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A-level  
**MUSIC**  
**7272/W**

Component 1 Appraising music

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Mark scheme

June 2022

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Version: 1.0 Final



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.

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

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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 ‘Martern aller Artern’ from *Die Entführung***

Q	Part	Marking guidance	Mark
01	1	Name the texture used at the start of the excerpt (0:02–0:08).  <b>octaves</b>	1
01	2	The excerpt begins in C major. Name the key to which the music modulates in 0:36–0:44.  <b>A minor</b>	1
01	3	In 0:59–1:08 four solo instruments play a motif based on a rising scale.  Which <b>one</b> of the following shows the correct order in which these instruments play?  <b>violin – cello – oboe – flute</b>	1
01	4	Which <b>one</b> of the following chords is sustained from 1:08–1:13?  <b>augmented 6th</b>	1

**02 Track 2: Brahms Sarabande in B minor WoO 5, no.2, bb. 1–8**

Q	Part	Marking guidance	Mark
02		<p><b>6 marks – 1 per note (accidental must be included)</b></p> <p>The excerpt is from Brahms’s Sarabande in B minor. Complete the bracketed sections of:</p> <ul style="list-style-type: none"> <li>• the bass part in bar 2</li> <li>• the treble part in bar 6.</li> </ul> <p>The rhythm is shown.</p> 	6

## 03 Track 3: Telemann: Violin Concerto in A major ‘Die Relinge’ [TWV 51:A4]

Q	Marking guidance	Mark
03	<p>The excerpt is taken from the Violin Concerto in A major ‘Die Relinge’ by Telemann.</p> <p>‘Die Relinge’ translates as ‘the toad’.</p> <p>Analyse the music of the excerpt, explaining how Telemann has combined typical features of a baroque violin concerto with musical description of a toad.</p> <p><b>Award marks according to the following band descriptions:</b>  <b>9–10</b> A comprehensive and authoritative response which is consistently coherent and logically structured  <b>7–8</b> A wide-ranging and confident response which is mostly coherent and well structured  <b>5–6</b> A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure  <b>3–4</b> A limited response with some significant inaccuracy/omission and a lack of clarity  <b>1–2</b> A rudimentary response  <b>0</b> No work submitted or worthy of credit.</p> <p><b>Answers could include:</b>  <b>General observations:</b></p> <ul style="list-style-type: none"> <li>• Typical instrumentation of string orchestra, continuo (including harpsichord) and solo violin</li> <li>• In ritornello form (1st ritornello section 0:02–0:33, 1st solo section 0:34–1:42, 2nd ritornello section 1:43–2:15)</li> <li>• Tonal structure focused on keys close to the tonic: tonic (A major) until move to the subdominant (D Major) at c. 0:52, then back to tonic at c. 1:10</li> <li>• Contrast between melodic motifs of ritornello section and more virtuosic solo section featuring constant semiquavers</li> <li>• Simple and bold contrasts of texture</li> <li>• Rhythmic motifs principally in quavers and semiquavers</li> <li>• Melodic motifs mainly in arpeggio and scale patterns</li> <li>• Much use of melodic and harmonic sequence eg circle of 5ths</li> <li>• Technique of ‘bariolage’ (string crossing, but used to generate the same note) extensively used in the solo section</li> <li>• This repeated note figure using bariolage is a musical depiction of the croaking of toads</li> <li>• The rhythmic insistence of the above figure may also suggest toads croaking</li> <li>• The occasional use of unexpected ‘ugly’ dissonances against the bariolage (eg at 1:24–1:26) also helps to emphasise the ‘croaking’ effect</li> <li>• Much use of pedal notes.</li> </ul> <p><b>Specific points:</b></p> <ul style="list-style-type: none"> <li>• The ritornello melody consists of a succession of distinctive motifs</li> <li>• Opening melody (0:02–0:07) consists of descending arpeggio-based figure, then a rising and falling scale shape</li> <li>• Harmony of the first few bars based on alternation of I and V (0:02–0:07), followed by a descending sequence through the circle of 5ths (0:07–0:14) back to the tonic</li> <li>• This 2nd sequential strain of melody is based on an upper auxiliary note figure</li> <li>• There is then a short rising sequence, passing through the dominant (0:14–0:18), before descending and returning to the tonic</li> </ul>	10

	<ul style="list-style-type: none"> <li>• There is a contrast of legato and staccato articulation in the descending 4-note scalar motif in 0:19–0:21</li> <li>• Perfect cadence using a cadential 6/4 in 0:27–0:28, then the final phrase uses the auxiliary note figure again, before a repeated cadential 6/4 into the tonic key (0:28–0:33)</li> <li>• The solo episode (0:34) begins with the violin unaccompanied, playing repeated tonic in semiquavers, using bariolage; this feature persists throughout the solo section</li> <li>• Orchestral violins join the soloist in unison (0:41) just before it changes to playing alternating tonic and 3rd in the same rhythmic pattern (0:43) and then tonic and 5th (0:47)</li> <li>• Bass enters at 0:52, making a secondary dominant in 1st inversion (V7 of IV); repeated quavers in the bass</li> <li>• This texture is maintained, with a long, slow-moving harmonic progression moving through the subdominant and back to the tonic (0:52–1:12)</li> <li>• There are long-sustained suspensions, for example at 0:56–0:58 (9–8 over chord IV) and 1:00–1:01 (4–3 over chord V) and 1:04–1:05</li> <li>• The presence of an internal tonic pedal through the whole progression creates some interesting dissonances</li> <li>• The music comes to a cadence in the tonic and the soloist is left alone again at 1:13</li> <li>• The process of textural build-up around a tonic pedal begins again from here, but instead of building up a tonic chord, a more dissonant sound is created using the notes either side of the tonic to create a dominant 7th</li> <li>• Again, the harmonic progression takes us towards the subdominant, and then back to the tonic (1:13–1:43)</li> <li>• The second ritornello begins in the tonic at 1:43</li> <li>• An extended circle of 5<sup>ths</sup> heard in 1:49–1:56</li> <li>• At the end of the ritornello, there is a passage in 8ves and unison</li> <li>• Any other valid point.</li> </ul>	
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Area of study 2: Pop music

04 Track 4: Joni Mitchell ‘Morning Morgantown’ from *Ladies of the Canyon*

Q	Part	Marking guidance	Mark				
04	1	<p>The chord sequence in the introduction (0:02–0:10) is shown in the table below.</p> <table border="1" style="margin-left: auto; margin-right: auto;"> <tr> <td style="text-align: center;">A maj</td> <td style="text-align: center;">B min/A</td> <td style="width: 40px;"></td> <td style="text-align: center;">A maj</td> </tr> </table> <p>Which <b>one</b> of the following chords should appear in the 3rd box to complete the table correctly?</p> <p><b>D min/A</b></p>	A maj	B min/A		A maj	1
A maj	B min/A		A maj				
04	2	<p>State a term which describes the texture of the accompaniment when the piano enters in line 9.</p> <p><b>polyphonic/contrapuntal OR broken chords</b></p>	1				

04	3	<p>State <b>one</b> line number in which the voice melody ends with the four-note pattern shown below:</p> <p><b>Score extract from Morning Morgantown from Ladies of the Canyon by Joni Mitchell cannot be reproduced here due to third-party copyright restrictions.</b></p> <p><b>2 OR 6</b></p>	1
04	4	<p>Which <b>one</b> of the following intervals is used for the words ‘the same’ at the end of line 12?</p> <p><b>minor 6th</b></p>	1

**05 Track 5: Daft Punk ‘Emotion’ from *Human After All***

Q	Part	Marking guidance	Mark
05	1	<p>Which <b>one</b> of the following correctly shows the bass riff used in the opening of the excerpt (0:02–0:33)?</p> <p><b>D</b>  <b>Score extract from Emotion from Human After All by Daft Punk cannot be reproduced here due to third-party copyright restrictions.</b></p>	1
05	2	<p>Which <b>one</b> of the following is used in the vocal music in the excerpt?</p> <p><b>vocoder</b></p>	1
05	3	<p>State <b>two</b> ways in which changes of texture are created in the excerpt.</p> <p><b>ANY 2 OF:</b></p> <ul style="list-style-type: none"> <li>• <b>bass line drops out (at 0:33)</b></li> <li>• <b>electronic layer drops out (at 0:33)</b></li> <li>• <b>bass line is reintroduced (at 0:53)</b></li> <li>• <b>drum machine is added (at 0:53).</b></li> </ul>	2

## 06 Track 6: Labrinth ‘Last Time’

Q	Marking guidance	Mark
06	<p>The excerpt is taken from ‘Last Time’ by Labrinth.</p> <p>Analyse how Labrinth makes use of features from electronic dance music.</p> <p><b>Award marks according to the following band descriptions:</b>  <b>9–10</b> A comprehensive and authoritative response which is consistently coherent and logically structured  <b>7–8</b> A wide-ranging and confident response which is mostly coherent and well structured  <b>5–6</b> A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure  <b>3–4</b> A limited response with some significant inaccuracy/omission and a lack of clarity  <b>1–2</b> A rudimentary response  <b>0</b> No work submitted or worthy of credit.</p> <p><b>Answers could include:</b>  <b>General observations:</b></p> <ul style="list-style-type: none"> <li>• Mixture of sampled and recorded sounds</li> <li>• Vocoder/autotune used to modify vocal sounds</li> <li>• Lively 4/4 beat (just under 120 bpm)</li> <li>• Use of repetitive loops of melody and harmony</li> <li>• Use of layering and sequencing.</li> </ul> <p><b>Specific points:</b></p> <ul style="list-style-type: none"> <li>• Drum kit in opening section with snare on back beats (2 and 4) and cymbal in constant semiquavers</li> <li>• Harmony based on vi–V–I pattern repeated</li> <li>• Lively string/string synth figures answer the voice at 0:05 and 0:11</li> <li>• Vocal and string melodies both feature syncopation</li> <li>• New texture and chord sequence for 0:26-0:58 with voice in a lower register, layered with some backing vocals in harmony</li> <li>• At c.0:43 string synth figure reintroduced and voice in higher register is layered over the top</li> <li>• Strings and backing vocals are in rhythmic unison for repetitions of the vocal phrase heard from 0:50</li> <li>• At 0:58, on the final repetition of the vocal phrase, there is a ‘stuttering’ re-triggering effect</li> <li>• 0:58–1:09 is a breakdown section featuring acapella vocals in chordal texture and a quieter dynamic</li> <li>• At 1:10, the electronic instruments and high register lead vocal are reintroduced at a higher volume</li> <li>• The words ‘off’ and ‘up’ in 1:10-1:40 are treated using a rapid melisma, isolated from the rest of the line and looped</li> <li>• A prominent ‘4 to the floor’ kick-drum pattern is heard during this section</li> <li>• At 1:33 a high line of strings is added; the melodic pattern is a descending scale, which is repeated and then extended</li> <li>• At 1:40 the drum machine temporarily drops out, before kicking in again</li> <li>• 1:42-2:04 is a return to the music of the opening (0:02-0:25)</li> <li>• Any other valid point.</li> </ul>	10

## Area of study 3: Music for media



**07 Track 7: Hans Zimmer ‘Tennessee’ from *Pearl Harbour***


<b>Q</b>	<b>Part</b>	<b>Marking guidance</b>	<b>Mark</b>								
<b>07</b>	<b>1</b>	<p>The excerpt begins in C major.</p> <p>The table below shows the chord progression at the start of the excerpt (0:02–0:15).</p> <p>The chords for bars 2 and 3 are missing.</p> <p>Complete the table by choosing <b>two</b> chords from the list below the table.</p> <table border="1" style="margin-left: auto; margin-right: auto;"> <thead> <tr> <th><b>Bar 1</b></th> <th><b>Bar 2</b></th> <th><b>Bar 3</b></th> <th><b>Bar 4</b></th> </tr> </thead> <tbody> <tr> <td><b>C major</b></td> <td></td> <td></td> <td><b>C major</b></td> </tr> </tbody> </table> <p><b>Bar 2: E minor [1] AND Bar 3: F major [1]</b></p>	<b>Bar 1</b>	<b>Bar 2</b>	<b>Bar 3</b>	<b>Bar 4</b>	<b>C major</b>			<b>C major</b>	<b>2</b>
<b>Bar 1</b>	<b>Bar 2</b>	<b>Bar 3</b>	<b>Bar 4</b>								
<b>C major</b>			<b>C major</b>								
<b>07</b>	<b>2</b>	<p>The excerpt is in 4/4 time at 70 bpm.</p> <p>State the name of the shortest rhythmic value used in the excerpt.</p> <p><b>quaver</b></p>	<b>1</b>								
<b>07</b>	<b>3</b>	<p>State the term that best describes the articulation of the string parts in the excerpt.</p> <p><b>legato/slurred/slurring</b></p>	<b>1</b>								

**08 Track 8: Thomas Newman Main theme from *Six Feet Under***

<b>Q</b>	<b>Part</b>	<b>Marking guidance</b>	<b>Mark</b>
<b>08</b>	<b>1</b>	<p>Which <b>one</b> of the following chromatically altered notes is used in the string parts during the opening of the excerpt (0:02–0:28)?</p> <p><b>sharpened 4th</b></p>	<b>1</b>
<b>08</b>	<b>2</b>	<p>Which <b>one</b> of the following correctly shows the rhythm of the melody played by a wind instrument at 0:30–0:37?</p> <p><b>A</b></p> <p><b>Score extract from Main Theme from Six Feet Under by Thomas Newman cannot be reproduced here due to third-party copyright restrictions.</b></p>	<b>1</b>
<b>08</b>	<b>3</b>	<p>Name the wind instrument that plays the melody shown above.</p> <p><b>oboe</b></p>	<b>1</b>
<b>08</b>	<b>4</b>	<p>Name the playing technique used by the string instruments between</p>	<b>1</b>

	0:11 and 0:54.	
	<b>pizzicato</b>	

**09 Track 9: Bernard Herrmann 'Prelude' from *Marnie***

Q	Marking guidance	Mark
09	<p>The excerpt is taken from the title credits for the film <i>Marnie</i>. The music is by Bernard Herrmann.</p> <p>The film is a psychological thriller.</p> <p>Analyse how Herrmann's use of musical elements in this excerpt portrays the character of the beautiful but troubled Marnie.</p> <p><b>Award marks according to the following band descriptions:</b></p> <p><b>9–10</b> A comprehensive and authoritative response which is consistently coherent and logically structured</p> <p><b>7–8</b> A wide-ranging and confident response which is mostly coherent and well structured</p> <p><b>5–6</b> A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure</p> <p><b>3–4</b> A limited response with some significant inaccuracy/omission and a lack of clarity</p> <p><b>1–2</b> A rudimentary response</p> <p><b>0</b> No work submitted or worthy of credit.</p> <p><b>Answers could include:</b></p> <p><b>General observations:</b></p> <ul style="list-style-type: none"> <li>• <b>Beauty is suggested by elements which sound conventionally 'romantic', for example</b> <ul style="list-style-type: none"> <li>○ <b>Full orchestra, with romantic-sounding strings prominent</b></li> <li>○ <b>Cantabile melodic style</b></li> <li>○ <b>Rich chromatic harmonic and melodic vocabulary</b></li> </ul> </li> <li>• <b>A troubled character and high emotional charge are suggested by the variable mood expressed through</b> <ul style="list-style-type: none"> <li>○ <b>changes of metre/rhythmic feel, articulation and melodic style</b></li> <li>○ <b>frequent dissonance and complex harmony</b></li> <li>○ <b>short fragments of melody which suggest a feverish mood, especially when used frequently in sequence.</b></li> </ul> </li> </ul> <p><b>Specific points:</b></p> <ul style="list-style-type: none"> <li>• <b>Rapid tempo; 3/4 metre at start, but this is frequently disturbed with bars of irregular length</b></li> <li>• <b>0:02–0:05 begins with aggressive low-pitched trills on strings and horns in unison, leading to a rising semitone and a rapidly rising arpeggio flourish in upper strings/woodwind; repeated 3 times</b></li> <li>• <b>0:06 3rd repeat leads to a high-pitched melodic phrase on violins with a nervous, jerky rhythm</b>  <b>and a narrow range (diminished 4th), ending with a falling semitone; this is doubled in octaves</b></li> <li>• <b>Harmony based on complex 7th chords, alternating but not resolving</b></li> <li>• <b>In 0:11–0:19, this motif is developed through sequence and then fragmented (the falling semitone in semiquavers detached and repeated)</b></li> </ul>	10

	<ul style="list-style-type: none"> <li>• There is a longer, upward-rushing scalar anacrusis into 0:22, where a more sustained melody is presented in strings in octaves</li> <li>• The metre settles into 4/4 here, with a 2-bar phrase immediately repeated in a descending sequence; this accelerates into a 1-bar sequentially repeated phrase then moves towards an imperfect cadence (0:42), with the cadential phrase echoed an octave lower (0:45)</li> <li>• The texture features 'romantic'-sounding descending harp glissandi</li> <li>• At 0:46 a new section and mood begins using a triplet or compound-time rhythm and a short sequential phrase based on a repeated 3-note figure; sounds determined, coupled with purposeful stepwise bass motion marking each beat; this motif begins in middle register, but is soon imitated in higher-pitched instruments</li> <li>• At 0:53, another 'romantic' melody in strings in octaves, in a slightly slower tempo; again based on a sequence (descending by step <math>\times 3</math>), but over an unpredictable chord sequence (2nd chord augmented)</li> <li>• At 1:00 the tempo becomes more urgent again; string texture with an appoggiatura figure in compound metre (or triplet rhythm); descending in sequence</li> <li>• At 1:06 the motion becomes broader again as the melody from 0:22 returns in a lower register; the music gradually descends in pitch and the mood calms slightly towards 1:26; more low woodwind in the chordal accompaniment</li> <li>• 1:26–1:38 the appoggiatura/compound rhythm returns, treated sequentially, first falling, then rising with growing emotional tension; strings prominent throughout (alone at first, then thickened with other instruments)</li> <li>• 1:40 the appoggiatura motif is heard in augmentation and again in sequence</li> <li>• At 1:48 there is a suspenseful silence, then at 1:49 the convulsive music of the opening of the excerpt returns</li> <li>• Any other valid point.</li> </ul>	
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## Area of study 4: Music for theatre

10 Track 10: Jason Robert Brown 'The Lamest Place in the World' from *13*

Q	Part	Marking guidance	Mark
10	1	State how many <b>different</b> chords are used in the introduction (0:02–0:13).  <b>three</b>	1
10	2	Name the cadence heard at the end of line 6.  <b>imperfect</b>	1
10	3	What is the range of the vocal melody in line 7?  <b>minor 7th</b>	1
10	4	Which <b>one</b> of the following instruments plays for the first time at 0:35 (the start of line 7)?  <b>electric bass</b>	1

11 Track 11: Weill 'Grabschrift' from *Die Dreigroschenoper*

Q	Part	Marking guidance	Mark
11	1	Name <b>two</b> instruments that double the vocal melody in octaves during the excerpt.  <b>double basses [ALLOW cellos] [1] AND flute [1]</b>	2
11	2	The opening two lines of the vocal melody (0:07–0:17) are repeated in sequence at 0:18–0:30. How much higher than the original version is the sequential repeat?  <b>3rd</b>	1
11	3	Which <b>one</b> of the following best describes the tonality and harmony of the excerpt as a whole?  <b>tonal and sometimes dissonant</b>	1

12 Track 12: Richard Rodgers 'If I Loved You' from *Carousel*

Q	Marking guidance	Mark
12	<p>The excerpt is taken from <i>Carousel</i> by Rodgers and Hammerstein.</p> <p>Billy is talking with Julie, whom he has recently met. Billy is beginning to have romantic feelings for Julie. He imagines what it would be like to be in love, while trying to deny that he is.</p> <p>Analyse how Rodgers' use of musical elements in the excerpt help to portray Billy's emotions.</p> <p><b>Award marks according to the following band descriptions:</b>  <b>9–10</b> A comprehensive and authoritative response which is consistently coherent and logically structured  <b>7–8</b> A wide-ranging and confident response which is mostly coherent and well structured  <b>5–6</b> A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure  <b>3–4</b> A limited response with some significant inaccuracy/omission and a lack of clarity  <b>1–2</b> A rudimentary response  <b>0</b> No work submitted or worthy of credit.</p> <p><b>Answers could include:</b>  <b>General observations:</b></p> <ul style="list-style-type: none"> <li>• There is a difference in tone between lines 1–5 and 6–19 (the former being rather mocking, the latter warmer and more honest), which is reflected in the changes of tempo, texture, key and other musical elements.</li> </ul> <p><b>Specific points:</b></p> <ul style="list-style-type: none"> <li>• In lines 1–4 <ul style="list-style-type: none"> <li>○ there is a fast tempo, a 2/4 metre and an ostinato rhythm of constant quavers</li> <li>○ the melody moves in a narrow range, circling around a minor 3rd in a nagging manner</li> <li>○ the accompaniment is generally in the higher register, with woodwind trills and a triangle on the 2nd beat</li> <li>○ there is a modulation down a semitone for lines 3–4 and a false relation in the harmony, both of which add to the rather acid tone</li> </ul> </li> <li>• Lines 5–6 form a transition in both lyrical tone and musical style <ul style="list-style-type: none"> <li>○ there is a <i>ritenuto</i> in line 5, a further descent in the harmony and the ostinato motion ceases</li> <li>○ line 6 begins in a broader tempo and metre, with more sustained harmony from lower register instruments and wider vocal intervals (descending 5ths and 4ths)</li> </ul> </li> <li>• From line 7, the music is in conventional 'song form' found in musicals AABA<sup>1</sup> and the style is more typical of a romantic ballad <ul style="list-style-type: none"> <li>○ the A sections and B section are of equal length (8 bars) with the final A<sup>1</sup> including a climactic extension</li> <li>○ the tempo is slow and the metre is a broad 4/4; there are pauses and <i>ritenutos</i> (eg at the end of line 14 and in lines 18 and 19)</li> <li>○ the rhythmic values of the melody tend to be long notes, with a contrasting descending triplet motion for lines 8, 11 etc.</li> <li>○ the melody tends to move in arch-shapes, with the A sections starting with a rising arpeggio, followed by a falling scale</li> </ul> </li> </ul>	10

	<ul style="list-style-type: none"> <li>○ the melody of the B section (lines 13–14) falls and rises by step</li> <li>○ the melody of the B section forms a rising sequence (line 14 is a step higher than line 13), but the final note is higher than expected, giving a sense of impassioned feelings</li> <li>○ In the final A<sup>1</sup> section, the word ‘know’ at the end of line 17 rises rather than falls, prompting an extension of the phrase, coming to a climax on the highest note for ‘loved you’ in line 18</li> <li>○ there are many places in which the harmony underlines the emotion of the text:             <ul style="list-style-type: none"> <li>○ ‘loved you’ in line 7 is set to an unexpected diminished 7th, perhaps expressing uncertainty (this progression returns in lines 10 and 15)</li> <li>○ the harmony at the end of line 9 wavers uncertainly between the tonic (1st inversion) and mediant</li> <li>○ augmented 5th is used frequently (eg leading into line 13)</li> <li>○ ‘afraid and shy’ at the end of line 13 is set very strikingly to a V<sup>7</sup> on a chord a semitone lower than the previous one; the sense of reticence here is emphasised by the drop in dynamic</li> <li>○ the approach to the dominant at the end of line 14 (on ‘pass me by’) is via an unusual progression (B<sup>b</sup>–D<sup>7</sup>–G)</li> </ul> </li> <li>○ the orchestration gives a full, warm, romantic sound, with strings and harp; the vocal melody is doubled by the strings; at the end of each phrase (lines 9, 12 etc.), the descending scale in triplet rhythm of the voice part is echoed by violins and flutes</li> <li>● Any other valid point.</li> </ul>	
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## Area of study 5: Jazz

## 13 Track 13: Pat Metheny 'Phase Dance'

Q	Part	Marking guidance	Mark
13	1	Which <b>one</b> of the following correctly shows the rhythm of the opening melody (0:02–0:08)?  <b>D</b> Score extract from Phase Dance by Pat Metheny cannot be reproduced here due to third-party copyright restrictions.	1
13	2	At 0:08 and 0:14 descending intervals are heard in the bass.  Which <b>one</b> of the following correctly shows the sequence of intervals?  <b>perfect 5th – perfect 5th</b>	1
13	3	Name the degree of the scale used as a pedal note in the guitar melody from 0:52–0:57.  <b>tonic</b>	1
13	4	Name the percussion instrument which plays between 0:58 and 1:02.  <b>cymbal</b>	1

 14 Track 14: Gwilym Simcock 'Beyond the Elegant Hour' from *Near and Now*

Q	Part	Marking guidance	Mark
14	1	State how many different pitches are played in the opening two phrases of the melody heard in the highest part (0:02–0:08).  <b>4</b>	1
14	2	State <b>one</b> feature of rhythm or metre in the excerpt.  <b>ALLOW ANY 1 OF:</b> <ul style="list-style-type: none"> <li>• irregular/changing metre or equivalent expression</li> <li>• cross-rhythm/polyrhythm</li> <li>• syncopation</li> <li>• ostinato.</li> </ul>	1
14	3	Which <b>two</b> of the following are features of the excerpt?  <b>chromaticism [1] AND dissonance [1]</b>	2

## 15 Track 15: Louis Armstrong ‘Panama’

Q	Marking guidance	Mark
15	<p>The excerpt is taken from the track ‘Panama’, recorded by Louis Armstrong and his Orchestra in 1950.</p> <p>Analyse how Armstrong and his Orchestra demonstrate features of the New Orleans jazz style in the excerpt.</p> <p><b>Award marks according to the following band descriptions:</b>  <b>9–10</b> A comprehensive and authoritative response which is consistently coherent and logically structured  <b>7–8</b> A wide-ranging and confident response which is mostly coherent and well structured  <b>5–6</b> A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure  <b>3–4</b> A limited response with some significant inaccuracy/omission and a lack of clarity  <b>1–2</b> A rudimentary response  <b>0</b> No work submitted or worthy of credit.</p> <p><b>Answers could include:</b>  <b>General observations:</b></p> <ul style="list-style-type: none"> <li>• The ensemble consists of instruments commonly found in the New Orleans era of jazz performance; trumpet, clarinet, trombone, string bass, piano, drum kit</li> <li>• The structure of the song is in 32–bar song form (in fact 2× identical 16-bar strains)</li> <li>• The excerpt is structured as a ‘Head’ followed by solos, then another ‘Head’ (which is faded out)</li> <li>• The harmonic structure is typical of simple jazz standards of the New Orleans period:                         <ul style="list-style-type: none"> <li>○ I–I–V<sup>7</sup>–V<sup>7</sup> V<sup>7</sup>–V<sup>7</sup>–I–I I–I<sup>7</sup>–IV–iv I–V<sup>7</sup>–I–I</li> <li>○ thus, mainly reliant on the primary triads, with a little chromaticism in the 3rd phrase.</li> </ul> </li> </ul> <p><b>Specific points:</b></p> <ul style="list-style-type: none"> <li>• The excerpt begins (0:02–0:10) with an intro on drum kit, featuring heavily swung or ‘ragged’ syncopated rhythm; on snare drum at first, then with addition of floor tom and finally cymbal; triplet crotchet pulse just before the end to ‘call’ the other players;</li> <li>• The ‘Head’ (0:10–0:47) features typical ‘New Orleans polyphony’ with all three front-line instruments (trumpet, clarinet, trombone) playing their own lines:                         <ul style="list-style-type: none"> <li>○ the trumpet leads with the main melody; this is delivered in Armstrong’s typical style with features such as heavily swung rhythm, circling around a main note with a turn–like figure (0:12, 0:14 etc.), rips up to high notes (0:15), chromatic descent (0:20–0:21), wide vibrato on phrase-ends (0:23), decoration with an auxiliary note (0:28–0:29), shakes (0:40–0:41)</li> <li>○ the clarinet has faster moving material in swung quavers, moving across several registers, mainly in between the trumpet’s phrases at first, then continuously</li> <li>○ the trombone begins with a typical slow rising glissando, then plays a slower moving line in the low register, sometimes bringing out the functional bass line</li> </ul> </li> </ul>	10



<ul style="list-style-type: none"> <li>• <b>The rhythm section during the Head also fulfils typical roles:</b> <ul style="list-style-type: none"> <li>○ <b>the string bass plays a ‘walking bass’ line with pizzicato crotchets on every beat</b></li> <li>○ <b>the drum kit plays a constant swing rhythm on ride cymbal</b></li> </ul> </li> <li>• <b>0:47–1:24 is a piano solo based on the chord changes of the Head:</b> <ul style="list-style-type: none"> <li>○ <b>the bass and drum kit continue with the same pattern as in the Head, but the kit begins to introduce rim/stick sounds on the snare drum at c.1:06 (2nd 16-bar strain)</b></li> <li>○ <b>the piano starts with a repeated tonic, plays many of the phrases of the melody in parallel 3rds and uses some quirky dissonances (eg at 0:51–0:52) and blue notes (eg the flat 7th repeated between the two strains of the tune at 1:04–1:05)</b></li> <li>○ <b>the melody is presented in the right hand, with the left hand ‘comping’ by playing occasional chords in the middle register in a syncopated rhythm</b></li> <li>○ <b>a percussive, hard-edged style is used in the piano solo</b></li> </ul> </li> <li>• <b>1:24–1:58 is a string bass solo, again based on the chord changes:</b> <ul style="list-style-type: none"> <li>○ <b>the bass is much more active than in its usual role providing a walking bass, with more varied rhythms, such as swung quavers</b></li> <li>○ <b>to support the bass, without overpowering it, the accompaniment is considerably thinned down; the drum kit plays on closed hi-hat cymbal, and the piano is providing a few chords in a much higher register so as not to conflict with the bass</b></li> </ul> </li> <li>• <b>From 1:58, a tutti begins, with basically the same texture as in the earlier Head; the piano is also heard comping here and the trumpet moves into a higher register for some phrases.</b></li> <li>• <b>Any other valid point.</b></li> </ul>	
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## Area of study 6: Contemporary traditional music

16 Track 16: Bellowhead 'Old Dun Cow' from *Broadside*

Q	Part	Marking guidance	Mark
16	1	Name the <b>two</b> instruments playing the bass line between 0:02 and 0:24.  <b>bass clarinet [1] AND tuba/helicon/sousaphone [1]</b>	<b>2</b>
16	2	What is the range of the lead vocal part in lines 1–4?  <b>octave</b>	<b>1</b>
16	3	Which <b>one</b> of the following correctly describes the metre in line 7?  <b>changes to triple time, then back to quadruple time</b>	<b>1</b>

17 Track 17: Anoushka Shankar 'Beloved' from *Rise*

Q	Part	Marking guidance	Mark
17	1	Which <b>one</b> of the following terms best describes the relationship between the voice and bansuri parts in 0:02–0:27?  <b>antiphony</b>	<b>1</b>
17	2	Which <b>one</b> of the following correctly shows the <b>highest notes</b> of the first three vocal phrases?  <b>flat 7th – tonic – 5th</b>	<b>1</b>
17	3	Suggest a suitable time signature for the drum kit part when it enters at 0:35.  <b>ALLOW 6/8 , 12/8, 6/16, 12/16</b>	<b>1</b>
17	4	Name a technological effect applied to the voice and bansuri parts in the excerpt.  <b>reverb OR delay/echo</b>	<b>1</b>

18 Track 18: Piazzolla ‘Tema de Maria’ from *Maria de Buenos Aires*

Q	Marking guidance	Mark
18	<p>The excerpt is taken from ‘Tema de Maria’ (Maria’s Theme) from Piazzolla’s opera <i>Maria de Buenos Aires</i> (Maria of Buenos Aires).</p> <p>The opera is set in Buenos Aires, the capital of Argentina, where Maria sings and dances the tango in bars and nightclubs.</p> <p>Analyse how Piazzolla uses musical elements to create an atmosphere of a tango hall late at night.</p> <p><b>Award marks according to the following band descriptions:</b>  <b>9–10</b> A comprehensive and authoritative response which is consistently coherent and logically structured  <b>7–8</b> A wide-ranging and confident response which is mostly coherent and well structured  <b>5–6</b> A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure  <b>3–4</b> A limited response with some significant inaccuracy/omission and a lack of clarity  <b>1–2</b> A rudimentary response  <b>0</b> No work submitted or worthy of credit.</p> <p><b>Answers could include:</b>  <b>General observations:</b></p> <ul style="list-style-type: none"> <li>• <b>The distinctive sound world of tango nuevo is used in the excerpt, suitable for the setting; this includes</b> <ul style="list-style-type: none"> <li>○ <b>Instrumentation – guitar, flute, strings, percussion, bandoneon, wordless voice/vocalise</b></li> <li>○ <b>Special effects – glissandi, percussive and ‘scratchy’ effects on bowed string instruments</b></li> <li>○ <b>Minor tonality, with many chromatic inflections</b></li> <li>○ <b>Tango rhythm and metre (4/4 or 2/4 featuring syncopation and cross-rhythms)</b></li> <li>○ <b>Regular phrase structure and repeated chord sequence (12 bars of 4/4 or 24 bars of 2/4, depending how it’s counted).</b></li> </ul> </li> </ul> <p><b>Specific points:</b></p> <ul style="list-style-type: none"> <li>• <b>0:02–0:22 opens with a rising violin glissando (latigo), followed by a guitar solo, accompanied by dry sounding unpitched percussion (wood blocks, guiro/scraper playing semiquavers on the 1st and 3rd beats from 0:09) and double bass pizzicato</b></li> <li>• <b>The guitar melody features a rising arpeggio figure on the first 2 beats, which is frequently used in sequence, and descending scales in semiquavers; there is a syncopated 3+3+2 figure at 0:12</b></li> <li>• <b>At 0:22 the instrumentation is augmented by the addition of solo flute and xylophone; the texture is contrapuntal, with the guitar repeating its melody from previously and the flute adding a virtuosic countermelody; the xylophone plays many repeated note figures; the flute ends the section with a descent to a low trill on the dominant</b></li> <li>• <b>The texture grows again at 0:44 with addition of bandoneon (which enters with a long rising scalic anacrusis), making the contrapuntal texture even more complex; the texture is punctuated by violent accents on piano, strings and percussion in irregular rhythm; the flute often has descending scalic semiquavers</b></li> </ul>	10

	<ul style="list-style-type: none"> <li>• <b>Crescendo into 1:05, with a climactic tutti statement; bandoneon and strings in unison, with flute occasionally playing a countermelody</b></li> <li>• <b>At 1:15–1:18 there is a climactic dissonant passage in parallel tritones in an irregular rhythm</b></li> <li>• <b>At 1:21–1:22, there is a downward flute glissando and a dramatic ritenuto and diminuendo, leading to a violin tremolando</b></li> <li>• <b>The next statement of the chord sequence (from 1:24) begins in a slower tempo at a quiet dynamic, led by the flute melody in a low register, with a prominent solo violin counter-melody and more sustained chordal accompaniment; the percussion drops out apart from glockenspiel (playing in syncopated rhythm)</b></li> <li>• <b>At 1:48 a new restatement begins, marked by the entry of the piano (rising scale in the bass) and the female voice, presenting the main melody wordlessly in a husky tone in low register</b></li> <li>• <b>The accompaniment here reintroduces the percussion (drum kit in a steady beat), pizz string bass marking each beat, and a unison strings countermelody, with chords in bandoneon and piano</b></li> <li>• <b>Any other valid point.</b></li> </ul>	
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Area of study 7: Art music since 1910

19 Track 19: Steve Reich ‘The Desert Music’

Q	Part	Marking guidance	Mark
19	1	Name the tuned percussion instrument heard at the beginning of the excerpt.  <b>ALLOW marimba OR xylophone</b>	1
19	2	Which <b>one</b> of the following correctly shows the rhythm of the violin ostinato introduced at 0:04?  <b>B</b> <b>Score extract from The Desert Music by Steve Reich cannot be reproduced here due to third-party copyright restrictions.</b>	1
19	3	What is the pitch-range of this violin ostinato?  <b>octave</b>	1
19	4	State the word that best describes the texture of the vocal parts in the excerpt.  <b>ALLOW homophonic OR chordal</b>	1

20 Track 20: James MacMillan ‘For Ian’

Q	Part	Marking guidance	Mark
20	1	Name the two-note rhythmic feature heard throughout the melody of the excerpt.  <b>ALLOW Scotch snap OR Lombardic rhythm</b>	1
20	2	State how the harmony or tonality of the music is different in 0:27–0:35 compared with the rest of the excerpt.  <b>ALLOW becomes dissonant OR becomes atonal OR becomes chromatic (rather than modal)</b>	1
20	3	Which <b>two</b> of the following intervals are included in the melody between 0:36 and 0:52?  <b>minor 2nd [1] AND perfect 5th [1]</b>	2

21 Track 21: Messiaen 'Regard de l'église d'amour' from *Vingts Regards de l'Enfant Jésus*

Q	Marking guidance	Mark
21	<p>The excerpt is taken from 'Regard de l'Église d'amour' ('Contemplation of the Church of Love').</p> <p>This movement comes at the end of a very long cycle of pieces called <i>Vingt Regards sur l'enfant-Jésus</i> ('Twenty Contemplations of the Jesus Child').</p> <p>Analyse how Messiaen uses musical elements to create the sense of a powerful and glorious conclusion.</p> <p><b>Award marks according to the following band descriptions:</b>  <b>9–10</b> A comprehensive and authoritative response which is consistently coherent and logically structured  <b>7–8</b> A wide-ranging and confident response which is mostly coherent and well structured  <b>5–6</b> A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure  <b>3–4</b> A limited response with some significant inaccuracy/omission and a lack of clarity  <b>1–2</b> A rudimentary response  <b>0</b> No work submitted or worthy of credit.</p> <p><b>Answers could include:</b>  <b>General observations:</b></p> <ul style="list-style-type: none"> <li>• extremes of dynamic, register and rhythmic complexity exploited</li> <li>• highly virtuosic passages</li> <li>• sonorous chordal music</li> <li>• vivid harmonic colours, contrasting tonality with various more dissonant types of modality</li> <li>• slow moving sense of development.</li> </ul> <p><b>Specific points:</b></p> <ul style="list-style-type: none"> <li>• section A: 0:02–0:16 excerpt begins with alternation between two contrasted types of music – <ul style="list-style-type: none"> <li>○ rapid, wide-ranging arpeggios in contrary motion between the hands in a symmetrical arch shape; this gets wider as the music progresses</li> <li>○ a forceful melody in angular intervals in the bass register in octaves; this is extended as the passage progresses. The rhythm features the metric irregularity typical of Messiaen</li> </ul> </li> <li>• section B 0:17–0:29 a powerful passage of repeated major chords (in 2nd inversion) in the middle register, moving through a small melodic shift near the end, almost like a choral chant; answered by a high flourish, then a bass register dissonant crash (like bells and gongs). This behaves as a kind of ritornello</li> <li>• section C 0:30–0:51 a terrifying ostinato passage, based on two widely contrasted lines with a gradual crescendo from very quiet to very loud; <ul style="list-style-type: none"> <li>○ a low bass line in 8ves which gradually rises in pitch and alters melodically; cycle of 11 beats</li> <li>○ a high, glittering cascade of atonal arpeggios in which the pitches are fixed in particular registers, but their order varies</li> </ul> </li> <li>• return of B at 0:51 in a new key; the high register flourish is amplified through a thickening of texture and repetition; the bass crash is omitted</li> <li>• return of C at 1:03–1:24, again with a huge sustained crescendo; slightly lower pitch</li> </ul>	10

	<ul style="list-style-type: none"><li>• <b>return of B at 1:24 in another new key; this time the chant-like music is repeated and moves to a dominant 7th chord, followed by a more dissonant chord (added minor 9th) at the end of the second phrase; high register flourish and low crash return</b></li><li>• <b>Any other valid point.</b></li></ul>	
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**Section B: Analysis [34 marks]**
**22 Track 22: Bach Violin Concerto in A minor, 2nd movement, bb. 1–15**

Q	Part	Marking guidance	Mark
22	1	What type of melodic decoration is the semiquaver B at the end of beat 2 of bar 5 in the solo violin part?  <b>auxiliary note</b>	1
22	2	Name the type of dissonance used in the orchestral violins in bar 12, beat 3.  <b>suspension</b>	1
22	3	Analyse the harmony of bars 1–4, explaining how it is typical of Bach's style.  <b>Award marks according to the following band descriptions:</b> <b>5</b> An authoritative response which is consistently coherent and logically structured <b>3–4</b> A wide-ranging response which is mostly coherent and well structured <b>1–2</b> A limited response with some significant inaccuracy/omission and a lack of clarity <b>0</b> No work submitted or worthy of credit.  <b>Answers could include the following points:</b> <ul style="list-style-type: none"> <li>• Bars 1–2 establishes the tonic key by being based on a tonic pedal</li> <li>• Over the tonic, pedal, there is a basic overall progression of I–IV–V–I, typical at the start of a baroque piece</li> <li>• This basic progression is elaborated with secondary dominant 7ths (b.1 beat 2), suspensions (a 4–3 on b.1, beat 3–4, a double suspension of 4–3 and 9–8 in b.2 beat 3–4) and an intervening chord ii<sup>7</sup> (b.2 beat 1)</li> <li>• Bars 3–4 are based on a descending scalar bass line and modulate to the dominant (G)</li> <li>• The harmony of bb.3–4 moves as follows:                             <ul style="list-style-type: none"> <li>○ I (acts as a pivot=IV of G) – iib – ib (with a 7–6 suspension) – viib (also with a 7–6 suspension) – I (with a 4–3 suspension)</li> </ul> </li> <li>• The use of multiple suspensions, viib as a substitute for V, a scalar bass and pedal note are all typical of Bach</li> <li>• Any other valid point.</li> </ul>	5
22	4	Analyse Bach's handling of texture, rhythm and melody in the excerpt, explaining how these elements play a part in creating the excerpt's structure.  In your answer, you should make reference to specific details in the score.  <b>Award marks according to the following band descriptions:</b> <b>9–10</b> A comprehensive and authoritative response which is consistently coherent and logically structured <b>7–8</b> A wide-ranging and confident response which is mostly coherent and well structured <b>5–6</b> A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure	10



		<p><b>3–4</b> A limited response with some significant inaccuracy/omission and a lack of clarity  <b>1–2</b> A rudimentary response  <b>0</b> No work submitted or worthy of credit.</p> <p><b>Answers could include:</b></p> <ul style="list-style-type: none"> <li>• The orchestral parts are based on an ostinato-like rhythm in the continuo which acts like a ritornello</li> <li>• The music is structured in 2-bar units, beginning with 2×2 bars in the orchestra, then alternating between tutti and solo sections</li> <li>• During the solo sections, the continuo drops out, creating a lighter texture             <ul style="list-style-type: none"> <li>○ bb.11–12 forms an exception to this, as the continuo enters with its theme beneath the continuing solo violin line</li> </ul> </li> <li>• The rhythm of the solo violin part makes use of tied notes, demisemiquavers, semiquaver triplets and dotted rhythms</li> <li>• The rhythmic and melodic writing for solo violin creates a fluid and quasi-improvisatory effect, which contrasts with the regularity of the orchestra’s music</li> <li>• The melodic lines of the solo violin tend to form falling scalic shapes, balanced by rising leaps (see b.5 falling scale, repeated following a rising 5th)</li> <li>• These shapes become progressively more elaborate as the excerpt progresses, eg             <ul style="list-style-type: none"> <li>○ Auxiliary notes and appoggiaturas used in b.6</li> <li>○ Rising arpeggio figures introduced in b.9, which then become a feature of the solo part</li> <li>○ Rising scalic figures introduced in bb.11–12</li> <li>○ Chromatic descent introduced in b.13</li> </ul> </li> <li>• The final few bars act as a climax to the section because of:             <ul style="list-style-type: none"> <li>○ The increasing rhythmic activity of the solo part (more continuous triplets)</li> <li>○ The elaborately decorated line with much use of auxiliary notes, suspensions, chromaticism</li> <li>○ The final dramatic gesture of a broken chord rising through an octave to the highest point so far</li> </ul> </li> <li>• Any other valid point.</li> </ul>	
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23 Track 23: Mozart, No.7 Trio from *Le nozze di Figaro*, bb. 101–155

Q	Part	Marking guidance	Mark
23	1	Which <b>one</b> of the following chords is heard halfway through bar 133?  <b>V<sup>7</sup>c in C minor</b>	1
23	2	Name the sounding pitch of the note played by the 1st Horn in bar 138.  <b>F</b>	1
23	3	Analyse Mozart's handling of orchestral texture in bars 101–121, explaining how it is typical of his style.  <b>Award marks according to the following band descriptions:</b> <b>5</b> An authoritative response which is consistently coherent and logically structured <b>3–4</b> A wide-ranging response which is mostly coherent and well structured <b>1–2</b> A limited response with some significant inaccuracy/omission and a lack of clarity <b>0</b> No work submitted or worthy of credit.  <b>Answers could include the following points:</b> <ul style="list-style-type: none"> <li>• <b>As is typical in the classical period, instrumental families have differentiated roles; strings tending to have more thematic/melodic interest, wind supporting harmonically</b></li> <li>• <b>1st violins tend to have the main interest continuously</b></li> <li>• <b>there is a rapid alternation between different types of texture, allied to dynamics</b></li> <li>• <b>101–2 uses an 8ve/unison texture in the strings for a bold sound, doubled on the principal notes by oboes and bassoons</b></li> <li>• <b>the forte at the start of the phrase is emphasised by the wind (including horns)</b></li> <li>• <b>this music alternates with a gentler texture in which 1st violins sketch out an arpeggio and the woodwind and horns play quiet sustained chords to mark the cadence</b></li> <li>• <b>this alternation continues to 109; at 110, the strings play the soft sustained chords;</b></li> <li>• <b>at 115, a new texture begins;</b> <ul style="list-style-type: none"> <li>○ <b>horns play a sustained dominant pedal; cellos and basses articulate this with leaping octaves on the beat;</b></li> <li>○ <b>clarinets and bassoons play sustained chords, at first moving in parallel, then spreading out;</b></li> <li>○ <b>1st violins continue with detached arpeggios;</b></li> <li>○ <b>violas and 2nd violins play repeated quavers, filling in the harmony and giving a sense of activity</b></li> </ul> </li> <li>• <b>Any other valid point.</b></li> </ul>	5
23	4	In this excerpt the Count accidentally uncovers Cherubino, who has been hiding in Susanna's room.  Analyse how Mozart uses musical elements to express the developing tension and comedy of the situation.  An English translation of the Italian text is given below.	10

		<p>In your answer, you should make reference to specific details in the score.</p> <p><b>Award marks according to the following band descriptions:</b>  <b>9–10</b> A comprehensive and authoritative response which is consistently coherent and logically structured  <b>7–8</b> A wide-ranging and confident response which is mostly coherent and well structured  <b>5–6</b> A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure  <b>3–4</b> A limited response with some significant inaccuracy/omission and a lack of clarity  <b>1–2</b> A rudimentary response  <b>0</b> No work submitted or worthy of credit.</p> <p><b>Answers could include:</b></p> <ul style="list-style-type: none"> <li>• <b>in 101–109, the contrast between the Count’s outrage and the pity of the other two characters is brought out through different musical characters;</b> <ul style="list-style-type: none"> <li>○ <b>a bold descending octave followed by a rising figure in scales in an abrupt rhythm, in 8ve texture, beginning forte for the Count</b></li> <li>○ <b>softer dynamic, mainly in winds, with no bass register and a simple rising semitone as the melody for Susanna and Basilio</b></li> <li>○ <b>these two types of music are harmonically balanced; the Count moves I–V, the other two answer by moving V–I</b></li> </ul> </li> <li>• <b>at 110, the Count mocks the other two, copying their music (texture changes to strings); the Count’s mockery is amplified in 112–113 by a sequential repetition into G minor;</b></li> <li>• <b>from here, the Count moves via the circle of 5ths to the dominant (G–C–F in 113–115);</b></li> <li>• <b>a long dominant pedal creates a feeling of suspense as Susanna and Basilio repeat their questions in 115–121; between them they sing a rising scale (shadowed in the wind chords) which also gives a sense of mounting curiosity;</b></li> <li>• <b>the Count breaks into recitative at 122 after a theatrical pause; this gives the music a feeling of narrative, breaking the relentless action of the previous music;</b></li> <li>• <b>the orchestral strings give little bursts of semiquavers in a turning figure after each of the Count’s phrases, emphasising how he is playing for attention in 122–127;</b></li> <li>• <b>the harmony of the recitative passage moves slowly, with a gradually rising bass line (I – V7c – Ib) which continues the sense of a developing narrative;</b></li> <li>• <b>this is broken violently with an unexpected 1st inversion chord of D major, forte, on the last beat of 127 as the Count speaks of his suspicion;</b></li> <li>• <b>129–146: the little descending scale motif (first sung by Basilio) is developed in a very long descending sequence, taking the Count from the top of his register to the bottom;</b></li> <li>• <b>harmonic twists and turns take us from B<sub>b</sub>, through g minor (130), E<sub>b</sub> major (132), c minor (134) down to the dominant 7th (F7), which is then sustained until 146;</b></li> </ul>	
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		<ul style="list-style-type: none"> <li>• <b>this long descent, series of modulations, restrained dynamic and texture and the rests at the end of each two-bar phrase, create a tantalising feeling of suspense;</b></li> <li>• <b>at the bottom of the Count’s descent (138), he unwittingly exposes Cherubino; from here, the harmony stays on a dominant pedal (sustained in oboe 1 and horns); the reactions of the other characters take over and there is a gradual rise in pitch, with an inversion of the 3-note descent;</b></li> <li>• <b>at 147, there is a resolution to the tonic and a return to the music from the beginning of the excerpt, with the Count again in command and Susanna panicking.</b></li> <li>• <b>Any other valid point.</b></li> </ul>	
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## 24 Track 24: Chopin Nocturne in E minor op.72

Q	Part	Marking guidance	Mark
24	1	<p>Describe fully the interval formed by the range of the left-hand part in bar 1.</p> <p><b>Compound minor 6th OR minor 13th [2 marks]</b></p> <p><b>Any other compound 6th or 13th [1 mark]</b></p> <p><b>Any other 6th (NOT compound) [0 marks]</b></p>	2
24	2	<p>Analyse Chopin's handling of texture and use of the instrument in bars 1–13, explaining how it is typical of his style.</p> <p><b>Award marks according to the following band descriptions:</b>  <b>5</b> An authoritative response which is consistently coherent and logically structured  <b>3–4</b> A wide-ranging response which is mostly coherent and well structured  <b>1–2</b> A limited response with some significant inaccuracy/omission and a lack of clarity  <b>0</b> No work submitted or worthy of credit.</p> <p><b>Answers could include the following points:</b></p> <ul style="list-style-type: none"> <li>• <b>there is a melody and accompaniment texture, with an obvious separation of roles between the right hand and the left;</b> <ul style="list-style-type: none"> <li>○ <b>the left provides an ostinato accompaniment of continuous triplets</b></li> <li>○ <b>the right hand plays the melody in longer rhythmic values</b></li> </ul> </li> <li>• <b>the left-hand part covers a wide range of the bass and middle registers (just over 3 octaves)</b></li> <li>• <b>the harmonic framework is provided by the left-hand arpeggios, which are sustained through the use of the pedal</b></li> <li>• <b>the right hand begins with a single melodic line, but an inner part is introduced in 5–8, often harmonising in parallel 3rds</b></li> <li>• <b>the right-hand melody is doubled in octaves in 10–12 to give a more powerful sound</b></li> <li>• <b>Any other valid point.</b></li> </ul>	5
24	3	<p>Analyse Chopin's handling of harmony and tonality in the excerpt, explaining how it contributes to the expressive effect of the music.</p> <p>In your answer, you should make reference to specific details in the score.</p> <p><b>Award marks according to the following band descriptions:</b>  <b>9–10</b> A comprehensive and authoritative response which is consistently coherent and logically structured  <b>7–8</b> A wide-ranging and confident response which is mostly coherent and well structured  <b>5–6</b> A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure  <b>3–4</b> A limited response with some significant inaccuracy/omission and a lack of clarity  <b>1–2</b> A rudimentary response  <b>0</b> No work submitted or worthy of credit.</p>	10

	<p><b>Answers could include:</b></p> <ul style="list-style-type: none"> <li>• the excerpt begins in E minor and modulates at the end to the dominant major (B major)</li> <li>• Chopin's harmony is strongly functional, but with much passing chromaticism, which gives the music expressive nuances</li> <li>• the appoggiatura figure C–B introduced in the left-hand ostinato in b.1 is a constant feature, often creating expressive dissonances and false relations in the excerpt</li> <li>• the first phrase (2–5) is based on a motion from tonic to dominant (ending with an imperfect cadence); i–V7c–ib–V7b–i–V</li> <li>• the right-hand melody frequently uses non-harmony notes to create expressive passing dissonances eg accented passing note at 24, double appoggiaturas at 43</li> <li>• the dominant chord in b.5 is decorated with an auxiliary diminished 7th chord on A#</li> <li>• the answering phrase (6–9) begins in b.6 with a sudden move on to a G major chord, which then develops into an augmented 6th chord (F treated enharmonically as an E#) leading to the dominant of the dominant; the effect of this is of a temporary brightening of tone, leading to something more complex</li> <li>• the phrase continues in 7–9 in B minor with i–vii7/V–V7–I; the use of a diminished 7th in b.7 and of a long 4–3 suspension in b.8 are typical</li> <li>• the B minor chord in b.9 is quickly transformed back into the dominant of E minor; the return to the tonic brings a feeling of familiarity</li> <li>• bars 10–13 are harmonically similar to 2–5, but with the addition of a passing chromatic line in an inner voice over the tonic chord in b.12, which lends greater expressive depth</li> <li>• from b.14, there is a passage of more exploratory modulation, using rising sequence; this creates a feeling of uncertainty and rising tension</li> <li>• the start of b.14 moves rapidly from a B minor chord to G major, which then acts as the dominant of C major; this is confirmed with a V7–I cadence in C in b.15; there are 9–8 (143–4) and 4–3 (151) suspensions in the melody</li> <li>• from 153 to 173 the bass rises chromatically from C to E and the harmony moves through a rising sequence, with the progression V7b–I repeated in the keys of D minor and E minor</li> <li>• from the end of 17, the E minor chord acts as a pivot (as iv of B minor) and moves to ii7b, which leads to a cadential 6/4 (ic–V) in b.18; there is another 4–3 suspension over the dominant chord</li> <li>• the expected cadence to the tonic in B minor is delayed at the start of 19 and is drawn out over the next few bars: <ul style="list-style-type: none"> <li>○ V7/iv–iv–V7–ic–V7–I</li> <li>○ note the use of a suspended minor 9th at the start of 20, another long 4–3 suspension in 21 and a tierce de Picardie at 22; the use of the major chord brings a feeling of relaxation and/or consolation which has been absent until now</li> </ul> </li> <li>• Any other valid point.</li> </ul>	
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## Section C: Essay [30 marks]

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

Guidance regarding specific questions is given in the grid below:

Q	Marking guidance	Total marks
25	<p><b>Area of study 2: Pop music</b></p> <p>(Named artists: Stevie Wonder; Joni Mitchell; Muse; Beyoncé; Daft Punk; Labrinth)</p> <p>Choose <b>two</b> of the named artists.</p> <p>Explain how they have used musical elements to create both relaxing and energising feelings in their songs.</p> <p><b>Answers could examine any combination of the following musical elements, linked to an explanation of the type of feeling expressed in the chosen songs:</b></p> <ul style="list-style-type: none"> <li>• tempo</li> <li>• rhythmic ‘groove’</li> <li>• harmonic rhythm</li> <li>• relative simplicity or complexity of harmony</li> <li>• melodic shape, direction and choices of intervals</li> <li>• vocal register and instrumental timbre</li> <li>• musical texture – its relative density and complexity</li> <li>• dynamics.</li> </ul> <p><b>An answer which deals with one artist only should not receive more than half marks.</b></p>	30
26	<p><b>Area of study 3: Music for media</b></p> <p>(Named composers: Bernard Herrmann; Hans Zimmer; Michael Giacchino; Thomas Newman; Nobuo Uematsu)</p> <p>Choose <b>two</b> of the named composers.</p> <p>Explain how they have used musical elements to convey a sense of shock and/or surprise in their scores for films or other media.</p> <p><b>Answers could examine any combination of the following musical elements, particularly focusing on sudden and/or unexpected changes in order to create a feeling of shock or surprise:</b></p> <ul style="list-style-type: none"> <li>• dynamics and articulation</li> <li>• rhythm, metre and tempo</li> <li>• texture and timbre</li> <li>• melodic shapes</li> <li>• harmonic vocabulary</li> <li>• tonality and modulation.</li> </ul> <p><b>An answer which deals with one composer only should not receive more than half marks.</b></p>	30



<p><b>27</b></p>	<p><b>Area of study 4: Music for theatre</b></p> <p>(Named composers: Kurt Weill; Richard Rodgers; Stephen Sondheim; Claude-Michel Schönberg; Jason Robert Brown)</p> <p>Choose <b>two</b> of the named composers.</p> <p>Explain how they have used musical elements to emphasise the tragedy and/or comedy of dramatic situations in their work.</p> <p><b>Answers could include any combination of the following musical elements, which would be linked to an explanation of the element of tragedy or comedy expressed in the scene:</b></p> <ul style="list-style-type: none"> <li>• <b>tonality and harmonic vocabulary</b></li> <li>• <b>melodic shapes and phrase structures</b></li> <li>• <b>rhythm, metre and tempo</b></li> <li>• <b>dynamics and articulation</b></li> <li>• <b>texture and timbre.</b></li> </ul> <p><b>An answer which deals with one composer only should not receive more than half marks.</b></p>	<p><b>30</b></p>
<p><b>28</b></p>	<p><b>Area of study 5: Jazz</b></p> <p>(Named artists: Louis Armstrong; Duke Ellington; Charlie Parker; Miles Davis; Pat Metheny; Gwilym Simcock)</p> <p>Choose <b>two</b> of the named artists.</p> <p>Discuss what you think are their greatest musical contributions to jazz. Justify your opinions with detailed examples.</p> <p><b>Answers could deal with any combination of the following musical factors, linked to a justification of the expressed opinion:</b></p> <ul style="list-style-type: none"> <li>• <b>choices of musical structures</b></li> <li>• <b>choices of musical timbres and techniques</b></li> <li>• <b>choices of instruments and ensembles</b></li> <li>• <b>harmonic vocabulary</b></li> <li>• <b>rhythm, metre and tempo</b></li> <li>• <b>improvisational style</b></li> <li>• <b>influence on other artists</b></li> <li>• <b>effect on the listener.</b></li> </ul> <p><b>An answer which deals with one artist only should not receive more than half marks.</b></p>	<p><b>30</b></p>

<p><b>29</b></p>	<p><b>Area of study 6: Contemporary traditional music</b></p> <p>(Named artists: Astor Piazzolla; Tounami Diabaté; Anoushkar Shankar; Mariza; Bellowhead)</p> <p>Choose <b>two</b> of the named artists.</p> <p>Discuss how their use of musical elements has led them to be popular and successful in the world outside their own national tradition.</p> <p><b>Answers could deal with any combination of the following musical elements, linked to an opinion regarding their emotional impact, interest, success or appeal:</b></p> <ul style="list-style-type: none"> <li>• <b>melodic character</b></li> <li>• <b>rhythm, metre and tempo</b></li> <li>• <b>harmonic style and vocabulary</b></li> <li>• <b>choices of instruments, ensembles and textures</b></li> <li>• <b>technical prowess.</b></li> </ul> <p><b>An answer which deals with one artist only should not receive more than half marks.</b></p>	<p><b>30</b></p>
<p><b>30</b></p>	<p><b>Area of study 7: Art music since 1910</b></p> <p>(Named composers: Dmitri Shostakovich; Olivier Messiaen; Steve Reich; James MacMillan)</p> <p>Choose <b>two</b> of the named composers.</p> <p>Discuss what you think are the most interesting features of their compositional technique. Justify your opinions with detailed examples.</p> <p><b>Answers may consider any combination of the following musical elements, linked to an opinion regarding their relative interest:</b></p> <ul style="list-style-type: none"> <li>• <b>melody</b></li> <li>• <b>harmony and tonality</b></li> <li>• <b>rhythm, metre and tempo</b></li> <li>• <b>texture, timbre and use of instruments/voices</b></li> <li>• <b>musical structures</b></li> <li>• <b>dynamics and articulation.</b></li> </ul> <p><b>An answer which deals with one composer only should not receive more than half marks.</b></p>	<p><b>30</b></p>