



A-level MUSIC 7272/W

Component 1 Appraising music

Mark scheme

June 2025

Version: 1.0 Final



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

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.

No student should be disadvantaged on the basis of their gender identity and/or how they refer to the gender identity of others in their exam responses.

A consistent use of 'they/them' as a singular and pronouns beyond 'she/her' or 'he/him' will be credited in exam responses in line with existing mark scheme criteria.

Further copies of this mark scheme are available from [aqa.org.uk](https://www.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 [56 marks]**Area of study 1: Western classical tradition 1650–1910****01 Track 1: Brahms Intermezzo in C major Op.119 no.3**

Q	Part		Mark
01	1	The first two bars are based on the tonic chord. Which one of the following chords is used for the whole of bar 3? mediant	1
01	2	State where within the texture the main melodic line is played during the first part of the excerpt (0:02–0:19). In the middle (of the texture)/in an inner voice or equivalent expression	1
01	3	At 0:32–0:34 and 0:38–0:39, accents are heard in the melody. On which parts of the bar are these accents played? 3rd and 6th quavers	1
01	4	Name the rhythmic device used when the main melody of the excerpt is heard at 0:56–0:59. augmentation ALLOW hemiola/cross-rhythm	1

02 Track 2: Vivaldi Violin Concerto in D major, Op.3, no.9.

Q	Part	Marking guidance	Mark
02		The excerpt is from Vivaldi's Violin Concerto, Op.3, no.9. Complete the bracketed sections of: - the solo violin part in bars 3 and 4 - the basso continuo part in bar 4–5. The rhythms have been shown. [Allegro] <i>1</i> solo violin basso continuo <i>4</i> 6 marks – 1 per note; the accidental MUST be given	6

03 Track 3: Mozart ‘Der Hölle Rache’ from *Die Zauberflöte*

Q	Marking guidance	Mark
03	The excerpt is taken from <i>The Magic Flute</i>. The excerpt is sung by the Queen of the Night. She is an evil character with supernatural powers. She is instructing her daughter to murder her guardian Sarastro. Analyse how Mozart uses musical elements to convey the Queen of the Night’s character and emotions 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 coherency and structure 3–4 A limited response with some significant inaccuracy/omission and a lack of clarity 1–2 A rudimentary response 0 No work submitted or worthy of credit. Answers could include: Murderous rage suggested by: • minor key • fast tempo • tremolando strings at the start • violent dynamic accents (<i>sforzandi</i>) • chromatic and dissonant harmony. Supernatural power suggested by: • speed of vocal part – semiquaver runs • unusually high tessitura (up to 3rd F above middle C) • long extended vocal lines. Specific points: • begins with rapid string tremolo in minor key • wind <i>sforzando</i> enters very soon after this, together with descending tonic arpeggio in low strings • assertive rising perfect 4th in vocal melody, emphasising the tonic on the downbeat after 3 quaver anacrusis on the dominant; the vocal melody consists almost entirely of triadic patterns • bass line moves in repeated quavers throughout the opening section • high note on ‘Tod’ (line 2), another sudden <i>sforzando</i> from wind after ‘Herzen’ (on the dominant) • 2nd line begins with diminished 7th harmony • neapolitan 6th harmony, followed by diminished 7th at 0:11–0:12 • later part of line 2, soprano reaches up to high register and then back down through a diminished 7th (0:11–0:16) • rapid harmonic transition through chromatic motion to the relative major (0:16–0:17) (between lines 2 and 3) • 3rd line of text (0:18–0:20) begins with assertive rising tonic triad in the relative major in minims and crotchets, followed by a rising 6th and rapid scalar descent in quavers for ‘Sarastro Todenschmerzen’ • the latter is then used in rising sequence; wind emphasises the 2nd beat of the bar with chords; violins have an arpeggio quaver countermelody; harmony turns towards the submediant • ‘So bist du meine’ (start of line 4) is another assertive rising major arpeggio (up to a high B flat); this is followed by a chromatic descent towards an imperfect cadence, with violins making a syncopated version of the melody line • at 0:33, the violins have a loud interjection in quavers in a lower register with <i>sf</i> on the 2nd quaver of the bar; semitone between the raised 4th and the dominant	10

	• 0:33–0:40 the vocal part repeats a 5–1–2–3 rising figure; violins alternate between repeated quaver chords and the low register interjection • 0:40–0:46 (during ‘nimmermehr’ in line 4) the voice rises into an unusually high register, with a semiquaver turn as anacrusis to repeated staccato quavers; these are doubled by the woodwind and answered antiphonally by strings; this is used in sequence (moving from F to d minor) • 0:47–0:52 the voice rises to an even more extreme register with staccato quaver arpeggios (reaching to a top F) • 0:52–0:58 (end of line 4) harmony builds towards an emphatic perfect cadence in F major (relative major) • this is followed by a repetition of the extreme high register music and an even more powerful cadence in F, approached through a chromatic stepwise ascent in voice and bass line in parallel; wind instruments thicken the texture at the cadence, playing a martial sounding dotted rhythm • a brief instrumental interlude at 1:17–1:23 (between lines 4 and 5) features sweeping scales in semiquavers in the violins and forceful tutti chords at the cadence • 1:24–1:39 1st violins maintain a constant semiquaver tremolo; the rest of the strings play a conjunct motive in staccato quavers in parallel 3rds; this is treated antiphonally between middle strings (piano) and low strings/bassoon (forte) using terraced dynamics; upper wind emphasises the forte passages playing a sustained tonic pedal; • the voice in line 5 features a repeated tonic pedal, with dramatic 8ve drops at the ends of phrases; at the end of the section, wind and voice outline a diminished triad heading towards g minor • 1:39–1:53 (line 7) The whole previous passage is treated in rising sequence (g minor moving to A major which functions as the dominant of d minor); orchestral emphasis on the 2nd beat in the cadence at the end of this • 1:53 (line 8) return to the tonic (d minor) and a sudden drop in dynamic and a smoother texture and rhythm; strings play in steady crotchets (bass on beat 1; all others on 2,3,4); the voice has a gliding melodic figure with a very extended melisma in triplet quavers on ‘Bande’ using an auxiliary note figure to decorate rising and falling arpeggios • the harmony is relatively static, alternating tonic and dominant chords (1 per bar) over a dominant pedal • the staccato quaver arpeggio figure of the voice at 0:40–0:46 is heard in the violins in the tonic at the end • Any other valid point.	
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Area of study 2: Pop music

04 Track 4: Beyoncé 'Irreplaceable' from 'Bday'

Q	Part	Marking guidance	Mark
04	1	Name the scale degree used as a pedal note in the guitar chords during lines 1–4. Dominant OR fifth/5th	1
04	2	The song is in 4/4 metre. Just before line 4 starts, a new rhythm pattern of constant semiquavers is added to the drum kit part. Name fully the instrumental sound which plays this pattern. Hi-hat OR hi-hat cymbal ALLOW No new instrument/rhythm pattern (question should have read 'line 3')	1
04	3	What is the range of the vocal part in the excerpt? Octave	1
04	4	Which one of the following correctly shows the rhythm of the words in line 8? A. could you walk and talk at _____ the same time?	1

05 Track 5: Daft Punk 'Aerodynamic' from 'Discovery'

Q	Part	Marking guidance	Mark
05	1	The whole excerpt is based on a four-chord sequence. What is the sequence of the types of chord used? minor – diminished – minor – major	1
05	2	Describe fully the first interval played by the electric guitar at the start of the excerpt. minor 6th [2] any other 6th [1]	2
05	3	At 0:33 the snare drum starts playing. On which two beats of the bar does the snare drum play? 2 and 4	1

06 Track 6: Muse 'Knights of Cydonia' from 'Black Holes and Revelations'

Q	Marking guidance	Mark
06	The excerpt is taken from 'Knights of Cydonia' on the album <i>Black Holes and Revelations</i> by Muse. Cydonia is a region on the planet Mars. The music video accompanying the track shows a fantasy adventure which is a mixture of a traditional cowboy film and science-fiction. Analyse how musical elements are used to create a sense of adventure in the excerpt.	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 coherency and structure 3–4 A limited response with some significant inaccuracy/omission and a lack of clarity 1–2 A rudimentary response 0 No work submitted or worthy of credit. Answers could include: General observations: • minor key/Dorian mode gives a serious tone • loud dynamic constantly • constant ‘galloping’ ostinato figure – suggests riding ◦ quaver-2 semiquaver pattern at the start (through most of lines 1–4) or constant semiquavers ◦ triplet quavers in later part (lines 5–12) • thickly layered texture • low guitar line with strident tone as in western film • synth tone – sci-fi connotations. Specific points: • begins with driving rhythm in drum kit; voice part (close micd) floats over the top in longer note values, with a harmonising backing voice (multi-tracked/overdubbed) in line 1; backing instruments further back in the mix supply harmony • harmony moves between G-sharp minor and B major in the opening, with an unexpected chromatic twist on the words ‘asleep on the job’ (moves through a tertiary relationship G major – B major) • vocal melody reaches higher and is louder in lines 3–4 (backing voice returns) • end of line 4 ‘time will waste you’ slow moving chromatic steps upwards towards an emphatic cadence • 0:34–0:39 semiquaver arpeggios on electric keyboard in instrumental interlude; a descending synthesizer tone is heard, creating a glissando effect against the continual pounding of the drums • 0:39–1:08 a repeated chord pattern is heard 4 times; i–III–IV–V (e min – G maj – A maj – B maj) with rising bass giving a heroic, positive feeling, along with the mix of minor and major chords; the low guitar twanging sound is reminiscent of cowboy films; it is counterpointed with descending wordless melismas in the voice (further back in the mix), moving down in contrary motion (E–D–C#–B); the drum part is very prominent here – 3 loud cymbal crashes spaced in minims, answered by the pounding snare drum ostinato (quaver-2 semiquavers) and very rapid, elaborate fills at the end of each statement of the chord sequence • on the 3rd statement of the chord sequence (0:53) the voice goes up an 8ve into falsetto register with added reverb and there is an added loud electric guitar line in the middle of the texture • at 1:07 there is a dramatic descending slide in guitar with tremolo effect and in 1:09–1:17 a wild, chaotic sounding passage of distorted guitar scratching and sliding effects over the continuing drums • from 1:13 a new ostinato emerges in constant triplet arpeggios in the synth; this continues under the following vocal section • voices return at 1:16 in multiple overdubbed parts (3 with the top voice doubled an 8ve higher) in a chordal texture with a very intense tone, altered using EQ	
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	• The harmony continues to use a pattern similar to the one used previously; i–v–IV–I in e minor • the lyrics and chord progression are repeated several times; instrumental layers are gradually added, creating a crescendo; the layers include drums, electric guitars and synth pad, all playing in the same insistent triplet quaver rhythm • at the end of the excerpt tension is released in an instrumental outburst • Any other valid point.	
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Area of study 3: Music for media

07 Track 7: Bernard Herrmann *North by Northwest* opening titles

Q	Part	Marking guidance	Mark
07	1	The rhythm of the excerpt is based on two alternating metres. One of the metres is 6/8. What is the other metre used? 3/4	1
07	2	Which one of the following intervals is used in parallel during 0:02–0:16? perfect 5th	1
07	3	Name two tuned percussion instruments that play in the excerpt. timpani/kettledrum [1] AND xylophone [1]	2

08 Track 8: Nobuo Uematsu ‘Theme of Love’ from *Final Fantasy IV*

Q	Part	Marking guidance	Mark
08	1	Which one of the following features can be heard repeatedly in the accompaniment between 0:02 and 0:27? appoggiatura	1
08	2	At 0:11, the French Horns enter. State the beat of the bar on which they enter. 2nd	1
08	3	From 0:18 to 0:46, a melody is heard in the oboe. Which one of the following correctly shows the beginning of this melody? B 	1
08	4	This melody is repeated, beginning at 0:48. Name the instrument that joins the oboe in playing the melody at 0:48. flute	1

09 Track 9: Hans Zimmer ‘The Kraken’ from *Pirates of the Caribbean; Dead Man’s Chest*

Q	Marking guidance	Mark
09	The excerpt is taken from the cue ‘The Kraken’ from Hans Zimmer’s soundtrack for the film <i>Pirates of the Caribbean: Dead Man’s Chest</i>. The Kraken is a mythical sea creature of huge size and power; in the film, it eats an entire sailing ship. Analyse how Zimmer’s use of musical elements helps to convey the sense of an enormous, threatening sea-monster. Award marks according to the following band descriptions: 9–10 A comprehensive and authoritative response which is consistently coherent and logically structured 7–8 A wide-ranging and confident response which is mostly coherent and well structured 5–6 A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure 3–4 A limited response with some significant inaccuracy/omission and a lack of clarity 1–2 A rudimentary response 0 No work submitted or worthy of credit. Answers could include: General observations: • slow tempo and relentless rhythmic pulse • ominous minor key with many chromatic alterations (flattened scale degrees) • low register instruments dominate • much use of percussion • loud volume for most of the excerpt. Specific points: • begins with military sounding snare drum pattern, using rolls and quaver-2 semiquaver rhythm • timpani enter dramatically at 0:05 with a rapid 2-note anacrusis • tims and low strings provide a pedal note in a threatening sounding, heavily accented dotted rhythm (march-like) • this grows into an ostinato on low strings/piano: repeated rhythm in a slow 4, with a staccato triplet on the last beat; tubular bell emphasises 1st beat • the pitch follows a longer outline suggesting Phrygian mode; ○ 1st bar D–C–A–C ○ 2nd bar D–E$\flat$ ○ next 2 bars vary this slightly (2nd bar rises to F) • on repeat of this at 0:16, texture thickened as ostinato is doubled in higher octave by violins playing in constant semiquavers, while horns sustain the same notes • at 0:27, ostinato rises through diminished triad with a crescendo • piano enters with descending scale glissando • at 0:32, trumpets enter in unison on original tonic note with triplet anacrusis on flat 7th • harmony at this point built on discordant diminished 5th • percussion now playing constant semiquavers • trumpets play the original ostinato (centring on D), while strings play a rising 3-note flourish, ending on A$\flat$ • at 0:42, modulation upwards (a 4th higher) to a unison/8ve sustained note • 0:43 a new version of the ostinato begins on brass, accented and staccato	10

	○ angular pitch-shape, featuring sharpened 4th and flattened 6th • 0:52–0:53 chromatic 4-semiquaver descent tutti in 8ves, back to original tonic (D) • brass drop out temporarily • low instruments play yet another version of the ostinato, this time with pairs of repeated quavers replacing the dotted rhythm, and a rising scalar shape • brass re-enter to repeat this in 8ves • brief moment of silence at 1:02 • low drums re-enter at 1:03 with constant semiquavers • low brass enter with sustained tonic pedal • from 1:06, a new rhythmic pattern, almost rock/funk in style with prominent backbeat on snare drums, and syncopation in the ostinato bass line • 1:18 sudden forte on subdominant (G) • this leads to a unison melody in brass, upper strings and tubular bells following another angular pattern: beginning G–E^b–D^b–A^b, in long notes with syncopated and accented onsets • this melody is repeated in diminution ○ in equal crotchets from 1:28 ○ in equal quavers from 1:34 • from 1:28, violins break into a rising chromatic scale in tremolo crotchets • at 1:38 tutti 8ve on an unexpected note (F[#]), sustained with driving percussion underneath • Any other valid point.	
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Area of study 4: Music for theatre

10 Track 10: Weill ‘My Foolish Heart’ from *One Touch of Venus*

Q	Part	Marking guidance	Mark
10	1	Which instrumental sound is heard for the first time in line 3? muted brass	1
10	2	List two differences in metre and/or tempo between the introduction and the verse. ANY TWO OF: Intro slower, verse faster [1] Intro in free time/ad lib, verse in strict tempo [1] Intro in 2 or 4, verse in 3 [ALLOW in compound time] [1]	2
10	3	A rising scale is heard in the clarinets between line 11 and line 12. What type of scale is this? whole-tone	1

11 Track 11: Rodgers ‘Slaughter on 10th Avenue’ from *On Your Toes*

Q	Part	Marking guidance	Mark
11	1	Which one of the following correctly shows the opening melody (0:02–0:16)?  C	1
11	2	Name the ornament used by the trumpet in 0:16–0:26. mordent/upper mordent	1
11	3	In 0:16–0:26 the trumpet and oboe play a melody in parallel. Name the parallel interval between the trumpet and oboe. octave	1
11	4	At 0:53, the tempo increases and a rhythmic pattern in constant quavers is heard. Each bar of 4/4 uses the same rhythmic grouping of quavers. Which one of the following correctly shows the pattern of rhythmic grouping? 3+3+2	1

12 Track 12: Sondheim ‘Four Black Dragons’ from *Pacific Overtures*

Q	Marking guidance	Mark
12	The excerpt is taken from the song ‘Four Black Dragons’ by Stephen Sondheim, from the musical <i>Pacific Overtures</i>. The musical follows the history of Japan’s relationship with the USA from the mid-19th century. In this scene, a Japanese fisherman tells how he saw US navy warships in the harbour and was terrified by their appearance. Analyse how Sondheim’s use of musical elements conveys the setting and emotions presented in the scene. Award marks according to the following band descriptions: 9–10 A comprehensive and authoritative response which is consistently coherent and logically structured 7–8 A wide-ranging and confident response which is mostly coherent and well structured 5–6 A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure 3–4 A limited response with some significant inaccuracy/omission and a lack of clarity 1–2 A rudimentary response 0 No work submitted or worthy of credit. Answers could include: General observations: Japanese style suggested by the following features: • rhythmic and melodic motifs tend to be short, with a small range and the voice part is always syllabic • wind and percussion (especially xylophone) prominent • harmony avoids traditional western progressions and cadences, making use of parallel 4ths. Specific points: • begins with a loud pedal note on brass, accompanied by a repeated bell-stroke like an alarm • voice part in line 1 begins almost like speech, as though telling the story. Quasi-recitative • loud, forceful vocal tone • the vocal melody descends towards the end of line 1 and is shadowed in higher octaves by strident sounding woodwind • the final note of the vocal part is doubled by a loud xylophone tremolo and percussion accent • line 2 starts in similar fashion to 1, but rises at the end, with woodwind moving into harmony • during lines 3–4, rhythm of the voice part becomes quicker, suggesting rising agitation • there is a gradually growing string tremolo chord during lines 3–5, with a surprising modulation on the word ‘sea’ • on ‘sea’ the horns drop a whole-tone, making a menacing dissonance • high string harmonics give an eerie sense of suspense • a stealthy sounding ostinato in low-register instruments begins in a 4/4 rhythm, running throughout the next few lines. Features a dotted rhythm at the start and a rest on the 4th beat • line 6 sung at a slightly lower dynamic, suggesting awe and fear	10

	• line 7 sung to a distinctive 3-note descending minor scale, emphasising beats 1–3 and with a syncopation on ‘dragons’ • this is harmonised by the horns in parallel 4ths giving a Japanese stylistic feature • running in line 8 suggested by rapid xylophone and woodwind semiquavers; sharp pizzicato chords and trumpet stabs underline the feeling of alarm • the vocal part repeats a 3-pitch motif in 8–9 for the repeated rhythmic phrases ‘cursing through the fields, ‘calling the alarm’ and ‘shouting to the world’ • the word ‘world’ sung at a higher pitch and with a big crescendo, enhanced by a cymbal roll • line 10 repeats the music of line 7, but at a higher pitch and with fuller orchestration and more complex harmony, including a dissonant xylophone tremolo • line 11 accompaniment features horn countermelody, percussive word-painting on ‘trembled’ and ‘cracked’ • vocal part in line 12 is more sustained, louder and in a higher register, all suggesting the extremity of the situation • big orchestral climax immediately following line 12, followed by a collapse down to the horn pedal note heard at the start of the excerpt • Any other valid point.	
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Area of study 5: Jazz

13 Track 13: Charlie Parker *Donna Lee*

Q	Part	Marking guidance	Mark
13	1	The first downbeat of the saxophone solo happens at 0:04, after a 7-quaver anacrusis. Which note of the chord does the saxophone play on this downbeat? fifth	1
13	2	Which one of the following correctly describes the piano part in the excerpt? comping	1
13	3	Which two of the following are features of the saxophone solo in the excerpt? irregular phrase lengths [1] AND triplets [1]	2

14 Track 14: Pat Metheny 'Wherever You Go' from *Speaking of Now*

Q	Part	Marking guidance	Mark				
14	1	The excerpt begins with this melody on the guitar.  Which triad is formed by the melody in the bracketed section? C major	1				
14	2	The melody shown above is repeated, in 0:14–0:24. The table below shows the accompanying bass line in 0:14–0:24. Each box represents one bar. <table border="1" data-bbox="383 1310 1082 1388"> <tr> <td>B$\flat$ – G</td><td>E – A</td><td></td><td>G (1st beat)</td></tr> </table> Which one of the following pairs of bass notes should appear in the blank box to correctly complete the table? D – F	B $\flat$ – G	E – A		G (1st beat)	1
B $\flat$ – G	E – A		G (1st beat)				
14	3	Name the rhythmic feature heard in the piano when it enters in 0:24–0:30. syncopation/push rhythms	1				
14	4	Name the first instrument of the drum-kit to be played in the excerpt. (ride) cymbal ALLOW any type of cymbal	1				

15 Track 15: Duke Ellington ‘Harlem Airshaft’ from *The Carnegie Hall Concerts*

Q	Marking guidance	Mark
15	The excerpt is taken from ‘Harlem Airshaft’ by Duke Ellington, recorded in 1945. Analyse how Ellington uses various different musical elements to show the potential of a large swing band 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 coherency and structure 3–4 A limited response with some significant inaccuracy/omission and a lack of clarity 1–2 A rudimentary response 0 No work submitted or worthy of credit. Answers could include: General observations: • virtuosic solo work, featuring extremes of register, is balanced against highly colourful use of contrasted sections of the ensemble • loud dynamics and bright timbres dominate. Specific points: • 0:02–0:43 dominated by alternation between sax section and solo trumpet in an AABA structure • begins with saxophone section in chords in rhythmic unison with heavy vibrato (0:02–0:05); gliss/smear up to first note • this is answered (0:06–0:11) by high register solo trumpet, accompanied by low pitched trombones/saxes • drum kit provides constant swing rhythm in ride cymbal until an abrupt cut-off at 0:11 • this alternation begins again at 0:12; towards the end of their section, percussion play repeated triplet quavers with cross-rhythmic accentuation; solo trumpet re-enters at 0:17 with rapidly repeated notes in high register • change of harmony at 0:22 (to V⁷ on the submediant) – this moves through the circle of 5ths (as in ‘Rhythm Changes’) to form a B section or bridge; with saxophones providing a swinging riff-based melody, over which the trumpet solos • at 0:33, the initial high sax music returns (final A section) • the next AABA chorus (0:43–1:25) features the trombone section prominently; with low register saxes in unison filling the end of each line of the A sections • the B section or bridge (1:03–1:14) brings back the solo trumpet; saxes continue with a swinging low register line and the trombones have stabbed chords • in the final chorus (1:25–2:12); at the start, the dynamic drops and the solo trumpet takes over again in a lower, more relaxed register; the steady string bass can be heard more prominently here; other instruments provide occasional stabs or swung descending scales in repeated notes in a call and response texture; the solo trumpet imitates the scale idea at 1:33 • at the bridge (1:46), the trumpet suddenly returns to its high register, the volume increases again and the accompanying instruments have more extended lines • in the final A section at 1:56, the whole trumpet section takes the lead, with a descending minor 3rd motif	10

	- the solo trumpet weaves around this with an elaborate melody using triplet turning figures, while the swinging sax riff continues underneath - a final coda-like progression takes all trumpets into a very high register; the main soloist hits a high dominant, while another trumpet has the tonic above that in a sustained chord - several drum-kit hits punctuate the final chord - Any other valid point.	
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Area of study 6: Contemporary traditional music

16 Track 16: Bellowhead 'Jordan' from *Burlesque*

Q	Part	Marking guidance	Mark
16	1	Name two melodic features of the opening bagpipe solo (0:02–0:24). ANY 2 OF long notes ornamentation/acciaccaturas/mordents/grace-notes/embellishment/ rapid notes minor key narrow range pitch-bend/flutter/tremolo mostly conjunct occasional use of perfect 5th any other valid point	2
16	2	Which one of the following types of metre is used in the second part of the excerpt (from 0:24–0:53)? simple quadruple	1
16	3	Two voices enter at 0:43 with these lyrics: 'I look to the East, I look to the West.' Which harmonic intervals are heard between the two voices on the words 'East' and 'West'? major 3rd, perfect 4th	1

17 Track 17: Mariza 'As Meninas dos meus Olhos' from *Fado Tradicional*

Q	Part	Marking guidance	Mark
17	1	The first cadence in the excerpt (0:05–0:06) takes the music into the key of A major. Name the key of the music when the voice enters at 0:18. F# minor/relative minor	1
17	2	Which one of the following correctly shows the ensemble accompanying the singer? Portuguese guitar, acoustic guitar, acoustic bass guitar	1
17	3	Which is the highest scale degree used in the voice part in the excerpt? subdominant	1
17	4	Name the musical tradition from which this excerpt is taken. Fado	1

18 Track 18: Diabaté ‘Kaouding Cissoko’ from *The Mandé Variations*

Q	Marking guidance	Mark
18	The excerpt is taken from the track ‘Kaouding Cissoko’ on the album <i>The Mandé Variations</i> by Tounami Diabaté. Kaouding Cissoko was a virtuoso performer on the kora, like Diabaté. This track was written to remember him a few years after his early death. Analyse how Diabaté uses musical elements to create a joyful portrait of a skilled musician from the West African tradition. Award marks according to the following band descriptions: 9–10 A comprehensive and authoritative response which is consistently coherent and logically structured 7–8 A wide-ranging and confident response which is mostly coherent and well structured 5–6 A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure 3–4 A limited response with some significant inaccuracy/omission and a lack of clarity 1–2 A rudimentary response 0 No work submitted or worthy of credit. Answers could include: General observations: • lively tempo • bright sounding Lydian mode (sharpened 4th) • cheerful simple bass ostinato • many rapid virtuosic melodic figures • busy texture with many lines of melody and accompaniment • freely evolving, spontaneous sounding melody • rhythmic freedom of the melody contrasts with the tonally static and repetitive bass line which mostly outlines a duple metre. Specific points: • begins with downward cascading melodic figures which moves through a 5th from dominant to tonic • bass register has steady alternating tonic and dominant ostinato • melody rises 1–5 then 3–6 • these melodic figures are repeated several times (0:02–0:15) before a further line of melodic improvisation develops in a higher register (0:15–0:24); clashing seconds are heard several times • the original melodic figures come back at 0:27, with occasional higher register notes superimposed • the higher notes (falling minor 3rd) take over, with a diminuendo from c.0:36–0:46 • ostinato develops from c.0:46 with 2-voice chords jumping in register between high and middle registers • a new melodic solo line is heard at 1:11; the middle register drops out for a time to create a clearer texture (bass ostinato continues) • from 1:11 there is a slight accelerando • a repeated descending 5th heard at 1:14, with crushed-note sharpened 4ths giving some harmonic bite • from 1:16–1:24 another ornamented (mordent on the #4) descending line (6–5–#4–3) is repeated several times with irregular rhythm • from c.1:38 repeated high perfect 4ths played (tonic and dominant) • a melodic climax being reached from c.1:45 with repeated high mediant	10

	• this is followed by a gradual stepwise descent and diminuendo towards the end of the excerpt • from 1:52 there is another slight accelerando • Any other valid point.	
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Area of study 7: Art music since 1910

19 Track 19: MacMillan 'Henry VIII' from *...As Others See Us*

Q	Part	Marking guidance	Mark
19	1	Suggest a suitable time signature for the beginning of the excerpt (0:02–0:09). ALLOW 6/8, 3/8, 3/4, 6/4	1
19	2	Which one of the following terms best describes the tonality of the excerpt as a whole? bitonal	1
19	3	Name the bass register wind instrument playing crescendos on single notes in 0:25–0:31. contra-bassoon (DO NOT ALLOW bassoon)	1
19	4	The piccolo and clarinet parts play a high register melody at 0:37–0:49. What is the parallel interval between the piccolo and clarinet in this melody? perfect 4th	1

20 Track 20: Shostakovich 'Scherzo' from *Piano Quintet*

Q	Part	Marking guidance	Mark
20	1	Which one of the following correctly shows the piano melody heard at 0:04–0:07? (Played in octaves; the lower octave is shown.) 	1
20	2	Which one of the following ornaments is used repeatedly in the piano between 0:30 and 0:32? turn	1
20	3	State two features of the texture of the string parts in 0:36–0:41. ANY TWO OF Imitation ALLOW canonic OR fugal homophonic/in chords/in rhythmic unison parallel motion/parallel chords ALLOW in 3rds/6ths closely spaced	2

21 Track 21: Steve Reich 'Double Sextet', II. Slow (2007)

Q	Marking guidance	Mark
21	Analyse how Reich makes use of musical elements in the excerpt to create an expressive and richly textured sound world. Award marks according to the following band descriptions: 9–10 A comprehensive and authoritative response which is consistently coherent and logically structured 7–8 A wide-ranging and confident response which is mostly coherent and well structured 5–6 A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure 3–4 A limited response with some significant inaccuracy/omission and a lack of clarity 1–2 A rudimentary response 0 No work submitted or worthy of credit. Answers could include: General observations: • A large mixed ensemble is used, including strings (violins, cellos), woodwind (flutes, clarinets), pianos and percussion (vibraphones), producing a variety of timbres • There is a multi-layered texture, with a wide pitch-range from deep bass register of the piano upwards to high register violins and flutes • The texture is often dense, with harmonies of more than 4-notes, including much gentle dissonance • There is much use of imitation between instruments, creating a complex texture • The pulse is relatively slow, creating a reflective or contemplative feeling • The rate of harmonic change is relatively slow, also contributing to this feeling • The harmonic palette mainly features minor tonalities, creating an expressive effect • Melodic lines often move in step within a narrow range Specific points: • In 0:02-0:34 the texture is made up from several layers: ○ A very deep bass line in the piano in octaves, moving slowly ○ A rhythmic ostinato of repeated quavers in the vibraphones in a middle register, like a tolling bell ○ Melodic lines thickened in harmony in the strings and woodwind; rhythmically, these melodies feature a 4-semiquaver initial motif, followed by a long note ○ This melodic feature is sometimes varied (two semiquavers, or two quavers) • At 0:33, the music comes to a point of rest, with an octave unison (which sounds like the dominant) and a brief suspension of the pulse • Momentum is renewed at 0:34 with a slightly more forceful restatement of the opening idea • At this point, the dynamic grows slightly more forceful and there is more imitation between the string and wind instruments • During 1:07-1:17, the melodic lines move gradually into a higher register, with much sustained dissonance • At 1:18, there is an abrupt change of harmonic orientation (the tonality drops by a minor third from F# to D minor)	10

	• This change in harmony is underlined by a change in texture as the strings and wind drop out, leaving pianos (playing the bass and occasional mid-register chords) and vibraphones (pulsing in quavers with occasional rests) • At 1:27 wind/strings re-enter, with flute leading in a low register, with a stepwise rising melodic figure; this is inverted at 1:41. The parts move in close parallel harmony with constant dissonance. • Any other valid point.	
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Section B: Analysis [34 marks]**22 Track 22: Vivaldi Flute Concerto 3rd movement: bb. 78–end**

Q	Part	Marking guidance	Mark
22	1	Name the form of the B minor scale used in the flute parts in bars 85–89. Melodic	1
22	2	Describe the harmonic interval between the 1st violin and the viola on the first beat of bar 101. Octave	1
22	3	Analyse Vivaldi's handling of harmony and tonality in bars 78–102, discussing ways in which this is typical of his style. Award marks according to the following band descriptions: 5 An authoritative response which is consistently coherent and logically structured 3–4 A wide-ranging response which is mostly coherent and well structured 1–2 A limited response with some significant inaccuracy/omission and a lack of clarity 0 No work submitted or worthy of credit. Answers could include the following points: • bb. 78–83 remains on an A major chord (static harmony) with sustained A in the bass, contrasting with the subsequent modulating passage • rising chromatic bassline outlining a diminished 7th chord on A sharp in b. 84 (acting as vii in Bm), ascending to Bm in bb. 85–87 (static harmonic rhythm for 3 bars), followed by a cadential progression (i–V⁴⁻³–i in Bm) in bb. 88–89 (relative minor of tonic D) • the ritornello in bb. 89–93 outlines the tonic and dominant degrees in Bm and ends with another cadential progression in Bm (i–V⁴⁻³–i) in bb. 92–93 • a link bar in b. 93 modulates back into D major (the tonic) for b. 94 • harmonic sequence bb. 94–102 • bb. 94–96 = D major starting with a root position chord in b. 94 – static harmony over 3 bars • b. 97 = G major (subdominant) – the C natural implies a passing modulation into this key, and the D major chord before it acts as chord V creating a perfect cadence (V–I) into G major bb.96–97 • bb. 98–100 = E major, 1st inversion, static for 3 bars • b. 101 = A major (dominant) – the E major acted as chord V creating another perfect cadence (Vb–I) into A major bb.100–101 • b. 102 = return to D major (tonic) root position chord – b.101 acts as chord V creating another V–1 perfect cadence into D major b.101–102 • Any other valid point.	5
22	4	Analyse Vivaldi's approach to melody, rhythm and texture in this excerpt, explaining how this relates to the concerto as a whole. In your answer, you should make reference to specific details in the score. Award marks according to the following band descriptions: 9–10 A comprehensive and authoritative response which is consistently coherent and logically structured	10

		7–8 A wide-ranging and confident response which is mostly coherent and well structured 5–6 A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure 3–4 A limited response with some significant inaccuracy/omission and a lack of clarity 1–2 A rudimentary response 0 No work submitted or worthy of credit. Answers could include: • violin 1 and 2 in 3rds with melodic idea based around lower auxiliaries (b.78) and arpeggiatic idea around A major (b.79, repeated exactly in bb. 80–82). Above this the flute plays bird-like trills on each downbeat of bb. 79–82, outlining the descending A major arpeggio. The end of each bar is made up of upper auxiliaries which act as written-out trills. Underneath this, the ‘tasto solo’ indicates the bass alone with no chords to be played in bb. 78–83.1, creating a sparse texture • bb. 83–88: upper strings drop out leaving solo flute accompanied by basso continuo chords in a melody and accompaniment texture. An ascending sequence is created from a 2-bar conjunct ascending then descending phrase in the flute (bb. 83–84, sequenced up a fourth in bb. 85–87 and then repeated at the same pitch in b. 87 and ending with a cadential phrase marked with the trill at b. 88). The flute phrase consists of a quaver+2 semiquavers rhythm in b. 83, followed by 3 even crotchets in b. 84 • ritornello starting in b. 89 is in octaves (tutti string orchestra, no solo flute). The melody descends across the full Bm scale in semiquavers (b. 89), then alternates between tonic and dominant degrees in quavers (b. 90), before repeating b. 89 again at b. 91 followed by a cadential phrase at b. 92 • this contrast between the sparse texture of the episodes (solo flute and basso continuo only) vs. the ritornello in octaves is employed throughout the 3rd movement • the link bar at b. 93 is a descending semiquaver sequence propelling the music into the next episode at b. 94 • 4 bar idea bb. 94–97: • bb. 94–95 – flute has a crotchet tied to dotted quavers – this is a rhythmic motif that is used earlier in the 3rd movement, as well as in the 1st movement • the rhythm then diminishes to semiquavers in the flute playing upper auxiliaries (resembling written out trills) in b. 96 • this is accompanied by regular on-beat crotchet rhythms in the upper strings, with moving quavers in the violas in b. 94, allowing the focus to be on the soloist – this is typical of the episodes in this movement as well as in the 1st movement • b. 97 – end of the flute phrase and the lower strings play a linking bar in conjunct quavers, allowing the flautist space to breathe before the next phrase • bb. 98–101.1 repeats bb. 94–97, one step higher in ascending sequence, but instead of the 1 bar link at the end, the flute extends the written out trill as an upper auxiliary motif (b.101), as well as the perfect 4th interval from b. 94 in the flute part, accompanied by the strings on the downbeat of each bar only from bb.101–112 – again this sparse texture allows greater focus on the soloist • cadential octave drop and trill at b. 104 • trills introduced at bb. 104, 106, 107, 108 in the flute part resembling the sounds of a bird (resembling the name of the concerto: goldfinch)	
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		• bb. 105–109: each upper auxiliary decorates the ascending tonic triad on D major on the first beat of each bar, which, along with the move towards continuous semiquavers at bb. 109–110, creates a sense of climax • bb. 108–112 is an exact repeat of bb.101–105 • bb.112–end – final restatement of the ritornello in octaves by the string orchestra only (which opens the movement as well – but this time there is a new cadential figure to finish the movement) – this is constructed from a descending scalar pattern of a D major scale (b. 112), alternating perfect 4th intervals (b. 113), followed by a rising triadic pattern around the D major broken chord (bb.113–117).	
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23 Track 23: Mozart *Le nozze di Figaro* Overture, bb.59–95

Q	Part	Marking guidance	Mark
23	1	Name the key and cadence in bars 66–67¹. Key: A major [1] Cadence: perfect [1]	2
23	2	Analyse Mozart's handling of harmony and tonality in bars 75–85, discussing ways in which this is typical of the Classical style. Award marks according to the following band descriptions: 5 An authoritative response which is consistently coherent and logically structured 3–4 A wide-ranging response which is mostly coherent and well structured 1–2 A limited response with some significant inaccuracy/omission and a lack of clarity 0 No work submitted or worthy of credit. Answers could include the following points: • this passage starts and ends in A major (the dominant), but contains a sequential modulatory passage to non-diatonic keys – this is typical of Mozart's style using harmony for suspense and surprise, within the larger structure of predictable tonalities • b. 75 begins in A major (dominant), followed on beat 3 by an F sharp minor chord (submediant of A) • iib–V–ib in Em (dominant minor of A) outlined in bb. 76–77, which is repeated down a tone in Dm (subdominant minor) in bb. 78–79 • b. 80 repeats Dm in first inversion which acts as ivb to the upcoming V (dominant pedal in A) at bb. 81–4 – this re-stabilises the key of A major, consolidating this with a perfect cadence in A at bb. 84.3–85 • harmony over the dominant pedal alternates between V7 and Ic in A, moving every bar at bb. 81–83, then every minim at b. 84 (speeding up the harmonic rhythm towards the cadence) • Any other valid point.	5
23	3	Analyse Mozart's handling of rhythm, dynamics and orchestral texture in this excerpt, explaining how it sets the atmosphere for the opera to follow. In your answer, you should make reference to specific details in the score. Award marks according to the following band descriptions: 9–10 A comprehensive and authoritative response which is consistently coherent and logically structured 7–8 A wide-ranging and confident response which is mostly coherent and well structured	10

	5–6 A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure 3–4 A limited response with some significant inaccuracy/omission and a lack of clarity 1–2 A rudimentary response 0 No work submitted or worthy of credit. Answers could include: • b. 59 opens with a homophonic 2-part texture with 2nd violins and viola, joined in b. 60 by 1st violins, with <i>fp</i> dynamics at the beginning of every bar – this builds excitement and surprise which foreshadows what is to come in the opera. Bb. 59–64 is constructed from a 1-bar rhythmic idea of a dotted minim and 2 quavers, which expands to ornamental demisemiquaver flourishes in the 1st violin at b. 63 and 64 • running quavers in the oboes are introduced in 3rds from b. 63, joined by bassoons and flute flourishes to decorate the cadence in bb. 66–67 – this is typical in Classical opera for woodwind to be reserved for decorative ends of phrases, with strings providing the main melodies in the texture as well as accompanying patterns • at b. 67 the previous phrase repeats exactly, with the texture suddenly reduced back to 2 parts and building up again up to b. 75.1 • in b. 75.3 there is a <i>tutti</i> crotchet chord at <i>forte</i> dynamics, taking us by surprise on the 3rd beat of the bar, and contrasting with the <i>piano</i> phrase in bb. 74–75. It returns immediately to <i>piano</i> dynamics in b. 76 and reduced texture with only upper strings (1st violin enter on beat 2 each time to create momentum), alternating with <i>forte</i> tutti chords every 2 bars until b. 81 when it becomes <i>tutti forte</i> until b. 95. The woodwind enters only for the <i>forte</i> off-beat chords. The timpani and horns are used even more sparingly, entering only for some <i>forte</i> chords (eg b. 75.3, 79.3 and 85) – horns and timpani are associated with strength, but are also tuned to D so are limited to the notes they can play. These alternations of reduced vs. <i>tutti</i> texture and sudden dynamic changes are typical of Mozart's writing, foreshadowing his use of this to create moments of comedy, anger and pomposity later in the opera – the overture signals that this is most definitely an <i>opera buffa</i> • at b. 81 we have a fuller texture with homophonic sustained wind chords with violins carrying the melody • at b. 85.4 a playful chromatic crotchet melody is introduced in the lower parts (bassoons and lower strings), among the sustained <i>tutti</i> accompaniment. It is repeated twice, and the third time is extended to a cadential phrase (bb. 89.4–95.1), in typical Mozart style of 'ready steady go' melodies! • the strings create a tremolo effect throughout the excerpt due to their repeated quaver accompaniment • any other valid points, including valid references to other numbers in the same opera where material is re-used • Any other valid point.	
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24 Track 24: Grieg Notturmo: bb. 34–end

Q	Part	Marking guidance	Mark
24	1	Describe fully the chord heard in bar 62 ³ . E minor OR iii OR III [1] iiib OR IIIb OR e minor 1st inversion OR e min/G [2]	2
24	2	Analyse Grieg's handling of rhythm and metre in bars 49–61, discussing how this is typical of Romantic piano music. Award marks according to the following band descriptions: 5 An authoritative response which is consistently coherent and logically structured 3–4 A wide-ranging response which is mostly coherent and well structured 1–2 A limited response with some significant inaccuracy/omission and a lack of clarity 0 No work submitted or worthy of credit. Answers could include the following points: • cross-rhythm created through 2 against 3 in b. 49 and bb. 51–52 – typical of Romantic piano music • ongoing triplets stop at b.53 with duplet movement in the melody which gives a feel of simple metre (3/4). This is accompanied by on-beat dotted crotchet movement in the accompanying chords to create a written-out feeling of slowing down, as well as the 'poco rit' at b.53.3 • 'a tempo' at b. 54 as the initial theme is returned to • the main theme enters on beat 2 of the bar and moves on each downbeat in dotted crotchets (b. 55.2) • a sustained tied note followed by semiquaver triplets in the melody in b. 56.2–3 and b. 59.2–3 are virtuosic and typical of the Romantic style • metre change at b. 58 and 61 to 3/8 bar which is a written out reflective pause, adding what feels like an extra beat to the bar • rubato used throughout this extract to give more expression and a yearning quality to the melody • Any other valid point.	5
24	3	Analyse how Grieg uses harmony, dynamics, articulation and the sonority of the piano in this extract to create the feeling of a Nocturne. In your answer, you should make reference to specific details in the score. Award marks according to the following band descriptions: 9–10 A comprehensive and authoritative response which is consistently coherent and logically structured 7–8 A wide-ranging and confident response which is mostly coherent and well structured 5–6 A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure 3–4 A limited response with some significant inaccuracy/omission and a lack of clarity 1–2 A rudimentary response 0 No work submitted or worthy of credit. Answers could include:	10

		• b. 34: C major – repeated 3rds in left hand with descending chromatic bass line in bb. 34–45, repeated in bb. 36–37, creating a serene and wistful quality typical of a Nocturne • hand crossing in bb. 34 and 36 to enable continuous flowing LH accompaniment, using the bass sparingly on these downbeats • accented high A at bb. 35 and 37, with tenuto on b. 37 and bb. 42–49, to create a singing <i>cantabile</i> melody line typical of a Nocturne • bb. 38–41 – chromatically descending bass line outlining a cycle of fifths progression with extended and chromatic chords, typical of the Romantic Nocturne: F sharp half-diminished chord (b. 38), B diminished (b. 39) with an ascending appoggiatura from C sharp to D in the RH, E half diminished (b. 40), A diminished (b. 41), D7 (b. 42), G7 (b. 43), Db (b. 44) • cycle of fifths stops for: G7 (b. 45), A7 (b. 46), then restarts again for: G7 (b. 47), C7 (b. 48), F7 (b. 49), Bb7 (b. 50), Eb7 (b. 51) • db7 (b. 52) • descending chromatic bass again at bb. 48–54 from G to G • non-diatonic chromatic chords on each dotted-crotchet beat in bb. 53–4 as harmonic rhythm increases • return to the chromatic descending bass line from C to A again at bb. 55–56, which continues with down another semitone to static Ab major at bb. 59–60 • b. 49 – tenuto markings leaning on each note of the melody followed by an accented note in b. 50, and a diminuendo, exploring the developed piano's range of sonorities • spread chords in bb. 51–54 for virtuosity and expression • bb. 34–54 has a narrow range exploring only the central 3 octaves of the piano • in contrast, bb. 55–60 explores upper register of the piano, with the accompaniment written in treble clef at b. 55. There is crossing of hands with the bass chord played by the right hand in b. 56 and b. 59, followed directly by an exploration of the very upper register of the piano, showcasing the Romantic piano's large range • virtuosic decoration with acciaccaturas (b. 56.2, b. 59.2) and bird-like trills (b. 57 and b. 60) • accents on the highest notes at b. 56.2 and b. 59.2 giving a bell-like sound • 'morendo' (dying away) at b. 59 • the final phrase in bb. 62–63 explores the rich lower register of the piano with block chords in the bass clef only, followed by a written out slow spread chord in b. 63 at pianissimo dynamics • in this extract the full range of the piano is explored, ranging from a bottom C in the final chord up to a high E in b. 57, spanning over 6 octaves and almost the full range of the Romantic piano • the newly developed sustain pedal is marked on the score to sustain bass notes and give a full rich sound • the whole excerpt is piano dynamics or less, creating a peaceful, serene feel typical of the Nocturne • Any other valid point.	
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Section C: Essay [30 marks]

Q	Marking guidance	Total marks
25–30	Award marks according to the following band descriptions: 25–30 marks - the essay shows a commanding grasp of relevant issues and an assured and comprehensive musical understanding - there is a convincing sense of conveying the aural experience of the music under consideration - the writing utilises a wide range of appropriate musical examples - technical vocabulary is comprehensive, accurately used and incorporated into a mature writing style 19–24 marks - the essay has a confident involvement with relevant issues and a clear and largely complete musical understanding - there is a good sense of conveying the aural experience of the music under consideration - the writing utilises a varied selection of appropriate musical examples - technical vocabulary is frequently and well used within a consistent writing style 13–18 marks - the essay shows some involvement with relevant issues and a partial musical understanding - some awareness of the aural experience for the music under consideration is conveyed - there are some appropriate musical examples, though the selection is somewhat restricted - technical vocabulary is used quite frequently, though not always successfully, within a somewhat uneven writing style 7–12 marks - the essay shows some acknowledgement of relevant issues, though musical understanding tends to be superficial - there is occasional awareness of the aural experience for some of the music under consideration - appropriate musical examples are sparse - technical vocabulary is used at times, though sometimes inaccurately, within a limited writing style 1–6 marks - there is no clear awareness of relevant issues, and musical understanding is rudimentary - there is no convincing sense that the aural experience of the music under consideration is familiar - no effective musical examples are given - technical vocabulary is not used appropriately, within an overall rudimentary writing style 0 marks - no work submitted or worthy of credit.	30

Guidance regarding specific questions is given in the grid below:

Q	Marking guidance	Total marks
25	Area of study 2: Pop music (Named artists: Stevie Wonder; Joni Mitchell; Muse; Beyoncé; Daft Punk; Labrinth) Analyse the ways in which two of the named artists have used rhythm, metre and tempo to create songs that contrast strongly in character. Answers may consider songs with contrasted characters. Issues to cover might include: • the relation of tempo to emotional feel • different type of rhythmic feel; eg straight, swung, syncopated, four-to-the-floor • rhythmic grooves in relation to freer vocal or instrumental parts; regularity versus irregularity • complexity and simplicity of rhythmic patterns; cross rhythms and different subdivisions of the beat. An answer which deals with one artist only should not receive more than half marks.	30
26	Area of study 3: Music for media (Named composers: Bernard Herrmann; Hans Zimmer; Michael Giacchino; Thomas Newman; Nobuo Uematsu) Analyse how the music of two of the named composers brings an added element of emotional involvement to a visual scene. A wide variety of possible approaches could be taken, looking at any combination of musical elements as appropriate to the scenes described, eg: • melody • harmony and tonality • rhythm, metre and tempo • sonority and texture. A clear link between elements of technique and emotional effect should be made. An answer which deals with one composer only should not receive more than half marks.	30
27	Area of study 4: Music for theatre (Named composers: Kurt Weill; Richard Rodgers; Stephen Sondheim; Claude-Michel Schönberg; Jason Robert Brown) Analyse how two of the named composers help audiences understand a character or characters in their musicals through their handling of musical elements. Answers may consider links between clearly expressed characters and the musical elements used to convey them, eg: • melody • harmony and tonality • rhythm, metre and tempo • sonority and texture. There is no requirement to deal with more than one character per composer.	30

	An answer which deals with one composer only should not receive more than half marks.	
28	Area of study 5: Jazz (Named artists: Louis Armstrong; Duke Ellington; Charlie Parker; Miles Davis; Pat Metheny; Gwilym Simcock) Choose two of the named artists. Discuss how these two artists have approached musical structure in their works. You should consider what is traditional and what is innovative. Answers may consider both traditional and innovative aspects of the approach structure of the composers chosen. These could include: • 12-bar blues • 32-bar song form • common chord patterns eg ‘rhythm changes’ • use of introductions and/or codas • head-solos-head structures • composite forms • more freely-evolving forms. An answer which deals with one artist only should not receive more than half marks.	30
29	Area of study 6: Contemporary traditional music (Named artists: Astor Piazzolla; Toumani Diabaté; Anoushkar Shankar; Mariza; Bellowhead) Discuss how harmony and melody are used to create a clear emotional character in the music of two of the named artists. Answers may explore emotional characters and link them to the analysis of harmony and melody. Aspects which might be examined include: • choices of key or mode • melodic simplicity and complexity • harmonic stability and instability (harmonic rhythm) • dissonance and consonance • harmonic clarity and ambiguity. An answer which deals with one artist only should not receive more than half marks.	30
30	Area of study 7: Art music since 1910 (Named composers: Dmitri Shostakovich; Olivier Messiaen; Steve Reich; James MacMillan) Compare and contrast the distinctive styles of two of the named composers, focusing on harmony and melody. Answers may consider issues such as: • scales and modes • intervals and shapes • repetition and sequence • inversion, retrograde and serial procedures • manipulation of cells • extension into phrase structures • melodic rhythm • melodies borrowed from various traditional sources	30

	• treatment of dissonance – increase in level of dissonance • alternatives to triadic harmony – use of intervals other than 3rds (eg 4ths/quartal harmony) • harmony used for colour rather than traditional tonal function • bitonality and polytonality • atonality. An answer which deals with one composer only should not receive more than half marks.	
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