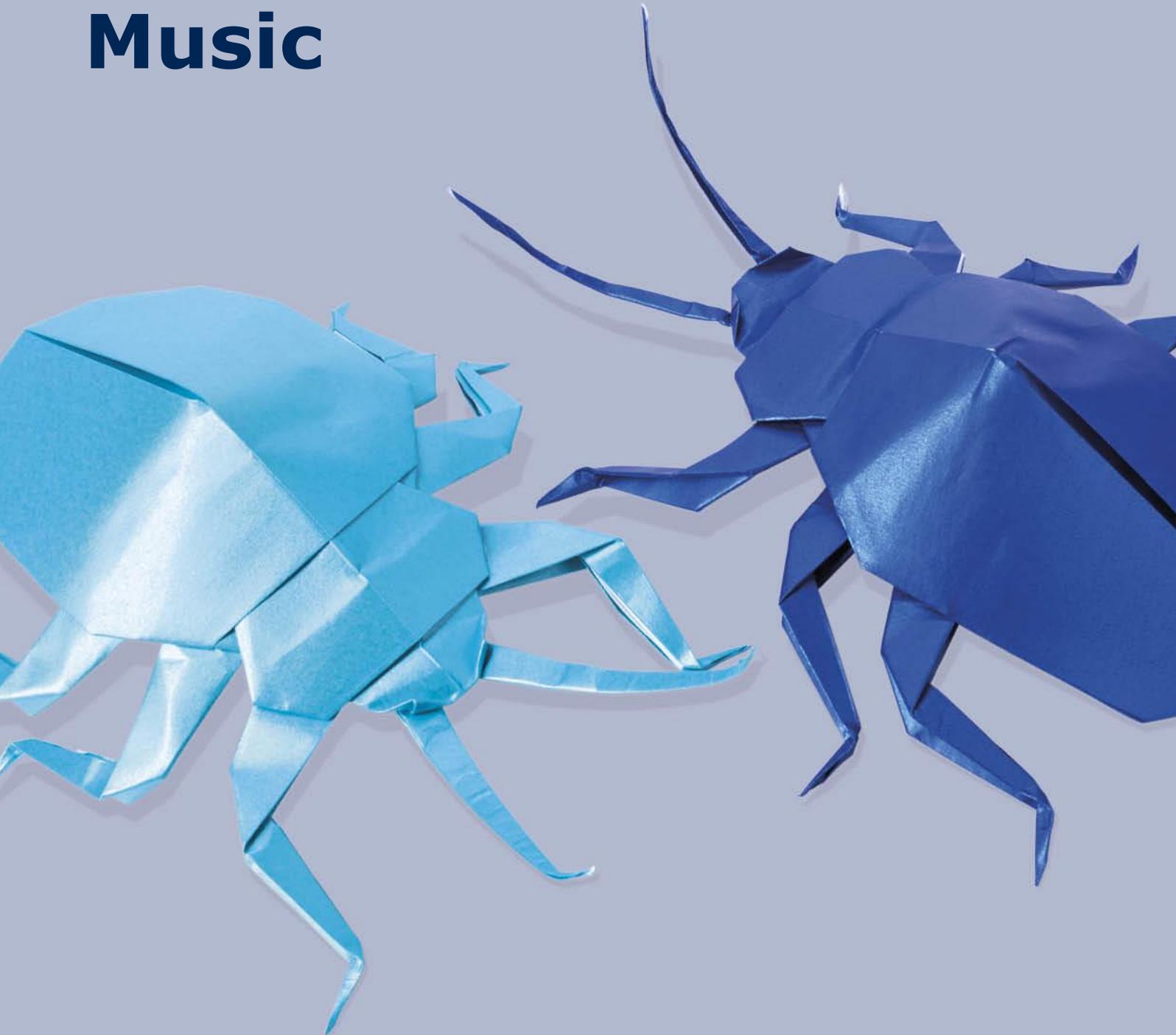


AS level Music



Model student answers Q5 and Q6

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

First teaching from September 2016

First certification from 2017

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About this exemplar pack

This pack has been produced to support Music teachers delivering the new AS level Music specification (first teaching September 2016; first assessment summer 2017).

The pack contains model student responses to the AS level Music: Appraising component 3 (Questions 5 & 6). It shows model student responses to the questions taken from the sample assessment materials. Please see the example [course planners](#) for more support on delivering the course content.

The AS level questions address two Assessment Objects: AO3 and AO4.

AO3 – Demonstrate and apply musical knowledge and understanding

AO4 - Use analytical and appraising skills to make evaluative and critical judgements about music

The examples in the pack show model responses to the AS level questions, in which set works are evaluated.

Following each model answer you will find examiner comments on how the marks have been awarded, and any ways in which the response might have been improved.

Mark scheme for AS level Component 3: Appraising, Question 5

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 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 5

MUSIC FOR FILM

Listen to Track 6 of the CD.

Discuss how this piece is characteristic of the film music genre, giving musical reasons for your answer.

Relate your discussion to other relevant works. These may include set works, wider listening or other music. (15)

Model student answer A

From the outset it is clear that this music is using a large orchestra. Émigré composers such as Korngold originally brought this style to Hollywood in the 1930s and it has gained popularity in film scores such as those by John Williams (ET, Harry Potter) and Hans Zimmer (Gladiator). The large orchestra gives the composer a greater palette of orchestral colours to use – a device taken from symphonic repertoire, such as the symphonies of Mahler or tone poems of Strauss.

Later nineteenth-century music is also reflected in the approach to melody, with balanced phrase structures, and harmony. There is clearly a main theme that recurs regularly. In film music such a theme is often related to a character or idea, and derives from Wagner's use of leitmotifs. One of the most instantly recognisable such themes is the motif associated with the spy James Bond in the many films that feature him, originally written by Monty Norman. The main theme here sounds quite heroic and grand, because it is based on triads, suggesting an epic quality to the film, like the score to Superman that is similarly triadic. The theme stands out because of the clear texture.

The overall mood is one of strength and grandeur, with little that is unsettling or suggestive of darker themes, unlike the score for Batman Returns, which uses a similarly large orchestra but other musical elements are distorted to reflect the character of the film.

The structure of the music is quite episodic and this is a natural characteristic of film music, as seen in the set works we have studied in this genre.

Stylistically this music owes much to the late nineteenth-century style but the size of orchestra points it in a twentieth-century direction and its emphasis on varied sonority, its grand recurring theme, and its episodic nature indicate the music's origins as a soundtrack.

Examiner's Commentary

Level 4: 15/15

Elements are explained and linked to the genre specified, using relevant works to justify the points made. Musical vocabulary is used correctly and the overall argument is clear.

Model student answer B

Lots of the elements of music used here show that this is from a film. This music is written for a large symphony orchestra, as are most film scores, like the two we have studied: Batman Returns and The Duchess.

Despite the many instruments making a polyphonic texture the main melody is always clear and it is heard lots of times. The harmony is functional as is the tonality. Much use is made of dynamics for the changes in the different scenes. The rhythm changes a lot too.

The music has no structure, like all film music.

Examiner's Commentary

Level 2: 4/15

Elements are identified with implicit links to the genre specified. An attempt, not entirely accurate, is made to link one element to other works, but the other works are entirely set works.

Musical vocabulary is used but not always correctly and points made are basic.

Model student answer C

The episodic nature of this music is the first thing that suggests it is a piece of film music. Much music in this genre is episodic because it has to match the moving image, like *Batman Returns*.

Similarly to *Batman Returns* this music uses a large symphony orchestra, and this has become popular in films of an epic nature, like *Gladiator* and *The Lord of the Rings*. The large orchestra gives the composer a range of colours to use to create character and atmosphere.

There is a clear main melody (homophonic texture) and the harmony and tonality are functional, and this is common in almost all film music. Chromatic chords aren't used in most of the piece. The dynamics and rhythm are constantly varied to reflect the different characters in the film. The main melody focuses on the notes of the chord. When film composers do this they are trying to show that the main character is strong, as in *Superman*.

Examiner's Commentary

Level 3: 10/15

The significant elements are described and some are linked to relevant works. Musical vocabulary is used. The justification of points is not consistent throughout.

Mark scheme for A level Appraising paper, Question 6

Level	Mark	Descriptor
	0	No rewardable material
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 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)

Model student answer

Clara Schumann was famous as a pianist and was married to the composer Robert Schumann. Almost all her works were written for piano so that she could perform them herself. Her piano trio has four movements, like most other piano trios.

This movement is in sonata form which was a form established in classical music. It also uses fugue, which was a Baroque form. Beethoven used both these forms too, as did other contemporary composers. Sonata form has three main sections, each with two subjects and a transition. This was the most popular form of classical music.

This movement uses a minor key, which is the same as Mozart's Symphony No.40. The minor key gives the music its sad mood and is the same for most of the movement, although there are some moments where major keys are used. The second subject, for example, is in the relative major key. Lots of the keys used in this piece are related. Pedal notes are used to emphasise the sense of key, on the first and fifth notes of the scale (G and D).

Comparing the use of structure and tonality in this movement with other similar pieces shows that Clara Schumann's music was fairly typical of all the other music written at the same time, in what is known as the Romantic period, when composers used minor keys and sonata form.

Examiner's Commentary

Mark: 6/20

Level 2 (low end of descriptor)

This is a brief response that lacks analytical depth and shows limited understanding. Some general cultural contextual links are made, although at a superficial level, and are not always entirely accurate. Sweeping generalisations are made, particularly in the conclusion with incorrect statements about minor keys and sonata form.

Some relevant musical elements are correctly identified, but many features of structure and tonality are omitted. The candidate gives a very basic account of the structure neglecting much of the terminology associated with sonata form.

They only partially describe sonata form but in isolation and without any link to the set work.

The effect of some of the musical elements is explained at a basic level.

Some musical vocabulary is used but not fully exploited. They had identified the use of pedal notes on the first and fifth degrees of the scale but did not use the conventional terminology of tonic or dominant. No specific keys were referred to and tonality was only ever described simply using the words major and minor. No attempt had been made to identify the many modulations used in the Development section.

There is an attempt to relate some of the music to wider listening through the link to the Mozart Symphony and a rather generalised link to Beethoven, including a vague comment about other contemporary composers.

Question 6 (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)

Model student answer

Courtney Pine is a jazz musician and this is reflected in the use of harmony and texture in these tracks from his album "Back in the Day".

Pine's harmonies make much use of extended chords, adding notes like 7ths, 9ths, and 11ths. This is a common feature in jazz, used by composers like Gershwin and Miles Davis. These added notes provide musical interest and tension. Because much of his music is improvised the harmonies often follow repeating patterns, which also enable the structure of the songs to be heard. The most common example of this type of repeated chord structure is 12-bar Blues which many composers have used, and is partly reflected in the harmony of 'Lady Day and (John Coltrane)', where Pine adds a soul element to this Blues pattern. More limited repeated patterns are heard in 'Inner State (of Mind)', mainly alternating between two chords, reflecting Pine's interest in contemporary musical styles like minimalism, but also this piece's link to Gershwin's 'Summertime' which also mainly alternates between two chords. Of these three tracks 'Love and Affection' uses the widest variety of chords, although fewer chords are extended. It also makes less use of repeated chord patterns because this song was originally composed to be performed from score rather than as a basis for improvisation.

The texture of each track is mainly melody and accompaniment but within this there is great variety. As stated above, 'Lady Day and (John Coltrane)' has its roots in 12-bar blues and this can also be heard in its textures, with a vocal melody over syncopated chords, with fills from the horn section. All the elements of the song's texture are drawn together towards the end. The more contemporary sound of 'Inner State (of Mind)' creates a much busier texture with more component elements, which are layered in one by one to give interest for the listener anticipating something new. This process is reversed at the end when the parts drop out one by one. This song introduces rap breaks, making it sound even more contemporary. As an older, composed, song 'Love and Affection' is the mostly conventionally homophonic, with the main focus on the vocal melody. Drums and backing vocals are used to create new moods, and the sax is used as a contrasting melodic line with the voice, with all joining together in the final section, as in 'Lady Day'. Leaving the final notes to the backing vocals provides an unusual texture at the very end.

Within his genre of jazz these tracks show that Courtney Pine is able to make varied use of harmony and texture to match the musical mood, atmosphere or style he is trying to capture. They are essential elements of his pieces and play a large part in the overall effectiveness of the music.

Examiner's Commentary

Mark: 14/20

Level 3 (middle of descriptor)

Cultural links are accurate and relevant with some understanding shown of stylistic jazz techniques.

The identification of musical elements is accurate, with some relevant references to other music and composers, although this was limited to mention of just one specific work and two composers.

Musical vocabulary is used effectively for harmony and texture, particularly the latter element. The candidate could have developed descriptions of harmony further with more precise examples of specific chords and chord progressions, none were mentioned. For example, actual illustrations could have been given of the added note chords and other harmonic features and then linked to other named jazz pieces.

The effect of the musical techniques used was successfully explained.

Question 6 (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)

Model student answer

One of the twentieth century's leading experimental composers, famous for his aleatoric music (especially '4'33'''), relying on chance, John Cage could also demonstrate tight control in the organisation of his music. He was taught for a time by Arnold Schoenberg, the composer who had introduced the highly organised method of serial composition to the world, so perhaps evidence of such control in Cage's work should not be surprising. Almost all composers in the early years of the last century were looking to find new ways to organise their music as the iron grip of functional tonality started to loosen.

In many ways Cage's invention of the prepared piano was itself an example of control: the single performer able to direct the whole percussion ensemble from the keyboard. One of his other teachers, Henry Cowell, had explored the potential sonorities of the piano beyond the traditional keyboard in works such as 'Aeolian Harp' and Cage took his lead from this, tightly prescribing the position of the bolts, screws, washers, nuts, rubber, plastic, cloth and wood inserted between the strings of the piano, to create a pseudo-gamelan effect. Each of the pianos has its detailed set of preparatory instructions on a separate page at the start of the score. These instructions enable him to perfect and replicate the precise percussive sounds he requires, although there will inevitably be some differences between each performance given the intrinsic differences between some of the materials used (the instruction 'rubber (thin)', for example, could have many subjective interpretations which would impact on the final timbre).

In addition to the preparation of the pianos Cage indicates the pitches to be depressed on the keyboard with great care, even constructing some melodic cells that act as ostinato units within the dance, like that at figure 64 in the first piano. This also enables him to have control of the resulting textures, from silences, through single lines, to two-, three- and four-part textures.

The tempo is precisely marked at 88 crotchets per minute. Metre and rhythm are also indicated precisely, the latter being proportionally dependent on the former, a common device in Cage's music for prepared piano, such as 'Sonatas and Interludes', developed from his work with choreographers, such as Merce Cunningham, who structure their work on counting. The music falls into nine sections of exactly 30 bars. The sections are indicated on the score with double

bar lines. Each section falls into smaller units: 2-3-2;2-6-2;2-7-2, also indicated on the score, extending the central group by a bar each time. Most of these smaller units have their own distinctive rhythmic shapes, making the aural perception of this organisation slightly clearer. This detailed rhythmic organisation of repeating cycles is similar to that found in the tal of classical Indian music.

Similar care is given to the markings regarding dynamics, pedalling and articulation, clearly indicating the balance required between the parts and the articulation needed. The level of performance detail may not match that of some composers, such as Webern, where almost every note has a separate dynamic and articulation mark, as in the first movement of his 'Quartet', but is still tightly controlled, with little left to the interpretative subjectivity of the performer. Dynamics even have a structural function within the construction of this piece, with an inbuilt fade-out, replicating a device that became common in popular music with the rise of recordings.

Cage's control of many aspects of this music is greater than many composers before the twentieth century would have expected, particularly his control of the actual sonority involved. It is much easier to replicate the sound-world conjured in this music as the composer intended and heard it than it is to recreate the sound-world Beethoven would have recognised, for example, and not only because of the distance of a further 100 years, but primarily because Cage's organisation of most of the musical elements in this piece is so tightly prescribed, leaving very little to the purely interpretative skills of the performers, or the distinctive sonority of the instruments.

Examiner's Commentary

Mark: 19/20

Level 4 (upper part of descriptor)

The set work is placed in a clear historical and cultural context with secure understanding of the genre. A detailed description of the prepared piano is given.

The identification of musical elements is accurate and a thorough understanding of the musical organisation of this set work is demonstrated. Explanation of the effect of musical elements enhances the musical descriptions.

Musical vocabulary is successfully and fluently used, with relevant reference to wider listening throughout to justify and amplify points. There were some places however where even greater reference to composers and other works could have been demonstrated in order to further illustrate a point.

The response is well written and the argument of the essay is presented with clarity and a coherent structure.

