



A-level
MUSIC
7272/W

Component 1 Appraising Music

Mark scheme

June 2020

Version: 1.0 Final Mark Scheme

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. As 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 Examiner.

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.

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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: Mozart Overture to ‘Die Zauberflöte’ Allegro

Q	Part		Mark
01	1	Which one of the following terms best describes the structure of the excerpt? fugue	1
01	2	At the beginning of the excerpt, the violins play the melody shown below. In the next bar, this melody is played at a higher pitch.  Describe fully the interval between the start of the first bar and the start of the second bar. perfect 5th [2] 5th /any other 5th [1]	2
01	3	Which one of the following is the last chord heard in the excerpt? dominant of the dominant	1

02 Track 2: Chopin Piano Sonata no.3 in B minor, 3rd movement, bb.13–16

Q	Part	Marking guidance	Mark
02		The excerpt is from Chopin’s Piano Sonata no.3 in B minor. Complete the bracketed sections of: <ul style="list-style-type: none"> • the right-hand part in bars 2 and 4 • the left-hand part in bars 2–3. The rhythm is shown.	6

		
	<p>6 marks – 1 per note [natural sign in bar 2 MUST be given]</p>	


03 Track 3: J S Bach Harpsichord Concerto no.1 in D minor, BWV 1052, 1st movement, bb.140–173

Q	Marking guidance	Mark
03	<p>The excerpt is taken from the first movement of J S Bach’s Harpsichord Concerto no.1 in D minor, BWV 1052.</p> <p>Analyse the excerpt, explaining how it is typical of Bach’s concerto style.</p> <p>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>Answers could include: General observations:</p> <ul style="list-style-type: none"> • the excerpt comes from a lengthy solo episode in the middle of the movement, featuring much modulation, and gradually works its way towards a tutti instrumentation of the ritornello theme in a stable tonality • the instrumentation consists of a string orchestra and a harpsichord (which is used as a soloist rather than as continuo) • the rhythm is dominated by quaver and semiquaver motion in an almost constant motor rhythm • the texture is subtly varied, moving between octave unison and complex counterpoint • the harmony predominantly features minor tonalities. <p>Specific observations:</p>	10

	<ul style="list-style-type: none"> • the excerpt begins (0:00–0:16) with a contrapuntal texture <ul style="list-style-type: none"> ○ in which there is rhythmic imitation between a violin section and the rest of the orchestra ○ and the harpsichord plays constant semiquavers in two lines in parallel 6ths or 10ths • there is a rising stepwise sequence at the start (0:00–0:06), immediately followed (0:06–0:12) by a falling sequence using a conjunct melodic line in quavers • from 0:20 to 0:32 the orchestral texture gradually thins out and the harpsichord comes to the fore • the harpsichord begins to play two note chords in the right hand on each quaver, generally in parallel 3rds, and octaves in the left hand on a repeated tonic pedal on off-beat semiquavers • the orchestra is reduced to playing a single tonic chord on the first beat of the bar (0:29–0:32) • the harmony repeats a circular pattern returning to the tonic on each down-beat • from 0:32 the harpsichord has a solo, continuing the rhythm and texture of the previous passage <ul style="list-style-type: none"> ○ the 2 parts in the right hand rises to a higher register and begin a long descending sequence of 7–6 suspensions, featuring some chromaticism ○ the left hand continues with the tonic pedal • at 0:51 the orchestra return with lightly sketched in chords in quavers shared antiphonally between the bass and upper parts <ul style="list-style-type: none"> ○ also at this point, the harmony changes to a diminished 7th and the texture and figuration change in the harpsichord part to a rising and falling pattern featuring arpeggiation • at 1:00 the texture and rhythm change again <ul style="list-style-type: none"> ○ the strings have sustained chords ○ while the harpsichords figuration moves into double time/diminution/using demi-semiquavers ○ considerable harmonic tension is built up as there is a sustained dominant pedal, over which there is a progression featuring various dominant and diminished 7ths • at 1:14 the tension is finally released as the harmony resolve to the tonic and the texture changes to a unison/octaves presentation of a vigorous theme featuring syncopation • Any other valid point. 	
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Area of study 2: Pop music

04 Track 4: Stevie Wonder 'Uptight'

Q	Part	Marking guidance	Mark
04	1	State the number of different pitches in the guitar solo heard at 0:06–0:08. three	1
04	2	Which one of the following shows the rhythm of the horn section riff heard at 0:09–0:19? A 	1
04	3	Which one of the following intervals is sung to the word 'baby' at the start of the vocal melody (0:24)? minor 3rd	1
04	4	Identify the instrument playing only on the 2nd and 4th beats from 0:24 to the end of the excerpt. guitar/electric guitar	1

05 Track 5: Labrinth 'Climb on Board'

Q	Part	Marking guidance	Mark
05	1	Describe fully the type of chord and its inversion heard on the final word of line 1 (also heard at the end of line 2). Tonic//E/E major (1 mark) Second inversion OR 6/4 (1 mark) Ic OR E/B (2 marks)	2
05	2	A chord of F# minor is played at 0:27. Which one of the following shows the pitches played in the bass at 0:30–0:31? Tick (✓) your answer. D	1
05	3	The piano begins playing quavers in a high register at 0:27. At 0:38 a rising synthesiser line enters. What rhythmic values does the synthesiser line use? semiquavers	1


06 Track 6: Beyoncé 'If I Were A Boy'

Q	Marking guidance	Mark
06	<p>The excerpt is taken from 'If I Were A Boy' by Beyoncé.</p> <p>Explain how the use of musical elements in the excerpt is typical of contemporary R&B style.</p> <p>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>Answers could include: General observations:</p> <ul style="list-style-type: none"> • Moderate tempo, 4 in a bar • Repeated 4 chord pattern: vi–IV–I–V • Handclaps on beats 2 and 4 • Drum kit features an ostinato/groove with kick drum in a dotted crotchet-quaver pattern and open hi-hat cymbal in constant quavers at the start • Impassioned vocal delivery, including much use of melisma • Wide vocal range in terms of pitch register and volume • Bridge section in lines 6-9 feature a contrasting harmonic pattern. <p>Specific observations:</p> <ul style="list-style-type: none"> • Begins with rising melody (1–2–3–5) in high register with intense vibrato on the sustained last note ('boy'), a scoop up to the word 'I' and a descending melisma at the end of the line on 'understand' • There is a string/synth pad countermelody, beginning on the 3rd of the chord and then rising and falling by step • Guitar can be heard playing single notes in quaver arpeggio patterns • There is a rising and falling stepwise melisma on 'ooh' between lines 1–2 • There is a rhythmic interruption to the line just before 'better' in line 2 for added emotional impact and another long descending melisma to decorate the word 'man' (covering a perfect 4th) • A faint delay is applied to the voice during lines 1–4 so that the sentiment of the words is echoed • A wordless backing vocal is added in a low register between lines 2 and 3 (taking up the synth pad countermelody); this continues during the next lines • Lines 3–4 repeat the melody of 1–2; there is a thicker, warmer sounding texture with added depth to the synth pad harmonies • The words of line 4 are reinforced with backing vocals and there is a high register answering voice on the words 'wanted' and 'granted' (on the dominant) • Line 5 is a repetition and extension of the previous line's melody; the final note (on 'destroyed') is sustained and a backing harmony a 3rd higher can be heard • The bridge uses another 4-chord pattern: IV–vi–V–ii • Lines 6–8 each begin in the same way with a rising 5th (1–5) and use the same rhythmic pattern repeatedly 	10

	<ul style="list-style-type: none"> • The first half of each of lines 6–8 is reinforced with backing vocals in chordal harmony with the lead vocal • At the end of line 9 on ‘wrong’, which acts as the climax, there is another free-sounding descending melisma and the drum groove stops, to create a moment of calm after the climax • Line 10 returns to the verse melody (of line 1 etc.) but in subdued volume and an octave lower to create a more tender, vulnerable feeling • The texture and rhythmic groove in line 10 are provided by the guitar quaver arpeggios and soft string/synth chords; the drum kit is still excluded • The singer’s voice is echoed (multi-tracked) with an additional ‘you don’t understand’ in a higher register and growing in volume • There is a crescendo and a thickening of texture, including the reintroduction of the drum kit (quaver fill in kick drum) leading into the final line, which causes a big surge of emotion • The texture of line 11 returns to the sound of the beginning of the excerpt • The vocal melody in line 11 is the most emotionally charged part so far; there is a hesitation before ‘better’, which is sung with a slight growl and there is an extended, extravagant melisma on ‘man’ • Any other valid point. 	
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Area of study 3: Music for media

07 Track 7: Bernard Herrmann 'Temple Dance' from 'Jason and the Argonauts'

Q	Part	Marking guidance	Mark
07	1	Which one of the following correctly describes the articulation used in the woodwind ostinato in the opening of the excerpt (0:02–0:15)? legato in the upper register, staccato in the lower register	1
07	2	Which one of the following correctly shows the flute melody heard at 0:16–0:20? C 	1
07	3	Name two instruments heard in the excerpt that are not members of the woodwind family. harp [1] AND tambourine [1]	2

08 Track 8: Hans Zimmer 'Rain Man' main theme

Q	Part	Marking guidance	Mark
08	1	What is the tonality of the excerpt? modal	1
08	2	Which one of the following is a feature of the rhythm of the excerpt? syncopation	1
08	3	Excluding percussion, state how many instrumental lines are played in 0:19–0:27. 3	1
08	4	State the interval formed by the range of the highest melodic line in 0:30–0:40. (minor) 6th	1

09 Track 9: Michael Giacchino 'Consider yourself undermined' from 'Incredibles 2' [starts at 0:45–2:01]


Q	Marking guidance	Mark
09	The excerpt is taken from the cue 'Consider Yourselves Undermined' from the soundtrack to the film <i>Incredibles 2</i> composed by Michael Giacchino. Explain how the use of musical elements in the excerpt helps to create an atmosphere of fast-paced, dangerous action. 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.	10

	<p>Answers could include:</p> <p>General observations:</p> <ul style="list-style-type: none"> • Texture changes rapidly and is very varied, using a large orchestra with many different instrumental families from classical and jazz contexts • Style changes rapidly • Generally fast tempi, but alternating with moments of suspense and stillness • Generally loud dynamic, but alternating with quiet moments • Minor keys and dissonant harmonies suggestive of serious tone and moments of peril • Any other valid point. <p>Specific observations:</p> <ul style="list-style-type: none"> • Begins with tremolo string chord; minor triad + major 7th with ‘sting’ attack (emphasised by harp) • 0:06 saxophones enter with heavily accented descending triadic motif in 8ves – sound threatening/ominous • 0:10–0:13 string chord crescendos, with harp glissando • 0:13 chord is re-iterated and saxophone melody returns in diminution to sound more agitated • Melody repeated several times with added instruments (trumpets) up to 0:18 • 0:20 shift of tonality; another minor key, timpani roll with crescendo; rising triadic motif (‘Incredibles theme’) • Climaxes at 0:22 with high trumpet ‘spill’ and intense high-pitched trill in quiet violins and flutes/picc. • 0:28–0:30 low brass chord and timp roll with crescendo • 0:30 a funky riff begins, using a syncopated rhythm and repeated quavers; unison mid/lower register instruments; minor key – repeated tonic, followed by rising 3–note scale; drum kit in a steady rock rhythm (constant quavers in hi-hat, while kick-drum and snare alternate crotchet beats) • 0:33 French horns play a descending melody featuring quavers and syncopation; this is played in rising sequence • 0:40 high register jazz trumpets enter with rhythmic augmentation of horn theme, loudly and legato • Extravagant high trumpet vibrato/shake at 0:45–0:46 followed by dramatic silence • Three tutti ‘hits’ on the minor triad + major 7th heard at the start; another dramatic silence • 0:48 rising harp glissando leads to another driving ostinato passage (slightly slower than before) in drum kit and bass guitar, with growl-toned brass low register melody featuring a menacing descending semitone at the end of the phrase • This melody is answered at 0:53 by saxophones/woodwind with syncopated staccato chordal stabs, featuring scooping glissandi before 1st note and octave jumps; perhaps sounding comically fearful • At 0:57–1:05 this music is repeated; the brass melody reaches higher, suggesting increasing peril, and the sax/ww answering motif is extended • 1:07 3-note rapid repeated stab chords played tutti in a rising sequence • 1:10 drum fill leads to a resumption of the ostinato groove in bass guitar and drum kit; over this, trumpets lead an 8ve leaping figure in triplet crotchets • This is treated in chromatically rising sequence, repeated 4 times and leading to 2 more repetitions of the 3–chord stabs. 	
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Area of study 4: Music for theatre
10 Track 10: Claude Michel Schönberg 'Martin Guerre' from 'Martin Guerre'

Q	Part	Marking guidance	Mark
10	1	Which one of the following correctly describes the change in harmony at the start of line 2? up a semitone	1
10	2	Describe the change in metre that happens between lines 2 and 3. moves from simple time to compound time [1] OR moves from 4/4 to 12/8 [ALLOW 6/8]	1
10	3	Two brass instruments play a melody in octaves with each other between lines 2 and 3. Name the instrument playing the melody in the lower octave. trombone	1
10	4	Which one of the following chords is heard from the word 'away' in line 7 to 'say' in line 8? diminished 7th	1

11 Track 11: Jason Robert Brown 'Stars and the Moon' from 'Songs for a New World'

Q	Part	Marking guidance	Mark
11	1	Which one of the following best represents the bass line played by the piano during lines 2–3?  C	1
11	2	Describe fully the interval formed by the range of the vocal melody in line 7. minor 6th [2 marks] any other 6th [1 mark]	2
11	3	Which one of the following percussion instruments plays repeated semiquavers during lines 2–7? shaker	1

12 Track 12: Weill 'Surabaya Johnny' from 'Happy End'


Q	Marking guidance	Mark
12	<p>The excerpt is taken from 'Happy End' by Kurt Weill.</p> <p>In this scene, Lillian has just learned that her lover is going back to a life of crime. She sings him this song about another unreliable lover, Johnny, in order to shame him. (Surabaya is a port in South-East Asia and Johnny was a sailor.)</p> <p>Explain how Weill uses musical elements to create a sense of conflicting emotions in the excerpt.</p> <p>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</p>	10

	<p>5–6 A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure</p> <p>3–4 A limited response with some significant inaccuracy/omission and a lack of clarity</p> <p>1–2 A rudimentary response</p> <p>0 No work submitted or worthy of credit.</p> <p>Answers could include:</p> <p>General observations:</p> <ul style="list-style-type: none"> • Moderate tempo and quiet dynamic at the start, suggesting a regretful nostalgic mood • Becomes more impassioned later, using higher register, louder dynamic, change of metre (lines 5–7) • Slow tempo with much rubato and drawn out phrases in lines 9–12 • Harmony and tonality are elusive – the tonic is sometimes difficult to determine; a major key is suggested, but there are many additions or alterations to chords which give minor key colouring, suggesting a ‘bittersweet’ feeling • Any other valid point. <p>Specific observations:</p> <ul style="list-style-type: none"> • Begins with a simple ‘vamp’ type accompaniment in piano and guitar; piano plays low bass note on beats 1 and 3, guitar and piano right hand play chord on beats 2 and 4. • The chord is somewhat ambiguous; gently dissonant as it includes a 4th and a 9th above the bass note • The vocal line begins with simple note values (quavers and crotchets) suitable for a ‘narrative’ mode in a relatively narrow range (minor 7th) • As the voice part begins, quiet instrumental parts sustain harmony • At the end of line 1, the chord moves up a step, but the bass note remains in place; forming a minor 7th chord • The melody of line 2 is a sequence (up a step) in relation to line 1 • On the words ‘with you’ in line 2, the chord is altered through the flattening of the 5th, creating a romantic, but regretful tone • On ‘Okay’ at the end of line 3, the harmony reverts to the opening ambiguous chord (possibly an 11th over supertonic harmony) • The melody of lines 3–4 reaches higher, suggesting a slightly more passion, while the harmony changes again; the bass note moves down a step, but there is still a lack of tonal clarity as the note seems to vacillate between sounding like a tonic or a dominant • There are various stepwise changes to the harmony, some chromatic, in lines 3–4 • For line 5, the voice part moves into a higher register and the melody becomes more anguished, featuring an anacrusis with a chromatic lower auxiliary, producing a turning figure through two semitones • The metre also changes to 3/4 here, creating a more urgent feeling; the three up-beat quavers are frequently slightly held back to create more emphasis • There is a more pronounced feeling of a minor tonality here, seeming to alternate between iv^{add6} (or $ii^7b?$) and I, suiting the accusatory tone • The backing instruments (trumpet, saxophone) are used chordally in the same rhythm as the voice, also adding to the tone of accusation • There is a cymbal stroke on the 2nd beat of each bar, also suggesting harshness • The climax at the start of line 7 (‘I hate you so’) is in the highest register so far and with the greatest degree of ritardando; the melody is an inversion of the 3–quaver motif at the start of line 5, thus putting the emphasis on the word ‘hate’ which is set to a minor 9th harmony to emphasise the bitterness • The ritardando continues during line 7 and the melody descends, suggesting a despairing feeling 	
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	<ul style="list-style-type: none"> • This is especially brought out by the instruments continuing the vocal melodic motifs during the spoken aside • A prolonged pause suggests she is temporarily too emotional to carry on • A gentler and more resigned tone is taken for lines 9–12; we return to a quieter dynamic and a steady 4/4 metre in slow tempo; the gently ambiguous harmony of the opening also returns; the melody here uses longer, more sustained notes • The voice is shadowed by a chordal part for mandolin/guitar, while low-pitched instruments sustain harmony parts and the piano and cymbal provide another ‘vamp’ accompaniment • For the start of line 10, there is another harmonic change; the bass drops a step and the harmony suggests the dominant of a minor key • The end of line 10 is spoken in a low register, again suggesting that the emotion is too heavy for expression, while the instruments continue the accompaniment figure • Lines 11–12 move to a higher register for a more desperate declaration of love and there is a slight ritardando towards the end • The expected perfect cadence does not come at the end of line 12; the harmony moves again to the ambiguous opening chord, suggesting a lack of emotional resolution • Any other valid point. 	
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Area of study 5: Jazz

13 Track 13: Louis Armstrong 'Dinah' [recorded 04/03/30, NYC]

Q	Part	Marking guidance	Mark
13	1	Which one of the following best shows the rhythm of the two-bar riff played by the accompanying instruments from 0:03–0:19? 	1
13	2	The key of the excerpt is A \flat major. Which one of the following correctly shows the chord progression heard at 0:20–0:28? F min – B\flat⁷ – E\flat⁷	1
13	3	Name the scale degree used for the highest note in the unaccompanied trumpet solo break heard at 0:34–0:36. 2nd /supertonic	1
13	4	Identify one alteration to the usual pitches of the major scale made in the trumpet solo part in 1:02–1:08. flattened/blue 7th OR flattened/blue 3rd ALLOW blue notes	1

14 Track 14: Duke Ellington 'East St. Louis Toodle-oo'

Q	Part	Marking guidance	Mark
14	1	Identify two ways in which the trumpet sound is altered in 0:00–0:17. ANY TWO OF: (plunger) mute [1] growl/growling tone [1] 'talking trumpet' [1] pitch bend [1]	2
14	2	In the baritone sax solo which follows the trumpet at 0:17, a melodic figure using three triplet quavers is frequently heard. Which one of the following terms best describes the middle note of the triplet group in the first four times it is played? auxiliary note	1
14	3	Which one of the following best describes the effect in the accompanying parts at 0:26–0:28 in the baritone sax solo? stop time	1

15 Track 15: Pat Metheny Group 'Au Lait' from 'Offramp'.

Q	Marking guidance	Mark
15	<p>The excerpt is taken from 'Au Lait' by the Pat Metheny Group.</p> <p>Explain how the use of musical elements in the excerpt helps to create a mysterious and haunting atmosphere.</p> <p>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>Answers could include: General observations:</p> <ul style="list-style-type: none"> • Quiet dynamic throughout, with occasional subtle swells • Minor key • Small, intimate ensemble – just guitar, piano, bass and drums • Plaintive melody, growing from an obsessive falling semitone motif • Rhythmically elusive; begins in 4/4, but frequently slips into what sounds like 6/8 • Much chromaticism in melody and harmony makes it sound melancholy and tonally elusive at times • Vocals in background sound eerie • Occasional sound-effect like rushing wind/ghostly breath • Small amount of reverb in the recording helps to create atmosphere. <p>Specific observations:</p> <ul style="list-style-type: none"> • Begins with guitar and piano in unison on melody, bass (playing root and 5th) on beats 1 and 3, snare drum roll and guitar chords on beats 2 and 4 • Melody begins with 4 times repeated descending semitone motif (3–2 in scale) over tonic harmony for 2 bars of 4/4 • At 0:06, the harmony mysteriously changes, moving up a minor 3rd not to the relative major, but to its parallel minor • At the same point, the metre shifts briefly to a feeling of 6/8 (the bass plays every 3 quavers, rather than every 4) • The melody begins to expand in range; first moving down a further semitone, back up and then down by a further semitone • At 0:10, the opening phrase returns transposed down a semitone and the process of descending chromatic modulation begins again • By 0:19, the melody and harmony have descended to the dominant, but with a flattened 5th to create a mysterious whole-tone inflected harmony • At this point, a wordless falsetto male voice repeats a descending diminished 5th • This is underpinned by a more sustained snare-drum roll with a slight crescendo and the guitar plays a run of continuous quavers • This leads back at 0:24–0:45 to a return of the opening section, at its original pitch, with the addition of a wind/breath sound effect and a male speaking voice distantly heard • At 0:45, the original phrase returns once more, but at a louder volume; the breath/wind effect is again present, but louder and more threatening 	10


	<ul style="list-style-type: none"> At 0:49, the expected turn to the mediant minor occurs again, but without the change of metre, which has the effect of lengthening the melodic motif (the descending semitone is now heard 8 times in a row) and there is a diminuendo; the speaking voice can be heard underneath this At 0:54, the turn to 6/8 occurs again, but the melody begins to ascend rather than descend in a gradual chromatic sequence, with a crescendo During this sequence, the metre shifts again, seeming to move through 3/4 and 2/4, thus accelerating the rate of change The original motif returns in 4/4 at the top of this process at 1:06; it is now a diminished 5th higher than its original pitch and appears over a tritone harmony The music diminuendos towards 1:22, with the harmony gradually sinking by chromatic steps At 1:22, for the first time, the melodic motif is transformed into a falling major 2nd, giving a slightly warmer, calmer feel From here to 1:38, the metre and harmony shift as before, with the melody gradually climbing to a climax At 1:38, the falsetto falling diminished 5^{ths} are heard again, in conjunction with a fast quiet cymbal roll, a cessation of pulse (no drums or bass) and followed once again by the wind/breath effect Any other valid point. 	
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Area of study 6: Contemporary traditional music

16 Track 16: Toumani Diabaté 'Rosmani' from 'Malicool'

Q	Part	Marking guidance	Mark
16	1	Describe fully the interval formed by the range of the unaccompanied vocal solo at the start of the excerpt (0:02–0:19). minor 7 th [2] any other 7 th [1]	2
16	2	The opening vocal melody returns with instruments at 0:35. Which one of the following best describes the texture at this point? heterophonic	1
16	3	Which one of the following instruments joins the ensemble at 0:48? balafon	1

17 Track 17: Piazzolla 'Michelangelo '70' from 'Tango Zero Hour'

Q	Part	Marking guidance	Mark
17	1	Which one of the following terms correctly describes the violin technique used immediately at the start of the excerpt? latigo	1
17	2	Which one of the following rhythms is used as an ostinato in the bandoneon part from the beginning of the excerpt? 	1
17	3	Name the instrument that can be heard playing a rising scale in semiquavers on the last beat of every other bar in 0:02–0:14. bass/double bass/string bass	1

17	4	Name the scale degree used as an inverted pedal in repeated notes from 0:37–0:47. tonic/1st	1
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18 Track 18: Bellowhead 'Let Union Be' from 'Revival'


Q	Marking guidance	Mark
18	<p>The excerpt is taken from the song 'Let Union Be' from the album <i>Revival</i> by Bellowhead. The melody and lyrics are from a traditional song.</p> <p>Explain how musical elements are used to create a lively party song in a folk-rock style.</p> <p>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>Answers could include: General points:</p> <ul style="list-style-type: none"> • Strophic verse and chorus structure is simple and repetitive • Instrumentation features instruments traditionally found in folk music such as violins, mandolin and accordion/concertina • Major key and diatonic harmony (essentially just I, IV and V) • Fast tempo, suitable for dancing, with lively rhythms and a shifting sense of metre (reflecting folk origins) • Any other valid point. <p>Specific observations:</p> <ul style="list-style-type: none"> • Begins with mandolin and percussion (drumsticks) playing a drone (tonic and dominant) in repeated semiquavers • Violin and cello enter at 0:04 with vigorous multiple-stopped chords in the progression I–IV–V, with a syncopation on the 2nd and 3rd chords • There is a high trill before the chord pattern is played again at 0:09, with an extra tonic chord • This pattern continues as an accompaniment through lines 1–2 of the 1st verse • The vocal melody in lines 1–2 features a repeated rhythm in each bar; a dotted rhythm on the 1st beat, followed by 3 beats of straight quavers; the last bar ('when we're met together') contrasts by being 2 beats of quavers, followed by 2 crotchets (this pattern is constant through all of the verse sections – lines 3–4, 7–10) • The harmony of the verse uses the primary chords in the pattern: <ul style="list-style-type: none"> ○ Line 1 I–V, V–I ○ Line 2 I–IV, I–V–I • However, the string parts create added notes at several points, enriching the harmony. • At the end of line 2, the ensemble is joined by tuba on the bass part and accordion or concertina playing a countermelody • Lines 3–4 repeat the music of 1–2, but with a fuller ensemble and more sustained harmony from the instrumental parts 	10

	<ul style="list-style-type: none"> • Lines 5–6 are a chorus (repeated in lines 11–12); the texture is fuller still, with backing vocals in harmony with the lead vocal and an added drum kit • The metre of the chorus is more sophisticated; it begins by continuing in the 4/4 pattern of the verse, but the end of line 5 ('hearts be joined as one') feels in 3/4 and from this point, there is some ambiguity as to metre, with 'downbeats' possibly heard on the syllables 'end', '-gun' and '-sure' • The instrumental between lines 6 and 7 returns to a regular 4/4; the accordion/concertina plays a lively melody in semiquavers and quavers, with violins playing a 4-semiquaver anacrusis to each phrase • The second verse section (lines 7–10) is the same music as 1–4, but with the addition of the drum kit groove, tuba on the bass line and a trumpet countermelody which enters at the start of line 8 with a turning figure • Brass instruments continue to grow in prominence in the backing harmony in lines 9–10, crescendoing towards the final cadence • There is a short break for solo accordion/concertina (accompanied only by a dominant pedal) before line 11 • Lines 11–12 repeat 5–6, but with louder dynamics and fuller sound • After line 12, there is an instrumental, led by the trumpet and trombone in 8ves with a melody in triplet quavers, featuring repeated notes and a descending scale • This is answered by a rising motif in dotted rhythm in saxophone and other wind • This exchange is repeated (now with trombone in 6ths with trumpet), leading at 1:48 to a sudden change of harmony • There is a sudden change in texture here, from the busy polyphony of the previous section; at 1:48 tutti instruments play pairs of semiquavers, separated by rests, with just the drums continuing to give a steady pulse • These chords move steadily up a scalic sequence, leading to a more sustained 3 chords to finish: vi – V⁷ – I, with a big impact for the final cadence enhanced by higher register instruments rising towards it with scalic semiquavers • Any other valid point. 	
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Area of study 7: Art music since 1910
19 Track 19: Steve Reich 'Marimba Phase'

Q	Part	Marking guidance	Mark
19	1	The excerpt is taken from a duet for two identical instruments. Which one of the following instruments is used? marimba	1
19	2	Which one of the following intervals is formed between the highest and lowest pitches heard in the excerpt? minor 7th	1
19	3	Name two techniques typical of minimalism that are heard in the excerpt. looping/repetition/ostinato [1 mark] phase-shifting/phasing/rhythmic displacement [1 mark] any other valid point	2

20 Track 20: Messiaen ‘Thème et Variations’ (1932) Variation 1

Q	Part	Marking guidance	Mark
20	1	The piano melody at 0:02–0:08 is doubled in parallel. Name the interval between the parallel melodic lines. (major) 3rds	1
20	2	Which one of the following features can be heard in the rhythm of the accompaniment to the melody in 0:02–0:28? syncopation	1
20	3	The violin enters at 0:28 with the melody beginning as shown below.  Name the next pitch played by the violin after these two bars. B	1
20	4	Which one of the following best represents the structure of the excerpt? ABA'	1

21 Track 21: Shostakovich Symphony no.4, 1st movement, bb.1-

Q	Marking guidance	Mark
21	<p>The excerpt is taken from Shostakovich’s Symphony no. 4 (1935–1936).</p> <p>Explain how Shostakovich uses musical elements to create a brutal and violent atmosphere.</p> <p>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>Answers could include: General observations:</p> <ul style="list-style-type: none"> • Written for a very large orchestra, featuring multiple wind, brass and percussion instruments • A brutalist style, with loud dynamics, dense textures, heavy accentuation and exploitation of extremes of register • Angular melodic writing • Frequent use of ostinati • Harmonic dissonance • A sense of gradual development, implying a large-scale structure • Handling of tonality which maintains some links with tradition, but frequently extends beyond it. 	10

	<p>Specific observations:</p> <ul style="list-style-type: none"> • Begins (0:02–0:11) with three long, loud high notes, each decorated with a mordent, in a descending stepwise pattern, in unison/8ves upper woodwind and tremolo xylophone • Each of the high notes is answered by a very dissonant repeated chord in strings and horns (high in their register) with the attack emphasised by a cymbal stroke • At 0:11, the xylophone and upper winds continue with a faster-moving melody (featuring quavers and semiquavers), unaccompanied, gradually descending and using a diatonic minor or modal scale • At 0:16 a snare drum roll and low brass staccato chord punctuates the start of a new texture; an ostinato of repeated, accented chordal quavers in lower strings and woodwind (c minor) • At 0:18 a determined-sounding melody in long phrases begins on violins, trumpets and trombones (in 8ves with each other); begins with a 2-semiquaver anacrusis and also features a rising scale, a syncopated leap up and a distinctive triplet semiquaver scalic motif • This melody is heavily accented and frequently dissonant against the rarely changing harmony of the ostinato • Ostinato harmony changes to dominant at 0:25 • The melody is answered at 0:28 by low register instruments (including tuba and bass trombone) with a similar rising scalic pattern in quavers with the 2-semiquaver anacrusis • This leads at 0:30 to another sharp percussion/brass attack to punctuate the end of one phrase of the melody and the downbeat of the next • At 0:35, there is another short rising scalic interjection from bass instruments • From 0:36, the motifs of the main melody are split up in the orchestral texture; while the violins play continuously, the trumpet and trombone play the triplet motif on the 1st and 3rd beat, with upper woodwind and xylophone playing repeated quavers on the 2nd and 4th • This pattern is treated quasi-sequentially in 0:39–0:50, with the xylophone eventually joined by all strings and woodwind, and the trumpets by all brass • Repeated quavers and a rising semiquaver scale at 0:49 lead to a return of the opening 3 note descending melody (but in rhythmic diminution) in upper woodwind, violins and xylophone; as before, this leads to a more active diatonic melody in quavers and semiquavers for xylophone and woodwind • This is accompanied by horns playing a repeated, accented dissonance (minor) 2nd in quavers, unchanging up to 1:00 • The last, rising phrase of the woodwind is echoed by upper strings in 3rds at 1:01, leading to a new melodic idea, a 3-note rising scale in rapid notes, treated in a descending sequence • Horns continue with an ostinato in quavers, now on a minor triad; low strings emphasise beats 1 and 3 • The texture builds further from 1:06 with upper woodwind joining the repeated quaver ostinato, a rising 4th anacrusis in tuba and at 1:10, a V–I in low brass, leading to a rising scale in dotted rhythm • 1:15–1:21 – quaver ostinato present in the whole orchestra, with the triplet semiquaver motif forcefully projected in the high register 	
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	<ul style="list-style-type: none"> • 1:21 major climax: extremely loud and dissonant; contrary motion scales converge from the extremes of register, while the horns maintain a high sustained pedal note with crescendo • At 1:27 the horns are left on their own, reiterating the pedal note in semiquavers and quavers, leading to 3 sharply accented staccato dissonances in high wind and pizzicato strings • Any other valid point. 	
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Section B: Analysis [34 marks]

22 Track 22: Bach Violin Concerto in a minor, 1st movement, bb.84–126

Q	Part	Marking guidance	Mark
22	1	Give the bar number where the interval of a diminished 4th is played by the 2nd violins. 90 OR 107	1
22	2	Give a bar number in which a major 7th chord is heard on the first beat. 112 OR 120	1

<p>22</p>	<p>3</p>	<p>Analyse how Bach develops the melodic idea heard in bars 84²–86¹ of the solo violin part during bars 86²–101¹, explaining how this is typical of his melodic writing.</p> <p>Award marks according to the following band descriptions:</p> <p>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>Answers could include the following points:</p> <ul style="list-style-type: none"> • The idea is immediately repeated in 86²–88¹ as an answering phrase; the three-note anacrusis(B–A–B) is the same, but the rest of the melody is shifted up a step to fit with the harmony V–I (balancing the I–V of the previous phrase) • From here to 99¹, the idea is fragmented; the 3-note anacrusis featuring an auxiliary note is focused upon and repeated to form a very long sequence in continuous semiquavers (the motivic development and the sequence and the constant semiquaver motion are typical of Bach) • The anacrusis remains fixed at the same pitch and the note on the beat gradually rises in a scale in 88²–91¹, so that the interval between the anacrusis and the main note increases from a 2nd to a 6th (the creation of an implied 2–part texture – a pedal note and a moving part – from a single line is also typical of Bach) • This process begins on an E in bar 88 and is then transposed down a perfect 5th in 91 to start on A and then a further perfect 5th in 93 to start on D; in 95 the sequence continues through the circle of 5ths (another feature typical of Bach’s writing), beginning on G and then on C in 97 (this time moving up a perfect 4th each time) • There is a climax on an A at the start of 99, at which point the pattern is broken; the bar starts with an inversion of the initial lower auxiliary note figure (also now rhythmically displaced), followed by a continuous scale downwards • At the start of 100, at the bottom of the scale, the 3–note figure returns to being a lower auxiliary note • Any other valid point 	<p>5</p>
<p>22</p>	<p>4</p>	<p>Analyse Bach’s handling of tonality and texture in the excerpt.</p> <p>In your answer, you should make reference to specific details in the score.</p> <p>Award marks according to the following band descriptions:</p> <p>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</p>	<p>10</p>

		<p>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>Answers could include:</p> <p>Tonality:</p> <ul style="list-style-type: none"> • The excerpt begins in e minor (the dominant) and gradually works its way back to a minor (the tonic) via several extended modulating sequences • The first 4 bars are in e minor (basically outlining a simple I–V, V–I pattern) • There is then there is a circle of 5ths progression moving to a minor (89–91), d minor (91–93), G major (93–95), C major (95–97) and F major (97–99) • From F major, Bach moves towards its relative, d minor in 99–102 (moving via a iv–ii–V–I progression) • Bars 102–105 stay firmly in d minor (the subdominant) for a brief return of the ritornello theme • At 105, another long descending sequential progression begins, using the circle of 5ths to eventually return to d minor at 117, but moving through g minor (108), F major (111) • At 117, another circle of 5ths progression begins on d minor, moving more conclusively away from d minor (because of the introduction of B naturals); at 121, the expected b diminished chord actually becomes a G# diminished chord, thus acting as vii of a minor • There is a perfect cadence into a minor at 123 and the final bars of the excerpt are in this key. <p>Texture:</p> <ul style="list-style-type: none"> • A variety of different textures are used, mostly dominated by the solo violin line, but with some thematic contributions from the orchestra • In the opening 8 bars, the orchestra accompany the soloist, with the continuo part interlocking with the upper 3 parts in a quasi-imitative or antiphonal fashion • From 89–99, while the soloist moves in continuous semiquavers, the continuo drops out except to punctuate the modulations every 2 bars; the violins and violas move in sustained harmony, with the 1st violins shadowing the main notes of the solo part in a heterophonic manner • At the climax of the soloist’s melodic line in 99–101, the middle parts, drop out; then when they return at 102–105, they claim attention by playing the ritornello theme, with some imitation between 1st and 2nd violins; the soloist and 1st violins play in parallel 6ths in 104 • From 105 to 116 there is another passage of reduced texture; the continuo plays only every two bars, in order to reinforce the harmonic progression; during the soloist’s continuous semiquaver passages, violas play in unison with 2nd violins while 1st violins play a pedal note 	
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		<ul style="list-style-type: none"> • In 117–122, there is a more contrapuntal passage; the soloist continues to play in unbroken semiquavers, while the 1st violins have a countermelody featuring tied notes, the continuo has a walking bass in quavers and the 2nd violins and violas punctuate the texture with the rhythm of the opening 2 notes of the ritornello • In 123–126, the opening ritornello idea returns in the orchestra in an almost identical fashion to the beginning of the movement, while the soloist continues with a free countermelody in semiquavers • Any other valid point. 	
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23 Track 23: Mozart 'Non più andrai', bb.43–69

Q	Part	Marking guidance	Mark
23	1	Which one of the following statements is true of the music played by horns and trumpets in bar 43? trumpets sound an octave higher than horns	1
23	2	Name the ornament used in the flute and oboe parts in bar 62, beat 4. appoggiatura	1
23	3	Analyse the harmony of bars 47–57, explaining how it is typical of the classical period. 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. Answers could include the following points: <ul style="list-style-type: none"> • There is a gradual modulation from the tonic (C major) to the mediant (e minor) • As is typical of the classical period, most of the chords used function as tonics or dominants, giving a clear sense of direction • There is a steady harmonic rhythm of one chord per bar during most of the excerpt • The first 3 bars (47–49) emphasise the tonic by keeping the tonic in the bass as a kind of pedal, moving I–IVc–I • Bars 50–51 make a perfect cadence (V–I) into the dominant, G major (a typical first modulation in classical music) • In bars 52–55, the bass line moves up by chromatic step, giving a strong sense of progression • The chords here are: <ul style="list-style-type: none"> ○ 52: a minor 1st inversion, moving to A major 1st inversion; the effect is of iib in G major moving to Vb of D major ○ 53: D major (temporarily feeling like a tonic) ○ 54: B major 1st inversion (feeling like Vb of e minor) 	5

		<ul style="list-style-type: none"> • In 55–57, the new tonic of e minor is confirmed by a repeated perfect cadence: i–V–i–V–i • Any other valid point. 	
23	4	<p>Analyse Mozart’s handling of rhythm, texture and instrumentation in the excerpt, explaining how they help to communicate the meaning of Figaro’s words. In your answer, you should make reference to specific details in the score.</p> <p>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>Answers could include:</p> <ul style="list-style-type: none"> • Figaro is making fun of Cherubino’s unsuitability for the life of a soldier; the music is therefore full of references to military music • In b.43, there is a bold 8ve unison, with brass instruments and timpani emphasising tonic and dominant • The melody includes a semiquaver flourish, like a fanfare • Figaro is accompanied in bar 44 by woodwind and horns only; instruments which are associated with military marching bands • From 47–54, a fuller chordal texture is created, with all instruments in rhythmic unison in a dotted rhythm which again has connotations of marching or fanfare • Upper strings use double or triple-stopping for a more powerful sound • The instruments are used in an antiphonal exchange with Figaro • Figaro’s phrases all use the same rhythm (with a slight variation at b.52); this regularity again suggests marching • The more melancholy sentiment about having ‘little pay’ produces a different texture and rhythm at 55–57; the brighter sounding instruments drop out, leaving only strings, oboes and bassoons at a ‘piano’ dynamic, and there are sustained pedal notes in oboes and smoothly flowing lines of quavers in parallel 3rds in bassoons and middle strings • In bb.58–60, as Figaro mocks the contrast between a dance and a march, the music transitions with a long crescendo and busy repeated quavers in the lower strings and semiquaver broken chords in the violins; bassoons sustain the harmony • Trumpet and drums return in b.60 with a typical dotted rhythm pattern to underline the word ‘march’ • From 61 to the end of the excerpt, the instrumentation is entirely woodwind and horns, suggesting a little wind band • The dotted rhythm heard in bar 60 in the trumpets is repeated as the starting point for a new melody which features this motif repeatedly 	10

		<ul style="list-style-type: none"> • Flutes play mostly in parallel 3rds, doubled by the oboes, with the bassoons in unison providing a simple bass line in crotchets and the horns filling in some harmony • The frequent semiquaver flourishes in the melody suggest Figaro's teasing of Cherubino • Figaro's line in near-constant repeated quavers also suggests his merciless mocking • Any other valid point. 	
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24 Track 24: Chopin Ballade no.2, bb.46–87

Q	Part	Marking guidance	Mark
24	1	Give the number of one bar in which all the notes in the right-hand part form a broken chord of G minor. 58 OR 59	1
24	2	Give the meaning of the word 'slentando' seen in bar 86. becoming (gradually) slower	1
24	3	Analyse the harmony of bars 62–70 ¹ , explaining how it is typical of 19th century music. 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. Answers could include the following points: <ul style="list-style-type: none"> • Modulates rapidly and widely, through more distantly related keys • Features chromaticism • Begins with V⁷ of d minor and alternates between this and tonic twice (62–63) • At the end of b.63, the chord changes to V⁷ of C, but very rapidly, this is altered to an augmented 6th as the bass moves from D to D flat • This aug 6th leads to V⁷ on C/of f minor at the start of b.64 and the process begins again in sequence up a minor 3rd • By b.66, we are on V⁷ on E flat/of a flat minor, thus a diminished 5th away from where we started; an extremely distant modulation • The sequence begins again at b.66, but the pattern is broken at the start of b.68 as the harmony moves to a dissonant 7–6 suspension above an F flat in the bass • The F flat is prolonged in the bass until it resolves to E flat at 70, which acts as V⁷ in a flat minor • The underlying harmony in b.69 is an aug 6th on F flat, but there are rapid passing chords above 	5

		<ul style="list-style-type: none"> • Any other valid point 	
24	4	<p>Analyse Chopin's handling of tempo, rhythm, dynamics and texture in the excerpt, explaining its emotional effect.</p> <p>In your answer, you should make reference to specific details in the score.</p> <p>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>Answers could include:</p> <ul style="list-style-type: none"> • The music moves from a state of great agitation, through even more turbulence, until it eventually transforms to become much more calm and placid • The excerpt moves from the stormy presto, with the dominant melody in the bass, to the gentle allegretto of the opening with the melody in the treble • In the opening, a very wide range of the keyboard is used, with the two hands moving rapidly and dramatically toward each other in contrary motion in 46, 48 etc. • The bass melody is forcefully projected in 8ves in 46, 48 and 50–51, in quavers while the right hand is in almost constant semiquavers, mostly as a single line, but sometimes with 2 notes in harmony • The rhythm contributes to the feeling of agitation; <ul style="list-style-type: none"> ○ In 46, the left hand moves in groups of 3 quavers, but the right hand figuration stresses every 2nd quaver, creating a cross-rhythmic feeling ○ In 47, a different cross-rhythm is suggested as the right hand is grouped in pairs of semiquavers, while the left is grouped in units of 3 semiquavers ○ These two types of conflicting grouping can be seen throughout bars 46–61 • At b.62, texture and rhythm change; <ul style="list-style-type: none"> ○ The more sustained melody moves to the right hand, where it is thickened into 4 or 5-voice chords ○ The left hand takes the semiquavers, now in running conjunct patterns rather than arpeggiated • The climax in terms of register and dynamic happens in bb.68-69, as the right hand moves up an 8ve • From here, there is a gradual descent, in pitch (the right hand descends through an 8ve from 70–74 and a further 8ve to 78) and dynamic, together with a rallentando from b.79, which gradually lower the emotional temperature • The left hand settles into a repeated 1–bar ostinato 	10

	<ul style="list-style-type: none"> • At b.78, the ostinato moves into the right hand (2 8ves up) while the left hand is reduced to parallel 3rds in the middle register • At 82, we return to the simple chordal homophony in middle register at pianissimo dynamic heard at the start of the piece • Any other valid point. 	
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Section C: Essay [30 marks]

Q	Marking guidance	Total marks
25–30	<p>Award marks according to the following band descriptions:</p> <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 a rudimentary writing style 	30

	0 marks <ul style="list-style-type: none"> no work submitted or worthy of credit. 	
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Guidance regarding specific questions is given in the grid below:

Q	Marking guidance	Total marks
25	<p>Area of study 2: Pop music</p> <p>(Named artists: Stevie Wonder; Joni Mitchell; Muse; Beyoncé; Daft Punk; Labrinth)</p> <p>Do you agree that pop music must always be simple in order to make a big impact? To support your answer, you should refer in detail to songs by two of the named artists.</p> <p>A successful answer may agree or disagree with the idea, as long as the argument is well supported. Answers could consider:</p> <ul style="list-style-type: none"> effective songs which may be regarded as ‘simple’ because they have one or a combination of these characteristics: a simple rhythmic pattern, a limited repertoire of chords, small melodic range, simple repetitive structure, simple sound production and instrumentation; the answer should discuss what does give the song appeal songs which make their effect through a more complex or overwhelming approach, for example by having one or a combination of the following characteristics; a complex or varied rhythmic pattern, a complex harmonic vocabulary and modulation, a wide melodic range, a complex structure including variety, varied and extensive instrumentation or sound production <p>An answer which discusses the work of only one artist can only achieve a maximum of half marks.</p>	30
26	<p>Area of study 3: Music for media</p> <p>(Named composers: Bernard Herrmann; Hans Zimmer; Michael Giacchino; Thomas Newman; Nobuo Uematsu)</p> <p>Choose two of the named composers. Explain how they have used harmony and melody to enhance memorable moments on screen.</p> <p>Answers could consider:</p> <ul style="list-style-type: none"> the handling of harmonic rhythm and its contribution to action/atmosphere the use of consonance and dissonance in creating a mood or portraying a character tonality, modality and atonality the use of recognisable melodic tropes to represent e.g. ‘heroism’, ‘love’, ‘villainy’, ‘comedy’ the handling of melodic leitmotifs <p>An answer which discusses the work of only one composer can only achieve a maximum of half marks.</p>	30
27	<p>Area of study 4: Music for theatre</p> <p>(Named composers: Kurt Weill; Richard Rodgers; Stephen Sondheim; Claude–Michel Schönberg; Jason Robert Brown)</p> <p>Choose two of the named composers. Explain how they have used musical elements to illustrate extremes of happiness and/or unhappiness in their work.</p>	30

	<p>Answers should consider a mixture of:</p> <ul style="list-style-type: none"> • melodic line • harmony and tonality • rhythm, metre and tempo • texture and orchestration <p>Candidates may answer successfully either by exploring a single emotion or by contrasting both extremes.</p> <p>An answer which discusses the work of only one composer can only achieve a maximum of half marks.</p>	
28	<p>Area of study 5: Jazz</p> <p>(Named artists: Louis Armstrong; Duke Ellington; Charlie Parker; Miles Davis; Pat Metheny; Gwilym Simcock)</p> <p>Choose two of the named artists. Describe the ways in which they have shown skill and inventiveness in handling rhythm, metre and tempo in their work.</p> <p>Answers may vary in their definition of ‘skill’ and ‘inventiveness’ but should present a well-argued justification of their choices. Answers could consider:</p> <ul style="list-style-type: none"> • various ways of ‘bending’ the regularity of the beat, through e.g. syncopation, swing, cross-rhythm • complex subdivision of the beat • use of half-time, double-time and stop-time passages • unusual or asymmetrical metres • exploitation of tempo to create particular moods or to articulate structure <p>An answer which discusses the work of only one artist can only achieve a maximum of half marks.</p>	30
29	<p>Area of study 6: Contemporary traditional music</p> <p>(Named artists: Astor Piazzolla; Tounami Diabaté; Anoushkar Shankar; Mariza; Bellowhead)</p> <p>Choose two of the named artists. Explain how they have blended contemporary and traditional elements in their work.</p> <p>Answers should explain what these traditional features consist of and also what specific use is made of them by the named artists. Answers could consider the use of:</p> <ul style="list-style-type: none"> • traditional melodies, modes and scales • traditional structures • traditional rhythm patterns • traditional chord changes • improvisation upon these features • adaptation of these features • contemporary instrumentation and amplification • contemporary rhythmic grooves • contemporary chord sequences <p>An answer which discusses the work of only one artist can only achieve a maximum of half marks.</p>	30
30	<p>Area of study 7: Art music since 1910</p>	30

	<p>(Named composers: Dmitri Shostakovich; Olivier Messiaen; Steve Reich; James MacMillan)</p> <p>What are the qualities of a 'modern masterpiece'?</p> <p>To support your answer, you should discuss in detail pieces by two of the named composers that you feel show these qualities.</p> <p>Answers may come to a variety of different definitions of what a 'modern masterpiece' might be, but they should engage with the elements of both modernity and quality. Answers could consider:</p> <ul style="list-style-type: none"> • the creation of interesting musical material (whether in more or less traditional idioms) • convincing handling of structure (whether in traditional forms or otherwise) • a compelling sense of development (whether steady and logical or surprising and epiphanic) <p>An answer which discusses the work of only one composer can only achieve a maximum of half marks.</p>	
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