

AS Music



Sample Assessment Materials

Pearson Edexcel Level 3 Advanced Subsidiary GCE in Music (8MU0)

First teaching from September 2016

First certification from 2017

Issue 3

Summary of Pearson Edexcel Level 3 Advanced Subsidiary GCE in Music SAMs

Issue 3 changes

Issue number	Issue date	Summary of changes made between previous issue and this current issue	Page number
3	August 2016	Amendments have been made to correct the command word in question 1(a).	8
3	August 2016	Amendments have been made to correct the command word in question 2(a).	10
3	August 2016	Amendments have been made to correct the command word in question 2(g).	11
3	August 2016	Amendments have been made to correct the command word in question 3(b).	12
3	August 2016	Amendments have been made to correct the command word in question 3(e).	13

Earlier issues show previous changes.

If you need further information on these changes or what they mean, contact us via our website at: qualifications.pearson.com/en/support/contact-us.html.

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This Sample Assessment Materials booklet is Issue 3. 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

All information in this document is correct at time of publication.

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Introduction

The Pearson Edexcel Level 3 Advanced Subsidiary 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.

Pearson Edexcel Level 3 GCE

Music

Advanced Subsidiary Component 2: Composing

Sample assessment material for first teaching
September 2016

Paper Reference
8MU0/02

You do not need any other materials.

Instructions to Teachers

- The final write up and recording of the composition must be completed under teacher supervision
- Compositions must each be a minimum of 2 minutes in duration. The total duration of both compositions must be a minimum of 4 minutes and 30 seconds.
- Candidates will need access to manuscript paper if writing their scores by hand, or access to a computer if using software.
- The materials submitted must include:
 - Score/written account - 'score' refers to any of the following: a full score in conventional staff notation; a lead sheet or chord chart; track sheets; written account, tables or diagrams.
 - Recording - a complete recording of both pieces on an audio CD or USB stick
 - Completed authentication sheet – found in *Appendix 2: Composition authentication sheet* of the specification
- A complete recording of both pieces on an audio CD or USB stick must be submitted.
- CDs should be checked before sending, and carefully packaged so that they will not be damaged in transit.
- All assessment materials must be sent to the examiner to arrive by 15 May.

Information for Candidates

- Component 2: Composing is made up of two compositions: one in response to a set brief and one free composition or also to a brief.
- The total mark for this component is 60
- This document outlines six set briefs. Candidates must select one brief to respond to. Both the chosen brief and free composition are each marked out of 30.
- You are reminded that the minimum total duration of both compositions must be a minimum of 4 minutes and 30 seconds.
- You are reminded of the importance of clear and orderly presentation of your score and recording.

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Composition Task

Free composition

You will compose two pieces. One of these is a free composition, as outlined in the specification. You may use your imagination and skills to compose a piece of music. You can draw inspiration or starting points from the set works and suggested wider listening, as well as your own interests and the world around you. You should consider the role of the audience and/or occasion in your composition. The piece composed may be for any instrument or voice, or combination of instruments and/or voices, and in any style. The piece of music must be at least two minutes in duration.

This document only covers the Awarding Organisation's set brief.

Set brief

You must compose one piece of music based on one of the six briefs linked to areas of study listed below.

- The piece of music must be at least two minutes in duration.
- You may write for one or more instrument(s), acoustic and/or amplified and/or synthesised.
- You must compose using one of the areas of study.

When composing, you should consider the following:

- Type of occasion
- Who is the audience

You can draw on your knowledge of the set works and wider listening that you have studied to help you think about the structure, style and features of your composition. Consider treatment of ideas, techniques and structures in your composition.

Composition briefs

Select **one** of the following briefs, and compose your piece of music according to the brief.

Brief 1 – Instrumental Music

Compose a theme and variations that would be suitable for a solo instrumentalist accompanied by piano. The composition would be played as part of a recital of Western classical music.

Brief 2 – Vocal Music

Compose a song using a poem of your choice for use as opening music in a poetry slam competition. The setting of the song should reflect the meaning of the text. You may re-order the words.

Brief 3 – Music for Film

Compose an overture for a 15-rated romantic comedy film. The overture should be based around leitmotifs representing the two main characters.

Brief 4 - Fusions

Compose a piece of music for a performance at a world music festival. The music must contain stylistic features of African drumming fused with British pop style.

Brief 5 – Popular Music and Jazz

Compose an electro pop song aiming for the top of the charts. There should be a catchy vocal hook integrated into a texture for synthesised instruments.

Brief 6 – New Directions

Compose a piece of music to open a chamber concert of 20th Century art music. The piece should be based around atonal ostinati.

Write your name here

Surname

Other names

Pearson Edexcel
Level 3 GCE

Centre Number

--	--	--	--	--

Candidate Number

--	--	--	--

Music

Advanced Subsidiary Component 3: Appraising

Sample assessment material for first teaching
September 2016
Time: 1 hour 30 minutes

Paper Reference

8MU0/03

You must have:

Resource booklet (enclosed)
CD and individual CD player

Total Marks

--

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 80.
- 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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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 Mozart: Magic Flute – O zitt're nicht

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

(a) Identify the tempo at the start of this excerpt. (1)

- A Allegro maestoso
- B Andante
- C Molto moderato
- D Presto

(b) Name the rhythmic device in the violin parts in bars 1 to 9. (1)

(c) Name the type of voice you hear in this excerpt. (1)

(d) Identify the melodic interval at bar 20, beat 1. (1)

(e) Name the key and cadence at bars 20 and 21 (2)

Key

Cadence

(f) Describe the texture in bars 21 to 27. (2)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(g) Name **one** of the instruments doubling the vocal part in bars 27, beat 3 to bar 31, beat 2.

(1)

(h) Compare bars 30 and 31 with bars 28 and 29, with reference to melody and tonality.

(3)

(Total for Question 1 = 12 marks)

2 Vivaldi: Concerto Grosso, Op. 3 No. 11

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

(a) Identify the performance direction at the start of this excerpt. (1)

- A Adagio Spiccato e Tutti
- B Adagio Staccato e Tutti
- C Andante Legato e Tutti
- D Largo Staccatissimo e Tutti

(b) Explain the significance of Vivaldi's use of texture in this excerpt. (2)

.....

.....

.....

(c) Name the instruments playing at bar 4. (2)

.....

.....

(d) Name the harmonic device at bar 5, beat 2 to bar 7, beat 1. (1)

.....

(e) Compare bars 8 to 11 with bars 4 to 7, with reference to instrumentation and melody. (3)

.....

.....

.....

(f) Name the dissonance at bar 17, beat 3. (1)

.....

(g) Give the location of a perfect cadence in the key of D minor.

(2)

Bar number(s) , beat to beat

(Total for Question 2 = 12 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(d) Identify **two** musical features that provide unity in this excerpt.

(2)

(e) Give the bar number in which the harmoniser is first heard.

(1)

- A** 1
- B** 3
- C** 5
- D** 7

(Total for Question 3 = 12 marks)

4 Listen to Track 4 of the CD.

(a) Complete the melody in bars 3 to 5.

(6)

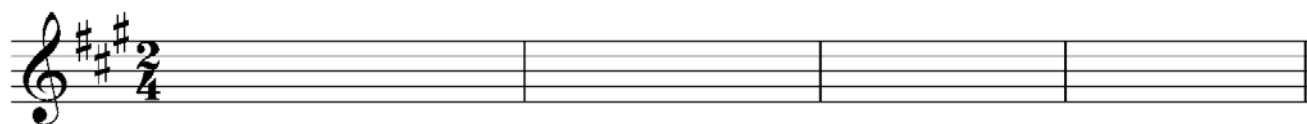


Listen to Track 5 of the CD.

The written music given below contains **three** errors.

(b) Identify the errors and write a correct version of the melody on the staff below.

(3)



(Total for Question 4 = 9 marks)

TOTAL FOR SECTION A = 45 MARKS

DO NOT WRITE IN THIS AREA

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DO NOT WRITE IN THIS AREA

A large rectangular area with rounded corners, containing numerous horizontal dotted lines for writing.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(Total for Question 5 = 15 marks)

**You must answer either (a) INSTRUMENTAL MUSIC or
(b) POPULAR MUSIC AND JAZZ or (c) NEW DIRECTIONS**

EITHER

6 (a) INSTRUMENTAL MUSIC

Evaluate the use of structure and tonality in Clara Schumann's Piano Trio in G minor, Op.17 Movement I

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

(20)

OR

(b) POPULAR MUSIC AND JAZZ

Evaluate the use of harmony and texture in Courtney Pine's Back in the Day: Inner state (of mind), Lady Day (and John Coltrane) and Love and Affection.

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

(20)

OR

(c) NEW DIRECTIONS

Evaluate the musical organisation in Cage's Three Dances for two prepared pianos No.1.

Relate your discussion to other 20th century works. These may include set works, wider listening or other music.

(20)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Indicate which question you are answering by marking a cross in the box ☒. 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)

Area with horizontal dotted lines for writing answers.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

A large rectangular area with rounded corners, containing numerous horizontal dotted lines for writing.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(Total for Question 6 = 20 marks)

TOTAL FOR SECTION B = 35 MARKS

TOTAL FOR PAPER = 80 MARKS

Pearson Edexcel Level 3 GCE

Music

Advanced Subsidiary Component 3: Appraising

Sample assessment material for first teaching
September 2016
Resource booklet

Paper Reference
8MU0/03

Return this resource booklet with the question paper.

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CD Track Listing

Track Number	Question Number	Excerpt
1	1	Mozart: Magic Flute, O zitt're nicht
2	2	Vivaldi: Concerto Grosso, Op. 3 No. 11
3	3	Saariaho: Petals
4	4a	
5	4b	
6	5	Music for film: Unfamiliar listening

Excerpts to be used to answer Q1–3 and Q6

Excerpt 1

Mozart: Magic Flute – O zitt're nicht

*Score removed for copyright reasons
Excerpt of Mozart: Magic Flute – O zitt're nicht*

Excerpt 2

Vivaldi: Concerto Grosso, Op. 3 No. 11

*Score removed for copyright reasons
Excerpt of Vivaldi: Concerto Grosso, Op. 3 No. 11*

Excerpt 3

Saariaho: Petals

*Score removed for copyright reasons
Excerpt of Saariaho: Petals*

6 (a) Instrumental Music

Illustrative excerpt from Clara Schumann's Piano Trio in G minor, Op.17 Movement I.

*Score removed for copyright reasons
Illustrative excerpt from Clara Schumann's Piano Trio in
G minor, Op.17 Movement I*

Score removed for copyright reasons
Illustrative excerpt from Clara Schumann's Piano Trio in
G minor, Op.17 Movement I

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Illustrative excerpt from Clara Schumann's Piano Trio in
G minor, Op.17 Movement I

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G minor, Op.17 Movement I

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G minor, Op.17 Movement I

Score removed for copyright reasons
Illustrative excerpt from Clara Schumann's Piano Trio in
G minor, Op.17 Movement I

Score removed for copyright reasons
Illustrative excerpt from Clara Schumann's Piano Trio in
G minor, Op.17 Movement I

(b) Popular Music and Jazz

Courtney Pine – Back in the Day

Illustrative excerpt from Lady Day and John Coltrane

*Score removed for copyright reasons
Illustrative excerpt from Courtney Pine: Lady Day and John Coltrane*

Score removed for copyright reasons
Illustrative excerpt from Courtney Pine: Lady Day and John Coltrane

Score removed for copyright reasons
Illustrative excerpt from Courtney Pine: Lady Day and John Coltrane

Score removed for copyright reasons
Illustrative excerpt from Courtney Pine: Lady Day and John Coltrane

Score removed for copyright reasons
Illustrative excerpt from Courtney Pine: Lady Day and John Coltrane

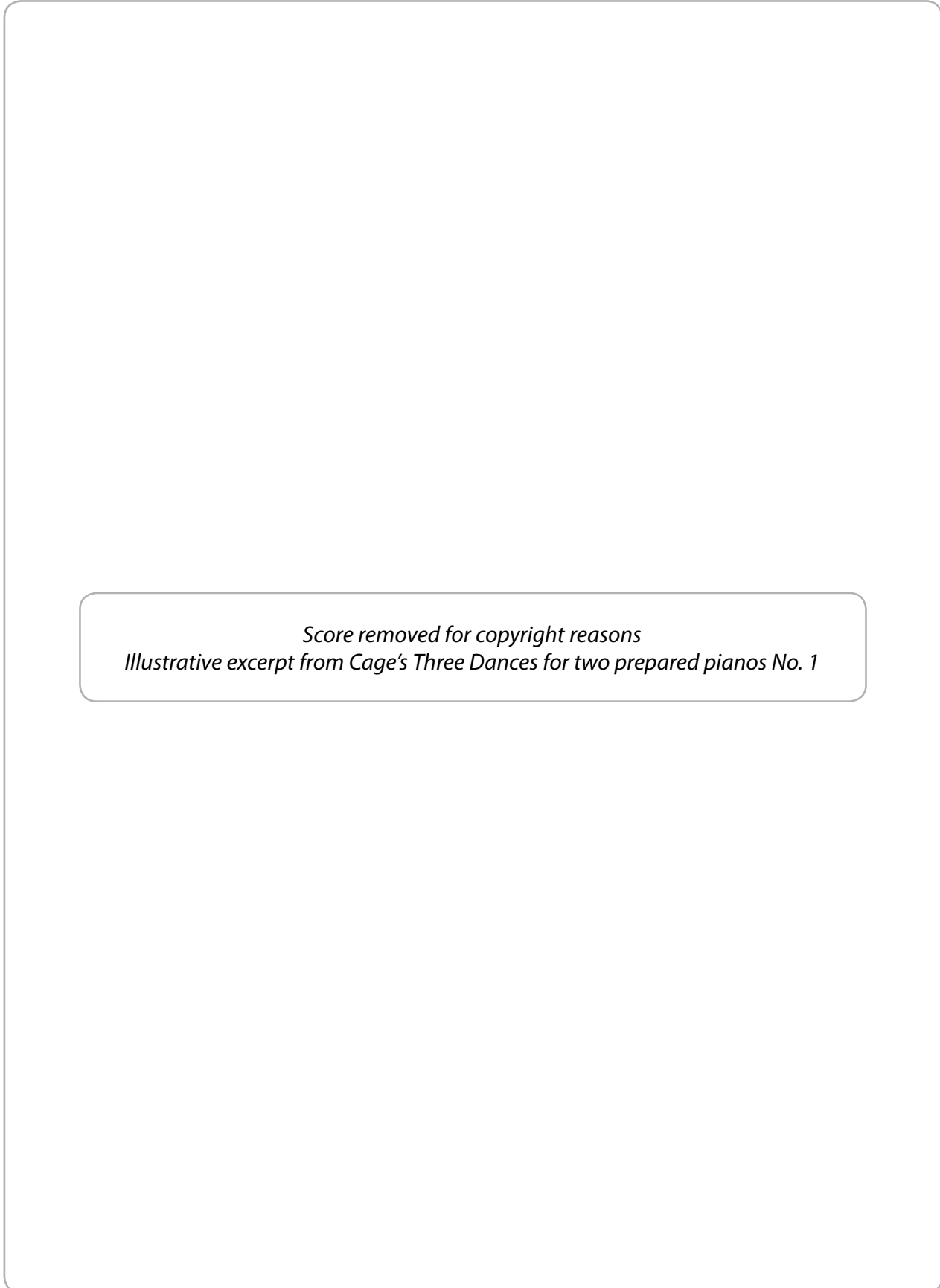
Score removed for copyright reasons
Illustrative excerpt from Courtney Pine: Lady Day and John Coltrane

Score removed for copyright reasons
Illustrative excerpt from Courtney Pine: Lady Day and John Coltrane

Score removed for copyright reasons
Illustrative excerpt from Courtney Pine: Lady Day and John Coltrane

(c) **New Directions**

Illustrative excerpt from Cage's Three Dances for two prepared pianos No.1.



*Score removed for copyright reasons
Illustrative excerpt from Cage's Three Dances for two prepared pianos No. 1*

Score removed for copyright reasons
Illustrative excerpt from Cage's Three Dances for two prepared pianos No. 1

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Illustrative excerpt from Cage's Three Dances for two prepared pianos No. 1

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Score removed for copyright reasons
Illustrative excerpt from Cage's Three Dances for two prepared pianos No. 1

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.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed-out work should be marked **unless** the candidate has replaced it with an alternative response.
- 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

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.

Pearson Edexcel Level 3 Advanced Subsidiary 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

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

Question Number	Answer	Mark
1(b)	Syncopation (1)	(1)

Question Number	Correct Answer	Acceptable Answers	Mark
1(c)	(Mezzo) soprano (1)	Accept: Mezzo	(1)

Question Number	Correct Answer	Acceptable Answers	Mark
1(d)	Diminished 7th (1)	Accept: Major 6th	(1)

Question Number	Answer	Mark
1(e)	Key: G minor (1) Cadence: perfect (1)	(2)

Question Number	Answer	Reject	Mark
1(f)	A description including two of the following: (Mostly) homophonic (1) Chordal/homorhythmic at times (1) Cellos/double basses imitate voice <u>at start</u> (1) Violin 1 doubles voice (1) Violins (often/sometimes) in parallel (3rds or 6ths) (1)	Any incomplete listing of strings (e.g. just violins)	(2)

Question Number	Answer	Mark
1(g)	Oboe/bassoon (1)	(1)

Question Number	Answer	Mark
1(h)	Marks are awarded for comparisons between bar ranges, to a maximum of 3 marks. (Rising) sequence (1) with the melody a 3rd higher in bar 31 (1) Second phrase begins with a (perfect) fifth (1) whilst the first opens with a (perfect) fourth (1) Key changes to (B flat) major from (G) minor (1) The rhythm of both phrases is the same (1) Accept other reasonable responses	(3)

Question Number	Answer	Mark
2(a)	A	(1)

Question Number	Answer	Mark
2(b)	<p>A mark is awarded for each explanation of the use of a musical element, to a maximum of two marks. If no explanation is provided, no marks can be awarded for identification of musical elements.</p> <p>Homophonic / chordal / homorhythmic in the first 3 bars (1) to create an effective introduction (1) Some decoration in bars 1-3 in the harpsichord and organ (1) to provide musical variety (1) Contrapuntal / imitative / fugal from bar 4 (1) which remains the consistent texture for the rest of the extract (1)</p>	(2)

Question Number	Answer	Mark
2(c)	<p>Any two of the following:</p> <p>(Solo) cello (1)</p> <p>(Ripieno) cello (1)</p> <p>Organ (continuo) (1)</p>	(2)

Question Number	Answer	Reject	Mark
2(d)	Circle of fifths (1)	Sequence	(1)

Question Number	Answer	Acceptable Answers	Mark
2(e)	<p>Marks are awarded for comparisons between bar ranges, to a maximum of 3 marks.</p> <p>Violas enter at bar 8 (1) in unison (1) playing the main theme(1)</p> <p>The main theme at bar 8 is a fifth higher/in the dominant (1) as an answer (1)</p> <p>Accept other reasonable responses</p>	<p>Accept:</p> <p>No violas in bars 4 to 7</p>	(3)

Question Number	Answer	Mark
2(f)	Suspension (1)	(1)

Question Number	Answer	Mark
2(g)	<p>Award one mark for each correct location, to a maximum of 2 marks. Where the first beat is correct but the second is incorrect (or vice versa) only one mark can be awarded.</p> <p>Bar 12, beat 4 (1) to bar 13, beat 1 (1) / bar 15, beat 4 (1) to bar 16, beat 1 (1) / bar 23, beat 1 (1) to bar 23, beat 3 (1)</p>	(2)


Question Number	Answer	Mark
3(a)	<p>Marks are awarded for comparisons between bar 1 and bar 2, to a maximum of 6 marks.</p> <p>Bar 1 alternates between two notes (1) but there are more notes in bar 2 (1)</p> <p>Bar 1 uses an even rhythm (1) but the rhythm of bar 2 is different/irregular (1)</p> <p>Bar 2 is longer than bar 1 (1)</p> <p>Glissando is used in bar 2 (but not in bar 1) (1)</p> <p>Both start with low note/low C (1)</p> <p>Both start softly and get louder/crescendo (1)</p> <p>Both start with pizzicato/plucked note (1)</p> <p>Both are ascending lines (1)</p> <p>Both end with harmonic (1)</p> <p>The reverb decreases through both (1) but is greater in bar 1 (1)</p> <p>Accept other reasonable responses</p>	(6)


Question Number	Answer	Mark
3(b)	B (an harmonic)	(1)

Question Number	Answer	Mark
3(c)	<p>(Normal) arco (1)</p> <p>Added bow pressure / scratching (1)</p> <p>Accept other reasonable responses</p>	(2)

Question Number	Answer	Mark
3(d)	<p>A mark is awarded for each feature, to a maximum of two marks.</p> <p>Low note (C) at the start of each bar OR phrase (1)</p> <p>Each bar / phrase is (generally) ascending (1)</p> <p>Each bar / phrase ends with an harmonic (1)</p> <p>Most bars / phrases end on the same note (F#) (1)</p> <p>Accept other reasonable responses</p>	(2)

Question Number	Answer	Mark
3(e)	B (bar 3)	(1)

Question Number	Answer	Mark
4(a)	<p>There are 9 pitches and 9 durations to complete.</p> <p style="text-align: center;">Adagio, molto espressivo</p> <p>Violin </p> <p>0 0 pitches and/or note-lengths correct 1 1–3 pitches and/or note-lengths correct 2 4–6 pitches and/or note-lengths correct 3 7–9 pitches and/or note-lengths correct 4 10–12 pitches and/or note-lengths correct 5 13–15 pitches and/or note-lengths correct 6 16–18 pitches and/or note-lengths correct</p>	(6)

Question Number	Answer	Mark
4(b)	 <p>Award one mark for each accurately notated correction.</p> <p>NB: Mark will be awarded only for correct responses at error points – ignore any incorrect notations.</p>	(3)

SECTION B

Question Number	Indicative content	Mark
5	<p>AO4 (15 marks)</p> <p>John Williams: E.T. – <i>Flying Theme</i></p> <p>Lush/romantic orchestration</p> <p>Full orchestra with piano and bells</p> <p>Regularly recurring main theme</p> <p>Balanced phrase structure</p> <p>Clear tonality (C major with modulation to G)</p> <p>Dramatic false relation</p> <p>Theme largely based on triad</p> <p>Spacious feel with large leaps (octaves and sevenths)</p> <p>Steady quavers throughout most of the piece</p> <p>Melody and accompaniment texture</p> <p>Little counterpoint (brief counter-melody at b. 18)</p> <p>NB: Other valid points should be rewarded.</p>	(15)

Level	Mark	Descriptor
	0	No rewardable material
Level 1	1–3	<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 genre. • Little attempt to link to other relevant works • Some basic musical vocabulary used with errors/inconsistency • Little justification/exemplification to support links to the genre

Level	Mark	Descriptor
Level 2	4–7	<ul style="list-style-type: none"> • Identification of elements in the unfamiliar piece. Links between the genre 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 to support links to the genre
Level 3	8–11	<ul style="list-style-type: none"> • Description of elements in the unfamiliar piece. Elements described will be mostly linked to the genre. • Relevant works are used to basic points • Satisfactory use of musical vocabulary • Inconsistent musical justification/exemplification to support links to the genre
Level 4	12–15	<ul style="list-style-type: none"> • Explanation of elements in the unfamiliar piece. Elements explained will be linked to the genre • Relevant works are used to justify points • Good use of musical vocabulary • Musical justification/exemplification provided to support links to the genre

Question Number	Indicative content	Mark
6(a)	<p>AO3 (10 marks) / AO4 (10 marks)</p> <p>Candidates must demonstrate an equal emphasis on demonstrating and applying musical knowledge (AO3) vs using analytical and appraising skills to make evaluative and critical judgements about music (AO4).</p> <p>Structure</p> <p>Sonata form, with component parts identified and located (AO3), for example:</p> <ul style="list-style-type: none"> • exposition (repeated) • first subject • transition • second subject • development • recapitulation • coda. <p>Details of how this structure is used in a distinctively 19th century way, including details of tonality, and putting the structure within an historical context (AO4)</p> <p>Tonality</p> <p>Keys should be identified (AO3), for example:</p> <ul style="list-style-type: none"> • first subject G minor (exposition/recapitulation) • second subject B flat major (and chromatic) • second subject in recapitulation in tonic major (G major) • other keys in the development (e.g. E flat major, A flat major, F minor and C minor) (AO3) with some discussion of why more remote keys were explored in 19th century (AO4) <p>Other procedures, for example pedals, circle of fifths, harmonic sequences (AO3) explaining why and/or how these are used and their structural relevance (AO4)</p> <p>Candidates should discuss other relevant pieces. These could include movements in sonata form. (Any observations would be AO3 and any cross references would be AO4)</p>	(20)

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Level 1	1–5	<ul style="list-style-type: none"> Shows limited awareness of contextual factors (AO3) Limited identification of musical elements or instruments (AO3) Makes little reference to texts with limited organisation of ideas (AO4) Some basic musical vocabulary used with errors/inconsistency and little attempt to link to other relevant works (AO4)
Level 2	6–10	<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) Musical elements or instruments are mostly accurately identified, with some errors or omissions (AO3) Makes general points, identifying some musical elements with general explanation of effects (AO4) Musical vocabulary used but with some errors/inconsistency and attempts are made to refer to other works, with some errors/inconsistency (AO4)
Level 3	11–15	<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) Accurate identification of a range of musical elements or instruments (AO3) Offers a clear response using relevant musical examples. (AO4) Satisfactory use of musical vocabulary and relevant works are used to basic points (AO4)
Level 4	16–20	<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) Accurate identification of a wide range of musical elements or instruments (AO3) Constructs controlled argument with fluently embedded musical examples. (AO4) Good use of musical vocabulary and relevant works are used to justify points (AO4)

Question Number	Indicative content	Mark
6(b)	<p>AO3 (10 marks) / AO4 (10 marks)</p> <p>Candidates must demonstrate a greater emphasis on analysis/evaluation/making judgements.</p> <p>Harmony</p> <p>Use of jazz harmonies with added notes to chords (AO3) using dissonance to create musical interest and tension (AO4)</p> <p>Harmonies used in repeating patterns (AO3) creating a basis for improvisation and a satisfying, aurally discernible structure (AO4)</p> <p>Harmony of 'Lady Day and John Coltrane' related to 12 bar blues pattern (AO3) showing the legacy of this style in Pine's fusion jazz (AO4)</p> <p>Wider harmonic vocabulary in 'Love and Affection' and less use of repeated patterns (AO3) reflecting the more 'composed' as opposed to 'improvised' nature of the original song (AO4)</p> <p>Harmony in 'Inner State' much more static – mainly alternating between two chords (AO3) reflecting the influence of more contemporary music on Pine's fusion jazz (AO4)</p> <p>Texture</p> <p>'Lady Day & John Coltrane'</p> <p>Begins and ends with lots of overlapping electronic noises (AO3) providing an original framing device for the song (AO4)</p> <p>Organ syncopated chords emerge from this (AO3) setting the mood and tonality of the song to follow. (AO4)</p> <p>Main texture of verses has vocal melody over syncopated chords, with drums and bass (AO3) as another link to 12 bar blues (AO4)</p> <p>Fills from 'horns' (AO3) as another link to 12 bar blues (AO4)</p> <p>NB: Other links to 12 bar blues include:</p> <p>Link 1 has free vocalisation over syncopated chords</p> <p>Link 2 introduces backing vocals</p> <p>And is followed by virtuosic sax solo</p>	(20)

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	<p>Fuller, sustained chords at 'Or could you call on...' etc.(AO3) providing textural variety at the new section (AO4)</p> <p>Link 3 (after reprise of verse 1) incorporates vocal melody, backing vocals, and sax in counterpoint (AO3) drawing all forces together at the conclusion of the song (AO4)</p> <p>'Love & Affection'</p> <p>Voice takes main melodic role throughout (except for instrumental section (AO3) linking back to the original version of the song (AO4)</p> <p>Initially accompanied by electric guitar only (AO3) providing added focus on the melodic line (AO4)</p> <p>Drums and more guitars enter at 'Thank you' (AO3) articulating the new mood at the start of the new section (AO4) as do backing vocals when they enter at 'Now I got all the friends that I want' (AO3)</p> <p>Instrumental is sax solo (AO3) providing a contrast to the vocal lead (AO4)</p> <p>Final section unites all forces, including sax solo (AO3) drawing all forces together at the conclusion of the song (AO4)</p> <p>Finishes with chord from backing vocals (AO3) which provides an original and interesting way to end the song (AO4)</p> <p>'Inner State'</p> <p>Very busy texture using for most of the song (AO3) because there are many aural components to the song to give it a very contemporary sound (AO4)</p> <p>Initially just a guitar but soon adds backing vocals, more instruments, and electronic noises (AO3) creating a layered texture which maintains the listener's attention waiting for something new (AO4)</p> <p>Alternates sung verses with rap sections over heavy drum beat (AO3) again reinforcing the jazz fusion with contemporary styles (AO4), Second Rap section includes a breakdown (AO3)</p> <p>Becomes more contrapuntal as it progresses with more parts for backing vocals, electronic sounds and solo sax (AO3) using</p>	

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	<p>texture as a way of maintaining interest throughout the song (AO4)</p> <p>Parts quickly drop out one by one towards the end (AO3) in a reversal of the opening where they were introduced individually (AO4)</p>	

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Level 2	6–10	<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) Musical elements or instruments are mostly accurately identified, with some errors or omissions (AO3) Makes general points, identifying some musical elements with general explanation of effects (AO4) Musical vocabulary used but with some errors/inconsistency and attempts are made to refer to other works, with some errors/inconsistency (AO4)
Level 3	11–15	<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) Accurate identification of a range of musical elements or instruments (AO3) Offers a clear response using relevant musical examples. (AO4) Satisfactory use of musical vocabulary and relevant works are used to basic points (AO4)

Level	Mark	Descriptor
Level 4	16–20	<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) • Accurate identification of a wide range of musical elements or instruments (AO3) • Constructs controlled argument with fluently embedded musical examples (AO4) • Good use of musical vocabulary and relevant works are used to justify points (AO4)

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6(c)	<p>AO3 (10 marks) / AO4 (10 marks)</p> <p>Candidates must demonstrate a greater emphasis on analysis/evaluation/making judgements.</p> <p>Cage carefully organizes the following features of the music:</p> <ul style="list-style-type: none"> • the preparation of the pianos, with materials and their placing indicated in the chart at the start of the score (AO3) to create the required sounds that correspond to a percussive ensemble (AO4). The precise sounds, however well described by the composer, are, nevertheless subject to the exact materials used (AO4) • dynamics and articulation are indicated throughout (AO3) and show a detailed interest in balance (AO4). Dynamics are also used structurally with the gradual fade-out (AO4) • metre and rhythm are carefully indicated throughout (AO3) and the rhythm is proportionally dependent on the metre throughout (AO4) • pitch is indicated throughout (AO3) and there are small melodic motifs which feature as structural units throughout (state examples where possible)(AO4) <p>It would be possible to discuss other 20th century pieces that are tightly organized in the same way, and perhaps to contrast them with others that rely on chance. (Any observations would be AO3 and any cross references would be AO4)</p>	(20)

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Level 2	6–10	<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) • Musical elements or instruments are mostly accurately identified, with some errors or omissions (AO3) • Makes general points, identifying some musical elements with general explanation of effects (AO4) • Musical vocabulary used but with some errors/inconsistency and attempts are made to refer to other works, with some errors/inconsistency (AO4)
Level 3	11–15	<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) • Accurate identification of a range of musical elements or instruments (AO3) • Offers a clear response using relevant musical examples. (AO4) • Satisfactory use of musical vocabulary and relevant works are used to basic points (AO4)
Level 4	16–20	<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) • Accurate identification of a wide range of musical elements or instruments (AO3) • Constructs controlled argument with fluently embedded musical examples (AO4) • Good use of musical vocabulary and relevant works are used to justify points (AO4)

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