



AS

Music

7271/W Appraising Music
Final Mark Scheme

7271
June 2017

Version/Stage: v1.0

Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. 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**50 minutes****49 marks**

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

Area of study 1: Western classical tradition 1650-1910

Spend 25 minutes on this section.

Question 1 is on the excerpt of music on track 1 (Vivaldi Bassoon Concerto in e minor RV484, 3rd movement 0:00-1:05, František Hermann/Capella Istropolitana/Jaroslav Krcek, Naxos 8.550386)

Question 2 is on the excerpt of music on track 2 (Mozart “Hier soll ich dich denn sehen” from *Die Entführung aus dem Serail* 0:25-1:26)

Question 3 is on the excerpt of music on track 3 (Telemann Viola Concerto in G major, 1st movement, 0:00-0:00, Stephen Shingles/Academy of St. Martin-in-the-Fields/Neville Marriner, Decca 430 265-2)

Question 4: choose between the excerpts of music on track 4a (baroque, 1:05) or track 4b (classical, 1:01)

Question	Part	Marking guidance	Total marks
1	1	Give a suitable time signature. 3/8 or 3/4	1
1	2	Name the solo instrument. bassoon	1
1	3	State the structural term used to describe the orchestral tutti heard at the beginning of the excerpt. ritornello	1
1	4	To which one of the following keys does the excerpt modulate at the end? subdominant	1

Question	Part	Marking guidance	Total marks
2	1	Which one of the following terms best describes the singer's voice type? tenor	1
2	2	Identify the cadence heard at the end of line 5. perfect	1
2	3	Identify one harmonic feature of the orchestral accompaniment in lines 6-7. (dominant) pedal OR sequence OR parallel 3rds	1
2	4	Name the ornament used in the voice part on the syllable 'all-' in line 9. turn	1

		<ul style="list-style-type: none"> • Orchestral ensemble consists only of strings and continuo • Texture mainly uses simple counterpoint between treble and bass (“polarised texture”) e.g. in 1st episode at 0:45-0:52 • Writing in parallel 3rds in violins e.g. in the first few bars • Modulation only to closely related keys; subdominant (a minor) from the end of the solo episode and 2nd ritornello • Ritornello structure (opening theme returns in orchestra after solo episode at the end of the excerpt 1:04) • Form relies on simple contrast of tutti and solo • Orchestral ritornello tends to use regular 4-bar phrasing <p>Any other valid points.</p> <p>Track 2 – Classical:</p> <ul style="list-style-type: none"> • Phrase lengths are generally in balanced 2 or 4 bar units, but the opening melody includes a phrase extension through internal repetition (bar 3=sequential repetition of bar 2) • Light textures; sometimes simply monophonic melody with chords added at phrase ends e.g. in opening 0:00-0:08 • Much use of parallel motion (e.g. 0:14-0:17 violins and violas in parallel triads, 0:56-1:16 violins and violas in 3rds answered by clarinets/bassoons in 3rds) • Voice often doubled by 1st violins e.g. 0:27-0:55 • Functional tonal harmony – mainly revolving around tonic and dominant • Frequent use of “cadential 6/4”: Ic-V or Ic-V-I cadences (e.g. 0:22-0:24, 0:54-56 end of line 5) • Expressive melodic decoration includes appoggiaturas (‘Glück’ in line 2), suspensions (‘Himmel’ in line 3), turns (‘dich’ in line 2) • Occasional passing chromaticism in bass (e.g. 0:12-0:14 and 0:34-0:37) and melody (e.g. end of line 3 0:42-0:44, and on ‘mir’ in line 5 0:53) • Some chromatic harmony (secondary dominant 7ths or diminished 7ths) e.g. at end of lines 3 and 5 • Small orchestra, consisting of strings, clarinets, bassoons and horns • Dynamic contrasts when phrases are repeated (e.g. ‘Constanze’ in line 1 is a forte sequential repetition of ‘sehen’) • Use of pedal notes (violins, horns and celli at 0:56-1:16) • Modulation to the dominant at the end <p>Any other valid points.</p>	
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Answer all four questions for **one** of Areas of study 2-6.

Area of study 2: Pop music

Spend 25 minutes on this section.

Question 5 is on the excerpt of music on track 5 Beyoncé, “Gift from Virgo” from *Dangerously in Love*, 0:00-1:01, Columbia 509395 2

Question 6 is on the excerpt of music on track 6 Joni Mitchell, “Conversation” from *Ladies of the Canyon*, 0:00-1:00, (Reprise 7599-27450-2

Question 7 is on the excerpt of music on track 7, Stevie Wonder “Higher Ground” from *Innervisions* 0:00-0:51 (Tamla Motown 157 355-2)

Question 8 is on the excerpt of music on track 8 Muse, “Take a Bow” from *Black Holes and Revelations*, 0:00-1:39, (A&E Records 25646 3509-5/HEL3002CD)

Question	Part	Marking guidance	Total marks
5	1	Identify the harmonic interval played on the guitar at the start of the excerpt. major 3rd	1
5	2	Suggest a suitable time signature for the excerpt. 3/4 OR 6/8	1
5	3	State the number of the line that begins with a rising chromatic scale. line 5	1
5	4	Which two of the following instruments play in the backing in lines 7–8. saxophone [1] AND trumpet [1]	2

Question	Part	Marking guidance	Total marks
6	1	With which type of chord does the introduction start? Power chord	1
6	2	On which degree of the scale does the melody of line 1 end? dominant	1
6	3	Which type of cadence is heard at the end of line 8? imperfect	1
6	4	Give the numbers of the two lines in which chromatic chord changes can be heard. lines 4 [1 mark] AND 7 or 8 [1 mark]	2

Question	Part	Marking guidance	Total marks
7	1	Which one of the following metres is used? compound quadruple	1
7	2	What is the range of the voice melody in line 1? perfect 4th	1
7	3	The harmony of the whole excerpt up to the start of line 3 is based on a chord rooted on E flat. Identify the root of the new chord at the start of line 3. F/supertonic	1
7	4	Identify the vocal technique used on the word “turnin” in line 3. melisma	1
7	5	To which one of the following musical genres does this excerpt belong? funk	1

Question	Part	Marking guidance	Total marks
8		<p>The excerpt is taken from the song “Take a Bow” by Muse.</p> <p>The text of the lyrics is given below:</p> <ol style="list-style-type: none"> 1. Corrupt, you corrupt and bring corruption to all that you touch 2. Hold, you’ll behold and beholden for all that you’ve done 3. Spell, cast a spell, cast a spell on the country you run 4. And risk, you will risk, you will risk all their lives and their souls 5. And burn, you will burn, you will burn in hell, you burn in hell for your sins <p>How do the musical elements in this track produce a feeling of slowly growing anger and accusation?</p> <p>Award marks according to the following band descriptions: 9-10 A comprehensive and authoritative response which is consistently coherent and logically structured. 7-8 A wide-ranging and confident response which is mostly coherent and well structured. 5-6 A relevant response despite some inaccuracy/omission and weaknesses in terms of coherence and structure. 3-4 A limited response with some significant inaccuracy/omission and a lack of clarity. 1-2 A rudimentary response. 0 No work submitted or worthy of credit.</p> <p>Reference could be made to:</p>	10

		<ul style="list-style-type: none"> • Relentless steady beat (in 3) • Fast arpeggios in semiquavers in synthesizer/strings - agitation • Menacing falling major 3rd/rising minor 6th in bass • Harsh, rasping tone on bass synth • Vocal line grows from single words to longer phrases - growing coherence of accusation • Voice tends to hold a monotone or use a narrow range, suggesting an intense focus • Occasional echo on vocal – added power and support for the sentiment • Last line of voice jumps up a 4th in pitch; new register of anger • Loud dynamic and gradual crescendo • Gradual chromatic modulation and rise in pitch across the excerpt; specific details: <ul style="list-style-type: none"> ○ Begins on major chord; top note sharpened to produce augmented triad, then back down; this chromatic alteration is repeated, producing a feeling of unease and tension ○ On the 3rd repetition, the chord changes to a 2nd inversion minor triad as the 2 upper notes in the chord move up by semitone ○ Eventually the minor 2nd inversion changes to a major 2nd inversion as the top part moves up another semitone ○ The bass part then moves up a semitone, creating another augmented triad ○ This overall pattern is repeated in a long sequence, creating a powerful feeling of rising intensity • Echo applied to voice part towards the end creates some dissonance as the voice moves to adjacent melodic pitches • Modulation of synth sound at the end gives a sense of clarity as the string sounds drop out <p>Any other valid point.</p>	
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Area of study 3: Music for media

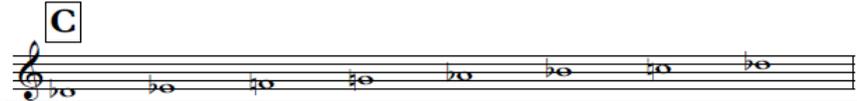
Spend 25 minutes on this section.

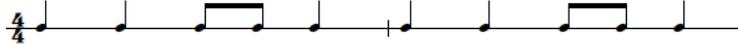
Question 9 is on the excerpt of music on track 9, Thomas Newman “EVE” from *Wall-E OST* (0:00-1:02)

Question 10 is on the excerpt of music on track 10, Bernard Herrmann, Theme from *Twisted Nerve* (0:00-0:50)

Question 11 is on the excerpt of music on track 11, Hans Zimmer, “Where we’re going” from *Interstellar* (3:35-4:17)

Question 12 is on the excerpt of music on track 12, Michael Giacchino “Roar” – from *Cloverfield* (0:00-2:05)

Question	Part	Marking guidance	Total marks
9	1	Name the performing technique heard in the string section on the opening chord. tremolo/tremolando	1
9	2	Identify the solo instrument that enters at 0:07. harp	1
9	3	On which one of the following scales is the excerpt based? C 	1
9	4	How many beats per bar are there in the excerpt? 3	1
9	5	The excerpt has a crotchet pulse. Which one of the following is the shortest note value used in the excerpt? semiquaver	1

Question	Part	Marking guidance	Total marks
10	1	<p>The excerpt begins with a whistled melody with the following rhythm:</p>  <p>What is the pitch range of the melody in these two bars? major 3rd</p>	1
10	2	<p>Which one of the following terms best describes the ornament used in the whistled melody between 0:09 and 0:13? mordent</p>	1
10	3	<p>Which one of the following techniques is a feature of the accompaniment in the first half of the excerpt? vibrato</p>	1
10	4	<p>At 0'36" the whistled melody is repeated with a different accompaniment. State two features of the new accompaniment.</p> <p>Any two of:</p> <ul style="list-style-type: none"> • Legato/arco crotchets in cello/double bass • descending bass line • arpeggios in semiquavers in glockenspiel, harp, celeste • off-beat quavers in violins • brass chords at phrase ends • any other valid point 	2

Question	Part	Marking guidance	Total marks
11	1	<p>The excerpt begins with a crescendo on a chord. Identify the instrument playing the chord. organ/pipe organ</p>	1
11	2	<p>The same instrument continues with a solo melody in the treble register. Identify the rising interval with which this melody begins. perfect 5th</p>	1
11	3	<p>Which two of the following features can be heard in the excerpt? dominant pedal [1 mark] AND ostinato [1 mark]</p>	2
11	4	<p>Suggest a suitable time signature for the excerpt. 3/4 OR 3/2</p>	1

Question	Part	Marking guidance	Total marks
12		<p>The excerpt is taken from ‘Roar!’ by Michael Giacchino. This piece of music accompanies the end credits of the film <i>Cloverfield</i>, in which the city of New York is attacked by enormous alien monsters.</p> <p>Explain how the music helps to convey the feelings of terror, danger and uncertainty that the film explores.</p> <p>Award marks according to the following band descriptions: 9-10 A comprehensive and authoritative response which is consistently coherent and logically structured. 7-8 A wide-ranging and confident response which is mostly coherent and well structured. 5-6 A relevant response despite some inaccuracy/omission and weaknesses in terms of coherence and structure. 3-4 A limited response with some significant inaccuracy/omission and a lack of clarity. 1-2 A rudimentary response. 0 No work submitted or worthy of credit.</p> <p>Reference could be made to:</p> <ul style="list-style-type: none"> • 0:00 opens with intermittent bursts of radio static (“diegetic” sounds) suggesting lost contact • 0:10 ominous, deep drum beats on bass drum, then joined by timpani, low register piano (0:21) and other percussion; suggestive of distant massive footsteps, buildings falling • 0:31 snare-less side drum ostinato; agitation/tension • 0:47 staccato minor chords in strings and woodwind • cellos in constant quavers • 0:58  motif in violins emphasizes minor third; anxiety • texture and dynamic gradually build, suggesting mounting fear • 1:06 abrupt modulation rising to flattened supertonic (Neapolitan) and then falls back; an unsettling motion • 1:13 melody repeated up an octave; further level of tension • 1:22 swelling crescendo in brass chords; menacing • 1:27 high woodwind countermelody in oscillating semitones, with swelling dynamics, like a warning • 1:33 menacing brass theme in 8ves, low register, sustained and loud volume, rhythmically “lumbering” as includes triplet crotchets and dotted rhythms cutting across the prevailing 4/4 • 1:46 wordless female voice sounds “other-worldly”, or perhaps like a human voice in distress; contrasts with the predominantly low pitched and mechanical/brutal orchestral sounds • huge crescendo at end, coupled with “supernatural” 	10

		<p>change of register in voice and inexorably rising chords in the brass; all suggests something massive and terrifying is approaching</p> <ul style="list-style-type: none"> • tam-tam crash near end <p>Any other valid point.</p>	
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Area of study 4: Music for theatre

Spend 25 minutes on this section.

Question 13 is on the excerpt of music on track 13, Weill “Zorn/Anger” from *Die sieben Todsünden/The Seven Deadly Sins* (0:00-0:47)

Question 14 is on the excerpt of music on track 14, Schönberg “Master of the House” from *Les Misérables* (0:00-0:51)

Question 15 is on the excerpt of music on track 15, Rodgers “Many a New Day” from *Oklahoma!* (0:50-1:39)

Question 16 is on the excerpt of music on track 16, Sondheim “Later” from *A Little Night Music* (0:51-2:20)

Question	Part	Marking guidance	Total marks
13	1	Identify the texture used in the instrumental introduction. octaves	1
13	2	Which one of the following is an accurate description of the tonality and harmony of the excerpt? C minor key with some chromatic notes	1
13	3	Suggest a suitable time signature for the excerpt. 2/4 OR 4/4 OR Common time/alla breve	1
13	4	Which one of the following is a feature of the vocal writing? Imitation	1
13	5	How many voice parts are there in the excerpt? four	1

Question	Part	Marking guidance	Total marks
14	1	Which one of the following intervals is used in the vocal melody throughout line 3? augmented 4th	1
14	2	Identify the solo instrument heard after the voice at the end of lines 2 and 4. (alto) saxophone	1
14	3	Describe the difference in tonality between lines 1-6 and 7-10. (moves from minor) to major	1
14	4	Which two of the following features can be heard in the voice part in the excerpt? chromatic steps [1 mark] AND sequence [1 mark]	2

Question	Part	Marking guidance	Total marks
15	1	Which one of the following rhythm patterns is used in the melody of line 1? 	1
15	2	On which of the following scale degrees is the word “sigh” sung at the end of line 3? supertonic	1
15	3	Which one of the following keys is used in lines 6-9? dominant	1
15	4	Identify the two percussion instruments heard in the excerpt. snare drum/side drum (allow drum kit) [1 mark] AND xylophone [1 mark]	2

Question	Part	Marking guidance	Total marks
16		The excerpt is from a solo for Henrik, a gloomy and serious young man who feels frustrated because the people closest to him do not take him seriously. Explain how the music helps to portray Henrik’s character and emotions. The text is given below: 1 “Later.” When is “later”? 2 All you ever hear is “later Henrik, Henrik later.”	10

		<p>3 “Yes we know, Henrik, oh, Henrik, 4 “Everyone agrees, Henrik, please, Henrik.” 5 You have a thought you’re fairly bursting with, 6 A personal discovery or problem, and it’s 7 “What’s your rush, Henrik? shush, Henrik, 8 “Goodness how you gush, Henrik, hush Henrik!” 9 You murmur, “I only..., it’s just that... 10 “For God’s sake!...” 11 “Later, Henrik.” 12 Henrik. Who is Henrik? 13 Oh that lawyer’s son, the one who mumbles, 14 Bland and boring, yes, he’s hardly worth ignoring. 15 And who cares if he’s all dammed – 16 (I beg your pardon) – up inside?</p> <p>Award marks according to the following band descriptions: 9-10 A comprehensive and authoritative response which is consistently coherent and logically structured. 7-8 A wide-ranging and confident response which is mostly coherent and well structured. 5-6 A relevant response despite some inaccuracy/omission and weaknesses in terms of coherence and structure. 3-4 A limited response with some significant inaccuracy/omission and a lack of clarity. 1-2 A rudimentary response. 0 No work submitted or worthy of credit.</p> <p>Reference could be made to:</p> <p>Henrik’s depressed and self-absorbed state suggested by:</p> <ul style="list-style-type: none"> • slow tempo • quiet dynamic at the start • dissonances in harmony • minor key • low register cello melody • which keeps returning to its lowest note • repeated rhythmic phrases = obsession • vocal phrases in lines 1-2 and 11-12 are broken up and are limited in range <p>Gradual growth in agitation of feeling in lines 5-9 shown through:</p> <ul style="list-style-type: none"> • gradually more continuous melodic phrases • gradual rise in register and dynamic <p>Sudden shocking outburst in line 10:</p> <ul style="list-style-type: none"> • extremely loud, high and sustained note on “God” • accompanied by extravagant cello cadenza <p>Abrupt pause after line 10 = reaction to the outburst</p> <p>Then Henrik continues as at the beginning</p> <ul style="list-style-type: none"> • expressive clarinet countermelody – unspoken feelings? • further build up of dynamics and texture in 15-16 expressing his self-loathing • ironic “(I beg your pardon)” set more quietly • accelerando in lines 14 to 15 <p>Any other valid point.</p>	
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Area of study 5: Jazz

Spend 25 minutes on this section.

Question 17 is on the excerpt of music on track 17 (1'00"), Duke Ellington "C Jam Blues" from *A Portrait of Duke Ellington* (1997, Gallerie).

Question 18 is on the excerpt of music on track 18 (0'36"), Gwilym Simcock "Sure would baby" from *The Impossible Gentlemen* (2011, Bashmore Records).

Question 19 is on the excerpt of music on track 19 (0'51"), Charlie Parker "Embraceable You" from *Best of the Complete Savoy & Dial Recordings*.

Question 20 is on the excerpt of music on track 20 (1'38"), Miles Davis "It Never Entered My Mind" from *Workin'* (1957).

Question	Part	Marking guidance	Total marks
17	1	Identify the rising interval in the opening piano motif that is played four times. perfect 4th	1
17	2	Which one of the following is the correct rhythm for this motif? C	1
17	3	Identify the chord progression on which the rest of the excerpt is based after the introduction (from 0'16" onwards). 12-bar blues/blues progression (OR allow accurate representation of chord sequence using chord symbols)	1
17	4	Which 'blue note' is used when the violin enters at 0:32? minor 3rd	1
17	5	Identify the solo instrument that is heard unaccompanied at the end of the excerpt. (muted) trumpet/cornet	1

Question	Part	Marking guidance	Total marks
18	1	Identify the two instruments which begin this excerpt. (string) bass (allow electric bass/bass guitar) [1 mark] AND drum kit [1 mark] (do NOT allow drums/cymbals)	2
18	2	How many beats long is the riff in this excerpt? 7	1
18	3	What is the pitch range of the riff? octave	1
18	4	At what intervals is the melody in the piano part doubled after 0'26" ? 4ths and 5ths	1

Question	Part	Marking guidance	Total marks
19	1	Complete the chart below by identifying the type of chords used in the piano intro. 3rd chord minor [1 mark] AND 4th chord augmented [1 mark]	2
19	2	What type of melody note is heard on the first downbeat of the opening saxophone melody? appoggiatura	1
19	3	Which one of the patterns in the table below best represents the relative pitch of the final note of the first 4 phrases of the saxophone melody (0'14"–0'29")? D	1
19	4	What kind of scale is heard in the bass part from 0'41"–0'42"? descending chromatic	1

Question	Part	Marking guidance	Total marks
20		<p>The excerpt is taken from a track recorded by Miles Davis in 1956 for his album <i>Workin'</i>.</p> <p>The music has a calm and lyrical character. Describe the musical elements that help to create this character.</p> <p>Award marks according to the following band descriptions: 9-10 A comprehensive and authoritative response which is consistently coherent and logically structured. 7-8 A wide-ranging and confident response which is mostly coherent and well structured. 5-6 A relevant response despite some inaccuracy/omission and weaknesses in terms of coherence and structure. 3-4 A limited response with some significant inaccuracy/omission and a lack of clarity. 1-2 A rudimentary response. 0 No work submitted or worthy of credit.</p> <p>Reference could be made to:</p> <ul style="list-style-type: none"> • Slow tempo • Soft dynamic • Repeated note / monotone / pedal (on the mediant) in the treble register of the piano • Muted trumpet • Opening melodic shape is falling conjunct • Brushes on the drums • Shimmering cymbal sounds • Rippling chord accompaniment • Gentle chromatic inflections in the main chord pattern (A flat 	10

		<p>major with the 5th rising and falling semitonally)</p> <ul style="list-style-type: none"> • Tonic pedal at start • String bass playing the tonic pizzicato in pairs – like a slow heartbeat • The middle 8 begins with a mellow (flat side) chord IV (just before the excerpt ends) • Tritone substitution at 0:48 (and similar moments of harmonic colour) <p>Any other valid point.</p>	
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Area of study 6: Contemporary traditional music

Spend 25 minutes on this section.

Question 21 is on the excerpt of music on track 21, Toumani Diabate – *Niani* from *Songhai 2* (1994, Rykomusic) (0'48"),

Question 22 is on the excerpt of music on track 22, Anoushka Shankar – *Bulería con Ricardo* from *Traveller* (2011, Deutsche Grammophon) (0'49")

Question 23 is on the excerpt of music on track 23, Mariza – *Rosa Branca* from *Terra* (2008, EMI Portugal) (0'50")

Question 24 is on the excerpt of music on track 24, Piazzolla – *Fugata* (reissued on 'Soledad' by Membran Music Ltd, Hamburg(1'29"))

Question	Part	Marking guidance	Total marks
21	1	<p>What is the texture formed by the two plucked string instruments at the start of this excerpt?</p> <p>Octaves</p>	1
21	2	<p>Which one of the following most accurately represents the melody at the start of the excerpt (up to 0'09")?</p> <p>B</p>	1
21	3	<p>Name the melodic technique used on the kora as the second section starts at 0:21.</p> <p>Birimintingo</p>	1
21	4	<p>Which one of the following intervals is the pitch range of the kumbengo pattern used in the bass through the second half of the excerpt?</p> <p>Minor 3rd</p>	1
21	5	<p>Identify the tuned percussion instrument heard in this excerpt.</p> <p>Balafon (accept 'marimba/African xylophone')</p>	1

Question	Part	Marking guidance	Total marks
22	1	Identify the two pitched instruments heard in this excerpt. piano [1 mark] AND sitar [1 mark]	2
22	2	The hand-clapping throughout this excerpt is evidence of fusion with which world music tradition? flamenco	1
22	3	On which one of the following ragas is the opening section based? (The drone note is B.) D	1
22	4	Which one of the following harmonic features is used in bass for the second half of the excerpt, after 0'33''? circle of 5ths	1

Question	Part	Marking guidance	Total marks
23	1	Which one of the following best describes the guitar melody at the start of the introduction? descending scale	1
23	2	Identify the two chords used during the first half of the verse (0:07 to 0:21). chord I/tonic/G major [1 mark] AND chord IV/subdominant/C major [1 mark]	2
23	3	Which one of the following techniques is used in the vocal line during the second half of the verse (0'21''–0'26''). descending sequence	1
23	4	Which one of the following correctly describes the tonality of the extract? B Begins in a major key and ends in the tonic minor	1

Question	Part	Marking guidance	Total marks
24		<p>The excerpt is taken from a track recorded by Piazzolla in 1968 in ION Studios, Buenos Aires.</p> <p>The music is representative of Piazzolla's <i>nuevo tango</i> style: a fusion of traditional Argentine tango with influences from Western classical music and jazz.</p> <p>Explain how this mixture of different influences can be heard in the piece.</p> <p>Award marks according to the following band descriptions:</p> <p>9-10: A comprehensive and authoritative response which is consistently coherent and logically structured.</p> <p>7-8: A wide-ranging and confident response which is mostly coherent and well structured.</p> <p>5-6: A relevant response despite some inaccuracy/omission and weaknesses in terms of coherence and structure.</p> <p>3-4: A limited response with some significant inaccuracy/omission and a lack of clarity.</p> <p>1-2: A rudimentary response.</p> <p>0: No work submitted or worthy of credit.</p> <p>Reference could be made to:</p> <p>Traditional tango:</p> <ul style="list-style-type: none"> • Instrumentation – Bandoneon, violin, piano, guitar, double bass (orquesta tipica) • Minor tonality • Piano as melodic instrument in octaves (bass register) during fugue • 4/4 time • Flamboyant melodic patterns <p>Classical</p> <ul style="list-style-type: none"> • Fugue / counterpoint • Descending chromaticism of fugue subject • Double bass with bow • Harmonic structure using circle of fifths • Sequential pattern of entries <p>Jazz</p> <ul style="list-style-type: none"> • Syncopation • 3 + 3 + 2 'Latin rhythm' • 'Walking' bass line later on (0'56") • Electro acoustic guitar <p>Any other valid point.</p>	10

Section B: Analysis

25 minutes

17 marks

Answer **one** question from Questions 25-26

The music for Question 25 is on track 25, Vivaldi Flute Concerto Op.10 No.3, 1st movement, bb.21-53

The music for Question 26 is on track 26, Mozart “Non so più” from *Le nozze di Figaro*, bb.1-

Question	Part	Marking guidance	Total marks
25	1	Explain what is meant by the symbol appearing above the repeated quaver Ds in the flute part in bars 26- 28. staccato/staccatissimo/detached/short	1
25	2	Describe fully the interval between the two bracketed notes in the flute part in bar 39. minor 6th [2 marks] any other 6th [1 mark]	2
25	3	Give the bar numbers where an ascending sequence can be heard. 32-38 allow 46	1
25	4	Explain the meaning of the symbols “4” and “3” under the harpsichord part in bar 26. figured bass / harmonic instructions for continuo [1] indicating a (4-3) suspension [1] appropriate notational detail [1] Max 2 marks	2
25	5	Give a bar number where the violas are in unison with the 1 st violins for the whole bar. 21 or 22 or 23 (allow 1, 2 or 3) or 48	1
25	6	Discuss the composer’s handling of harmony, tonality and texture in the excerpt, stating how they are typical. 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. 3-4 A limited response with some significant inaccuracy/omission and a lack of clarity. 1-2 A rudimentary response 0 No work submitted worthy of credit. Answers could include the following points: Harmony: <ul style="list-style-type: none"> • relies largely on primary triads • harmonic rhythm moves quite slowly <ul style="list-style-type: none"> ○ generally 1 or 2 chords per bar 	10

		<ul style="list-style-type: none"> ○ some passages dwell on a single chord for some time (e.g. bars 29³-32² are all on the tonic chord) ○ speeds up at cadences e.g. b.47 – 3 separate chords ● much use of sequences (very typical of Vivaldi) <ul style="list-style-type: none"> ○ 2.5 bar unit from 31-34 used in ascending sequence at 34-36 and again, modified in 36-39 ○ long descending sequence in 39-46 – 2 bar units ● simple use of dissonance, always resolving down by step: suspensions or 7ths used to enrich the sequences in 40-45 <p>Tonality:</p> <ul style="list-style-type: none"> ● begins in the tonic (D major) – simple alternation of tonic and dominant ● brief turn to the supertonic (e minor) in 34-36 ● b.37 immediately moves to an F# major chord, which proves to be V of b minor (the relative minor) in b.39 ● the rest of the passage stays in b minor; this is emphasised with a powerful perfect cadence into that key in b.47 <p>Texture:</p> <p>Light and clear textures throughout, with some strong contrasts.</p> <ul style="list-style-type: none"> ● 21-26 ritornello theme presented in unison/8ves in strings (joined by flute in 25-26); also see 47-53 at end of passage, making a tutti punctuation after a solo passage ● in solo passage: emphasis on high textures (flute and violins) ● violins in 3rds + trills in 28-31, with minimal support from lower strings and continuo ● violas function as bass line for much of solo passage <p>Any other valid points</p>	
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Question	Part	Marking guidance	Total marks
26	1	Identify fully the interval in the voice part shown by the bracket in bar 2. major 6th [2 marks]; any other 6th [1 mark]	2
26	2	Identify fully the chord formed by the notes in the accompaniment in bar 3. F minor/ii/supertonic [1 mark] F7/F minor 7/ii⁷/supertonic 7th [2 marks]	2
26	4	Give the bar number(s) where a cadential 6/4 progression (Ic-V-I) can be heard. 14 OR 14-15	1
26	3	Name the cadence heard in bars 11-12, shown by the bracket. interrupted	1
26	5	Give a bar number where a chromatic passing note can be heard in the voice part.	1

		17 OR 20 OR 21	
26	6	<p>Explain how Mozart's music helps to suggest Cherubino's feelings in this excerpt. In your answer, you should make reference to specific details in the score.</p> <p>Award marks according to the following band descriptions: 9-10 A comprehensive and authoritative response which is consistently coherent and logically structured. 7-8 A wide-ranging and confident response which is mostly coherent and well structured. 5-6 A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure. 3-4 A limited response with some significant inaccuracy/omission and a lack of clarity. 1-2 A rudimentary response 0 No work submitted worthy of credit.</p> <p>Answers could include the following points:</p> <p>Cherubino's helpless and breathless excitement in the company of any woman is suggested in the following ways:</p> <p>Tempo</p> <ul style="list-style-type: none"> • Very fast (Allegro vivace) <p>Rhythm</p> <ul style="list-style-type: none"> • Repeated quavers • Short phrases interrupted by rests (excited breathlessness) <p>Melody</p> <ul style="list-style-type: none"> • Leaps of 6th and 8^{ve} in first passage • Appoggiaturas (bars 7¹, 18¹ etc.) • Suspension (bars 3¹, 5¹ etc.) • Chromaticism (bars 17, 19-21) • Rising sequence in 16-21 <p>Dynamics</p> <ul style="list-style-type: none"> • Sudden forte/piano contrasts (suggesting his alternating fever and chills) bars 3, 5 etc. <p>Harmony</p> <ul style="list-style-type: none"> • "twists and turns" – avoidance of perfect cadence (e.g. 11-12, 30-31) • Minor key and diminished 7ths in later part (26-27) – emotional anguish <p>Any other valid points</p>	10

Section C: Essay

45 minutes

30 marks

2	7
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Area of study 2: Pop music

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

Choose **two** songs by **one** of the named artists. Explain the musical reasons why, in your opinion, these songs became hits.

2	8
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Area of study 3: Music for media

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

Choose **one** of the named composers. Explain why their music is still rewarding to listen to in a concert or an audio recording, even without the visual element on screen.

2	9
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Area of study 4: Music for theatre

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

Choose **one** of the named composers. Explain how their music helps create a strong sense of time, place or atmosphere in a show or shows you have studied.

3	0
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Area of study 5: Jazz

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

‘One of the great joys of jazz is the way all instruments in the ensemble are used with flair and colour.’

Choose **one** piece you have studied for which this is particularly true and describe in detail ways in which the various instruments in the ensemble are used.

3	1
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Area of study 6: Contemporary traditional music

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

Choose **two** contrasting pieces by **one** of the named artists, and highlight the ways in which the artist creates different musical character within their chosen tradition.

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

Guidance regarding specific questions is given in the grid below:

Question	Marking guidance	Total marks
27	<p>Area of study 2: Pop music</p> <p>(Named artists: Stevie Wonder; Joni Mitchell; Muse; Beyoncé; Daft Punk; Labrinth)</p> <p>Choose two songs by one of the named artists. Explain the musical reasons why, in your opinion, these songs became hits.</p> <p>The answer should focus on features of musical language that are memorable, interesting, unusual or particularly effective, for example:</p> <ul style="list-style-type: none"> • melodic line • riffs • groove/beat • rhythmic features • instrumental/vocal performance style and technique • technological manipulation of sounds <p>Answers which focus on issues to do with the performers' stage persona, music video, lyrical content to the detriment of the above should receive credit only for the points which are genuine "musical reasons".</p> <p>An answer which only refers to one song should receive no more than half marks.</p>	30

Question	Marking guidance	Total marks
28	<p>Area of study 3: Music for media</p> <p>(Named composers: Bernard Herrmann; Hans Zimmer; Michael Giacchino; Thomas Newman; Nobuo Uematsu)</p> <p>Choose one of the named composers. Explain why their music is still rewarding to listen to in a concert or an audio recording, even without the visual element on screen.</p> <p>The question suggests a focus on purely musical elements and requires the candidate to express an opinion about the effectiveness of those elements singly or in combination. For example:</p> <ul style="list-style-type: none"> • melody • harmony and tonality • rhythm/metre/tempo • texture • use of instruments/voices/technological effects • structure <p>The best answers should cover at least two contrasting passages in detail.</p>	30

Question	Marking guidance	Total marks
29	<p>Area of study 4: Music for theatre</p> <p>(Named composers: Kurt Weill; Richard Rodgers; Stephen Sondheim; Claude-Michel Schönberg; Jason Robert Brown)</p> <p>Choose one of the named composers. Explain how their music helps create a strong sense of time, place or atmosphere in a show or shows you have studied.</p> <p>This question requires a strong grasp of the relationship between music and setting in a particular scene or scenes. Answers should explore how the musical elements (melody, harmony/tonality, rhythm/metre/tempo, texture and use of instruments/voices), either singly or in combination, contribute to the creation of a specific feeling of time and/or place. For example:</p> <ul style="list-style-type: none"> • time of day/season of year • historical period • urban or pastoral setting • ethnic/national feeling • dramatic or ceremonial event of some kind 	30

Question	Marking guidance	Total marks
30	<p>Area of study 5: Jazz</p> <p>(Named artists: Louis Armstrong; Duke Ellington; Charlie Parker; Miles Davis; Pat Metheny; Gwilym Simcok)</p> <p>‘One of the great joys of jazz is the way all instruments in the ensemble are used with flair and colour.’</p> <p>Choose one piece you have studied for which this is particularly true and describe in detail ways in which the various instruments in the ensemble are used.</p> <p>The question is open to a variety of approaches, but should include discussion of:</p> <ul style="list-style-type: none"> • particular instrumental timbres and performing techniques used in the piece • the roles of individual instruments within the overall texture; how these may change or vary <p>Because the question specifies a single piece, a good answer must discuss that piece in a deep level of detail.</p>	30

Question	Marking guidance	Total marks
31	<p data-bbox="268 331 949 365">Area of study 6: Contemporary traditional music</p> <p data-bbox="268 398 1189 465">(Named artists: Astor Piazzolla; Toumani Diabaté; Anoushka Shankar; Mariza; Bellowhead.)</p> <p data-bbox="268 499 1232 600">Choose two contrasting pieces by one of the named artists, and highlight the ways in which the artist creates different musical character within their chosen tradition.</p> <p data-bbox="268 633 1246 835">This question will require candidates to demonstrate an understanding of the particular tradition within which the named artist is working and then demonstrate some variety of approach to the musical elements (melody, harmony/tonality, rhythm/metre/tempo, texture, use of instruments/voices). There should be a clear explanation of the relationship between the overall character and the musical techniques used to create it.</p> <p data-bbox="268 869 1246 936">An answer which only refers to one piece should receive no more than half marks.</p>	30