
A-level
MUSIC
7272/W

Component 1 Appraising music

Mark scheme

June 2024

Version: 0.3 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.

No student should be disadvantaged on the basis of their gender identity and/or how they refer to the gender identity of others in their exam responses.

A consistent use of 'they/them' as a singular and pronouns beyond 'she/her' or 'he/him' will be credited in exam responses in line with existing mark scheme criteria.

Further copies of this mark scheme are available from [aqa.org.uk](https://www.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: Chopin *Mazurka in A minor, Op.68, no.2*

Q	Part	Marking guidance	Mark								
01	1	Which two ornaments are heard in the excerpt? acciaccatura and trill	1								
01	2	The excerpt is in a minor key. Name the scale degree, other than the 6th and 7th, which is sharpened in the melody between 0:02 and 0:19. 4th/subdominant	1								
01	3	The form of the excerpt can be represented by the diagram below. Each letter represents a 4-bar phrase. <table border="1"><tr><td>A</td><td>B</td><td>C</td><td>A</td><td>B</td><td>C</td><td>A</td><td>B</td></tr></table> Which two of the following statements are true? Section C starts in the relative major. Section C ends with an imperfect cadence.	A	B	C	A	B	C	A	B	2
A	B	C	A	B	C	A	B				

02 Track 2: Vivaldi *Flute Concerto in F major RV 434, 2nd movement*

Q	Marking guidance	Mark
02	The excerpt is taken from Vivaldi's <i>Flute Concerto Op.10, no.5 in F</i>, RV 434. Complete the bracketed sections of: - the cello part in bars 2–3 - the flute and violin part in bar 4. The rhythm is shown. Largo 	6

	6 marks – 1 per note (accidentals MUST be included to gain the mark; enharmonic equivalents are acceptable)	
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03 Track 3: Mozart Act 2, No.21b ‘The two armed men’ from *Die Zauberflöte*

Q	Marking guidance	Mark
03	The excerpt is taken from Mozart’s opera <i>The Magic Flute</i>. In this scene, two armed men sing the words written on a holy temple. They are telling the opera’s hero that he must go through tests of mental strength in order to achieve his goals. Analyse how Mozart’s use of musical elements helps to create a serious atmosphere. 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. Answers could include: General observations: • minor key • steady tempo; in 4, like a march • use of imitative counterpoint sounds serious • the vocal lines are made to stand out against the orchestral background, thus enhancing the solemnity of the words: ○ by moving in longer note values ○ by being separated by orchestral interludes ○ by being sung in octaves between tenor and bass ○ by being doubled by the wind instruments. Specific points: • begins with an unaccompanied melody in (2nd) violins, played in staccato quavers, quietly; melody begins with a rising scale tonic-dominant • this is answered at 0:06 by the same melody in (1st) violins an octave higher, while 2nd violins play a countermelody, which features a sustained note, forming a suspension • at 0:10, violas/cellos enter with imitation of the original melody; the violin parts both play more sustained legato lines, mostly descending and forming suspensions • the violas turn the last part of the melody into a descending sequence, which passes through several modulations in 0:15–0:23 • the violins’ countermelodies feature a suspension figure in this rhythm  first in the higher (1st) violin part, then in the seconds/lower • these lines feature a lamenting chromatic descent • at 0:23, cellos/basses enter with another imitation of the opening theme, one octave lower than the original • the upper parts continue with the above figure and a variation of it in which the anacrusis is replaced by 2 semiquavers (heard in the violas) • the entry of the voices at 0:41 overlaps with a cadence into the tonic • the voice parts are doubled by woodwind instruments (in octaves) • the vocal melody is like a hymn/chorale tune, moving mainly by step and in	10

	minims and crotchets • the strings continue with their previous motifs and texture against the vocal lines • line 1 of the vocal chorale ends with an imperfect cadence and line 2 ends with a perfect cadence in the tonic key • line 3 modulates to the dominant minor, ending with an imperfect cadence • line 4 returns to the tonic, ending with a perfect cadence • any other valid point.	
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Area of study 2: Pop music

04 Track 4: Beyoncé 'Hold Up' from *Lemonade*

Q	Part	Marking guidance	Mark
04	1	The diagram below shows the chord sequence heard at the beginning of the excerpt (0:02–0:09). Write the correct chord symbol in the empty box. V	1
04	2	Name the interval formed by the pitch range of the vocal melody in lines 1–4. octave	1
04	3	Which one of the following is a feature of the excerpt? ostinato	1
04	4	Which one of the following popular musical styles has influenced this track? reggae	1

05 Track 5: Muse 'Won't Stand Down' from *Will of the People*

Q	Part	Marking guidance	Mark
05	1	How many times is the interval of a rising minor 6th sung in lines 1–8? 3	1
05	2	Explain fully how the metre changes for the instrumental section heard immediately after line 16 (0:44–0:53). the metre changes from compound time OR 6/8 OR 12/8 [1 mark] to simple time OR 4/4 OR 2/2 [1 mark] OR equivalent expression	2
05	3	Which one of the following terms correctly describes the texture of the music in 0:44–0:48? monophonic	1

06 Track 6: Stevie Wonder 'Power Flower' from *Stevie Wonder's Journey Through 'The Secret Life of Plants'*

Q	Marking guidance	Mark
06	The excerpt is taken from 'Power Flower' on the album <i>Stevie Wonder's Journey Through 'The Secret Life of Plants'</i> (1979). In this song, Stevie Wonder expresses himself as though he were a happy and carefree nature spirit. Analyse how Stevie Wonder uses musical elements in the excerpt to express this character. Award marks according to the following band descriptions: 9–10 A comprehensive and authoritative response which is consistently coherent and logically structured 7–8 A wide-ranging and confident response which is mostly coherent and well structured 5–6 A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure 3–4 A limited response with some significant inaccuracy/omission and a lack of clarity 1–2 A rudimentary response 0 No work submitted or worthy of credit.	10

	Answers could include: General observations: • moderate, relaxed tempo (c.80 BPM) but with constant semiquaver/16th-note ostinato keeping a rapid beat • major key, with many of Stevie Wonder’s trademark added note harmonies, creating a warm feeling • focus on ‘bright’ high register sounds, including: ○ harmonica solo ○ unusually high male voice (verging on falsetto) ○ light timbres from drum kit (closed hi-hat cymbal, snare drum) • lively syncopated rhythm • mellow sound of Fender Rhodes piano • rapid melodic flourishes in harmonica solo. Specific points: • opening anacrusis on bass, leading to ride cymbal clash • 0:02–0:28: harmonica solo (improvised), accompanied by Fender Rhodes piano (comping chords) and drum kit (constant semiquavers in closed hi-hat, snare drum on beats 2 and 4), bass guitar/bass synth • opening harmonic progression all takes place over a tonic pedal (comforting feeling); expressive flattening of 6th scale degree (I-II⁷b5, VII^{dim}7-I) • harmonica solo features much syncopation, and scoops/pitch bends, giving a sense of freedom; very high tonic (A) at 0:18, followed by more elaborate rhythmic ornamentation as the melody descends (many auxiliary notes) • the melody has a conjunct contour, sounding smooth and easy • modulation at 0:26 via a chromatic twist to the mediant major (brighter, warmer sound) • voice takes over from harmonica solo at 0:28; accompaniment pattern continues as before • the vocal melody moves either by steps or through thirds, again giving an easy and carefree feeling • very high register and light tone, with some EQ/filter to emphasise higher frequencies (to create an almost supernatural sound) • some chromatic harmony eg half-diminished harmony at end of line 2 and augmented harmony in line 3 on ‘faithfully’ • cymbal crash at 0:53 to underline climax on the word ‘more’ • descending diminished 7th arpeggios harmonised using overdubbing/multi-tracking of vocal parts in lines 9–11; heavily syncopated, with emphasis from drum kit • 1:10–1:11 drum kit part temporarily stops, leaving voices to sustain chord • 1:11–1:16: drum kit reintroduced with fills on lower instruments (including some cross-rhythm) • before lines 12–15, the instrumental sets up the chord progression to be used in the remainder of the excerpt (based on the opening of the excerpt) • vocals in 12–15 are harmonised in chords, using over-dubbing, in a lower register than the preceding solo • drum kit part features constant beat as previously, but dropping out at the end of lines 13 and 15, before fills to link back to the restart at 14 and the end of the excerpt • any other valid point.	
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Area of study 3: Music for media

07 Track 7: Thomas Newman 'Miss Hilly' from *The Help*

Q	Part	Marking guidance	Mark
07	1	Which one of the following harmonic intervals is formed by the two pitches heard from 0:02–0:14? minor 3rd	1
07	2	A one-bar pizzicato string motif is introduced at 0:14. It has the following rhythm: Score extract from 'Miss Hilly' by Thomas Newman from <i>The Help</i> cannot be reproduced here due to third-party copyright restrictions. State the number of times pizzicato strings play this one-bar rhythm from 0:22–0:33. two	1
07	3	Name the instrument first heard at 0:34. vibraphone	1
07	4	Which one of the following correctly describes the dynamics in this excerpt? Starts with fade in, ends with fade out	1

08 Track 8: Nobuo Uematsu 'Zanarkand' from *Final Fantasy X*

Q	Part	Marking guidance	Mark
08	1	This excerpt is structured AB A ¹ B ¹ , where the A sections are piano solos and the B sections use the orchestra. Identify the first orchestral instrument heard at the end of each piano solo section. End of A: cymbal [1] End of A¹: violin(s) [1]	2
08	2	Which one of the following correctly shows the flute melody which begins at 0:12? B Score extract from 'Zanarkand' by Nobuo Uematsu from <i>Final Fantasy X</i> cannot be reproduced here due to third-party copyright restrictions.	1
08	3	Which one of the following is not found in this excerpt? plagal cadence	1

09 Track 9: Michael Giacchino 'Arc Reactor' from *Spider-Man: No Way Home*

Q	Marking guidance	Mark
09	This track taken from Michael Giacchino's score to <i>Spiderman: No Way Home</i> (2021). It is used to accompany the climax of an exciting battle scene. Explain how Giacchino uses musical elements to add a sense of tension and threat to the battle scene. Award marks according to the following band descriptions: 9–10 A comprehensive and authoritative response which is consistently coherent and logically structured	10

	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. Answers could include: General observations: • a series of distinct sections are used in this piece, each adding a new dimension to the battle scene • dissonant harmony, at times no tonal centre, creating lack of harmonic stability • dramatic sonorities are used, including heavy brass chords and pulsing percussion • extremes of dynamic (especially forte and above) add tension • use of two General Pauses add tension • short note durations and repeating patterns add tension. Specific points: • open with cymbal roll and crescendo to build tension • 0:02–0:06: tension is built with a march-like 2/4 metre with low drum on each strong beat of the bar, with a series of minor chords played in homophony by full orchestra (with prominent brass) using dotted and triplet rhythms • 0:09–0:12: repeating two-note descending figure, with added trills in flute and prominent trumpet to suggest threat • 0:12: two-note descending figure taken up by lower brass one tone lower, with accent on second note of each pair, creating ominous mood • 0:16: more legato melody begins, built on the two-note descending idea, played by arco strings. Lack of tonal centre creates chromatic tension • 0:22: fp cresc minor chord played by full orchestra – sting-like and tense • 0:27: flute scalic run leads into a held minor chord (with flute trill on top) with large crescendo and cymbal roll at end, to lead into next section • 0:32: new section begins, characterised by: ○ faster tempo ○ firmer minor key ○ semiquaver pattern on drum kit (hi-hat and floor tom) ○ pulsating quaver arco strings chords: lower strings introduce an important tonic-tonic-median-tonic ostinato pattern whilst the upper string quaver line gradually ascends to climax on leading note-tonic progression at 0:41 ○ the tonic-tonic-median-tonic pattern played by the lower strings is taken up by violins and flutes at 0:41 at a higher octave (as well as lower strings playing it at the original pitch) and played twelve times. Three extended dissonant chords, each lasting for two bars, are heard alongside this ostinato; each chord crescendos and rises in pitch compared to the last, increasing the tension ○ 0:49: a staccato, accented stab chord is heard, followed by quieter chromatic string glissandi (using tremolo), creating a great sense of uncertainty and tension • 0:55: forte trombone and tuba play three menacing notes (the intervals being descending major third – ascending minor third) • 1:00: four seconds of silence follow a crescendo and cymbal roll, creating suspense • 1:05: faster drum pattern and four-note ostinato begin again, increasing tension. A second lower string line plays eight quavers on tonic, then leading note, then supertonic then flattened leading note • 1:12: French horns then trumpets play melodic fragments over pulsing drum kit and lower strings • 1:16–1:18: French horns and trumpets build a tense cluster chord • 1:19: brass play the tonic – leading note – supertonic – flattened leading note	
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	pattern (4 crotchets per pitch) – repeated notes and accented articulation, all over drums and lower string quavers, sound threatening • 1:25: drum fill to add tension • 1:26: pairs-of-quaver trumpet chords are answered by lower pairs-of-quaver violin chords in a tense exchange • 1:30: trumpets play rising semiquaver idea before the choral interplay begins again • 1:39: high-pitched flutes and violin come to prominence, playing quaver quaver quaver-rest quaver pattern on the tonic-leading note-supertonic-flattened leading note pattern, with brass chords articulating the first two quavers beneath. All forte • 1:47: GP once again, suggesting the threat of what is to come • 1:49–end: a contrasting closing section with four long, solemn, homophonic minor chords: the first three are different inversions of the same chord and the fourth chord is a semitone lower. Played by low-pitched instruments (cello, double bass, bassoon, trombone) with cresc and dim, then sf and pause on the last chord to end the track in an ambiguous and threatening way • any other valid point.	
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Area of study 4: Music for theatre

10 Track 10: Jason Robert Brown 'The River Won't Flow' from *Songs for a New World*

Q	Part	Marking guidance	Mark
10	1	Which one of the following shows the rhythm of the piano part in 0:02–0:05? C Score extract from 'The River Won't Flow' by Jason Robert Brown from <i>Songs for a New World</i> cannot be reproduced here due to third-party copyright restrictions.	1
10	2	Which one of the following is not heard in the introduction (0:02–0:20)? tremolo	1
10	3	Name the instrument which plays sustained chords at 1:02–1:05. organ/electric organ	1
10	4	This excerpt begins in G major. Name the key the music modulates to at 1:16. C major (accept subdominant)	1

11 Track 11: Richard Rodgers 'How Can Love Survive' from *The Sound of Music*

Q	Part	Marking guidance	Mark
11	1	Which one of the following harmonic features is heard during lines 1–4? circle of fifths	1
11	2	Which one of the following pitch patterns shows the melody of line 10 (0:36–0:40)? C Score extract from 'How Can Love Survive' by Richard Rodgers from <i>The Sound of Music</i> cannot be reproduced here due to third-party copyright restrictions.	1
11	3	Identify two differences in the orchestral accompaniment in lines 13–14 compared with lines 1–2. strings added to <u>double</u> vocal melody in lines 13–14 [1] wind/brass (accept woodwind/flute/French horn) countermelody/descending appoggiatura added at the ends of lines 13–14 [1] DO NOT GIVE A MARK FOR SIMPLY IDENTIFYING AN INSTRUMENT; ITS FUNCTION IN THE TEXTURE MUST BE SPECIFIED	2

12 Track 12: Stephen Sondheim 'The Right Girl' from *Follies*

Q	Marking guidance	Mark
12	This excerpt is taken from Sondheim's musical <i>Follies</i>. It is sung by Buddy. Buddy is a middle-aged man who is married to Sally and also having an affair with a younger woman named Margie. At this point in the show, Buddy is unsure which woman he most wants to be with. Explain how the music shows Buddy's inner conflict at his complex romantic situation. Award marks according to the following band descriptions: 9–10 A comprehensive and authoritative response which is consistently coherent and logically structured	10

	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. Answers could include: General observations: • two main sections to the track, each showing a different side of Buddy’s romantic feelings so, together, showing his conflict • first section is agitated and characterised by stab chords, angular melodies, chromatic harmony, use of rests, jazzy rhythms, complex textures and fast tempo • second section is gentler and more conventionally romantic with legato articulation, lush arco strings and more lyrical (albeit short) vocal phrases. Specific points: • track opens 4/4, fast tempo, major key but tonality somewhat unclear (sustained major 6th degree of scale played by muted horns muddy the tonality) – all combine to suggest confusion • track also opens with trill-like low arco violin idea of consecutive quavers a semitone apart, with rests to blur the strong beats of the bar, adding to the agitated unrest. Hi-hat plays the same rhythm as the violins, adding to the rhythmic interest • 0:03–0:05: GP, suggesting confusion or uncertainty • the ‘stop-start’ nature of intro to add to feelings of conflict • 0:06–0:09: a repeat of the first four seconds, enforcing its effect • 0:09 (Line 1): male voice enters with anacrusis then a held note a major second higher before a short note a semitone higher again, all over the opening orchestral pattern – this all creates a sense of confusion and complexity. Drum kit, including snare rim and open cymbals, plays a more involved pattern now • 0:12: low drums on beat 3 of bar followed by brass sfz chromatic stab chord on beat 4, followed by shouted ‘yeah’ showing Buddy’s angst • 0:14–0:16 are a musical repeat of the previous four bars, with the melodic line and stab chord at a higher pitch • 0:17: syncopated melody using ascending scalar movement, piano quavers (including chromatic pitches), busy drum kits (with rim shot on backbeat) and sustained arco string chords create a complex texture and Latin-American character, showing Buddy’s conflicting state • 0:24: opening melodic idea from 0:09 again, with arco violins doubling melody in octaves with crescendo on long notes • 0:37: syncopated melodic idea developed, moving to higher pitch and major tonal area • 0:41 (line 9): modulation up a tone, increasing intensity • 0:49: ‘I’ and ‘got’ in line 12 sung at sustained high pitches, the two notes an ascending minor third apart. ‘Got’ is the highest melodic note so far, creating a climactic moment, but the sentence isn’t completed, showing Buddy’s conflict. Saxes play syncopated chordal idea underneath • 0:51 (after line 12): instrumental break with homophonic brass, saxes and timpani, with prominent trumpets at top of texture, juxtaposing syncopated chordal idea with three on-beat minims playing an ascending scale in trumpet part. Use of extended chords and rests adds further excitable confusion • 1:03: three-note ascending scale is played <i>ff</i> before ‘no’ is shouted at same time as piano and timpani dominant pitch. The three-note scale is then repeated a note higher to lead to a key change to the submediant major at 1:06 • 1:06: <i>ff</i> brass and sax chords (using crotchet upbeat – dotted minim – crotchet rhythm), followed by silence. This pattern is repeated several times, moving to muted trumpets (1:09), saxes (1:11) then arco strings (1:13) now piano and legato	
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	• this three-chord pattern becomes the accompaniment to the new vocal section (line 13), beginning at 1:21 with a sung anacrusis. The tempo is slower, the texture is homophonic (with woodwind playing the chords below the melody) and the harmony is more diatonic. The melodic phrases are short and syllabic. The third note of each phrase is short and thrown away with rests between each phrase. Most of the chords use notes additional to the basic triad and the soft, hushed dynamics and articulation all suggest a dreaminess as Buddy thinks of Margie • the end of line 15 to line 16 suggest a perfect cadence and 'home' in line 16 is sung to a <i>p</i> held mediant pitch, suggesting Buddy's romantic feelings • lines 17–20 use the same musical ideas as lines 13–16, now with arco string chords to enhance the romantic mood • muted trumpets close the track • any other valid point.	
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Area of study 5: Jazz

13 Track 13: Louis Armstrong 'Basin Street Blues' from *The Complete Hot Five and Hot Seven Recordings, Volume 3*

Q	Part	Marking guidance	Mark
13	1	Which one of the following terms best describes the opening trumpet figure? major arpeggio	1
13	2	Describe fully the repeated interval in the trumpet at 0:22–0:24. perfect 5th [2] 5th / any other 5th [1]	2
13	3	The key of the excerpt is B $\flat$ major. Which one of the following is the correct chord progression heard at 0:38–0:47? B$\flat$ – D7 – G7 – G7	1

14 Track 14: Duke Ellington 'Satin Doll' from *Jazz Party*

Q	Part	Marking guidance	Mark
14	1	State the degree of the scale which is repeated by the double bass at the start of the excerpt. dominant / 5th	1
14	2	Which one of the following best represents the rhythm of the melody heard twice at 0:11–0:21? Note that the rhythms are all swung. D Score extract from 'Satin Doll' by Duke Ellington from Jazz Party cannot be reproduced here due to third-party copyright restrictions.	1
14	3	What is the rhythmic device heard in the horn accompaniment at 0:50–0:55? push rhythms	1
14	4	Name the instrument in the drum kit that is used for the fill at 0:59. toms / tom toms / floor tom	1

15 Track 15: Pat Metheny 'Spring Ain't Here' from *Letter From Home*

Q	Marking guidance	Mark
15	This excerpt is from 'Spring Ain't Here' by the Pat Metheny Group. This album fuses jazz with rock and Latin American styles. Explain how Metheny uses musical elements to create a fusion style 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 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	10

	0 No work submitted or worthy of credit. Answers could include: General observations: • jazz is fused with rock/pop and elements of Latin American • jazz influence through lengthy improvisation, instruments, and chromatic/extended harmony • rock/pop influence through guitar techniques and virtuosity, use of blues scale, straight rhythms and metre • Latin American percussion and rhythms. Specific points: • extended solo guitar improvisation (jazz influence) explores a rising sequence at the start of the excerpt • instrument set up: electric guitar (rock) but with a straight smooth sound (jazz), bass guitar, drum kit, piano, sustained synth strings (more pop in style) • piano comps with syncopated accented chords – typical of jazz • exploring high register – virtuosic – rock style 0:09–0:22 • repeated notes around 0:16–0:20 – typical of rock • exploring techniques such as pitch bends, pull-offs/hammer-ons around 0:23–0:30 • non-diatonic chromatic movement in chord progression especially around 0:25 and 0:34, with extended chords – more experimental jazz style • guitar harmonised in 4ths – blues style 0:41 • blues scale explored in guitar improv around 0:44–0:57 • piano-led rhythmic groove from 1:16 typical of funk with frequent syncopation, interspersed with licks with blues-style melodic ornamentation such as mordents • piano and guitar double the melody in unison from 1:16 (typical of jazz) • contrary motion in the piano melody at 1:45 creating dissonance – more typical of jazz • sus chords created with the bass holding the dominant from 1:48 until the end of the extract, over which a rising melody plays – typical of pop and rock • straight rhythms and 4/4 metre more typical of rock than jazz • Latin American hand percussion creating cross-rhythms, alongside a drum kit with heavy use of ride cymbal (bebop) • any other valid point.	
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Area of study 6: Contemporary traditional music

16 Track 16: Astor Piazzolla 'Fear' from *Five Tango Sensations*

Q	Part	Marking guidance	Mark
16	1	Which one of the following correctly shows the melody in the opening of the excerpt (0:02–0:08)? C Score extract from 'Fear' by Astor Piazzolla from <i>Five Tango Sensations</i> cannot be reproduced here due to third-party copyright restrictions.	1
16	2	Name the instrument heard in the excerpt which is not a member of the string family. bandoneon	1
16	3	In 0:27–0:33, the non-string instrument plays a series of notes with the same rhythmic value. Name the rhythmic value of these notes. minims/half-notes	1
16	4	Which one of the following best describes the structure of the excerpt? fugue	1

17 Track 17: Mariza 'Primavera' from *Fado Curvo*

Q	Part	Marking guidance	Mark
17	1	The lyrics for the first line are: Lyrics extract from 'Primavera' by Mariza from <i>Fado Curvo</i> cannot be reproduced here due to third-party copyright restrictions. Describe fully the interval formed by the range of the vocal melody in this line. minor 6th [2] any other 6th [1]	2
17	2	Which one of the following correctly shows the sequence of chords in 0:05–0:26? V⁷ – I – IV – I	1
17	3	Which one of the following best describes the relationship between the voice part and the Portuguese guitar in the excerpt? melody and countermelody	1

18 Track 18: Anoushka Shankar 'Those Words' from *Love Letters*

Q	Marking guidance	Mark
18	The track is taken from 'Those Words' by Anoushka Shankar, featuring Shilpa Rao and Ayanna Witter-Johnson (2020). Analyse how the performers blend elements from Indian classical and Western traditions to create a thoughtful and expressive song. 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

	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. Answers could include: General observations: - the combination of sitar, Indian vocals and pizzicato cello clearly represents a blend of different musical traditions - the cello part consists of a constant syncopated riff or ostinato, in a steady 4-beat-in-a-bar pattern, reflective of Western pop music, especially with an Afro-Caribbean feeling - a percussive cello chord on the 4th beat of each bar gives a rhythmic kick to the riff  or variations on this pattern is used in the riff - the frequent pitch-bending and vibrato in the sitar part and the microtonal inflections in the voice are typical of Indian music and highly expressive - the mode or scale used in the sitar and vocal melody features a flat 2nd, 3rd, 6th and 7th, approximates to a Phrygian mode, well suited to expression of melancholy - the supporting harmony in the cello part is complex, featuring dissonant added notes, and suggests a minor tonality (G minor). Specific points: - the chord progression is repeated in the manner of a pop song, with regular changes every 1 or 2 bars in a 4-bar pattern; this approximates to a circle of 5ths segment VI-VI-II-V (a standard jazz turnaround), but avoids cadencing on to the tonic, thus creating a feeling of longing - the chord pattern in the cello is repeated four times in the opening section of the excerpt (at 0:02, 0:14, 0:25 and 0:36) - over this chord pattern, the sitar melody gradually develops from a single note (D), repeated, then slurred to the notes a step either side - the next phrase takes the melody up to the 4th degree of the mode (G), followed by a gradual descent (0:11–0:14) - in 0:14–0:25, the sitar melody rises still higher, up to the flat 6th and then descends 0:25–0:36 is essentially a repeat of 0:02–0:14 0:36–0:48 take the melody still higher, to the octave above the originating pitch and the melodic decoration becomes more rhythmically complex - from 0:49–1:06, there is a contrasting harmonic pattern, which moves through a long circle of 5ths (regular changes every bar), cadencing with a ‘Tierce de Picardie’ effect on G major (but with an added major 2nd) in 1:06 - the sitar part in this section follows a gradually descending pattern and is largely conjunct, with several pitch bends and slides - the second part of the excerpt begins in 1:08–1:11 with a typically Indian sitar gesture of playing the open strings in a descending pattern; the cello riff is temporarily suspended - at 1:11 a female voice enters, close miked with a breathy tone, singing the same melody as originally presented on sitar; the sitar doubles this in unison, more quietly than before - the vocal section follows the same pattern as the previous sitar solo - there are frequent expressive melismas in the voice part (eg at 1:20) shadowed by the sitar - any other valid point.	
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Area of study 7: Art music since 1910

19 Track 19: Olivier Messiaen Movement 2 from *Et Expecto Resurrectionem Mortuorum*

Q	Part	Marking guidance	Mark
19	1	Name two percussion instruments heard in the excerpt. Any two from: tubular bells [ALLOW church bells] cowbells tam-tam gong	2
19	2	Which one of the following correctly shows the order in which different types of texture are heard in the wind and brass instruments in the excerpt? chordal, solo, unison	1
19	3	Which one of the following statements is true of the rhythm and metre of the excerpt? Changing metres are used.	1

20 Track 20: Dmitri Shostakovich *Piano Trio no.2 in E minor Op.67, IV Allegretto*

Q	Part	Marking guidance	Mark
20	1	The excerpt begins with a repeated octave B in the piano. Which one of the following correctly shows the repeated piano accompaniment pattern when the violin enters at 0:10? B Score extract from 'Piano Trio no.2 in E minor Op.67, IV Allegretto' by Dmitri Shostakovich cannot be reproduced here due to third-party copyright restrictions.	1
20	2	What is the interval between the first two notes that the cello plays (at 0:30–0:32)? minor 3rd	1
20	3	Name the performing technique used by the string instruments in the excerpt. pizzicato	1
20	4	Name the cadence heard at the end of the excerpt. perfect	1

21 Track 21: James MacMillan 'Quarter note=60' from *The Berserking*

Q	Marking guidance	Mark
21	The excerpt is taken from the middle movement of <i>The Berserking</i> (1989) by James MacMillan. MacMillan wrote in his programme note that this section of the work is 'slow, reflective and delicate'. Analyse how MacMillan achieves this feeling while still making use of modernist elements. 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

	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. Answers could include: General observations: • modernist elements include: ○ rhythmic complexity of individual lines ○ multiple layers of conflicting rhythms ○ lack of clear tonality for most of the excerpt ○ dense textures with thick harmonic dissonance ○ a wide array of instrumental timbres • ‘slow, reflective, delicate’ elements include: ○ mostly restrained dynamics ○ slow-moving harmonic changes ○ some ostinato patterns ○ texture is mostly concentrated in middle to higher register ○ ‘rippling’ effect of trills and tremolos in solo piano. Specific points: • begins (0:02–0:28) very quietly with lower strings moving slowly in harmony • piano playing a long trill (major 2nd) as a pedal note in a middle register, while there is a much slower-moving melody in single notes in a higher register • the harmony is gently dissonant, featuring some false relations • the strings occasionally break off, leaving the piano trill as a solo line • at 0:44, a more active accompanimental figure begins in the piano in two parts (with an element of contrary motion) • at 0:54, a chordal tremolo begins in the piano and up to c.1:03 there is a gradual increase of volume and activity and a gradual climb in register in the piano melody • in 1:04–1:06, there is a rapid flourish in the piano, rising to a higher register and then falling • from c.1:14–1:18 the piano is solo • in 1:19–1:25, there is a louder, more elaborate and extended flourish in the piano, reaching higher still and accompanied by bell-tree and a sustained chord in high strings and woodwind • at 1:25, the previous texture returns, but with more instruments playing the background chords and therefore slightly louder volume • in 1:33–1:40, a trumpet using a wah-wah mute plays an isolated perfect 4th • at 1:40, the piano breaks into another flourish • the most extended flourish comes at the end of the excerpt (c.2:02) • any other valid point.	
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Section B: Analysis [34 marks]

22 Track 22: Vivaldi Flute Concerto 'Il Gardellino', 2nd movement

Q	Part	Marking guidance	Mark
22	1	Give a bar number in which a diminished 7th chord is heard on the 3rd beat. bar 7 or bar 9	1
22	2	Name the key at the end of bar 8. E minor	1
22	3	Analyse how Vivaldi develops the rhythms from bar 1 in bars 2 to 6, and explain how this is typical of his writing. Award marks according to the following band descriptions: 5 An authoritative response which is consistently coherent and logically structured 3–4 A wide-ranging response which is mostly coherent and well structured 1–2 A limited response with some significant inaccuracy/omission and a lack of clarity 0 No work submitted or worthy of credit. Answers could include: - rocking dotted rhythms (Siciliano rhythm) – typical of a Baroque 2nd movement – repeated in bb. 2.1–2, 3.1, 4.1, 5.4, 6.2 - crotchet-quaver rhythm – repeated in the melody in bb. 2.3, 3.2, 3.3, 4, 5.1, 6.1. The accompaniment uses this rhythm throughout - the rhythmic figure from the first beat of b.1 moves from its position at the beginning of the bar to other beats in bars 5–6 - tied dotted crotchet to quaver – repeated in b. 5.2–3 - the 12/8 compound metre allows for these dotted Siciliano rhythms and rocking crotchet-quavers to give a lilting feel – typical of Vivaldi - any other valid point.	5
22	4	Analyse Vivaldi's handling of melody and tonality in the excerpt. Your answer should refer to specific details in the score. 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. Answers could include: - melody: Vivaldi re-uses a number of his melodic ideas to structure the rest of his excerpt – for example: - upper auxiliary figure in b. 1.1 is repeated in 2.1 (a 5th higher), 3.1 (one note down), 4.1 (one note up) and 7.1 (a 5th up). - sequence: bars 7–8 are repeated one note lower in 9–10 – both phrases are fully conjunct - perfect 5th interval is ascending then descending in b. 1 – it is augmented to a full descending octave in b. 2.3, repeated as an ascending diminished 5th in b. 3.2, and repeated descending and	10

		one tone up from the original in b. 4.3 then augmented to a maj 6th in 4.4. The octave leap is repeated 4 times over bb. 12–14, interspersed with the upper auxiliary shape - the auxiliary note figure from the beginning of b.1 becomes a rising passing note figure in b.2, beat 2 and this is inverted to a falling passing note in the sequential passages in bb. 8 and 10 b. 6 and 13 include an échappée in the final dotted note figure, slightly varied from the initial upper auxiliary figure - any other valid point. - tonality: - opens in D major (the tonic key of the whole concerto) b. 3: perfect cadence in D major b. 4: phrase modulation – begins with an E7 chord implying A major (dominant – typical for Baroque period), which is confirmed with a perfect cadence in A in bar 6 - b.7 begins in F# minor and descends into E minor in bar 8 (supertonic minor – typical for Baroque) via a D# diminished 7th chord - this is repeated one tone lower starting in E minor in bars 9 to 10, with hints of D minor in b. 9 (due to diminished 7th chord with Bb in melody) before returning to D major (tonic) in bar 10, where it remains for the final phrase - any other valid point.	
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23 Track 23: Mozart ‘Non sò più’, bars 73–100

Q	Part	Marking guidance	Mark
23	1	Describe fully the chord in bar 92 beat 1. Bb⁷ 1st inversion [2] V⁷b [2] Bb⁷/D [2] ALLOW Bb major ⁷ 1st inversion [2] ALLOW Bb dominant 7th 1st inversion [2] Any of the above <u>without</u> the correct indication of inversion [1]	2
23	2	Analyse the orchestral texture in bars 73–88, and explain how this is typical of Mozart’s writing. Award marks according to the following band descriptions: 5 An authoritative response which is consistently coherent and logically structured 3–4 A wide-ranging response which is mostly coherent and well structured 1–2 A limited response with some significant inaccuracy/omission and a lack of clarity 0 No work submitted or worthy of credit. Answers could include: - violin 2 and viola – broken chord quaver accompaniment – typical Mozartian accompaniment pattern - cello, double bass, horns – sustained tonic pedal note in bb. 73–79 – typical Classical writing - bassoons – accompanying minims in 3rds, later joined by clarinets in 3rds - violin 1s enter with an arpeggiated countermelody in b. 76 with a tutti texture - from b. 85 the clarinets and bassoons double the vocal melody and	5

		harmonise in 3rds, then the violins 1 and 2 join in 3rds with a rising scale, accompaniment by tutti orchestra in bb. 87.2–88 as the voice reaches the highest note so far (top G) • any other valid point.	
23	3	Analyse how Mozart uses the following elements in this excerpt to illustrate Cherubino's emotions: • tempo, metre and rhythm • harmony and tonality. Your answer should refer to specific details in the score. 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. Answers could include: • Cherubino is expressing his obsession with love and his emotions change frequently, from a dream-like state to excited and passionate, demonstrating his restlessness and unpredictability • rhythm/tempo/metre: ○ the metre is 2/2, giving a sense of momentum and restlessness with the driving minim pulse and quaver accompaniment figures in the violin 2/violas ○ Cherubino's line is mainly regular crotchets and minims with some quavers (bb. 73–82) – he is still a young teenager with simple thoughts ○ a number of pauses later on illustrate Cherubino's moments of inner reflection where he is swept up in his thoughts (b. 84 on 'winds' and b. 88 on 'my hopeless words are taken away with them' and repeated at b. 91, then again at b. 97 on 'I speak of love to myself') ○ a number of changes in tempo: change to Adagio in b. 92 on the words 'and if I do not have anyone near to hear me' – Cherubino becomes introspective and lonely. The tempo suddenly shifts back to the original tempo on 'I speak of love to myself' as if he has snapped himself out of his sadness, returning to his usual jovial self ○ any other valid point. • harmony/tonality: ○ tonic pedal in cellos/basses/horns from b. 73–84, over which harmonies alternate between E$\flat$ and A$\flat$, then E$\flat$ and B$\flat$, every minim in a rocking feel – creates a stable, grounded feel as Cherubino sings of nature: 'flowers, grass, fountains' and sings around the dominant (B$\flat$) ○ the harmonic rhythm speeds up to one chord per crotchet in bb. 85–88 with chromatic inflections in b. 85 implying rising appoggiaturas on 'the sound of my hopeless words...', illustrating his breathlessness and anticipation ○ a cadential figure in bb. 89–91 (IV-Ic-V...) resolves onto Ib giving an unresolved end on '...are taken away with them' as if Cherubino is nearing the end, then the next phrase ends on V7d in b. 93 on 'and if I do not have anyone near to hear me', preparing us for the next	10

		phrase, which includes a surprising passing modulation into Cm in bb. 94–5 (repeat of the words ‘if I do not have anyone near to hear me’) to represent Cherubino’s sadness about being alone - the C minor cadential figure is repeated again in bb. 96–7 but this time it creates an interrupted cadence, resolving onto A$\flat$ maj instead of Cm in b. 97, decorated by an upwards resolving appoggiatura in the vocal line, emphasising his word ‘myself’ – this word is repeated again in isolation over an E$\flat$ maj 1 inversion chord, again with another upwards-resolving appoggiatura to create a feeling of longing - the final phrase is a strong iib-V-I in E$\flat$ major as Cherubino repeats the final line again, but this time with a return to his vivacious, passionate teenage self to give closure - any other valid point.	
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24 Track 24: Brahms *Intermezzo Op. 118 no. 2, bar 16 beat 3-bar 46 beat 2*

Q	Part	Marking guidance	Mark
24	1	Describe fully the chord at the start of bar 36. B^7 1st inversion [2] V^7b (in E major) [2] B^7/D# [2] ALLOW B major7 1st inversion [2] ALLOW B dominant 7th 1st inversion [2] Any of the above <u>without</u> the correct indication of inversion [1]	2
24	2	Analyse the harmony of bar 16 beat 3 to bar 25 beat 1, and explain how it is typical of Romantic piano writing. Award marks according to the following band descriptions: 5 An authoritative response which is consistently coherent and logically structured 3–4 A wide-ranging response which is mostly coherent and well structured 1–2 A limited response with some significant inaccuracy/omission and a lack of clarity 0 No work submitted or worthy of credit. Answers could include: bars 16.3–20.2: 16.3 – C maj first inversion (unrelated to the tonic A maj – tertiary shift up a minor 3rd which is typical of Romantic piano) 17.3 – C sharp dim – serves as a pivot chord for a modulation 18.3 – E7... ...resolving to A(maj7) in a perfect cadence at b. 20.1 bars 20.3–25.1: 20.3 – F maj first inversion (also unrelated to the tonic – tertiary shift down a major 3rd, typical of Romantic piano) 21.3 – sounds as a F7 (spelt as a D sharp instead of E$\flat$), functioning as an augmented 6th chord as part of the gradual move towards the dominant 22.3 – D sharp dim 7 – as before, serves as a pivot chord in a modulation 24 – A minor in LH (implying iv in E) with G sharp in RH, creating dissonance which is typical in Romantic piano - this resolves onto E major in b. 25.1 implying a modulation to the dominant – Romantic music relies on Classical forms - any other valid point.	5

24	3	Analyse how Brahms develops melodic and rhythmic ideas during this excerpt and explain how this is typical of his style. Your answer should refer to specific details in the score. 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. Answers could include: • rhythm: ○ first beat of the bar is displaced in bb. 16.3–22.2 so each phrase begins on beat 3 (this is repeated from b. 38.3) – typical of Brahms to subvert our expectations ○ melody moves in crotchets only with quaver arpeggiated accompaniment bb. 16.3–22.2 – Romantic in style ○ new rhythmic idea starts in b. 24 with minim-2 quavers, which is developed in bb. 25–29 ○ original A melody (2 quavers as an anacrusis) are brought forward a quaver in b. 29 to create a syncopated entry of the motif ○ dotted rhythms in bb. 36.3–37.2 are a feature of the original A melody • melody: ○ there are two melodic ideas: the rocking crotchet motif in bb. 16.3–17.2 and the quaver-quaver-minim motif that first appears in this passage at bb. 28.3–29.2 – typical of Brahms to have these two contrasting ideas ○ intervallic augmentation as the interval increases from a major 2nd in bb. 16.3–17.2 to a perfect 5th in bb. 18.3–19.1, and later to a minor 3rd in bb. 21.3–22.2, and then a major 6th in bb. 22.3–23.1 – typical Brahms to re-use and vary ideas ○ ascending chromatic sequence in bb. 25–29 ○ minor 7th leap in melody in bb. 29.3–30.1 ○ original melody is inverted in b. 34.3–35.1 and then repeated in imitation in b. 35 in the inner voice (and again in b. 36) – re-use of ideas ○ the motif is then augmented in interval from a minor 3rd in bb. 34.3–35.1 to a minor 7th in bb. 35.3–36.1 ○ upwards resolving appoggiatura in b. 38 and again in b. 46 – typical Romantic yearning quality ○ the idea from b. 16.3 is repeated in b. 38.3 up a perfect 4. This time the intervals augment from a major 2nd to a perfect 4th in b. 40.3–41.1 and then a major 6th in bb. 44.3–45.1 – typical re-use of ideas • any other valid point.	10
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Section C: Essay [30 marks]

Q	Marking guidance	Total marks
25–30	Award marks according to the following band descriptions: 25–30 marks - 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 19–24 marks - 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 13–18 marks - 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 7–12 marks - 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 1–6 marks - 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 0 marks - no work submitted or worthy of credit.	30

Guidance regarding specific questions is given in the grid below:

Q	Marking guidance	Total marks
25	Area of study 2: Pop music (Named artists: Stevie Wonder; Joni Mitchell; Muse; Beyoncé; Daft Punk; Labrinth) Choose two of the named artists. Discuss ways in which they have both contributed to one of the following types of pop music: • dance music • love songs • songs with a social or political message • instrumental music. Answers could focus on any combination of artists, though some will be more likely to be associated with the genres mentioned in the question. For example, Daft Punk and Labrinth are likely to feature in an answer on dance music, while Joni Mitchell and Stevie Wonder are likely to feature in an answer on songs with a social or political message. Instrumental music is likely to be answered with reference to Stevie Wonder and Daft Punk. The key differentiation between the quality of answers will be the depth and completeness of the analysis of musical detail in the chosen repertoire. Any combination of musical elements may be examined, though dance music may focus mainly on rhythm, while love songs might focus more on melody and/or harmony. An answer which discusses the work of only one artist can only achieve a maximum of half marks. Effective answers will be well balanced between the two artists.	30
26	Area of study 3: Music for media (Named composers: Bernard Herrmann; Hans Zimmer; Michael Giacchino; Thomas Newman; Nobuo Uematsu) 'Melodic lines are less important than sonority (timbre) in music for media.' How far do you agree or disagree with this statement? Discuss with detailed reference to the work of two of the named composers. An argument either agreeing or disagreeing with the statement, or sitting somewhere in between, is acceptable, provided it is supported by suitable evidence and musical examples. Answers should explore the power and possibility of timbre/sonority (eg powerful brass, tremolo strings for suspense, percussion for drama) and/or the effect of melodic lines (perhaps considering leitmotif or memorable extended melodies such as those in Pirates of the Caribbean or Gladiator). An answer which discusses the work of only one composer can only achieve a maximum of half marks. Effective answers will be well balanced between the two composers.	30
27	Area of study 4: Music for theatre (Named composers: Kurt Weill; Richard Rodgers; Stephen Sondheim; Claude-Michel Schönberg; Jason Robert Brown) Explain how two of the named composers have used harmony and melody to enhance the dramatic situation of their songs.	30

	Candidates would do well to clearly but briefly explain the dramatic situation of their chosen songs (ie who sings the song and its purpose in the show's narrative) and then unpack how harmonic and melodic features enhance this situation. Consideration of melodic contour, intervals, word painting, chord progressions, harmonic devices and use of dissonance could prove useful. An answer which discusses the work of only one composer can only achieve a maximum of half marks. Effective answers will be well balanced between the two composers.	
28	Area of study 5: Jazz (Named artists: Louis Armstrong; Duke Ellington; Charlie Parker; Miles Davis; Pat Metheny; Gwilym Simcock) Choose two of the named artists. Discuss how they have challenged or gone beyond what was considered to be the typical jazz style of their time. Answers should discuss the typical jazz style of their chosen artists' eras and how the artists have challenged or gone beyond the expectations of their time. Answers could include discussion of the use and exploration of: • instrumentation and instrumental techniques • melodic devices, melodic development and improvisation • harmony and tonality (including scales/modes) • texture • structure • rhythm/tempo/metre. An answer which discusses the work of only one artist can only achieve a maximum of half marks. Effective answers will be well balanced between the two artists.	30
29	Area of study 6: Contemporary traditional music (Named artists: Astor Piazzolla; Toumani Diabaté; Anoushka Shankar; Mariza; Bellowhead) Choose two of the named artists. 'Explore the significance of choices of mode, scale or key in their work.' Answer should be balanced between the two artists and explore a variety of contrasted material, focusing in detail on issues of tonality and modality in melody and harmony. Discussion could focus on choice of mode/scale/key in order to evoke a specific mood or atmosphere, focus on technical description of the intervallic properties of modes and scales, or do both. • For example, the major scale and modes related to it through the presence of the major 3rd (eg Lydian and Mixolydian) may be associated with more positive and uplifting feelings while the minor scale and related modes with a flat 3rd (eg Aeolian, Dorian) may be associated with more reflective and melancholy feelings. • Scales/modes which begin with a minor second (using a flat 2nd degree, such as the Phrygian and Locrian modes) may seem particularly 'dark' or depressive, while those that employ a raised 4th degree as well as raised 7th (Lydian) may seem much 'brighter'. • Scales which feature intervals wider or narrower than those normally encountered in Western European music may also be exploited for an apparently 'exotic' feeling. • The Portuguese Fado tradition explored by Mariza and the Tango Nuevo style of	30

	Piazzolla both particularly favour minor keys and related modes for their frequent expressions of passionate melancholy. • The enormous range of scalar types found in Indian classical raga, each associated with particular times of day, year, occasions and characters might also be usefully explored in discussing the work of Anoushka Shankar. An answer which discusses the work of only one artist can only achieve a maximum of half marks. Effective answers will be well balanced between the two artists.	
30	Area of study 7: Art music since 1910 (Named composers: Dmitri Shostakovich; Olivier Messiaen; Steve Reich; James MacMillan) Choose one of the following types of music: • music for orchestra or large ensemble or • music for small ensemble or solo performer. Explain how two of the named composers have been innovative in composing this type of music. Answers should aim to be well balanced between the two composers and deal convincingly and in detail with innovative aspects of several different elements of their music, such as rhythm, melody, harmony, texture and use of instruments. There is no need for all of the chosen pieces to be written for exactly the same forces as long as they all fall into the same one of the categories listed. An answer which discusses the work of only one composer can only achieve a maximum of half marks. Effective answers will be well balanced between the two composers.	30