
A-Level MUSIC 7272

Mark scheme

Specimen 2018

Version 1.0

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.

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

65 minutes

56 marks

Answer all **three** questions in Area of study 1 and all **three** questions in **two** other Areas of study 2–7.

Area of study 1: Western classical tradition 1650–1910


Spend 25 minutes on this section.

Question 1 is on the excerpt of music on track 1 – Mozart *La ci darem la mano* Duettino, no. 7 from *Don Giovanni* Act I.

Question 2 is on the excerpt of music on track 2 – Chopin Prelude in c minor, Op. 28, no.20.

Question 3 is on the excerpt of music on track 3 – Vivaldi *Autumn* from *I Quattro Stagioni*, movt.3.

Ques'n	Part	Marking guidance	Total marks
01	1	Describe two differences in tempo and metre between sections 1 and 2 of the excerpt. The second part is faster than the first part. [1] The first part is in simple time (2/4 time), while the second part is in compound time (6/8 time). [1]	2
01	2	At the start of section 2, what is the parallel interval between the two singers? compound 3rd	1
01	3	Identify the cadence heard at the end of section 2. Perfect	1

Ques'n	Part	Marking guidance	Total marks
02		<p>The skeleton score below shows the melody and bass line of a piece for piano with a chordal texture. The bass line is doubled an octave below. Complete the missing notes in the treble and bass staves.</p> <p>The rhythm is given below the staff.</p>  <p style="text-align: right;">Chopin</p> <p>1 mark per correct note, no mark without the correct accidental.</p>	6


A

Ques'n	Part	Marking guidance	Total marks
03		<p>The music is from a solo concerto by Vivaldi. Analyse the musical features that are typical of a Baroque solo concerto.</p> <p>Extended response Award marks according to the following band descriptions: 9–10 A comprehensive and authoritative response which is consistently coherent and logically structured 7–8 A wide-ranging and confident response which is mostly coherent and well structured 5–6 A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure 3–4 A limited response with some significant inaccuracy/omission and a lack of clarity 1–2 A rudimentary response 0 No work submitted or worthy of credit.</p> <p>Indicative Content</p> <p>Extended responses could include the following:</p> <p>Features include:</p> <ul style="list-style-type: none"> • alternation of tutti and solo sections • a ritornello/returning theme in the orchestra • more virtuosic writing for solo violin compared with the tutti • double stopping • rapid string-crossing arpeggios • strong rhythmic motifs • frequent repetition of motifs • a simple homophonic texture • modulation to the dominant (heard at the end of the extract) • use of continuo to accompany the solo passages • frequent use of four-bar phrases • use of melodic and harmonic sequences. <p>Any other valid points.</p>	10

Area of study 2: Pop music

Spend 20 minutes on this section.

Question 4 is on the excerpt of music on track 4 – Stevie Wonder *I Wish* from *Songs in the Key of Life*.
 Question 5 is on the excerpt of music on track 5 – Muse *Butterflies and Hurricanes* from *Absolution*.
 Question 6 is on the excerpt of music on track 6 – Joni Mitchell *For Free* from *Ladies of the Canyon*.

Ques'n	Part	Marking guidance	Total marks
04	1	Give the term that best describes the bass part heard in the introduction. Ostinato/riff/walking bass	1
04	2	State the range of the voice melody in line 3. 4th	1
04	3	How has the chord on the word <i>bring</i> at the end of line 4 been altered? sharpened 5th	1
04	4	Which of the following rhythm patterns accurately represents the rhythm heard at the start of every line of the voice melody? <div style="text-align: center;">  </div>	1

Ques'n	Part	Marking guidance	Total marks
05	1	State the number of different pitches used in the melody in line 1. Three	1
05	2	Identify the type of chord used under the word <i>your</i> at the start of line 2. Diminished seventh	1
05	3	Which two of the following can be heard in the accompaniment at the end of line 3? chromatic descending scale [1], cross-rhythm [1]	2

Ques'n	Part	Marking guidance	Total marks
06		<p>The excerpt is from the end of Joni Mitchell's <i>For Free</i> in which she thinks about a busking clarinettist opposite her expensive hotel, contrasting his lowly but happy situation with her own as a successful commercial artist.</p> <p>Explain how Joni Mitchell's use of elements creates a strong sense of the situation and feelings described in the excerpt.</p> <p>Extended response Award marks according to the following band descriptions: 9–10 A comprehensive and authoritative response which is consistently coherent and logically structured 7–8 A wide-ranging and confident response which is mostly coherent and well structured 5–6 A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure 3–4 A limited response with some significant inaccuracy/omission and a lack of clarity 1–2 A rudimentary response 0 No work submitted or worthy of credit.</p> <p>Indicative Content</p> <p>There is a strong narrative sense in the song which comes mainly from the natural vocal delivery, underscored by a simple accompaniment that allows the voice to dominate, but later in the song, gradually comes to represent the imagined situation. Extended responses could include the following:</p> <p>Tempo – moderate, gentle. Metre $\frac{3}{4}$</p> <p>Rhythm in piano accompaniment in legato quavers. Higher register of piano sometimes used for countermelodies in parallel chords eg after lines 5 and 7</p> <p>Strings sustain harmonies in low register.</p> <p>Expressive details in voice:</p> <ul style="list-style-type: none"> • descending melodic line in line 1 – regretful (shape repeated in lines • expressive melismatic ornamentation at end of line 2 on <i>high</i> • crescendo in line 3–4, followed by sudden drop in dynamic and pause before the word <i>by</i> in line 5 • <i>by</i> also decorated with melisma • louder and more sustained in lines 6–7, particularly on <i>harmony</i> in line 7 • another drop in dynamic for line 8 – more inward quality as she turns back to thinking of the other rather than herself • voice part lags behind the beat in lines 8–10, again seeming dreamy • <i>free</i> in line 10 also ornamented with descending melisma, then an unexpected leap up an octave to sustained high note. <p>Solo clarinet emerges from texture during the final vocal note. Strings and piano gradually <i>diminuendo</i> and <i>ritardando</i>, while clarinet becomes more elaborate and virtuosic with a swung feeling. Ends with clarinet unaccompanied – a literal representation of the busker. Any other valid points.</p>	10

Area of study 3: Music for media

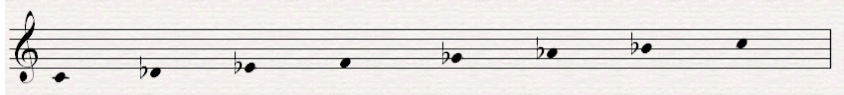
Spend 20 minutes on this section.

Question 7 is on the excerpt of music on track 7 – Hans Zimmer *Roll Tide* from *Crimson Tide* Soundtrack.

Question 8 is on the excerpt of music on track 8 – Nobuo Uematsu *Challenge* from *Blue Dragon*.

Question 9 is on the excerpt of music on track 9 – Michael Giacchino *100 Rat Dash* from *Ratatouille* original sound track.

Ques'n	Part	Marking guidance	Total marks
07	1	Which one of the following melody lines is played at the beginning of the trumpet solo? D	1
07	2	Which one of the following harmonic features can be heard in the excerpt? suspension	1
07	3	Identify the first percussion instrument heard in the excerpt. Bass drum	1
07	4	Identify the cadence heard at 00'31"– 00'32". Interrupted	1

Ques'n	Part	Marking guidance	Total marks
08	1	The first phrase of the main melody is based on the rising scale shown below:  After this has been heard twice, a third phrase begins in a similar way. Ring the note that the third phrase begins on. F	1
08	2	Which one of the following types of texture can be heard in the excerpt? Melody doubled in octaves	1
08	3	Name two rhythmic features heard in the excerpt. Ostinato [1], changing/irregular metre/time signature [1]	2

Ques'n	Part	Marking guidance	Total marks
09		<p>The excerpt is taken from a cue entitled 100 Rat Dash from Michael Giacchino's music for the animated film Ratatouille. In the scene a large number of rats flee in terror from an old woman armed with a gun.</p> <p>Explain how the use of musical elements in the excerpt enhances the audience's experience of this scene.</p> <p>Extended response Award marks according to the following band descriptions: 9–10 A comprehensive and authoritative response which is consistently coherent and logically structured 7–8 A wide-ranging and confident response which is mostly coherent and well structured 5–6 A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure 3–4 A limited response with some significant inaccuracy/omission and a lack of clarity 1–2 A rudimentary response 0 No work submitted or worthy of credit.</p> <p>Indicative Content</p> <p>The overall feeling of a high-speed chase and a prevailing comic tone are suggested by the following musical features:</p> <p>Answers could include:</p> <ul style="list-style-type: none"> • very fast tempo; madcap gallop 2-in a bar • minor key • relentless ostinato rhythms • high violin solo featuring semiquavers • 'breathless' rhythm, with rests in the middle of the bar (3rd quaver) in accompaniment • low woodwind solos (bassoon, bass clarinet), staccato giving comic character • ominous low brass • trills and tremolandi • chromatic melody in high strings • crescendo and upward modulations • finally dies away to low pedal on basses. <p>Any other valid points.</p>	10

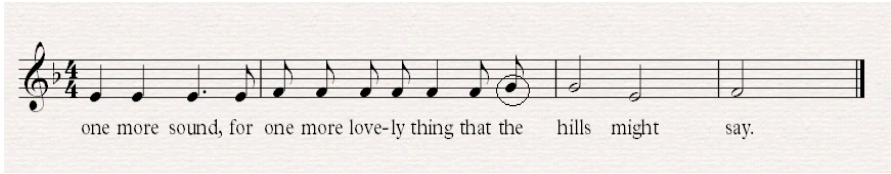
Area of study 4: Music for theatre

Spend 20 minutes on this section.

Question 10 is on the excerpt of music on track 10 – *The Sound of Music* from *The Sound of Music*.

Question 11 is on the excerpt of music on track 11 – *Johanna* from *Sweeney Todd*.

Question 12 is on the excerpt of music on track 12 – *At the End of the Day* from *Les Misérables*.

Ques'n	Part	Marking guidance	Total marks
10	1	Which of the following devices is heard from the beginning in the upper strings? dominant pedal	1
10	2	What interval is sung at the beginning on the words <i>My days</i> ? minor 3rd	1
10	3	Explain the relationship between the melody at the start of line 3 (<i>But deep in the dark green shadows</i>) and at the start of line 4 (<i>So I pause and I wait and I listen</i>). (Descending) sequence/same but (a step) lower	1
10	4	The staff below shows the vocal melody of the last four bars. One of the notes is wrong in the notated version. Draw a circle around the wrong note.  [‘the’ at the end of the 2nd bar should be an F]	1

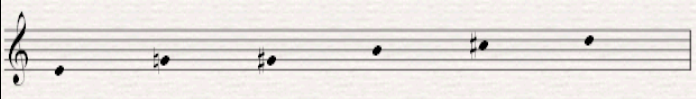
Ques'n	Part	Marking guidance	Total marks
11	1	Which instrument doubles the vocal melody at the start? flute	1
11	2	This song is in Eb major. What is the final chord? Eb added 9	1
11	3	Describe fully the interval sung to <i>to dream</i> in line 3, and <i>your win</i> in line 7. Augmented 4th/Diminished 5th/Tritone [2] All parts correct for 2 marks, 4th or 5th for 1 mark	2

Ques'n	Part	Marking guidance	Total marks
12		<p>The excerpt is from <i>At the End of the Day</i> from <i>Les Misérables</i>.</p> <p>It is sung by the poor of the workhouses in Paris.</p> <p>Explain how the use of musical elements in the excerpt helps convey the daily struggle of life for the poor in the workhouses.</p> <p>Extended response Award marks according to the following band descriptions: 9–10 A comprehensive and authoritative response which is consistently coherent and logically structured 7–8 A wide-ranging and confident response which is mostly coherent and well structured 5–6 A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure 3–4 A limited response with some significant inaccuracy/omission and a lack of clarity 1–2 A rudimentary response 0 No work submitted or worthy of credit.</p> <p>Indicative Content</p> <p>There is an overall sense of agitation and restlessness in the music that conveys the daily, unending struggle of life for the poor in the workhouses. Extended responses could include the following:</p> <p>Desperation and speed of work:</p> <ul style="list-style-type: none"> • molto allegro tempo • insistent Ab pedal to start • ascending harmonic sequence initially • biting accents and articulation in the accompaniment • woodwind flourishes • imitation of main melody spiralling gradually higher • snare drum driving rhythms • overall ascending pitch into main chorus • F minor tonality before they start singing established by descending arpeggios • syncopated melody in strings • instrumental ostinati emphasising semitones • driving tonic pedal • ascending sequence through <i>waves crash on the sound</i> • cresc and sustained notes for first time on <i>pay</i>. <p>Aggression:</p> <ul style="list-style-type: none"> • syllabic, stepwise, rhythmic and repetitive melody. <p>Problems of all:</p> <ul style="list-style-type: none"> • main melody sung in unison. <p>Unrest and unease:</p> <ul style="list-style-type: none"> • shifting metre between 12/8 and 6/8. <p>Evidence of hope:</p> <ul style="list-style-type: none"> • modulation to F major on <i>there's another day dawning</i> • counter melody added in upper female and male voices. <p>Any other valid points.</p>	10

Area of study 5: Jazz

Spend 20 minutes on this section.

Question 13 is on the excerpt of music on track 13 – Miles Davies, *Spanish Key* from *Bitches Brew*.
 Question 14 is on the excerpt of music on track 14 – Louis Armstrong and his Hot Five, *Hotter than that*.
 Question 15 is on the excerpt of music on track 15 – Duke Ellington, *Caravan* from 1946 Carnegie Hall concert.

Ques'n	Part	Marking guidance	Total marks
13	1	Name the woodwind instrument heard in the excerpt. Bass clarinet	1
13	2	Identify the studio effect that has been applied to the trumpet sound. Echo/delay	1
13	3	Which one of the following pitch patterns most accurately represents the repeated trumpet riff?  A	1
13	4	Which one of the following statements is true of the rhythm and metre in the excerpt? There is a basic pulse of 4/4, but some solos are ametrical.	1

Ques'n	Part	Marking guidance	Total marks
14	1	State the scale degree of the highest note sung in the scat vocal solo. dominant/5th	1
14	2	Identify the melodic interval played repeatedly by the piano at the end of the excerpt. (perfect) 4th [allow any kind of 4th]	1
14	3	Which two of the following features are used in the excerpt? cross-rhythm [1], syncopation [1]	2

Ques'n	Part	Marking guidance	Total marks
15		<p>The excerpt is from a 1946 performance of a piece called <i>Caravan</i> by the Duke Ellington Orchestra.</p> <p>It is supposed to suggest a group of people travelling by camel through the deserts of the Middle East.</p> <p>Explain how the use of musical elements in the excerpt conveys the sense of travel in the exotic landscape.</p> <p>Extended response Award marks according to the following band descriptions: 9–10 A comprehensive and authoritative response which is consistently coherent and logically structured 7–8 A wide-ranging and confident response which is mostly coherent and well structured 5–6 A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure 3–4 A limited response with some significant inaccuracy/omission and a lack of clarity 1–2 A rudimentary response 0 No work submitted or worthy of credit.</p> <p>Indicative Content</p> <p>The musical elements create a feeling of steady motion and an exotic desert atmosphere in the following ways:</p> <p>Melody – winding/meandering profile, (perhaps illustrative of the route), minor key, with emphasis on semitones, some chromaticism producing several diminished or augmented intervals (eg sharpened 4th, whole tone passages in clarinet solo).</p> <p>Harmony – dissonant intervals (9ths) moving in parallel with the melody; harmony essentially static (2 chords alternating, a semitone apart) – drone like quality.</p> <p>Rhythm – obsessive ostinato rhythm in 3+3+2 quaver pattern (syncopated), suggesting constant motion; straight quavers rather than the typical swung quavers of the style and period.</p> <p>Instrumentation – use of growls, sudden crescendo and sforzandi on muted trumpet, muted trombone, clarinet solo perhaps suggestive of shawm/middle eastern instrument; low drums/tom-toms suggesting middle eastern drums; brushes on snare drum.</p> <p>Any other valid points.</p>	10


Area of study 6: Contemporary traditional music

Spend 20 minutes on this section.

Question 16 is on the excerpt of music on track 16 – Mariza *Cavaleiro Monge*.

Question 17 is on the excerpt of music on track 17– Bellowhead *How long will I love you?*

Question 18 is on the excerpt of music on track 18 – Piazzolla *Escualo*.

Ques'n	Part	Marking guidance	Total marks
16	1	Suggest a suitable time signature for the excerpt. 6/8 or 12/8	1
16	2	Which of the following gives the outline of bass notes at the start of the intro? B 	1
16	3	What rising interval is heard at the start of the vocal line? 8^{ve}	1
16	4	Identify the chord heard at the end of the extract. B or B⁷ or V or V⁷	1

Ques'n	Part	Marking guidance	Total marks
17	1	State the scale degree on which the voice melody starts. 3rd or mediant	1
17	2	State which line of the lyrics contains the highest note of the melody Line 7	1
17	3	Which one of the four following choices accurately describes the harmonic content of lines 1-3? (repeated in lines 4-6). D [2], either B or C [1] (on the basis that half of the answer is correct in these options).	2

Ques'n	Part	Marking guidance	Total marks
18		<p>This excerpt is the opening of a piece entitled <i>Escualo (Shark)</i>.</p> <p>Explain how Piazzolla's use of musical elements in this excerpt creates a suitable character.</p> <p>Extended response Award marks according to the following band descriptions: 9–10 A comprehensive and authoritative response which is consistently coherent and logically structured 7–8 A wide-ranging and confident response which is mostly coherent and well structured 5–6 A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure 3–4 A limited response with some significant inaccuracy/omission and a lack of clarity 1–2 A rudimentary response 0 No work submitted or worthy of credit.</p> <p>Indicative Content</p> <p>An aggressive, menacing character and sense of constant motion are created through the following musical elements:</p> <p>Candidates may mention any or all of the following:</p> <ul style="list-style-type: none"> • opening staccato • note clusters (unexpected sounds) • on bandoneon (constant motion of instrument) • prominent, accented 5–1 patterns in bass, (initially bandoneon, then piano) (accents heighten the creation of menacing character) • frequent syncopations, including use of 3+3+2 patterns, and a long chain of dotted crotchets near the end (unpredictable rhythms add to aggressive and menacing character) • repeated note figure prominent in melodic material (sense of constant motion) • use of falling chromatic contour in melodic line, (falling from tonic, with repeating dominant in between) (chromatic notes help to create menacing character) • rising sequence towards the end (building up tension) • strong pizzicato bass (adds to jumpy/menacing character) • strong sul G tone on violin (underlying sense of foreboding and menace). 	10

Area of study 7: Art music since 1910

Spend 20 minutes on this section.

Question 19 is on the excerpt of music on track 19 – Shostakovich 1st Piano Concerto (Op.35) last movement.

Question 20 is on the excerpt of music on track 20 – James Macmillan *Who are these angels?* (bars 1 – 17).

Question 21 is on the excerpt of music on track 21 – Messiaen *La Nativité du Seigneur Movt.9 Dieu Parmi Nous* (opening nine bars).

Ques'n	Part	Marking guidance	Total marks
19	1	Which one of the following special instrumental techniques is used in the accompanying string parts at the start of the excerpt? col legno	1
19	2	Which one of the following melodic techniques is used later in the violin phrase? inversion	1
19	3	Identify the new rhythm introduced when the piano enters. Dotted rhythm	1
19	4	When the violins enter for the second time, give one other way in which the melody has been changed. Starts with 5-note scale/top note is repeated (10 times)/top note is semitone lower (flat 5th/becomes more chromatic)	1

Ques'n	Part	Marking guidance	Total marks
20	1	Complete the following sentence by underlining the correct term. The voices begin on a(n). open fifth	1
20	2	Which of the following best describes the texture of the opening phrase (<i>Quid commisit</i>)? 3-part polyphonic	1
20	3	Describe two changes in the music when the upper voices enter with <i>Who are these Angels?</i> Any two of: major key/tierce de Picardie/mixolydian mode, rising phrases, parallel 3rds, string harmonics, sustained accompaniment, longer note values. Any other valid points.	2

Ques'n	Part	Marking guidance	Total marks
21		<p>This excerpt is from <i>La Nativité du Seigneur. Movt. 9 Dieu Parmi Nous</i> and depicts the descent of God to earth in the birth of Jesus. Explain how Messiaen's use of musical elements contributes to the audience's understanding of the meaning of the excerpt.</p> <p>Extended response Award marks according to the following band descriptions: 9–10 A comprehensive and authoritative response which is consistently coherent and logically structured 7–8 A wide-ranging and confident response which is mostly coherent and well structured 5–6 A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure 3–4 A limited response with some significant inaccuracy/omission and a lack of clarity 1–2 A rudimentary response 0 No work submitted or worthy of credit.</p> <p>Indicative Content</p> <p>Candidates might write chronologically through the extract, or alternatively, analyse each element of the music separately. In order to achieve a comprehensive answer they should consider all six elements and refer to music across the whole passage. Extended responses could include the following:</p> <p>Melody: opening descent from a very high tessitura to very low (bottom note of the instrument). Chromatic intervals/semitones and augmented 2^{nds}/minor 3^{rds}, followed by falling 4ths in the bass. Largely conjunct in the 2nd and 3rd sections, but occasional 5ths/6ths. Falling sequence at start (and finish) and intervallic augmentation, retrograde and inversion in quiet passage. Rhythm: contrasts of tempi, changes of metre, additive rhythms, repetition of patterns, unequal phrase lengths. Harmony: chromatic and dissonant chords (often based on superimposed diminished 5ths/perfect 4ths/minor 3rds) all phrases finish on a dissonance (9th); occasional moments of consonance in quiet section (1st inversion major chords), sustained pedal note in quiet section. Structure: dramatic opening fanfare, long quiet sustained central section, lively third section followed by a brief and varied return to the opening. A B C A'. Details of internal phrase structures, including the A A' B A design of the second section. Texture: chordal (4 parts) at start, followed by a moving bass under a sustained chord. Melody over sustained chords in the second section (pedal point) in a close texture. Octaves (allow unison) in third section Use of instrument: full pitch range employed. Big contrasts of timbre (including use of reeds/mixtures/full organ etc. at start, followed by quiet string sounds). Terraced dynamics and contrasts of articulation/sustained legato.</p> <p>Any other valid points.</p>	10

SECTION B: Analysis and Context

40 minutes

34 marks

Answer **two** questions from Questions 22–24.

The music for question 22 is on track 22. Bach – Violin Concerto in a minor BWV1041, movt. 2.

The music for question 23 is on track 23. Mozart – *Se vuol ballare* from *Le nozze di Figaro*.

The music for question 24 is on track 24. Chopin – Nocturne in e minor Op.72 no.1.

Score excerpts are provided.

Question 22 Baroque solo concerto: Bach Violin Concerto in a minor BWV1041, movt.2.

Ques'n	Part	Marking guidance	Total marks
22	1	Give the full name of the harmonic interval between violas and 2 nd violins on the 3 rd beat of bar 1. Perfect fourth	1
22	2	Name the key of the music in bar 4. D minor	1
22	3	Analyse Bach's approach to rhythm in the solo violin part of the excerpt, discussing ways in which this is typical of the baroque concerto. Award marks according to the following band descriptions: 5 An authoritative response which is consistently coherent and logically structured 3-4 A wide-ranging response which is mostly coherent and well structured 1-2 A limited response with some significant inaccuracy/omission and a lack of clarity 0 No work submitted or worthy of credit. Indicative content. Valid answers could include the following: <ul style="list-style-type: none"> • sustained notes at the start of phrases • triplet semiquavers • ties across the beat • occasional dotted rhythms • the use of a consistently repeated rhythmic figures is typical of the baroque concept of "affekt" • the relatively florid/rapidly moving solo line is typical of the level of virtuosity found in the solo part of a baroque concerto Any other valid points.	5

<p>22</p>	<p>4</p>	<p>Analyse how Bach uses musical elements to create contrast in this excerpt and explain how the excerpt relates to the 2nd movement as a whole.</p> <p>Extended response Award marks according to the following band descriptions: 9–10 A comprehensive and authoritative response which is consistently coherent and logically structured 7–8 A wide-ranging and confident response which is mostly coherent and well structured 5–6 A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure 3–4 A limited response with some significant inaccuracy/omission and a lack of clarity 1–2 A rudimentary response 0 No work submitted or worthy of credit.</p> <p>Indicative Content</p> <p>Extended responses could include the following: Contrast is created through:</p> <ul style="list-style-type: none"> • dynamics – the alternation of <i>forte</i> and <i>piano</i> sections • rhythm – different sections of the orchestra have clearly defined rhythms: <ul style="list-style-type: none"> • continuo has an ostinato pattern consisting of 3 repeated quavers followed by a burst of shorter notes • violins and violas tend to simply play on the beat • the solo violin has a more elaborate line with many triplet semiquavers. • texture and articulation: <ul style="list-style-type: none"> • staccato and many rests in the orchestra, creating a spacious feeling • solo violin plays sustained notes and long legato streams • contrast of gruff low strings and continuo on ritornellos theme against high lying lyrical solo melody • contrasts of texture also arise from continuo dropping out in 5–6, 9–10, 13–14. • melody: <ul style="list-style-type: none"> • continuo part obsessively repeats the same motive • solo violin is more varied and almost improvisatory in its invention of new figures. • tonality: <ul style="list-style-type: none"> • variety of keys explored – begins in G major, modulates through d minor, finishing in a minor. <p>The passage comes from the middle of the 2nd movement; it explores tonalities related to the movement’s tonic (C major) and develops melodic figures used in the opening orchestral ritornello and first solo entry.</p> <p>Any other valid points.</p>	<p>10</p>
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Question 23 The operas of Mozart: *Se vuol ballare* from *Le nozze di Figaro*.

Ques'n	Part	Marking guidance	Total marks
23	1	Name the chord heard in bar 51. Diminished 7th	1
23	2	Name the key in bars 31–42. C major	1
23	3	<p>Analyse Mozart's handling of phrase structure and melodic shape in the voice part in bars 1-20, discussing ways in which this is typical of classical period melody.</p> <p>Award marks according to the following band descriptions: 5 An authoritative response which is consistently coherent and logically structured 3-4 A wide-ranging response which is mostly coherent and well structured 1-2 A limited response with some significant inaccuracy/omission and a lack of clarity 0 No work submitted or worthy of credit.</p> <p>Indicative content. Valid answers could include the following:</p> <ul style="list-style-type: none"> • the melodic shape and rhythm of bb.1–4 are repeated in 5–8/repeated sequentially • bars 9–12 are based on a descending sequence • this use of repetition and sequence is typical of melody in the classical era • small range/1 octave range • melody built from 2nds and 3rds • with one larger interval/6th • in balanced four-bar phrases; a typical feature of classical period melody • bars 15–16 are repeated to make an extension; a feature often found in the classical period <p>Any other valid points.</p>	5

23	4	<p>Explain how the music in this aria helps to convey the dramatic situation.</p> <p>A translation of the text is given below.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: left; padding: 2px;">ITALIAN</th> <th style="text-align: left; padding: 2px;">ENGLISH</th> </tr> </thead> <tbody> <tr> <td style="padding: 2px;"><i>Se vuoi ballare, signor Contino</i></td> <td style="padding: 2px;"><i>If you want to dance, my pretty Count</i></td> </tr> <tr> <td style="padding: 2px;"><i>Se vuoi ballare, signor Contino</i></td> <td style="padding: 2px;"><i>If you want to dance, my pretty Count</i></td> </tr> <tr> <td style="padding: 2px;"><i>Il chittarone le suonerò, sì,</i></td> <td style="padding: 2px;"><i>I'll play your pretty guitar, yes,</i></td> </tr> <tr> <td style="padding: 2px;"><i>Le suonerò.</i></td> <td style="padding: 2px;"><i>I'll play it.</i></td> </tr> <tr> <td style="padding: 2px;"><i>Se vuol venire nell mia scuola,</i></td> <td style="padding: 2px;"><i>If you want to come to my school,</i></td> </tr> <tr> <td style="padding: 2px;"><i>La capriola le insegniò.</i></td> <td style="padding: 2px;"><i>I'll teach you the cabriole.</i></td> </tr> <tr> <td style="padding: 2px;"><i>Saprò, ma piano,</i></td> <td style="padding: 2px;"><i>I'll know how, but gently,</i></td> </tr> <tr> <td style="padding: 2px;"><i>Meglio ogni arcane</i></td> <td style="padding: 2px;"><i>More easily every secret</i></td> </tr> <tr> <td style="padding: 2px;"><i>Dissimulando scoprir potrò!</i></td> <td style="padding: 2px;"><i>By dissembling I can discover!</i></td> </tr> </tbody> </table> <p>Extended response Award marks according to the following band descriptions: 9–10 A comprehensive and authoritative response which is consistently coherent and logically structured 7–8 A wide-ranging and confident response which is mostly coherent and well structured 5–6 A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure 3–4 A limited response with some significant inaccuracy/omission and a lack of clarity 1–2 A rudimentary response 0 No work submitted or worthy of credit.</p> <p>Indicative Content</p> <p>Figaro is angry with the Count because he suspects he will try to seduce Susanna. In this aria, he expresses mockery, defiance and cunning; he will try to outwit the Count while appearing to obey him. This is conveyed in the music through the following features:</p> <p>Specific features could include:</p> <ul style="list-style-type: none"> • opening 20 bars mocking formal court dance <ul style="list-style-type: none"> • stiff formal 4-bar phrases • staccato articulation • simple horn call harmony (all tonic and dominant): deliberately restricted. • rising intervals towards the word <i>si</i> (bars 16, 18), unexpected accent on weak 2nd beat of bar, suggests outburst of defiant anger • this is developed later, with alternation between forte and piano phrases (bars 31–38) – this suggests an alternation between angry confrontation with the Count and servile obedience • rising sequence on the words <i>saprò</i> /I'll know – heightening anger (bars 43–51) • as Figaro talks about 'gently dissembling', the music becomes much quieter and turns to a minor key, and is therefore more mysterious, suggesting that he is thinking of a way to disguise his plan of revenge. <p>Any other valid points.</p>	ITALIAN	ENGLISH	<i>Se vuoi ballare, signor Contino</i>	<i>If you want to dance, my pretty Count</i>	<i>Se vuoi ballare, signor Contino</i>	<i>If you want to dance, my pretty Count</i>	<i>Il chittarone le suonerò, sì,</i>	<i>I'll play your pretty guitar, yes,</i>	<i>Le suonerò.</i>	<i>I'll play it.</i>	<i>Se vuol venire nell mia scuola,</i>	<i>If you want to come to my school,</i>	<i>La capriola le insegniò.</i>	<i>I'll teach you the cabriole.</i>	<i>Saprò, ma piano,</i>	<i>I'll know how, but gently,</i>	<i>Meglio ogni arcane</i>	<i>More easily every secret</i>	<i>Dissimulando scoprir potrò!</i>	<i>By dissembling I can discover!</i>	10
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Question 24 19th Century Piano Music: Chopin: Nocturne in e minor Op.72 no.1.

Ques'n	Part	Marking guidance	Total marks
24	1	Name the ornament heard on the fourth beat of bar 2. Mordent	1
24	2	Describe fully the chord heard on the first beat of bar 14. E minor/tonic/I, 2nd inversion/c – any other accurate description	1
24	3	Analyse Chopin's approach to rhythm in bars 1-8 of the excerpt, discussing ways in which this is typical of his style. Award marks according to the following band descriptions: 5 An authoritative response which is consistently coherent and logically structured 3-4 A wide-ranging response which is mostly coherent and well structured 1-2 A limited response with some significant inaccuracy/omission and a lack of clarity 0 No work submitted or worthy of credit. Indicative content. Valid answers could include the following: <ul style="list-style-type: none"> • constant triplets in left hand, the use of an ostinato accompaniment rhythm being typical of Chopin • rhythmic values in the right hand are extremely varied, giving an almost improvisatory feel • right hand alternates between long notes and rapid flourishes on weak beats • flourishes increase in no. of notes/decrease in note values from semiquavers through sextuplets to groups of 10 and 11 • the increasingly elaborate, quasi-improvised melodic embellishment is typical of Chopin • this reflects his desire to make the piano imitate aspects of vocal improvised ornamentation in the "bel canto" operatic tradition Any other valid points.	5

<p>24</p>	<p>4</p>	<p>Explain Chopin's approach to melody, harmony and rhythm in this excerpt, explaining how the excerpt relates to the Nocturne as a whole.</p> <p>Extended response Award marks according to the following band descriptions: 9–10 A comprehensive and authoritative response which is consistently coherent and logically structured 7–8 A wide-ranging and confident response which is mostly coherent and well structured 5–6 A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure 3–4 A limited response with some significant inaccuracy/omission and a lack of clarity 1–2 A rudimentary response 0 No work submitted or worthy of credit.</p> <p>Indicative Content</p> <p>Answers could include:</p> <ul style="list-style-type: none"> • the melody in the excerpt is a return of that from the opening of the Nocturne • the melody has been varied through increasingly elaborate ornamentation: <ul style="list-style-type: none"> • initial acciaccatura of a rising 6th • 4th beat ornamented with runs/turn-like figures – 4 semiquavers, then sextuplets in bars 2–3 • the B in bar 3 is an octave higher compared with the original appearance of the melody • bar 4 is elaborated with a very wide-ranging and rapid arpeggio (diminished 7th) • even more rapid gruppetti of 10 and 11 notes on the anacrusis, extensive trills and exploration of the highest register feature in bars 5–7 • a brief return to the original simplicity in bars 8–9 • continuous triplets and varied articulation (staccato) feature in bar 11. • bars 13–16 return to a simpler rhythmic profile (seen in the opening), but the melody has been altered (shortened) and moves not to the dominant major (as originally) but to the tonic major at the end of the excerpt • throughout, the left hand maintains an ostinato in continuous legato triplets, consistent with the whole of the rest of the piece • the accompaniment is essentially based on arpeggios, but a frequent expressive appoggiatura C, resolving to B, tends to blur the clarity of the progressions (especially if combined with the sustaining pedal) • the harmony is essentially the same as in the opening of the piece (excepting bars 13–16): <ul style="list-style-type: none"> • bars 1–4 move through tonic and dominant chords in different inversions, coming to an imperfect cadence in bar 4 (i-V7c-ib-V7b-i-V-vii7/V-V) ; note the auxiliary diminished 7th above a pedal B in bar 4, beat 2 • bars 5–8 move towards the dominant (b minor), using G major as a pivot chord at the start of bar 5 (b minor: VI-ic-V7-i-vii7/V-V7 with 4-3 susp.-i) 	<p>10</p>
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		<ul style="list-style-type: none">• bar 8 turns the b chord into V7 of e minor again• bars 9–12 repeats the harmony of bars 1–4, but with some chromatic motion in inner parts in bar 11• the final phrase uses an expanded cadential 6/4 progression, ending on the tonic major. <p>Any other valid points.</p>	
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Section C: Essay

45 minutes

30 marks

Choose **one** from the following:

2	5
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Area of study 2: Pop music**(Named artists: Stevie Wonder; Joni Mitchell; Muse; Beyoncé; Daft Punk; Labrinth)**

‘The main ingredients of a successful pop song are a strong bass line, good chord progression, rhythmic groove and a memorable melody’.

Discuss which of these you have found to be significant, referring to the music of **two** named artists in detail.

2	6
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Area of study 3: Music for media**(Named composers: Bernard Hermann; Hans Zimmer; Michael Giacchino; Thomas Newman; Nobuo Uematsu)**

What techniques are used by **two** named composers you have studied in this genre to create a sense of either suspense or exhilaration?

2	7
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Area of study 4: Music for theatre**(Named composers: Kurt Weill; Richard Rodgers; Stephen Sondheim; Claude-Michel Schönberg; Jason Robert Brown)**

‘For a show to succeed, it needs at least one top song’.

Analyse **two** songs by **two** different named composers you have studied and explain the musical features that make them memorable parts of their show.

2	8
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Area of study 5: Jazz**(Named artists: Louis Armstrong; Duke Ellington; Charlie Parker; Miles Davis; Pat Metheny; Gwilym Simcock)**

‘The best jazz has at its centre a balance between composition and improvisation’.

Discuss this view through referring to the music of at least **two** named jazz artists in detail.

2	9
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Area of study 6: Contemporary traditional music**(Named artists: Astor Piazzolla; Toumani Diabaté ; Anoushka Shankar; Mariza; Bellowhead)**

Choose pieces by **two** named artists you have studied, and explain their contrasting approaches to rhythm, tempo and metre.

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Area of study 7: Art music since 1910

(Named composers: Dmitri Shostakovich; Olivier Messiaen; Steve Reich; James MacMillan)

Compare chamber music or orchestral music by **two** named composers since 1910 and discuss their differences in approach and musical language.

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

The bullet points below each essay question indicate the relevant points which responses might be expected to contain. Answers which take a different but relevant approach may be equally valid and will be rewarded.

25	<p>Area of study 2: Pop music ‘The main ingredients of a successful pop song are strong bass line, good chord progression, rhythmic groove and a memorable melody’.</p> <p>Discuss which of these you have found to be significant in the music of two named artists you have studied.</p> <p>In dance-based music, the rhythmic groove is of the greatest significance, often allied to a powerfully projected bass line. In the output of the electro-pop group Daft Punk, there is often little beyond this, but in the work of singer-songwriter-producer Labrinth other features are more deeply explored, most obviously melody as the lyrics are more important than in the essentially instrumental work of Daft Punk.</p> <p>Daft Punk, Around the World from <i>Homework</i> (1997)</p> <p>An insistently repetitive dance track which became very successful on release. All sounds are electronically generated, apart from the solo voice, which is nevertheless heavily treated to sound ‘robotic’.</p> <ul style="list-style-type: none"> • Bass line – this is the first thing heard in the track and is almost continuously present throughout. A single 4/4 bar repeated as a loop in the introduction; this becomes a 4 bar pattern just before the vocal enters – a gradually rising scale emphasising the beats, followed by a more rapid descending pattern. • Chord progression – very simple and basic; as there is almost no sustained harmony the chord progression at the start is implied through the bass line; a minor – C major – e minor – G major, within an a-Dorian modality • Rhythmic groove – the essential element of this genre. This song has a heavily emphasised “four to the floor” produced on drum machine with bass drum on each beat and hand-claps on back beats (2nd and 4th beat), hi-hat in continuous quavers moving from open to closed. Straight quavers and very prominent syncopation in both melody and bass are featured. The melody, which sets the continuously repeated lyric “around the world”, is an extremely simple but catchy hook, consisting of only four notes within the range of a 4th, moving mainly by step 	30
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Daft Punk, Prime Time of Your Life from *Human After All* (2005)

A rather darker track, in which the mechanical aspect of the minimalist electronic dance genre takes on a sinister edge.

- Bass line – forcefully projected from the beginning and emphasised by being in parallel octaves with the melody
- Chord progression – repetitive cycle again, but a more unusual one because of the false relations produced by the second chord which interferes with the predominant a-Aeolian modality; a minor – f# minor – d minor (1st inversion) – d minor – e minor
- Rhythmic groove – the striking features are; first a simple ‘to the floor’ feeling, gradually elaborated into a pronounced shuffle beat (compound time effect) and a whirling acceleration at the end which produces an unusual effect in which the cycle of beats becomes so compressed that it sounds like a continuous tone
- Melody – again, a simple repetitive hook is used to set the title lyrics

Labrinth, Let the Sun Shine (released as a single in 2010 and on the album *Electronic Earth* in 2012)

- Bass line – this is withheld until the first chorus (about 30 seconds into the song), resulting in a lighter start; when introduced it is very simple, a two note dotted rhythm on the first beat of the bar, powerfully projected by bass synth in the extreme bass register; while very important, in generating the groove, the relatively sparse bass helps to create the sense of a bright, light texture
- Chord progression – a simple and repetitive cycle of 3 chords, e minor – C major – G major, the latter being the tonic. The continual emphasis on the tonic and on the IV-I Plagal cadence progression in this case creates a reassuring, comforting effect. The bridge (starting at about 1’39”) has a more varied harmonic palette, visiting flat keys to create an attractive “warm” feeling: Eb major – c minor 7 – G major, Eb major – c minor 7 – F major – Bb major
- Rhythmic groove – a relaxed, comfortable 110 bpm, animated by a repeated semiquaver ostinato on synthesizer which gives an excited “tiptoe” feeling:



	<ul style="list-style-type: none"> • Melody – Far more significant in this song and presented from the beginning, unlike the bass line. Based on the pentatonic scale on G; in four 2-bar phrases, the first three of which follow a similar shape, making it memorable) rising optimistically to the dominant (D), while the final phrase cadences back on the tonic. The regularity, small range (a 9th), pentatonic scale and syncopation make the melody reminiscent of much older Afro-Caribbean music such as calypso and help to create the association with warmth and innocence. <p>Any other valid points.</p>	
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26	<p>Area of study 3: Music for media</p> <p>What techniques are used by two named composers you have studied in this genre to create a sense of either suspense or exhilaration?</p> <p>In order to illustrate the creation of suspense, a possible approach could be to compare scenes from Bernard Herrmann’s score for <i>Vertigo</i> (1958) and Hans Zimmer’s score for <i>Inception</i> (2010).</p> <p>Bernard Herrmann: <i>Vertigo</i> ‘Carlotta’s Portrait’</p> <p>The hero trails the heroine to an art gallery, where she sits absorbed in contemplation of a mysterious portrait that bears a striking resemblance to her. The sense of suspense comes from the mystery of why the heroine is so absorbed by the portrait and whether she will notice she is being followed and observed herself. There is barely any dialogue in the scene, so the music is vital in underlining the uneasy atmosphere. The music creates an intense sense of obsessive fixation through the following features:</p> <ul style="list-style-type: none"> • monotone/tonic pedal notes throughout • quiet dynamic sustained throughout • low register woodwind/horn chords • chromatic melody with narrow range • tremolo violins/celeste • obsessive Spanish habanera/tango rhythm on harp – suggesting the obsessive gaze and the Spanish theme of the portrait • slow moving mysterious chords, mainly minor tonality, but with unexpected chromatic shifts, producing some augmented and diminished harmony, often quite dissonant (though subtly) against the pedal note. • phrase repeated with muted horns and high violins doubling the melody. <p>Hans Zimmer: <i>Inception</i> (2010) ‘Dream is Collapsing’</p> <p>The elaborate ‘dream within a dream within a dream’ set up during the film begins to collapse as various crises in each level trigger a violent shock which will wake the dreamer at the next level up. The action is swift, violent and confusing with many cuts between different levels/scenarios, but the music builds gradually, continuously and relentlessly, suggesting the overarching links between the scenes all coming to a synchronised climax.</p>	30
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- Begins on electric guitar – repeated quavers with echo
- Melody obsessively repeats a single note (six times) and then the semitone below it
- Accompaniment is low strings, suggesting depth and darkness
- Tonality is essentially minor, but mystery is suggested by the harmonic changes between unrelated chords, re-harmonising the melodic semitones
- Layers of ostinato rhythm build up over the circling chord changes: upper strings added to guitar lines, further harmony added, distorted guitar chords added
- Huge build-up of dynamic with the increase in texture
- Violins play the melodic line in repeated semiquavers with irregular/cross-rhythmic accents, using rhythmic diminution to create a further sense of urgency
- Fortissimo accented brass chords underline the harmony
- Horn countermelody in dotted minims, often clashing with the harmony (added 2nds and 7ths feature)
- Percussion added, including heavy drum strokes on the down beats
- At climax, a rallentando and dramatic modulation, followed by a slower, massive orchestral tutti ostinato, featuring tubular bells on the down beats
- High violins continue to play a melody consisting only of a semitone with a cross-rhythmic 6/8 against the prevailing 3/4 metre
- An overwhelmingly oppressive atmosphere is created which is suddenly dissipated as the music stops

Any other valid points.

27	<p>Area of study 4: Music for theatre</p> <p>‘For a show to succeed, it needs at least one top song’.</p> <p>Analyse two songs by two different named composers you have studied and explain the musical features that make them memorable parts of their show.</p> <p>One possible approach would be to compare the contrasting styles of Kurt Weill and Claude-Michel Schönberg.</p> <p>Kurt Weill and Bertold Brecht: Alabama Song from <i>The Rise and Fall of the City of Mahagonny</i> (1929)</p> <p>The Alabama Song is the second musical number in the opera and is also reprised at the end of Acts I (as the town has been informed of its imminent destruction by a hurricane) and III (after the town’s destruction). It is also one of the most well-known songs from this opera, often performed as a discrete song. Key analytical points could include:</p> <ul style="list-style-type: none"> • Verses are in C minor with the refrain in G major. This was a common harmonic feature used by Weill modulating between minor and major keys, with the movement of a fifth being extremely common • The key of G major is particularly significant in the opera as it is associated with the insatiable sensual needs of men, and in this song it reflects the reason that Jenny and friends (female chorus) come to the city of Mahagonny • Has been described as a “tawdry pop tune wedded with an astringently dissonant musical design”. Examples of features that explain this include repetitive melody with simple accompaniment. However, the accompaniment is often very chromatic featuring movement in semitones. Phrases are not always regular in the verse. The legato melody in the refrain is very legato but still angular in shape • Blues influence seen in moderato assai, ♩ = 69 ♪ • Avoids stereotyped harmonic progressions for example the drone on C and G in the accompaniment with shifting harmonies above. This then moves up a semitone with a false relation between the accompaniment on and off the beat. • Instrumentation: operatic soprano, female chorus, plus orchestra and jazz band instrumentation. The jazz influences are seen particularly in the rhythmic section including banjo, drum kit, piano, double bass, muted trumpet, trombone, saxophones and clarinets 	30
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- Harmonic vocabulary moves between major and minor through shifts of a semitone both melodically and harmonically and includes harmonic progression of stepwise movement by semitone in the inner voices
- Regular phrasing and repeated two bar rhythmic pattern for example the different vamping style accompaniments in both the verse and refrain.
- Accompaniment patterns based on repeated rhythmic cells or ostinati
- Melodic range of verse is a tritone/dim 5th/aug 4th – emphasising the dissonance and bitterness of the girls, whereas the refrain features a range of a ninth – melody suggests a resignation
- The song form is strophic with refrain. Each stanza of text is sung to the same melody with a few modifications. These include:
 - alteration of the accompaniment with the melody unchanged for example additional muted trumpet countermelody in the refrain
 - change of tempo and/or dynamics for different stanzas
 - embellishment or alteration of the melody for example in the 2nd chorus
 - addition of a countermelody for example in the second chorus.
- Any other valid points including analysis of the reprises.

Claude-Michel Schönberg and Alain Boublil: I'd Give My Life for You from *Miss Saigon* (1989)

I'd Give My Life for You ends Act I. Kim is boarding a refugee ship for Bangkok with her son Tam and sings how she will do anything for her son as she attempts to reunite with his father, Chris. The song brings Act I to a dramatic close, has great emotional content and the melodic fragment sung to **I'd Give My Life for you** reappears at poignant moments in the musical. Key analytical points could include:

- Initial key is Bb major with frequent modulations that ascend throughout the song adding to the increasing sense of desperation and determination
- Intro – instrumentation is tremolo strings with woodwind, clarinet initially on the melody, creating a light texture based in the upper register. The ascending bass line leads into the first vocal line
- The song is through composed and consists of the following structure:
 - A – 8 bars x 2. Each one starts in Bb major but moves to G minor by the end of the phrase reflecting the initial tenderness of the lyrics moving to the determination to protect her son. The range of the melody is a fifth and this, coupled with the syncopated rhythms and frequent

	<p>rests, creates a conversational quality at this point in the song</p> <ul style="list-style-type: none"> • B – 7 bars. Starting on C minor with the chord sequence and melody gradually ascend to modulate to Ab major for the next phrase. The ascending melodic sequence underlines her determination and decisiveness. The melody in this phrase starts on the highest note heard in the song so far and ends a minor third higher (on a Bb) • C – 3 bars. Starts in Ab major which prepares for a modulation to F major for the second verse. This phrase features the most passionate singing so far indicated by the major 6th interval on 'I'll give' and into the highest notes of the melody so far • A – 8 bars. Original melody with some slight embellishments in the new key of F major • D – 4 bars. New melody which is similar in rhythm to phrase A but increasingly passionate through larger melodic intervals and rising melodic range • C1 – 4 bars with a two bar linking passage. Minor 6th interval at the start of the phrase this time to reflect the trauma of her memories with the melody then gradually falling by step from Bb minor back to F major. The full orchestra in octaves anticipates the main vocal melody at the start of the next phrase "You will be who you want to be" (phrase A) modulating to G major – the brightest key of the song so far symbolising the hope for her son • A1 – 12 bars. Initial phrase extended. Starts in G major but ends in E minor. The very last phrase is completely unaccompanied following a strong D#dim7 chord. The melody for 'I swear I'll give my life for you' recurs throughout the song with a strong syllabic setting, simple quaver rhythm and range of a perfect 4th • Further comments regarding orchestration could include the increase of texture throughout the song from a sparse, delicate texture with harp and woodwind for the first phrase, adding in strings, pizzicato bass, Asian bells, through to trumpet announcements at the most passionate moments eg before the final phrase in G major • There could also be comments on the combination of traditional theatre orchestral writing and the use of Asian instruments such as percussion and flute • Further comments regarding the lyric setting could include the syllabic nature, short, rhythmic phrases, sense of dialogue at the start, internal dialogue being externalised throughout and how the determination and desperation is mirrored in the melody 	
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	<ul style="list-style-type: none"> • The final part of the song features the chorus entering with contrapuntal melodic ostinati over an orchestral descending chromatic ostinato, with an increasing crescendo across all parts into a dissonant chord • This then leads to the final bars of varying descending chromatic ostinati before a bold statement in octaves, rhythmically augmented, across the whole orchestra of the melody heard previously sung to “I’d give my life for you”. Timpani and tam tam rolls conclude the drama of Act I. <p>Any other valid points.</p>	
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28	<p>Area of study 5: Jazz</p> <p>‘The best jazz has at its centre a balance between composition and improvisation.’</p> <p>Discuss this view through referring to the music of at least two named jazz artists in detail.</p> <p>One approach would be to compare Duke Ellington, renowned as a jazz composer, and Charlie Parker, renowned principally as an improviser.</p> <p>Duke Ellington’s oeuvre exemplifies the balance very well; he was a versatile composer, mainly for his own ensemble (the Duke Ellington Orchestra), which included many superbly talented solo improvisers. A work which demonstrates the success of his approach is <i>The Mooche</i> (1928).</p> <ul style="list-style-type: none"> • The piece is intricately structured as follows: <ul style="list-style-type: none"> • A¹: C minor; 2 balanced 8 bar phrases, followed by 2 balanced 4 bar phrases; the last prepares a change to the relative major key. The harmony is complex, including chromatic alterations and substitutions. The main phrases are for high clarinets/saxophones in harmony (composed); these are answered by a solo improvised trumpet (the virtuoso James ‘Bubber’ Miley), making use of typical “talking trumpet” features such as “growling”, rapid repeated notes, use of plunger mute. • B: Eb major; 12 bar structure based on a repeated syncopated riff in led by trumpet with all horns in harmony (composed) • C¹: Eb minor; 12 bar blues; improvised solos - led by chalumeau register clarinet call, chordal guitar response • D: Eb major; 12 bar blues; improvised solos - female vocal scat with single line guitar counter-melody; walking bass accompaniment • C²: Eb minor; 12 bar blues; improvised solos - led by trumpet in growling style, answered by alto saxophone • A²: C minor; return to the opening to round off; trumpet solo improvisation is new; final bars altered in order to return to the tonic. • The clear structure allows for contrasts of key and texture, which are planned, compositional features; most of the outer sections feature the ensemble in carefully co-ordinated tutti, which have also been written out in detail 	30
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- The structure also allows opportunities for solo improvisation, particularly in the blues-based sections, with characterful cameos by James ‘Bubber’ Miley (trumpet) and Baby Cox (vocal) among others
- The recording from 1 October 1928 (described above) represents an early crystallisation of Ellington’s view of this work, but, as with many of his compositions, he returned to it later in his career; later versions show that while the essential compositional elements of structure remain, Ellington allowed different soloists to create a new feel to the piece through their improvised solos and in certain cases he adapted the structure to suit them. A good example of this can be seen in the re-vamped version of the piece on the album *Ellington Uptown* (recorded 1952), which features extended elaborately virtuosic solo contributions from clarinettist Jimmy Hamilton among others. The structure is considerably expanded compared with the 1928 recording, allowing for a longer string of solo passages in the blues sections: A¹ B C¹ C² interlude C³ C⁴ interlude D¹ D² A² coda. In this way, Ellington could be seen to be improvising a new piece from his own original composition.

Not all jazz artists rely quite so much on elaborately detailed compositional plans. Within Charlie Parker’s output, many “compositions” were simply new melodic superimpositions upon the chord-structures of existing songs (so-called “contrafact”), albeit with some chord substitutions and at a much more rapid tempo. These new melodies were principally a vehicle for Parker’s breathtaking improvisations but also demonstrate in themselves an interesting compositional and improvisational balance in relationship with the originals.

- Example: *Ornithology* (1946), based on the chord changes of the jazz standard *How High The Moon*, which is in a typical 32-bar form using four phrases (in the pattern ABAB¹)
- Basic chord changes feature a descending sequence in the first 8 bars: GM⁷ GM⁷ Gm⁷ C⁷ FM⁷ FM⁷ Fm⁷ Bb⁷. While the melody of the original (*How High the Moon*) mirrors this sequence in two 4-bar phrases, Parker’s melody for *Ornithology* deliberately obscures the relationship by using a more fragmentary and irregular phrase-structure (2 bars, 3 bars, 1 empty bar, 2 bars); the sense of improvisational freedom typical of bebop is enshrined in the “composed” melody
- The opening four notes of Parker’s melody in the first two phrases (rising 4th, followed by a rising 3 note scale) are derived from the beginning of *How High the Moon*, but played at double time, suggesting that Parker’s melody originally grew from an improvisation upon the jazz standard.

	<ul style="list-style-type: none"> The structure is simple, being typical of the bebop period and much that followed it. The 1946 recording by the Charlie Parker Septet on Dial uses the following plan; Head – solo (alto sax) – solo (trumpet) – solo (tenor sax) – head (including piano break). The music for the head is Parker’s melody played in unison, while the solos are improvised upon the chord changes. One ‘compositional’ feature of the end of the B phrases of the head is the passing around the ensemble of a repeated triplet figure. <p>Any other valid points.</p>	
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29	<p>Area of study 6: Contemporary traditional music</p> <p>Choose pieces by two named artists you have studied, and explain their contrasting approaches to rhythm, tempo and metre.</p> <p>A suitable approach might be to compare Piazzolla's 'Libertango' and 'Milonga del Angel' from <i>Tango Sensations</i> with Toumani Diabaté's 'Kala' from <i>In the heart of the moon</i> and 'Ali Farka Touré' from <i>Mande Variations</i>.</p> <p>Piazzolla, Libertango:</p> <ul style="list-style-type: none"> • A fast tempo 'Energico' • 4/4 • Driving rhythms throughout, no rubato • There is heavy use of 3+3+2 rhythms in the bass and chordal repetitions on piano/guitar • The ostinato melodic patterns are in straight quaver, with a quaver rest on the downbeat that energises the music • The rhythmic placement of the accented high note in the pattern alternates between being on the 4th beat and the 3rd beat, adding to the insistent feel • Piazzolla often recorded this piece with drums (unusual for Piazzolla) and the hi-hat is usually opened on the half beat after beats 3 and 4 in the second bar  <ul style="list-style-type: none"> • The long falling melody that is heard after the introduction is built from long notes – essentially pairs of semibreves tied together, but with the first decorated with quavers on its 7th and 8th beats: • The middle section is built from a 4-bar phrase derived from the main tune allowing for syncopated movements in the texture under the sustained note in the 3rd and 4th bars; the phrase is treated sequentially • The piece ends with a coda of intense rhythmic frenzy built from the ostinato figures. <p>Piazzolla, Milonga del Angel</p> <ul style="list-style-type: none"> • An example of a slow Milonga • 4/4 • The sultry feel at the start is created from sustained semibreves on the violin and the habanera rhythm (dotted crotchet + quaver + 2 crotchets) on the pizzicato bass 	30
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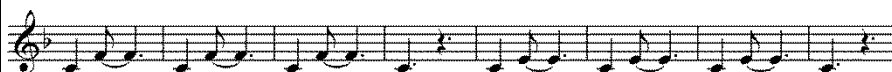
- The guitar fills the space after the dotted crotchet with a quaver pattern (quaver rest + 3 quavers, the last tied onto a minim to give syncopation)
- This is sustained as the melody enters in an almost imperceptible way, and an almost undefined moment with a long note on the bandoneon that has a crescendo into the first phrase
- Over the regular rhythm of the bass, Piazzolla plays the opening languid melody with considerable rhythmic freedom
- When the melody is repeated in high register on the violin, the subtle guitar rhythm is given more prominence in repeating chords on the piano, the downbeat quaver rest and syncopation injecting greater rhythmic drive
- The middle section has a cross rhythm (effectively in dotted crotchets) with a new melodic shape:



- The last of several key changes provides a surge of energy which is underlined by bass conjunct semiquavers on the final beat of the bar in the piano – a Piazzolla hallmark – in this case, rising and in 5ths.

Toumani Diabaté, Kala

- A moderate tempo Kora solo
- Typically, starts with a short introduction with a free rhythm
- Shortly settles into a duple metre with a 'laid back' syncopated ostinato in mid-register:



- Over and around this Diabaté weaves a polyrhythmic lattice of different melodic and chordal ideas
- Melodic ideas include triplet quavers and the typical long-short (crotchet-quaver division) of compound metre
- More complicated melodic ideas include triplet crotchets (often on repeated Ds) to give a 3v2 cross rhythm, and some quadruplet semiquavers
- Treble register chords are later heard on the 2nd beat of the bar, which – because of the syncopated ostinato – gives a new rhythmic feel; later still they are heard on both main beats giving something of a straight v swing layering

Toumani Diabaté, Ali Farke Touré

- A long (6 min +) Kora solo with a remarkably free approach to tempo and pulse throughout
- There is a slow, flowing opening that includes some distant quiet low notes but also some agile conjunct flurries of high register rapid notes
- Large parts of the piece use constantly changing energy levels (and hence speed) as an essential expressive element that also makes the emotional range of the music wide
- Some short passage have a clear sense of strict pulse, such as this at around 2'10":



In short:

Piazzolla: Mostly 4/4 (the main metre of tango), same tempo for each piece, but between pieces a wide range; considerable use of syncopation and especially the Latin 3 + 3 + 2 pattern and habanera rhythm; heavy emphasis on final beat of bar at times (a tango trait); rhythmic variety in melodic material, with some notable combinations of long and short notes

Diabaté: A very free approach to rhythm and spontaneous use of rubato and changing tempo; considerable portions (even whole pieces) constructed without a strict pulse; where a more consistent pulse is used underpin a texture, he explores cross-rhythms and polyrhythms (typical of African traditions).

Any other valid points.

30	<p>Area of study 7: Art music since 1910</p> <p>Compare chamber music or orchestral music by two named composers since 1910 and discuss their differences in approach and musical language.</p> <p>A suitable approach might be to compare Shostakovich's <i>8th String Quartet (1st mvt)</i> and Messiaen's <i>Quartet for the End of Time (2nd mvt)</i>.</p> <p>Rhythm and metre</p> <ul style="list-style-type: none"> • Shostakovich in slow 4/4 time throughout, with poco rits. to mark important structural moments, giving a steady, funereal tread • Messiaen opens the movement with frequent tempo changes, contrasting slow and fast sections in rapid succession for dramatic effect before settling in a slow 3/4 time in the central section, but indistinct in metre • Shostakovich is characterised by mostly regular minim or crotchet movement in melody lines, often over very long sustained pedal notes (up to 15 bars in length) • Messiaen explores much greater rhythmic variety, rhythmic cells, frequent syncopation, patterns starting away from the main beats and juxtapositions of cross rhythms and cross-phrasing; longer durations often sustained by trills <p>Melody</p> <ul style="list-style-type: none"> • Shostakovich quotes from other works (eg 1st and 5th symphonies) and extensive use of DSCH motif • Largely conjunct, often chromatic with examples of whole tone scale, leaps to 'sighing' appoggiaturas, irregular phrase lengths, generally narrow range of pitch • Messiaen uses modes of limited transposition, largely characterised by narrow intervals and cells treated in inversion and sequence • Chant-like melody in central section <p>Harmony and tonality</p> <ul style="list-style-type: none"> • Shostakovich in C minor, but tonality often obscured by extensive chromaticism • Functional harmony with cadence points decorated by suspensions, tonic and dominant pedal points, open fifths, falling consecutive root position chords, dissonance • Messiaen uses his own harmonic language based on verticalisations of the modes, chords based on superimposed fourths, parallelism, 'blue-orange' chords 	30
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	<p>Texture</p> <ul style="list-style-type: none"> • Shostakovich starts in 4-part imitative counterpoint, but subsequently largely homophonic • Melody over sustained drones, block chords, inner ostinato in 2nd violin, some 2-part writing, dialogue between ‘cello and 1st violin, close textures • Messiaen frequently doubles melody at the octave or double octave outside closely-knit chordal accompaniment, usually 4, 6 or 8 note chords • Outer sections more varied with widely contrasting tessituras <p>Sonority and timbre</p> <ul style="list-style-type: none"> • Shostakovich uses traditional string quartet, with all instruments in their lowest register exploring dark and sombre sounds • Sustained pedals on open strings, absence of vibrato, largely quiet and very quiet dynamics, but mf for DSCH motif • Messiaen uses unusual combination of violin, clarinet, ‘cello and piano, often at extremes of their registers and, in the central section, with string mutes and very quiet dynamic (<i>lontano</i>) • Wide dramatic gestures and decisive accentuation, piano and clarinet flourishes <p>Structure</p> <ul style="list-style-type: none"> • Shostakovich has arch-shaped structure (A B C B A), identified by cadence points and DSCH motif • Messiaen is ternary (A B A’), identified by textural and rhythmic change <p>Any other valid points.</p>	
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