

Pearson Edexcel Level 3 Advanced GCE in Music (9MU0)

Additional Sample Assessment Materials

First certification from 2018

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This Sample Assessment Materials booklet is Issue 2. Key changes are sidelined. We will inform centres of any changes to this issue. The latest issue can be found on the Pearson website: qualifications.pearson.com

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Introduction

The Pearson Edexcel Level 3 Advanced GCE in Music is designed for use in schools and colleges. It is part of a suite of AS/A Level qualifications offered by Pearson.

These sample assessment materials have been developed to support this qualification and will be used as the benchmark to develop the assessment students will take.

Write your name here

Surname

Other names

Pearson Edexcel
Level 3 GCE

Centre Number

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Candidate Number

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Music

Advanced

Component 3: Appraising

Sample assessment material for first teaching
September 2016
Time: 2 hours

Paper Reference

9MU0/03

You must have:

Resource booklet (enclosed)
CD and individual CD player

Total Marks

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Instructions

- Use **black** ink or ball-point pen. You may use pencil for rough work on Question 4.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **all** questions.
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- The total mark for this paper is 100.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*

Advice

- Read each question carefully before you start to answer it.
- Try to answer every question.
- Check your answers if you have time at the end.
- You may listen to excerpts as many times as you wish.

Turn over ►

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PEARSON

SECTION A

Answer ALL questions. Write your answers in the spaces provided.

Some questions must be answered with a cross in a box ☒. If you change your mind about an answer, put a line through the box ~~☒~~ and then mark your new answer with a cross ☒.

1 Clara Schumann: Piano Trio in G minor, Op. 17: movement I

Listen to Track 1 of the CD and refer to Excerpt 1 in the resource booklet.

(a) Identify the location of this excerpt. (1)

- A Exposition
- B Development
- C Recapitulation
- D Coda

(b) Identify the interval between the violin and cello parts in bars 1 to 2. (1)

.....
(c) Describe the texture in bars 16 to 26. (3)

.....
(d) Name the chord in bar 23. (1)

.....
(e) Identify the interval between the first two notes in the cello part in bar 32. (1)

.....
(f) Name the harmonic device used in bars 48 to 52. (1)

.....
(g) Describe **two** different accompanying patterns used in the piano part in this excerpt. (2)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(h) Name the following chords:

(i) Bar 57 beats 3 to 4 (1)

(ii) Bar 58 (1)

(i) Explain why this movement is typical of the music from the Romantic period. (2)

(Total for Question 1 = 14 marks)

2 Stravinsky: The Rite of Spring, The Augurs of Spring

Listen to Track 2 of the CD and refer to Excerpt 2 in the resource booklet.

(a) Identify **two** features of the rhythm in bars 1 to 8.

(2)

.....

.....

(b) Compare bars 9 to 12 with bars 17 to 20.

(i) The passages are scored for different instruments.

Give **two** other differences.

(2)

.....

.....

(ii) Give **one** similarity.

(1)

.....

.....

(c) Analyse the instrumental writing in bars 26 to 34.

(4)

.....

.....

.....

.....

(d) Identify **two** harmonic features of the excerpt that are characteristic of twentieth-century music.

(2)

.....

.....

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(e) Describe **three** ways in which Stravinsky's use of the orchestra is characteristic of twentieth-century music.

(3)

.....

.....

.....

(Total for Question 2 = 14 marks)

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DO NOT WRITE IN THIS AREA

3 Rachel Portman, *The Duchess: The Duchess*

Listen to Track 3 of the CD and refer to Excerpt 3 in the resource booklet.

(a) Identify the repeated interval used in the accompaniment at:

(i) Bars 1–2 (1)

(ii) Bars 3–4 (1)

(b) Identify the instrumental feature in bar 15 and the instrument that plays it.

(i) Feature (1)

(ii) Instrument (1)

(c) Describe the melody in this excerpt. (4)

(d) Describe the tonality in this excerpt. (2)

(e) This film is about 18th-century aristocrats.

Evaluate whether the music establishes this context.

(4)

.....

.....

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.....

(Total for Question 3 = 14 marks)

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DO NOT WRITE IN THIS AREA

4 Listen to Track 4 of the CD.

Complete the melody in bars 1 to 4.



(Total for Question 4 = 8 marks)

TOTAL FOR SECTION A = 50 MARKS

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(Total for Question 5 = 20 marks)

**You must answer either (a) VOCAL MUSIC or
(b) POPULAR MUSIC AND JAZZ or (c) MUSIC FOR FILM**

EITHER

6 (a) VOCAL MUSIC

Evaluate Bach's use of melody, texture and tonality in *Ein Feste Burg*, BWV 80: Movement I, in relation to other sacred choral music of the Baroque period.

Relate your discussion to other relevant works. These may include set works, wider listening or other music.

(30)

OR

(b) MUSIC FOR FILM

Evaluate Danny Elfman's use of melody, rhythm and instrumentation in *Batman Returns: Main Theme (Birth of a Penguin Part I and II)* showing how these elements help to create a dark atmosphere.

Relate your discussion to other relevant works. These may include set works, wider listening or other music.

(30)

OR

(c) POPULAR MUSIC AND JAZZ

Evaluate Kate Bush's use of music technology, melody and structure in *Cloudbusting* and *And Dream of Sheep* from the *Hounds of Love* album in relation to other pop songs from the late 20th-century.

Relate your discussion to other relevant works. These may include set works, wider listening or other music.

(30)

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Indicate which question you are answering by marking a cross . If you change your mind, put a line through the box and then indicate your new question with a cross .

Chosen question number: **Question 6 (a)** **Question 6 (b)** **Question 6 (c)**

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(Total for Question 6 = 30 marks)

TOTAL FOR SECTION B = 50 MARKS
TOTAL FOR PAPER = 100 MARKS

Pearson Edexcel Level 3 GCE

Music

Advanced

Component 3: Appraising

Sample assessment material for first teaching
September 2016

Resource Booklet

Paper Reference

9MU0/03

Return this resource booklet with the question paper.

Turn over ►

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PEARSON

CD Track Listing

Track Number	Question Number	Excerpt
1	1	Clara Schumann: Piano Trio in G minor, Op. 17: movement I
2	2	Stravinsky: The Rite of Spring
3	3	Rachel Portman, The Duchess: The Duchess
4	4	
5	5	Fusions: Unfamiliar listening

Excerpts to be used to answer Q1–3 and Q6

Clara Schumann: Piano Trio in G minor, Op. 17: movement I

*Score removed for copyright reasons
Excerpt of Clara Schumann: Piano Trio in G minor,
Op. 17: movement I*

2 Stravinsky: The Rite of Spring

*Score removed for copyright
reasons Excerpt of Stravinsky: The
Rite of Spring*

Rachel Portman, The Duchess: The Duchess

*Score removed for copyright
reasons Excerpt of Rachel Portman,
The Duchess: The Duchess*

6 (a) Instrumental Music

Illustrative excerpt from Bach's Ein Feste Burg, BWV 80: Movement I

*Score removed for copyright reasons
Illustrative excerpt from Bach's Ein Feste Burg, BWV 80: Movement I*

Score removed for copyright reasons
Illustrative excerpt from Bach's Ein Feste Burg, BWV 80: Movement I

Score removed for copyright reasons
Illustrative excerpt from Bach's Ein Feste Burg, BWV 80: Movement I

Score removed for copyright reasons
Illustrative excerpt from Bach's Ein Feste Burg, BWV 80: Movement I

Score removed for copyright reasons
Illustrative excerpt from Bach's Ein Feste Burg, BWV 80: Movement I

Score removed for copyright reasons
Illustrative excerpt from Bach's Ein Feste Burg, BWV 80: Movement I

(b) **Fusions**

Illustrative excerpt from Danny Elfman's *Batman Returns: Main Theme (Birth of a Penguin Part I and II)*

*Score removed for copyright reasons Illustrative
excerpt from Danny Elfman's *Batman Returns:
Main Theme (Birth of a Penguin Part I and II)**

*Score removed for copyright reasons Illustrative
excerpt from Danny Elfman's Batman Returns:
Main Theme (Birth of a Penguin Part I and II)*

*Score removed for copyright reasons Illustrative
excerpt from Danny Elfman's Batman Returns:
Main Theme (Birth of a Penguin Part I and II)*

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excerpt from Danny Elfman's Batman Returns:
Main Theme (Birth of a Penguin Part I and II)*

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excerpt from Danny Elfman's Batman Returns:
Main Theme (Birth of a Penguin Part I and II)*

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excerpt from Danny Elfman's Batman Returns:
Main Theme (Birth of a Penguin Part I and II)*

*Score removed for copyright reasons Illustrative
excerpt from Danny Elfman's Batman Returns:
Main Theme (Birth of a Penguin Part I and II)*

(c) **New Directions**

Illustrative excerpt from Kate Bush's *Cloudbusting* and *Dream of Sheep*

Kate Bush's Cloudbusting and Dream of Sheep

*Kate Bush's Cloudbusting and and Dream of
Sheep*

*Kate Bush's Cloudbusting and and Dream of
Sheep*

*Kate Bush's Cloudbusting and and Dream of
Sheep*

*Kate Bush's Cloudbusting and and Dream of
Sheep*

*Kate Bush's Cloudbusting and and Dream of
Sheep*

Pearson Edexcel Level 3 Advanced GCE in Music

Component 3: Appraising – Mark scheme

General marking guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Brackets around parts of words/phrases in this mark scheme indicate the possible additional words/phrases candidates may write as their answer. They must not be awarded twice for an answer relating to one bullet point
- Where a word is underlined, that word must be included in the answer to be awarded a mark for that point
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed-out work should be marked unless the candidate has replaced it with an alternative response.

How to award marks for the levels based mark scheme (Questions 5 and 6)

For all questions marked using a Levels Based Mark Scheme, examiners should pay particular attention to the initial rubric which precedes the indicative content section. This rubric details the Assessment Objective and where applicable strand emphasis that should be applied when making judgements within each band.

Finding the right level

The first stage is to decide which level the answer should be placed in. To do this, use a 'best-fit' approach, deciding which level most closely describes the quality of the answer.

Answers can display characteristics from more than one level, and where this happens examiners must use their professional judgement to decide which level is most appropriate.

Placing a mark within a level

After a level has been decided on, the next stage is to decide on the mark within the level. The instructions below tell you how to reward responses within a level. However, where a level has specific guidance about how to place an answer within a level, always follow that guidance.

Examiners should be prepared to use the full range of marks available in a level and not restrict marks to the middle. Examiners should start at the middle of the level (or the upper-middle mark if there is an even number of marks) and then move the mark up or down to find the best mark. To do this, they should take into account how far the answer meets the requirements of the level:

- If it meets the requirements fully, markers should be prepared to award full marks within the level. The top mark in the level is used for answers that are as good as can realistically be expected within that level
- If it only barely meets the requirements of the level, markers should consider awarding marks at the bottom of the level. The bottom mark in the level is used for answers that are the weakest that can be expected within that level
- The middle marks of the level are used for answers that have a reasonable match to the descriptor. This might represent a balance between some characteristics of the level that are fully met and others that are only barely met.

SECTION A

Clara Schumann: Piano Trio in G minor, Op. 17: movement I

Question Number	Answer	Mark
1 (a)	B (1)	(1)

Question Number	Answer	Mark
1 (b)	(Perfect) Octave(s) (1)	(1)

Question Number	Answer	Do not accept	Mark
1 (c)	<p>Polyphonic/contrapuntal (1)</p> <p>Dialogue/exchange between violin and cello (1)</p> <p>Short homophonic passages between cello and piano or violin and piano (1)</p> <p>Continuous quavers <u>in piano right hand</u> (1)</p> <p>Notes of longer duration <u>in piano left hand</u> (1)</p>	<p>Homophonic without reference to location or instruments</p> <p>Imitation</p>	(3)

Question Number	Answer	Mark
1 (d)	(F#) Diminished 7 th (1)	(1)

Question Number	Answer	Mark
1 (e)	Diminished 5 th , Augmented 4 th , tritone (1)	(1)

Question	Answer	Mark
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Number		
1 (f)	(Part of) Circle/cycle of 5 th s (1)	(1)

Question Number	Answer	Mark
1 (g)	<p>Homorhythmic/Chords (1)</p> <p>(Alternating) <u>Off beat</u> (chords in the right hand) and <u>on beat</u> (notes in the left hand) (1)</p> <p>(Rising and falling) arpeggios/broken chords (1)</p> <p>Continuous quavers (1)</p> <p>Quaver rest followed by 3 quavers (1)</p>	(2)

Question Number	Answer	Mark
1 (h) (i)	Augmented 6 th /Italian 6 th / French 6 th (1)	(1)
1 (h) (ii)	V/Dominant/D (1)	(1)

Question Number	Answer	Mark
1 (i)	<p>Chamber music is a typical genre of the Romantic period (1)</p> <p>(Much) Chromatic harmony (for example) Diminished 7th or Augmented 6th chords) (1)</p> <p>(Some) melodic chromaticism (1)</p> <p>Extremes of register (1)</p> <p>Wide range of dynamics (1)</p> <p>Lyrical melodies (1)</p>	(2)

Stravinsky: The Rite of Spring, The Augurs of Spring

Question Number	Answer	Mark
2(a)	Continuous quavers (1) Accents / chords on offbeats / Syncopation (1) Unpredictable rhythm / unpredictable placing of accents / little sense of regular metre (initially) (1)	(2)

Question Number	Answer	Mark
2(b) (i)	The following are found in bars 17-20 <ul style="list-style-type: none"> • Offbeat chord(s) (1) • Acciaccaturas (1) • Additional melody (1) • Use of triplets (1) • Descending scale (1) • (More) chromatic (1) • (String section) quavers return (1) • (Bassoon) semiquavers absent from 17-20 (1) • Cello ostinato absent from 17-20 (1) 	(2)
2 b (ii)	<ul style="list-style-type: none"> • same (cor anglais) ostinato (1) • same tempo (1) • Pizzicato (1) 	(1)

Question Number	Answer	Mark
2(c)	(Loud) triplet rhythms in woodwind/brass parts (1) Muted brass (1) Flutter tonguing in flute/clarinet (1) Chromatic scales in flute/clarinet (1) Long trills in bassoon parts (1) Syncopated (octaves) in oboe (1) Cor anglais ostinato (continues) (1) Ostinato in strings (1 st violin, viola, cello, double bass) (1) Fuller scoring (1) (Very) prominent woodwind (1)	(4)

Question Number	Answer	Mark
2(d)	Non-functional harmony (1) (Often) static (1) Dissonance (1) Lack of traditional cadences (1)	(2)

Question Number	Answer	Mark
2(e)	Expansion of the size of the orchestra (1) Orchestra includes additional/related instruments such as piccolo, alto flute, cor anglais etc. (1) (Many) more solo melodic lines for woodwind instruments/not string dominated (1) Wide range of instrumental techniques (eg. pizzicato/flutter tonguing) (1) Layered ostinato/simultaneous use of two or more ostinati (1)	(3)

R Portman: The Duchess, The Duchess

Question Number	Answer	Mark
3(a)(i)	(Perfect) fifths (1)	(1)
3(a)(ii)	(Perfect) fourths (1)	(1)

Question Number	Answer	Mark
3(b)(i)	Spread chord/arpeggio (1)	(1)
3(b)(ii)	Harp (1)	(1)

Question Number	Answer	Mark
3(c)	Conjunct (1) Legato (1) Repetition of phrases (1) Regular/balanced phrases (1) Some melodic embellishment (1) Three main themes (1) <u>1st theme or starts</u> with a limited range of notes (1) rising and	(4)

	<p>falling by a 3rd (1), making use of lower auxiliary notes (1) repeated as a descending sequence (1)</p> <p><u>2nd theme</u> ascends by leaps of 3rds and 4ths before descending a 5th. (1)</p> <p><u>3rd theme or ends</u> starts centred around F# with use of lower auxiliary note/alternating between two notes. (1) descends, then ascends by a 4th. (1)</p>	
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Question Number	Answer	Mark
3(d)	<p>Major key (1) with modal influences (1)</p> <p>D major (1) with flattened 7th degree of the scale (1)</p> <p>Tonic pedal notes (1)</p> <p>Alternating chord I and V (min) chords establish key (1)</p>	(2)
3(e)	<p>18th-century features</p> <p>Choice of instrumentation: strings and harp gives a refined aristocratic feel (1)</p> <p>Small sized, string dominated orchestra (1)</p> <p>Diatonic, tonal music, mostly consonant (1)</p> <p>Conjunct melody representing elegance (1)</p> <p>Legato melody depicts stately feel (1)</p> <p>Non-18th-century features</p> <p>No harpsichord (1)</p> <p>No strong sense of Baroque style dance (1)</p> <p>Modal inflections (1)</p> <p>No real resemblance to 18th-century style (1)</p>	(4)

SECTION B

Question Number	Indicative content	Mark
5	<p>AO4 (20 marks)</p> <p>Britten: Peter Grimes (Prologue)</p> <p>Rhythm and metre</p> <p>Quadruple time signature with a clear pulse gives a sense of stability establishing the courtroom speech. Some syncopation gives a feeling of unease/struggle Dotted rhythms in first sung phrase give energy to the announcement of the character's name in the courtroom.</p> <p>Melody</p> <p>Repeated notes/same pitch/monotone suited to speech. Repetition of text and the character name at the start set the scene for the courtroom and the character being called to the witness box. Syllabic/speech rhythms suit the recitative/speech like style of the music. Scalic melodies portray the motion of the sea. Mainly conjunct melodies which represent speech. However some angular/disjunct intervals which show unrest and tension. Staccato and accented notes give a sense of energy.</p> <p>Harmony</p> <p>Non-functional and without an established key gives a feeling of unrest. Dissonance is used to represent perpetual struggle. Static harmony represents the stillness of the sea.</p> <p>Texture</p> <p>Melody and accompaniment represent different characters. Monophonic in places which symbolises the bleak environment. Question and answer dialogue between singers and singer and orchestra gives a sense of musical conversation in the courtroom. Melody overlaps between the two singers/generates a feeling of confusion.</p> <p>Instrumentation</p> <p>Woodwind (flute, oboe, clarinet, bassoon) open with a leaping melody followed by staccato scalic passages to give a sense of character (hornpipe = sea connection)</p>	(20)

	<p>Flute solo – leaping melody followed by descending scale Interjections as if chattering spectators. Loud punctuating brass chords represent shouts from members of the audience. Strings have quiet sustained harmony to represent stillness of the sea.</p> <p>Reference could be made to other operatic works. Mozart opera is a set work. Wagner and Verdi operas are on the wider listening list.</p> <p>NB: Other valid points should be rewarded.</p>	
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Level	Mark	Descriptor
	0	No rewardable material
Level 1	1–4	<ul style="list-style-type: none"> • Identification of elements in the unfamiliar piece, although there are likely to be significant omissions in these. Elements will not be linked to the quote • Little attempt to link to other relevant works • Some basic musical vocabulary used with errors/inconsistency • Little justification/exemplification of the composer’s intentions
Level 2	5–8	<ul style="list-style-type: none"> • Identification of elements in the unfamiliar piece. Links between the quote and the element described are likely to be implicit • Attempts are made to refer to other works, with some errors/inconsistency • Musical vocabulary used, but with some errors/inconsistency • Basic musical points used as justification/exemplifications of the composer’s intentions
Level 3	9–12	<ul style="list-style-type: none"> • Description of elements in the unfamiliar piece. Elements described will be mostly linked to the quote • Relevant works are used to basic points • Satisfactory use of musical vocabulary • Inconsistent musical justification/exemplification of the composer’s intentions

Level 4	13–16	<ul style="list-style-type: none"> • Explanation of elements in the unfamiliar piece. Elements explained will be linked to the quote • Relevant works are used to justify points • Competent use of musical vocabulary • Musical justification/exemplification provided to support composer’s intentions with a few insignificant lapses
Level 5	17–20	<ul style="list-style-type: none"> • Thorough explanation of a range of elements in the unfamiliar piece. Elements explained will be clearly linked to the quote • Relevant works are used to justify salient points • Excellent use of musical vocabulary • Full musical justification/exemplification provided to support composer’s intentions

Question Number	Indicative content	Mark
6(a)	<p>AO3 (10 marks) / AO4 (20 marks)</p> <p>AO4: Candidates must demonstrate a greater emphasis on analysis/evaluation/making judgements.</p> <p>(AO4) Understanding of the historical background of a cantata and its role in worship in Baroque music and the Lutheran church.</p> <p>(AO4) Stylistic awareness of musical characteristics of the Baroque period.</p> <p>(AO3) Musical elements:</p> <p>Melody Based on a Lutheran hymn tune. The main theme/subject is based on the 1st phrase of the hymn. The countersubject is based on the second theme of the hymn.</p> <ul style="list-style-type: none"> • Predominantly conjunct writing with only small leaps. • Scalic writing at times. • Long melismas. • Ascending sequences (uplifting). <p>AO4: Detailed discussion of how the melody has derived from Luther's hymn and knowledge of other works where this and use of a cantus firmus have occurred.</p> <p>Texture</p> <ul style="list-style-type: none"> • Polyphonic/contrapuntal • Fugal • Canonic imitation • Staggered/layered entries (at start Tenor, Alto, Soprano, Bass) • Different text (therefore) occurring simultaneously • Orchestra closely doubles vocal parts/heterophony <p>AO4: Discussion of fugal writing in choral music.</p> <p>Tonality</p> <ul style="list-style-type: none"> • Functional tonality with modulations to closely related keys (A major, G major, E minor, B minor) <p>AO4: Discussion of similar tonal schemes in other Baroque pieces.</p> <p>AO4: Reference could usefully be made to other Baroque choral works, for example:</p> <ul style="list-style-type: none"> • Bach: Cantatas • Bach: St Matthew and St John Passions, B minor Mass, 	(30)

	<p>Christmas Oratorio</p> <ul style="list-style-type: none">• Handel: Messiah	
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Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> Shows limited awareness of contextual factors (AO3) Makes little reference to texts with limited organisation of ideas. Some basic musical vocabulary used with errors/inconsistency (AO4) Little attempt to link to other relevant works (AO4)
Level 2	7–12	<ul style="list-style-type: none"> Makes general links between the music and the historical, social and cultural context in which it was created and developed (AO3) Makes general points, identifying some musical elements with general explanation of effects. Musical vocabulary is used but with some errors/inconsistency (AO4) Attempts are made to refer to other works, with some errors/inconsistency (AO4)
Level 3	13–18	<ul style="list-style-type: none"> Develops relevant links between the music and the historical, social and cultural context in which it was created and developed (AO3) Offers a clear response using relevant musical examples. Satisfactory use of musical vocabulary (AO4) Relevant works are used to basic points (AO4)
Level 4	19–24	<ul style="list-style-type: none"> Makes detailed links between the music and the historical, social and cultural context in which it was created and developed (AO3) Constructs a controlled argument with fluently embedded musical examples. Competent use of musical vocabulary (AO4) Relevant works are used to justify points (AO4)
Level 5	25–30	<ul style="list-style-type: none"> Sophisticated links between the music and the historical, social and cultural context in which it was created and developed (AO3) Presents a critical evaluative argument with sustained musical examples. Excellent use of musical vocabulary (AO4) Relevant works are used to justify salient points (AO4)

Question Number	Indicative content	Mark
6(b)	<p>AO3 (10 marks) / AO4 (20 marks)</p> <p>Candidates must demonstrate a greater emphasis on analysis/evaluation/making judgements (AO4)</p> <p>(AO3) Musical elements:</p> <p>Melody</p> <p>Part I: Minor melody based around the interval of minor 3rds making use of chromatic semitone movement - which gives a dark atmosphere.</p> <p>Part II: Semitone movement. Conjunct rising melody which leaps a 4th before descending.</p> <p>Alternating/oscillating notes in wordless choir. Chromatically descending sequence in choir.</p> <p>Conjunct legato melodies using repetition.</p> <p>AO4: Detailed discussion of how the melody has been used to create dramatic tension and to portray the on-screen action.</p> <p>Rhythm</p> <p>Part I is 4/4 quadruple time adagio tempo. Frequent tempo changes from slow to fast which gives an unsettled feeling.</p> <p>Part II is 4/4 quadruple time with a allegro tempo</p> <p>Use of ostinato and repetition in order to increase levels of suspense.</p> <p>AO4: Connections made as to how rhythm and use of ostinato have been used to generate tension and suspense and to portray the on-screen action.</p> <p>Sonority (Instrumentation)</p> <p>Part I: Low strings and church organ.</p> <p>Melody on low brass.</p> <p>Tubular bells add to the feel of the church.</p>	(30)

	<p>Melody in celesta which gives an ethereal quality.</p> <p>Synthesised choir in vocalisation.</p> <p>Part II: Main theme in brass instruments</p> <p>Ostinato in strings</p> <p>Wordless choir</p> <p>Use of cymbals</p> <p>Use of harp at the end</p> <p>AO4: Discussion of how orchestration and instrumental techniques can be used in film music to portray the on-screen action.</p> <p>Reference could usefully be made to similar features used in other film composition, for example: (AO4)</p> <ul style="list-style-type: none"> • John Williams: ET, Star Wars and others • Klaus Badelt: Pirates of the Caribbean • James Horner: Titanic 	
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Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> Shows limited awareness of contextual factors (AO3) Makes little reference to texts with limited organisation of ideas. Some basic musical vocabulary used with errors/inconsistency (AO4) Little attempt to link to other relevant works (AO4)
Level 2	7–12	<ul style="list-style-type: none"> Makes general links between the music and the historical, social and cultural context in which it was created and developed (AO3) Makes general points, identifying some musical elements with general explanation of effects. Musical vocabulary is used but with some errors/inconsistency (AO4) Attempts are made to refer to other works, with some errors/inconsistency (AO4)
Level 3	13–18	<ul style="list-style-type: none"> Develops relevant links between the music and the historical, social and cultural context in which it was created and developed (AO3) Offers a clear response using relevant musical examples. Satisfactory use of musical vocabulary (AO4) Relevant works are used to basic points (AO4)
Level 4	19–24	<ul style="list-style-type: none"> Makes detailed links between the music and the historical, social and cultural context in which it was created and developed (AO3) Constructs a controlled argument with fluently embedded musical examples. Competent use of musical vocabulary (AO4) Relevant works are used to justify points (AO4)
Level 5	25–30	<ul style="list-style-type: none"> Sophisticated links between the music and the historical, social and cultural context in which it was created and developed (AO3) Presents a critical evaluative argument with sustained musical examples. Excellent use of musical vocabulary (AO4) Relevant works are used to justify salient points (AO4)

Question Number	Indicative content	Mark
6(c)	<p>AO3 (10 marks) / AO4 (20 marks)</p> <p>Candidates must demonstrate a greater emphasis on analysis/evaluation/making judgements (AO4)</p> <p>Making comparisons with other female singer/songwriters of the 80s such as Madonna and Annie Lennox (AO4)</p> <p>(AO3) Musical elements:</p> <p>Melody</p> <ul style="list-style-type: none"> • Repetitive riff/ostinato based melodies • At times the singer uses a limited note range • At other times the melody can be quite angular with wide leaps exploiting her particularly large vocal range. • Mention specific wide intervals • Use of melisma <p>AO4: Discussion of how melodic writing is used in popular music to create original styles.</p> <p>Structure</p> <ul style="list-style-type: none"> • Bridge before each chorus in <i>Cloudbusting</i> • No chorus in <i>And Dream of Sheep</i> • Really long outro in <i>Cloudbusting</i> <p>AO4: Discussion of conventional structures in pop music.</p> <p>Sonority (music technology)</p> <ul style="list-style-type: none"> • Use of Fairlight CMI • Use of reverb and other technological effects to create her distinctive vocal sound. • Sampled sounds in <i>And Dream of Sheep</i>, such as speech. "Come here with me" spoken by Kate's mother, the sound of the shipping forecast and of engines. • Synthesised strings and other instruments to provide rich orchestration • Rain and storm sampled sounds at the end of <i>Cloudbusting</i> • Use of balalaika • Use of live strings 	(30)

	<ul style="list-style-type: none"> • Use of bouzouki • Use of whistle • Use of lower vocal register <p>AO4: Discussion of use of classical/world instruments and new technology in popular music.</p> <p>AO4: Making comparisons with Kate Bush's earlier and most iconic vocal sound of the late 70s with songs such as <i>Wuthering Heights</i>, <i>Babooshka</i>, <i>The Man with the Child in his Eyes</i>.</p> <p>AO4: Making comparisons with other singers/groups who exploited music technology in songs of the 1980's and use of equipment such as: sequencers, MIDI, drum machines etc.</p>	
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