will sound 30 seconds before the end of the question paper.

Question 22 (b) (continued)

Rough work

Rough
work

Question 22 (b) (continued)

Final answer

(i) Analysis

Comment on six similarities/differences you hear in the excerpts. Your final answer should be a written description of what you have heard and not simply a list of similarities/differences.

4

Question 22 (b) (continued)

(ii) Conclusion

Write a statement on the **style/period** of each excerpt and **justify** your answer.

2

Answers

Question 1

(a)	Suspension Renaissance Antiphonal Anthem	4	1 mark for each correct answer. Candidate responses can be listed in any order.
(b)	Lied	1	Accept lieder. Also accept song cycle.
(c)	Contemporary Jazz	1	No other answers are accepted.

Question 2

(a)	Madrigal Syllabic Time changes Renaissance	4	1 mark for each correct answer. Candidate responses can be listed in any order.
(b)	Countertenor	1	Also accept male alto or counter tenor.

Question 3

a	Appoggiatura Augmented triad Lied 3 against 2	4	1 mark for each correct answer. Candidate responses can be listed in any order.
b	Chorale	1	
c	Soul music	1	Accept soul.

Question 4

a	Mordent Syncopation Chromatic scale Counter melody	4	1 mark for each correct answer. No other answers accepted. Candidate responses can be listed in any order.
b	Consort	1	Accept broken/whole consort. The word 'consort' must be included.




Question 5

(a)	Modulation Augmentation Inverted pedal Canon	4	1 mark for each correct answer. Candidate responses can be listed in any order.
(b)	2 nd option	1	No other answers are accepted.
(c)	Time changes or irregular time signatures	1	Also accept changing time signatures. Do not accept 3 against 2 or triplets.
(d)	Oboe, Piccolo, Clarinet, Flute (3 rd option)	1	No other answers are accepted.
(e)	Plagal	1	Accept IV to I. 'Amen' not accepted.


Question 6

(a)	Basso continuo Concerto grosso Concertino Hemiola	4	1 mark for each correct answer. Candidate responses can be listed in any order.
(b)	Answer ii	1	No other answers accepted.
(c)	Appoggiatura	1	No other answers accepted.
(d)	Answer iii The ornament is a mordent and the music modulates to the relative major	1	No other answers accepted.

Question 7

(a)	Tremolando Chromatic scale Diminished 7th Acciaccatura	4	1 mark for each correct answer. Candidate responses can be listed in any order.
(b)	Plainchant	1	Also accept plainsong and Gregorian chant. Chant on its own is not accepted.
(c)	Mode/modal	1	Also accept melodic minor. Minor on its own is not accepted.
(d)	Diminution	1	No other answers are accepted.
(e)	Answer iii <input type="checkbox"/>  <input type="checkbox"/>  <input checked="" type="checkbox"/> 	1	No other answers are accepted.

Question 8

a	Recitative Subject Fugue Oratorio	1 1 1 1	1 mark for each correct answer. No other answers accepted. Candidate responses can be listed in any order.
b	Bass (or baritone) Tenor Alto (or mezzo soprano or counter tenor) Soprano	1	All voices must be in the correct order for 1 mark.
c	Bass line number 3. 	1	
d	Counter tenor	1	No other answers accepted.
e	Coloratura	1	No other answers accepted.

Question 9

(a)	1. Turn 2. Inverted pedal 3. Bassoon 4. Concerto	4	1 mark for each correct answer for parts 1 to 4. 1. Accept symbol for turn. No other answers accepted for parts 2 or 3. 4. Also accept solo concerto. Do not accept concerto grosso.
(b)	Diminished 7 th	1	No other answers accepted.
(c)	Piano trio	1	Also accept chamber group. Chamber music not accepted. Trio on its own is not accepted.

Question 10

(a)		1. Major 2. Suspension 3. Syllabic 4. Ballett	4	1 mark for each correct answer for parts 1 to 4. 2. Also accept perfect cadence or V-I. 4. Also accept Madrigal.
(b)		Ayre/Air	1	Also accept lute song.
(c)		Tritone	1	No other answers accepted.

Question 11

a	1	Turn	1	
	2	Octave	1	Accept 8ve
	3	Perfect (cadence)	1	Accept V-I
	4	Pedal	1	Also accept inverted pedal
b		Neo-classical	1	
c		Musique concrète	1	

Question 12

a		Pedal	1	
b		1 Turn 2 Cello 3 Major 4 1 Clarinet, 2 French Horn, 3 Oboe	4	1 mark for each correct answer for parts 1 to 3. 1. Also accept ∞ 4. All instruments must be in correct order for 1 mark.
c		Neo-classical	1	

Question 13

(a)	(i)	Crotchet rest E(quaver) - 1 st line, beamed to a D(quaver) below the stave E(crotchet) - 1 st line G(crotchet) - 2 nd line	1	All pitches, rhythms and rest(s) must be correct for 1 mark. Also accept two quaver rests instead of a crotchet rest. Accept stems in any direction and on either side.
	(ii)	The sign to be placed between bars 9 and 10	1	The sign should include both bars 9 and 10, but should not extend beyond those bars. Also accept sign drawn below the stave.
(b)		Bar 3 - B(semibreve) - 2 nd line Bar 4 - A(semibreve) - 1 st space Bar 5 - G(semibreve) - 1 st line	1	Pitch and rhythm of all three notes must be correct for 1 mark. Also accept the notes in any octave.
(c)	(i)	5 4	1	Accept 5/4 written as a fraction. It must be written between the key signature and the first note. Also accept: 2 + 3 4 4
	(ii)	A(minim) - 1 st space	1	Note-head must be written accurately in the bottom space. Accept any note value. Accept stems in any direction or on either side.
(d)		The A must be written accurately above the F sharp in bar 16	1	No other answers accepted.

Question 14

(a)	Chromatic	1	No other answers accepted.
(b)	Added 6 th or C added 6th	1	Also accept: C maj 6 C6 CM6 (not Cm6) C△6 (C△6)
(c)	Staccato	1	Staccato markings on their own are not accepted.
(d)	L should be placed above bar 8	1	Also accept L placed anywhere in bar 8.
(e)	A(quaver) - 2 nd space, G(quaver) - 2 nd line, G(semi quaver) 2 nd line, A(dotted quaver) - 2 nd space and G(crochet) - 2 nd line	1	Both pitch and rhythm completely accurate for 1 mark. Accept stems in any direction or on either side.

Question 15

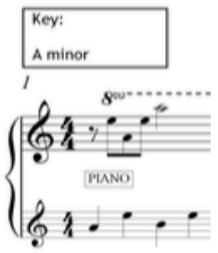



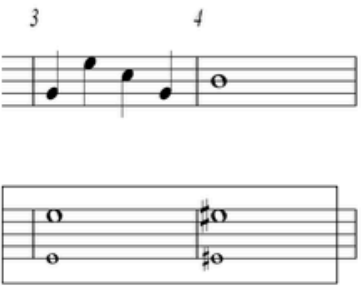
(a)	D (major)	1	D, or D maj; do not accept Dm or D minor.
(b)	G flat(quaver) - 2 nd line	1	Only G flat, clearly written on 2nd line, accepted. Flat symbol must precede the note and be accurately placed. Accept any note value. Also accept with no stem.
(c)	E(crotchet), C(Crotchet) and D (dotted minim) must all be placed above the stave	1	Accept stems in either direction; accept any note values. Pitch must be correct with note-heads drawn accurately.
(d)	The sign must include both bars 5 and 6 only	1	No other answers accepted.
(e)	E(dotted minim) - 3 rd space, B(crotchet) - 2 nd line and C(minim) - 2 nd space	1	Pitch and rhythm of all three notes must be correct for 1 mark. Accept in either octave.

Question 16

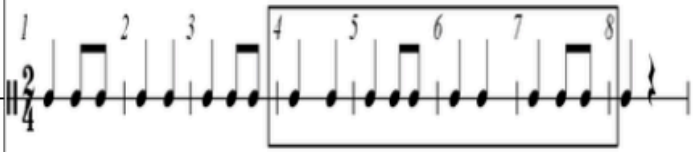


(a)		1	<p>All rhythms (notes and rest) in bars 3 to 5 must be correct for one mark. However, in bar 4 a dotted crotchet with a quaver rest is accepted.</p> <p>The quavers need not be beamed correctly.</p> <p>Accept stems in any direction and on either side.</p>
(b)	Augmented	1	No other answers accepted.
(c)	B(crotchet) above the stave, A sharp(quaver) – 5 th line, G(quaver) – 4 th space and B (crotchet)		<p>Pitch, rhythm, and accidental (in front of note and placed accurately) must be correct for 1 mark.</p> <p>Accept stems in any direction or on either side.</p>
(d) (i)	whole tone	1	No other answers accepted.
(ii)	B flat(quaver) – 3 rd line	1	<p>Only B flat, clearly written on 3rd line, accepted. Flat symbol must precede the note and be placed accurately.</p> <p>Accept any note value. Accept stems in any direction or on either side. Also accept with no stem.</p>

(e) (i)	<table border="1" style="margin-left: auto; margin-right: auto;"> <tr> <td style="padding: 5px;">F or I</td> <td style="padding: 5px;">Gm or II</td> </tr> <tr> <td style="padding: 5px;">1st Inv</td> <td style="padding: 5px;">1st Inv</td> </tr> </table>	F or I	Gm or II	1 st Inv	1 st Inv	1	<p>For chord in bar 7 accept any of the following: F /A Fmaj/A Fmaj, 1st Inv. Ib</p> <p>For chord in bar 8 accept any of the following: Gm/Bb Gm 1st Inv. IIb G without m/minor not accepted.</p> <p>Roman numerals and Arabic numbers (1, 2 etc.) are accepted.</p> <p>Both chords must be correct to gain the mark.</p>
F or I	Gm or II						
1 st Inv	1 st Inv						
(ii)	D(dotted minim)	1	<p>Accept D in any octave, stem on either side of the note.</p> <p>The note must be written as a dotted minim.</p>				

Question 17

a		1	Am accepted not C or C maj
b		1	Pitch and rhythm of all three notes must be correct. Accept stems in any direction or on either side.
c		1	Pitch and rhythm must be correct for 1 mark. The three quavers do not have to be joined. Accept stems in any direction or on either side.
d		1	Notes must be placed accurately. The second note requires use of two ledger lines. Pitch and rhythm must be correct. Accept stems in any direction or on either side.
e		1	Pitch of both notes must be written accurately. Accept in either octave. Accept any note type – no penalty for incorrect rhythm. Sharp sign, which must be placed accurately in front of the note, is essential in bar 4. Both notes correct for 1 mark.
f	Piano trio	1	Also accept chamber group. No other answers accepted.

Question 18

a	Minor	1					
b		1	(i) All rhythms in bars 4 to 7 must be correct for 1 mark.				
		1	(ii) No other answer accepted.				
c	3 rd /third	1	Number must be correct. The interval need not be described.				
d		1	Accept natural sign if also inserted in bar 5. Not accepted if only inserted in bar 5.				
e	<p>(i)</p> <table border="1" data-bbox="327 1041 890 1227"> <tr> <td data-bbox="327 1041 598 1131">E 1st Inv. or E/G#</td> <td data-bbox="598 1041 890 1131">E⁷</td> </tr> <tr> <td data-bbox="327 1131 598 1220">V 1st Inv. or V_b</td> <td data-bbox="598 1131 890 1220">V⁷</td> </tr> </table>	E 1 st Inv. or E/G#	E ⁷	V 1 st Inv. or V _b	V ⁷	1	Both the chord name/number and inversion/7 th must be identified to gain the mark. For the first chord accept 6 3 for first inversion.
E 1 st Inv. or E/G#	E ⁷						
V 1 st Inv. or V _b	V ⁷						
e	(ii) Perfect	1	Accept V - I or V7 - 1. No other answers accepted.				

Question 19

(a)	(i)	<p><u>Melody/harmony:</u> Acciaccatura or appoggiatura Arpeggios or broken chords Chromatic Dominant 7th chord or diminished 7th</p> <p>Major Melismatic or syllabic Pedal Perfect cadence Sequence Vamp</p> <p><u>Texture/structure/form/timbre:</u> Cadenza Coloratura Harp Homophonic Orchestra or strings Pizzicato Soprano Ternary Timpani Triangle</p>	1	<p>Accept any two concepts for 1 mark.</p> <p>Do not accept chromatic scale. Accept V7. Do not accept diminished. Only major accepted. Do not accept Major - Minor - Major.</p>
	(ii)	<p><u>Melody/harmony:</u> Added 6th Appoggiatura Arpeggios or broken chords Change of key Chromatic Contrary motion Dominant 7th chord Major Perfect cadence Sequence Syllabic Vamp</p> <p><u>Texture/structure/form/timbre:</u> Canon or contrapuntal or polyphonic Clarinet or saxophone Homophonic Imitation Orchestra Pizzicato Tenors or baritones or tenor and baritones or tenors and baritone or male trio</p> <p>Timpani or timpani roll or cymbal or drum kit</p> <p>Trumpet(s) or muted trumpet(s)</p> <p>Unison</p>	1	<p>Accept any two concepts for 1 mark.</p> <p>Accept any answer which implies added chords/added note chords. Do not accept chromatic scale. Modulation not accepted. Only major accepted. Accept V7.</p>
			1	<p>Accept any two concepts for 1 mark.</p> <p>Accept fugal.as an alternative to canon. Do not accept strings or violin(s). Do not accept duet. Do not accept tenor (singular) or baritone (singular) on their own. Accept anything that implies a small group of male voices. Male chorus, choir, backing singers or male duet are not accepted. Also accept con sordino trumpet(s) or fanfare or trumpet fanfare.</p>

Question 19 (continued)

(b)	<p>(i) Answers should focus on melody/harmony and texture/structure/form/timbre. This should be a written description of what is heard and not simply a list of similarities/differences.</p> <p>4 marks Six similarities/differences.</p> <p>3 marks Four or five similarities/differences.</p> <p>2 marks Two or three similarities/differences.</p> <p>1 mark One similarity/difference.</p> <p>Similarities</p> <ol style="list-style-type: none"> 1) Appoggiatura 2) Arpeggios or broken chords 3) Chromatic 4) Dominant 7th chord 5) Homophonic 6) Major 7) Orchestra 8) Perfect cadence 9) Pizzicato 10) Sequence 11) Syllabic 12) Timpani 13) Vamp <p>Differences</p> <p>When identifying differences 1 and 2, one concept in bold from each excerpt must be included in the response.</p> <ol style="list-style-type: none"> 1) Excerpt 1 - aria or opera: excerpt 2 - from a musical 2) Excerpt 1 - soprano excerpt 2 - tenors or baritones or tenor and baritones or tenors and baritone or male trio 3) Excerpt 1 only - melismatic 4) Excerpt 1 only - triangle or harp 5) Excerpt 2 only - cymbal or drum kit or trumpet or muted trumpet(s) or fanfare 6) Excerpt 1 only - acciaccatura 7) Excerpt 1 only - cadenza or coloratura 8) Excerpt 2 only - added 6th chords 9) Excerpt 1 only - ternary 10) Excerpt 2 only - canon or contrapuntal or polyphonic or imitation or fugal or contrary motion or unison 	4	<p>Accept any combination of six similarities/differences.</p> <p>Similarities may be written in any order.</p> <p>Differences may be written in any order. If a candidate correctly identifies a Similarity/Difference but also includes a contradictory statement, do not award the mark. Where relevant, candidates must refer to features of both excerpts when describing the differences.</p> <p>The concepts Romantic, 20th century, Modern or Popular will not be credited here.</p> <p>Where no extended answer is provided, ie simply a list, a maximum of 2 marks only can be awarded for this part of the question.</p> <p>Do not accept duet. Do not accept tenor (singular) or baritone (singular) on its own. Accept anything that implies a small group of male voices. Male chorus, choir, backing singers or male duet are not accepted.</p>
-----	---	---	--

Question 19 (continued)

Additional guidance for extended answers in Q6 (b)(i)

Similarities:

- 1) **Appoggiatura:** this ornament features in the vocal part of both excerpts.
- 2) **Arpeggios or broken chords:** are heard in both excerpts - the harp diminished 7ths or the trumpet fanfare are examples.
- 3) **Chromatic:** the harmony used in both excerpts features chromatic chords and semitone movement. Whilst there are changes of key in excerpt 2 there are no distinct modulations.
- 4) **Dominant 7th:** both excerpts feature these chords within the accompaniment, not always at cadence points.
- 5) **Homophonic:** both excerpts are homophonic as they use a single melodic idea/theme with accompaniment.
- 6) **Major:** both excerpts are in a major tonality. (As referenced above, there are passages which use chromatic/minor chords but do not alter the main key centre which remains Major throughout.)
- 7) **Orchestra:** a 19th Century Romantic orchestra (the rich sound of the strings and use of harp and triangle) and a musical theatre orchestra - incorporating strings, woodwind (including saxophones), brass and percussion.
- 8) **Perfect cadence:** these occur in both excerpts.
- 9) **Pizzicato:** featured in string sections of both excerpts.
- 10) **Sequence:** both excerpts feature melodic sequences.
- 11) **Syllabic:** excerpt 1 features both styles of vocal writing whereas excerpt 2, as a feature of this style of music, is only syllabic.
- 12) **Timpani:** excerpt 2 clearly features timpani at the opening while in excerpt 1 the instrument is used as part of the orchestral sound.
- 13) **Vamp:** the bass - chord style of the vamp is heard in both excerpts along with the vocal line.

Differences:

- 1) **Excerpt 1** is an aria (solo song) from an opera, with Romantic orchestral accompaniment. Excerpt 2 is from a musical, accompanied by a musical theatre orchestra and features use of jazz chords (eg added 6th/7^{ths}) in the harmony.
- 2) **Excerpt 1** is a soprano because of the range of the vocal line and the timbre of the voice. Excerpt 2 is a male trio; the timbre and range of the voices used gives no clear indication as to specific 'type' so could be either tenors or baritones. As this is a small group of soloists, singing individual melodic lines, the concepts of chorus or choir are not accurate.
- 3) **Excerpt 1 only** - melisma features particularly in the scalic, florid coloratura section.
- 4) **Excerpt 1 only** - utilises a triangle and a harp, which were regular additions to the orchestral timbre in the 19th century.
- 5) **Excerpt 2 only** - contains a number of features which are illustrative of a 1940/1950s Hollywood musical theatre orchestra - use of drum kit/cymbal, writing for trumpet which borrowed from big band orchestration - use of mutes, close harmony scoring for the trumpet section. The trumpet fanfare is a dramatic inclusion to the texture!
- 6) **Excerpt 1 only** - the acciaccatura features in the orchestral accompaniment in the strings and flute.
- 7) **Excerpt 1 only** - features a high, florid decorative melody line which can be both described as coloratura and, because of the cadential preparation and unaccompanied solo sections, a cadenza.
- 8) **Excerpt 2 only** - the harmony used in this excerpt features both conventional harmony and added 6th/7th chords which feature in jazz music of this period.
- 9) **Excerpt 1 only** - is in ternary (3 part) structure.
- 10) **Excerpt 2 only** - features imitation amongst the 3 vocalists; it is a canon, which is polyphonic/contrapuntal and fugal. The vocals also feature unison singing and contrary motion.

Question 19 (continued)

<p>(ii)</p>	<p><u>Conclusion:</u></p> <p>Excerpt 1 is in the Romantic style/period.</p> <p>Excerpt 2 is in a 20th century, Modern or Popular style/period.</p> <p>Justification for each style/period must refer to at least one concept across the categories of:</p> <ul style="list-style-type: none"> • melody/harmony • texture/structure/form/timbre <p>and may be linked to answers from 6(a) or 6(b)(i).</p> <p><u>Suggested justifications:</u></p> <p>Excerpt 1 is in the Romantic style/period</p> <p>because:</p> <ul style="list-style-type: none"> • the use of a large orchestra • use of triangle or harp • there is use of chromaticism • use of rubato • the wide range of the soprano or use of coloratura or vocal cadenza <p>Excerpt 2 is in a 20th century, Modern or Popular style/period</p> <p>because:</p> <ul style="list-style-type: none"> • the harmony features added 6th chords/added chords • the use of saxophone or clarinet or trumpet or muted trumpet and drum kit • there is a swing feel • the voices are not operatic voices or the voices sing without vibrato 	<p>2</p> <p><u>2 marks</u> Both styles/periods must be correctly identified and justified to achieve 2 marks.</p> <p><u>1 mark</u></p> <ul style="list-style-type: none"> • Both styles/periods must be correctly identified to achieve 1 mark or • One style/period must be correctly identified and justified to achieve 1 mark. <p>No half marks can be awarded.</p> <p>Within each excerpt, if an additional incorrect style/period has been provided, do not credit the answer (eg 20th century contemporary jazz would not be credited as, although 20th century is correct, the excerpt is not contemporary jazz).</p> <p>Do not accept contemporary.</p> <p>Also accept jazz harmony.</p> <p>Accept anything that implies a musical theatre orchestra.</p> <p>Accept the voices sing 'straight' or sing with an American accent.</p>
-------------	--	--

Question 19 (continued)

Additional guidance for extended answers in Q6 (b) (ii)

Excerpt 1 is in the Romantic style because:

The increased size of the orchestra in the Romantic period, both in terms of numbers of string players giving a fuller, richer string sound and the addition of other instruments together with a greater variety of percussion, give this both a 'larger' orchestral sound and a more varied timbre.

The inclusion of both a triangle and a harp exemplify this expansion.

The harmony used shows a development from the classical ideals of I, IV, V, VI and related major and minor keys. The music uses chromatic passages, incorporating diminished 7th chords, blurring the home key but without actually modulating.

Rubato was used in many styles of vocal music in the Romantic period to enhance the emotional expression. It is used here by both soloist and accompaniment.

The melodic range of the solo part, the florid scale passages and virtuosic use of the voice are features of operatic arias of this period; the use of a vocal cadenza further exemplifies this virtuosic approach to the composition of the Romantic operatic aria.

Excerpt 2 is in a 20th century, Modern or Popular style because:

The harmony featured in this excerpt borrows much from jazz harmony in its use of added 6th, 7th and other added note chords featured in most popular music in the early part of the 20th century.

The orchestration includes a string section, use of saxophones, a big-band style trumpet section and a drum kit which were all features of a theatre orchestra. The Hollywood musicals developed from operas in the early part of the 20th century, incorporating features of both orchestral music and big band music, and were the bridge to the modern musicals of the 1960s, via Bernstein's West Side Story.

The use of mutes by the trumpet section is borrowed directly from big band style of the 1930s and 1940s. In addition, the close harmony style of scoring for the trumpets was much used by band leaders of this period.

The rhythm of this excerpt contains a swing style/rhythm which was the main rhythmic genre of the 1930s and 1940s big band music.

The type of voice used is very much in the style of popular music of the 1940s with an 'American' accent. The voices are not operatic reinforcing the popular music style of the mid-20th century.

The vocal writing is syllabic, a trend from popular songs of the 20th century - from 'Tin Pan Alley' in 1910 through to present day.

Question 20

(a)	(i)	<p>Melody/harmony: Appoggiatura Melismatic Minor Modulation or modulation to major</p> <p>Perfect cadence Sequence Suspension Syllabic Trill</p> <p>Texture/structure/form/timbre: Basso continuo or cello/bass and harpsichord or harpsichord</p> <p>Polyphonic or contrapuntal or imitation</p> <p>Sopranos or mezzo sopranos</p> <p>Strings or string orchestra</p>	<p>1</p> <p>1</p>	<p>Accept any two concepts for 1 mark.</p> <p>Accept change of key. Major on its own is not accepted. Accept V to I.</p> <p>Accept any two concepts for 1 mark.</p> <p>Also accept counterpoint. Also accept polyphony. Canon is not accepted. Also accept soprano and mezzo-soprano or soprano and alto or soprano and countertenor. Do not accept countertenors. Accept duet.</p>
	(ii)	<p>Melody/harmony: Interval of an octave Minor Modulation Perfect cadence Scat singing Sequence Suspension Syllabic</p> <p>Texture/structure/form/timbre: A-cappella Chorus or choir Fugue or subject or answer or countersubject</p> <p>Polyphonic or contrapuntal or imitation</p> <p>Walking bass</p>	<p>1</p> <p>1</p>	<p>Accept any two concepts for 1 mark.</p> <p>Accept change of key. Accept V-I.</p> <p>Accept any two concepts for 1 mark. Accept SATB. Also accept episode or fugal. Also accept exposition.</p> <p>Also accept counterpoint or polyphony. Canon is not accepted.</p> <p>Also accept vocal percussion, beat boxing. Also accept snare drum or snare or cymbal or hi hat. Drum kit or drums are not accepted.</p>

Question 20 (continued)

(b)	<p>(i) Answers should focus on type of work/melody/harmony and texture/structure/form/timbre. This should be a written description of what is heard and not simply a list of similarities/differences</p> <p>4 marks Six similarities/differences</p> <p>3 marks Four or five similarities/differences</p> <p>2 marks Two or three similarities/differences</p> <p>1 mark One similarity/ difference</p> <p>Similarities:</p> <ol style="list-style-type: none"> 1. Conventional harmony 2. Minor 3. Modulation 4. Perfect cadence 5. Polyphonic or contrapuntal or imitation 6. Sequence 7. Suspension 8. Syllabic <p>Differences: Candidates must refer to features of both excerpts when describing Differences 1, 2 and 3 below:</p> <ol style="list-style-type: none"> 1. Excerpt 1 -sopranos or mezzo sopranos: excerpt 2 - SATB or chorus or choir 2. Excerpt 1 - strings: excerpt 2 -a-cappella 3. Excerpt 1 - melismatic: excerpt 2 - syllabic 4. Excerpt 1 only - ornamentation or trill or appoggiatura. 5. Excerpt 1 only - modulates to major 6. Excerpt 1 only - oratorio. 7. Excerpt 1 only - basso continuo or cello/bass and harpsichord. 8. Excerpt 2 only - fugue or fugal 9. Excerpt 2 only - scat-singing 10. Excerpt 2 only - walking bass 	<p>4</p> <p>Accept any combination of six similarities/differences.</p> <p>Similarities may be written in any order.</p> <p>Differences may be written in any order.</p> <p>The concepts Baroque, Jazz and 20th century will not be credited here; these concepts will be credited in Q6 (b) (ii).</p> <p>Where no extended answer is provided, ie simply a list, a maximum of 2 marks only can be awarded for this part of the question.</p> <p>Accept change of key.</p> <p>1. Also accept excerpt 1 - duet: excerpt 2 - SATB or chorus or choir. Also accept excerpt 1 - soprano and mezzo-soprano or soprano and alto or soprano and countertenor. Do not accept countertenors.</p> <p>2. Excerpt 2 - accept a-cappella with vocal percussion, beat boxing, snare drum or cymbal or hi hat.</p> <p>3. The terms sacred and secular do not refer to the music and so are not accepted.</p> <p>6. Do not accept anthem.</p> <p>7. Excerpt 1 - accept harpsichord on its own.</p> <p>8. Do not accept canon.</p>
-----	---	---

Question 20 (continued)

Additional guidance for extended answers in Q6 (b) (i)

Similarities:

- **Conventional harmony:** the harmony used in both excerpts follows the use of chords I, IV, V and VI, which are characteristic of music composed in the Baroque period.
- **Minor:** Both excerpts are in a minor tonality.
- **Modulation:** Both excerpts feature changes of key either from minor to relative major or pivot modulations as the fugue develops.
- **Perfect cadence:** These occur throughout both excerpts.
- **Polyphonic/contrapuntal/imitation:** Both excerpts are examples of music in a polyphonic style, whether the interplay between the voices in the first excerpt or the full complexity of the fugue in the second excerpt.
- **Sequence:** This is a feature of melodic composition in the Baroque era which can be heard clearly in both excerpts and, in the second excerpt, in all voices - including the bass.
- **Suspension:** Baroque music uses this harmonic device not just at cadence points but as an integral part of the counterpoint between contrasting melodic lines.
- **Syllabic:** Excerpt 1 contains the more obvious use of syllabic writing. However, the very nature of the 'scat' in excerpt two is syllabic.

Differences:

- Excerpt 1, because of the range of the vocal line and the timbre of the voices, could be either sopranos or mezzo-sopranos (lower voice could be alto). Excerpt 2, in order to cover the full range of the fugal parts, requires a full SATB chorus / choir.
- Excerpt 1 uses a typical combination of strings and harpsichord to accompany the voices. Excerpt 2 is a-cappella with the percussive effects provided by the vocalists. These percussion effects could be described as beat-boxing but credit is given for identifying the sounds of a snare/snare drum or cymbal or hi-hat. There is clearly no drum kit.
- Excerpt 1 features the use of melismatic word setting (as well as syllabic) but excerpt 2 only features syllabic word setting.
- Excerpt 1 features the use of melodic decoration using either trills or appoggiaturas.
- Excerpt 1 is from an oratorio as defined by, "a story from the bible for soloists, chorus and orchestra, typically including recitatives, arias, duets and chorus. Usually sung in English."
- The use of a basso continuo (cello/bass and harpsichord) provides the fundamental bass and harmony for a work of this type from the Baroque period.
- Excerpt 2 is a Baroque fugue, arranged in a modern style for SATB choir, but still retaining all the features of the original - subject, counter-subject, answer. Because of the complexity of the melodic writing, this is clearly not a canon.
- Excerpt 2 features a scat vocal technique - which is most often found in styles of jazz.
- Excerpt 2 features a moving bass line - a walking bass, changing on each beat which is most often found in styles of jazz.

Question 20 (continued)

	mark	
<p>(ii) 2 marks Both styles/period must be correctly identified and justified to achieve 2 marks.</p> <p>1 mark Both styles/period must be correctly identified to achieve 1 mark or One style/period must be correctly identified and justified to achieve 1 mark.</p> <p>No half marks can be awarded.</p> <p>Conclusion: Excerpt 1 is in the Baroque style. Excerpt 2 is Jazz or 20th century style.</p> <p>Justification for each style/period must refer to at least one concept across the categories of:</p> <ul style="list-style-type: none"> • melody/harmony • rhythm • texture/structure/form/timbre <p>and may be linked to answers from 6(a) or 6(b)(i)</p> <p>Suggested justifications: Excerpt 1 is in the Baroque style/period because:</p> <ul style="list-style-type: none"> ➤ the texture is polyphonic or contrapuntal or imitation ➤ sequences are used ➤ suspensions are used ➤ there is a basso continuo or cello/bass or harpsichord ➤ there is a string orchestra with basso continuo or harpsichord ➤ the harmony is typical of the Baroque period ➤ ornamentation is used <p>Excerpt 2 is in a Jazz/20th century style/period because:</p> <ul style="list-style-type: none"> ➤ there is scat singing ➤ there is a walking bass line ➤ there is vocal percussion ➤ there is a swing rhythm 	<p>2</p>	<p>Identifying excerpt 1 as a duet from an oratorio and excerpt 2 a fugue will not be credited here, as they will have been credited in Q6 (b) (i).</p> <p>For excerpt 2 also accept modern or contemporary. Do not accept contemporary jazz. Also accept anything that infers an arrangement of a Baroque piece or fugue. Baroque or fugue on its own is not accepted. Neo-classical is not accepted.</p> <p>'Nonsense words not accepted.'</p> <p>Accept beat boxing.</p>

Question 20 (continued)

Additional guidance for extended answers in Q6 (b) (ii)

Excerpt 1 is in the Baroque style because:

- The orchestration of the accompaniment is typical of this period as the string orchestra plays mainly when the vocalists are not singing, leaving the basso continuo to accompany the vocal line and bring clarity to the texture of the music.
- The use of a harpsichord is central to Baroque composition providing the continuous bass and harmony throughout music in this style.
- The harmony used is typical of the Baroque period using chords I, IV, V and VI in both the original (A) minor and in the relative major with modulations to related keys.
- The use of suspensions in Baroque harmony provides a tension both between the two melodic lines used here and the vocal lines and the orchestra; they also assist with modulations to the related keys mentioned above.
- A feature of Baroque music is the use of ornamentation; trills feature in a number of places in this excerpt as do appoggiaturas. It should be noted that appoggiatura is not generally regarded as a Baroque ornament but it features prominently within this excerpt.
- The vocal writing within Baroque music does not feature extremes of range but uses imitation, sequences and repetition to develop the single melodic idea.

Excerpt 2 is in a Jazz/20th Century/Modern style because:

- The use of a scat style gives this a jazz/modern feel. The vocal technique was developed by jazz singers in the 20th century as they tried to imitate the sound of instruments to give music an 'improvisatory' feel.
- The inclusion of a walking bass line further re-enforces that this is a modern style of music as this technique was used in a variety of jazz styles in the 20th century.
- The development of vocal percussion is a recent inclusion in the musical tapestry; beat boxing, as it is now known, is the ability to create percussive sounds using the voice. The inclusion of vocal percussive sounds in this arrangement is another pointer to music of the modern/20th century period.
- The production of this excerpt - using close 'miking' of the individual performers - is a technique used in recording - another pointer to music of the modern/20th century period.
- Excerpt 2 is a modern arrangement of a Baroque piece: Modern, as it incorporates the 20th century techniques mentioned above; Baroque, as the texture is polyphonic/contrapuntal and/or in a fugal style. Excerpt 2 makes use of typical Baroque harmony, uses suspensions, sequences and is sung a-cappella.
- It should be noted that, because of the harmonic language used, Excerpt 2 cannot be described as Neo-classical.

Question 21

(a)	(i)	<p><u>Melody/harmony:</u> Appoggiatura Arpeggios or broken chords Change of key or modulation Chromatic Contrary motion Diminished 7th chord Dominant 7th chord Imperfect cadence Major Minor or relative minor or minor scale Perfect cadence Sequence Suspension Turn</p> <p><u>Texture/structure/form/timbre/dynamics:</u> Alberti bass Bassoon (or French horn or oboe) Forte or fortissimo (f / ff) Homophonic Imitation Piano and orchestra Sforzando / sfz (or accents) Staccato</p>	1	<p>Accept any two concepts for 1 mark.</p> <p>Chromatic scale is not accepted.</p> <p>Melodic minor not accepted.</p>
			1	<p>Accept any two concepts for 1 mark.</p> <p>Only one instrument to be credited.</p> <p>Both piano and orchestra must be mentioned within the list to be credited. Just piano or just orchestra would not be accepted. (Concerto will not be credited as an answer at this stage; this will be credited in Q6(b) (ii).)</p>

Question 21 (continued)

(ii)	<p>Melody/harmony: Arpeggios or broken chords Bitonality or polytonality Cluster or discord Chromatic or chromatic scale Diminished 7th chord(s)/diminished chord(s)</p> <p>Minor Modulation or modulation to major Sequence Suspension Turn</p>	1	<p>Accept any two concepts for 1 mark.</p> <p>Also accept dissonance or anything that implies dissonance.</p> <p>Major on its own is not accepted.</p> <p>(Concerto will not be credited as an answer at this stage; this will be credited in Q6(b) (ii).)</p>
	<p>Texture/structure/form/timbre/dynamics: Antiphonal or imitation Homophonic Piano(s) and orchestra Unison</p> <p>Bass drum (or castanets or snare/side drum)</p> <p>Con sordino (or muted)</p> <p>Forte or fortissimo (f or ff) Piccolo Pizzicato Sforzando / sfz (or accents) Staccato Trombone(s) or trumpet(s) or tuba(s)</p>	1	<p>Accept any two concepts for 1 mark.</p> <p>Both piano and orchestra must be mentioned within the list to be credited. Just piano or just orchestra would not be accepted.</p> <p>Only one instrument credited. Drum is not accepted.</p> <p>As an answer on its own or when applied to trumpet(s) only.</p> <p>Italian term only.</p>

Question 21 (continued)

		mark	
(b)	(i)	4	<p>Accept any combination of six similarities/ differences.</p> <p>4 marks Six similarities/differences. 3 marks Four or five similarities/ differences. 2 marks Two or three similarities/ differences. 1 mark One similarity/difference</p> <p>Similarities may be written in any order.</p> <p>Differences may be written in any order.</p> <p>Where relevant, candidates must refer to features of both excerpts when describing the differences.</p> <p>2) This refers to the overall tonality: it is recognised that both excerpts feature modulation.</p> <p>Also accept chamber orchestra.</p> <p>Also accept any one of the following: bass drum or castanets or snare drum/side drum. Drum is not accepted.</p> <p>The concepts classical and neo-classical/ 20th century will not be credited here.</p> <p>Where no extended answer is provided, ie simply a list, a maximum of 2 marks only can be awarded for this part of the question.</p>
			<p>Answers should focus on Type of work/Melody/harmony and Texture/structure/form/timbre/dynamics. This should be a written description of what is heard and not simply a list of similarities/differences.</p> <p><u>Similarities</u></p> <ol style="list-style-type: none"> 1) Arpeggio or broken chords 2) Chromatic (not chromatic scales) 3) Concerto 4) Diminished 7th 5) Forte or fortissimo (f or ff) 6) Homophonic 7) Imitation 8) Modulation 9) Piano and orchestra 10) Sequences 11) Sforzando / sfz (or accents) 12) Staccato 13) Suspension 14) Turn <p><u>Differences</u></p> <ol style="list-style-type: none"> 1) Excerpt 1 - small dynamic range: excerpt 2 - wide dynamic range 2) Excerpt 1 is major; excerpt 2 is minor. 3) Excerpt 1 - consonant harmony: excerpt 2 - dissonance or discords or clusters. 4) Excerpt 1 - small orchestra: excerpt 2 - large orchestra. 5) Excerpt 1 uses imitation: excerpt 2 uses antiphony. 6) Excerpt 1 features a prominent oboe: excerpt 2 features prominent trumpet(s)/muted trumpet(s). 7) Excerpt 1 only - uses an alberti bass 8) Excerpt 2 only - uses percussion 9) Excerpt 2 only - uses pizzicato (Italian term only) 10) Excerpt 2 only - uses bitonality or polytonality.

Question 21 (continued)

(b)	(i)	<p style="text-align: center;">Additional guidance for extended answers in Q6 (b) (i)</p> <p>Similarities:</p> <ul style="list-style-type: none">• Arpeggio: The playing of arpeggios (broken chords) is used by both orchestra and soloist in each piece.• Chromatic: The harmony used by both composers features chromatic chords.• Concerto: Both excerpts feature a single solo instrument and orchestral accompaniment.• Diminished 7th: In both excerpts the composers have used diminished 7th chords.• Forte / Fortissimo: Both pieces feature prominent 'forte' or 'fortissimo' playing from both soloist and accompaniment.• Homophonic: Both pieces are homophonic as they use a single melodic idea/ theme with accompaniment.• Imitation: The copying of ideas by another instrument is incorporated as a feature of the melody in both excerpts.• Modulation: Although opening with different tonality, both excerpts feature changes of key during the extract.• Piano and orchestra: Both excerpts feature a solo piano with orchestral accompaniment.• Sequences: Each piece features melodic and harmonic sequences.• Sforzando / Accents: The use of sforzando/accents is a feature of both pieces.• Suspension: Both composers use suspensions as part of the harmony in each piece.• Staccato: Short, detached playing is a feature used in both pieces.• Turn: While both excerpts feature different ornaments, only a turn is used in both pieces. <p>Differences:</p> <ul style="list-style-type: none">• Excerpt 1 uses a limited range of dynamics because it uses an orchestra with no percussion or large brass section. Excerpt 2 features a much larger range because of using a large, modern orchestra with full brass section and additional percussion.• Excerpt 1 is based in a major key while excerpt 2 opens in a minor key, with a brief modulation before returning to minor.• Excerpt 1 uses conventional harmony based around tonic, dominant and relative minor keys while excerpt 2 is much more adventurous in using dissonance/discord and clusters.• Only excerpt 2 features the use of pizzicato to achieve a different timbre within the music, excerpt 1 does not.• Excerpt 2 is more adventurous in the use of harmony by incorporating bitonality / polytonality in to the music; excerpt 1 uses a more conventional harmonic palette.• The overall sound of each piece is different because of the size of orchestra used - excerpt 1 is a classical 18th century orchestra while excerpt 2 uses a large modern, 20th century orchestra.• Excerpt 2 uses a range of percussion instruments including bass drum, snare/side drum and castanets.• Imitation is used in both excerpts but only excerpt 2 uses antiphony.
-----	-----	---

Question 21 (continued)

<p>(ii)</p>	<p>Conclusion:</p> <p>Excerpt 1 is from a concerto in the Classical style/period.</p> <p>Excerpt 2 is from a concerto in the Neo-classical or 20th century style/period.</p> <p>Justification for each style/period must refer to at least one concept across the categories of:</p> <ul style="list-style-type: none"> • Melody/harmony • Texture/structure/form/timbre/dynamics <p>and may be linked to answers from 6(a) or 6(b)(i).</p> <p>Suggested justifications:</p> <p>Excerpt 1 is from a concerto in the Classical style/period because:</p> <ul style="list-style-type: none"> • the melody features ornamentation • the harmony is tonal • there are modulations to related keys • the small orchestra is mostly strings <p>Excerpt 2 is from a concerto in the Neo - classical or 20th century style/period because:</p> <ul style="list-style-type: none"> • the large orchestra includes lower brass or high woodwind or percussion instruments • the harmony is dissonant or features discords or clusters or is chromatic • there is bitonality or polytonality • there is a wide range of dynamics • there is a range of instrumental techniques such as con sordino or pizzicato. 	<p>2</p>	<p>Also accept modern.</p> <p>2 marks Both styles/periods must be correctly identified and justified to achieve 2 marks.</p> <p>1 mark</p> <ul style="list-style-type: none"> • Both styles/periods must be correctly identified to achieve 1 mark or • One style/period must be correctly identified and justified to achieve 1 mark. <p>No half marks can be awarded.</p> <p>Within each excerpt, if an additional incorrect style/period has been provided, discount the identification of the correct style/period when marking this question.</p> <p>Identifying both works only as a concerto will not be credited here, as concerto will have been credited in Q6(b)(i).</p> <p>Accept turns and appoggiaturas.</p> <p>Accept small or chamber orchestra.</p> <p>Also accept dissonance or anything that implies dissonance.</p> <p>Accept muted.</p>
-------------	--	-----------------	---

Question 21 (continued)

Additional guidance for Q6 (b) (ii)

Excerpt 1 is a Concerto from the classical period because:

- orchestra uses predominantly strings with woodwind and horns (18th century classical orchestra)
- range of dynamics is limited because of the timbre of the orchestra
- occasional use of sforzando or accents typical of this time within the context of the overall dynamic range
- ornamentation is typical of classical period - turn/appoggiatura
- harmony used is typical of classical period - tonic, dominant and relative minor
- modulation to relative minor typical of classical sonata form
- use of imitation between soloist and orchestra or within the orchestra typical of classical composition
- use of Alberti style (broken chords) within the piano part is a feature of keyboard composition
- dominant or diminished 7th chords and suspensions (at cadence points) exemplifies typical use within a 'classical' composition
- occasional use of short chromatic harmony (chords) is appropriate to this period of composition

Excerpt 2 is a Concerto in a Neo-classical style or from the 20th century because:

- solo instrument and accompaniment, a style of composition from the classical period, put in to a modern setting: adventurous use of a large range of harmony, large and unusual orchestral forces (bass drum, snare/side drum, use of con sordino/muted).
- large size of the orchestra
- orchestra uses a large range of instruments including a large brass section and percussion, including bass drum, snare/side drum and castanets
- con sordino in the trumpets, highlights the addition of different instrumental techniques to the composer's colour palette.
- range of dynamics is large because of the size of the orchestra and the extremes used in music of the 20th century. This is further highlighted by the use of sforzando/accents.
- use of bitonality (polytonality) and dissonance/clusters exemplifies harmony used within compositions of the 20th century.
- use of a range of conventional harmonies (perfect cadence, a modulation to a related key and a homophonic texture) are all illustrative features of classical composition but used within a 20th century timbre
- the use of imitation and particular use of antiphony illustrate the composer using a technique from pre-classical times in a 20th century context affirming this piece as Neo-classical.

Question 22

a	i	<p><u>Melody/harmony:</u> Major Chromatic Syllabic Perfect cadence Diminished 7th chord Dominant 7th Modulation Pedal Unison or octaves</p>	1	Accept any two concepts for 1 mark.
---	---	---	---	--

		<p><u>Texture/structure/form/timbre/dynamics:</u> Bass or baritone or tenor soloist Soprano or mezzo soprano or alto soloist Choir or chorus Sfz or accents Staccato Woodwind Lower brass Polyphonic or contrapuntal Fugue Subject Counter subject Answer Exposition Stretto Imitation Episodes</p>	1	Accept any two concepts for 1 mark. Also accept SATB or mixed voices. Also accept symphony orchestra. Orchestra on its own is not accepted. Also accept trombones (plural). Trombone (singular) is not accepted.
6	a	<p><u>Melody/harmony:</u> Modal or minor Modulation Discord or dissonance Syllabic Pedal Inverted pedal Semitone or chromatic</p>	1	Accept any two concepts for 1 mark.

Question 22 (continued)

	<p><u>Texture/structure/form/timbre/dynamics:</u> Orchestra Muted or con sordino Harmonics Flute or piccolo Xylophone Baritone or tenor or male voice Choir or chorus Voices in unison or voices in octaves Voices in harmony Sfz or accents Ostinato Homophonic</p>	<p>1</p>	<p>Accept any two concepts for 1 mark.</p> <p>Accept SATB or mixed voices.</p> <p>Also accept sforzando.</p>
<p>b</p>	<p>i</p> <p>Answers should focus on type of work/melody/harmony and texture/structure/form/timbre/dynamics. This should be a written description of what is heard and not simply a list of similarities/differences.</p> <p><u>Similarities</u> Excerpts 1 and 2 both feature modulations, chromatic writing and syllabic word setting.</p> <p>They are also similar because they both feature solo singers, choir or chorus, unison singing, orchestra and use sfz or sforzando or accents.</p> <p><u>Differences</u> The types of work are different as Excerpt 1 is from an opera and Excerpt 2 is from a musical.</p> <p>The excerpts are different because Excerpt 1 is major and Excerpt 2 is minor or modal or dissonant.</p> <p>They are also different because Excerpt 1 is polyphonic or fugal or contrapuntal and Excerpt 2 is homophonic. Excerpt 2 features more instrumental techniques than Excerpt 1 in the accompaniment – harmonics, muted or con sordino.</p>	<p>4</p>	<p>Accept any combination of six similarities/differences.</p> <p><u>Similarities</u></p> <ol style="list-style-type: none"> 1) Modulations 2) Chromatic 3) Syllabic word-setting 4) Solo singers 5) Choir or chorus 6) Unison singing 7) Orchestra 8) Sfz or accents <p>Similarities may be written in any order.</p> <p><u>Differences</u></p> <ol style="list-style-type: none"> 1) Excerpt 1 – opera Excerpt 2 – musical 2) Excerpt 1 – major Excerpt 2 – minor or modal or dissonant 3) Excerpt 1 – polyphonic or fugal or contrapuntal Excerpt 2 – homophonic 4) Excerpt 2 features more instrumental techniques in the accompaniment – harmonics, con sordino

Question 22 (continued)

	<p>The use of orchestra/orchestration is different in that Excerpt 1 has prominent woodwind and lower brass and Excerpt 2 features a xylophone, flute and piccolo.</p> <p>Excerpt 1 features male and female solo voices and Excerpt 2 uses only male solo voices.</p>		<p>5) Excerpt 1 – prominent woodwind or lower brass Excerpt 2 – xylophone or flute or piccolo</p> <p>6) Excerpt 1 – male and female solo voices Excerpt 2 – only male solo voices</p> <p>Differences may be written in any order.</p> <p>Where relevant, candidates must refer to features of both excerpts when describing the differences.</p> <p>4 marks Six similarities/differences</p> <p>3 marks Four or five similarities/differences</p> <p>2 marks Two or three similarities/differences</p> <p>1 mark One similarity/difference</p>
b	<p>ii Conclusion:</p> <p>Excerpt 1 is from an opera in the Romantic style.</p> <p>Excerpt 2 is from a musical in the twentieth century/modern style.</p> <p>Justification for each style/period must refer to at least one concept across the categories of:</p> <ul style="list-style-type: none"> • melody/harmony • texture/structure/form/timbre/dynamics <p>and may be linked to answers from 6(a) or 6(b)(i).</p>	2	<p>Excerpt 1: accept Romantic or nineteenth century.</p> <p>Excerpt 2: accept either twentieth century or modern or contemporary.</p> <p>2 marks Both styles/periods must be correctly identified and justified to achieve 2 marks.</p> <p>1 mark Both styles/periods must be correctly identified to achieve 1 mark or One style/period must be correctly identified and justified to achieve 1 mark.</p> <p>No half marks can be awarded.</p> <p>Identifying both as vocal works will not be credited here, as this will have been credited in Q6 (b) (i).</p>

Question 22 (continued)

<p><u>Suggested justifications:</u></p> <p>Excerpt 1 is from an opera in the Romantic style/period because:</p> <ul style="list-style-type: none">• the texture is complex• the harmony is tonal with frequent modulations• the harmony uses dominant and diminished 7th chords• the orchestra is large with prominent lower brass instruments <p>Excerpt 2 is a musical from the twentieth century because:</p> <ul style="list-style-type: none">• the texture makes considerable use of ostinato• the harmony is dissonant in places• both harmony and melody use semitones/chromaticism• the orchestral timbre makes use of: harmonics, con sordino, sfz, xylophone		<p>Accept: polyphony (or anything which implies a dense or thick texture).</p> <p>Accept: chromatic writing.</p> <p>Accept: the timbre of the voices is operatic (or anything which implies sung with vibrato).</p> <p>Accept: sung acoustically (eg without microphones).</p> <p>Accept: any one of the concepts listed.</p> <p>Accept: the voices use microphones and sing without vibrato to any great extent.</p>
--	--	--