

Section A

Answers and how to mark them

Mark schemes for set works listening tests, AS Level and A Level

How to interpret the answers

In the answers given below, letters, words or phrases in parentheses are not essential: for example 'pizz(icato)' means that you get the mark for 'pizzicato' in full or for the abbreviation 'pizz.'. Numbers in parentheses are numbers of marks to be awarded. An oblique stroke (/) separates alternative correct solutions. Letters, words or phrases that are underlined> are essential: you do not get the mark without them.

If you ever provide *correct and relevant* information that is not listed below, this may be creditworthy. Ask your teacher if you are in doubt.

Answer 1

AS and A Level - J.S. Bach: *Ein feste Burg ist unser Gott*

- (a) bass (1).
- (b) same melody (and rhythm) (1) in exact imitation/canon (1), a 5th higher each time (1) [max. 2]. References to the chorale are not credited here, as the question refers to how the entries are related 'to one another'.
- (c) (i) B minor (1); (ii) E minor (1)
- (d) melisma(tic) (1)
- (e) diminished seventh (1). Both words are required for the mark to be awarded.
- (f) D major (1), but with chromatic (1) C \sharp (s)/G \sharp (s) (1) [max. 2]
- (g) (figured) bass part (1) independent of vocal bass (and cello) (1); in canon (with oboes) (1) as second part/*comes* (1) [max. 2]
- (h) doubling the vocal parts (1) but with some elaboration/heterophony (1), and with cello independent of bass voice at the start (1); plus any point(s) from (g) above [max. 3]
- (i) in the vocal parts it/each phrase is elaborated melodically (1) and rhythmically (1) and presented in imitation/fugally/canonically (1); then in oboes and violone (1); it/each phrase appears (more or less) without elaboration/in basic form (1) in canon (1) [max. 4]
- (j) chorale (1) with German text (1); expansive/extended (1) counterpoint/fugal writing/canon (1); voices/choir with orchestral accompaniment (1) [max. 3]

Answer 2

AS and A Level – W.A. Mozart: *The Magic Flute*

- (a) (i) 'Hm! (Hm! Hm! Hm!)'/Quintet/No. 5 (1). (ii) end/(final) Andante (1).
- (b) (i) Singspiel/'Ein grosse Oper' (1). Note: The term 'Singspiel' is widely applied to *The Magic Flute*, but Mozart termed it 'ein grosse Oper'. Although literally translated this means 'a grand opera', the English expression 'grand opera' has different connotations and is *not* an appropriate description for this work. (ii) ensemble/quintet (1)
- (c) clarinet(s) (1), bassoon (accept 'bassoons') (1), (first and second) violins (1)
- (d) B \flat (major) (1), imperfect/I to V (1)
- (e) instruments (1); key/harmony/cadence (1); melodic outline to begin with (1); melody/motif/dotted rhythm at end (1) [max. 2]
- (f) Similarity: same accompaniment/key/harmony/cadence (1). Differences: three voices in y, two in z (1); lower octave in z/men's voices (rather than children's/women's) (1); lower/Papageno's part at z is new/different (1); vocal parts in y stepwise or static/lower part at z has leaps (1) [max. 2]
- (g) repetition (to consolidate the ending) (1); (Tamino and Papageno's) phrase (from bar 30) repeated in bar 32 (1) with perfect cadence (1), rather than the inverted perfect cadence (in bar 30) (1); (finally) (three-note) instrumental motif heard three times (1) (emphasising chord I (1) [max. 2]
- (h) 10/18/22 (1).
- (i) periodic phrasing/regular four-bar (and two-bar) phrases (1); repeated (inverted and uninverted) perfect cadences (1) especially at end (1); emphasis on tonic and dominant chords/I and V (1) with IV for contrast (as at bar 25) and with auxiliary six-four/Ic (as at bar 17) (1) [max. 2]

Answer 3

A Level only – Ralph Vaughan Williams: *On Wenlock Edge*

- (a) (violon)cello (1)
- (b) triplet (quavers) (1), accept instead (or also) sextuplet semiquavers; high register/(almost all) using treble clef (1); parallel first inversions/six-three chords (1) with false relation(s) (1); (inexact) repeat from beginning of song (1), with repetitions of pattern (1) [max. 3]
- (c) in strings: sul ponticello (1), tremolo/tremolando (1); initially upper strings only (1); (then) cello enters in bar 9/has a sustained note (1); dynamic contrasts/crescendos and diminuendos (1) [max. 3]
- (d) diminished 5th (B \sharp -F) (1). Accept instead tritone. Reject augmented 4th (because of the semitone descent after the note on 'Ur-').
- (e) D octave (1)
- (f) G minor (1); perfect (1)
- (g) Piano part in bars 4-6/near start similar to opening (1); theme in piano (left hand) (first heard) at bar 11 related to vocal melody at the beginning/in verse 1 (1) but is developed/rhythmically altered/augmented (1); vocal melody in bar 1 ('Then 'twas') related to vocal melody in verse 1 ('And thick on Severn') (1); vocal melody in bar 7 ('The gale ...') related to (the setting of these same words in) verse 1 (1) with monotone/repeated pitches (1) [max. 3]

Answer 4

AS and A Level – Antonio Vivaldi: Concerto in D minor Op. 3, No. 11

- (a) beginning (1) of the last movement (1). Different editions of the work number the movements differently – so accept 'third' or 'fourth' instead of 'last' movement.
- (b) (same melodic idea) in imitation (1), with the first (second violin) entry (from the upbeat to bar 1) having a (rising) 4th (1) instead of the 5th in bar 1; the two parts frequently cross/take it in turns to be higher (1) with suspensions (1) [max. 2]
- (c) (solo) (violin)cello (1)
- (d) (i) an instrumental bass line (1) plus improvised accompaniment (1) for keyboard/lute (1) supplying full harmony (1) [max. 2]. (ii) bar 7 (1)
- (e) circle/cycle of 5ths (1)
- (f) suspension (1)
- (g) functional harmony/tonality (1); begins in D minor (1); ends in A minor (1), circle of 5ths (1), ends on (A minor) V/imperfect cadence (1); slow harmonic rhythm/chords change mostly on the half bar (1) [max. 4]
- (h) ♭ on last note of bar 21 (1); ♯ on G (1)
- (i) melody-dominated (1) homophony (1); chordal/homorhythmic accompaniment (1); detached chords/chords separated by rests (1) with continuo (1) [max. 3]
- (j) (i) A minor (1); (ii) G minor (1)
- (k) even/all quavers (1); (often) on a monotone/(many) repeated notes (1); is the bass (in the absence of lower strings) (1) [max. 2]

Answer 5

AS and A Level – Clara Wieck-Schumann: Piano Trio in G minor

- (a) C sonata form. (1)
- (b) C recapitulation. (1)
- (c) Similarity: melody is the same largely/to begin with (1); both are in G minor (1), ending with an imperfect cadence / chord V (1) [max. 1]. Differences: melody (moves from violin to) piano (right hand) (1), ending differently (1); harmony (often) different /more chromatic in second passage (1); cello active only in second passage (1); more quaver movement in piano left hand/lower part in second passage (1) [max. 2].
- (d) 10th/octave and 3rd/(compound) 3rd (1)
- (e) bars 22 and 26 identical (harmonically) (1); 23 (beat 2) is (G minor) II⁷b (1), 27 (beat 2) is (G minor) Neapolitan sixth (1); (24 to) 25: G minor (1) with imperfect cadence/ending on V⁽⁷b) (1), whereas 29–30 (beat 1) suggest/are in C minor (1) with (inverted) perfect cadence/V-I (1); 28 (beat 2): diminished seventh (chord) (1) [max. 4]
- (f) each bar has the same (1) (seven-)quaver pattern (1) in a(n ascending) harmonic (1) sequence (1), alternately in violin and piano (right hand) (1) [max. 3]
- (g) dominant (1) pedal (1)
- (h) (G major is the) tonic major (1) (preferable for the) recapitulation second subject (1) in a minor-key movement, rather than the tonic/G minor (1) to match the major mode of the exposition second subject (1) [max. 2]
- (i) small number of instruments (1) each with a(n) undoubled/solo part (1) (probably) performed in an intimate setting (rather than, for example, a large concert hall) (1) [max. 2]
- (j) use of minor key(s) (1); (much) chromaticism (1) even in the major-key ending (1), of which examples could include diminished melodic intervals (e.g. C to G[♯] in bar 35) (1), diminished seventh chord (28) (1); much of violin part is (fairly) low/dark (1); heavy/dark/very loud (contrasting) theme at 22/26 (1) [max. 3]

Answer 6

A Level only – Hector Berlioz: *Symphonie fantastique*

- (a) A exposition (1)
- (b) horn (1)
- (c) (crotchet) triplets (every two bars, in flutes and clarinets) (1); continuous/repeated quavers (alternate bars, in cellos and basses) (1); semibreve, bar line, crotchet rhythm (alternate bars, e.g. oboes) (1); dotted minim and two crotchets (with barline between the two crotchets) (every two bars, violin 1) (1); rhythm in two-bar units/alternate bars (1) [max. 2]. No credit for mentioning the rests given in the skeleton score.
- (d) Similarity: melody (first violin) the same (1); harmony similar/the same (1) [max. 1].
Difference: melody in octaves (first violin) second time (1); accompaniment (slightly) fuller second time (1); harmony (slightly) different (1) [max. 1].
- (e) general comment about rising pitch without specific reference to melodic content (1); (partial) statements of *idée fixe* (in lower strings) rise (1) by semitones (1) sequentially (1) in pitch; statements become shorter (and therefore more urgent) (1); many crescendos and diminuendos (1) and sforzandos (1) and general increase of volume from *piano* (1); three-note (woodwind) rhythm (two quavers and crotchet) added (1); violins constant quavers (1) rising in pitch (1) [max. 4]
- (f) Credit general statement about extent of contrast with unspecific reference to at least two elements (e.g. sonority and texture) (1). Award (1) for each detailed reference to contrast to a max. of 4 (e.g. contrast between woodwind, horns, timpani and strings at bars 9–10 and use of flutes and clarinets alone in 16, 18, etc.).

Answer 7

AS and A Level – Danny Elfman: *Batman Returns*

- (a) monophonic (1) *pizzicato* cello (1) answered by 2-part (1) violins (*pizzicato*) (1); *arco* cello (1) then double bass (1); harp *glissando* (1); high violins (in octaves) starting with single note (1) then (changing to) a cluster (1); texture widely spaced (1) [max. 4]
- (b) Penguin (1)
- (c) C minor (1); imperfect (1)
- (d) music takes on quality of a waltz/has waltz-style accompaniment (1) in accordion (1); bass melody of bars 17–19 is heard in long notes at bars 20–25 (1) and is extended (1); the melody in the oboe at bar 17 (1) is outlined in the upper notes of the accordion (1) [max. 4]
- (e) celeste, bar 30 (1); double bass clarinet, bar 37 (1) [max. 2]
- (f) bar 41: C m(inor)/tonic/I (1)
bar 42: diminished 7th (1)
bar 43: G7/dominant 7th/V7 (1)
bar 44: A^b (major)/submediant/VI (1) [max. 4]
- (g) (C) appoggiatura (1)
- (h) the music suggests mystery (1) through use of tremolo strings (1); soft dynamic (1); use of vibraphone (1) and celeste (1); tonality weakened in passing by augmented triad in bar 51 (1) leading to whole-tone harmony (1) involving all 6 notes (1) with a brass cluster chord (1) [max. 4]

Answer 8

AS and A Level – Rachel Portman: *The Duchess*

- (a) pizzicato (1) strings (1), harp (1), and horns (1) [max. 3]
- (b) sharp sign (#) before the E (1)
- (c) melody consists of a (rising) broken chord (1) of D (major) (1) followed by (descending) broken chord of A minor (1). The harmony draws on the same 2 chords (1), i.e. tonic/I (1) and modal dominant/V with lowered 3rd (1) [max. 4]
- (d) **B** auxiliary note (1)
- (e) A (1) minor (1)
- (f) augmented (1)
- (g) the opening cue/'The Duchess' (1)
- (h) syncopated accompaniment (1); repeated quavers (in harp and violin) (1); triplets (1); at first melody outlines broken chord (1) of D (1); with appoggiatura (**G**) (1); flattened 7th (1); pedal D (1) throughout (1) supporting tonic chord (1) and dominant 7th with C \flat /modal dominant 7th (1) [max. 5]
- (i) syncopation (1)
- (j) tonic (1) pedal (1)
- (k) timpani (1)

Answer 9

A Level only – Bernard Herrmann: *Psycho*

- (a) con sordini/with mutes (1); double stopping (1); down bows (1); accented (1); staccato (1) [max. 3]
- (b) three (1) sustained notes (1) each lasting for two bars (1), rising (1) by leap(s) (1) of augmented 4th (1) and major 6th (1) [max. 3]
- (c) D (C \sharp and B) (1)
- (d) repetition/same melody (1) an octave higher (1) [max. 2]
- (e) (violon)cello (1)
- (f) texture: homophonic/chordal (at start) (1), then unaccompanied melody/monophonic (1)
 melody: draws on motif from bar 9 of skeleton score (1) which is repeated at different octaves/in three different octaves, each higher than the last (1)
 harmony: built entirely on a 7th chord (1) repeated from opening bars (1), with the exception of the final unrelated note (**D**) (1) [max. 4]

Answer 10**AS and A Level – Courtney Pine: 'Love and Affection'**

- (a) C: instrumental, refrain and outro (1)
- (b) (i) tenor sax(ophone) (1);
(ii) crescendo on opening note (1); blue notes (1); award up to 2 additional marks for examples, e.g. flattened 3rd/G \flat in bar 6 and flattened 5th/B \flat in bar 7; slides/portamento/glissando (1); chromaticism (1); doit (indeterminate/microtonal pitch sliding up to note) (1) and fall (1) [max. 4]
- (c) tonic (1) pedal (1)
- (d) syncopation (1)
- (e) tonic pedal (1); chromatic alteration in upper parts (1); one chord a bar (1); use of 7th chords (1) with some added notes (1); the chords are E minor (1); F \sharp major 7th + 4 (1); F \sharp major 7th + \sharp 4 (1); E major (1) [max. 4]
- (f) echo of the last four notes of the vocal solo (1) with one pitch difference (1); (prominent) major 6th upwards leap (1); slur on the word 'love' (1); combines text with scat/nonsense syllables/oo-hoo (1) [max. 4]
- (g) melody: riff involving four pitches (1); recurring minor pentatonic line in strings (1), with wide range/spanning two octaves (1); texture: polyphony (1) with vocals and backing vocals (1) and tenor sax (1); concludes with stepwise two-note figure in solo vocal (1) answered by three-part/chordal scat from backing vocals (1) [max. 5]

Answer 11**AS and A Level – Kate Bush: 'And Dream of Sheep'**

- (a) (i) Strophic (1) with bridges/links (1) and coda (1) [max. 2];
(ii) the excerpt starts with the bridge leading to the second verse (1)
- (b) bars 18–21: bouzouki/bazouki (1); bars 23–28: whistles (1)
- (c) bar 3: perfect 5th (1); bar 22: major 6th (1)
- (d) bar 4: C \sharp m(inor)9/I with added 9th in C \sharp minor/tonic with added 9th in C \sharp minor/VI in E with added 9th (1); bar 7: F \sharp /A/F \sharp minor first inversion/IVb in C \sharp minor/subdominant in first inversion in C \sharp minor/IIb in E (1); B (major)/V in E/dominant in E (1)
- (e) E major (1); perfect (1) [max. 2] [Note that chord I contains an added 6th, but this does not affect the cadence.]
- (f) Scotch snap/Lombardic rhythm (1); dotted rhythms (1); syncopation (1); chord changes every two crotchet beats (1) [max. 3]
- (g) moderate tempo (1) with ritenuto at end (1); breaks in the flow (as if drowsing) (1); ('lazy') triplet rhythms (1); tonic pedal (suggesting calm and stability) (1); limited note-range (1) with pentatonicism (1) and hexatonicism (1); repetition of ideas (1); descending lines (at close) (1); subdued dynamic (1) [max. 6]

Answer 12

A Level only - The Beatles: 'Here, There and Everywhere'

- (a) repeated (1) ascending (1) three-part (1) root position chords (1) in parallel movement (1) [max. 3]
- (b) **B** appoggiatura (1)
- (c) (part of) circle/cycle of 5ths (accept harmonic sequence) (1)
- (d) key: B \flat major (1)
- (e) key: G minor (1); chords: C m(inor)/IV/subdominant (1); D 7 /V7/dominant 7th (1); G m(inor)/I/tonic (1) [max. 4]
- (f) the rhythm is characterised by syncopation (1), and the starting of the final note of the phrase before the bar-line. Melody rises (1) by step (1) then (rises) by leap (1) of a perfect 5th (1), then falls by a (step and a) (perfect) 5th (1) [max. 4]

Answer 13

AS and A Level - Claude Debussy: Estampes, No. 1 'Pagodes'

- (a) (i) ternary/ABA with coda (1);
(ii) the excerpt starts with the central section/section B (1)
- (b) syncopated/offbeat crotchets (1); repeated (1) major 2nds/F \sharp and G \sharp (1) with a minor 3rd/D \sharp and F \sharp (1) [max. 3]
- (c) **C** pentatonic (1)
- (d) same ideas/material/theme (1); but the melody is placed in the lower/left-hand part (1) and the syncopated 2nds in the upper/right-hand part (1) are ornamented (1) an octave higher (1) with semiquavers/a pattern of two semiquavers and a quaver (1) [max. 4]
- (e) bars 5-8 are piano, 9-12 fortissimo (1); ('gamelan') fast-moving ornaments of bars 5-8 are (mostly) omitted in 9-12 (1) the octave doubling of the melody in bars 5-8 is expanded to double octaves/octaves in both hands in 9-12 (1); additional (gong-like) bass notes are introduced in bars 9-12 [max. 3]
- (f) melody in octaves (1) with 2nds transferred to left-hand/lower part (1) with right-hand/upper part trills (1); additional bass notes are heard in bars 18 and 20 (1) on beat 3 (1) [max. 3]
- (g) double pedal/drone (1), with chord of B major/tonic in bars 21-22 (1); at bar 23 a 7th (A \sharp) is added (1) and at bar 25 E major harmony is added (1), involving added 6th (1). The harmony is (gently) dissonant (1) with piling up of pentatonic figures (1) captured through the sustaining pedal (1); the rate of chord change/harmonic rhythm is slow (1) with chords changing every two bars (1) [max. 5]

Answer 14

AS and A Level - Familia Valera Miranda: 'Allá va candelá'

- (a) cuatro (1)
- (b) guitar (1); double bass (1); maracas (1); bongos (1); claves (1) [max. 4]
- (c) bolero (son) (1); quadruple time signature (1); lyrical melody (1); frequently to do with love [max. 2]
- (d) **B** major (1)

- (e) repeated notes (1) representing the rapidly beating heart (1); built entirely on the E major/tonic chord (1); syllabic (1); rising broken chord (1); syncopation (1); octave span (1); starts on offbeat (1) [max. 4]
- (f) chord A: A/subdominant/IV (1) with major 7th (1); chord B: B7/dominant 7th/V7 (1) [max. 3]
- (g) (slight) acceleration (1); chorus introduced (1) with two-note (1) octave (exclamations) (1); repeated two-bar phrases (1) with slight changes (1); chords only I and V7 (1) alternately/in alternate bars (1) [max. 4]

Answer 15

A Level only - Anoushka Shankar: 'Breathing Under Water'

- (a) sitar (1)
- (b) similarities: same/similar outline (1); same range (1); same instrumentation (1); (mostly) same (melody-dominated) **homophonic** texture (1); similar harmony (in bars 2-4 and 6-8) [max. 2]; differences: bar 1 is monophonic, bar 5 homophonic (1); 5-8: rhythm different/more short notes/some triplets (1); 5-8: broken into two phrases (separated by rest) (1); 5-8: different ornamentation/no acciaccaturas/mordent (1); 5-8: (two) chromatic note(s) (Cb) (1) max. 2
- (c) bar 5: A \flat (1); bar 6: B \flat m (1); bar 10: A \flat /B \flat (1)
- (d) tonality ambiguous; (1) possibly A major with Lydian D \sharp (1) but with final A **minor** chord (1); key signature suggests E major or C \sharp minor, but the tonic chord of neither key is heard (1); harmony non-functional (1); limited range of chords/recurring use of G \sharp m⁽⁷⁾ A and B/A) chords (1) [max. 4]
- (e) chords/harmony (1); use of (D \flat) major scale (in sitar) (1); 'blue' notes (C \flat at 7-8 and/or F \flat at 17) (1); woodwind and horns (at bar 18) (1) - accept instead (orchestral) strings, but not just 'instrumentation' [max. 2]

Answer 16

AS and A Level - John Cage: *Three Dances for Two Prepared Pianos, No. 1*

- (a) repetition of bars 1-2 (Piano 1, right hand) (1); (long) rest in Piano 2 (1); Piano 1, left hand as in bars 1-2/continued repetition of previous two-quaver pattern (1) [max. 2]
- (b) three-quaver motif(s) (1) in both hands (1) repeated (exactly, over and over) (1); with rests (1) after (groups of) eight statements (1); metrical displacement/groups beginning at different points in the bar/beginning on a weak quaver (1); ends with a rest (in all parts) (1) [max. 3]
- (c) (Piano 1, right hand) repeats (the whole) phrase previously heard (since bar 18) (1); then the first part/first six notes only (1); ends abruptly/bar 30 largely silent (1); (Piano 2, right hand) has a (repeating) part in continuous quavers (1); use of una corda pedal (1) [max. 2]
- (d) different 'melodic'/thematic content (in Piano 1, RH) (1); regular/two-bar phrase structure in bars 1-17 (only)/irregular phrase structure in bars 18-30 (1); more activity/fuller texture in 1-17 OR less activity/more sparse texture in 18-30 (1); use of pedals in bars 18-30 (only) (1) [max. 3]
- (e) refers to idea(s) from first part/section (of movement) (1) to build **unity** (1); details of such repetition (e.g. Piano 2's opening ostinato pattern) (1); repetition (of bars 1-30) gives additional finality/weight (1); fade-out/gradual diminuendo (1) [max. 3]
- (f) music has been (successfully) choreographed/performed with dancers (1); structure is number-based, as is the structure of some dances that Cage had previously composed (1); rhythmic/metrical obscurity (1) involving (e.g.) ostinati of irregular length (sometimes

across bar lines) (1) seems un-dancelike (1) but this is (contemporary) not traditional dance (1); metre is reinforced as well as contradicted (1) by (e.g.) the (two-bar) ostinato at the beginning of the excerpt (1) [max. 4]

- (g) una corda pedal used throughout Piano 1/towards the end in Piano 2 (1); sustaining pedal used briefly (in Piano 2) (1); changes of timbre when una corda pedal is depressed (1) because the hammers strike only two strings (rather than three) (1); (some) prepared sounds/preparations are prolonged by use of sustaining pedal (1), but not all (1) [max. 2]
- (h) begins (very) loudly/*ff* (1); ends quietly (1) (after) long/gradual diminuendo (1) in/throughout the repeat (1) [max. 3]

Answer 17

AS and A Level – Kaija Saariaho: *Petals [for Cello Solo and Optional Electronics]*

- (a) the third 'active' section/stave(s) 10(-13) (1) with the beginning of/part of the following Lento (1)
- (b) acciaccatura (1), trill (1), inverted mordent (1), (ordinary/uninverted) mordent (1) [max. 2]
- (c) slow crotchet beat/crotchet (1); accel(erando) (1); no time signature/no clear sense of metre (1); (many/various) irregular groupings/tuplets (1); scotch snaps/Lombardic rhythms/syncopation (1) [max. 3]
- (d) (many) repeated As (accept 'monotone') (1); dissonant at start (1) with minor 2nds (1); otherwise without harmony (implied or stated)/accept 'monophonic' (1); element of noise (1) which sometimes hinders perception of written pitch (1); (later on) rising leaps (1) balanced by (largely) stepwise descent (1) [max. 4]
- (e) (generally) higher (tessitura) (1) with (some) larger intervals (1); ends with double-stopping (1); includes rit(enuto)s (1) more very short notes/fewer tuplets (1) [max. 2]
- (f) **B** glissando (1); **D** sul ponticello (1)
- (g) artificial harmonic(s) (1); double-stopping (1); sul ponticello (1); sul tasto (1); tremolo (1); extra bow pressure (1) [max. 3]
- (h) optional (1); reverb (1) with varying percentages (1); harmonizer (1) to produce microtonal (1) pitch shifting (1) [max. 4]

Answer 18

A Level only – Igor Stravinsky: *The Rite of Spring*

- (a) **B** the end of the Introduction and start of 'Augurs of Spring' (1)
- (b) (low) strings are added (1) with double bass harmonics (1) and a pizzicato double bass part (1); a clarinet line (1) and (two) (contra)bassoons (1) are also added [max. 3]
- (c) bars 15-17: monophonic (bassoon) line (1)
bars 25-32: homophony/chords (1)
- (d) 1-4: Changes of time signature (1); various tuplets (1); Scotch snaps/Lombardic rhythms (1)
25-36: tempo giusto/strict time (1); duple time throughout (1); constant quavers (1) but with offbeat/asymmetric stresses (1) [max. 4]
- (e) dissonant (1); unresolved (1); static (1); bitonal structure (1) of $F\flat$ major and $E\flat 7$ chords (1); in final bars, broken chords move between C major and E major/minor (1) [max. 4]