
**A-level
MUSIC
7272/W**

Component 1 Appraising Music

Mark scheme

June 2019

Version: 1.0 Final



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

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

Further copies of this mark scheme are available from aqa.org.uk

Level of response marking instructions

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

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

Step 1 Determine a level

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

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

Step 2 Determine a mark

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

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

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

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

Section A: Listening [56 marks]

Area of Study 1: Western classical tradition 1650–1910

01 Track 1: Handel Organ Concerto in d minor HWV 304 no.1, last movement.

Q	Part		Mark
01	1	Which one of the following types of metre is used in the excerpt? compound triple	1
01	2	State the number of lines within the texture of the organ solo. two	1
01	3	The excerpt begins in the tonic key (d minor). Name the key into which it has modulated at the end of the excerpt. dominant/a minor [ALLOW 'A']	1
01	4	The excerpt begins with three phrases in a descending sequence in the orchestra. When the soloist enters at 0:12, it begins in a similar way, but then changes. Tick (✓) the answer which correctly shows where this change takes place. after the second phrase	1

02 Track 2: Mozart 'Non mi dir' from 'Don Giovanni'.

Q	Marking guidance	Mark
02	This aria is from 'Don Giovanni'. Complete the bracketed sections of: the soprano melody in bar 3 the cello part in bar 8 The rhythm has been shown.  6 marks – 1 per note (must include accidentals)	6

03 Track 3: Chopin Nocturne in E flat major Op.9 no.2

Q	Marking guidance	Mark
03	The excerpt is taken from a Nocturne by Chopin. Analyse the excerpt, explaining how it is typical of Chopin's music. 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 any of the following, which may all be regarded as typical: • Melody and accompaniment texture; melody in right hand, accompaniment in left • 12/8 or compound quadruple metre • Accompaniment consists of waltz-like pattern; bass note followed by two chords on after-beats in constant quavers/equal note values • Melody begins with expressive rising 6th anacrusis • Quasi-vocal quality of melody in arch-shaped phrases • Some expressive wider intervals eg octave in 2nd phrase (0:14), major 10th at 1st melodic climax (0:27) • Expressive melodic ornamentation is frequently found, e.g. chromatic turn figure before octave leap at 0:14 • Much use of suspensions and appoggiaturas, especially at phrase ends eg 0:10–0:011 1st phrase ends with 9–8, 0:17–0:18 2nd phrase ends with 4–3 • Repeat of melody beginning at 0:34 includes even greater melodic decoration, e.g. mordents at 0:38 and 0:41 and semiquaver turn-like figure in first phrase • Even more elaborate ornamentation on second return of melody at 1:36, eg trill at 1:51–1:52 and chromatic fioritura at 1:59–2:03 • Use of rubato, eg holding back at 0:27–0:28 • Large range of dynamics; begins quietly, but is more powerful at 1:21–1:35 • Wide range of keyboard used, eg deep bass used for main beats in left hand, while right hand explores higher register, especially at e.g. 0:29 • Rich harmony with chromaticism and dissonance; ◦ 0:08 diminished 7th clashes against tonic pedal, and against melody note ◦ 0:11 passing major 7th in deep bass clashes with tonic harmony ◦ 0:14–0:19 passing modulation to supertonic minor via its V^7 and diminished vii^7 ◦ Chromatic motion in bass line in 0:20–0:27, including use of secondary V^7 and diminished 7th chords ◦ Use of subdominant minor chord 1:13–1:17 to colour the harmony ◦ 1:30–1:34 lead-back to return of main melody includes an expansion of the dominant chord via a string of chromatically related chords • Ternary structure, with main theme returning at c.0:34 and 1:36 • Any other valid point	10

Area of study 2: Pop music

04 Track 4: Joni Mitchell 'Little Green' from 'Blue'

Q	Part	Marking guidance	Mark
04	1	With which type of chord does the excerpt begin? major 7th	1
04	2	Describe fully the interval formed by the range of the vocal melody in line 1. minor 7th [2] any other 7th [1]	2
04	3	Which scale degree is the highest note of the vocal melody? supertonic	1

05 Track 5: Muse 'Assassin' from 'Black Holes and Revelations'

Q	Part	Marking guidance	Mark
05	1	The excerpt begins with a guitar riff in semiquavers in which four intervals are used. Which one of the following correctly shows the intervals in the order in which they appear? 	1
05	2	Name the instrument which takes over the lower line of this riff at 0:17. bass guitar	1
05	3	In the drum break heard at 0:32–0:33, what is the shortest note value played? sextuplet semiquavers	1
05	4	Name the interval heard repeatedly in the bass from 0:33 to the end of the excerpt. (minor) 6th	1

06 Track 6: Stevie Wonder ‘Don’t You Worry ‘Bout a Thing’ from ‘Innervisions’

Q	Marking guidance	Mark
06	The excerpt is taken from the track ‘Don’t You Worry ‘bout A Thing’, from the album ‘Innervisions (1973). Analyse Stevie Wonder’s use of musical elements in the excerpt, explaining how they are used to create a happy, relaxed feeling. 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: • Steady 4-in a bar beat, with several layers of rhythm creating an easy-going groove with a relaxed dance feel • Percussion includes drum kit and additional Latin American instruments – claves, cowbell, guiro, shaker – which create a lot of rhythmic detail (movement on every quaver) • Frequent use of rhythmic motif of quaver and 2 semiquavers eg on maracas at 0:20 feels more animated • Melody features syncopation, with a push just before the 2nd and 4th beats, giving a swinging feel • Relaxed, middle register lead vocal melody at the beginning (relatively small range of a 7th), double-tracked to give extra warmth and with occasional multi-tracked harmonies (e.g. at 0:17–18) • Acoustic piano further back in the recording mix, giving a subtle, understated feeling • Harmony features a gradually descending chromatic line over a tonic pedal in a slow harmonic rhythm • Many added and/or altered notes in the harmony, giving a feeling of warmth; ◦ E min – B aug 5th – E min7 – A7 (bars 1–2) ◦ D min – G7 – Cmaj7 – B aug 5th (bars 3–4) ◦ Circle of 5ths gives a strong sense of direction • 1:03–1:09 features a long descending chromatic chord sequence with 4–3 suspensions (from G down to D), giving a feeling of relaxed sliding (two vocal lines present here) • Repeated refrain at 1:17 is in a higher vocal register, feeling more forcefully projected; • This more up-beat feeling enhanced by quasi-imitation in multi-tracked voice part at 1:36 on wordless vocal repetition of original instrumental riff • Any other valid point	10

Area of study 3: Music for media

07 Track 7: Michael Giacchino 'This is me' from 'Ratatouille'

Q	Part	Marking guidance	Mark
07	1	Which one of the following correctly shows the piano bass line heard twice in 0:02–0:11? A 	1
07	2	Name the two woodwind instruments heard between 0:16 and 0:19. bassoon [1] AND cor anglais [1] ALLOW piccolo [1] NOT flute	2
07	3	The tonic of the excerpt is g minor. Which two chords are heard in 0:25–0:28? D major and c minor	1

08 Track 8: Hans Zimmer '160 BPM' from 'Angels & Demons'

Q	Part	Marking guidance	Mark
08	1	Suggest a suitable time signature for the excerpt. 7/8 [ALLOW 7/16 or 7/4]	1
08	2	Which one of the following keyboard instruments enters at 0:08? celeste	1
08	3	This keyboard instrument plays an ostinato. State how many different pitches are in the ostinato. 5	1
08	4	Which one of the following parallel intervals can be heard between the voice parts in the excerpt? thirds	1

09 Track 9: Thomas Newman 'The Church of Glass' from 'Oscar and Lucinda'

Q	Marking guidance	Mark
09	The excerpt is taken from the cue 'The Church of Glass' from the film 'Oscar and Lucinda' (1997), with music by Thomas Newman. Explain how Newman's use of musical elements helps to create an impression of a beautiful, mysterious and delicate glass church. 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: • Begins with a drone on didgeridoo, suggesting a feeling of stillness • Overtone from the drone begin to blend with bells/wind chimes, suggesting a reference to church bells • No regular pulse – rhythmic freedom; suggests contemplation • At 0:18 a sudden use of high, bright timbres, steady pulse and melodic interest - o descant melody on piccolo/high whistle - o main melody on bells - o violin tremolando - o child's voice • Main melody features repeated notes, mainly focusing on 3rd and root of tonic minor triad; has a simple, childlike quality • Modal harmony gives a feeling of archaic church music • 0:43 full strings enter, playing parallel chords in block harmony again referencing early church music; - o Progression is I – III – iv – V (0:43–0:47); suggesting organum, or the majesty of the church building • These chords immediately repeated at 0:47–0:50, with fuller orchestration including horns and woodwind; crescendo • 0:55 high voices choir enters with homophonic texture in a hymn-like fashion • Lower voices enter at 1:00 with suggestion of imitation (another church music reference) • Texture swells and grows with cymbal to highlight climax on high note at 1:06 • Brass chords and timpani can be heard backing the choir in the phrase at 1:03–1:11 • On final cadence of the phrase, bells/chimes return • 1:13–1:25 tonic pedal, over which voices have intertwining imitation melismatic lines and bells play an ostinato • 1:27 orchestra re-enter with rapid crescendo; sustained trumpet notes and rising scalar figures in strings	10

	- A slow moving 4-beat sequence is repeated 4 times, each rising in volume and pitch, coming to a climax on a very high choral soprano note, followed by dramatic silence at 1:43 1:44 the repetitive melody from 0:18 returns on piano, shadowed by delicate sound of low flute in lower octave - Any other valid point	
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Area of study 4: Music for theatre

10 Track 10: Stephen Sondheim 'The Miller's Son' from 'A Little Night Music'

Q	Part	Marking guidance	Mark
10	1	The introduction begins with a tonic minor chord containing an added note. Which one of the following is the added note? 9th	1
10	2	Line 4 ends on a dominant chord (F# is the root). State the bass note in the accompaniment in lines 5–7. D/mediant	1
10	3	Describe the difference in metre between lines 5-7 and lines 8-9. 5–7 are in duple/quadruple/simple metre; 8–9 in triple/compound metre [allow equivalent expression]	1
10	4	Which one of the following instruments is added to the accompaniment for the first time in lines 5–9? bassoon	1

11 Track 11: Richard Rodgers 'How do you Solve a Problem like Maria?' from 'The Sound of Music'

Q	Part	Marking guidance	Mark
11	1	State fully the harmonic function of the French Horn note held in lines 1–2. dominant pedal [2] any other pedal [1]	2
11	2	Which one of the following correctly represents the melody of line 1? C 	1
11	3	Which key is used in line 7? tonic minor	1

12 Track 12: Jason Robert Brown: 'Look at Me' from 'The Bridges of Madison County'

Q	Marking guidance	Mark
12	The excerpt is taken from the musical 'The Bridges of Madison County' by Jason Robert Brown (2014). In this song, the main character is buying a dress and remembers how she used to take pleasure in her appearance when she was younger. She reflects on how these feelings have been re-awakened by her recent meeting with a man to whom she feels attracted. Explain how Jason Robert Brown's handling of musical elements in the excerpt helps to create a feeling of growing romantic excitement. 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: • Fast tempo suggests breathless excitement • Major key gives a positive feeling, and the prominent added 7ths and 6ths in the accompaniment vamp at the start create added warmth • Triple time, but syncopated pulse gives a feeling of cross-rhythm floating over this • Accompaniment has a lively feeling due to strummed guitar chords in quavers • The opening section is built on a tonic pedal, suggesting a sense of being fixed in a moment of contemplation • Melodic phrases begin with long conjunct lines giving a sense of effortless gliding along, moving to a more exuberant rising perfect 5ths for 'one second, one day' in line 2 • Dotted rhythms and leaps give a more playful, energetic feel in line 6 • Chromatic alteration of supertonic chord from minor to diminished in lines 3 and 7 gives a romantic yearning feeling (6th note of scale flattened) • Rising counter-melody in strings appearing between lines 4 and 5 adds another line to the texture, making it feel busier • Lines 5–8 repeat melody of 1–4, but reaching ecstatically to a higher climax on the major 3rd for 'feels' at the end of line 8 (also note the expressive melisma towards this note) • Lines 9–12 feature a descending sequence and chromatic alteration in the harmony giving a 'swooning' effect • Dramatic break in accompaniment after 'look at me' in line 15; 'and then please' is unaccompanied • Piano 4ths/5ths in rippling arpeggios return just before 'walk away' in line 16 • 'Away' in line 16 is extended in a long, high-register melisma, as though in a dream; this is enhanced through -	10

	- o the harmony, which wanders down chromatically over a tonic pedal - o the texture, which thins down to just piano arpeggios, violin tremolando and triangle strokes on the main beats • The dream-like texture continues in lines 17–19; there is a definite feeling of cross-rhythm in the countermelody • The vocal lines in 17–19 all descend from ‘don’t’, underlining the forbidding, but line 20 rises before falling to ‘me’ • Ritardando at start of line 20 and separation of the words creates a feeling of pleading • Tempo is regained for the final note • Final vocal note is the major 3rd, creating a particularly ‘sweet’ tone • Sense of dream-like suspense continues in the final chord because the persistent supertonic at the bottom of the piano arpeggios is not resolved • Rapid sweep on bell-tree underlines final note – dream-like/magical touch • Any other valid point	
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Area of Study 5: Jazz

13 Track 13: Gwilym Simcock: ‘Sneaky’ from ‘Perception’

Q	Part	Marking guidance	Mark
13	1	Which one of the following best shows the piano bass line at the start of the excerpt (0:02–0:07)? Note: these are all shown an octave higher for ease of reading. D	

15 Track 15: Miles Davis: 'Blues By Five' from 'Cookin' with the Miles Davis Quintet' (1956)

13

	• Piano begins with aggressive, dissonant block chords in repeated rhythm, emphasising 1st beat of the bar with an accent and elongated note • Quavers are heavily swung • Melody emphasises ‘blue’ minor 7th and minor 3rd prominently • String bass maintains a steady walking bass throughout • Drum kit in opening choruses features loud swung quaver rhythm on ride cymbal and much irregular accentuation in snare drum • Turn-around at end of 1st chorus features descending chromatic line in piano chords • The 6 choruses that follow show Davis’s ability to shape an extended solo • First trumpet entry is typically simple and understated from Davis – 3 repeated tonic pitches on the beat; phrases are broken up rather than following 2 or 4 bar structure of the harmony • Relaxed ‘cool’ feeling to 1st trumpet chorus; melodic range less than an octave • Piano part becomes much more sparse during trumpet chorus, simply comping with occasional mid register chords • Second trumpet chorus (from 0:51) begins to turn more aggressive, with sharper accentuation of repeated ‘blue’ 3rds; rhythmically more complex line with some ghosted notes • Third trumpet chorus (from 1:07) begins with a longer more developed phrase • This chorus rises to a melodic high point on a dissonant 9th above the dominant chord at 1:19 • Fourth trumpet chorus (1:24) begins to explore higher register with 2 or 3 note fragments of melody, often in falling chromatic lines, at the start and a new high point (flat 3rd) at 1:29, followed by a descending line that covers a diminished octave • This is followed by a more lyrical line with a rising shape at 1:33–1:36 • Fifth trumpet chorus (1:39) begins with a more dramatic high register outburst (short upward smear), gradually descending in pitch via some chromatic passing figures • Sixth trumpet chorus (1:56) has a more relaxed feel, focusing on repeated mid-register tonic notes • Any other valid point	
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Area of Study 6: Contemporary Traditional Music

16 Track 16: Mariza: 'Promete, Jura' from 'Fado Tradicional'

Q	Part	Marking guidance	Mark
16	1	Name the type of melodic ornament heard twice in the Portuguese guitar melody between 0:05 and 0:07. mordent/upper mordent	1
16	2	Name the degree of the scale on which the vocal melody begins in line 1. mediant/3rd	1
16	3	The tonic of the excerpt is F# minor. Which chord is used to harmonise the last two words of line 1? B minor	1
16	4	What is the interval formed by the range of the vocal melody in line 3? perfect 5th	1

17 Track 17: Anoushka Shankar: 'Flight' from 'Traces of You'

Q	Part	Marking guidance	Mark
17	1	The metre of the excerpt is based on an alternation between two time signatures. Which one of the following best describes the relationship between these time signatures? 6/8 and 3/4	1
17	2	Which mode is used in the excerpt? Dorian	1
17	3	Name one Indian and one western instrument heard in the excerpt. Indian instrument: 1 of sitar [1] hang [1] Western instrument: 1 of cello [1] string pad/synth [1]	2

18 Track 18: Piazzolla: 'Buenos Aires Hora Cero'

Q	Marking guidance	Mark
18	The excerpt is taken from a work by Piazzolla entitled 'Buenos Aires Hora Cero'. It is named after a series of comic books popular in Argentina in the 1950s and 1960s. Explain how Piazzolla's handling of musical elements in the excerpt helps to create a feeling of a cartoon world with a particular flavour of Argentina. 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: • Mix of aspects Argentinian tango, with many unusual instrumental special effects and dissonant harmonies, suggesting a sinister or ‘crazy’ atmosphere • Tango Nuevo instrumentation; ○ Bandoneon ○ Piano ○ Guitar ○ Cello ○ Double bass • Tango rhythm – march-like start in steady 4 • Percussive lower strings on main beats – arrastre/bow dragging technique; ○ Moves up and down between tonic and 3rd • Tango harmony – minor key and parallel chords; ○ piano enters at 0:13 with i – ii – III – IV ○ notice use of Dorian mode, so ii is minor and IV major ○ at 0:23, melody and chord sequence fall back down, using • Special instrumental and harmonic effects such as; ○ Strumming the strings inside the piano (0:05) ○ Tapping the body of the string instruments (heard frequently in the opening) ○ Dissonant chromatic clusters on bandoneon (0:21–0:23, 0:45–0:46, 1:34–1:36) ○ Dissonant tremolando on cello (0:30–0:32) ○ Drawn-out high-pitched glissandi on string instruments (like sirens) (1:22–1:26) ○ Un-measured accelerating repeated high note on piano (0:20, 1:33) ○ High pitched dissonant clusters on piano (0:35) • At 0:56, tango ostinato begins on bandoneon, featuring 3-quaver lead up to strong 3rd beat • This is accompanied by staccato percussive chords in strings and piano • At 1:17, this ostinato becomes a more legato and lyrical melody • 1:27 cello takes what was the chordal bass and plays this as a legato conjunct rising and falling melody • Any other valid point	
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Area of Study 7: Art Music since 1910

19 Track 19: Messiaen: 'Turangalila-Symphonie', movement VI.

Q	Part	Marking guidance	Mark
19	1	The first phrase of the main melody is shown below.  The solo piano enters during the 3rd beat of the phrase with a repeated note. Name this repeated note. B	1
19	2	Which one of the following chords is used to harmonise the final note of this phrase? dominant 7th	1
19	3	The piano plays a repeated melodic interval from 1:00–1:06. Which one of the following intervals does it play? augmented 4th	1
19	4	Name the tuned percussion instrument which plays in the excerpt. vibraphone	1

20 Track 20: Reich: 'After the War' from 'Different Trains'

Q	Part	Marking guidance	Mark
20	1	Which one of the following correctly shows the pitches of the first 6 notes played by the cello? A 	1
20	2	Describe two ways in which the vocal sample 'the war is over' is used in the excerpt. repeated (ALLOW 'looped') [1] fragmented/the word 'over' separated and repeated alone [1] doubled in strings (or equivalent) [1] imitated by strings (or equivalent) [1] MAX 2 MARKS	2
20	3	How many string instruments play in the excerpt? 4	1

21 Track 21: MacMillan: 'Like a very fast reel' from 'From Ayrshire'.

Q	Marking guidance	Mark
21	The excerpt is taken from James MacMillan's 'From Ayrshire' (2005) and is headed 'Like a very fast reel'. Explain how MacMillan's music blends elements of old Scottish folk music and more modern features. 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: • The use of a solo violin is a reference to the tradition of folk fiddle playing • The very fast tempo, with virtually continuous equal notes in separate bows (quavers or semiquavers) refers back to the folk reel • The use of sustained drones in the orchestra is a reference to an aspect of folk music • There are various points at which a tonal melody and harmony are created in both solo part and orchestra, suggesting folk music, eg ○ Fleeting in the solo part at 0:09–0:10 ○ In the orchestra at 0:39–0:41 ○ At 0:53–0:55, with pizzicato string chords in a tonal relationship (ii–V–ii–V–I) ○ In the last few seconds (1:25–1:27) horns play an open 5th with mordents, suggesting the sound of highland bagpipes with drone • The more modern aspects are suggested by ○ Melodic angularity and chromaticism e.g. solo part between 0:05 and 0:07 has a range of a diminished 8ve ○ Dissonant harmony eg sustained semitone drone in orchestra during solo from 0:05–0:17; violin solo repeats double-stopped minor 9th in 00:23–0:30 ○ Pentatonic harmonic cluster in high strings at 0:53–0:55 ○ Rough and violent textures, including much use of low pitched instruments and timpani e.g. at 0:25–0:31 ○ Strings build up dissonant thickly imitative texture in 0:18–0:22 ○ 'Rips' in the horns at the start • Any other valid point.	10

Section B: Analysis [34 marks]

22 Track 22: Purcell Trumpet Sonata, Movement 1, bb.11–29

Q	Part	Marking guidance	Mark
22	1	Name the key of the music in bars 11–14 (1st beat). B minor	1
22	2	Give the location of a 4–3 suspension in the Violin II part. Bar 13, beat 4 [ALLOW beats 3–4] OR bar 28, beats 3–4 [ALLOW beats 2–4]	1
22	3	Analyse the composer's handling of melody in the excerpt, stating how it is typical of music in the Baroque period. Award marks according to the following band descriptions: 5 An authoritative response which is consistently coherent and logically structured 3–4 A wide-ranging response which is mostly coherent and well structured 1–2 A limited response with some significant inaccuracy/omission and a lack of clarity 0 No work submitted or worthy of credit. (Any of the following points regarding melody, eg sequence, conjunct line, motivic development may be regarded as typical of the Baroque period) • Begins with a 4-note descending conjunct motif in quavers, which is repeated in b.12 and then extended towards a cadence in bb.13–14 • 14–15 uses a 3-note rhythmic diminution of the descending figure from 11–13 • This motif is used in an ascending sequence • In 17–18 melodic writing in the 1st violins returns to the conjunct quaver movement of 11–13 • The melody at 19 is based on rising conjunct semiquavers • A rising melodic sequence develops from 22–24 • There is a small melodic decoration of the motif in the 1st violins in b.22 • The melodic figure in 24–25 is a simple rising scale in semiquaver rhythm, helping create a feeling of climax • In 26–28, the melodic figures revert to descending conjunct pairs of quavers as at the opening of the excerpt • Any other valid point.	5
22	4	Analyse the composer's handling of harmony, tonality and texture in the excerpt, relating the excerpt to the movement as a whole. In your answer, you should make reference 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	10

	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: • The key in 11–14 is b minor, the relative minor; as this is from the middle section of the movement, modulation away from the tonic (D major) is expected • There is a perfect cadence in b minor, with a 4–3 suspension, in bars 13–14 • In 11–13, texture alternates quickly between 2-part polarised texture (solo trumpet and continuo) and chordal orchestral texture • Imitation between trumpet and 1st violins in 11–13 • Parallel 6ths and 10ths used between melody and bass in 11–13 • In 14–15 there is rapid antiphonal exchange between the solo trumpet and orchestra; the 1st violins imitate the trumpet and are doubled in parallel compound 3rds by the cellos • The harmony in 14–15 begins to drift back to D major, but there is no full cadence in that key • At 16, the texture becomes broader, with a full chordal tutti, with solo trumpet and 1st violins in unison • The key modulates to the dominant in 16, with a more drawn-out perfect cadence (again involving a 4–3 suspension) • However, the continuation at 17–18 is a surprising turn to the dominant minor (a minor) • In 17–18 the trumpet has an inverted tonic pedal at the top of the texture • The perfect cadence in 18–19 takes us back to the expected dominant major (A major) • From 20 to the end, the music returns to the tonic key of D major, this section forming a balance to the tonic section at the start of the movement • The sequential passage from 21–24 takes us via a rising bass through chords IV, V and vi to Vb, which is slightly extended into the next bar, forming a moment of tension, which is released as the bass and harmony finally reach D half-way through bar 25 • From 19–25 there is a long passage of antiphonal texture, with the trumpet answering the orchestra and imitating the 1st violins • At 21, the 1-bar exchange of melody contracts to 1/2 – bars • 1st violins and cellos are in parallel compound 3rds from 21–25, with inner strings filling in harmony • At 24–25, the time interval imitation between trumpet and orchestra grows closer – now every beat – creating a sense of working towards a climax • The texture in 26–28 is a full tutti chordal texture, with the trumpet and 1st violins in unison • A final perfect cadence, again with a 4–3 suspension, rounds the movement off. • Any other valid point.	
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23 Track 23: Mozart 'La Vendetta', bars bb.30–72

Q	Part	Marking guidance	Mark
23	1	Name the key of the music at the beginning of the excerpt (bars 30–37). E major	1
23	2	Give a bar number where an augmented 6th chord is played. 46, 47, 48 OR 65	1
23	3	Discuss Mozart's writing for horns, trumpets and timpani in the excerpt, explaining how it is typical of the classical period. Award marks according to the following band descriptions: 5 An authoritative response which is consistently coherent and logically structured 3–4 A wide-ranging response which is mostly coherent and well structured 1–2 A limited response with some significant inaccuracy/omission and a lack of clarity 0 No work submitted or worthy of credit. Answers could include the following points: • Timpani could not be tuned quickly and so were usually limited to tonic and dominant within a movement. • Brass instruments had no valves and were therefore limited to notes of the harmonic series • Horns and trumpets in D are used in this excerpt to suit the prevailing tonality • Timpani and trumpets are used in the excerpt to emphasise the harmony of loud tutti sections • Horns used in a similar way, but also to sustain pedal notes in quieter sections • Opening: horns and trumpets play repeated E (sounding pitch) as a tonic pedal • Horns sustain a pedal E from 37–45 (tonic, becoming dominant pedal) • Timpani roll and brass sforzando at 46 etc. to emphasise loud augmented 6th chord and its resolution • 49–50 repeated dominant (A) in octaves from brass and timpani emphasises arrival on A major • 56–62 horns sustain tonic pedal in D, moving to open 5th on the dominant to support the I–V harmony of the rest of the orchestra • 66–72 horns sustain dominant pedal in octaves • Any other valid point	5
23	4	Analyse how Mozart's handling of melody, harmony, rhythm and dynamics helps to portray Bartolo's character in the excerpt. In your answer, you should make reference 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	10

	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: • Bartolo is a pompous and foolish old man who thinks he is clever • There is much repetition of words and musical phrases to underline Bartolo's pomposity, e.g. 30–33 repeated in 34–37, 37–38 repeated in 38–39 etc. • Use of rests and silence to make dramatic points, eg in 31, 33, 45, 50, 72 etc. • Rhetorical exaggeration also suggested by extreme dynamic contrasts eg in 30–33 and at 46–50 • 'The case is serious': 46–50 emphasises the above points even further with use of bass tremolo and dramatic sounding augmented 6th chord (repeated x3 in 46, 47 and 48); big dramatic flourish of descending dominant arpeggio in 49–50 rounds this off • Falling octaves in vocal part (eg 31, 35, 71–2) also suggest pompous over-emphasis • Bartolo occasionally grows more animated and the music reflects this eg in 41–45 ◦ rhythmic values decrease (to quavers and semiquavers) ◦ pitch gradually rises in sequence ◦ harmonic rhythm increases in pace (new chord each beat) ◦ crescendo • Bars 51–53 are quiet, legato and conjunct, suggesting a smooth, confidence after the bluster of the previous section (again, the phrase is repeated) • 56–65 make use of comic 'patter' in triplets; the complexity of the rhythm (with many words delivered rapidly) suggests the complexity of the legal research Bartolo says he will undertake; the restlessness of this passage is underlined by frequent chromatic motion and passing modulation (eg to e minor in 62–63) • In 66–72, Bartolo sings on a monotone and the rhythm slows down as he returns to a more confident, calm certainty about discovering the legal key to the situation • Any other valid point	
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24 Track 24: Grieg 'Norwegian March' Op. 54 no.2, 107–159 (end)

Q	Part	Marking guidance	Mark
24	1	State one bar where a C major 7th chord in 3rd inversion can be heard. Any of: 115, 123, 131	1
24	2	Name the key of the music in bars 136–138. A^b major	1
24	3	Analyse the composer's handling of melody in 107–119, explaining how it is typical of his style. Award marks according to the following band descriptions: 5 An authoritative response which is consistently coherent and logically structured 3–4 A wide-ranging response which is mostly coherent and well structured 1–2 A limited response with some significant inaccuracy/omission and a lack of clarity 0 No work submitted or worthy of credit. Answers could include the following points: • The melody uses a characteristic syncopated rhythm in every bar, giving it a swinging feeling • This is effectively a rhythmic ostinato – the rhythms of bars 108 and 109 are repeated constantly • The melody features a written-out mordent, reminiscent of Norwegian folk music • The melody in 107–111 revolves around the notes C, D and E • 112–113 initiate a two-bar descending motive, deriving from an alteration of bars 108–9 (bar 112 ends with a descending 3rd rather than a step, and the start of bar 113 becomes an appoggiatura) • This new shape is used in sequence in 114–115 • At 116–117, the pattern is subtly altered, so that the rhythmic motif of bar 108 is repeated twice in a row • 118–119 revert to presenting the rhythmic motifs of 108 and 109 • The melodic motif of a falling 2nd followed by a falling 3rd heard on the second beat of 112 and subsequently is a characteristic 'fingerprint' of Grieg's style and also may derive from Norwegian folk music • Any other valid point.	5
24	4	Discuss the composer's handling of harmony, tonality, texture and dynamics in the excerpt, relating the excerpt to the movement as a whole. In your answer, you should make reference 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	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: • The excerpt is the conclusion of the second part of the movement, which is essentially in binary form; it returns firmly to the tonic • Begins in highest register of piano at quiet dynamic, and essentially 112–140 constitute a long drawn-out crescendo from <i>ppp</i> to <i>fff</i> and descent in register over 3 octaves. • From 140, gradual diminuendo, texture and register return to those used at the opening of the movement (melody focused around middle C, with left hand using the 2 octaves below. • Last few bars (from 155) re-visit two higher octaves with echo of the end of the phrase. • Tonality/harmony is entirely diatonic to C major, except for sudden switch to A flat in 135–139 (tertiary relationship) • 107–111 uses a dominant pedal in extreme high register, with implied tonic 6/4 chord • The right hand plays the melody, the left the dominant pedal, which rises up an octave in 110, temporarily sounding above the right hand melody • From the end of 111 to 135, the melody is in the left hand, with close position 3-note chords in the right • 112–119 long descending sequence, featuring chains of 7th chords, each dissonance resolving by step, but retained notes form new dissonances (suspension across the middle of the bar caused by the syncopation: ◦ $IV^7d - V^7c - iii^7d - IV^7c - ii^7d - iii^7c - I^7d - ii^7c - vii^7d - I^7c - vi^7d - vii^7c - V^7d - vi^7c - IV^7d - V^7c$ is the full pattern • This pattern is repeated in 120–127 and again in 128–135 • At 128, the melody is doubled in octaves in the left hand, for additional force • At the end of 135, there is a sudden plunge into A flat, with a repeated chord progression of $I - vi^7$ • Also at this point, the melody moves back into the right hand, leaving the left to explore the very bottom register as a bass line; the right hand still presents the melody in octaves, with some chordal thickening • At 139–140, the tonality shifts abruptly back to C major; the same melodic line is used, but D flat and E flat are replaced by naturals; the chord progression becomes a repeated $I - IV^7$ for 7 bars • The final section effectively takes place over a tonic pedal, with descending and ascending lines forming the chords ◦ $I - I^7 - IV^7 - V^7$ in 147–8, repeated in 149–150 ◦ $I - IV - I - V^7$ in 151–2, repeated in 153–4 • 155–9 simply repeats the tonic chord in root position in different octaves	
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		• Any other valid point.	
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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 a 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) Discuss how two of the named artists have used musical elements to create social or political commentary in their work. You should refer in detail to at least two songs by each artist. Answers should focus on musical elements, such as instrumentation, harmony, melody, rhythm, metre and tempo, rather than on the lyrics. Lyrics, while obviously important, should be examined from the point of view of how they have been set to music. An answer which deals with one artist only should not receive more than half marks.	30
26	Area of study 3: Music for media (Named composers: Bernard Herrmann; Hans Zimmer; Michael Giacchino; Thomas Newman; Nobuo Uematsu) Explain how two of the named composers have used rhythm, metre and tempo to create a sense of action and/or stillness in their music for media. There are many possible answers here, from the obvious use of fast tempi and ostinato to create a sense of rapid motion, to the use of pedal notes to suggest stillness. An answer which deals with one composer only should not receive more than half marks.	30
27	Area of study 4: Music for theatre (Named composers: Kurt Weill; Richard Rodgers; Stephen Sondheim; Claude-Michel Schönberg; Jason Robert Brown) Discuss how two of the named composers have used instrumentation and texture to create strongly contrasting atmospheres in their shows. A good answer will pick passages of appropriately contrasted atmosphere and discuss choice of instruments and their combination in detail. This may include association of particular types of instrument with a place or time. An answer which deals with one composer only should not receive more than half marks.	30

28	Area of study 5: Jazz (Named artists: Louis Armstrong; Duke Ellington; Charlie Parker; Miles Davis; Pat Metheny; Gwilym Simcock) Are the most interesting performances in jazz always the result of original composition or can re-interpretation of well-known tunes produce equally interesting results? Discuss this question through detailed discussion of the work of two of the named artists. There could be equally successful answers on either side of the argument (or with a balanced view) as long as they are appropriately supported with examples. Some of the artists are better known for original composition, e.g. Ellington, Metheny, others more for creative re-interpretation e.g. Armstrong, Parker. An answer which deals with one artist only should not receive more than half marks.	30
29	Area of study 6: Contemporary traditional music (Named artists: Astor Piazzolla; Toumani Diabaté; Anoushkar Shankar; Mariza; Bellowhead) Evaluate how successful two of the named artists have been in using and adapting elements of western classical or popular traditions in their music. A good answer may consider issues such as: • use of western instruments (particularly electrically amplified instruments in the case of pop music) • use of western rhythms – eg drum beats • use of western scales and harmonies • use of western formal structures The evaluation of success must be based on detailed evidence from relevant music. An answer which deals with one artist only should not receive more than half marks.	30
30	Area of study 7: Art music since 1910 (Named composers: Dmitri Shostakovich; Olivier Messiaen; Steve Reich; James MacMillan) Can non-tonal music be accessible for an audience or is tonality an essential ingredient for understanding? Discuss this question with detailed reference to the work of two of the named composers. As all the named composers have written music which could be described as tonal and non-tonal, there is room for a wide variety of approaches. A successful answer could favour either side of the argument or take a balanced view, as long as it is supported by detailed examination of relevant music. An answer which deals with one composer only should not receive more than half marks.	30