



AS Music

7271/W – Component 1 – Appraising Music

Mark scheme

7271

June 2018

Version/Stage: 1.0 Final

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

Marking multiple choice questions

Where a candidate has underlined more than the stated number of answers, award one mark for each correct answer and deduct one mark for each incorrect answer (no mark below zero permitted).

Marking one or two mark questions

Where a candidate has given more than one answer and the answers contradict each other no credit will be given.

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 [49 marks]

Area of study 1: Western classical tradition 1650-1910

01 Track 1: Locatelli Violin Concerto in D major Op.3, no.12, 1st movement

Q	Part	Marking guidance	Marks
01	1	The music opens with a long sequence in the basso continuo [0:02-0:15]. Name the interval between the two sequential phrases. Accept: fourth OR fifth OR tonic to dominant	1
01	2	Name the rhythmic feature used in the solo part at 0:52-1:02. syncopation	1
01	3	Which two of the following can be heard in the excerpt? chromatic scale [1] AND double-stopping [1]	2

02 Track 2: Mozart 'Vedrai carino' from *Don Giovanni*

Q	Part	Marking guidance	Marks
02	1	Suggest a suitable time signature for the excerpt. 3/8 OR $\frac{3}{4}$	1
02	2	In lines 1 and 3, the 2 nd violins play in parallel motion with the melody. State the interval between the parallel parts. Sixth	1
02	3	The excerpt begins in C major. Identify the key to which it modulates in lines 7-10. G major/dominant	1
02	4	What is the range of the voice part in lines 8-9? fifth	1

03 Track 3: Mozart 'Deh, vieni, non tardar' from 'Le nozze di Figaro'

Q	Marking guidance	Marks
03	<p>Complete the melody in the bracketed sections of this soprano melody from the aria 'Deh, vieni, non tardar' by Mozart. The rhythm is given above the stave.</p> <p><i>Andante</i></p> <p>1 mark per correct note</p>	6

04 Track 1 OR Track 2

Q	Marking guidance	Marks
04	<p>Choose one excerpt from the following. Tick the track you have chosen.</p> <p>For the track that you have chosen explain which features of the music help you to identify that it is from the Baroque period (Track 1) or Classical period (Track 2).</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>Track 1 – Baroque</p> <p>Rhythm</p> <ul style="list-style-type: none"> • Typical baroque ‘motor-rhythm’ energetic quavers and semiquavers • Several sharply characterised rhythmic motifs eg <ul style="list-style-type: none"> ○ Dotted rhythm of opening motif, followed by ○ Continuous descending quavers ○ Repeated semiquavers in solo violin double-stopped passage (from 0:39) ○ Syncopated figure at 0:52 <p>Melody:</p> <ul style="list-style-type: none"> • Melodies based on arpeggio (eg at 0:02-0:04) and scale (eg at 0:04-0:06) shapes • Brilliant “fanfare” style of opening shape • Contrasts with later “sobbing/sighing” falling chromatic line with suspensions/appoggiaturas (1:12) • Much use of sequence, eg <ul style="list-style-type: none"> ○ 0:02-0:08 repeated in sequence up a 5th at 0:08-0:15 ○ 0:16-0:18 repeated twice through cycle of 5ths sequence in 0:18-0:22 ○ All this material repeated in higher register in 0:26-0:46 ○ 0:52-1:02 based on repeated 1-bar sequence in solo violin ○ 1:06-1:09 repeated up a 4th at 1:09-1:12 ○ 1-bar chromatic descending figure at 1:12-1:14 repeated down a 4th at 1:14-1:16 <p>Harmony and Tonality</p> <ul style="list-style-type: none"> • Strong sense of functional tonality relying mainly on tonic and dominant • Modulation from tonic to dominant in opening (0:02-0:08) • Repeated with modulation from dominant to its own dominant (0:08-0:15) • From 0:15, chain of secondary dominant 7th chords creates a strong sense of tonal direction towards the subdominant (E⁷- A⁷- D⁷-G) • Harmonic rhythm accelerates towards perfect cadence at 0:26 • Sequences, especially using circle of 5ths (see above) • Alternation of tonic and dominant harmony eg in re-statement of main theme at 0:26-0:30 	10

Texture and instrumentation

- Use of basso continuo
- Contrast of solo and tutti
- Simple contrasts of texture eg
 - Opening section in 8ves/unison in basso continuo (tasto solo)
 - Harpsichord adds chordal texture from 0:15
 - Opening material repeated tutti, with melody in higher register at 0:26 against a running quaver bass-line (polarised texture)
 - Double stopping in solo violin at 0:39
 - Solo violin and continuo only at 0:52 (polarised texture)
 - Parallel 3rds and 6ths in solo section
- Any other valid point

Track 2 – Classical

Rhythm:

- Graceful and elegant minuet rhythm (moderate 3- in a bar)
- Dotted rhythm prominently featured (eg in 2nd bar)
- Moves mainly in quavers and semiquavers (in 3/8) (accept crotchets and quavers, assuming 3/4)

Melody:

- Regular 4-bar phrases
- Later in the passage, 2-bar phrases (line 5/0:32)
- Balanced/symmetrical/periodic phrasing (antecedent and consequent); can be heard in the orchestral introduction and in lines 1-4 of voice part
- 2-bar extension figure in orchestra following 1st 4 lines in voice
- Graceful ornamentation eg 2 rising grace-notes/acciaccaturas at start of bar 2, bar 6 etc., trill at cadences eg 0:12
- Smooth, conjunct lines; cantabile vocal melody with small range
- Much use of repeated notes (opening figure/phrase)
- Repetition for emphasis in lines 8-10
- Rising 5th for 'no' in lines 8 and 9 are more insistent/powerful

Harmony:

- Relies entirely on tonic and dominant chords
- Occasional use of V⁷
- Frequent V-I cadences eg in 2-bar orchestral link between lines 4 and 5 (also 5-6)
- Modulation to dominant (G major) for lines 6-10
- Tonic pedal through first 4 bars of introduction/1st 2 lines of vocal melody

Texture and instrumentation:

- Scored for small classical orchestra (pairs of flutes, clarinets, bassoons and horns + strings)
- Strings (1st violins) have the main melodic line, with wind reinforcing harmony at cadences eg at 0:13-0:15
- Homophonic texture; simple melody and accompaniment
- Some use of parallel 3rds/6ths between violin parts eg in opening
- Orchestra shares vocal melody – violins throughout, upper woodwind from line 9
- Any other valid point

07 Track 7: Joni Mitchell ‘Court and Spark’ from ‘Court and Spark’

Q	Part	Marking guidance	Marks
07	1	The piano introduction begins with parallel chords. Which one of the following is the correct description of the first three chords ? 2nd inversion triads	1
07	2	What is the range of the voice melody in line 1? perfect 5th	1
07	3	Name the effect used in the voice part on the word ‘spark’ in line 7. glissando/portamento/pitch-bend	1
07	4	The metre of the song is 4/4. What rhythmic values are played in the drum-kit in the second half of the excerpt (from between lines 7 and 8)? semiquavers	1
07	5	Apart from the drum-kit and piano, identify one other instrument which can be heard in the excerpt. (electric) bass (guitar) OR (acoustic) guitar OR electric guitar	1

08 Track 8: Stevie Wonder ‘Maybe Your Baby’ from the ‘Talking Book’

Q	Marking guidance	Marks
08	<p>The excerpt is taken from Stevie Wonder’s song ‘Maybe Your Baby’ from the album <i>Talking Book</i>. Analyse the musical elements, explaining how they are typical of funk.</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>Answers could include: Rhythm, metre and tempo:</p> <ul style="list-style-type: none"> • A slow 4/4 pulse (about 90 bpm) • Several interlocking one-bar riffs in keyboards and guitars • Steady pulse given by closed hi-hat cymbal • Frequent use of lift on 3rd beat (staccato effect) • Voice melody in verses has a natural speech-rhythm • Vocal rhythm in chorus has a more regular pattern <p>Harmony and Melody – strongly blues influenced</p> <ul style="list-style-type: none"> • Minor/modal feeling • Verses consist of a simple 2-chord “vamp” <ul style="list-style-type: none"> ○ Tonic and subdominant (I and IV) ○ Both as dominant 7ths • Chorus uses 4 chord cycle (again all with 7ths) 	10

		monophonic	
10	3	Slow chromatic scales can be heard in the treble and bass strings from 0:12 to 0:27. What is the relationship between the treble and bass? contrary motion	1
10	4	The opening brass melody returns at 0:27. Describe two changes in the music compared with the first presentation of the melody. Any two from: <ul style="list-style-type: none"> • Extra bar/4 bars long/1st bar repeated /2nd bar repeated/structure now AABB rather than ABA • Echo effect/On muted/hand-stopped horns on 2nd and 4th bar • Harmonised/with accompaniment from strings/rest of orchestra 	2

11 Track 11: Michael Giacchino: ‘Team Building’ from ‘Inside Out’

Q	Part	Marking guidance	Marks
11	1	Identify the solo instrument playing at the beginning of the excerpt. Tuba	1
11	2	Name the performing technique heard at the end of this instrument’s solo (0:14-1:16). Glissando	1
11	3	At 0:25 a guitar melody begins using this motif:  The motif reappears at 0:29. By what interval are the notes under the bracket transposed? major 2nd	1
11	4	Which two of the following features can be heard in the excerpt from 0:15 to the end? cross rhythm [1] AND ostinato [1]	2

12 Track 12: Hans Zimmer ‘Mutiny’ from ‘Pirates of the Caribbean: On Stranger Tides’

Q	Marking guidance	Marks
12	The excerpt is taken from Hans Zimmer’s score for the film <i>Pirates of the Caribbean: On Stranger Tides</i> . The cue is entitled ‘Mutiny’. Explain how the musical elements create a sense of violent and exciting action. 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.	10

	<p>Answers could include:</p> <ul style="list-style-type: none"> • All in minor keys • Widely spaced textures eg opening chord • Begins with a powerful crescendo on a minor chord, including percussion (cymbal) rolls • Percussion hit at climax • At 0:07 a bass ostinato begins in lower strings; choppy staccato quavers and crotchets emphasizing minor 3rd • This is accompanied by a rapid drum beat in constant semiquavers and metallic strokes on last beat • Menacing low brass crescendos • Trumpet fluttertongue with crescendo 0:18-0:21 • Dynamic crescendo leaves echo of tam-tam stroke • 0:25 new metre (6/8) powerful unison theme (familiar “Pirates” motif) treated in rising sequence (moving up a minor 3rd, then a diminished triad) then descending in quavers, leads to 3 sharp attacks • Crescendo on an open 4th in brass to 0:31 • New 3/4 ostinato in low strings and percussion – leads to rapid descending scale/glissando • 0:34 Slower moving descending scalar melody in higher strings • Imperfect cadence followed by dramatic silence at 0:41-0:42 • New metre (2/4) and tempo with new ostinato featuring repeated semiquavers and rising minor 3rd • Voices enter with wordless chanted notes on strong beats • 0:49 Previous section repeated in sequence up a minor 3rd • 0:54 All drop out except percussion (which includes tubular bells) for another build-up • 0:55 orchestra returns with higher pitched tonality • 0:57-1:02 Loud, menacing descending chromatic scale in low brass, with rapid legato 4 semiquaver descending runs in violins which become more irregular as brass play low sforzando stabs (1:04-1:06) • 1:06-7 strange upward rising glissando in orchestral echo • 1:07 Slower tempo – new ostinato featuring repeated triplet quavers in percussion and strings in 8ves and a legato rising semitone in brass; vocal chanting again • 1:19 this is repeated in rising sequence • 1:27 triplet cross-rhythm accented, dissonant • 1:32 loud low brass tonic pedal; strings in rising triplet quaver pattern moving into harmony <p>• Any other valid point</p>	
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Area of study 4: Music for theatre

13 Track13: Sondheim ‘Losing My Mind’ from ‘Follies.’

Q	Part	Marking guidance	Marks
13	1	Name the degree of the scale on which the vocal melody begins in line 1. 3 rd /mediant	1
13	2	What is the range of the vocal melody in lines 1-2? minor 7 th	1
13	3	The key of the excerpt is A major.	1

	<ul style="list-style-type: none"> • Cymbals • Bass drum 	
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16 Track 16: Weill ‘What good would the moon be?’ from ‘Street Scene’

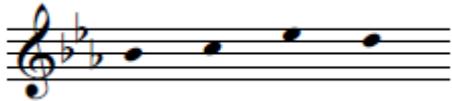
Q	Marking guidance	Marks
16	<p>The excerpt is taken from the song ‘What good would the moon be?’ from <i>Street Scene</i> by Kurt Weill and Langston Hughes. The song is sung by Rose, who has just rejected her boss’s unwanted offer of a new life with him. She sings that she dreams of true love rather than empty promises of luxury.</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>Answers could include: Melody:</p> <ul style="list-style-type: none"> • Rising chromatic line “floats” upwards in lines 1 and 3 • Frequent use of non-chord notes at phrase ends, suggesting longing (eg end of line 2) • Vocal melody rises to high register for climactic final lines • Intense vocal vibrato <p>Harmony: frequent chromatic alterations/substitutions and additions to chords create a magical suspended feeling eg</p> <ul style="list-style-type: none"> • Parallel chromatic chords ascend with voice at start of line 1 (when this returns at start of line 9, the modulation is particularly striking) • Lush added 6th and 9th at end of line 2 • Augmented triad at end of line 3 • Major to minor alterations • Rising whole-tone scale at end <p>Texture and orchestration:</p> <ul style="list-style-type: none"> • Densely scored strings double melody with chordal harmony • Counter-melodies enrich texture • Legato articulation • Gentle and unobtrusive use of drum kit to keep pulse • Surging crescendo under final vocal note <p>Rhythm:</p> <ul style="list-style-type: none"> • Slow, languorous tempo • Triplet crotchets have a flexible “stretched-out” feeling • Ritardando at end for added emotional impact <ul style="list-style-type: none"> • Any other valid point 	10

Area of study 5: Jazz

17 Track 17: Pat Metheny ‘Naked Moon’ from The Road to You (Nonesuch, 2006)

Q	Part	Marking guidance	Marks
17	1	Name the mode used by the guitar in the opening 20 seconds of the track. Lydian	1
17	2	After the four-bar introduction, between 0:12 and 0:20 the bass guitar plays two notes per bar. The first note is on the downbeat; where does the other note occur? the ‘and’ of beat 4	1
17	3	The music arrives on a new tonic at 0:40. What falling interval is heard in the solo guitar at the start of the new phrase in this key? minor 6th	1
17	4	Name the technique used to create the soft drum playing. brushes	1
17	5	At 1:37, the music returns to the original tonic. What progression forms the cadence at 1:30 to 1:35 before this return? Underline your answer. flat VII-I in the subdominant	1

18 Track 18: Louis Armstrong (with Ella Fitzgerald) ‘Tenderly’ from ‘Together’

Q	Part	Marking guidance	Marks
18	1	The opening spread chord on the piano is based on the dominant 7 th (Bb ⁷). Which two other notes are added to the chord? flat 9th and 13th	2
18	2	Suggest an appropriate time signature for the music. 3/4	1
18	3	The opening motif on the trumpet uses these pitches:  On its third appearance, this melodic shape is played at a lower pitch. State the interval by which the melodic shape is transposed. (perfect) 5th	1
18	4	Which one of the following playing techniques is used by the trumpeter? vibrato	1

19 Track 19: Davis ‘Freddie Freeloader’ from ‘Kind of Blue’

Q	Part	Marking guidance	Marks
19	1	Which one of the following terms best describes the texture of the horn section? parallel triads	1
19	2	Name the melodic instrument heard at the top of the horn texture. trumpet	1
19	3	Which two timbres are used by the drummer? ride cymbal [1] AND rim shots [1]	2
19	4	State the chord progression which forms the basis for the structure of this excerpt. 12-bar blues	1

20 Track 20: Duke Ellington ‘Creole Love Call’

Q	Marking guidance	Marks
20	<p>The excerpt is taken from a track called ‘Creole Love Call’ composed by Duke Ellington in 1927.</p> <p>The music is balanced between features creating an exotic feeling (reflecting the title) and features that are typical of jazz in this period. Explain how these musical features are combined in the excerpt.</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>Answers could include:</p> <ul style="list-style-type: none"> • Typical jazz features: <ul style="list-style-type: none"> ○ Structure based on 12-bar blues, using I, IV and V <ul style="list-style-type: none"> ▪ I turns into V of IV at end of 1st 4 bars (flat 7th added to tonic chord) ▪ End of 2nd 4 bars delays return to tonic (NB a slightly unusual feature, thus possibly “exotic”) ○ Call-and response between clarinet section and female solo voice in opening section ○ Improvisations based around the notes of the triad ○ Steady 4-in-a-bar pulse, with bass on beats 1 and 3 ○ Repeated chords on banjo on every beat ○ Improvised on muted trumpet solo ○ Improvisations feature blue notes and pitch bends • ‘Exotic’ features: <ul style="list-style-type: none"> ○ Subdued dynamic at start - mysterious ○ Insistent, almost hypnotic, rising 3rd riff in melody for 1st 8 bars of 12-bar blues ○ This riff is in the unusual timbre of multiple clarinets in close 	10

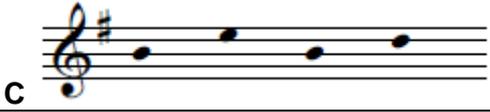
	<p>harmony in a low register with pronounced vibrato, making a rich velvety sound</p> <ul style="list-style-type: none"> ○ Clarinet has chromatic melodic shapes ○ Wordless scat singing with much vibrato, treating the voice as if another instrument has an unusual effect - later incorporates slight “growl” tone ○ 3rd phrase of 1st sung solo begins on a flattened third ○ Solo instruments (muted trumpet, high register clarinet) imitate expressive qualities of voice – almost as extensions of voice – eg through growl (trumpet), intense vibrato (clarinet) <p>• Any other valid point</p>	
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Area of study 6: Contemporary traditional music

21 Track 21: Anoushka Shankar ‘Lola’s Lullaby’ from Traveller

Q	Part	Marking guidance	Marks
21	1	The excerpt features two melodic instruments. Name the first instrument heard in the excerpt. sitar	1
21	2	What is the interval between the first two notes heard? major 6th	1
21	3	Which one of the following pitch sets is used for the tune heard on the first instrument?  <p>D</p>	1
21	4	What instrumental technique is used to decorate the opening melody? pitch-bend	1
21	5	Name the new melodic instrument that enters at 0:57. bansuri	1

22 Track 22: Mariza ‘Rio dae Mágoa’ from ‘Mundo’ (2015)

Q	Part	Marking guidance	Marks												
22	1	Which one of the following represents the opening four notes of the introduction? 	1												
22	2	What effect is used on the guitar at the end of line 1? harmonics	1												
22	3	The song is in E minor. Complete the following chart of the harmonic progression heard in lines 3-4. <table border="1" data-bbox="271 734 1189 1012"> <tbody> <tr> <td></td> <td><i>Que não leva barqueiro nem...</i></td> <td><i>...navio</i></td> </tr> <tr> <td>Line 3</td> <td>E major</td> <td>A minor [1]</td> </tr> <tr> <td></td> <td><i>Que não corre por entre o arvo-</i></td> <td><i>-edo</i></td> </tr> <tr> <td>Line 4</td> <td>F# major [1]</td> <td>B major</td> </tr> </tbody> </table>		<i>Que não leva barqueiro nem...</i>	<i>...navio</i>	Line 3	E major	A minor [1]		<i>Que não corre por entre o arvo-</i>	<i>-edo</i>	Line 4	F# major [1]	B major	2
	<i>Que não leva barqueiro nem...</i>	<i>...navio</i>													
Line 3	E major	A minor [1]													
	<i>Que não corre por entre o arvo-</i>	<i>-edo</i>													
Line 4	F# major [1]	B major													
22	4	The downbeats of the bass part in lines 5-6 form a rising scale. What kind of scale is heard? chromatic scale	1												

23 Track 23: Toumani Diabate ‘Tapha Niang’ from ‘Boulevard de l’indépendance’

Q	Part	Marking guidance	Marks
23	1	Which one of the following accurately describes the opening chord? major 7th	1
23	2	Identify the following features of the melodic line: The mode: Lydian [1] The degree of the scale on which the melody starts 2nd/supertonic [1]	2
23	3	Which new bass note is heard in the string accompaniment at 0:28? submediant	1
23	4	Which percussion instrument is heard at the end of the excerpt? cymbal	1

24 Track 24: Bellowhead ‘A-begging I will go’ from ‘Hedonism’ (2010)

Q	Marking guidance	Marks
24	The excerpt is taken from ‘A-begging I will go’ from the album ‘Hedonism’ by Bellowhead. The music is typical of Bellowhead’s varied and colourful approach to arranging traditional British folk melodies. Analyse the features of the music that illustrate the range of musical influences and styles in the arrangement of the song.	10

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.

Answers could include:

- **Styles and instrumental textures change very rapidly throughout**
 - **Wide variety of instruments used, suggesting different traditions eg:**
 - Violin, cello and oboe from classical tradition
 - Drum kit and electric bass from rock/pop
 - Accordion and tambourine from English folk tradition
 - Brass instruments suggest both English brass band and big band/funk “horn section”
 - **Baroque/Renaissance/”early music” feel suggested by**
 - Sustained strings/accordion and oboe in instrumental introduction and also in short bursts eg at 1:03-1:08
 - minor/modal tonality with suspensions in harmony
 - **Funk influence felt in:**
 - Continuous semiquavers in percussion in intro
 - Punchy bass line on tuba
 - Octave brass interjections eg at 0:36-0:37
 - Interaction of rhythmically fast and complex electric guitar with brass in 0:46-0:56 instrumental interlude; much use of syncopation
 - High register violin “fall-off” at eg 0:54, 1:10
 - **More straightforward rock feel:**
 - 2nd verse 0:57-1:03 – drum kit “backbeat” pattern with emphasis on beats 2 and 4
 - **Harmony shows influence of traditional folk features, eg**
 - Tonic pedal in intro
 - In instrumental intro, harmony moves between tonic minor and flat VII (avoiding raised leading note)
 - Open 5th like a drone in strings just before verse starts (0:30)
 - Verse starts with i-III-iv-V (0:32-0:36) in root position with prominent bass; a very traditional progression
 - 2nd phrase begins in same way i-III, then moves to IV-V of the relative major (0:36-0:40)
 - **Some unusual twists of harmony create variety eg**
 - Move from IV to V at end of intro uses unresolved sus4 chord (0:14)
 - Refrain ‘A-begging I will go’ set to unusual Neapolitan/flat supertonic harmony before sinking down a semitone to the tonic with no conventional cadence (0:40-0:43, repeated at 1:04-1:06)
- **Any other valid point**

Section B: Analysis [17 marks]
25 Track 25: Bach Concerto in a minor for Violin, 1st movement, bars 24-49

Q	Part	Marking guidance	Marks
25	1	What type of melodic decorative note is the solo violin G sharp in bar 25? auxiliary note	1
25	2	What type of melodic decorative note is the solo violin D on the 1 st beat of bar 28? appoggiatura	1
25	3	Name two compositional devices used in the orchestral 1 st and 2 nd violin parts in bars 32-39. imitation [1] AND sequence [1]	2
25	4	Name the cadence heard in bar 42 (beat 2) - bar 43 (beat 1). perfect	1
25	5	Describe fully the chord heard on the 1 st beat of bar 44. F major [1], 1st inversion [1] OR VI b [2] (if thinking in a minor) OR flat IIb/Neapolitan 6th [2] (if thinking in e minor)	2
25	6	Analyse Bach's handling of texture and harmony in the excerpt. Award marks according to the following band descriptions: 9-10 A comprehensive and authoritative response which is consistently coherent and logically structured. 7-8 A wide-ranging and confident response which is mostly coherent and well structured. 5-6 A relevant response despite some inaccuracy/omission and weaknesses in terms of 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. Answers could include: Texture <ul style="list-style-type: none"> • Lean 2-part solo and bass texture in most of 24-32 ("polarised texture") <ul style="list-style-type: none"> ○ With interjections from orchestral violins/violas in 25-28 • More continuous antiphonal relationship between bass and upper strings from b.29 • Use of imitation between violin parts in 32-40, with quasi-inversion in violas with solo violin interweaving through the texture in terms of register. • Fuller texture in 41²-43 for cadential phrase of ritornello theme • Continuous repeated chords in quavers in upper parts in 44-49¹ <ul style="list-style-type: none"> ○ With interjections from bass in these bars Harmony <ul style="list-style-type: none"> • A minor: i-V, V-i in 1st 4 bars • Followed by a circle of 5ths toward V in 29-32 (2 chords per bar 	10

		<p>implied)</p> <ul style="list-style-type: none"> • A further complete circle of 5ths within a minor in 33-41 • From 44, descending sequence using chromatic alteration <ul style="list-style-type: none"> ○ Neapolitan 6th in e minor in 44 (flat IIb – V⁷d- ib) ○ Repeated in d minor and then C major • Any other valid point 	
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26 Track 26: Mozart Recitative and opening of ‘Se vuol ballare’ from ‘Le nozze di Figaro’

Q	Part	Marking guidance	Marks
26	1	<p>Find two places within bars 1-14 where a 1st inversion chord is played. Give the bar and beat numbers.</p> <p>Allow any two of:</p> <ul style="list-style-type: none"> • 2¹ or 2¹⁻² • 4³ • 7¹ • 10³ • 12¹ or 12¹⁻² 	2
26	2	<p>Name the key in bar 12.</p> <p>F major</p>	1
26	3	<p>Name the cadence heard at bar 25 (3rd beat) – bar 26 (1st beat).</p> <p>imperfect</p>	1
26	4	<p>Give the bar numbers where a tonic pedal in F major can be heard.</p> <p>34-40</p>	1
26	5	<p>Describe fully the interval formed by the range of the voice melody in bars 51-52.</p> <p>minor 7th [2], any other 7th [1]</p>	2
26	6	<p>Explain how Mozart’s music helps to convey the dramatic situation in the excerpt. An English translation of the Italian text is given below.</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>Answers could include:</p> <p>Figaro is angry with the Count because he suspects he will try to seduce Susanna. In this aria, he expresses mockery, defiance and cunning; he will try to outwit the Count while appearing to obey him. This is conveyed in the music through the following features:</p> <p>Specific features could include:</p>	10

	<ul style="list-style-type: none"> • As Figaro thinks out loud in the recitative, the music changes key and tempo, reflecting his process of gradually working out what the Count is up to and what he will do about it <ul style="list-style-type: none"> ○ Move from F towards C major in 1-2, back to F in 11-12 and to C again, decisively as he swears his determination in 13-14 ○ The tempo moves to a slower ‘Andante’ as Figaro mentions his wife’s name and thinks about what the Count will expect of her • The opening 20 bars of the aria mock formal court dance (15-34) <ul style="list-style-type: none"> ○ stiff formal 4-bar phrases ○ staccato articulation ○ simple horn call harmony (all tonic and dominant): deliberately restricted. • rising intervals towards the word <i>si</i> (bars 30, 32), unexpected accent on weak 2nd beat of bar, suggests outburst of defiant anger • this is developed later, with alternation between forte and piano phrases (45-52), coupled with changes of orchestration – this suggests an alternation between angry confrontation with the Count and the appearance of servile obedience 	
	<ul style="list-style-type: none"> • Any other valid point 	

Section C: Essay [30 marks]

Q	Marking guidance	Total marks
27-32	<p>Award marks according to the following band descriptions:</p> <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 	30

	<ul style="list-style-type: none"> 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 a rudimentary writing style. <p>0 marks</p> <ul style="list-style-type: none"> no work submitted or worthy of credit. 	
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Guidance regarding specific questions is given in the grid below:

Q	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 one of the named artists and discuss their approach to musical textures and timbres. You should refer in detail to at least two tracks.</p> <p>Effective answers will refer to a variety of different approaches. Topics for discussion could include:</p> <ul style="list-style-type: none"> acoustic, amplified and digitally generated sound particular vocal and instrumental techniques and effects eg vibrato, distortion studio effects such as reverb, delay and panning relationship of timbre and texture to emotional/lyrical content 	30
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 and explain how they have used musical elements to create strong feelings of shock and surprise in the media you have studied.</p> <p>Effective answers will refer in detail to a particular scene or scenes and could include discussion of the generation of shock/surprise through manipulation of the following musical elements:</p> <ul style="list-style-type: none"> dynamics rhythm, metre and tempo texture (including register) and timbre 	30

	<ul style="list-style-type: none"> • tonality and harmony <p>Answers should attempt to link specific musical effects or devices with specific on-screen emotions or actions.</p>	
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 and explore their use of rhythm, metre and tempo in creating contrasting emotional states in the works you have studied.</p> <p>Effective answers will refer to appropriately contrasting sections of works studied and could include discussion of the following:</p> <ul style="list-style-type: none"> • basic handling of tempo as an indication of level of emotional arousal • stability or otherwise of tempo to reflect emotional stasis or changeability • choice of particular metres to suggest particular types of action, eg dancing, running, marching, sailing etc. or particular times, places and situations • regular versus irregular rhythms and phrase lengths as an indication of emotional state 	30
30	<p>Area of study 5: Jazz</p> <p>(Named artists: Louis Armstrong; Duke Ellington; Charlie Parker; Miles Davis; Pat Metheny; Gwilym Simcock)</p> <p>Choose one of the named artists and discuss features that are typical of their approach to creating melody in their music. You should refer to at least two pieces.</p> <p>Effective answers will discuss the two or more examples with a suitable balance. Topics for discussion could include:</p> <ul style="list-style-type: none"> • scales and modes • phrase structure (eg in relation to harmonic structure - techniques such as sequence) • melodic decoration and variation • improvisation styles and techniques such as ‘paraphrase’, ‘formulaic’ or ‘motivic’ • melodic ‘signatures’ of particular artists 	30
31	<p>Area of study 6: Contemporary traditional music</p> <p>(Named artists: Astor Piazzolla; Tounami Diabaté; Anoushkar Shankar; Mariza; Bellowhead)</p> <p>Choose one of the named artists and examine how they have used the traditions of their style and contemporary ideas to create music that conveys a sense of tranquillity.</p> <p>Effective answers will maintain a balance between discussion of the traditional and the contemporary and may focus on the following elements:</p> <ul style="list-style-type: none"> • rhythm, metre and tempo • melody • harmony and tonality • dynamics, register, texture and timbre 	30

	Answers will need to demonstrate a clear link between specific musical techniques or approaches and the resulting 'tranquil' effect.	
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