

Practice Paper 2 – Mark Scheme

Suggested Grade Boundaries

Please be aware that these boundaries are approximate and not indicative of the grade students will receive in the exam.

TOTAL	A*	A	B	C	D	E	F	G
80	57	51	45	39	34	29	25	21

Question 1

Total for this question: 7 marks

Excerpt A: Claude Debussy

- (a) cello (1 mark)
- (b) rubato (1)
diminution (1) (2 marks)
- (c) melody with accompaniment (1 mark)

Exam tip: Care needs to be taken in describing musical textures, particularly to avoid confusing 'homophonic' with 'melody and accompaniment', as both have a melody which is accompanied. The distinction between the two is that in a homophonic texture the accompaniment has the same rhythm as the melody, as in hymns and chorales among other forms, while in melody-and-accompaniment texture the accompaniment has a different rhythm from the melody, as in most pop songs.

Excerpt B: Agustin Barrios Mangore

- (d) guitar (1 mark)
- (e) picking (1 mark)
- (f) imperfect (1 mark)

Question 2: Nikolai Rimsky-Korsakov

Total for this question: 7 marks

- (a) harp (1 mark)
- (b) double-stopping (1)
triplets (1) (2 marks)
- (c) bassoon (1 mark)
- (d) pedal/drone (1 mark)
- (e) faster (1 mark)
- (f) acciaccatura (1 mark)

Question 3**Total for this question: 8 marks****Excerpt A: 'Come Up for Air Vox'**

- (a) a cappella (1)
polyphonic (1) (2 marks)
- (b) 4 (1 mark)
- (c) allegro/moderato (1 mark)

Excerpt B: 'Get Away'

- (d) scalar (1 mark)
- (e) pizzicato/plucking/pizz. (1 mark)
- (f) major (1 mark)
- (g) D (1 mark)

Question 4: Georg Philipp Telemann**Total for this question: 5 marks**

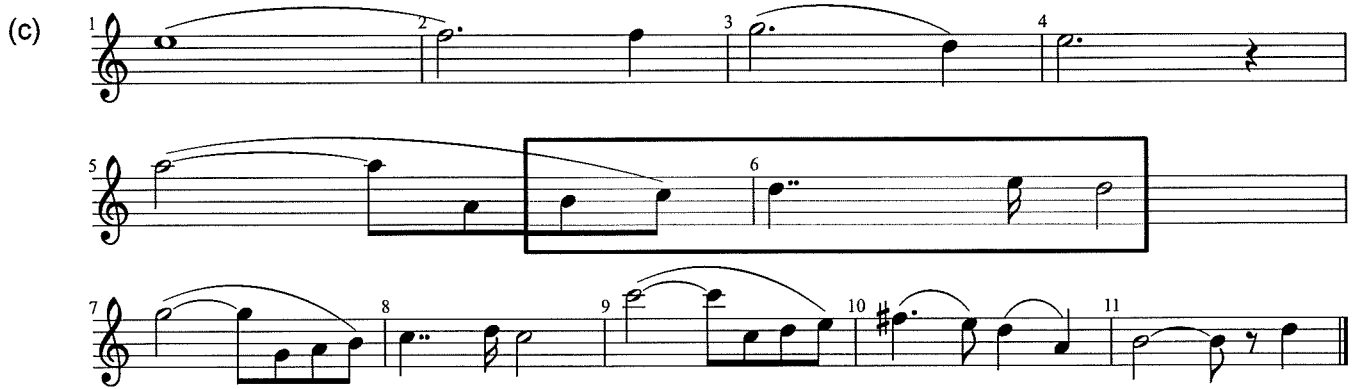
- (a) harpsichord (1)
violin (1)
flute (1)
cello (1) (4 marks)
- (b) 12/8 / compound time / 3/4 but using triplets (1 mark)

Question 5: Frédéric Chopin**Total for this question: 7 marks**

- (a) triplets (1 mark)
- (b) cross-rhythms (1)
octaves (1)
trills (1) (3 marks)
- (c) 1 (1 mark)
- (d) C (1 mark)
- (e) mf / f (1 mark)

Question 6: Charles Gounod**Total for this question: 10 marks**

- (a) 3 (1 mark)
- (b) broken chords (1 mark)

(c) 

- one mark per correct note (5 marks)
- one mark for correct shape if started on wrong note

(d) octave (1 mark)

(e) sequence (1)
vibrato (1) (2 marks)

Question 7: 'Music'

Total for this question: 6 marks

(a) homophonic (1 mark)

(b) tenor (1 mark)

(c) any **two** of: (2 marks)

- different melody
- added lyrics
- improvisation
- not everything is harmonised
- monophonic voice
- use of scat

accept any other valid point

(d) falsetto (1 mark)

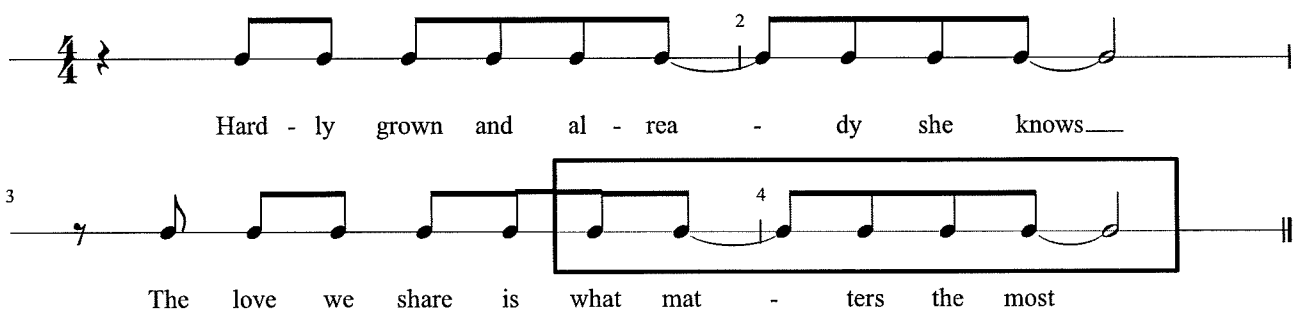
(e) A: they sound in octaves (1 mark)

Question 8: 'My Thoughts'

Total for this question: 8 marks

(a) riff/ostinato (1 mark)

(b) one mark per correct rhythm (5 marks)



give full marks for same rhythm with different grouping

(c) fifth (1 mark)

(d) 3 (1 mark)

Question 9: J S Bach

Total for this question: 5 marks

(a) trumpet (1)
organ (1) (2 marks)

(b) thirds/triadic (1 mark)

(c) perfect (1 mark)

(d) acciaccatura (1 mark)

Question 10

Total for this question: 8 marks

Excerpt A: Béla Bartók

Any **four** of: (4 marks)

- 4/4, C, common time, 2/4, 2/2, ϕ , split common time
- steady pulse
- same rhythms in the melody
- bass – 4 crotchets / 4 quavers + 1 crotchet
- clear melodic line – passed from one hand to another
- melody with accompaniment
- staccato first / then legato

Accept any other valid point

Excerpt B: 'Tango de Manzana'

Any **four** of: (4 marks)

- 4/4, C, common time, 2/4, 2/2, ϕ , split common time
- syncopated rhythms in the bass
- steady pulse
- melody played by violin in unison with piano
- melodic bassline
- melody with accompaniment
- triadic ascending movement towards the end of the excerpt
- legato

Accept any other valid point

Question 11: Giovanni Croce

Total for this question: 4 marks

(a) (mixed) choir (1 mark)

(b) a cappella (1)
homophonic (1) (2 marks)

(c) ABC (1 mark)

Question 12: 'L' and 'Leblon'

Total for this question: 5 marks

Any five of:

(5 marks)

	Similarities	Differences
dynamics	Same dynamics throughout the piece f/forte/loud	
rhythm	Syncopated/offbeat rhythms	A – andante B – moderato A – quavers and longer notes / minims / semibreves – wider range of note values B – short notes / mainly semiquavers
metre	Binary 4/4, C, common time, 2/4, 2/2, ϕ , split common time	
texture	Some polyphonic textures	A – homophonic between saxophones B – monorhythmic at the start of the excerpt; polyrhythmic afterwards

Accept any other valid point