

**A-level
MUSIC
7272/W**

Component 1 Appraising Music

Mark scheme

June 2023

Version: 0.4 Post-Standardisation



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

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

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Level of response marking instructions

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

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

Step 1 Determine a level

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

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

Step 2 Determine a mark

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

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

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

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

Section A: Listening [56 marks]

Area of study 1: Western classical tradition 1650–1910

01 Track 1: Torelli Trumpet Concerto in D major, opening

Q	Part		Mark
01	1	Describe fully the opening melodic interval of the excerpt. minor 3rd [2] any other 3rd [1]	2
01	2	The tonic key of the excerpt is D major. To which two other keys does the music modulate between the beginning and 1:00? A major and B minor	1
01	3	Name the harmonic progression heard at 1:09–1:14. circle of 5ths/4ths OR descending sequence	1

02 Track 2: Mozart 'Madamina' from *Don Giovanni*

Q	Part	Marking guidance	Mark
02		<p>The excerpt is taken from <i>Don Giovanni</i>. Complete the bracketed sections of:</p> <ul style="list-style-type: none"> the bass singer's part in bars 2–3 the 1st violin part in bar 8. <p>The rhythms are shown.</p> <p style="text-align: center;">Allegro</p> <p style="text-align: center;">1st violins</p> <p style="text-align: center;">bass singer</p> <p style="text-align: center;">5</p>	6

03 Track 3: Grieg 'March of the Trolls' Op.54 no.3

Q	Marking guidance	Mark
03	<p>The excerpt is taken from Grieg's 'March of the Trolls', Op.54, no.3.</p> <p>Trolls in Norwegian folklore were mythical creatures who lived apart from human beings and were thought of as small, mischievous and ugly.</p> <p>Analyse how Grieg uses musical elements to illustrate the title of the piece.</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: March-like qualities include</p> <ul style="list-style-type: none"> • brisk tempo and 2/4 metre • tonic and dominant ostinato • regular phrase structure (in 4-bar units) • overall ternary form suggestive of a march, with a more relaxed and lyrical 'trio section'. <p>The ugliness, small scale and mischief of trolls suggested by:</p> <ul style="list-style-type: none"> • minor key • staccato articulation • chromatic descending melody • rapid glissando like figures • aggressive 'stamping' accents. <p>Specific points:</p> <ul style="list-style-type: none"> • begins in low register with staccato quavers on alternating tonic and dominant • the main melody in the right hand begins with two balanced phrases (0:03–0:09) in a sequential relationship to one another (answering phrase begins a 4th higher) • these phrases begin with a rising scalar anacrusis then proceed through pairs of notes in descending semitones, forming a chromatic scale; the final repeated notes are in a syncopated rhythm • the melody is thickened with chordal voicings in the same staccato quaver rhythm; there are passing dissonances with the bass, which continues with the drone-like ostinato • the scalar anacrusis becomes a motif in its own right at 0:09, now displaced to begin on the main beat; this passage uses the scale in rising and falling versions; motivic fragmentation • the syncopated phrase end is also used frequently • the left hand part moves into a higher register, playing open 5ths, staccato on the off beats • the harmony settles on an alternation of the dominant and flat supertonic (thus making an 'ugly' tritone) in 0:14–0:18 • there is chromatic encircling of the V⁷ chord, prolonging the dominant, before a gradual chromatic descent and powerful crescendo in 0:19–0:25 	10

	<ul style="list-style-type: none"> • at 0:25, the stamping ostinato from the opening returns fortissimo in 8ves in the left hand • the opening melody returns fortissimo in a much higher register • the melody continues as before, but the scalar motif is now used in a long descending sequence, combined with a diminuendo • in place of the V/flat II alternation, we now have i/flat II (D and E flat) in the bass • a fragment of the opening phrase is heard in a middle register, finishing on a weak beat; followed by a rising tonic/dominant open 5th arpeggio through several registers, up to a high dominant sustained with a fermata • at 0:59 the contrasting major key section begins, with both melody and accompaniment in a mid to high register • the melody is diatonic and conjunct in a smooth arch shape at the start and then uses some typically folk-like falling leaps with syncopation and grace notes • harmony moves between I and IV, before moving via some chromaticism to a cadence on the dominant (1:07) • this passage is then repeated in a lower octave, with the left hand using slight rhythmic displacement/syncopation (1:08–1:17) • a rising arpeggio flourish on a dominant 9th chord is played twice; followed by the same thing transposed up a minor 3rd (tertiary modulation) 1:17–1:24 • this motif is then developed and moved back to the original dominant • the major key melody is repeated at 1:27, including the repetition an octave lower • the arpeggio flourish motif is varied at 1:44, this time always over a dominant pedal and alternating between the dominant and V of the subdominant • the arpeggio motif dies away into a descending series of tonic and dominant staccato quavers (in a reversal of the transition into the middle section) • this leads down into the bass register for the return of the opening section at 1:55 • Any other valid point. 	
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Area of study 2: Pop music

04 Track 4: Labrinth ‘Something’s Got to Give’ from *Imagination & the Misfit Kid*

Q	Part	Marking guidance	Mark
04	1	What is the pitch range of the melisma on the word ‘sleeps’ at 0:04–0:06? perfect 5th	1
04	2	Name the rhythmic value used in the vocal part in 0:09–0:11. crotchet triplets ALLOW triplets	1
04	3	Which one of the following is used in the excerpt? pitch-bend	1
04	4	A descending scale is heard in the high register of the piano in 0:35–0:38. Name the type of scale used. chromatic	1

05 Track 5: Stevie Wonder ‘Part Time Lover’ from *In Square Circle*

Q	Part	Marking guidance	Mark
05	1	Which one of the following correctly shows the rhythm of the first four bars of the voice part in the introduction (0:13–0:18)? The quavers are swung. D Score extract from ‘Part Time Lover’ by Stevie Wonder from <i>In Square Circle</i> cannot be reproduced here due to third-party copyright restrictions.	1
05	2	The excerpt begins in the key of B \flat minor. Name the key and cadence heard at the start of line 7 (under the lyrics ‘We are un-’). Key: G\flat major/submediant [1] Cadence: perfect [1]	2
05	3	Which one of the following patterns best represents the structure of lines 1–10? AABB	1

06 Track 6: Joni Mitchell ‘Hejira’ from *Hejira*

Q	Marking guidance	Mark
06	The excerpt is from Joni Mitchell’s song ‘Hejira’ from the album of the same name. The song is about a woman travelling on a winter journey after the break-up of a relationship with a man. Analyse how the use of musical elements in the excerpt creates the sense of gentle reflection on a long slow journey. 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	10

	<p>5–6 A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure 3–4 A limited response with some significant inaccuracy/omission and a lack of clarity 1–2 A rudimentary response 0 No work submitted or worthy of credit.</p> <p>Answers could include: General observations:</p> <ul style="list-style-type: none"> • sense of travelling provided by guitar and bass ostinato • reflective tone from minor/modal feeling • the harmonic rhythm is slow • sense of emotional complexity through subtle dissonances and elusive chord changes • free rhythm, narrow pitch range and short phrase lengths of the vocal part give an intimate conversational/confessional style. <p>Specific points:</p> <ul style="list-style-type: none"> • begins with ostinato on guitar with a propulsive syncopated rhythm; the ostinato features an expressive semitone moving from the dissonant 9th up to the minor 3rd • the harmony of the ostinato is unusual; tonic minor 7th chord followed by the flattened supertonic, with the 3rd of the tonic chord held on as a dissonant 9th and the 7th as a 6th • the texture is complex, with multiple layers of guitars, including an expressive fretless bass guitar melody and subtle percussion (hand drums) • as we move from intro to line 1, the tonality shifts down a step to a major key • chord changes in lines 1–4 are still complex, featuring a move from the tonic major to the flat mediant major and back again • vocal part features some brief melisma on ‘vehicle’, ‘café’ and ‘wars’; otherwise it is all syllabic and in a relaxed, speech-like rhythm; the rise and fall of the vocal melody suggests emotion, with the falling lines of ‘petty wars’ and ‘shell-shocked love away’ sounding regretful • an instrumental interlude between lines 4 and 5 features the fretless bass playing an improvisational melody • lines 5–8 follow the same harmonic and melodic pattern as 1–4; except that the voice does not resolve to the tonic but stays on the 2nd; there is expressive use of head voice on ‘weather’ and ‘moody’ • lines 9–12 form another repeat of the original 4-line unit, but the end is altered to link into the final quatrain • lines 13–16 sound as if they will move towards a definitive perfect cadence, but divert to the subdominant, creating a sense of non-resolution • line 16 is followed by an instrumental interlude that returns to the minor tonality of the introduction • Any other valid point. 	
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Area of study 3: Music for media

07 Track 7: Michael Giacchino 'Monumental Meltdown' from *Spiderman Homecoming*

Q	Part	Marking guidance	Mark
07	1	Which one of the following correctly shows the music played by the violins at 0:08–0:12? A Score extract from 'Monumental Meltdown' by Michael Giacchino from <i>Spiderman Homecoming</i> cannot be reproduced here due to third-party copyright restrictions.	1
07	2	A motif based on a repeating melodic interval is heard in the woodwind section beginning at 0:12. This motif comes back in the trumpets at 0:52 using a wider interval. Which one of the following correctly describes the melodic intervals of this motif at these two points? minor 3rds perfect 4ths	1
07	3	Describe two features of the dynamics between 0:25 and 0:52. crescendos [1] AND sudden drops/fortepiano [1] quiet/piano at 0:25/at the start [1]	2

08 Track 8: Thomas Newman: Main theme from *The Green Mile*

Q	Part	Marking guidance	Mark
08	1	Suggest a suitable time signature for the excerpt. 3/4 ALLOW 3/2 OR 6/8	1
08	2	Which one of the following is a feature of the excerpt? dissonance	1
08	3	Name the woodwind instrument playing the main melody at 0:44–0:48. Cor Anglais DO NOT ALLOW oboe	1
08	4	What is the range of the melody played by the first violins between 0:49 and the end of the excerpt? perfect 4th	1

09 Track 9: Nobuo Uematsu: 'Liberi Fatali' from *Final Fantasy VIII*

Q	Marking guidance	Mark
09	The excerpt is taken from a piece of music called 'Liberi Fatali' ('Fated Children') by Nobuo Uematsu. It is played at the start of the game <i>Final Fantasy VIII</i> and accompanies a video segment in which the main characters are summoned and gathered to fight against evil. Analyse how Uematsu's use of musical elements creates a feeling of the beginning of an adventure. 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	10

	<p>5–6 A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure 3–4 A limited response with some significant inaccuracy/omission and a lack of clarity 1–2 A rudimentary response 0 No work submitted or worthy of credit.</p> <p>Answers could include: General observations:</p> <ul style="list-style-type: none"> • steady march like tempo – feeling of determination • minor key – serious tone • slow harmonic rhythm, featuring many tonic pedals • sense of gradual build-up through increase in texture, volume, rise in pitch • wide range of orchestral colour combined with voices. <p>Specific points:</p> <ul style="list-style-type: none"> • begins with female voices in unison on a single pitch in a strong rhythm, suggesting calling/summoning or chanting • at 0:14 an ostinato begins in low strings; rising perfect 5th (tonic and dominant) in staccato quavers • this is amplified at 0:17 by suddenly loud timpani (with anacrusis) and dissonant brass chord (tonic with added minor 6th/submediant major 7th) • chaotic sounding harp glissandi swirl through the diminuendo chord in 0:20–0:21 • from 0:22–0:29, the low string ostinato returns, overlaid with faster scurrying music in higher strings and woodwind; <ul style="list-style-type: none"> ◦ at first, a figure in violins featuring trilled crotchets, with a descending chromatic countermelody in violas ◦ from 0:25, scalar legato semiquaver patterns dovetailing antiphonally between violins and upper wind in a rising sequence; the hard-edged sound of the xylophone cuts through on the 2nd and 4th beats • at 0:29, the vocal ‘calling’ motif from the opening returns, but in men’s voices and in rhythmic diminution (in crotchets); combined with choppy staccato quaver string ostinato, trills on clarinets/violas and a snare drum roll towards the 4th beat • the male voices gradually rise in pitch through a scale from tonic to subdominant • in 0:32–0:37, there is a counterpoint with gentler sounds of flute and clarinet playing legato in a higher register, with descending lines in parallel 6ths • at 0:42, the pattern begins again, with the female voices re-entering with the calling motif in 8ves with the men • generally louder and fuller orchestral texture; <ul style="list-style-type: none"> ◦ low string ostinato now on tutti strings ◦ more frequent trilled interjections from upper wind ◦ pedal notes on low brass ◦ harp and upper woodwind have triplet arpeggio leading to high pitched countermelody at 0:49 ◦ crescendo in horns at 0:53–0:55 • change of key to subdominant minor at 0:55, creating a sense of purpose • a new texture here: <ul style="list-style-type: none"> ◦ voices in chordal texture in minims ◦ violins in a very high register have a soaring counter-melody ◦ tonic pedal continues in quavers in the bass register ◦ piano has repeated quavers • tone turns more ‘military’ at 1:08 with loud, high register horns playing a warlike motif in repeated quavers, immediately repeated up a minor 3rd in the trumpets, increasing the sense of urgency through the rapid modulation to an unrelated key; loud percussion like clashing swords; violins have rushing scalar semiquavers 	
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	<ul style="list-style-type: none"> • voices re-enter at 1:11; now antiphonal between male and female voices and the original motif in diminution; rising through a scale to create a sense of climax • clash cymbal at 1:18 marks the climactic point; after this the volume drops and texture is cut back • 1:18–1:29; woodwind ostinato arpeggios in staccato quavers (eventually joined by trumpets); an expressive melody played by strings in 8ves (arch-shaped, featuring appoggiaturas); harmony modulates through diminished 7th • 1:29 repeated triplets in brass and percussion with crescendo leads to a repetition of the chordal choral texture, but with an even more active orchestral accompaniment • Any other valid point. 	
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Area of study 4: Music for theatre

10 Track 10: Sondheim 'Colour and Light' from *Sunday in the Park with George*

Q	Part	Marking guidance	Mark
10	1	Which one of the following correctly shows the harpsichord part heard at 0:02–0:05 (repeated at 0:08–0:11)? A Score extract from 'Colour and Light' by Sondheim from <i>Sunday in the Park with George</i> cannot be reproduced here due to third-party copyright restrictions.	1
10	2	Name the rhythmic feature heard in the voice part at 0:40–0:43. syncopation	1
10	3	State one way in which the sense of the words 'more light' is conveyed at 1:00–1:05. ANY ONE OF: crescendo/louder dynamic higher register brighter timbres (piano/violin tremolo/synth keyboard) change of harmony/major key	1
10	4	Which one of the following string techniques is not heard in the excerpt? harmonics	1

11 Track 11: Brown 'See, I'm Smiling' from *The Last Five Years*

Q	Part	Marking guidance	Mark
11	1	Which one of the following types of chord is 0:08–0:15 based on? sus²	1
11	2	Which one of the following correctly shows the rhythm of the piano riff used in 0:02–0:28? A Score extract from 'See, I'm Smiling' by Brown from <i>The Last Five Years</i> cannot be reproduced here due to third-party copyright restrictions.	1
11	3	Describe fully the interval formed by the range of the voice part in the excerpt. perfect 5th [2] any other 5th [1]	2

12 Track 12: Schönberg 'A Heart Full of Love' from *Les Misérables*

Q	Marking guidance	Mark
12	<p>The excerpt is taken from 'A Heart Full of Love' from Schönberg's <i>Les Misérables</i>.</p> <p>The characters Marius and Cosette meet for the first time and shyly declare their love to each other.</p> <p>Eponine, who secretly loves Marius, has brought him to this meeting. She looks on and expresses her regret to herself.</p> <p>Analyse how Schönberg's use of musical elements in the excerpt helps to express the complex mix of emotions.</p> <p>Award marks according to the following band descriptions:</p> <p>9–10 A comprehensive and authoritative response which is consistently coherent and logically structured</p> <p>7–8 A wide-ranging and confident response which is mostly coherent and well structured</p> <p>5–6 A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure</p> <p>3–4 A limited response with some significant inaccuracy/omission and a lack of clarity</p> <p>1–2 A rudimentary response</p> <p>0 No work submitted or worthy of credit.</p> <p>Answers could include:</p> <p>General observations:</p> <ul style="list-style-type: none"> the texture involves the voices overlapping one another; M and C often begin a phrase before the other has finished or they answer each other's phrases in a way suggesting their eagerness to communicate with each other; E's lines form a wistfully ironic counterpoint to the other two; M and C sometimes sing in unison/8ves to show their emotional unison the accompaniment features strings in a sustained legato, and harp arpeggios, typical of romantic love music the moderately slow tempo, major key and warm harmony are also typical of love music the frequent modulations and sometimes irregular phrase-structure suggest the bewildering emotions which have taken M and C by surprise. <p>Specific points:</p> <ul style="list-style-type: none"> intro begins with high, bright violin tone and a V pedal; rit. prepares M's entry M's 1st phrase rises positively through major scale from 1–3 in steady note values (while bass descends in contrary motion towards vi) 2nd line moves through the same progression, except the final chord is unexpectedly the major version of VI M breaks into shorter note values and more broken up phrases as his confusion shows through in lines 3–5; there is also more chromaticism in his line here on the word 'shame' there is another unexpected modulation as the bass slips down from B to B flat, which becomes the new tonic in lines 6–7, the harmony moves through a circle of 5ths and there is a sequence on the words 'I am lost in your spell' as though to restore equilibrium however, instead of resolving up a semitone as leading note to tonic, 'your spell' stays on the same note Cosette begins line 8 on the same note as 'spell', thus returning the tonality to the original A major, perhaps symbolic that she is experiencing the same feelings as M 	10

	<ul style="list-style-type: none"> • the harmonic progression of lines 8–14 goes through the same surprising twists and turns as 1–7; this time the voices exchange with one another or sing in unison, representing their stumbling conversation which occasionally blossoms into fuller expression • the original melody begins for a third time in line 15; Eponine's descending melodic lines expresses her regret (especially in lines 15 and 19) • the final cadence of the melody (18–19) this time settles in the new key of B flat rather than returning to A; this brings a sense of repose and emotional resolution • the orchestral texture features chords from the brass in the middle register to add volume and warmth as the music reaches its climax • lines 18–22 form a short coda, confirming the new key • the three voices sing in harmony in the last lines, with M and C in rhythmic unison • there is a <i>ritenuto</i> and a <i>diminuendo</i> towards the end to give a sense of closure • Cosette reaches up to a high tonic note at the end to show a sense of ecstasy • Any other valid point. 	
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Area of study 5: Jazz

13 Track 13: Louis Armstrong 'Potato Head Blues'

Q	Part	Marking guidance	Mark
13	1	Name the solo instrument playing in 0:02–0:06. banjo	1
13	2	Which one of the following correctly shows the melody played by the trumpet on its first entry at 0:06? C Score extract from 'Potato Head Blues' by Louis Armstrong cannot be reproduced here due to third-party copyright restrictions.	1
13	3	During the trumpet solo, the rest of the ensemble plays chords in stop-time. Which one of the following correctly states the rhythmic pattern of these chords? 1st beat of alternate bars	1
13	4	The trumpet solo climaxes on a high note at 0:47. Name the performance technique applied to this note. rip	1

14 Track 14: Miles Davis 'Milestones' from *Milestones*

Q	Part	Marking guidance	Mark
14	1	In the opening section of the excerpt (0:02–0:18) the piano frequently plays a staccato note in its bottom register. Which scale degree is this note? dominant	1
14	2	In 0:02–0:17, parallel chords can be heard in the highest three instruments. Which one of the following correctly shows the type of chords used? root position triads	1
14	3	The excerpt has the following structure: AABBA. Describe two differences between the A and B sections of the excerpt. ANY TWO OF: A staccato – B legato A rhythmic unison in horn section – B trumpet syncopated against saxes A melody at lower pitch than B A has a narrower melodic range than B A melody almost entirely conjunct – B includes some leaps A has a walking bass B has a repeated note in the bass A piano has isolated notes in low register B has piano chords in higher register Any other valid point	2

15 Track 15: Charlie Parker 'Just Friends' from *Charlie Parker with Strings; The Master Takes*

Q	Marking guidance	Mark
15	<p>The excerpt is taken from the track 'Just Friends' from the album <i>Charlie Parker with Strings</i>.</p> <p>Analyse how various elements of jazz and orchestral styles are blended in the excerpt.</p> <p>Award marks according to the following band descriptions:</p> <p>9–10 A comprehensive and authoritative response which is consistently coherent and logically structured</p> <p>7–8 A wide-ranging and confident response which is mostly coherent and well structured</p> <p>5–6 A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure</p> <p>3–4 A limited response with some significant inaccuracy/omission and a lack of clarity</p> <p>1–2 A rudimentary response</p> <p>0 No work submitted or worthy of credit.</p> <p>Answers could include:</p> <p>General observations:</p> <ul style="list-style-type: none"> • there is a balance between virtuosic improvised saxophone solos and arranged music for an ensemble including string orchestra, harp, oboe and drum kit • there is a variety of different textural effects and playing techniques in the orchestral arrangement • harmonic language is rich with extended chords and some chromaticism • based on a 32-bar song form jazz standard • drum kit tends to play standard swing rhythm patterns • Parker employs many of his signature melodic formulae in improvisation. <p>Specific points:</p> <ul style="list-style-type: none"> • 0:02–0:13 Begins with high strings trilled chord, harp arpeggios and a high register cello solo • harmonic progression works round to the dominant, with a crescendo • 0:13–0:20 saxophone enters with a long string of semiquavers, while upper strings back with tremolo chords, harp and drum kit keep time in 4/4; string bass plays a pizzicato walking bass • 0:20–0:34 main melody begins in saxophone in a more straightforward melodic and rhythmic style; strings accompany and answer antiphonally with close harmony chords, legato; drum kit and piano/harp continue to keep time/comp • 0:34–0:48 violin backing turns briefly to pizzicato; saxophone breaks into another stream of improvised conjunct semiquavers- moving to a descending sequence at 0:41–0:42 of chromatic rising triplets • 0:48–1:02 the strings take over the melody in rich harmony (in rhythmic unison/homophony); harp playing wide spread chords on beats 1 and 3 • 1:02 saxophone resumes the melody, breaking into a long rising scale before the climax • 1:12–1:22 sax descends again through rapid semiquavers; violin tremolos with crescendos return behind an oboe solo in quasi-improvisatory style; harmony more complex here, featuring half-diminished 7ths and an augmented 5th at the end of the passage • 1:22 the next chorus of the song begins, with a more obviously jazzy feel in the sax solo; heavier sense of swing, pitch-bend, ghosted notes, irregularity of phrase-lengths and variety of note values all typical of Parker's solo playing • Any other valid point. 	10

Area of study 6: Contemporary traditional music

16 Track 16: Tomani Diabaté 'Si naani' from *The Mandé Variations*

Q	Part	Marking guidance	Mark
16	1	Which one of the following correctly shows the first 9 pitches of the opening melody (0:02–0:04)? A Score extract from 'Si naani' by Tomani Diabaté from <i>The Mandé Variations</i> cannot be reproduced here due to third-party copyright restrictions.	1
16	2	Name the solo instrument playing in the excerpt. kora	1
16	3	State the texture of the passage from 0:16–0:17. in octaves	1
16	4	Which one of the following can be heard between 0:20 and the end of the excerpt? kumbengo	1

17 Track 17: Anoushka Shankar 'Pratham prem' from *Anoushka*

Q	Part	Marking guidance	Mark
17	1	Give two rhythmic features of the sitar part in the opening section of the excerpt (0:02–0:20). ANY TWO OF (allow equivalent expressions) rapidly repeated short notes [1] cross-rhythm [1] switches between duple and triple feel/changing metre [1] rhythmic diminution [1]	2
17	2	Which one of the following correctly describes the pitch of the tabla and baya in the second part of the excerpt (0:20–0:40)? constant pitch on the tabla; variable pitch on the baya	1
17	3	In the second part of the excerpt (0:20–0:40), three drone notes are heard in the tamboura. Which one of the following correctly shows the relationship of the upper two notes to the bass note? 5th and 8ve above the bass note	1

18 Track 18: Mariza 'Beijo de saudade' from *Terra*

Q	Marking guidance	Mark
18	The excerpt is taken from the track 'Beijo de Saudade' (Kiss of Longing) from the album <i>Terra</i> . The excerpt is sung by a female and a male singer and is from a song of longing to return to the Portuguese island of Cape Verde. Analyse how musical elements are used to create a feeling of longing for a distant homeland in this excerpt. 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	10

	<p>5–6 A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure</p> <p>3–4 A limited response with some significant inaccuracy/omission and a lack of clarity</p> <p>1–2 A rudimentary response</p> <p>0 No work submitted or worthy of credit.</p> <p>Answers could include:</p> <p>General observations:</p> <ul style="list-style-type: none"> • musical style (Fado) evocative of Portuguese folk culture; eg <ul style="list-style-type: none"> ◦ Portuguese guitar ◦ minor key ◦ moderately slow 4/4 ◦ melodic elaboration and ornamentation ◦ passionate vocal delivery • more modern elements include <ul style="list-style-type: none"> ◦ drum kit and muted trumpet more usually associated with jazz. <p>Specific points:</p> <ul style="list-style-type: none"> • begins with a typical 4-chord vamp: i–III–ii–V, repeated • melody in Portuguese guitar, bass line on acoustic bass/guitar • melody descends 8–7–6–5 through the melodic minor scale • on its repetition, more rhythmically varied with off-beats • drum kit keeps time and adds flourishes of colour in cymbal and drum rolls • after 2 repetitions, muted trumpet enters (0:17) with an improvised melodic line, based at first on tonic arpeggio and including grace notes/crushed notes • female voice enters at 0:31 with descending melodic shape (denoting melancholy) • the vocal phrases are quite short and broken up, as though full of emotion; each one begins at a higher pitch and descends and diminuendos like a sigh • the vocal quality has a rapid, small vibrato and breathy tone, suggesting strong emotion • the Portuguese guitar responds antiphonally to the vocal phrases with elaborate melodic embellishments (eg at 0:58 there is a long descending chromatic scalar figure) • the final female vocal phrases (1:00–1:14) are in a relatively low register, end on the tonic and repeated to create a sense of finality • the male voice enters at 1:16, with a much rougher vocal quality, almost a growl in the tone, and more obvious use of pitch-bends • Any other valid point. 	
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Area of study 7: Art music since 1910

19 Track 19: Messiaen 'Transports de joie' from *L'Ascension* (organ version)

Q	Part	Marking guidance	Mark
19	1	<p>The excerpt begins with three high dissonant chords, followed by a bass register melody (0:02–0:08).</p> <p>On which type of scale is this section based?</p> <p>octatonic</p>	1
19	2	<p>The bass register melody from 0:05–0:08 returns at 0:19–0:22.</p> <p>State two ways in which this melody is altered when it returns.</p> <p>The melody is longer/extended (by 2 notes) [1 mark] The melody has a wider range/range expanded by a semitone/range increases from a major 6th to a minor 7th/3rd note of melody is higher [1 mark]</p>	2
19	3	<p>The music in the second part of the excerpt (from 0:38 to the end) is based on one main harmony note, heard repeatedly in the bass.</p> <p>What is the scale degree of this note in relation to the major chord heard at 0:08–0:10?</p> <p>dominant</p>	1

20 Track 20: MacMillan *Christus Vincit*

Q	Part	Marking guidance	Mark
20	1	<p>The excerpt begins with unison men's voices. Various melodic intervals are heard against this unison in the first section of the excerpt.</p> <p>Which one of the following correctly shows the order in which these intervals are first heard during 0:02–0:12?</p> <p>2nd – 3rd – 5th</p>	1
20	2	<p>Suggest a suitable time signature for the excerpt from where the treble voices enter at 0:29.</p> <p>ALLOW 3/4, 3/2, 6/8, 6/4</p>	1
20	3	<p>Name the textural device used in the treble and tenor voice parts in 0:52–1:02.</p> <p>Imitation (at the 8ve)/canon (at the 8ve)</p>	1
20	4	<p>Which one of the following terms can correctly be applied to the excerpt as a whole?</p> <p>a cappella</p>	1

21 Track 21: Reich *Music for Mallet Instruments, Voices and Organ*

Q	Marking guidance	Mark
21	<p>The excerpt is taken from Steve Reich's <i>Music for Mallet Instruments, Voices and Organ</i>.</p> <p>Analyse how Reich's use of musical elements creates a calm and meditative piece in a minimalist style.</p> <p>Award marks according to the following band descriptions: 9–10 A comprehensive and authoritative response which is consistently coherent and logically structured 7–8 A wide-ranging and confident response which is mostly coherent and well structured 5–6 A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure 3–4 A limited response with some significant inaccuracy/omission and a lack of clarity 1–2 A rudimentary response 0 No work submitted or worthy of credit.</p> <p>Answers could include: General observations:</p> <ul style="list-style-type: none"> the music is based on typical minimalist processes of repetition and gradual change this produces a very slow-moving sense of progress, almost static for long periods, which therefore feels calm and meditative The sound world is entirely made up of gentle, ringing sounds, mainly in the higher register the dynamic is at a constant moderate level the texture is created from different rhythmic layers; <ul style="list-style-type: none"> fast-moving parts for glockenspiels and marimbas in quavers and semiquavers slower-moving parts for two female voices (doubled by electric organ) in long sustained chords (usually at least a minim in length, often longer) the harmony is entirely diatonic, but with a liberal use of gentle dissonance. <p>Specific points:</p> <ul style="list-style-type: none"> 0:02–0:23 the dominant part in the texture is a pair of female voices (doubled by organ) moving in parallel 4ths; they descend a major 2nd the rhythmic pattern of the voices is a 12-beat cycle; <ul style="list-style-type: none"> chord 1 – 5 beats chord 2 – 6 beats rest – 1 beat above this, pairs of marimbas and glockenspiels play repeated patterns of quavers in 2 or 3-beat cycles at 0:23, the rhythmic pattern of the voices changes to become; <ul style="list-style-type: none"> chord 1 – 2 beats chord 2 – 2 beats rest – 2 beats thus the overall length of the cycle is halved at 0:45 there is a change of harmony/tonality, melody and rhythmic pattern; <ul style="list-style-type: none"> the voices now move upwards; upper voice moves through a major 2nd, lower through a minor 3rd, so the harmonic intervals between them are a perfect 4th and major 3rd the rhythmic cycle speeds up; Chord 1 – 1 beat, Chord 2 – 1 beat, Rest – 2 beats (4 beats overall) at 1:06 a further change is heard; <ul style="list-style-type: none"> There is a more prominent low marimba part, moving in triple time (forming a cross-rhythm against other parts) 	10

	<ul style="list-style-type: none"> the cycle of the voice parts expands again to 8 beats; Chord 1 – 3 beats, Chord 2 – 3 beats, Rest – 2 beats Any other valid point. 	
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Section B: Analysis [34 marks]**22 Track 22: Purcell Trumpet Sonata 3rd movement: bb. 1–27.1**

Q	Part	Marking guidance	Mark
22	1	Describe fully the harmonic interval between the 1st violin and the viola on the first beat of bar 3. Perfect 5th [2] any other 5th [1]	2
22	2	<p>Analyse Purcell's handling of texture in bars 1–15, explaining how this is typical of the Baroque period.</p> <p>Award marks according to the following band descriptions:</p> <p>5 An authoritative response which is consistently coherent and logically structured 3–4 A wide-ranging response which is mostly coherent and well structured 1–2 A limited response with some significant inaccuracy/omission and a lack of clarity 0 No work submitted or worthy of credit.</p> <p>Answers could include the following points:</p> <ul style="list-style-type: none"> the opening of this movement has a fugal texture, which is typical of a Baroque concerto 3rd movement the subject is introduced by the 1st violin in a monophonic texture in bb. 1–2 this is followed by successive entries starting with the viola entry b. 3 with the subject an octave lower (2 bars later) 2nd violin entry at b. 5 at the fifth cello and basso continuo entry at b. 8 2 octaves lower than the first entry solo trumpet at the original pitch at b. 13 from bb. 3–13 the texture is imitative and contrapuntal at b. 14 the entries stop and the strings play only accompanying material, creating a melody and accompaniment texture at bb. 14–15 Any other valid point. 	5
22	3	<p>Analyse Purcell's use of melody, rhythm and harmony in this excerpt, relating the excerpt to the movement as a whole.</p> <p>In your answer, you should make reference to specific details in the score.</p> <p>Award marks according to the following band descriptions:</p> <p>9–10 A comprehensive and authoritative response which is consistently coherent and logically structured 7–8 A wide-ranging and confident response which is mostly coherent and well structured 5–6 A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure 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>	10

		<p>Answers could include:</p> <ul style="list-style-type: none"> the opening 4-bar subject in the 1st violin is constructed from a descending conjunct 5-note pattern from dominant (A) to tonic (D) in b. 1–2. A new shape is introduced in b. 2 which is repeated up a note in b. 3 (ascending sequence), and ending on the mediant (F sharp) in b. 4. There is a 1-bar rhythmic motif of a quaver followed by 4 semiquavers which is repeated in bb.1–3 in the 1st violin, and then by each instrument upon its entry of the subject when each instrument enters with the subject, the other instruments accompany: the 1st violin continues its rising movement by step in bb.4–6 with longer note values, ascending back up to the A that the first entry starts on there are accompanying rhythmic figures of crotchet-quavers e g 1st violin b.6, viola b. 8, 2nd violin and viola b. 10 when the bass continuo enters in b. 8 the harmonies outlined are A major in b. 8, D in b. 9, Em in b. 10, and D major in b. 11 with a 4–3 suspension in the 2nd violin, and G in b. 12 with a 7–6 suspension in the 2nd violin when the solo trumpet enters in b. 13 the basso continuo adopts a more simple accompanying on-beat pattern allowing a greater focus on the soloist from b. 16 there is a second idea introduced by the string orchestra, consisting of 4 semiquavers-1 quaver rhythmic motif on a tonic D major triad in a homorhythmic texture, entering on the second quaver of the bar, which is answered by the solo trumpet in a descending D major triad (bb. 17–18.1), in quavers entering on the second quaver of the bar. This phrase is then repeated on a G major chord (subdominant) in bb. 18.2–20.1, A major (dominant) in bb. 20.2–22.1, F sharp minor (mediant) in bb.22.2–24.1), and B minor (submediant) in bb.24.2–25.1 this is followed by a cadential figure in the solo trumpet and doubled by the 1st violins in bb.25.2–27.1, ending with a ii–V7–I cadence in D major, decorated with a trill and an anticipatory note in the solo trumpet in b. 26. The final cadence shows an increased harmonic rhythm from 2 bars per chord in bb. 16–25, with two chords in quaver-crotchet rhythm in b. 26 at the cadence the opening section introduces the movement’s main theme, which will return as a ritornello in the middle and towards the end of the movement Any other valid point. 	
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23 Track 23: Mozart no. 5: bb. 1–38

Q	Part	Marking guidance	Mark
23	1	<p>Name fully the chord played in bar 2³.</p> <p>V⁷c OR E⁷ second inversion OR E⁷/B [2 marks] V⁷ OR E⁷ [1 mark]</p>	2
23	2	<p>Analyse Mozart’s use of harmony and tonality in bars 9–17, explaining how it is typical of his style.</p> <p>Award marks according to the following band descriptions:</p> <p>5 An authoritative response which is consistently coherent and logically structured 3–4 A wide-ranging response which is mostly coherent and well structured 1–2 A limited response with some significant inaccuracy/omission and a lack of clarity</p>	5

		<p>0 No work submitted or worthy of credit.</p> <p>Answers could include the following points, all of which may be regarded as typical of Mozart's style:</p> <ul style="list-style-type: none"> • Mozart establishes the new key of E major (dominant of tonic A) in b.13 with D sharps in the melody, with the harmony following IV–Ib–Vb7–I in bb. 9–3–13.1 (A–E 1st inversion–B7 first inversion–E) • a tonic pedal is established in bb. 13 in octaves • over this accented passing notes are sung by M and S on the downbeats of b. 14, 15 and 16 (doubled in the upper strings and wind) • the harmonic rhythm is in a regular pattern of 2 chords per bar in 11–12, stretching to one chord per bar in the passage over the pedal (13–15) and then accelerates towards the cadence, with 1 chord on each crotchet beat in 16–17 • the passage ends with a cadential progression in bb. 16–17: V–vi–iib–V–I • Any other valid point. 	
23	3	<p>Explain how Mozart uses rhythm, melody, texture and dynamics to portray the conflict between the two women.</p> <p>An English translation of the Italian text is given below.</p> <p>In your answer, you should make reference to specific details in the score.</p> <p>Award marks according to the following band descriptions:</p> <p>9–10 A comprehensive and authoritative response which is consistently coherent and logically structured</p> <p>7–8 A wide-ranging and confident response which is mostly coherent and well structured</p> <p>5–6 A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure</p> <p>3–4 A limited response with some significant inaccuracy/omission and a lack of clarity</p> <p>1–2 A rudimentary response</p> <p>0 No work submitted or worthy of credit.</p> <p>Answers could include:</p> <ul style="list-style-type: none"> • throughout the excerpt there are triplet quavers in the accompaniment, beginning in violin 2, which create a sense of playfulness and also a rhythmic conflict with the 4/4 metre • over these triplets a dotted simple-time melody is played on 1st violins, creating a cross-rhythm between the two parts and hinting at the conflict (bb. 2.4–5) – this permeates the whole number • the 1st violin melody consists of a rising figure with dotted crotchet followed by 2 semiquavers which is a kind of gracious gesture, suggesting polite curtseying which is swapped between the two characters (bb. 3–4) • the vocal passage is structured at first by a series of antiphonal phrases whereby Susanna imitates Marcellina, which get shorter and shorter with fewer rests, as if they are interrupting each other: • Marcellina sings in 2-bar phrases in bb.4–6 then Susanna in bb.7–9 – they imitate each other exactly as they pretend to be on the same page, in a melody and accompaniment texture. Their melodies are doubled and ornamented by the 1st violins • Marcellina then interrupts the end of Susanna's phrase with a new 1-bar phrase in b. 9.2 – she is angered by Susanna imitating her (ending with 'madama piccante' (sharp-witted dame), and responds with 'no, you go first'. Susanna responds with an answering 1-bar 	10

		<p>phrase ‘no, after you’, to which Marcellina repeats her previous 1-bar phrase, to which Susanna repeats her answer again</p> <ul style="list-style-type: none"> • Marcellina is angered by this and so breaks into a new much longer 4-bar phrase: ‘I know my position’ in b. 13. Susanna repeats Marcellina’s line in canon at a bar’s distance in b. 14 creating a texture in 3rds until b. 17 • Susanna then starts the same phrase in b. 17, which Marcellina then imitates in canon at a bar’s distance in b. 18, creating a polyphonic texture • Marcellina’s opening phrase in b.4 starts on beat 2.5, then is shortened to beat 2 in b. 9, then beat 1.5 in b. 13 as she gets more and more agitated • this is followed by 2-bar phrases alternating between M and S in bb. 22–29, which are shortened to 1-bar alternating phrases in bb. 29–33 as they swap underlying insults • in b. 33, Marcellina is the one to react again, taking the same melodic shape as in b. 13 • Susanna then mimics Marcellina’s rhythms but not her melody in bb. 36–38 • the excerpt is mostly at a <i>piano</i> dynamic, suggesting the pretence of politeness • there are occasional uses of a louder dynamic to suggest the hostility breaking out from under the surface; for example <ul style="list-style-type: none"> ○ the stinging <i>fortepiano</i> chords in the wind at 24 and 28 while the strings play <i>forte</i> for a single bar ○ the outburst of <i>forte</i> triplet chords in the whole orchestra at 34, underlining Marcellina’s rage at the insult of reference to her age. • Any other valid point. 	
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24 Track 24: Brahms Ballade in G minor: bb. 1–36

Q	Part	Marking guidance	Mark
24	1	<p>Name the cadence and key at bars 16³–17¹.</p> <p>Eb major (1 mark); Perfect cadence (1 mark)</p>	2
24	2	<p>Analyse Brahms’s use of harmony and tonality in bars 1–10, explaining how this is typical of his style.</p> <p>Award marks according to the following band descriptions:</p> <p>5 An authoritative response which is consistently coherent and logically structured 3–4 A wide-ranging response which is mostly coherent and well structured 1–2 A limited response with some significant inaccuracy/omission and a lack of clarity 0 No work submitted or worthy of credit.</p> <p>Answers could include the following points:</p> <ul style="list-style-type: none"> • opens with a perfect cadence in Gm in the anacrusis into b.1 – frequent perfect cadences establish a strong tonal centre which is typical of Brahms • a short cycle of fifths passage explores passing modulations in bb. 2.4–5: Bb – Eb – Adim – Dm – Gm – Cm – A – D (the A is a secondary dominant preparing D as chord V) – this first phrase ends on an imperfect cadence in Gm which is a more Classical feature of Brahms’ style • this is followed by a return to Gm with a perfect cadence in bb. 5–6 	5

		<ul style="list-style-type: none"> bb. 6.4–7.1 has a passing modulation into F major followed by another short cycle of fifths in bb. 7.4–10: G7 – Cm – F7 – Bbmaj7 – Ebmaj7 – Adim – D – G maj (the final cadence being a tierce de Picardie ending in G maj instead of G minor). This restless exploration of a number of keys followed by the return to the tonic G in an answering phrase is typical of Brahms, illustrating his Classical roots but Romantic temperament all the chords in bb. 1–10 are in root position, creating strength and power in the opening motif, in contrast with the B melody starting at b. 10.4 which is Eb major 1st inversion for a more delicate melody Any other valid point. 	
24	3	<p>Analyse Brahms's treatment of melody and rhythm in this excerpt and how this relates to the Ballade as a whole.</p> <p>In your answer, you should make reference to specific details in the score.</p> <p>Award marks according to the following band descriptions: 9–10 A comprehensive and authoritative response which is consistently coherent and logically structured 7–8 A wide-ranging and confident response which is mostly coherent and well structured 5–6 A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure 3–4 A limited response with some significant inaccuracy/omission and a lack of clarity 1–2 A rudimentary response 0 No work submitted or worthy of credit.</p> <p>Answers could include:</p> <ul style="list-style-type: none"> melodic/rhythmic motif of rising quaver-quaver-dotted minim recurs in this excerpt and throughout the piece (first appears in the anacrusis into b.1) in its first statement in the opening it appears as a rising E–F sharp–G, then is inverted and put down a tone in bb. 1.4–2 (F–Eb–D) representing the ascending and descending melodic scale the same rhythmic motif is used but a new rising then falling melodic shape is created in bb. 2.4–3.1 (C–D–Bb) which is then augmented through b.3 in a descending sequence, then augmented further into minims in b.4 the next phrase (bb. 4.4–5) begins with the same rhythmic motif, with the melodic shape changing to F–E–F which is then put into descending sequence at bb. 7–8 both opening phrases are 5 bars (irregular phrasing) the first two phrases (bb. 1–5 and 6–10) have the same rhythm in the melodic line, but slightly different melodic shapes to create a 'question and answer' melody with antecedent and consequent the initial rising motif is then re-used at bb. 10.4–11 but now in Eb major (G–Ab–Bb), which is repeated and then altered slightly and put up a tone in bb. 12.4–13, which is repeated again bb.15–16 develops the dotted rhythm from b. 3 in a descending sequence this same melody in Eb (G–Ab–Bb) is reiterated at b. 18.4–19.1 and then immediately put into a rising sequence with a slightly altered shape in b. 19.4–20 the original melody in Gm returns at bb. 22.3–23, but the anacrusis as been extended and syncopated to create variation and increase tension as we return to the theme 	10

	<ul style="list-style-type: none"> when the second phrase is repeated at bb. 27.3 onwards, the anacrusis has one more quaver added to it to create 3 notes, and the melody is now a third higher, heightening the emotion and reaching a top Bb in b.28, the highest note in the melodic shape so far this phrase is repeated but the final G is extended as an inverted tonic pedal to create a link section into a contrasting section B (which uses the dotted rhythm from b. 3 as the rhythmic basis for this section) this whole section bb. 1–37 makes up the A section which returns later almost identically in a symmetrical ABA structure there are continuous quaver chords in the inner parts throughout this A section which create a turbulent sense of movement throughout – this is maintained throughout the movement Any other valid point. 	
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Section C: Essay [30 marks]

Q	Marking guidance	Total marks
25–30	<p>Award marks according to the following band descriptions:</p> <p>25–30 marks</p> <ul style="list-style-type: none"> the essay shows a commanding grasp of relevant issues and an assured and comprehensive musical understanding there is a convincing sense of conveying the aural experience of the music under consideration the writing utilises a wide range of appropriate musical examples technical vocabulary is comprehensive, accurately used and incorporated into a mature writing style <p>19–24 marks</p> <ul style="list-style-type: none"> the essay has a confident involvement with relevant issues and a clear and largely complete musical understanding there is a good sense of conveying the aural experience of the music under consideration the writing utilises a varied selection of appropriate musical examples technical vocabulary is frequently and well used within a consistent writing style <p>13–18 marks</p> <ul style="list-style-type: none"> the essay shows some involvement with relevant issues and a partial musical understanding some awareness of the aural experience for the music under consideration is conveyed there are some appropriate musical examples, though the selection is somewhat restricted technical vocabulary is used quite frequently, though not always successfully, within a somewhat uneven writing style <p>7–12 marks</p> <ul style="list-style-type: none"> the essay shows some acknowledgement of relevant issues, though musical understanding tends to be superficial there is occasional awareness of the aural experience for some of the music under consideration appropriate musical examples are sparse technical vocabulary is used at times, though sometimes inaccurately, within a limited writing style <p>1–6 marks</p>	30

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

Q	Marking guidance	Total marks
25	<p>Area of study 2: Pop music</p> <p>(Named artists: Stevie Wonder; Joni Mitchell; Muse; Beyoncé; Daft Punk; Labrinth)</p> <p>Discuss how two of the named artists have been creative in using texture and sonority in their work.</p> <p>Answers may discuss a variety of contrasted examples, which could include:</p> <ul style="list-style-type: none"> • use of particular types of texture or sound associated with standard acoustic instruments such as guitar, piano, drums • effects produced by electrical amplification or alteration • studio effects produced using music technology; especially sampling and layering of different sounds <p>An answer which deals with one artist only should not receive more than half marks.</p>	30
26	<p>Area of study 3: Music for media</p> <p>(Named composers: Bernard Herrmann; Hans Zimmer; Michael Giacchino; Thomas Newman; Nobuo Uematsu)</p> <p>Explain how two of the named composers have used musical elements to create moods of terror and/or triumph in their scores for media.</p> <p>Answers may deal with either or both of the moods of terror and triumph mentioned in the question. Choice of suitable examples will be key, backed up with appropriate analysis.</p> <p>The role of any combination of the following elements could be discussed:</p> <ul style="list-style-type: none"> • melody • harmony/tonality • tempo/metre/rhythm • texture and timbre <p>An answer which deals with one composer only should not receive more than half marks.</p>	30
27	<p>Area of study 4: Music for theatre</p> <p>(Named composers: Kurt Weill; Richard Rodgers; Stephen Sondheim; Claude-Michel Schönberg; Jason Robert Brown)</p> <p>‘Melody is the most important element in composition for musical theatre.’</p> <p>Discuss this view through referring to the music of two of the named composers in detail.</p>	30

	<p>Answers could successfully agree or disagree with the question, as long as the topic of melody has been sufficiently referenced. If candidates choose to discuss other elements as of equal or greater importance, they should be appropriately supported with examples.</p> <p>An answer which deals with one composer only should not receive more than half marks.</p>	
28	<p>Area of study 5: Jazz</p> <p>(Named artists: Louis Armstrong; Duke Ellington; Charlie Parker; Miles Davis; Pat Metheny; Gwilym Simcock)</p> <p>‘The size of an ensemble is the most important factor in the creation of musical character.’</p> <p>Discuss this view through referring to the music of two of the named artists in detail. Your answer must discuss at least two of the following:</p> <ul style="list-style-type: none"> • Solos • Small ensembles • Large ensembles. <p>Answers should refer to two or three of the specified media:</p> <ul style="list-style-type: none"> • solo • small ensemble • large ensemble <p>An answer which deals with only one of these media should not receive more than half marks.</p> <p>Issues to consider might include:</p> <ul style="list-style-type: none"> • organised arrangement versus spontaneous improvisation • intimate delicate sounds versus powerful sounds • simple textures versus complex layers • opportunities for variety of colour • opportunities for the display of virtuosity <p>The argument may take the view that other factors are more important than size on ensemble, which is acceptable, provided that illustrative evidence is discussed.</p> <p>An answer which deals with one artist only should not receive more than half marks.</p>	30
29	<p>Area of study 6: Contemporary traditional music</p> <p>(Named artists: Astor Piazzolla; Tounami Diabaté; Anoushkar Shankar; Mariza; Bellowhead)</p> <p>Analyse how two of the named artists have used the idea of contrast in structuring their music.</p> <p>Answers may explain the structure of the chosen material, using examples of how particular elements have been used, which might include:</p> <ul style="list-style-type: none"> • melody/scale/mode • harmony and tonality • rhythm/metre/tempo • texture and timbre <p>An answer which deals with one artist only should not receive more than half marks.</p>	30

<p>30</p>	<p>Area of study 7: Art music since 1910</p> <p>(Named composers: Dmitri Shostakovich; Olivier Messiaen; Steve Reich; James MacMillan)</p> <p>Choose two of the named composers.</p> <p>Explain how their approach to texture and sonority helps to create a personal sound world.</p> <p>Answers might discuss any combination of the following elements:</p> <ul style="list-style-type: none"> • innovations and extensions in instrumental/vocal technique • standard and non-standard combinations of instruments and sounds • range and register • use of extremes of simplicity and complexity • the use of amplification and technological effects <p>An answer which deals with one composer only should not receive more than half marks.</p>	<p>30</p>
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