

A-Level  
MUSIC  
7272

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Mark scheme

Draft Specimen 2018

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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**

65 minutes

56 marks

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

**Area of study 1: Western classical tradition 1650–1910**

Spend 20 minutes on this section.


Question 1 is on the excerpt of music on track 1 Vivaldi *Autumn* from *I Quattro Stagioni*, 3<sup>rd</sup> movement  
 Question 2 is on the excerpt of music on track 2 Mozart *La ci darem la mano* Duettino, no. 7 from *Don Giovanni* Act I.

Question 3 is on the excerpt of music on track 3 Chopin Prelude in c minor, Op. 28, no.20.

Question 4, track 4 asks more about the excerpt of Vivaldi *Autumn* from *I Quattro Stagioni*, 3<sup>rd</sup> movement

Ques'n	Part	Marking guidance	Total marks
01	1	Suggest a suitable time signature.  <b>3 3</b> <b>4 or 8</b>	<b>1</b>
01	2i	State the term best describes the texture of the first tutti section.  <b>Homophonic</b>	<b>1</b>
01	3	Which <b>one</b> of the following can be heard in the first solo section?  <b>Double stopping</b>	<b>1</b>

Ques'n	Part	Marking guidance	Total marks
02	1	Describe <b>two</b> differences in tempo and metre between the sections 1 and 2 of the excerpt.  <b>The second part is faster than the first part. [1]</b>  <b>The first part is in simple time (2/4 time), while the second part is in compound time (6/8 time). [1]</b>	<b>2</b>
02	2	At the start of section 2, what is the parallel interval between the two singers?  <b>Compound 3<sup>rd</sup></b>	<b>1</b>

Ques'n	Part	Marking guidance	Total marks
03		<p>Complete the bass line on the score below by filling in the missing notes in the bracketed sections.</p>  <p style="text-align: right;">Chopin</p> <p style="text-align: center;"><b>Largo</b></p> <p><b>1 mark per correct note, no mark without the correct accidental.</b></p>	<b>4</b>

Ques'n	Part	Marking guidance	Total marks
04		<p>The music is from a solo concerto by Vivaldi. Analyse the musical features that are typical of Vivaldi's solo concertos?</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>Features include:</b></p> <ul style="list-style-type: none"> <li>• alternation of tutti and solo sections</li> <li>• a ritornello/returning theme in the orchestra</li> <li>• more virtuosic writing for solo violin compared with the tutti             <ul style="list-style-type: none"> <li>• double stopping</li> <li>• rapid string-crossing arpeggios</li> </ul> </li> <li>• strong rhythmic motifs</li> <li>• frequent repetition of motifs</li> <li>• a simple homophonic texture</li> <li>• modulation to the dominant (heard at the end of the extract)</li> <li>• use of continuo to accompany the solo passages</li> <li>• frequent use of 4-bar phrases</li> <li>• use of melodic and harmonic sequences.</li> </ul> <p><b>Any other valid points.</b></p>	<b>10</b>

**Area of study 2: Pop music**

Spend 20 minutes on this section.

Question 5 is on the excerpt of music on track 5 – Stevie Wonder *I Wish* from *Songs in the Key of Life*Question 6 is on the excerpt of music on track 6 – Muse *Butterflies and Hurricanes* from *Absolution*Question 7 is on the excerpt of music on track 7 – Joni Mitchell *For Free* from *Ladies of the Canyon*

Ques'n	Part	Marking guidance	Total marks
05	1	Give the term that best describes the bass part heard in the introduction?  <b>ostinato/riff/walking bass</b>	<b>1</b>
05	2	What is the range of the voice melody in line 3?  <b>4<sup>th</sup></b>	<b>1</b>
05	3	How has the chord on the word <i>bring</i> at the end of line 4 been altered?  <b>sharpened fifth</b>	<b>1</b>
05	4	State the rhythmic feature that can be heard in the voice melody at the <b>start</b> of every line.  <b>four equal notes/quavers</b>	<b>1</b>

Ques'n	Part	Marking guidance	Total marks
06	1	State the number of <b>different</b> notes used in the melody in line 1.  <b>three</b>	<b>1</b>
06	2	Identify the type of chord used under the word <i>your</i> at the start of line 2.  <b>diminished seventh</b>	<b>1</b>
06	3	Which <b>two</b> of the following can be heard in the accompaniment at the end of line 3?  <b>chromatic descending scale [1], cross-rhythm [1]</b>	<b>2</b>

Ques'n	Part	Marking guidance	Total marks
07		<p>The excerpt is from the end of Joni Mitchell's <i>For Free</i> in which she thinks about a busking clarinettist opposite her expensive hotel, contrasting his lowly but happy situation with her own as a successful commercial artist.</p> <p>Explain how Joni Mitchell's use of the elements creates a strong sense of the situation described 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>Tempo</b> – moderate, gentle. Metre <math>\frac{3}{4}</math></p> <p><b>Rhythm</b> in piano accompaniment in legato quavers. Higher register of piano sometimes used for countermelodies in parallel chords eg after lines 5 and 7</p> <p><b>Strings</b> sustain harmonies in low register.</p> <p><b>Expressive details in voice:</b></p> <ul style="list-style-type: none"> <li>• descending melodic line in line 1 – regretful (shape repeated in lines</li> <li>• expressive melismatic ornamentation at end of line 2 on <i>high</i></li> <li>• crescendo in line 3–4, followed by sudden drop in dynamic and pause before the word <i>by</i> in line 5</li> <li>• <i>by</i> also decorated with melisma</li> <li>• louder and more sustained in lines 6–7, particularly on <i>harmony</i> in line 7</li> <li>• another drop in dynamic for line 8 – more inward quality as she turns back to thinking of the other rather than herself</li> <li>• voice part lags behind the beat in lines 8–10, again seeming dreamy</li> <li>• <i>free</i> in line 10 also ornamented with descending melisma, then an unexpected leap up an octave to sustained high note.</li> </ul> <p><b>Solo clarinet</b> emerges from texture during the final vocal note.</p> <p><b>Strings and piano</b> gradually <i>diminuendo</i> and <i>ritardando</i>, while clarinet becomes more elaborate and virtuosic with a swung feeling.</p> <p><b>Ends with clarinet unaccompanied</b> – a literal representation of the busker.</p> <p><b>Any other valid points.</b></p>	10

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

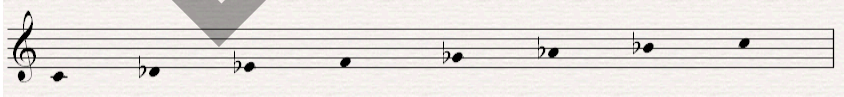
Spend 20 minutes on this section.

Question 8 is on the excerpt of music on track 8 – Hans Zimmer *Roll Tide* from *Crimson Tide* soundtrack

Question 9 is on the excerpt of music on track 9 – Nobuo Uematsu *Challenge* from *Blue Dragon*

Question 10 is on the excerpt of music on track 10 – Michael Giacchino *100 Rat Dash* from *Ratatouille* original sound track

Ques'n	Part	Marking guidance	Total marks
08	1	Which <b>one</b> of the following melody lines is played at the beginning of the trumpet solo?  <b>D</b>	<b>1</b>
08	2	Which <b>one</b> of the following harmonic features can be heard in the excerpt?  <b>suspension</b>	<b>1</b>
08)	3	Identify the first percussion instrument heard in the excerpt.  <b>bass drum</b>	<b>1</b>
08	4	Identify the cadence heard at 00'31"–00'32".  <b>interrupted</b>	<b>1</b>

Ques'n	Part	Marking guidance	Total marks
09	1	The first phrase of the main melody is based on the rising scale shown below:  After this has been heard twice, a third phrase begins in a similar way. Ring the note that the third phrase begins on.  <b>F</b>	<b>1</b>
09	2	Which <b>one</b> of the following types of texture can be heard in the excerpt?  <b>melody doubled in octaves</b>	<b>1</b>
09	3	Name <b>two</b> rhythmic features heard in the excerpt.  <b>ostinato [1], changing/irregular metre/time signature [1]</b>	<b>2</b>



Ques'n	Part	Marking guidance	Total marks
10		<p>The excerpt is taken from a cue entitled 100 Rat Dash from Michael Giacchino's music for the animated film Ratatouille. In the scene a large number of rats flee in terror from an old woman armed with a gun.</p> <p>Explain how the use of musical elements in the excerpt enhances the audience's experience of the scene.</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:</b></p> <ul style="list-style-type: none"> <li>• very fast tempo; madcap gallop 2-in a bar</li> <li>• minor key</li> <li>• relentless ostinato rhythms</li> <li>• high violin solo featuring semiquavers</li> <li>• 'breathless' rhythm, with rests in the middle of the bar (3rd quaver) in accompaniment</li> <li>• low woodwind solos (bassoon, bass clarinet), staccato giving comic character</li> <li>• ominous low brass</li> <li>• trills and tremolandi</li> <li>• chromatic melody in high strings</li> <li>• crescendo and upward modulations</li> <li>• finally dies away to low pedal on basses.</li> </ul> <p><b>Any other valid points.</b></p>	<b>10</b>

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

Spend 20 minutes on this section.

Question 11 is on the excerpt of music on track 11 – *The Sound of Music* from *The Sound of Music*Question 12 is on the excerpt of music on track 12 – *Johanna* from *Sweeney Todd*Question 13 is on the excerpt of music on track 13 – *At the End of the Day* from *Les Miserables*

Ques'n	Part	Marking guidance	Total marks
11	1	Which of the following devices is heard from the beginning in the upper strings?  <b>Dominant pedal</b>	1
11	2	What interval is sung at the beginning on the words <i>My days</i> ?  <b>Minor 3<sup>rd</sup></b>	1
11	3	Explain the relationship between the melody at the start of line 3 ( <i>But deep in the dark green shadows</i> ) and at the start of line 4 ( <i>So I pause and I wait and I listen</i> )?  <b>(descending) sequence/same but (a step) lower</b>	1
11	4	Identify the cadence heard at the end of the extract.  <b>Perfect</b>	1

Ques'n	Part	Marking guidance	Total marks
12	1	Which instrument doubles the vocal melody at the start?  <b>Flute</b>	1
12	2	This song is in Eb major. What is the final chord?  <b>Eb added 9</b>	1
12	3	Describe fully the interval sung to <i>to dream</i> in line 3, and <i>your win</i> in line 7.  <b>Augmented 4th/Diminished 5th/Tritone [2]</b>  <b>All parts correct for 2 marks, 4th or 5th for 1 mark</b>	2

Ques'n	Part	Marking guidance	Total marks
13		<p>The excerpt is from <i>At the End of the Day</i> from <i>Les Miserables</i>. It is sung by the poor of the workhouses in Paris.</p> <p>Explain how the use of musical elements in the excerpt helps convey the daily struggle of life for the poor in the workhouse.</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:</b></p> <ul style="list-style-type: none"> <li>• molto allegro tempo (types of justification eg perhaps suggesting desperation or speed of work)</li> <li>• insistent Ab pedal to start</li> <li>• ascending harmonic sequence initially</li> <li>• biting accents and articulation in the accompaniment</li> <li>• woodwind flourishes</li> <li>• imitation of main melody spiralling gradually higher</li> <li>• snare drum driving rhythms</li> <li>• overall ascending pitch into main chorus</li> <li>• F minor tonality before they start singing established by descending arpeggios</li> <li>• syncopated melody in strings</li> <li>• instrumental ostinati emphasising semitones</li> <li>• driving tonic pedal</li> <li>• syllabic, stepwise, rhythmic and repetitive melody = aggression</li> <li>• main melody sung in unison highlighting the problems of all</li> <li>• shifting metre between 12/8 and 6/8 creates unrest and unease</li> <li>• modulation to F major – light ahead? On <i>there's another day dawning</i></li> <li>• counter melody added in upper female and male voices</li> <li>• ascending sequence through <i>waves crash on the sound</i> – increasingly desperate</li> <li>• cresc and sustained notes for first time on <i>pay</i> = emphasising desperation.</li> </ul> <p><b>Any other valid points.</b></p>	10

**Area of study 5: Jazz**

Spend 20 minutes on this section.

Question 14 is on the excerpt of music on track 14 – Miles Davies, *Spanish Key* from *Bitches Brew*  
 Question 15 is on the excerpt of music on track 15 – Louis Armstrong and his Hot Five, *Hotter than that*  
 Question 16 is on the excerpt of music on track 16 – Duke Ellington, *Caravan* from 1946 Carnegie Hall concert

Ques'n	Part	Marking guidance	Total marks
14	1	Name the woodwind instrument heard in the extract.  <b>Bass clarinet</b>	<b>1</b>
14	2	Identify the studio effect has been applied to the trumpet sound.  <b>Echo/delay</b>	<b>1</b>
14	3	What is the tonality of the trumpet part?  <b>Modal</b>	<b>1</b>
14	4	Which <b>one</b> of the following statements is true of the rhythm and metre in the excerpt?  <b>There is a basic pulse of 4/4, but some solos are ametrical.</b>	<b>1</b>

Ques'n	Part	Marking guidance	Total marks
15	1	Identify <b>one</b> of the instruments heard accompanying the vocal solo.  <b>Any from guitar, banjo</b>	<b>1</b>
15	2	Name the style of singing used in the excerpt.  <b>Scat</b>	<b>1</b>
15	3	Which <b>two</b> of the following features are used in the excerpt?  <b>cross-rhythm [1], syncopation [1]</b>	<b>2</b>

Ques'n	Part	Marking guidance	Total marks
16		<p>The excerpt is from a 1946 performance of a piece called <i>Caravan</i> by the Duke Ellington Orchestra. It is supposed to suggest a group of people travelling by camel through the deserts of the Middle East.</p> <p>Explain how the use of musical elements in the excerpt conveys the sense of travel in the exotic landscape.</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>Melody</b> – winding/meandering profile, (perhaps illustrative of the route), minor key, with emphasis on semitones, some chromaticism producing several diminished or augmented intervals (eg sharpened 4<sup>th</sup>, whole tone passages in clarinet solo).</p> <p><b>Harmony</b> – dissonant intervals (9ths) moving in parallel with the melody; harmony essentially static (2 chords alternating, a semitone apart) – drone like quality.</p> <p><b>Rhythm</b> – obsessive ostinato rhythm in 3+3+2 quaver pattern (syncopated), suggesting constant motion; straight quavers rather than the typical swung quavers of the style and period.</p> <p><b>Instrumentation</b> – use of growls, sudden crescendo and sforzandi on muted trumpet, muted trombone, clarinet solo perhaps suggestive of shawm/middle eastern instrument; low drums/tom-toms suggesting middle-eastern drums; brushes on snare drum.</p> <p><b>Any other valid points.</b></p>	10

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

Spend 20 minutes on this section.

Question 17 is on the excerpt of music on track 17 – Mariza *Cavaleiro Monge*Question 18 is on the excerpt of music on track 18– Bellowhead *How long will I love you?*Question 19 is on the excerpt of music on track 19 – Piazzolla *Escualo*

Ques'n	Part	Marking guidance	Total marks
17	1	State the tonality of the song.  <b>Minor</b>	<b>1</b>
17	2	Which of the following gives the outline of bass notes at the start of the intro?  <b>B</b>	<b>1</b>
17	3	What rising interval is heard at the start of the vocal line?  <b>8<sup>ve</sup></b>	<b>1</b>
17	4	Identify the cadence is heard in line 7.  <b>Perfect</b>	<b>1</b>

Ques'n	Part	Marking guidance	Total marks
18	1	State which line of the lyrics is the highest vocal note used.  <b>Line 7</b>	<b>1</b>
18	2	Identify the woodwind instrument heard in this excerpt.  <b>Oboe</b>	<b>1</b>
18	3	Which <b>one</b> of the four following choices accurately describes the harmonic content of lines 1-3? (repeated in lines 4-6).  <b>D [2], either B or C [1] (on the basis that half of the answer is correct in these options).</b>	<b>2</b>

Ques'n	Part	Marking guidance	Total marks
19		<p>This excerpt is the opening of a piece entitled <i>Escualo (Shark)</i>.</p> <p>Explain how Piazzolla's use of musical elements in this excerpt creates a suitable character.</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 may mention any or all of the following:</b></p> <ul style="list-style-type: none"> <li>• opening staccato</li> <li>• note clusters</li> <li>• on bandoneon</li> <li>• prominent, accented 5–1 patterns in bass, (initially bandoneon, then piano)</li> <li>• frequent syncopations, including use of 3+3+2 patterns, and a long chain of dotted crotchets near the end</li> <li>• repeated note figure prominent in melodic material</li> <li>• use of falling chromatic contour in melodic line, (falling from tonic, with repeating dominant in between)</li> <li>• rising sequence towards the end</li> <li>• strong pizzicato bass</li> <li>• strong sul G tone on violin.</li> </ul> <p><b>Any other valid points.</b></p>	<b>10</b>

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

Spend 20 minutes on this section.

Question 20 is on the excerpt of music on track 20 – Shostakovich 1<sup>st</sup> Piano Concerto (Op.35) last movement

Question 21 is on the excerpt of music on track 21 – James Macmillan *Who are these angels?* (bars 1 – 17)

Question 22 is on the excerpt of music on track 22 – Messiaen *La Nativite du Seigneur Dieu Parmi Nous* (opening nine bars)

Ques'n	Part	Marking guidance	Total marks
20	1	Which one of the following special instrumental techniques is used in the accompanying string parts at the start of the extract?  <b>Col legno</b>	<b>1</b>
20	2	Which <b>one</b> of the following melodic techniques is used later in the violin phrase?  <b>Inversion</b>	<b>1</b>
20	3	Identify the new rhythm introduced when the piano enters.  <b>Dotted rhythm</b>	<b>1</b>
20	4	When the violins enter for the second time, give one other way in which the melody has been changed.  <b>Starts with 5-note scale/top note is repeated (10 times)/top note is semitone lower (flat 5th/becomes more chromatic)</b>	<b>1</b>

Ques'n	Part	Marking guidance	Total marks
21	1	Complete the following sentence by circling the correct analysis.  The voices begin on a(n):  <b>Open Fifth</b>	<b>1</b>
21	2	What is the texture of the first phrase ( <i>Quid commisisti</i> )?  <b>Homophonic</b>	<b>1</b>
21	3	Describe <b>two</b> changes in the music when the upper voices enter with <i>Who are these angels</i> ?  <b>Any two of: major key/tierce de Picardie/Dorian mode, rising phrases, parallel 3rds, string harmonics, sustained accompaniment, longer note values.</b>	<b>2</b>



Ques'n	Part	Marking guidance	Total marks
22		<p>This extract depicts the descent of God to earth in the birth of Jesus.</p> <p>Explain how the use of the musical elements contributes to the audience's understanding of the meaning 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>Candidates might write chronologically through the extract, or alternatively, analyse each element of the music separately. In order to achieve a <b>comprehensive</b> answer they should consider all six elements and refer to music across the whole passage.</p> <p><b>Melody:</b> opening descent from a very high tessitura to very low (bottom note of the instrument). Chromatic intervals/semitones and augmented 2nds/minor 3rds, followed by falling 4ths in the bass. Largely conjunct in the 2<sup>nd</sup> and 3<sup>rd</sup> sections, but occasional 5ths/6ths. Falling sequence at start (and finish) and intervallic augmentation, retrograde and inversion in quiet passage.</p> <p><b>Rhythm:</b> contrasts of tempi, changes of metre, additive rhythms, repetition of patterns, unequal phrase lengths.</p> <p><b>Harmony:</b> chromatic and dissonant chords (often based on superimposed diminished 5ths/perfect 4ths/minor 3rds) all phrases finish on a dissonance (9<sup>th</sup>); occasional moments of consonance in quiet section (1<sup>st</sup> inversion major chords), sustained pedal note in quiet section.</p> <p><b>Structure:</b> dramatic opening fanfare, long quiet sustained central section, lively third section followed by a brief and varied return to the opening. A B C A'. Details of internal phrase structures, including the A A' B A design of the second section.</p> <p><b>Texture:</b> chordal (4 parts) at start, followed by a moving bass under a sustained chord. Melody over sustained chords in the second section (pedal point) in a close texture. Octaves (allow unison) in third section</p> <p><b>Use of instrument:</b> full pitch range employed. Big contrasts of timbre (including use of reeds/mixtures/full organ etc. at start, followed by quiet string sounds). Terraced dynamics and contrasts of articulation/sustained legato.</p> <p><b>Any other valid points.</b></p>	10

**SECTION B: Analysis and Context**

**40 minutes**

**34 marks**

Answer **two** questions from Questions 23–25.

The music for question 23 is on track 23. Bach Violin Concerto in a minor BWV1041, 2nd movement

The music for question 24 is on track 24. *Se vuol ballare* from *Le nozze di Figaro*.

The music for question 25 is on track 25. Chopin Nocturne in e minor Op.72 no.1

Score excerpts are provided.

Question 23 Baroque solo concerto: Bach Violin Concerto in a minor BWV1041, 2nd movement

Ques'n	Part	Marking guidance	Total marks
23	1	Give the full name of the harmonic interval between violas and 2nd violins on the 3rd beat of bar 1.  <b>perfect fourth</b>	<b>1</b>
23	2	Name the key of the music in bar 4  <b>d minor</b>	<b>1</b>
23	3	Give two musical features that are typical of the middle of a baroque concerto movement.  <b>frequent modulation [1], rapid alternation between solo and tutti sections [1]</b>	<b>2</b>
23	4	Identify three features of the rhythm of the solo violin part.  <b>sustained notes at the start of phrases [1], triplet semiquavers [1], ties across the beat [1], occasional dotted rhythms [1]</b>  <b>MAX 3 MARKS</b>	<b>3</b>

23	5	<p>Analyse how Bach uses musical elements to create contrast in this excerpt and explain how the excerpt relates to the 2<sup>nd</sup> movement as a whole.</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>Contrast is created through:</b></p> <ul style="list-style-type: none"> <li>• <b>dynamics</b> – the alternation of <i>forte</i> and <i>piano</i> sections</li> <li>• <b>rhythm</b> – different sections of the orchestra have clearly defined rhythms: <ul style="list-style-type: none"> <li>• continuo has an ostinato pattern consisting of 3 repeated quavers followed by a burst of shorter notes</li> <li>• violins and violas tend to simply play on the beat</li> <li>• the solo violin has a more elaborate line with many triplet semiquavers.</li> </ul> </li> <li>• <b>texture and articulation:</b> <ul style="list-style-type: none"> <li>• staccato and many rests in the orchestra, creating a spacious feeling</li> <li>• solo violin plays sustained notes and long legato streams</li> <li>• contrast of gruff low strings and continuo on ritornellos theme against high lying lyrical solo melody</li> <li>• contrasts of texture also arise from continuo dropping out in 5–6, 9–10, 13–14.</li> </ul> </li> <li>• <b>melody:</b> <ul style="list-style-type: none"> <li>• continuo part obsessively repeats the same motive</li> <li>• solo violin is more varied and almost improvisatory in its invention of new figures.</li> </ul> </li> <li>• <b>tonality:</b> <ul style="list-style-type: none"> <li>• variety of keys explored – begins in G major, modulates through d minor, finishing in a minor.</li> </ul> </li> </ul> <p><b>The passage comes from the middle of the second movement; it explores tonalities related to the movement's tonic (C major) and develops melodic figures used in the opening orchestral ritornello and first solo entry.</b></p>	10
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Question 24 The operas of Mozart: Se vuol ballare from Le nozze di Figaro.

Ques'n	Part	Marking guidance	Total marks
24	1	Name the chord heard in bar 51.  <b>diminished 7<sup>th</sup></b>	<b>1</b>
24	2	Name the key in bars 31-42.  <b>C major</b>	<b>1</b>
24	3	Describe two features of the harmony in bars 42-50.  <b>pedal [1], rising sequence [1]</b>	<b>2</b>
24	4	Identify three features of the phrase structure and melodic line of the voice part in bars 1–20.  <b>Shape/rhythm of bb.1–4 repeated in 5–8/sequentially [1], bars 9–12 based on a descending sequence [1], small range/1 octave range [1], melody built from 2nds and 3rds [1], with one larger interval/6th [1], in four-bar phrases [1], bars 15–16 repeated to make an extension [1]</b>  <b>MAX 3 MARKS</b>	<b>3</b>

24	5	<p>Explain how the music in this aria helps to convey the dramatic situation.</p> <p>(Refer to the translation.)</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: left; padding: 5px;">ITALIAN</th> <th style="text-align: left; padding: 5px;">ENGLISH</th> </tr> </thead> <tbody> <tr> <td style="padding: 5px;"> <i>Se vuol ballare, signor Contino</i>  <i>Se vuol ballare, signor Contino</i>  <i>Il chitarrone le suonerò, sì, le suonerò.</i>  <i>Se vuol venire nell mia scuola,</i>  <i>La capriola le insegniò.</i>  <i>Saprò, ma piano,</i>  <i>Meglio ogni arcane</i>  <i>Dissimulando scoprir potrò!</i> </td> <td style="padding: 5px;"> <i>If you want to dance, my pretty Count</i>  <i>If you want to dance, my pretty Count</i>  <i>I'll play your pretty guitar, yes, I'll play it.</i>  <i>If you want to come to my school,</i>  <i>I'll teach you the cabriole.</i>  <i>I'll know how, but gently,</i>  <i>More easily every secret</i>  <i>By dissembling I can discover!</i> </td> </tr> </tbody> </table> <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>Specific features could include:</b></p> <ul style="list-style-type: none"> <li>• Figaro is angry with the Count because he suspects he will try to seduce Susanna</li> <li>• Figaro's aria expresses mockery, defiance and cunning; he will try to outwit the Count while appearing to obey him</li> <li>• opening 20 bars mocking formal court dance             <ul style="list-style-type: none"> <li>• <i>stiff</i> formal 4-bar phrases</li> <li>• staccato articulation</li> <li>• simple <i>horn call</i> harmony (all tonic and dominant): deliberately restricted.</li> </ul> </li> <li>• rising intervals towards the word <i>si</i> (bars 16, 18), unexpected accent on weak 2nd beat of bar, suggests outburst of defiant anger</li> <li>• this is developed later, with alternation between forte and piano phrases (bars 31–38) – this suggests an alternation between angry confrontation with the Count and servile obedience</li> <li>• rising sequence on the words <i>saprò / I'll know</i> – heightening anger (bars 43–51)</li> <li>• as Figaro talks about <i>gently dissembling</i>, the music becomes much quieter and turns to a minor key, and is therefore more mysterious, suggesting that he is thinking of a way to disguise his plan of revenge.</li> </ul> <p><b>Any other valid points.</b></p>	ITALIAN	ENGLISH	<i>Se vuol ballare, signor Contino</i> <i>Se vuol ballare, signor Contino</i> <i>Il chitarrone le suonerò, sì, le suonerò.</i> <i>Se vuol venire nell mia scuola,</i> <i>La capriola le insegniò.</i> <i>Saprò, ma piano,</i> <i>Meglio ogni arcane</i> <i>Dissimulando scoprir potrò!</i>	<i>If you want to dance, my pretty Count</i> <i>If you want to dance, my pretty Count</i> <i>I'll play your pretty guitar, yes, I'll play it.</i> <i>If you want to come to my school,</i> <i>I'll teach you the cabriole.</i> <i>I'll know how, but gently,</i> <i>More easily every secret</i> <i>By dissembling I can discover!</i>	<b>10</b>
ITALIAN	ENGLISH						
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## Question 25 19th Century Piano Music: Chopin Nocturne in e minor Op.72 no.1

Ques'n	Part	Marking guidance	Total marks
25	1	Name the ornament heard on the fourth beat of bar 2.  <b>mordent</b>	<b>1</b>
25	2	Describe fully the chord heard on the first beat of bar 14.  <b>E minor/tonic/I, 2nd inversion/c – any other accurate description</b>	<b>1</b>
25	3	Briefly explain the 'Ped' and '*' markings seen below the left hand stave in the excerpt.  <b>'Ped' = depress, '*' = release the sustaining pedal [1], depressing the pedal causes the notes between the 'Ped' and '*' markings to be sustained [1], regardless of rhythmic value, creating thicker harmonic texture [1]</b>  <b>MAX 2 MARKS</b>	<b>2</b>
25	4	Identify three features of rhythm in bars 1-8 of the excerpt.  <b>constant triplets in left hand [1], right hand alternates between long notes and rapid flourishes on weak beats [1], flourishes increase in no. of notes/decrease in note values [1], from semiquavers through sextuplets to groups of 10 and 11 [1]</b>  <b>MAX 3 MARKS</b>	<b>3</b>

<p>25</p>	<p>5</p>	<p>Explain Chopin's approach to melody, harmony and rhythm in this excerpt, explaining how the excerpt relates to the Nocturne as a whole.</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:</b></p> <ul style="list-style-type: none"> <li>• the melody in the excerpt is a return of that from the opening of the Nocturne</li> <li>• the melody has been varied through increasingly elaborate ornamentation:             <ul style="list-style-type: none"> <li>• initial acciaccatura of a rising 6<sup>th</sup></li> <li>• 4th beat ornamented with runs/turn-like figures – 4 semiquavers, then sextuplets in bars 2–3</li> <li>• the B in bar 3 is an octave higher compared with the original appearance of the melody</li> <li>• bar 4 is elaborated with a very wide-ranging and rapid arpeggio (diminished 7<sup>th</sup>)</li> <li>• even more rapid gruppetti of 10 and 11 notes on the anacrusis, extensive trills and exploration of the highest register feature in bars 5–7</li> <li>• a brief return to the original simplicity in bars 8–9</li> <li>• continuous triplets and varied articulation (staccato) feature in bar 11.</li> </ul> </li> <li>• bars 13–16 return to a simpler rhythmic profile (seen in the opening), but the melody has been altered (shortened) and moves not to the dominant major (as originally) but to the tonic major at the end of the excerpt</li> <li>• throughout, the left hand maintains an ostinato in continuous legato triplets, consistent with the whole of the rest of the piece</li> <li>• the accompaniment is essentially based on arpeggios, but a frequent expressive appoggiatura C, resolving to B, tends to blur the clarity of the progressions (especially if combined with the sustaining pedal)</li> <li>• the harmony is essentially the same as in the opening of the piece (excepting bars 13–16):             <ul style="list-style-type: none"> <li>• bars 1–4 move through tonic and dominant chords in different inversions, coming to an imperfect cadence in bar 4 (i-V7c-ib-V7b-i-V-vii7/V-V) ; note the auxiliary diminished 7<sup>th</sup> above a pedal B in bar 4, beat 2</li> <li>• bars 5–8 move towards the dominant (b minor), using G major as a pivot chord at the start of bar 5 (b minor: VI-ic-V7-i-vii7/V-V7 with 4-3 susp.-i)</li> <li>• bar 8 turns the b chord into V7 of e minor again</li> <li>• bars 9–12 repeats the harmony of bars 1–4, but with some chromatic motion in inner parts in bar 11</li> <li>• the final phrase uses an expanded cadential 6/4</li> </ul> </li> </ul>	<p><b>10</b></p>
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		progression, ending on the tonic major. <b>Any other valid points.</b>	
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**Section C: Essay**

45 minutes

30 marks

Choose one from the following:

**2 | 6****Area of study 2: Pop music**

The main ingredients of a successful pop song are strong bass line, good chord progression, rhythmic groove and a memorable melody.

Discuss which of these you have found to be significant in the music of a named artist you have studied.

Your answer should refer to at least **three** different songs in detail.

**2 | 7****Area of study 3: Music for media**

What techniques are used by **two** named composers you have studied in this genre to create a sense of either suspense or exhilaration?

**2 | 8****Area of study 4: Music for theatre**

'For a show to succeed, it needs at least one top song'.

Analyse **two** songs by **two** named composers you have studied and explain the musical features that make them memorable parts of their show.

**2 | 9****Area of study 5: Jazz**

'The best jazz has at its centre a balance between composition and improvisation'.

Discuss this view through referring to the music of at least **two** named jazz artists in detail.

**3 | 0****Area of study 6: Contemporary traditional music**

Choose pieces by **two** named artists you have studied, and explain their contrasting approaches to rhythm, tempo and metre.

**3 | 1****Area of study 7: Art music since 1910**

Compare chamber music or orchestral music by **two** named composers since 1910 and discuss their differences in approach and musical language.

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</b> No work submitted or worthy of credit.</p>	<p><b>30</b></p>

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