



AS Level MUSIC 7271

Mark scheme

Specimen 2017

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

50 minutes

49 marks

Answer all **four** questions in Area of study 1 and all **four** questions in **one** other Area of study 2–6.

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 Marcello *Oboe Concerto, movt. 1*.

Question 2 is on the excerpt of music on track 2 Mozart *Der Vogelfänger bin ich, ja* from *Die Zauberflöte*

Question 3 is on the excerpt of music on track 3 Mozart *Dove Sono* from *Le nozze di Figaro* – aural dictation

Question 4 is a choice of track 4a or track 4b – Baroque or classical characteristics

Ques'n	Part	Marking guidance	Total marks
1	1	Identify the type of texture used at the beginning of the excerpt. unison/monophonic (not octaves)	1
1	2	Identify the solo instrument in the excerpt. oboe	1
1	3	The solo instrument's first phrase is played twice. State how it is altered. ornamented or reference to specific types of ornament	1
1	4	State the term given to the group of instruments accompanying the solo passages. (basso) continuo	1

Ques'n	Part	Marking guidance	Total marks
4		<p>Choose one of the excerpts heard on track 4a (Baroque) or 4b (classical).</p> <p>Explain which features of the music help you to identify that it is from the baroque or classical period.</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>Track 4a – Baroque (Marcello <i>Oboe Concerto 1st movt.</i>):</p> <ul style="list-style-type: none"> • alternation of solo and tutti • use of continuo • elaborate ornamentation • melody made from several short distinctive motives • instrumentation – only strings, continuo and soloist • alternation between clearly defined textures; unison, simple melody and bass, 4-part homophony • rhythmic values mainly quavers and semiquavers • walking patterns in bass line • sequential melodic writing. <p>Track 4b – Classical (Mozart <i>Der Vogelfänger bin ich, ja</i> from <i>Die Zauberflöte</i>):</p> <ul style="list-style-type: none"> • balanced, regular 4-bar phrasing • small intervals in melody – scale and arpeggio shapes • clear tonal structure; most harmonies are tonic or dominant • modulation only to the dominant • Alberti bass figure in accompaniment • scored for strings with light wind (oboes, horns, bassoons) • light homophonic texture. <p>Any other valid points.</p>	10

Area of study 2: Pop music

Spend 25 minutes on this section.

Question 5 is on the excerpt of music on track 5 Stevie Wonder *I Just Called To Say I Love You*Question 6 is on the excerpt of music on track 6 Muse *Starlight* from *Black Holes and Revelations*Question 7 is on the excerpt of music on track 7 Beyoncé *Halo* from *I am... Sasha Fierce*Question 8 is on the excerpt of music on track 8 Labrinth *Let it Be*

Ques'n	Part	Marking guidance	Total marks
5	1	Identify the time signature of the excerpt. 4/4 or $\frac{4}{4}$.	1
5	2	On which degree of the scale does the voice melody begin on in line 1? Dominant/5th	1
5	3	What is the range of the voice melody in line 2? Sixth/6th	1
5	4	What kind of chord is used to harmonise the word <i>care</i> in line 6? minor	1
5	5	Which one of the following features can be heard in the voice part? melisma	1

Ques'n	Part	Marking guidance	Total marks						
7	1	<p>The excerpt is based on a repeated four chord sequence.</p> <p>Tick the diagram that shows the correct sequence.</p> <table border="1" data-bbox="464 495 1209 611"> <tr> <td data-bbox="464 495 557 611">D</td> <td data-bbox="557 495 695 611">A major</td> <td data-bbox="695 495 834 611">B minor</td> <td data-bbox="834 495 973 611">F# minor</td> <td data-bbox="973 495 1112 611">D major</td> <td data-bbox="1112 495 1209 611">✓</td> </tr> </table>	D	A major	B minor	F# minor	D major	✓	1
D	A major	B minor	F# minor	D major	✓				
7	2	<p>Which line contains the lowest note in the vocal melody?</p> <p>line 4</p>	1						
7	3	<p>Which of the following effects has been used to modify the sound in the first 10 seconds of the excerpt?</p> <p>reverb</p>	1						
7	4	<p>On which two beats of the bar are simulated handclaps heard?</p> <p>2nd [1] and 4th [1]</p>	2						

Ques'n	Part	Marking guidance	Total marks
8		<p>The excerpt is from <i>Let it Be</i> by Labrinth.</p> <p>Labrinth has said that he wanted to create a mixture of soul and gospel with rock and electronic production. Explain how these various influences can be heard in this 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 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>The various influences can be heard in the following ways:</p> <p>Reference could be made to:</p> <p>Soul/gospel – slow beat, minor key/blues scale, expressive vocals including melisma, vocalise, high register; backing from brass section and full strings/synth pad, backing vocals in close harmony, piano</p> <p>Rock – heavy drum beats (drum kit and timpani)</p> <p>Electronic production – numerous studio effects and synthesized sounds; sampling and looping</p> <p>Any other valid points.</p>	10

Area of study 3: Music for media

Spend 25 minutes on this section.

Question 9 is on the excerpt of music on track 9 Nobuo Uematsu *Battlefield* from *Lost Odyssey* Original Soundtrack


Question 10 is on the excerpt of music on track 10 Hans Zimmer *Light* from *The Thin Red Line* (complete soundtrack)

Question 11 is on the excerpt of music on track 11 Michael Giacchino *Nero Death Experience* from *Star Trek 2009* Original Sound Track

Question 12 is on the excerpt of music on track 12 Bernard Herrmann *The Undersea* from *Beneath the 12-Mile Reef*

Ques'n	Part	Marking guidance	Total marks
9	1	Which of the following statements correctly describes the articulation of the melody? A The quavers are staccato and the semiquavers are legato.	1
9	2	The violins come in on a high note while the above melody is being played. State the letter name of the note they play. E	1
9	3	Identify the playing technique used by the violins on this note. tremolo	1
9	4	After the printed melody has been heard once, it is repeated in parallel harmony. What is the parallel interval used? thirds	1
9	5	Which one of the following features can be heard in the French horn part? glissando	1

Ques'n	Part	Marking guidance	Total marks
10	1	Identify two instruments used in the accompaniment. Any two from: <ul style="list-style-type: none"> • harp • violin • viola • cello • double bass. 	2
10	2	What is the tonality of this excerpt? modal	1
10	3	Which one of the following is a feature of the harmony in the excerpt? tonic pedal	1
10	4	Which one of the following statements is a correct description of the metre of the excerpt? B (The excerpt is in triple time with an occasional extra beat of silence).	1

Ques'n	Part	Marking guidance	Total marks
11	1	<p>Which one of the following features can be heard in the string section in the excerpt?</p> <p>Underline your answer.</p> <p>trill</p>	1
11	2	<p>Which one of the following terms best describes the harmony of the excerpt?</p> <p>Underline your answer.</p> <p>dissonant</p>	1
11	3	<p>In the second part of the excerpt there is a series of six dense orchestral chords moving in parallel.</p> <p>Which one of the following patterns best represents the relative pitch of these chords?</p> <p>Tick your answer.</p> <p>D</p> 	1
11	4	<p>Describe two features of the dynamics in the excerpt.</p> <p>Any two from:</p> <ul style="list-style-type: none"> • begins quietly [1] • crescendo(s) [1] • fortepiano/sforzando-piano [1] • sudden drops to piano [1]. 	2

Ques'n	Part	Marking guidance	Total marks
12		<p>The excerpt is taken from a film scene depicting divers working on the sea bed.</p> <p>Explain how the use of musical elements enhances the audience's understanding of the scene.</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>The generally opaque, dark and mysterious atmosphere of the sea-bed and slow motion work of the divers are suggested by the following musical elements:</p> <p>Answer could include:</p> <p>Tempo and rhythm:</p> <ul style="list-style-type: none"> • slow • more rapid harp glissandi towards the end, suggesting light penetrating/sea-life moving <p>Harmony and tonality:</p> <ul style="list-style-type: none"> • very slow moving harmonic rhythm (almost static) • many minor chords ('dark'); chord changes are 'mysterious' because chromatic/between unrelated keys • subtle dissonances in chords (suggesting opacity, darkness) <p>Texture and dynamics:</p> <ul style="list-style-type: none"> • subdued and unchanging dynamics • low pitched texture, suggesting depth • thick texture, including many harps, low woodwinds and brass • arpeggios in overlapping layers, suggesting slowly moving body of water <p>Any other valid points.</p>	10

Area of study 4: Music for theatre


Spend 25 minutes on this section.

Question 13 is on the excerpt of music on track 13. Robert Brown *The New World* from *Songs for a New World*

Question 14 is on the excerpt of music on track 14. Schönberg *Bethlehem* from *Martin Guerre*

Question 15 is on the excerpt of music on track 15. Sondheim Opening prologue from *Into the Woods*

Question 16 is on the excerpt of music on track 16. Rodgers *Ballet* from *Oklahoma!*

Ques'n	Part	Marking guidance	Total marks
13	1	Which one of the following accurately represents the piano's opening repeated one-bar melody? D 	1
13	2	State the range of the melody in line 2. 8^{ve}	1
13	3	What degree of the scale is sung on the word <i>fly!</i> at the end of line 5? dominant	1
13	4	Which of the following best describes the tempo when it changes? ♩ = 140bpm	1
13	5	Identify the instrument which enters for the first time after the tempo changes. Bass guitar	1

Ques'n	Part	Marking guidance	Total marks
14	1	Compare the music played by the harp and organ at the start. harp broken chords [1], organ sustained chords [1]	2
14	2	Which is the correct combination of voices in this excerpt? SATB	1
14	3	Which word best describes the movement of the main melody in lines 1 and 2? stepwise	1
14	4	Which term best describes the texture of the vocal parts at the very end of the excerpt? octaves	1

Ques'n	Part	Marking guidance	Total marks
15	1	Identify the time signature. 12 8	1
15	2	Which term best describes the texture of the vocal parts towards the end of the excerpt? imitation	1
15	3	Which term best describes the rhythmic feature in the instrumentals parts at the end of the excerpt? hemiola	1
15	4	Identify fully which interval is repeatedly sung to the words <i>I wish</i> . major [1], 2nd [1], (no mark for 'major' without '2nd')	2

Ques'n	Part	Marking guidance	Total marks
16		<p>This excerpt is taken from a dream ballet sequence in the musical <i>Oklahoma!</i></p> <p>Explain how the musical elements are used to convey a dramatic storyline.</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>Reference should be made to the change in mood and may include the following:</p> <p>Initially:</p> <ul style="list-style-type: none"> • major tonality • bright melody in brass • pizz strings ascending scale • melody in glockenspiel • ww flourishes • full orchestra with a rall towards a climax • rushing ascending scales • bell like brass • fanfare melody in brass • quavers in strings underneath brass melody • strong 4/4 tempo • timpani emphasise beats 2 and 4 into big rall ready for mood change. <p>Then:</p> <ul style="list-style-type: none"> • roll on timps and silence indicate mood change, then into an ostinato • 'dirty' sax solo • muted, rising brass • discords • tremolo strings • percussion a feature – whip sound • minor tonality • lower pitch • orchestral swells • imitation of melodic fragments between woodwind and brass • urgency provided by diminution of melody • chromatic rising inner scales • low strings tremolo • ascending melodic and harmonic sequence • sudden accented chord to end. <p>Any other valid points.</p>	10

Area of study 5: Jazz

Spend 25 minutes on this section.

Question 17 is on the excerpt of music on track 17 Miles Davis *Flamenco Sketches* from *Kind of Blue*Question 18 is on the excerpt of music on track 18 Pat Metheny *Bright Size Life* from *Bright Size Life*Question 19 is on the excerpt of music on track 19 Duke Ellington *Fugueaditty* from 1946 Carnegie Hall concertQuestion 20 is on the excerpt of music on track 20 Louis Armstrong and his Orchestra *St. James' Infirmary* 1928

Ques'n	Part	Marking guidance	Total marks
17	1	State how the sound of the trumpet has been altered in this excerpt. muted	1
17	2	State how the snare drum is played in this excerpt. with brushes	1
17	3	What is the descending interval heard in the bass part at the beginning of the excerpt? perfect 5th	1
17	4	Which one of the following best describes the piano part in the excerpt? chords with added notes	1
17	5	What is the range of the trumpet solo in the excerpt? 6th	1

Ques'n	Part	Marking guidance	Total marks
18	1	Which two of the following rhythmic features can be heard in the lead guitar part in the excerpt? syncopation [1], triplets [1]	2
18	2	State how many times in total the opening 8-note guitar figure is heard in the excerpt. three	1
18	3	Identify which instruments in the drum kit are most frequently heard in the excerpt. cymbals	1
18	4	Which one of the following most accurately represents the bass guitar part heard at 0'10" – 0'13"? C	1

Ques'n	Part	Marking guidance	Total marks
19	1	Which word best describes the opening clarinet melody? chromatic	1
19	2	Which term best describes the texture used in the excerpt? imitative	1
19	3	What is the time signature of the music in the excerpt? 4 4	1
19	4	Identify which two other instruments (apart from the clarinet) are playing in the excerpt. saxophone [1], trombone [1]	2

Ques'n	Part	Marking guidance	Total marks
20		<p>The excerpt is taken from <i>St. James' Infirmary</i>, recorded in 1928 by Louis Armstrong and his Orchestra.</p> <p>Explain how the musical elements are used to convey the tragic mood of the lyrics 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 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>The tragic mood is suggested by the following musical elements:</p> <p>Answer could include:</p> <p>Rhythm and tempo:</p> <ul style="list-style-type: none"> • a steady 4 in a bar pulse (in the rhythm section), like a funeral march • trombone solo uses augmentation of previous vocal melody, added solemnity. <p>Melody:</p> <ul style="list-style-type: none"> • pitch bends and vibrato in the vocal performance • many blue notes – emphasis • narrow range of notes in vocal part • frequent falling minor 3rds • expressive rhythmic freedom in vocal part (syncopation and “push” or anticipation of the beat) • short 2 bar phrases. <p>Instrumentation:</p> <ul style="list-style-type: none"> • includes instruments typical of New Orleans funeral/marching band • trumpet, trombone, clarinet. <p>Harmony and tonality:</p> <ul style="list-style-type: none"> • minor key • strong influence of the Blues in harmony (chords I, IV and V). <p>Any other valid points.</p>	10


Area of study 6: Contemporary traditional music

Spend 25 minutes on this section.

Question 21 is on the excerpt of music on track 21. Toumani Diabaté *Cantelowes*Question 22 is on the excerpt of music on track 22. Bellowhead *Fakenham Fair*Question 23 is on the excerpt of music on track 23. Piazzolla *Milonga for three*Question 24 is on the excerpt of music on track 24. Anoushka Shankar with Norah Jones *Traces of You*

Ques'n	Part	Marking guidance	Total marks
21	1	Identify the instrument being played. Kora	1
21	2	What is the repeated melodic interval heard at the beginning? Perfect 4th	1
21	3	The music that follows the introduction is based on an ostinato. State how many different chords are used in this ostinato. 2	1
21	4	Which one of the following rhythmic features can be heard in the music? syncopation	1
21	5	What is the tonality of the music? modal	1

Ques'n	Part	Marking guidance	Total marks
22	1	Which rhythmic device is used in the introduction to the song? Triplets	2
22	2	Identify the instruments which accompany the singer in the first half of the song. Violin (accept fiddle) [1] and cello [1]	1
22	3	What is the tonality of the song? Major	1
22	4	What time signature is used for the verse? 5 8	1

Ques'n	Part	Marking guidance	Total marks
23	1	Identify the instrument playing the melody. Bandoneon	1
23	2	The bass riff played on the piano is based on the following rhythm:  Name the interval between the two bracketed notes in the example. semitone / minor 2nd	1
23	3	Which one of the following features can be heard in the melody? sequence	1
23	4	Which two violin techniques can be heard in this excerpt? Chicharra [1], Latigo [1]	2

Ques'n	Part	Marking guidance	Total marks
24		<p>This excerpt is from <i>Traces of You</i> by Anoushka Shankar with Norah Jones.</p> <p>Explain how this track fuses traditional and contemporary musical elements.</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>Traditional:</p> <ul style="list-style-type: none"> • use of sitar, rag and tala • pitch bend • drone • drum patterns • unresolved dissonances in melody • hand drum towards the end of excerpt. <p>Contemporary:</p> <ul style="list-style-type: none"> • use of guitar • riffs • drums • layering of vocal tracks • repeating chord patterns. <p>Any other valid points.</p>	10

Section B: Analysis

25 minutes

17 marks

Answer **one** question from Questions 25–26.

The music for question 25 is on Track 25. Bach *Violin Concerto in a minor BWV 1041, movt. 1*.
The music for question 26 is on Track 26. Mozart *La vendetta* from *Le nozze di Figaro* Act I

Score excerpts are provided.

Question 25: Baroque solo concerto: Bach *Violin Concerto in a minor BWV 1041, movt. 1*.

Ques'n	Part	Marking guidance	Total marks
25	1	Give the letter name of the viola note at bar 1, beat 1. C	1
25	2	Name the cadence found in bar 7 beat 2 – bar 8, beat 1. Imperfect	1
25	3	Describe fully the harmonic interval between the viola and continuo part at the start of bar 13. Major [1], sixth [1], no mark for “major” coupled with any other interval	2
25	4	Give the bar numbers where one example of a descending sequence in the continuo part can be found. One of the following: <ul style="list-style-type: none"> • bar 8 beat 2 – bar 12 beat 1 [1] • bar 17 beat 1 – bar 18 beat 2 [1] • bar 21 beat 1 – bar 22 beat 2 [1]. 	1
25	5	Name the key that the music has reached at the end of the excerpt. E minor/dominant	1
25	6	Give the bar and beat numbers where one example of a cadential 6/4 progression can be heard. One of the following: <ul style="list-style-type: none"> • bar 17 beats 1–2 [1] • bar 23 (beat 2) – bar 24 (beat 1). 	1

25	7	<p>Discuss the handling of rhythm, texture and tonality in the excerpt, showing to what extent they are typical of the Baroque solo concerto.</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 the following points:</p> <p>Rhythm:</p> <ul style="list-style-type: none"> • ‘motor-rhythm’ typical of Italianate baroque concerti, especially in fast movements • mainly quaver and semiquaver movement • characteristic anacrusis figure at the beginning imitated in the continuo • Bach creates more rhythmic sophistication than his predecessors by using ties and syncopation. <p>Texture:</p> <ul style="list-style-type: none"> • the solo part doubles the first violin line throughout (typical of an opening ritornello; the soloist is a member of the orchestra) • the upper parts are in rhythmic unison in some places (eg the beginning and in the approach to cadences) • the texture is highly polyphonic in places, with differentiated rhythms in the parts (eg bars 7–12); this is an example of Bach enriching the Italian concerto, which tended to favour simpler textures. <p>Tonality:</p> <ul style="list-style-type: none"> • the excerpt begins in the tonic and modulates to the dominant (beginning to move away from a minor in bar 10); use of closely related keys absolutely typical of Baroque style • the opening clearly outlines a minor, coming to a perfect cadence in bar 4 • 2nd phrase works towards an imperfect cadence in bar 8 • descending sequence used to modulate in bars 9–12 (a typical baroque feature) • final chord is E major, preparing return to tonic a minor in succeeding episode. <p>Any other valid points.</p>	10
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Question 26: The operas of Mozart: *La vendetta* from *Le nozze di Figaro* Act I

Ques'n	Part	Marking guidance	Total marks
26	1	What term best describes the texture used in bars 3–4? Octaves	1
26	2	Name the cadence heard in bar 12 beat 4 – bar 13 beat 1. Perfect	1
26	3	Describe fully the melodic interval between the two notes in the voice part in bar 15. Major [1], third [1], do not award marks for major coupled with any other interval	2
26	4	Give the bar and beat numbers where one example of a pedal note can be found in the voice part. Bar 24 beat 1 – bar 29 beat 2 [1] or part of this passage	1
26	5	Give the bar and beat numbers where one example of a 7–6 suspension can be found. Any of: <ul style="list-style-type: none"> • bar 8 beats 1–2 • bar 12 beats 1–2 • bar 18 beats 1–2 • bar 19 beats 1–2. 	1
26	6	Name the key of the music in bars 15–16. B minor/submediant/relative minor	1

26	7	<p>Explain how Mozart's handling of melody, rhythm, texture, dynamics and articulation help to express Doctor Bartolo's mood and character in this aria.</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>Bartolo is self-important and pompous and is determined on revenge against Figaro for preventing the Countess from becoming his wife. The music suggests these aspects of the mood and character in the following ways:</p> <p>Answers could include the following points:</p> <ul style="list-style-type: none"> • determination and pomposity are suggested from the beginning by: <ul style="list-style-type: none"> • the use of bold octave texture • the use of simple major arpeggio for the opening melody • the rising contour of the melody • the 'foursquare' phrasing, simple rhythmic values and dotted rhythms • the rising flourishes and 'military' dotted figure repeating D in bar 13–14 • restless anger is suggested by: <ul style="list-style-type: none"> • the abrupt juxtapositions of forte and piano and the frequent sforzandi or sfp suggest anger • the syncopation in bars 5–12 • the descent towards the lower register in bars 20–23 suggests the 'low' qualities of baseness and cowardice • Bartolo's pomposity is further suggested by his repeated pedal note at the end of the excerpt. <p>Any other valid points.</p>	10
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Choose **one** from the following:

2 | 7

Area of study 2: Pop music

(Named artists: Stevie Wonder; Joni Mitchell; Muse; Beyoncé; Daft Punk; Labrinth)

Consider **two** songs from different albums by one of the artists you have studied.

In what ways can their music be seen to have variation?

2 | 8

Area of study 3: Music for media

(Named composers: Bernard Hermann; Hans Zimmer; Michael Giacchino; Thomas Newman; Nobuo Uematsu)

Choose at least **two** passages from a film, TV or gaming score that you have studied and show how the named composer has enhanced the action in different emotional contexts.

2 | 9

Area of study 4: Music for theatre

(Named composers: Kurt Weill; Richard Rodgers; Stephen Sondheim; Claude-Michel Schönberg; Jason Robert Brown)

'In the best Music Theatre, theatrical impact is created in the musical score.'

Illustrate this point by referring to music of a named composer you have studied and explain what aspects of the music create the theatrical impact.

3 | 0

Area of study 5: Jazz

(Named artists: Louis Armstrong; Duke Ellington; Charlie Parker; Miles Davis; Pat Metheny; Gwilym Simcock)

'Great jazz comes in two forms: hot or chilled'.

Choose music that exemplifies **one** of these categories and explain how the named artist creates the musical temperature.

3 | 1

Area of study 6: Contemporary traditional music

(Named artists: Astor Piazzolla; Toumani Diabaté; Anoushka Shankar; Mariza; Bellowhead)

For a named artist you have studied, explain how they have taken a traditional style and developed it for a contemporary audience.

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 marks 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.

<p>27</p>	<p>Area of study 1: Consider two songs from different albums by one of the artists you have studied. In what ways can their music be seen to have variation?</p> <p>There are numerous possible selections from among the listed artists, for example:</p> <p>Stevie Wonder:</p> <p>A: ‘You Are The Sunshine Of My Life’ from <i>Talking Book</i> (1972) B: ‘Master Blaster (Jammin’) from <i>Hotter Than July</i> (1980)</p> <p>Genre and subject:</p> <p>A: Laid-back, jazz-tinged soul – a love song</p> <p>B: Inspired by reggae (in homage to Bob Marley) – political message about celebrating political and racial freedoms following the end of the civil war in Zimbabwe</p> <p>Use of voices and instruments:</p> <p>A:</p> <ul style="list-style-type: none"> • Stevie Wonder on lead vocal, Fender Rhodes piano, drum kit • additional male and female lead vocals, who exchange lines in the first chorus, answering each other like lovers • backing vocals – a variety of textures created including sustained ‘ooh’ and ‘ah’, staccato chords, and later in the song articulated words • electric bass giving a steady clean toned sound • congas giving a subtle Latin-jazz feel, always used discreetly. <p>B: Similar, but:</p> <ul style="list-style-type: none"> • a harder edged sound created with more prominent percussion and more percussive tone from other instruments • no congas; instead, percussion sounds are more typical of reggae – eg snare drum hits and rim-shots, heavy bass drum • addition of ‘horn section’ of saxophones and trumpets in keeping with reggae feel, used for short unison riffs • more prominent bass line – often heard on its own in unison/8ves with keyboard • keyboard sound has very intense vibrato, emulating Hammond organ sound – chords on off-beats (another Reggae feature). 	<p>30</p>
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Rhythm, metre and tempo:

A:

- laid-back 4-in a bar c.116 bpm
- dotted rhythms and syncopation feature in the bass and keyboard parts
- more active rhythms in drum kit and congas (building up from simple back-beats on closed hi-hat to constant quavers and occasional fills from the congas).

B:

- slightly livelier tempo c.120 bpm
- 4-in a bar, but with typical Reggae shuffle rhythm (sounds like compound time)
- some cross-rhythms.

Melody:

A:

- smooth, lyrical and laid-back feeling
- mainly conjunct, small range, 4 bar phrases in chorus
- verses begin with rising arpeggio shape
- mainly syllabic to begin with, though expressive melisma and vocalise added later in the song.

B:

- the bass riff is a more prominent and catchy melody than the vocal line
- vocal melody delivered at higher pitch with a more strained, excited tone
- shorter phrases, broken up with more rests
- much more use of melisma and improvised vocal phrases towards the end, including growling tone and falsetto.

Harmony and tonality:

A:

- major key
- sophisticated jazz-influenced chromatic altered/substituted chords eg whole-tone passage (chord V with augmented 5th) in introduction
- harmony of opening line of chorus: C – F⁶ – e⁷ – Bb dim is typical of the harmonic style of the song; rapid chord changes, added notes and some root progression through semitones and tritone
- verse and chorus have different chord patterns; verse includes sequential modulation

	<ul style="list-style-type: none">• final chorus modulates up a tone for emotionally uplifting effect. <p>B:</p> <ul style="list-style-type: none">• natural minor mode/hint of dorian mode on C• none of the complexity in terms of chord additions and substitutions heard in song A• based on a repeating chord sequence in which the roots fall in a scale: C minor – Bb major – Ab major – G major – F major – C minor• chorus simply uses a few of the same chords as the verse. <p>Any other valid points.</p>	
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<p>28</p>	<p>Area of study 3: Music for media</p> <p>There are numerous possible selections from among the listed artists, for example:</p> <p>Thomas Newman <i>Lemony Snicket's A Series of Unfortunate Events</i> (2004)</p> <p>1. "An unpleasant incident involving a train."</p> <p>Three children are trapped in a car which has been deliberately parked across a railway track by their evil guardian, who wishes to inherit their money after they die. The tension mounts as a train is seen approaching from distance at speed. The children struggle to get out but cannot; they eventually manage to create an unlikely spring-loaded lasso with which to remotely grab the lever at the side of the railway track and change the direction of the train. The evil guardian looks on from a roadside shop and is disappointed to see his plan fail.</p> <p>The music helps create a sense of mounting doubt and uncertainty, leading into terror and panic, determination and eventually huge relief. There is an interaction between musical or quasi-musical sounds in the action ('diegetic' sounds/music) such as the car tape, the ringing of the warning bell and the rattling vibration as the train approaches and the underscoring music (non-diegetic sounds/music).</p> <ul style="list-style-type: none"> • As the evil guardian walks away from the car and locks the children in, a low pedal note begins in strings, suggesting a dawning realisation that all is not well • As further clues about the guardian's evil intent are revealed; ominous hollow sounding timbres of low flute and strings, slow quiet sustained notes or tremolos, unsettling harmony (diminished 5th); sounds are difficult to identify because of echo/distortion • As the children notice the clock in the car an urgent ostinato figure begins; rapid semiquavers on plucked harp/guitar, suggesting time ticking away, underlined by ominous low drum stroke as the train is first glimpsed in the distance; harmonically unsettling harmony with bare octaves and oscillating perfect/diminished 5th • This music is briefly overlaid by a slow moving, low pitched chord progression in minor key as we see the evil guardian whiling time away in the shop • As the children begin desperately to try to start the car, there is a disturbing, irregular rhythm with heavy accents in staccato lower strings, outlining a minor third, suggesting claustrophobic panic 	<p>30</p>
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- The latter alternates with the 'ticking' ostinato, and is then overlaid by a trite children's song as one of the children accidentally turns on the car's tape player; the happy, bright major key and high pitch of this melody jars wildly with the prevailing tone and creates a disturbing effect (an example of diegetic and non-diegetic music conflicting)
- A phone call to the car is underscored by the continuing ostinato and a tonic pedal note in strings which grows in volume and persistence; the two sides of the conversation are intercut, the deafening sound of the train drowns the music out on one side of the conversation
- The tension mounts considerably as the train is seen approaching round a bend and one of the children tries to form a plan; the texture builds up in high strings with trills and tremolos in a dissonant high volume chord; the stabbing low strings figure is heard; at the same time, a repeated bell is heard, signalling the approaching train (diegetic sound)
- A chordal figure on horns, with a tense semitone melody is heard as the track lever is spotted
- The ostinato returns, together with occasional descending staccato octaves as the children begin to put their escape plan into operation; high string chords using tremolo, gradually rising by chromatic step
- Aggressive bass figure and horn chords with exaggerated crescendo return
- Rising scalar figure in strings as train gets closer
- Full orchestral tutti in pounding quavers grows as the approaching train begins to fill the screen; music is drowned out by train sound
- Exhilarating major chord as the train finally passes by harmlessly; sustained in strings, exuberant timpani figure in quavers

2. "One last look"

Near the end of the film, the children are driven past their old house, in which, at the start of the film, their parents had burned to death. They are allowed in for one last look. At first, the house seems miraculously restored to its opulent original state, as if the children were remembering how it was, but it then decays back to its burned-out state. There is a sense of nostalgia and regret about the scene; the music is dominant over any sound or dialogue, thus filling the aural space with emotion. At one point, real (ie diegetic) sound interrupts this strikingly; a bell rings to indicate the delivery of a letter. This turns out to be a severely delayed letter from the children's parents; the music becomes much more positive and reassuring as the letter is read.

- As the car pulls up and the children glimpse the house, there is a quiet sustained bare 5th on strings and tremolo tuned percussion; the hollow harmony and lack of rhythmic pulse suggests a feeling of suspense and emptiness
- A low flute melody and high piano figure (descending semitone 5th-#4th) are added as they enter the house; extremes of register suggesting emptiness
- The piano figure begins to develop into a melody as the scene dwells upon the opulent hallway; the sharpened 4th in the melody persists, suggesting a sense of questionable reality
- Sustained sounds emerge which suggest human voices
- As the false image of the remembered house dissolves into the burned-out reality, the sustained sounds metamorphose into strings with a modulation through a rising semitone and a new minor-key melody is heard in violins, suggesting the painful emotional reaction to the scene
- An aerial shot of the destroyed hall is seen, with the children seen in rear silhouette, seeming small and vulnerable; this bleak scene is underscored with a return to the 'hollow' tone of the low flute
- At this point, the bell rings and suspense is created with high sustained/tremolo strings and harp and meandering high register piano chords
- Music fades out as the children look at the letter; then grows back as they realise the letter is from their parents – a very soft piano solo, with faint string pedal notes accompanying. The melody is in a major key, in triple time, with a small range and short, repetitive phrases evocative of a lullaby, underscoring the emotional reading of the letter
- As this progresses, further "warmth" is added through the use of sustained strings, which eventually take over the melody
- Finally, harp, bells and vibraphone form a brief ostinato, the high register, major key gentle tempo and moderate volume suggesting a consoling feeling

Any other valid points.

<p>29</p>	<p>Area of study 4: Music for theatre 'In the best Music Theatre, theatrical impact is created in the musical score'.</p> <p>Illustrate this point by referring to music you have studied and explain what aspects of the music create theatrical impact.</p> <p>Appropriate choices of music to answer this question are numerous. Examples could include:</p> <p>Lonely Room from <i>Oklahoma!</i> by Rodgers and Hammerstein (1943)</p> <p>This solo song for Jud Fry tells of his loneliness and his secret desire for female company. Musical points could include:</p> <ul style="list-style-type: none"> • slower tempo, minor tonality – B minor, sparse texture and static nature of the melody line all create an overwhelming sense of isolation and sadness • opens with quiet dissonant minor 2nds played to crotchet beats creating an atmosphere of tension. These creaking minor 2nds are played on clarinets and violas emphasising the eeriness and pain of his existence. Tremolo strings • melody and lyrics are monotonous and repetitive, like dialogue, as if he is talking to himself, emphasised by anacrusis. • instrumental timbres are similarly dark and menacing, using the lower registers of clarinets, strings and brass • change of mood is signaled 11 bars in by the swifter tempo and change in texture. This agitation is further emphasised by the tonic and dominant alternating pedal and the ascending sequence of falling arpeggios in the strings and upper woodwind • melody is restricted to only 5 notes until Jud's jealousy gets the better of him and the melodic line rises emphasising this • orchestration from bar 31 emphasises Jud's powerful jealousy through harp glissandi, powerful tonic and dominant chords in G minor, large crescendo, contrary motion of the descending scales in the accompaniment and the rising vocal part culminating on the highest sung note so far • orchestral tutti saved for decisive moments • the tempo change to allegro at bar 40 plus the tonic pedal, then used against a rising Bb in the melody creates great tension and a musical warning. Rising quaver octaves further demonstrate the extreme nature of Jud • the unresolved ending – melody ends on a C sharp creating a dissonance against the tonic chord underneath with sff/fortissimo 	<p>30</p>
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<p>30</p>	<p>Area of study 5: Jazz ‘Great jazz comes in two forms: hot or chilled.’</p> <p>Choose music that exemplifies one of these categories and explain how the artist creates the musical temperature.</p> <p>EITHER: ‘Chilled’ Jazz</p> <p>An excellent example would be Miles Davis’s <i>So What</i> from the album <i>Kind of Blue</i> (1959). An example of the so called ‘Cool’ style which Davis helped to shape.</p> <ul style="list-style-type: none"> • Generally quiet and subdued dynamic • Rhythmically free and mysterious introduction, with little sense of regular pulse • Tonally relaxed; no sense of progression, simple repetition of riff and chords • Gently dissonant chordal riff in piano suggests rather than defines tonality • Moderate tempo in main section • Understated melodic style from Davis, with short phrases and much use of rests • Davis’s melodic phrases often descend in pitch shape and dynamic <p>OR: ‘Hot’ Jazz</p> <p>Example – Duke Ellington <i>Cotton Tail</i> (1940, featuring Ben Webster, Tenor Sax). A high energy piece, with tremendous rhythmic drive and virtuosic ensemble playing.</p> <ul style="list-style-type: none"> • Up-tempo • Major key • Based on chord changes from I Got Rhythm but with some chord additions/substitutions that create some harmonic tension • Driving rhythm from constant walking bass and drum kit (featuring mainly ‘bright’ sounds of snare and hi-hat) • Heavily swung and syncopated chordal interjections from trombones (and later trumpets) • Growl effects on trumpets • Mounting excitement in saxophone solo with rising sequences • Stride piano solo with sharp, dissonant right hand clusters from Ellington himself • Trumpet section riffs towards end loud and high • Fast-moving solo from sax section in harmony • Final sforzando on low sax <p>Any other valid points.</p>	<p>30</p>
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31

Area of study 6: Contemporary traditional music

30

For a named artist you have studied, explain how they have taken a traditional style and developed it for a contemporary audience.

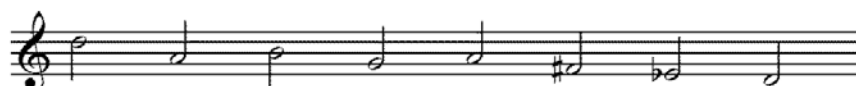
This question could be answered well whichever of the five named artists in this AoS is chosen. In Anoushka Shankar's case, a good answer might reference:

Background:

- born in London in 1981
- father – Ravi Shankar, master sitar player of world renown
- childhood part in London, part in Delhi.

Swarna Jayanti

- One of six instrumental tracks on her first album *Anourag* (2000)
- Each piece is based on a traditional Indian scale – a raga
- In this piece, the scale equates to a western major scale without a 7th and with a flattened 2nd, creating a characterful augmented 2nd
- The other instruments are traditional Indian classical instruments: three tampura that provide rhythmicised drones and tabla (hand drums)
- The piece is traditionally structured with a slow, improvisatory introductory section (alap). The opening phrase descends in twisting fashion down the raga:



- The alap uses many common features of Indian music: a free sense of rhythm, acciaccatura, pitch bends, and frequently emphasises the colourful flattened 2nd
- The second half is faster and metrical, beginning with a line of quavers in low register:



- The tabla are soon engaged with elaborate syncopations and inflected unpitched timbres
- The music becomes increasingly mesmeric and builds to a fervent ending with dancing cross rhythms

Prayer in passing

- From the album *Rise* (2005)
- Shankar's first album to blend commercial jazz and pop elements with traditional music
- The piece is still raga-based, in this case:



Which allows Shankar to explore the exotic beauty of two augmented 2^{nds}

- There is also a 2+ minute alap section followed by a more metrical main portion
- The alap includes Indian features such as the drone, the sitar and bansuri – a traditional Indian flute
- Non-traditional features include the drone being played on a soft pad synthesized timbre, flourishes on a piano imitating the sitar in high register and sampled sounds of dripping water
- The metrical portion is still at a chilled tempo; it starts with the sitar exploring the low augmented 2nd:
- There are various Indian melodic features such as pitch bends and acciaccatura
- Percussion timbres, in addition to tabla, include triangle and shakers
- Use is made of raga notes below the drone on bass guitar creating more harmonic subtlety
- Melodic lines are sometimes doubled in octaves creating richer textures
- The overall effect is a meditative pan-ethnic, pan-religious soundscape, skilfully sound engineered in the studio

Traces of You

- The title song of the album *Traces of You* of 2013 was written in the aftermath of the death of her father and is a collaboration with Anoushka's older half-sister, the singer-songwriter Norah Jones
- This is far more in the sphere of a pop ballad – there is a strophic structure, lyrics (with the singer to the fore), guitar riffs and a common I – VI – IV – I chord pattern
- Norah Jones is heard on three layered tracks
- Indian elements are seamlessly blended in: long phrases built around the tonic drone, before the chord progression is revealed, an intricate sitar strand woven into the texture using pitch bends, and the tabla.
- The song is a tender duet between singer and sitar

Any other valid points.

