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# A-LEVEL

# Music

7272/W – Component 1 – Appraising Music  
Mark scheme

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7272

June 2018

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Version/Stage: 1.0 Final

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Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. At preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

Further copies of this mark scheme are available from [aqa.org.uk](http://aqa.org.uk)

## Level of response marking instructions

Level of response mark schemes are broken down into levels, each of which has a descriptor. The descriptor for the level shows the average performance for the level. There are marks in each level.

Before you apply the mark scheme to a student's answer read through the answer and annotate it (as instructed) to show the qualities that are being looked for. You can then apply the mark scheme.

### Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

### Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the Indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

**Section A: Listening [56 marks]****Area of Study 1: Western classical tradition 1650-1910****01 Track 1: Grieg ‘Berceuse’ Op. 38 no.1**

<b>Q</b>	<b>Part</b>	<b>Marking guidance</b>	<b>Marks</b>
<b>01</b>	<b>1</b>	Identify <b>two</b> features of rhythm in the excerpt.  <b>Any two of :</b> <b>syncopation</b> <b>triplets</b> <b>cross-rhythm/triplets against duplets</b> <b>ostinato</b> <b>rubato/ritardando at phrase ends</b>	<b>2</b>
<b>01</b>	<b>2</b>	Which <b>one</b> of the following is a feature of the harmony of the excerpt?  <b>appoggiaturas</b>	<b>1</b>
<b>01</b>	<b>3</b>	Name the final cadence in the excerpt.  <b>perfect</b>	<b>1</b>

**02 Track 2: Telemann Oboe Concerto in C minor TWV 51:c1, 1<sup>st</sup> movement**

<b>Q</b>	<b>Part</b>	<b>Marking guidance</b>	<b>Marks</b>
<b>02</b>	<b>1</b>	Complete the oboe part in the bracketed section in bars 3-4 and the cello part in bar 6 in this excerpt from Telemann’s Oboe Concerto in C minor TWV 51:c1, 1 <sup>st</sup> movement.  Adagio  <b>6 marks – 1 per note</b>	<b>6</b>

**03 Track 3: Mozart 'Don Giovanni', Act 2, Scene 15.**

<b>Q</b>	<b>Marking guidance</b>	<b>Mark</b>																		
<b>03</b>	<p>The excerpt is from Mozart's opera 'Don Giovanni'.</p> <p>At the beginning of the opera, Don Giovanni killed the Commendatore. A stone statue of the Commendatore has now come to life. Giovanni invited the statue to dinner as a joke. Now the statue appears at dinner, scaring Giovanni's servant Leporello.</p> <p>Explain how Mozart's music helps to express the feelings of terror and awe at this strange visit.</p> <p>The Italian text and a translation are given below.</p> <table border="1"> <thead> <tr> <th></th><th>ITALIAN</th><th>ENGLISH</th></tr> </thead> <tbody> <tr> <td>Statue</td><td>Don Giovanni a cena teco m'invitasti e son venuto!</td><td>Don Giovanni, you invited me to dinner and I have come!</td></tr> <tr> <td>Don G.</td><td>Non l'avrei giammai creduto; ma farò quel che potrò. Leporello, un'altra cena fa che subito si porti!</td><td>I never would have believed it, but I will do what I can. Leporello, see to it that another dinner is served at once!</td></tr> <tr> <td>Leporello</td><td>Ah padron! Siam tutti morti.</td><td>Ah, master, we are all dead.</td></tr> <tr> <td>Don G.</td><td>Vanne dico!</td><td>I said go!</td></tr> <tr> <td>Statue</td><td>Ferma un po'! Non si pasce di cibo mortale chi si pasce di cibo celeste! Altre cure più gravi di queste altra brama quaggiù mi guidò!</td><td>Wait a moment! He who dines on Heavenly food has no need for the food of mortals! Other more serious considerations have caused me to come here!</td></tr> </tbody> </table> <p><b>Award marks according to the following band descriptions:</b></p> <p><b>9–10</b> A comprehensive and authoritative response which is consistently coherent and logically structured</p> <p><b>7–8</b> A wide-ranging and confident response which is mostly coherent and well structured</p> <p><b>5–6</b> A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure</p> <p><b>3–4</b> A limited response with some significant inaccuracy/omission and a lack of clarity</p> <p><b>1–2</b> A rudimentary response</p> <p><b>0</b> No work submitted or worthy of credit.</p> <p><b>Answers could include:</b></p> <ul style="list-style-type: none"> <li>• Begins with two loud, arresting chords (dim 7<sup>th</sup> on and V<sup>7</sup>b)</li> </ul>		ITALIAN	ENGLISH	Statue	Don Giovanni a cena teco m'invitasti e son venuto!	Don Giovanni, you invited me to dinner and I have come!	Don G.	Non l'avrei giammai creduto; ma farò quel che potrò. Leporello, un'altra cena fa che subito si porti!	I never would have believed it, but I will do what I can. Leporello, see to it that another dinner is served at once!	Leporello	Ah padron! Siam tutti morti.	Ah, master, we are all dead.	Don G.	Vanne dico!	I said go!	Statue	Ferma un po'! Non si pasce di cibo mortale chi si pasce di cibo celeste! Altre cure più gravi di queste altra brama quaggiù mi guidò!	Wait a moment! He who dines on Heavenly food has no need for the food of mortals! Other more serious considerations have caused me to come here!	<b>10</b>
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	<ul style="list-style-type: none"> <li>• Loud timpani rolls</li> <li>• Slow tempo and 4/4 metre, like a funeral march</li> <li>• Minor key</li> <li>• Ominous tone of trombones in the orchestra</li> <li>• In the Statue's first speech:           <ul style="list-style-type: none"> <li>◦ Relentless dotted rhythm as ostinato</li> <li>◦ Low register in accompaniment</li> <li>◦ Bass voice used for the Statue</li> <li>◦ Descending bass line</li> </ul> </li> <li>• During Giovanni's first speech:           <ul style="list-style-type: none"> <li>◦ Syncopation in violins – featuring “nervous” semitones</li> <li>◦ Semiquavers in 2<sup>nd</sup> violins – also featuring semitones</li> <li>◦ High violin “stabs” and rapid falling scales</li> </ul> </li> <li>• During Leporello's line:           <ul style="list-style-type: none"> <li>◦ Quiet dynamic - fearful</li> <li>◦ Falling intervals - despairing</li> <li>◦ Off-beat repeated semiquavers – shaking with fear</li> </ul> </li> <li>• During the Statue's second speech:           <ul style="list-style-type: none"> <li>◦ Dramatic diminished 7<sup>th</sup> harmonies</li> <li>◦ Stark octave texture between voice and orchestra</li> </ul> </li> <li>• During his last line:           <ul style="list-style-type: none"> <li>◦ voice on an implacable monotone, suggesting seriousness</li> <li>◦ this pedal note clashes with dissonant orchestral harmony</li> <li>◦ high instruments play a succession of rising and falling scales in semiquavers; crescendo with fearful <i>subito piano</i> dynamic change at top</li> </ul> </li> <li>• Any other valid point</li> </ul>	
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## Area of study 2: Pop music

## 04 Track 4: Beyoncé ‘Love on Top’ from 4.

Q	Part	Marking guidance	Mark
04	1	The excerpt contains two modulations. Which <b>one</b> of the following correctly represents the pattern of modulations?  <b>A up a semitone, up a semitone</b>	1
04	2	Apart from the modulations, identify <b>two</b> features of the harmony in the excerpt. <b>Any 2 from:</b> <ul style="list-style-type: none"> <li>• chromatic chord changes/chromatic bass line</li> <li>• added notes (added 7ths/9ths/11ths/13ths)/dissonances/extended chords</li> <li>• blue notes/flattened notes</li> </ul>	2
04	3	What is the tempo of the excerpt?  <b>94 bpm</b>	1

**05 Track 5: Joni Mitchell ‘Off Night Back Street’ from *Don Juan’s Reckless Daughter***

<b>Q</b>	<b>Part</b>	<b>Marking guidance</b>	<b>Mark</b>
<b>05</b>	<b>1</b>	State the tonality of the excerpt.  <b>modal</b>	<b>1</b>
<b>05</b>	<b>2</b>	What is the range of the vocal melody in line 1?  <b>perfect 4<sup>th</sup></b>	<b>1</b>
<b>05</b>	<b>3</b>	Describe <b>one</b> way in which the instrumental backing in line 5 is different from the rest of the excerpt.  <b>Any from:</b> <ul style="list-style-type: none"> <li>• <b>synth/keyboard added</b></li> <li>• <b>different chord changes/progression/major chords</b></li> <li>• <b>rising major 3<sup>rd</sup> in synth</b></li> </ul>	<b>1</b>
<b>05</b>	<b>4</b>	What harmonic interval is formed by the voices on the word ‘street’ in line 6?  <b>perfect 5<sup>th</sup></b>	<b>1</b>

**06 Track 6: Daft Punk ‘Face to Face’ from ‘Discovery’ (2001)**

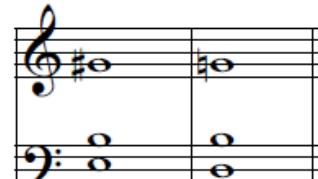
<b>Q</b>	<b>Marking guidance</b>	<b>Mark</b>
<b>06</b>	<p>The excerpt is taken from the song ‘Face to Face’ by Daft Punk, from their album <i>Discovery</i> (2001).</p> <p>The lyrics are printed below:</p> <p>1 What's going on? Could this be my understanding      2 It's not your fault, I was being too demanding      3 I must admit it's my pride that made me distant      4 All because I hoped that you'd be someone different</p> <p>5 There's not much to know about you      6 Fear will always make you blind      7 But the answer is in clear view      8 It's amazing what you'll find face to face</p> <p>Describe in detail the musical features of the excerpt, explaining what makes it typical of electronic dance music.</p> <p><b>Award marks according to the following band descriptions:</b></p> <p><b>9–10</b> A comprehensive and authoritative response which is consistently coherent and logically structured</p> <p><b>7–8</b> A wide-ranging and confident response which is mostly coherent and well structured</p> <p><b>5–6</b> A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure</p> <p><b>3–4</b> A limited response with some significant inaccuracy/omission and a lack of clarity</p> <p><b>1–2</b> A rudimentary response</p> <p><b>0</b> No work submitted or worthy of credit.</p>	<b>10</b>

	<p><b>Answers could include:</b></p> <ul style="list-style-type: none"> <li>• strong 4/4 beat</li> <li>• repeating drum pattern – low-high</li> <li>• constant quavers/8ths in closed hi-hat cymbal</li> <li>• use of short samples</li> <li>• looping/repeating of samples to form an ostinato/riff</li> <li>• 8 beat/2 bar sample/riff/loop</li> <li>• disco/funk style rhythm patterns – repeated semiquavers on 1<sup>st</sup> beat (guitar/bass)</li> <li>• synth/string pad chords</li> <li>• part of vocal melody used in looped sample</li> <li>• repetitive chord pattern in introduction – two chords           <ul style="list-style-type: none"> <li>◦ two minor chords a separated by a 4<sup>th</sup>/tonic and subdominant/G# and C# minor</li> <li>◦ producing a minor key/modal feeling</li> <li>◦ two chords change part way through to E major and C# minor</li> </ul> </li> <li>• layers of short melodic riffs superimposed</li> <li>• during vocal melody:           <ul style="list-style-type: none"> <li>◦ voice is multi-tracked (producing harmony in 3rds in line 5)</li> <li>◦ instrumental loop drops out, leaving only drums and bass</li> <li>◦ bass line drops by steps</li> <li>◦ lines 1-2 repeated in 3-4</li> <li>◦ voice melody uses slight pitch bend/“blue notes”/flattened notes on 5<sup>th</sup> note of scale on ‘understanding’, ‘being’ and ‘demanding’</li> <li>◦ a new loop of instrumental sounds introduced in lines 5-8 (guitar and synth)</li> <li>◦ voice climbs to high note (tonic) for final word of line 8 as a climax</li> </ul> </li> <li>• original loop returns at end of line 8</li> <li>• Any other valid point</li> </ul>	
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**Area of study 3: Music for media****07 Track 7: Uematsu ‘Game Over’ from ‘Final Fantasy IX’**

<b>Q</b>	<b>Part</b>	<b>Marking guidance</b>	<b>Mark</b>
<b>07</b>	<b>1</b>	Identify the instrument heard in the excerpt. <b>harpsichord</b>	<b>1</b>
<b>07</b>	<b>2</b>	The excerpt begins with a four-bar phrase. State the bar number where a longer phrase begins. <b>9</b>	<b>1</b>
<b>07</b>	<b>3</b>	Which <b>two</b> of the following features can be heard in the excerpt? <b>diminished 7<sup>th</sup> chord [1] AND tierce de Picardie [1]</b>	<b>2</b>

**08 Track 8: Newman ‘Mr Smarty-Man’ from ‘American Beauty’**

<b>Q</b>	<b>Part</b>	<b>Marking guidance</b>	<b>Mark</b>
<b>08</b>	<b>1</b>	The harmony of the excerpt is based on two chords. Which <b>one</b> of the following patterns correctly shows the chord progression?   C	<b>1</b>
<b>08</b>	<b>2</b>	Name the tuned percussion instrument heard in the excerpt.  <b>marimba</b>	<b>1</b>
<b>08</b>	<b>3</b>	The tuned percussion instrument plays a repeated riff. Which <b>one</b> of the following patterns correctly shows the rhythm of this riff?  A  	<b>1</b>
<b>08</b>	<b>4</b>	Identify the first melodic interval in this riff.  <b>3<sup>rd</sup> (allow any type of 3<sup>rd</sup>)</b>	<b>1</b>

<b>Q</b>	<b>Marking guidance</b>	<b>Mark</b>
<b>09</b>	<p>This excerpt is taken from Bernard Herrmann’s music for the film ‘Fahrenheit 451’ (1966). The film is set in a sinister future world where books are banned and the government controls people’s thoughts through television broadcasts.</p> <p>The excerpt begins with the opening titles. The camera zooms in on TV aerials on the roofs of houses. This is followed by a scene with “firemen” setting off on a mission to burn a secret hoard of books.</p> <p>Analyse how Herrmann’s music helps to emphasise the sinister mood and urgency in the scene.</p> <p><b>Award marks according to the following band descriptions:</b></p> <p><b>9–10</b> A comprehensive and authoritative response which is consistently coherent and logically structured</p> <p><b>7–8</b> A wide-ranging and confident response which is mostly coherent and well structured</p> <p><b>5–6</b> A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure</p> <p><b>3–4</b> A limited response with some significant inaccuracy/omission and a lack of clarity</p> <p><b>1–2</b> A rudimentary response</p> <p><b>0</b> No work submitted or worthy of credit.</p>	<b>10</b>

	<p><b>Answers could include:</b></p> <ul style="list-style-type: none"> <li>• In the opening title sequence, eerie stillness created by:           <ul style="list-style-type: none"> <li>○ Slow harmonic rhythm</li> <li>○ Quiet dynamic</li> <li>○ High string texture (tremolo) – lower strings enter later</li> <li>○ Descending semitone in upper line</li> <li>○ Eerie chord change between 2 unrelated chords (D major, B flat minor 1<sup>st</sup> inversion) – all parts moving by semitone</li> <li>○ Falling and rising arpeggios in harp/celeste/bells</li> <li>○ At 0:30 a slowly rising and falling chromatic scale in upper violins</li> <li>○ Harmony comes to rest on augmented triad at 0:51, decorated with arpeggios</li> <li>○ Bass enters with pedal note</li> </ul> </li> <li>• Sudden change of mood at 1:05 – sense of tension and urgency           <ul style="list-style-type: none"> <li>○ Fast tempo</li> <li>○ Repeated semiquavers in strings</li> <li>○ Marching 2-note ostinato in cellos</li> <li>○ Metrical irregularity (2+2+3 beats)</li> <li>○ Repeated note figure in xylophone – sounding faintly ridiculous</li> <li>○ Develops into arpeggio-based melody in xylophone in short phrases (like a fanfare or alarm call); treated sequentially – accompanied by repeated semiquavers in strings (1:17-1:28)</li> <li>○ Swirling dissonant and chromatic descending figure in strings at 1:28-1:32</li> <li>○ Previous motifs repeated with slight variation</li> <li>○ Extension of swirling chromatic string figure -</li> <li>○ Leads to dissonant sforzando chord at end</li> </ul> </li> <li>• Any other valid point</li> </ul>	
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**Area of study 4: Music for theatre****10      Track 10: Schönberg ‘Now that I’ve Seen Her’ from ‘Miss Saigon’**

<b>Q</b>	<b>Part</b>	<b>Marking guidance</b>	<b>Mark</b>
<b>10</b>	<b>1</b>	Which <b>one</b> of the following correctly represents the chord sequence used in lines 1-2?  A     I – VI – II <sup>7</sup> – V <sup>7</sup>	<b>1</b>
<b>10</b>	<b>2</b>	A chromatic chord is used in the accompaniment in lines 4-6. State the word where this chord occurs.  lied	<b>1</b>
<b>10</b>	<b>3</b>	What is the range of the voice part in line 6?  major 7th	<b>1</b>
<b>10</b>	<b>4</b>	The vocal melody from lines 1-2 returns at the end of the excerpt in the violins. Describe one way that the rhythm has been altered in the violin	<b>1</b>

		version.  <b>ANY OF:</b> in equal note values/in even notes/smoothed out/note at the start of line 2 slightly lengthened/last note of line 2 lengthened OR equivalent expression to the above	
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**11 Track 11: Weill ‘Jetzt hab ich gegessen zwei Kälber’ from The Rise and Fall of the City of Mahagonny**

<b>Q</b>	<b>Part</b>	<b>Marking guidance</b>	<b>Mark</b>
<b>11</b>	<b>1</b>	Name the two instruments heard in the excerpt.	<b>2</b>
		<b>Guitar/Mandolin [1] AND accordion [1]</b>	
<b>11</b>	<b>2</b>	On which degree of the scale does the melody begin?  <b>mediant</b>	<b>1</b>
<b>11</b>	<b>3</b>	On which chord does the excerpt end?  <b>tonic minor</b>	<b>1</b>

**12 Track 12: Rodgers ‘You’ll Never Walk Alone’ from ‘Carousel’**

<b>Q</b>	<b>Marking guidance</b>	<b>Mark</b>
<b>12</b>	<p>The excerpt is taken from Rodgers and Hammerstein’s musical <i>Carousel</i>.</p> <p>Julie’s husband Billy has just stabbed himself after a failed robbery. She discovers him dying. The song is sung by Julie’s cousin Nettie, who is trying to comfort her.</p> <p>The lyrics are printed below.</p> <p style="margin-left: 40px;">1 When you walk through a storm, hold your head up high      2 And don’t be afraid of the dark      3 At the end of the storm is a golden sky      4 And the sweet, silver song of a lark      5 Walk on through the wind      6 Walk on through the rain      7 Though your dreams be tossed and blown      8 Walk on, walk on with hope in your heart      9 And you’ll never walk alone      10 You’ll never walk alone.</p> <p>Analyse how the music is used to create a comforting and uplifting emotional effect.</p> <p><b>Award marks according to the following band descriptions:</b></p> <p><b>9–10</b> A comprehensive and authoritative response which is consistently coherent and logically structured</p> <p><b>7–8</b> A wide-ranging and confident response which is mostly coherent and well structured</p> <p><b>5–6</b> A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure</p> <p><b>3–4</b> A limited response with some significant inaccuracy/omission and a lack of</p>	<b>10</b>

	<p>clarity</p> <p><b>1–2</b> A rudimentary response</p> <p><b>0</b> No work submitted or worthy of credit.</p> <p><b>Answers could include:</b></p> <ul style="list-style-type: none"> <li>• Slow tempo, major key sound hymn-like</li> <li>• Gentle accompaniment of strings and harp</li> <li>• Vocal melody moves mainly in minims and crotchets, producing a smooth, calm flow</li> <li>• Emotional depth provided by turn to minor key at end of line 2, moving to line 3, followed by return to major</li> <li>• Another unexpected modulation at end of line 4 (to dominant of the mediant minor)</li> <li>• Lines 5-6 have a rising melodic sequence, suggesting determination; underlying chromatic harmony (using diminished 7ths) suggests emotional power</li> <li>• ‘Dreams’ in line 7 is a melodic climax on the mediant</li> <li>• In line 8, the repeated tonic at the start of the vocal melody suggests steadfastness; this is underlined with a crescendo and upward surging chromatic harmony</li> <li>• Vocal melody in line 9 rises to a repeated mediant, enhancing the effect of repetition in line 8; the harmonic tension rises with further chromatic movement</li> <li>• A crescendo, rallentando and solemn dotted rhythm in the brass at the end of line 9 are followed by a dramatic pause</li> <li>• Line 10 rises to a triumphant climax on ‘never’ (on the dominant) and a descending tonic triad sound conclusive; steady, equal note values give a feeling of certainty</li> <li>• Final cadence into the tonic gives a feeling of fulfilment after the chromatic modulations</li> <li>• Any other valid point</li> </ul>	
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**Area of Study 5: Jazz****13      Track 13: Charlie Parker ‘Yardbird Suite’**

<b>Q</b>	<b>Part</b>	<b>Marking guidance</b>	<b>Mark</b>
<b>13</b>	<b>1</b>	State the harmonic function of the string bass during the intro.  <b>(Dominant) pedal note</b>	<b>1</b>
<b>13</b>	<b>2</b>	The melody heard after the intro has the structure AABA. State how the texture of the B section contrasts with that of the A section.  <b>In the A section the melody is played in octaves; in the B section the melody is played by a single saxophone</b>	<b>1</b>
<b>13</b>	<b>3</b>	Which instrument does the drummer play to mark the end of the B section?  <b>floor tom</b>	<b>1</b>
<b>13</b>	<b>4</b>	Which <b>one</b> of the following correctly shows the shape of the melody at the start of the A section?	<b>1</b>

		<b>A</b>	
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**14 Track 14: Louis Armstrong ‘I’m putting all my all my eggs in one basket’ from Together**

<b>Q</b>	<b>Part</b>	<b>Marking guidance</b>	<b>Mark</b>					
14	1	<p>Below is an incomplete chord progression for the intro:</p> <table border="1" style="margin-left: auto; margin-right: auto;"> <tr> <td><b>Bb<sup>maj7</sup></b></td> <td><b>G<sup>min9</sup></b></td> <td></td> <td><b>F<sup>min9</sup></b></td> <td><b>Bb<sup>maj7</sup></b></td> </tr> </table> <p>Which chord should go in the 3<sup>rd</sup> box?</p> <p><b>Cm<sup>7</sup></b></p>	<b>Bb<sup>maj7</sup></b>	<b>G<sup>min9</sup></b>		<b>F<sup>min9</sup></b>	<b>Bb<sup>maj7</sup></b>	1
<b>Bb<sup>maj7</sup></b>	<b>G<sup>min9</sup></b>		<b>F<sup>min9</sup></b>	<b>Bb<sup>maj7</sup></b>				
14	2	<p>The lyrics for the slow section are as follows:</p> <p>1 I've been a roaming Romeo      2 My Juliets have been many      3 But now my roaming days have gone      4 Too many irons in the fire      5 Is worse than not having any      6 I've had my share and from now on</p> <p>What is the range of the vocal melody in this section?</p> <p><b>octave</b></p>	1					
14	3	<p>Identify the following features of the fast section:</p> <p>The structure: <b>AABA / Popular song form / 32-bar song form (1)</b>      The key: <b>F major / Dominant (1)</b></p>	2					

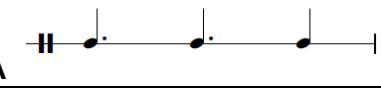
**15 Track 15: Gwilym Simcock ‘Non-Schumann Lied’ from ‘Reverie at Schloss Elmau’**

<b>Q</b>	<b>Marking guidance</b>	<b>Mark</b>
15	<p>The excerpt is taken from a track called ‘Non-Schumann Lied’ from Gwilym Simcock’s album ‘Reverie at Schloss Elmau’ (2014).</p> <p>The music has a calm, lyrical character similar to many 19<sup>th</sup> century Romantic piano pieces. Analyse the musical features in the excerpt that are significant in creating and sustaining this character.</p> <p><b>Award marks according to the following band descriptions:</b></p> <p><b>9–10</b> A comprehensive and authoritative response which is consistently coherent and logically structured</p> <p><b>7–8</b> A wide-ranging and confident response which is mostly coherent and well structured</p> <p><b>5–6</b> A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure</p> <p><b>3–4</b> A limited response with some significant inaccuracy/omission and a lack of clarity</p> <p><b>1–2</b> A rudimentary response</p> <p><b>0</b> No work submitted or worthy of credit.</p>	10

	<p><b>Answers could include:</b></p> <ul style="list-style-type: none"> <li>• Moderately slow tempo</li> <li>• The dynamics, whilst expressive, are on the quieter side</li> <li>• Piano texture is largely homophonic</li> <li>• The melody is built from short conjunct phrases that climb and fall</li> <li>• Each melodic phrase starts with a syncopated repeated note</li> <li>• The first phrase starts on the dominant note and climbs and then falls across the top half of the scale</li> <li>• Many chords, including the first, are minor</li> <li>• The harmonic palette freely uses triads outside the home scale (chromatic harmony)</li> <li>• A descending sequence is used from 0:23</li> <li>• There is a range of chord position, including use of a tonic pedal briefly at the start (amplified by the double bass), 1<sup>st</sup> inversions at 0:13-0:15, and 2<sup>nd</sup> inversions at 0:32-0:37</li> <li>• A second – somewhat altered ‘verse’ – starts at 0:44</li> <li>• From 1:18 there is a change of musical material, including texture, with the double bass (pizz.) having the melodic line which comprises descending scalic shapes, and the piano chords moving to a higher register</li> <li>• After 1:32 there is an inverted pedal in the piano</li> <li>• Any other valid point</li> </ul>	
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#### Area of Study 6: Contemporary Traditional Music

##### 16      Track 16: Toumani Diabate ‘Salama’ from ‘New Ancient Strings’

<b>Q</b>	<b>Part</b>	<b>Marking guidance</b>	<b>Mark</b>
16	1	Name the type of chord formed by the first four notes (0:02-0:04).  <b>Minor (triad)</b>	1
16	2	Which <b>one</b> of the following scales represents the pitch set for this excerpt?  <b>D</b>	1
16	3	The kumbengo pattern starts halfway through the excerpt, with the same rhythm in each bar.  Which <b>one</b> of the following correctly shows the rhythm of this pattern?  	1
16	4	Name the degree of the scale used as the highest note in the excerpt.  <b>mediant/3rd</b>	1

**17 Track 17: Bellowhead ‘Parson’s Farewell’ from ‘Hedonism’**

<b>Q</b>	<b>Part</b>	<b>Marking guidance</b>	<b>Mark</b>
<b>17</b>	<b>1</b>	What is the time signature of the opening section? <b>3/4</b>	<b>1</b>
<b>17</b>	<b>2</b>	Which mode is the basis for the opening section? <b>Lydian</b>	<b>1</b>
<b>17</b>	<b>3</b>	The drone ends at 0:39 with a new 3-chord pattern. This pattern is heard twice. Name the 1 <sup>st</sup> and 3 <sup>rd</sup> chords of this pattern.  <b>1<sup>st</sup> chord: A minor [1] (allow I)</b> <b>3<sup>rd</sup> chord: F major [1] (allow VI)</b>	<b>2</b>

**18 Track 18: Anoushka Shankar ‘Indian Summer’ from ‘Traces of You’**

<b>Q</b>	<b>Marking guidance</b>	<b>Mark</b>
<b>18</b>	<p>The excerpt is taken from the track ‘Indian Summer’ recorded by Anoushka Shankar in 2013.</p> <p>The music is a fusion of two contrasting cultures.</p> <p>Discuss the musical features that illustrate these contrasting influences, and analyse the ways they are brought together.</p> <p><b>Award marks according to the following band descriptions:</b></p> <p><b>9–10</b> A comprehensive and authoritative response which is consistently coherent and logically structured</p> <p><b>7–8</b> A wide-ranging and confident response which is mostly coherent and well structured</p> <p><b>5–6</b> A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure</p> <p><b>3–4</b> A limited response with some significant inaccuracy/omission and a lack of clarity</p> <p><b>1–2</b> A rudimentary response</p> <p><b>0</b> No work submitted or worthy of credit.</p> <p><b>Answers could include:</b></p> <ul style="list-style-type: none"> <li>• The piece opens as a duet for piano and sitar</li> <li>• There is a sense of Baroque in the harmonic figuration that starts with i – ivC – i – V and a quasi-contrapuntal relationship between the lower sitar melody and the upper piano melodic infills.</li> <li>• Then there is an Indian cross rhythm between the main melody that has a sense of being in 3 time, and the repeating triads that are in 4 time.</li> <li>• The piano retains its role of being the main harmonic component with some standard ‘pop’ progressions such as i – iv – V – i (from 0:12) and i – VI – iv – V (from 0:22).</li> <li>• At 0:28 there is a classical chromatic move in the bass which occurs several times thereafter.</li> </ul>	<b>10</b>

	<ul style="list-style-type: none"> <li>Percussion first enters around 0:47; it remains in the distance (some production techniques involved) but suggests Indian tabla playing from 1:08.</li> <li>From 1:23 there is a drier sonority with Baroque-like staccato figuration in the piano RH, whilst the sitar leans more to an Indian style including use of pitch bends.</li> <li>Any other valid point</li> </ul>	
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**Area of Study 7: Art Music since 1910****19 Track 19: Macmillan ‘Stabat Mater dolorosa’ from ‘Stabat Mater’ (Coro, 2017)**

<b>Q</b>	<b>Part</b>	<b>Marking guidance</b>	<b>Mark</b>
19	1	Which <b>one</b> of the following is the pitch set that occurs twice in the soprano melody in line 1?  	1
19	2	Identify the harmony created when all four voice parts come in on ‘nati’ in line 3.  <b>Open 5<sup>th</sup> / Bare 5th</b>	1
19	3	The choir sing a descending glissando in line 3. What other vocal technique is used at the end of this line?  <b>unpitched / spoken</b>	1
19	4	The strings play a rising glissando during line 3. What other playing technique features towards the end of this line?  <b>tremolando</b>	1

**20 Track 20: Shostakovich Prelude no.11 in B major for solo piano**

<b>Q</b>	<b>Part</b>	<b>Marking guidance</b>	<b>Mark</b>
20	1	The first melodic phrase lasts for 4 bars (0:02-0:05). What is the pitch range from its highest to lowest notes?  <b>minor 10th</b>	1
20	2	This motif is a feature of the melodic line in the first half of the piece (up to 0:30): <ol style="list-style-type: none"> <li>How many times is this heard in the 1<sup>st</sup> half of the piece?  <b>Five times [1]</b></li> <li>How is it different on the last of these occasions?  <b>It is played an octave higher [1]</b></li> </ol>	2
20	3	Near the end of the piece (starting 0:55) there is a short homophonic passage, as shown below. What rising scale is heard in the melody immediately after this passage (where the bracket is given)?  <b>octatonic</b>	1

## 21 Track 21: Steve Reich ‘New York Counterpoint’

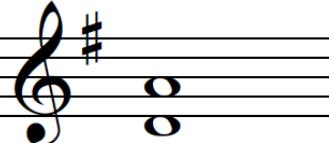
Q	Marking guidance	Mark
21	<p>The excerpt is taken from Steve Reich’s <i>New York Counterpoint</i> of 1985. The composer’s intention was to capture the energy of the city.</p> <p>Analyse how Reich uses the minimalist style to do this, referring to specific details in the music.</p> <p><b>Award marks according to the following band descriptions:</b></p> <p><b>9–10</b> A comprehensive and authoritative response which is consistently coherent and logically structured</p> <p><b>7–8</b> A wide-ranging and confident response which is mostly coherent and well structured</p> <p><b>5–6</b> A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure</p> <p><b>3–4</b> A limited response with some significant inaccuracy/omission and a lack of clarity</p> <p><b>1–2</b> A rudimentary response</p> <p><b>0</b> No work submitted or worthy of credit.</p> <p><b>Answers could include:</b></p> <ul style="list-style-type: none"> <li>• The syncopation and slight swing feel to the quavers show a jazz influence, which may suggest the city of New York</li> <li>• The prevailing short note values give a sense of activity</li> <li>• There is a dance-like feel to the excerpt (steady 3-beat pattern at the start)</li> <li>• A sense of spiky, hard-edged toughness is given by the angular melodic shapes (frequent 4ths, 5ths and 6ths) and the crisp detached articulation (especially noticeable in the bass clarinets)</li> <li>• The contrapuntal layering of lines with interlocking rhythms suggests many different, conflicting streams of activity, as would be found in a city</li> <li>• The bright, vibrato-less tone of the clarinets suggests mechanical or electronic sounds (e.g. car horns)</li> <li>• Opens with 2 clarinets in parallel 6ths and a sense of minor modality</li> <li>• A 3<sup>rd</sup> clarinet enters at 0:11 and then others subsequently.</li> <li>• Layering and phase shifting of motifs occurs.</li> <li>• At 0:38 there is a high register entry, and at 0:50 two bass clarinets enter with stereo panning on the recording.</li> <li>• A significant change of harmony occurs at 1:18</li> <li>• From 1:31 the bass notes pulse in repeating pairs</li> <li>• There are some complex cross rhythms at 1:38 and a change to the metrical feel at 1:54</li> <li>• Any other valid point.</li> </ul>	10

**Section B: Analysis [34 marks]****22 Track 22: Bach Concerto in a minor for Violin and orchestra, 3<sup>rd</sup> movement, bars 60-90**

<b>Q</b>	<b>Part</b>	<b>Marking guidance</b>	<b>Mark</b>
<b>22</b>	<b>1</b>	Describe fully the chord heard at the end of the excerpt.  <b>V<sup>7</sup> OR E<sup>7</sup> OR dominant 7<sup>th</sup> [2], V OR E OR dominant [1]</b>	<b>2</b>
<b>22</b>	<b>2</b>	Analyse the harmony of bars 82-88, explaining how it is typical of the baroque period.  <b>Award marks according to the following band descriptions:</b> <b>5</b> An authoritative response which is consistently coherent and logically structured <b>3-4</b> A wide-ranging response which is mostly coherent and well structured <b>1-2</b> A limited response with some significant inaccuracy/omission and a lack of clarity <b>0</b> No work submitted or worthy of credit.  <b>Answers could include the following points:</b> <ul style="list-style-type: none"> <li>• Circle of 5ths</li> <li>• Moving from i to V<sup>7</sup></li> <li>• One chord per bar</li> <li>• 7ths added to all the chords from bar 83 onwards</li> <li>• Chromatic alteration in bar 85 (B flat produces a dominant 7<sup>th</sup> on C)</li> <li>• Full chord sequence is: i – iv<sup>7</sup> – VII<sup>7</sup> - V<sup>7</sup>/VI – VI<sup>7</sup> – ii<sup>7</sup> – V<sup>7</sup></li> <li>• Thus, a variety of different types of 7<sup>th</sup> chord used <ul style="list-style-type: none"> <li>◦ Minor 7<sup>th</sup> (on D in 83)</li> <li>◦ Dominant 7ths (on G in 84, on C in 85, on E in 88)</li> <li>◦ Major 7<sup>th</sup> (on F in 86)</li> <li>◦ Half-diminished 7<sup>th</sup> (on B in 87)</li> </ul> </li> <li>• Any other valid point</li> </ul>	<b>5</b>
<b>22</b>	<b>3</b>	Discuss the composer's handling of melody, rhythm and texture in the excerpt.  In your answer, you should make reference to specific details in the score.  <b>Award marks according to the following band descriptions:</b> <b>9–10</b> A comprehensive and authoritative response which is consistently coherent and logically structured <b>7–8</b> A wide-ranging and confident response which is mostly coherent and well structured <b>5–6</b> A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure <b>3–4</b> A limited response with some significant inaccuracy/omission and a lack of clarity <b>1–2</b> A rudimentary response <b>0</b> No work submitted or worthy of credit.	<b>10</b>

	<p><b>Answers could include:</b></p> <ul style="list-style-type: none"> <li>• 60 begins with ritornello theme in 2<sup>nd</sup> violins; 1<sup>st</sup> violins provide harmony (mostly in parallel 6ths) above; solo violin holds an inverted dominant pedal, occasionally animated by reference to 1<sup>st</sup> beat motive from ritornello theme; bass sketched in by cellos/continuo, while violas play only on 2<sup>nd</sup> beat; thus the interest is focused in the upper register</li> <li>• The texture changes slightly at 64, as the ritornello reappears in sequence (up a 5<sup>th</sup>) in 1<sup>st</sup> violins, 2<sup>nd</sup> violins provide the harmony in parallel 3rds below. This is a suggestion of the fugual texture of the opening.</li> <li>• At 67-68 the last bar of the ritornello is developed in rising sequence in parallel between the solo violin and the orchestral violins (1<sup>st</sup> then 2<sup>nd</sup>)</li> <li>• At 69 a true statement of the ritornello theme, with solo and 1<sup>st</sup> violins coming together in unison, harmonised by 2<sup>nd</sup> violins; lower parts become more continuous as cellos and violas return to bass and countermelody lines heard at the opening of the movement.</li> <li>• From 72, the solo part becomes more independent of the orchestra and plays in continuous quavers through to 82; it has a relentless 2-bar sequential development of motives from the ritornello theme (resembling bars 4 and 2); this gradually rises by step from E in b.72 to C in b.82, creating a great sense of momentum and direction. The orchestra supports this by splitting antiphonally between upper instruments (start of phrases) and basso continuo (end of phrases)</li> <li>• At 82, the rhythmic excitement increases with the introduction of semiquavers in the solo violin in widely-spaced string-crossing arpeggios; these alternate with a bar of quavers in another 2-bar sequence, but at 86, the solo part has even more continuous semiquaver activity – 2 bars of arpeggios, leading to scalic work where the rhythm becomes inverted and seems almost free.</li> <li>• From 82, the violins (1<sup>st</sup> and 2<sup>nd</sup>) play an ostinato crotchet-quaver pattern in harmony, while the lower parts simply mark the 1<sup>st</sup> and 3<sup>rd</sup> beat of the bar; at the climax in 88-90, the orchestra simply hold a sustained chord, thus bringing the insistent rhythmic drive to a halt</li> </ul>	
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## 23 Track 23: Mozart ‘Le nozze di Figaro’ no.1 ‘Duettino’ 1-49

<b>Q</b>	<b>Part</b>	<b>Marking guidance</b>	<b>Mark</b>
23	1	<p>On the stave below, write at sounding pitch the two notes played by the horns at bar 6.</p>  <p><b>1 mark per correct note. If D and A are given in the wrong octave, award 1 mark in total.</b></p>	2
23	2	<p>Analyse Mozart’s handling of orchestral texture in bars 1-8, explaining how it is typical of the classical period.</p> <p><b>Award marks according to the following band descriptions:</b></p> <p><b>5</b> An authoritative response which is consistently coherent and logically structured</p> <p><b>3-4</b> A wide-ranging response which is mostly coherent and well structured</p> <p><b>1-2</b> A limited response with some significant inaccuracy/omission and a lack of clarity</p> <p><b>0</b> No work submitted or worthy of credit.</p> <p><b>Answers could include the following points:</b></p> <ul style="list-style-type: none"> <li>• Continuous arpeggiated semiquaver ostinato in 2<sup>nd</sup> violins</li> <li>• Violin 1 and bass line (bassoon, viola, cello, bass) are in counterpoint around this</li> <li>• Wind (flutes, oboes, horns) thicken the texture at b.6 with chordal harmony played forte</li> <li>• Bar 8 more vigorous at the cadence <ul style="list-style-type: none"> <li>◦ upper wind double the 1<sup>st</sup> violin melody</li> <li>◦ repeated quavers in bass instruments</li> <li>◦ syncopation in middle strings</li> </ul> </li> <li>• Any other valid point</li> </ul>	5
23	3	<p>Mozart uses musical material from the orchestral introduction (bars 1-18) during the rest of the excerpt (18-49). Explain how the use of this material helps to portray the dramatic situation.</p> <p>In your answer, you should make reference to specific details in the score.</p> <p><b>Award marks according to the following band descriptions:</b></p> <p><b>9-10</b> A comprehensive and authoritative response which is consistently coherent and logically structured</p> <p><b>7-8</b> A wide-ranging and confident response which is mostly coherent and well structured</p> <p><b>5-6</b> A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure</p> <p><b>3-4</b> A limited response with some significant inaccuracy/omission and a lack of clarity</p> <p><b>1-2</b> A rudimentary response</p>	10

	<p><b>0</b> No work submitted or worthy of credit.</p> <p><b>Answers could include:</b></p> <p>We are plunged straight into the action; a very “domestic” scene.</p> <ul style="list-style-type: none"> <li>• Figaro – measuring the room for a bed.</li> <li>• Susanna – admiring the hat she has made herself for the wedding.</li> </ul> <p>F and S are absorbed in their own actions and don’t pay each other any attention. They sing separately and then at the same time without appearing to interact.</p> <ul style="list-style-type: none"> <li>• “Business” suggested by:           <ul style="list-style-type: none"> <li>• Bustling 2<sup>nd</sup> violin semiquavers in arpeggios</li> <li>• Contrapuntal texture (suggesting independent/separate actions)</li> <li>• Rhythmic and harmonic displacement in bass part (syncopations and suspensions)</li> </ul> </li> </ul> <p>At b.9 a more legato, lyrical foil to the preceding music. Strings drop out; melody led by oboes.</p> <p>1<sup>st</sup> vocal section (18-36) virtually duplicates the orchestral intro.</p> <p>Marching dotted rhythm in 1<sup>st</sup> violins – suggesting Figaro’s measuring (rhythmically steady, as though pacing); the melody rises higher on each phrase, matching Figaro’s increasing numbers in his forthcoming music.</p> <p>At b.30, the legato, lyrical phrase previously heard at b.9 is sung by Susanna, suggesting her pleasure in the graceful and beautiful aspect of her new hat.</p> <p>2<sup>nd</sup> vocal section (36-49); the music from the introduction returns again. Voices together for the first time; slightly fuller orchestration (wind fill out harmony).</p> <p>Susanna has new counterpoint to Figaro’s motifs as she demands his attention.</p> <p>Turn to V at 44 now = true modulation to dominant; marked with new music (Susanna’s insistence = constant quavers).</p> <p>Builds to a cadence on V of D at 49. Any other valid point</p>	
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## 24 Track 24: Brahms 'Intermezzo' in A major, Op.118 no.2

Q	Part	Marking guidance	Mark
24	1	<p>Give the meaning of the instructions <i>una corda</i> (bar 57) and <i>tre corde</i> (bar 65).</p> <p><b><i>una corda:</i> soft pedal/hammers strike one string only [1]</b>  <b><i>tre corde:</i> release the soft pedal/hammers strike all three strings [1]</b></p> <p>If the candidate writes about a change in dynamics (<i>una corda</i>= softer, <i>tre corde</i> = louder again/normal) without reference to pedal, give 1 mark total.</p>	2
24	2	<p>Analyse the shape and structure of the right hand melody in bars 48-56, explaining how they are typical of Brahms' style.</p> <p><b>Award marks according to the following band descriptions:</b></p> <p><b>5</b> An authoritative response which is consistently coherent and logically structured</p> <p><b>3-4</b> A wide-ranging response which is mostly coherent and well structured</p> <p><b>1-2</b> A limited response with some significant inaccuracy/omission and a lack of clarity</p> <p><b>0</b> No work submitted or worthy of credit.</p> <p><b>Answers could include the following points:</b></p> <ul style="list-style-type: none"> <li>• The overall structure may be divided into two 4-bar phrases</li> <li>• The second phrase (53-56) begins with a variation on the beginning of the first; the opening rising 4<sup>th</sup> being expanded to an expressive minor 6<sup>th</sup></li> <li>• The first phrase (48-52) has an overall descending pitch shape; there is a gradual descent back to the opening C# in bars 48<sup>3</sup>-50<sup>1</sup>, then bars 50, 51 and 52 each express a descending step (C#-B, B-A, A-G#)</li> <li>• Bars 50 and 51 form a straightforward sequence</li> <li>• The second phrase also has an overall descending shape, beginning by reaching higher so that the line falls from A by step gradually once again to C# in bar 55<sup>1</sup>; it then reaches lower still, before rising back up to the pivotal C# by arpeggio</li> <li>• The opening 2 intervals (rising 4<sup>th</sup>, falling step) form a motif which is developed in the first phrase through transposition, diminution and displacement to a different part of the bar (see last 3 notes in bars 50 and 51)</li> <li>• The rhythm develops by gradually becoming more fluid (using more quavers in each bar) in the first phrase</li> <li>• Any other valid point</li> </ul>	5
24	3	Explain how Brahms uses melody, tonality, texture and rhythm to structure this excerpt.	10

	<p>In your answer, you should make reference to specific details in the score.</p> <p><b>Award marks according to the following band descriptions:</b></p> <p><b>9–10</b> A comprehensive and authoritative response which is consistently coherent and logically structured</p> <p><b>7–8</b> A wide-ranging and confident response which is mostly coherent and well structured</p> <p><b>5–6</b> A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure</p> <p><b>3–4</b> A limited response with some significant inaccuracy/omission and a lack of clarity</p> <p><b>1–2</b> A rudimentary response</p> <p><b>0</b> No work submitted or worthy of credit.</p> <p><b>Answers could include:</b></p> <ul style="list-style-type: none"> <li>• The excerpt is essentially in a modified mini ternary form</li> <li>• A 48<sup>3</sup> – 56, B 57 - 64<sup>2</sup>, A1 64<sup>3</sup> – 73<sup>2</sup>, with a short transition (73<sup>3</sup> onwards) to the reprise of the opening of the movement (76<sup>3</sup>)</li> <li>• The A sections are characterised by: <ul style="list-style-type: none"> <li>○ The use of a 3-part texture; the bass part is in flowing triplet arpeggios, while the other 2 parts begin with a hint of canon at the octave before settling in to parallel motion</li> <li>○ Use of F# minor tonality (relative minor of the movement's overall tonic)</li> </ul> </li> <li>• In the second A section, the relationship between the melodic parts is reversed so that what was the leading part in the treble register goes into the tenor and the following part moves from tenor to treble register</li> <li>• The central B section uses the same basic melodic idea as the A sections (a rising 4<sup>th</sup> followed by descending steps back to the original note), but contrasts in the following ways: <ul style="list-style-type: none"> <li>○ The texture is now chordal rather than in 3 parts (but close observation will show that these 6 part chords are in fact mostly still 3 lines with octave doubling and there is still frequent use of parallel 6ths between the outer parts which is a link with the A sections)</li> <li>○ The piano timbre is muted through use of the ‘una corda’ (‘soft’) pedal and the dynamic is marked <i>pp</i></li> <li>○ The melodic figure does not develop, but is simply repeated with varied harmony</li> <li>○ The tonality is F# major; the use of an internal A# pedal turns the first phrase enharmonically towards B flat minor</li> </ul> </li> <li>• Any other valid point</li> </ul>	
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**Section C: Essay [30 marks]**

Q	Marking guidance	Total marks
25-30	<p><b>Award marks according to the following band descriptions:</b></p> <p><b>25-30 marks</b></p> <ul style="list-style-type: none"> <li>the essay shows a commanding grasp of relevant issues and an assured and comprehensive musical understanding</li> <li>there is a convincing sense of conveying the aural experience of the music under consideration</li> <li>the writing utilises a wide range of appropriate musical examples</li> <li>technical vocabulary is comprehensive, accurately used and incorporated into a mature writing style</li> </ul> <p><b>19-24 marks</b></p> <ul style="list-style-type: none"> <li>the essay has a confident involvement with relevant issues and a clear and largely complete musical understanding</li> <li>there is a good sense of conveying the aural experience of the music under consideration</li> <li>the writing utilises a varied selection of appropriate musical examples</li> <li>technical vocabulary is frequently and well used within a consistent writing style</li> </ul> <p><b>13-18 marks</b></p> <ul style="list-style-type: none"> <li>the essay shows some involvement with relevant issues and a partial musical understanding</li> <li>some awareness of the aural experience for the music under consideration is conveyed</li> <li>there are some appropriate musical examples, though the selection is somewhat restricted</li> <li>technical vocabulary is used quite frequently, though not always successfully, within a somewhat uneven writing style</li> </ul> <p><b>7-12 marks</b></p> <ul style="list-style-type: none"> <li>the essay shows some acknowledgement of relevant issues, though musical understanding tends to be superficial</li> <li>there is occasional awareness of the aural experience for some of the music under consideration</li> <li>appropriate musical examples are sparse</li> <li>technical vocabulary is used at times, though sometimes inaccurately, within a limited writing style</li> </ul> <p><b>1-6 marks</b></p> <ul style="list-style-type: none"> <li>there is no clear awareness of relevant issues, and musical understanding is rudimentary</li> <li>there is no convincing sense that the aural experience of the music under consideration is familiar</li> <li>no effective musical examples are given</li> <li>technical vocabulary is not used appropriately, within a rudimentary writing style.</li> </ul> <p><b>0 marks</b></p> <ul style="list-style-type: none"> <li>no work submitted or worthy of credit.</li> </ul>	30

Q	Marking guidance	Total marks
25	<p><b>Area of study 2: Pop music</b>  <b>(Named artists: Stevie Wonder; Joni Mitchell; Muse; Beyoncé; Daft Punk; Labrinth)</b></p> <p>Choose <b>two</b> of the named artists. Explain how they have used a balance of repetition and surprise to create variety in their handling of musical structure.</p> <p><b>Effective answers will be appropriately balanced between the two aspects and two artists and could include discussion of repetition and surprise in the following:</b></p> <ul style="list-style-type: none"> <li>• chord progressions and tonality</li> <li>• song structure</li> <li>• rhythmic groove, metre and tempo</li> <li>• vocal and instrumental style</li> </ul>	30
26	<p><b>Area of study 3: Music for media</b>  <b>(Named composers: Bernard Herrmann; Hans Zimmer; Michael Giacchino; Thomas Newman; Nobuo Uematsu)</b></p> <p>Choose <b>two</b> of the named composers. Analyse their use of musical elements to create convincing character portraits of heroes and/or villains.</p> <p><b>Effective answers will be well balanced between the two composers and will discuss the use of the following musical elements in characterisation:</b></p> <ul style="list-style-type: none"> <li>• melody – possibly as leitmotifs subject recurrence and change</li> <li>• harmony and tonality</li> <li>• rhythm, metre and tempo</li> <li>• texture and timbre</li> </ul>	30
27	<p><b>Area of study 4: Music for theatre</b>  <b>(Named composers: Kurt Weill; Richard Rodgers; Stephen Sondheim; Claude-Michel Schönberg; Jason Robert Brown)</b></p> <p>Choose <b>two</b> of the named composers. Examine the ways in which they have used music to emphasise critical moments of poignancy and/or comedy in the shows you have studied.</p> <p><b>Effective answers will be well balanced between the two composers and discuss appropriate moments from the scores. A discussion of the use of musical elements to create an emotional effect will be necessary, eg</b></p> <ul style="list-style-type: none"> <li>• melody</li> <li>• harmony and tonality</li> <li>• rhythm, metre and tempo</li> <li>• texture and timbre</li> </ul>	30
28	<p><b>Area of study 5: Jazz</b>  <b>(Named artists: Louis Armstrong; Duke Ellington; Charlie Parker; Miles Davis; Pat Metheny; Gwilym Simcock)</b></p> <p>How important is harmonic innovation in jazz? Answer this question by referring in detail to the music of <b>two</b> of the named artists.</p>	30

	<p><b>Effective answers will be well balanced between the two artists and discuss appropriate examples. Areas to cover could include:</b></p> <ul style="list-style-type: none"><li>• pitch material in general – eg scales and modes</li><li>• harmonic vocabulary – eg chord extensions</li><li>• harmonic progressions – eg chord changes; harmonic substitutions</li></ul>	
29	<p><b>Area of study 6: Contemporary traditional music</b> <b>(Named artists: Astor Piazzolla; Tounami Diabaté; Anoushkar Shankar; Mariza; Bellowhead)</b></p> <p>Choose <b>two</b> of the named artists. Discuss how creative they have been in using the instruments that belong to their original tradition.</p> <p><b>Effective answers will be well balanced between the two artists and discuss an appropriate range of works and techniques. Topics for discussion could include:</b></p> <ul style="list-style-type: none"><li>• characteristics of original instruments</li><li>• use of the instruments in innovative ways, eg in combination with electric amplification/studio effects</li><li>• new combinations of instruments/voices</li></ul>	30
30	<p><b>Area of study 7: Art music since 1910</b> <b>(Named composers: Dmitri Shostakovich; Olivier Messiaen; Steve Reich; James MacMillan)</b></p> <p>‘Great music of the last hundred years is always complex in its approach to rhythm, metre and tempo.’</p> <p>Discuss this statement by referring in detail to works by <b>two</b> of the named composers.</p> <p><b>Effective answers will be well balanced between the two composers and discuss an appropriate range of works and techniques. Topics for discussion could include:</b></p> <ul style="list-style-type: none"><li>• regular versus irregular metre</li><li>• cross-rhythms and complex subdivisions</li><li>• free rhythm</li><li>• serially determined rhythm or other systems</li></ul>	30