

AS Level  
MUSIC  
7271

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Mark scheme

Draft Specimen 2017

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Version 0.1

Draft

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](http://aqa.org.uk)

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# Level of response marking instructions

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

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

## Step 1 Determine a level

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

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

## Step 2 Determine a mark

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

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

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

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

**Section A: Listening**

50 minutes

49 marks

Answer **all** questions in Area of study 1 and all questions in **one** other Area of study 2–7.

**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 Marcello Oboe concerto 1st mvt.


Question 2 is on the excerpt of music on track 2 Mozart *Der Vogelfänger bin ich, ja* from *Die Zauberflöte*

Question 3 is on the excerpt of music on track 3 Mozart *Dove Sono* from *Le nozze di Figaro* – aural dictation

Question 4 is a choice of track 4a or track 4b – baroque or classical characteristics

Ques'n	Part	Marking guidance	Total marks
01	1	What kind of texture is used at the beginning of the excerpt?  <b>unison/monophonic (not octaves)</b>	<b>1</b>
01	2	Identify the solo instrument in the excerpt.  <b>oboe</b>	<b>1</b>
01	3	The solo instrument's first phrase is played twice. State how it is altered.  <b>ornamented or reference to specific types of ornament</b>	<b>1</b>
01	4	State the term given to the group of instruments accompanying the solo passages.  <b>(basso) continuo</b>	<b>1</b>
01	5	Identify the cadence heard at the end of the excerpt.  <b>perfect</b>	<b>1</b>

Ques'n	Part	Marking guidance	Total marks
2	1	What type of voice does the soloist have in this excerpt?  <b>baritone</b>	1
2	2	Which of the following statements correctly describes the tonality of the excerpt?  <b>B (The music starts and finishes in the tonic and modulates to the dominant in the middle.)</b>	1
2	3	Identify two types of cadence are heard in the excerpt.  <b>perfect [1] and imperfect [1]</b>	2
2	4	How many notes are there in the little flourish on the pan-pipes which is heard several times in the excerpt?  <b>five</b>	1

Ques'n	Part	Marking guidance	Total marks
3		<p>Complete the melody in the bracketed part of this soprano aria by Mozart.</p> <p>The rhythm is given above the staff .</p>  <p><b>1 mark per correct note</b></p>	4

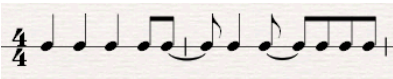
Ques'n	Part	Marking guidance	Total marks
4		<p>Choose <b>one</b> of the excerpts heard on track 4a (baroque) or 4b (classical)).</p> <p>Explain which features of the music help you to identify that it is from the baroque or classical period</p> <p><b>Award marks according to the following band descriptions:</b>  <b>9–10</b> A comprehensive and authoritative response.  <b>7–8</b> A wide-ranging and confident response.  <b>5–6</b> A relevant response despite some inaccuracy / omission.  <b>3–4</b> A limited response with some significant inaccuracy/omission.  <b>1–2</b> A rudimentary response.  <b>0</b> No work submitted or worthy of credit.</p> <p><b>Track 4a – Baroque (Marcello Oboe concerto 1st mvt.)</b></p> <ul style="list-style-type: none"> <li>• alternation of solo and tutti</li> <li>• use of continuo</li> <li>• elaborate ornamentation</li> <li>• melody made from several short distinctive motives</li> <li>• instrumentation – only strings, continuo and soloist</li> <li>• alternation between clearly defined textures; unison, simple melody and bass, 4-part homophony</li> <li>• rhythmic values mainly quavers and semiquavers</li> <li>• walking patterns in bass line</li> <li>• sequential melodic writing.</li> </ul> <p><b>Track 4b – Classical (Mozart Der Vogelfänger bin ich, ja from Die Zauberflöte)</b></p> <ul style="list-style-type: none"> <li>• balanced, regular 4-bar phrasing</li> <li>• small intervals in melody – scale and arpeggio shapes</li> <li>• clear tonal structure; most harmonies are tonic or dominant</li> <li>• modulation only to the dominant</li> <li>• Alberti bass figure in accompaniment</li> <li>• scored for strings with light wind (oboes, horns, bassoons)</li> <li>• light homophonic texture.</li> </ul> <p><b>Any other valid points.</b></p>	10

**Area of study 2: Pop music**

Spend 25 minutes on this section.

Question 5 is on the excerpt of music on track 5 Stevie Wonder *I Just Called To Say I Love You*Question 6 is on the excerpt of music on track 6 Muse *Starlight* from *Black Holes and Revelations*Question 7 is on the excerpt of music on track 7 Beyoncé *Halo* from *I am... Sasha Fierce*Question 8 is on the excerpt of music on track 8 Labrinth *Let it Be*

Ques'n	Part	Marking guidance	Total marks
5	1	Identify the time signature of the excerpt.  <b>4/4</b>	<b>1</b>
5	2	On which degree of the scale does the voice melody begin on in line 1?  <b>Dominant/5<sup>th</sup></b>	<b>1</b>
5	3	What is the range of the voice melody in line 2?  <b>sixth</b>	<b>1</b>
5	4	What kind of chord is used to harmonise the word care in line 6?  <b>minor</b>	<b>1</b>
5	5	Which <b>one</b> of the following features can be heard in the voice part?  <b>melisma</b>	<b>1</b>

Ques'n	Part	Marking guidance	Total marks
6	1	Identify the two instruments playing at the start of the excerpt.  <b>bass guitar [1] and drum kit/snare drum [1]</b>	<b>2</b>
6	2	Which one of the rhythm patterns below is used in the piano riff in the introduction?  <b>B</b> 	<b>1</b>
6	3	On which degree of the scale does this riff start on?  <b>3rd/mediant</b>	<b>1</b>
6	4	Which <b>one</b> of these terms best describes the vocal line?  <b>Conjunct</b>	<b>1</b>

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Ques'n	Part	Marking guidance	Total marks						
7	1	<p>The excerpt is based on a repeated four chord sequence.</p> <p>Tick the diagram that shows the correct sequence</p> <table border="1" data-bbox="467 499 1209 611"> <tr> <td data-bbox="467 499 560 611">D</td> <td data-bbox="560 499 699 611">A major</td> <td data-bbox="699 499 837 611">B minor</td> <td data-bbox="837 499 976 611">F# minor</td> <td data-bbox="976 499 1115 611">D major</td> <td data-bbox="1115 499 1209 611">✓</td> </tr> </table>	D	A major	B minor	F# minor	D major	✓	1
D	A major	B minor	F# minor	D major	✓				
7	2	<p>Which line contains the lowest note in the vocal melody?</p> <p><b>line 4</b></p>	1						
7	3	<p>Which of the following effects has been used to modify the sound in the first 10 seconds of the excerpt?</p> <p><b>reverb</b></p>	1						
7	4	<p>On which two beats of the bar are simulated handclaps heard?</p> <p><b>2<sup>nd</sup> [1] and 4<sup>th</sup> [1]</b></p>	2						

Ques'n	Part	Marking guidance	Total marks
8		<p>The excerpt is from Let it Be by Labrinth.</p> <p>Labrinth has said that he wanted to create a mixture of soul and gospel with rock and electronic production, explain how these various influences can be heard in this excerpt.</p> <p><b>Award marks according to the following band descriptions:</b>  <b>9–10</b> A comprehensive and authoritative response.  <b>7–8</b> A wide-ranging and confident response.  <b>5–6</b> A relevant response despite some inaccuracy/omission.  <b>3–4</b> A limited response with some significant inaccuracy/omission.  <b>1–2</b> A rudimentary response.  <b>0</b> No work submitted or worthy of credit.</p> <p><b>Reference could be made to:</b></p> <p><b>Soul/gospel</b> – slow beat, minor key/blues scale, expressive vocals including melisma, vocalise, high register; backing from brass section and full strings/synth pad, backing vocals in close harmony, piano.</p> <p><b>Rock</b> – heavy drum beats (drum kit and timpani).</p> <p><b>Electronic production</b> – numerous studio effects and synthesized sounds; sampling and looping.</p> <p><b>Any other valid points.</b></p>	10

**Area of study 3: Music for media**

Spend 25 minutes on this section.

Question 9 is on the excerpt of music on track 9 Nobuo Uematsu *Battlefield* from *Lost Odyssey* Original Soundtrack

Question 10 is on the excerpt of music on track 10 Hans Zimmer *Light* from *The Thin Red Line* (complete soundtrack)

Question 11 is on the excerpt of music on track 11 Michael Giacchino *Nero Death Experience* from *Star Trek 2009* Original Sound Track

Question 12 is on the excerpt of music on track 12 Bernard Herrmann *The Undersea* from *Beneath the 12-Mile Reef*

Ques'n	Part	Marking guidance	Total marks
9	1	Which of the following statements correctly describes the articulation of the melody?  <b>A (The quavers are staccato and the semiquavers are legato.)</b>	1
9	2	The violins come in on a high note while the above melody is being played.  State the letter name of the note they play.  <b>E</b>	1
9	3	Identify the playing technique used by the violins on this note.  <b>tremolo</b>	1
9	4	After the printed melody has been heard once, it is repeated in parallel harmony. What is the parallel interval used?  <b>thirds</b>	1
9	5	Which <b>one</b> of the following features can be heard in the French horn part?  <b>glissando</b>	1

Ques'n	Part	Marking guidance	Total marks
10	1	Identify <b>two</b> instruments used in the accompaniment.  <b>Any two from:</b> <ul style="list-style-type: none"> <li>• harp</li> <li>• violin</li> <li>• viola</li> <li>• cello</li> <li>• double bass.</li> </ul>	<b>2</b>
10	2	What is the tonality of this excerpt?  <b>modal</b>	<b>1</b>
10	3	Which <b>one</b> of the following is a feature of the harmony in the excerpt?  <b>tonic pedal</b>	<b>1</b>
10	4	Which <b>one</b> of the following statements is a correct description of the metre of the excerpt?  <b>B (The excerpt is in triple time with an occasional extra beat of silence).</b>	<b>1</b>

Ques'n	Part	Marking guidance	Total marks			
11	1	<p>Which <b>one</b> of the following features can be heard in the string section in the excerpt?</p> <p>Underline your answer.</p> <p><b>trill</b></p>	1			
11	2	<p>Which <b>one</b> of the following terms best describes the harmony of the excerpt?</p> <p>Underline your answer.</p> <p><b>dissonant</b></p>	1			
11	3	<p>In the second part of the excerpt there is a series of six orchestral chords.</p> <p>Which <b>one</b> of the following patterns best represents the relative pitch of these chords?</p> <p>Tick your answer.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 15%; text-align: center; vertical-align: middle;"><b>D</b></td> <td style="width: 60%; text-align: center;"> </td> <td style="width: 25%; text-align: center; vertical-align: middle;"> <input checked="" type="checkbox"/> </td> </tr> </table>	<b>D</b>		<input checked="" type="checkbox"/>	1
<b>D</b>		<input checked="" type="checkbox"/>				
11	4	<p>Describe <b>two</b> features of the dynamics in the excerpt.</p> <p><b>Any two from:</b></p> <ul style="list-style-type: none"> <li>• <b>begins quietly [1]</b></li> <li>• <b>crescendo(s) [1]</b></li> <li>• <b>fortepiano/sforzando-piano [1]</b></li> <li>• <b>sudden drops to piano [1].</b></li> </ul> <p><b>Maximum 2 marks.</b></p>	2			

Ques'n	Part	Marking guidance	Total marks
12		<p>The excerpt is taken from a film scene depicting divers working on the sea bed.</p> <p>Explain how the use of musical elements enhances the audience's understanding of the excerpt.</p> <p><b>Award marks according to the following band descriptions:</b>  <b>9–10</b> A comprehensive and authoritative response.  <b>7–8</b> A wide-ranging and confident response.  <b>5–6</b> A relevant response despite some inaccuracy/omission.  <b>3–4</b> A limited response with some significant inaccuracy/omission.  <b>1–2</b> A rudimentary response.  <b>0</b> No work submitted or worthy of credit.</p> <p><b>Answer could include:</b></p> <ul style="list-style-type: none"> <li>• slow tempo and very slow-moving harmony (almost static)</li> <li>• many minor chords; chord changes are 'mysterious' because chromatic/between un-related keys</li> <li>• subdued and unchanging dynamic</li> <li>• low pitched texture – suggesting depth</li> <li>• subtle dissonances in chords – 'murky', 'dark' effect</li> <li>• arpeggios in overlapping layers – suggesting slowly moving body of water</li> <li>• thick texture including many harps, low woodwinds &amp; brass</li> <li>• more rapid harp glissandi towards the end – suggesting light penetrating/sea-life moving.</li> </ul> <p><b>Any other valid points.</b></p>	10

**Area of study 4: Music for theatre**

Spend 25 minutes on this section.

Question 13 is on the excerpt of music on track 13. Robert Brown *The New World* from *Songs for a New World*

Question 14 is on the excerpt of music on track 14. Schönberg *Bethlehem* from *Martin Guerre*

Question 15 is on the excerpt of music on track 15. Sondheim Opening prologue from *Into the Woods*

Question 16 is on the excerpt of music on track 16. Rodgers *Ballet* from *Oklahoma!*

Ques'n	Part	Marking guidance	Total marks
13	1	<p>The lyrics for the start of the excerpt are printed below:</p> <p>1 <i>A new world calls across the ocean,</i> 2 <i>A new world calls across the sky,</i> 3 <i>A new world whispers in the shadows:</i> 4 <i>Time to fly!</i> 5 <i>Time to fly!</i></p> <p>How many different pitches are heard in the piano's opening repeated 1 bar melody?</p> <p><b>4</b></p>	<b>1</b>
13	2	<p>What is the range of the melody in line 2?</p> <p><b>8<sup>ve</sup></b></p>	<b>1</b>
13	3	<p>What degree of the scale is sung on the word <i>fly!</i> at the end of line 5?</p> <p><b>dominant</b></p>	<b>1</b>
13	4	<p>Which of the following best describes the tempo when it changes?</p> <p><b>♩ = 140bpm</b></p>	<b>1</b>
13	5	<p>Identify the instrument which enters for the first time after the tempo changes.</p> <p><b>Bass guitar</b></p>	<b>1</b>

Ques'n	Part	Marking guidance	Total marks
14	1	Compare the music played by the harp and organ at the start.  <b>harp broken chords [1], organ sustained chords [1]</b>	<b>2</b>
14	2	Which is the correct combination of voices in this excerpt?  <b>SATB</b>	<b>1</b>
14	3	Which word best describes the movement of the main melody in lines 1 and 2?  <b>stepwise</b>	<b>1</b>
14	4	Which term best describes the texture of the vocal parts at the very end of the excerpt?  <b>octaves</b>	<b>1</b>

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Ques'n	Part	Marking guidance	Total marks
15	1	Identify the time signature.  <b>12</b> <b>8</b>	<b>1</b>
15	2	Which term best describes the texture of the vocal parts towards the end of the excerpt?  <b>imitation</b>	<b>1</b>
15	3	Which term best describes the rhythmic feature at the end of the excerpt?  <b>hemiola</b>	<b>1</b>
15	4	Identify fully which interval is repeatedly sung to the words <i>I wish</i> .  <b>major [1], 2<sup>nd</sup> [1], (no mark for 'major' without '2<sup>nd</sup>')</b>	<b>2</b>

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Ques'n	Part	Marking guidance	Total marks
16		<p>This excerpt is taken from a dream ballet sequence in the musical <i>Oklahoma!</i></p> <p>Explain how the musical elements are used to convey a dramatic storyline.</p> <p><b>Award marks according to the following band descriptions:</b>  <b>9–10</b> A comprehensive and authoritative response.  <b>7–8</b> A wide-ranging and confident response.  <b>5–6</b> A relevant response despite some inaccuracy/omission.  <b>3–4</b> A limited response with some significant inaccuracy/omission.  <b>1–2</b> A rudimentary response.  <b>0</b> No work submitted or worthy of credit.</p> <p><b>Reference should be made to the change in mood and may include the following:</b></p> <p><b>Initially</b></p> <ul style="list-style-type: none"> <li>• major tonality</li> <li>• bright melody in brass</li> <li>• pizz strings ascending scale</li> <li>• melody in glockenspiel</li> <li>• ww flourishes</li> <li>• full orchestra with a rall towards a climax</li> <li>• rushing ascending scales</li> <li>• bell like brass</li> <li>• fanfare melody in brass</li> <li>• quavers in strings underneath brass melody</li> <li>• strong 4/4 tempo</li> <li>• timpani emphasise beats 2 and 4 into big rall ready for mood change.</li> </ul> <p><b>Then</b></p> <ul style="list-style-type: none"> <li>• roll on timps and silence indicate mood change, then into an ostinato</li> <li>• 'dirty' sax solo</li> <li>• muted, rising brass</li> <li>• discords</li> <li>• tremolo strings</li> <li>• percussion a feature – whip sound</li> <li>• minor tonality</li> <li>• lower pitch</li> <li>• orchestral swells</li> <li>• imitation of melodic fragments between woodwind and brass</li> <li>• urgency provided by diminution of melody</li> <li>• chromatic rising inner scales</li> <li>• low strings tremolo</li> <li>• ascending melodic and harmonic sequence</li> <li>• sudden accented chord to end.</li> </ul> <p><b>Any other valid points.</b></p>	10

**Area of study 5: Jazz**

Spend 25 minutes on this section.

Question 17 is on the excerpt of music on track 17 Miles Davis *Flamenco Sketches* from *Kind of Blue*  
Question 18 is on the excerpt of music on track 18 Pat Metheny *Bright Size Life* from *Bright Size Life*  
Question 19 is on the excerpt of music on track 19 Duke Ellington *Fugueditty* from 1946 Carnegie Hall concert  
Question 20 is on the excerpt of music on track 20 Louis Armstrong and his Orchestra *St. James' Infirmary* 1928

Ques'n	Part	Marking guidance	Total marks
17	1	State how the sound of the trumpet has been altered in this excerpt.  <b>muted</b>	<b>1</b>
17	2	State how the snare drum is being played in this excerpt.  <b>with brushes</b>	<b>1</b>
17	3	What is the descending interval heard in the bass part at the beginning of the excerpt?  <b>perfect 5<sup>th</sup></b>	<b>1</b>
17	4	Which <b>one</b> of the following best describes the piano part in the excerpt?  <b>chords with added notes</b>	<b>1</b>
17	5	What is the range of the trumpet solo in the excerpt?  <b>6<sup>th</sup></b>	<b>1</b>

Ques'n	Part	Marking guidance	Total marks
18	1	Which <b>two</b> of the following rhythmic features can be heard in the lead guitar part in the excerpt?  <b>syncopation [1], triplets [1]</b>	<b>2</b>
18	2	State how many times in total the opening 8-note guitar figure is heard in the excerpt.  <b>three</b>	<b>1</b>
18	3	Identify which instruments in the drum kit are most frequently heard in the excerpt. <b>cymbals</b>	<b>1</b>
18	4	Is the following statement true or false? <i>The bass guitar part contains chromatic notes.</i>  <b>True</b>	<b>1</b>

Ques'n	Part	Marking guidance	Total marks
19	1	Which word best describes the opening clarinet melody?  <b>chromatic</b>	<b>1</b>
19	2	Which term best describes the texture used in the excerpt?  <b>imitative</b>	<b>1</b>
19	3	What is the time signature of the music in the excerpt?  <b>4</b> <b>4</b>	<b>1</b>
19	4	Identify which <b>two</b> other instruments (apart from the clarinet) play in the excerpt.  <b>saxophone [1], trombone [1]</b>	<b>2</b>

Ques'n	Part	Marking guidance	Total marks
20		<p>The excerpt is taken from <i>St. James' Infirmary</i>, recorded in 1928 by Louis Armstrong and his Orchestra.</p> <p>Explain how the musical elements are used to convey the tragic subject of the lyrics in the excerpt.</p> <p><b>Award marks according to the following band descriptions:</b>  <b>9–10</b> A comprehensive and authoritative response.  <b>7–8</b> A wide-ranging and confident response.  <b>5–6</b> A relevant response despite some inaccuracy/omission.  <b>3–4</b> A limited response with some significant inaccuracy/omission.  <b>1–2</b> A rudimentary response.  <b>0</b> No work submitted or worthy of credit.</p> <p><b>Answer could include:</b></p> <p><b>Instrumentation:</b> trumpet, trombone, piano, drum kit, clarinet</p> <p><b>Melody, tonality and harmony:</b> minor key, frequent blue notes and pitch bends, as well as:</p> <ul style="list-style-type: none"> <li>• <b>melody:</b> emphasis on rising and falling arpeggios; narrow range of notes (in vocal line), falling minor 3rds; short two bar phrases; blues scale in instrumental solos</li> <li>• <b>harmony:</b> predominantly I/IV/V chords in root position, occasional chromatic substitution chords; extra credit for specific details.</li> </ul> <p><b>Rhythm and tempo:</b> steady 4 in a bar pulse from rhythm section, swung quavers, syncopation, vocal solo includes much anticipation of the beat (<i>push</i>).</p> <p><b>Structure:</b> 8 bar sections.</p> <p><b>Texture:</b></p> <ul style="list-style-type: none"> <li>• vocal solo accompanied by elaborate piano counter melody</li> <li>• trombone solo uses augmentation of previous vocal melody</li> <li>• clarinet and trumpet harmonise a faster-moving counter melody in swung rhythm.</li> </ul> <p><b>Any other valid points.</b></p>	10


**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 *Cantelowes*Question 22 is on the excerpt of music on track 22. Bellowhead *Fakenham Fair*Question 23 is on the excerpt of music on track 23. Piazzolla *Milonga for three*Question 24 is on the excerpt of music on track 24. Anoushka Shankar with Norah Jones *Traces of you*

Ques'n	Part	Marking guidance	Total marks
21	1	Identify the instrument being played.  <b>Kora</b>	<b>1</b>
21	2	What is the repeated melodic interval heard at the beginning? (up to 20")  <b>Perfect 4<sup>th</sup></b>	<b>1</b>
21	3	The music that follows the introduction is based on an ostinato. How many different chords are used in this ostinato?  <b>2</b>	<b>1</b>
21	4	Which <b>one</b> of the following rhythmic features can be heard in the music?  <b>syncopation</b>	<b>1</b>
21	5	What is the tonality of the music?  <b>modal</b>	<b>1</b>

Ques'n	Part	Marking guidance	Total marks
22	1	Which rhythmic device is used in the introduction to the song? <b>Triplets</b>	<b>2</b>
22	2	Identify the instruments which accompany the singer in the first half of the song. <b>Violin (accept fiddle) [1] and cello [1]</b>	<b>1</b>
22	3	What is the tonality of the song? <b>Major</b>	<b>1</b>
22	4	What time signature is used for the verse? <b>5 8</b>	<b>1</b>

Ques'n	Part	Marking guidance	Total marks
23	1	Identify the instrument playing the melody. <b>Bandoneon</b>	<b>1</b>
23	2	The bass riff played on the piano is based on the following rhythm:  Name the interval between the two bracketed notes in the example. <b>semitone / minor 2<sup>nd</sup></b>	<b>1</b>
23	3	Which <b>one</b> of the following features can be heard in the melody? <b>sequence</b>	
23	4	Which <b>two</b> violin techniques can be heard in this excerpt? <b>Chicharra [1], Latigo [1]</b>	<b>2</b>

Ques'n	Part	Marking guidance	Total marks
24		<p>Explain how this track fuses traditional and contemporary musical elements.</p> <p><b>Award marks according to the following band descriptions:</b>  <b>9–10</b> A comprehensive and authoritative response.  <b>7–8</b> A wide-ranging and confident response.  <b>5–6</b> A relevant response despite some inaccuracy/omission.  <b>3–4</b> A limited response with some significant inaccuracy/omission.  <b>1–2</b> A rudimentary response.  <b>0</b> No work submitted or worthy of credit.</p> <p><b>Traditional:</b></p> <ul style="list-style-type: none"> <li>• use of sitar, rag and tala</li> <li>• pitch bend</li> <li>• drone</li> <li>• drum patterns</li> <li>• unresolved dissonances in melody</li> <li>• hand drum towards the end of excerpt.</li> </ul> <p><b>Contemporary:</b></p> <ul style="list-style-type: none"> <li>• use of guitar</li> <li>• riffs</li> <li>• drums</li> <li>• layering of vocal tracks</li> <li>• repeating chord patterns.</li> </ul> <p><b>Any other valid points.</b></p>	10




**Area of study 7: Art music since 1910**

Spend 25 minutes on this section.

Question 25 is on the excerpt of music on track 25 Messiaen Quartet for the end of time 2nd mvt

Question 26 is on the excerpt of music on track 26 Shostakovich *Fantastic Dance No. 1* (final 12 bars)Question 27 is on the excerpt of music on track 27 MacMillan *Magnificat* (bars 157 – 172) (start of *Amen* section)Question 28 is on the excerpt of music on track 28 Reich *City Life* (mvt 2 – final section)

Ques'n	Part	Marking guidance	Total marks
25	1	Identify how the timbre of the two stringed instruments has been altered for the excerpt?  <b>Muted</b>	<b>1</b>
25	2	What is interval between the violin and 'cello melody throughout this excerpt?  <b>Two octaves</b>	<b>1</b>
25	3	Which <b>one</b> of the following rhythmic features can be heard in the melody in this excerpt?  <b>syncopation</b>	<b>1</b>
25	4	Which of the following best describes the melody?  <b>Chromatic and conjunct</b>	<b>1</b>
25	5	Identify <b>one</b> feature of the piano accompaniment  <b>Any from:</b> <ul style="list-style-type: none"><li>• <b>repeated chords</b></li><li>• <b>dissonant chords</b></li><li>• <b>false relations</b></li><li>• <b>regular quavers</b></li><li>• <b>semiquavers.</b></li></ul>	<b>1</b>

Ques'n	Part	Marking guidance	Total marks							
26	1	Identify <b>two</b> features of the music which show that it was composed in the 20th century.  <b>Any two from:</b> <ul style="list-style-type: none"> <li>• <b>dissonant harmony</b></li> <li>• <b>modal melody</b></li> <li>• <b>contrasting(or wide-ranging) tessitura.</b></li> </ul> <b>Any other valid point.</b>	2							
26	2	What is the correct time signature of this music?  <b>4/4</b>	1							
26	3	Here is the shape of the opening melody (Phrase X):  Which of the following best describes the phrase structure of this music?  <table border="1" data-bbox="416 1160 1305 1198"> <tr> <td>C</td> <td>X</td> <td>Y</td> <td>X</td> <td>Y</td> <td>Z</td> <td>Y</td> </tr> </table>	C	X	Y	X	Y	Z	Y	1
C	X	Y	X	Y	Z	Y				
26	4	What kind of cadence is heard at the end of the excerpt?  <b>perfect</b>	1							

Ques'n	Part	Marking guidance	Total marks
27	1	Compare the dynamics of the instrumental and vocal parts  <b>Instrumental parts are ff(ffff)(ffff)</b>  <b>Vocal parts are p</b>	<b>1</b>
27	2	What is the correct term for the texture of the passage as a whole?  <b>antiphonal</b>	<b>1</b>
27	3	Identify <b>one</b> percussion instrument heard in the excerpt.  <b>Any one from:</b> <ul style="list-style-type: none"> <li>• <b>tam tam (gong)</b></li> <li>• <b>tubular bell</b></li> <li>• <b>(suspended) cymbal.</b></li> </ul>	<b>1</b>
27	4	<i>Amen</i> is sung three times. The first two are identical. Tick the <b>two</b> statements which correctly describes the third <i>Amen</i> .  <b>A [1 mark], D [1 mark]</b>	<b>2</b>

Ques'n	Part	Marking guidance	Total marks
28		<p>This extract is taken from a piece by Steve Reich called City Life.</p> <p>Explain how Reich uses the musical elements to depict the scene effectively.</p> <p><b>Award marks according to the following band descriptions:</b>  <b>9–10</b> A comprehensive and authoritative response.  <b>7–8</b> A wide-ranging and confident response.  <b>5–6</b> A relevant response despite some inaccuracy/omission.  <b>3–4</b> A limited response with some significant inaccuracy/omission.  <b>1–2</b> A rudimentary response.  <b>0</b> No work submitted or worthy of credit.</p> <p><b>Candidates might describe the relentless, chaotic, noisy and busy scene through some of the following musical observations:</b></p> <p><b>Rhythm –</b></p> <ul style="list-style-type: none"> <li>• long sustained bass notes and regular rhythmic patterns repeated as ostinato above polyrhythms</li> <li>• mm = 120 triplets in percussion</li> <li>• slow harmonic rhythm.</li> </ul> <p><b>Melody –</b></p> <ul style="list-style-type: none"> <li>• repeated pitches</li> <li>• falling thirds (often in descending sequences of minor 3rds).</li> </ul> <p><b>Harmony –</b> dissonant, diminished 7ths above pedal points.</p> <p><b>Texture –</b></p> <ul style="list-style-type: none"> <li>• layering of short motifs, creating a polyphonic texture</li> <li>• melodies in parallel 3rds.</li> </ul> <p><b>Instrumentation –</b></p> <ul style="list-style-type: none"> <li>• flutes</li> <li>• clarinets</li> <li>• oboes</li> <li>• string quartet</li> <li>• double bass</li> <li>• samples (car alarms)</li> <li>• pianos.</li> </ul> <p><b>Any other valid points.</b></p>	10

**Section B: Analysis**

25 minutes

17 marks

Answer **one** question from Questions 29–30.

The music for question 29 is on Track 29. Bach Violin Concerto in a minor BWV 1041, 1st movement  
The music for question 30 is on Track 30. Mozart *La vendetta* from *Le nozze di Figaro* Act I

Score excerpts are provided.

Question 29 Baroque solo concerto: Bach Violin Concerto in a minor BWV 1041, 1st movement

Ques'n	Part	Marking guidance	Total marks
29	1	Give the letter name of the viola note at bar 1, beat 1.  <b>C</b>	<b>1</b>
29	2	Name the cadence found in bar 7 beat 2 to bar 8 beat 1.  <b>Imperfect</b>	<b>1</b>
29	3	Describe fully the harmonic interval between the viola and continuo part at the start of bar 13.  <b>Major [1], sixth [1], no mark for "major" coupled with any other interval</b>	<b>2</b>
29	4	Give the bar numbers where <b>one</b> example of a descending sequence in the continuo part can be found.  <b>One of the following:</b> <ul style="list-style-type: none"><li>• bar 8 beat 2 – bar 12 beat 1 [1]</li><li>• bar 17 beat 1 – bar 18 beat 2 [1]</li><li>• bar 21 beat 1 – bar 22 beat 2 [1].</li></ul>	<b>1</b>
29	5	Name the key that the music has reached at the end of the excerpt.  <b>E minor/dominant</b>	<b>1</b>
29	6	Give the bar and beat numbers where <b>one</b> example of a cadential 6/4 progression can be heard.  <b>One of the following:</b> <ul style="list-style-type: none"><li>• bar 17 beats 1–2 [1]</li><li>• bar 23 (beat 2) – bar 24 (beat 1).</li></ul>	<b>1</b>

29	7	<p>Discuss the handling of rhythm, texture and tonality in the excerpt, showing to what extent they are typical of the Baroque solo concerto.</p> <p><b>Award marks according to the following band descriptions:</b>  <b>9–10</b> A comprehensive and authoritative response.  <b>7–8</b> A wide-ranging and confident response.  <b>5–6</b> A relevant response despite some inaccuracy/omission.  <b>3–4</b> A limited response with some significant inaccuracy/omission.  <b>1–2</b> A rudimentary response.  <b>0</b> No work submitted or worthy of credit.</p> <p><b>Answers could include the following points:</b></p> <p><b>Rhythm:</b></p> <ul style="list-style-type: none"> <li>• ‘motor-rhythm’ typical of Italianate baroque concerti, especially in fast movements</li> <li>• mainly quaver and semiquaver movement</li> <li>• characteristic anacrusis figure at the beginning imitated in the continuo</li> <li>• Bach creates more rhythmic sophistication than his predecessors by using ties and syncopation.</li> </ul> <p><b>Texture:</b></p> <ul style="list-style-type: none"> <li>• the solo part doubles the first violin line throughout (typical of an opening ritornello; the soloist is a member of the orchestra)</li> <li>• the upper parts are in rhythmic unison in some places (eg the beginning and in the approach to cadences)</li> <li>• the texture is highly polyphonic in places, with differentiated rhythms in the parts (eg bars 7–12); this is an example of Bach enriching the Italian concerto, which tended to favour simpler textures.</li> </ul> <p><b>Tonality:</b></p> <ul style="list-style-type: none"> <li>• the excerpt begins in the tonic and modulates to the dominant (beginning to move away from a minor in bar 10); use of closely related keys absolutely typical of Baroque style</li> <li>• the opening clearly outlines a minor, coming to a perfect cadence in bar 4</li> <li>• 2nd phrase works towards an imperfect cadence in bar 8</li> <li>• descending sequence used to modulate in bars 9–12 (a typical baroque feature)</li> <li>• final chord is E major, preparing return to tonic a minor in succeeding episode.</li> </ul> <p><b>Any other valid points.</b></p>	10
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Question 30 The operas of Mozart: *La vendetta* from *Le nozze di Figaro* Act I

Ques'n	Part	Marking guidance	Total marks
30	1	What term best describes the texture used in bars 3–4?  <b>Octaves</b>	<b>1</b>
30	2	Name the cadence heard in bar 12 beat 4 – bar 13 beat 1.  <b>Perfect</b>	<b>1</b>
30	3	Describe fully the melodic interval between the two notes in the voice part in bar 15.  <b>Major [1], third [1], do not award marks for major coupled with any other interval</b>	<b>2</b>
30	4	Give the bar and beat numbers where <b>one</b> example of a pedal note can be found in the voice part.  <b>Bar 24 beat 1 – bar 29 beat 2 [1] or part of this passage</b>	<b>1</b>
30	5	Give the bar and beat numbers where <b>one</b> example of a 7–6 suspension can be found.  <b>Any of:</b> <ul style="list-style-type: none"> <li>• <b>bar 8 beats 1–2</b></li> <li>• <b>bar 12 beats 1–2</b></li> <li>• <b>bar 18 beats 1–2</b></li> <li>• <b>bar 19 beats 1–2.</b></li> </ul>	<b>1</b>
30	6	Name the key of the music in bars 15–16.  <b>B minor/submediant/relative minor</b>	<b>1</b>

30	7	<p>Explain how Mozart's handling of melody, rhythm, texture, dynamics and articulation help to express Doctor Bartolo's mood and character in this aria.</p> <p><b>Award marks according to the following band descriptions:</b>  <b>9–10</b> A comprehensive and authoritative response.  <b>7–8</b> A wide-ranging and confident response.  <b>5–6</b> A relevant response despite some inaccuracy/omission.  <b>3–4</b> A limited response with some significant inaccuracy/omission.  <b>1–2</b> A rudimentary response.  <b>0</b> No work submitted or worthy of credit.</p> <p><b>Answers could include the following points:</b></p> <ul style="list-style-type: none"> <li>• Bartolo is self-important and pompous</li> <li>• he is determined on revenge against Figaro for preventing the Countess from becoming his wife</li> <li>• determination and pomposity are suggested from the beginning by: <ul style="list-style-type: none"> <li>• the use of bold octave texture</li> <li>• the use of simple major arpeggio for the opening melody</li> <li>• the rising contour of the melody</li> <li>• the 'foursquare' phrasing, simple rhythmic values and dotted rhythms</li> <li>• the rising flourishes and 'military' dotted figure repeating D in bar 13–14</li> </ul> </li> <li>• restless anger is suggested by: <ul style="list-style-type: none"> <li>• the abrupt juxtapositions of forte and piano and the frequent sforzandi or sfp suggest anger</li> <li>• the syncopation in bars 5–12</li> <li>• the descent towards the lower register in bars 20–23 suggests the 'low' qualities of baseness and cowardice</li> </ul> </li> <li>• Bartolo's pomposity is further suggested by his repeated pedal note at the end of the excerpt.</li> </ul> <p><b>Any other valid points.</b></p>	10
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Choose one from the following:

3	1
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**Area of study 2: Pop music**

Consider **two** songs from different albums by one of the artists you have studied.

In what ways can their music be seen to have variation?

3	2
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**Area of study 3: Music for media**

Choose at least **two** passages from a film, TV or gaming score that you have studied and show how the composer has enhanced the action in different emotional contexts.

3	3
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**Area of study 4: Music for theatre**

'In the best Music Theatre, theatrical impact is created in the musical score.'

Illustrate this point by referring to music you have studied and explain what aspects of the music create the theatrical impact.

3	4
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**Area of study 5: Jazz**

'Great jazz comes in two forms: hot or chilled'.

Choose music that exemplifies **one** of these categories and explain how the artist creates the musical temperature.

3	5
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**Area of study 6: Contemporary traditional music**

For a named artist you have studied, explain how they have taken a traditional style and developed it for a contemporary audience.

3	6
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**Area of study 7: Art music since 1910**

Choose **two** works by one composer that you have studied and highlight the ways in which the music shows a distinctive approach to either harmony and texture or rhythm and melody.

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

Draft