

Mark Scheme for June 2012

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All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.



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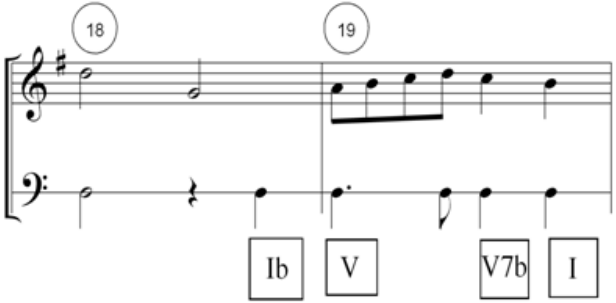
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Question	Answer	Marks	Guidance												
1	Ternary	1													
2		4	<table border="0"> <tr> <td>Entirely correct</td> <td>4</td> </tr> <tr> <td>One or two errors of (relative) pitch</td> <td>3</td> </tr> <tr> <td>Three or four errors of (relative) pitch</td> <td>2</td> </tr> <tr> <td>The general melodic shape produced but with largely inaccurate intervals between notes</td> <td>1</td> </tr> <tr> <td>No melodic accuracy</td> <td>0</td> </tr> </table>	Entirely correct	4	One or two errors of (relative) pitch	3	Three or four errors of (relative) pitch	2	The general melodic shape produced but with largely inaccurate intervals between notes	1	No melodic accuracy	0		
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Question	Answer	Marks	Guidance																		
5		4	Award 1 mark for each chord positioned accurately																		
6	Chromatic passing note	1																			
7	<ul style="list-style-type: none"> • 'Cello begins an octave lower than in bar 1 • Piano LH is now in octaves • Dynamic level is now <i>f</i> <i>cf.</i> <i>p</i> at bar 1 • <i>ref.</i> insertion of a rest / altered rhythm at bar 18³⁻⁴ • <i>ref.</i> greater dynamic range / <i>sf</i> > <i>p</i> • <i>ref.</i> chromatic A# (bar 20) not in bar 4 • <i>ref.</i> dotted bass rhythm (bar 19) <i>cf.</i> not in bar 3 	3																			
8	(a) Accept any of the following: <table border="1" data-bbox="481 949 1108 1292" style="margin-left: auto; margin-right: auto;"> <thead> <tr> <th>Bar</th> <th>Note</th> <th>Ornament</th> </tr> </thead> <tbody> <tr> <td>25</td> <td>B</td> <td>Turn</td> </tr> <tr> <td>31</td> <td>A</td> <td>Acciaccatura</td> </tr> <tr> <td>39</td> <td>♭.C#</td> <td>Trill</td> </tr> <tr> <td>41</td> <td>B</td> <td>Turn</td> </tr> <tr> <td>47</td> <td>A</td> <td>Acciaccatura</td> </tr> </tbody> </table>	Bar	Note	Ornament	25	B	Turn	31	A	Acciaccatura	39	♭.C#	Trill	41	B	Turn	47	A	Acciaccatura	1	Award 1 mark for accurate identification of an ornamented note in the melody. Mark the <u>first</u> note circled only.
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25	B	Turn																			
31	A	Acciaccatura																			
39	♭.C#	Trill																			
41	B	Turn																			
47	A	Acciaccatura																			
	(b) Turn (bar 25 ³ OR bar 41 ³), Acciaccatura (bar 31 ³ OR bar 47 ³) OR Trill (bar 39 ³)	1																			

Question	Answer	Marks	Guidance
9	<p>Relevant evidence that may be mentioned by candidates:</p> <ul style="list-style-type: none"> • Piano texture in the Theme uses full chords; texture in the Variation is mainly two-part • Variation has a more mobile bass line, frequently moving in quavers • Variation has a faster / more elaborate right-hand line / moves mainly in semiquavers • Variation makes use of scale passages / broken chord figurations not found in the Theme • <i>ref.</i> widely-spaced piano lines (with 'cello in the middle of the texture) 	3	<p>3 marks: Answer makes appropriate comparisons between the piano writing in both extracts, with supporting evidence identified accurately</p> <p>2 marks: Answer makes one basic comparison between the piano writing of both extracts, with limited or partially accurate supporting evidence</p> <p>1 mark: Answer makes some valid comment on the piano writing in one of the extracts, with little or no supporting evidence offered</p> <p>0 marks: Answer makes no valid comment on the piano writing in either extract</p>
10	<p>Relevant evidence that may be mentioned by candidates:</p> <ul style="list-style-type: none"> • <i>ref.</i> melody treated in imitation • <i>ref.</i> <u>specific</u> mention of canonic treatment • <i>ref.</i> theme treated in dialogue / antiphony • <i>ref.</i> specific detail involved in the exchange: passing from 'cello to piano LH • <i>ref.</i> exchange at distance of half-bar • <i>ref.</i> return of "A" section treats the theme in octaves in the piano • Added ornaments in Variation 	3	<p>3 marks: Answer makes several appropriate comments on the use of the Theme, covering a wide range of musical aspects, with supporting evidence identified accurately</p> <p>2 marks: Answer makes some valid comments on the use of the Theme, covering a limited range of musical aspects, with most supporting evidence identified generally</p> <p>1 mark: Answer makes one basic comment on the use of the Theme, with limited or partially accurate supporting evidence</p> <p>0 marks: Answer makes no valid comment on the use of the main themes in either extract</p>

Question	Answer	Marks	Guidance
11 (a)	Staccato (allow any valid alternative that suggests detached/separate bowing e.g. spiccato)	1	
	(b) Tonic (1) pedal (1)	2	
12 (a)	Perfect 5 th	1	
	(b) Bar 8 ⁴ -9 ¹ Stated above the sustained chords Bar 9 ²⁻³ Stated above the sustained chords Bar 12 ²⁻³ Used as a “fill” at the end of the phrase	2	Award mark for accurate location only
13 (a)	Bar 7	1	
	(b) B 	1	
14	(French) horns	1	
15	Relevant evidence that may be used by candidates: Now played by violins/strings <i>cf.</i> horns previously Melody now an octave higher and doubled at the octave below Louder volume / <i>f</i> (Muted) brass chords in fanfare style <i>cf.</i> string chord accompaniment 5 th interval played more regularly	3	3 marks: Answer identifies appropriate changes in detail, producing clear evidence of comparison with the original statement of the theme 2 marks: Answer identifies some changes, with at least one comparison made with the original statement of the theme 1 mark: Answer identifies only a single point of change, probably failing to make any comparison with the original statement of the theme 0 marks: Answer identifies no accurate point of change in the music

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16		4	<table border="0"> <tr> <td>Entirely correct</td> <td>4</td> </tr> <tr> <td>One or two errors of (relative) pitch</td> <td>3</td> </tr> <tr> <td>Three or four errors of (relative) pitch</td> <td>2</td> </tr> <tr> <td>The general melodic shape produced but with largely inaccurate intervals between notes</td> <td>1</td> </tr> <tr> <td>No melodic accuracy</td> <td>0</td> </tr> </table>	Entirely correct	4	One or two errors of (relative) pitch	3	Three or four errors of (relative) pitch	2	The general melodic shape produced but with largely inaccurate intervals between notes	1	No melodic accuracy	0
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17 (a)	Mark tree / Bell Tree (allow wind chime)	1											
(b)	<p>Music consists largely of scale passages / moves mainly by step</p> <p>Ascends first and then descends</p> <p><i>ref.</i> "flourish" at top of the melodic shape</p> <p><i>ref.</i> ends on the tonic</p>	2											
(c)	Bar 22 <u>OR</u> Bar 26	1											
(d)	Bar 22 ³ [to bar 24 ²]	1	1 mark for <u>precise</u> phrase references; 0 marks for less detail, e.g. bar numbers only										
18	<p>Binary (1) with Introduction (1)</p> <p>Credit references to slight variations within the pattern: e.g. AA¹BB¹</p>	2											

Question	Answer			Marks	Guidance
19				6	<p>5-6 marks: Answer identifies appropriate ideas used in Passage 1i and demonstrates detailed understanding of changes that occur in their use in Passage 1ii</p> <p>3-4 marks: Answer identifies some appropriate ideas used in Passage 1i and demonstrates general understanding of changes that occur in their use in Passage 1ii</p> <p>1-2 marks: Answer identifies some point of change in Passage 1ii but fails to relate this successfully to ideas that occurred in Passage 1i</p> <p>0 marks: Answer makes no accurate reference to any valid idea from either passage.</p>
	Idea/motif	Passage 1i	Passage 1ii		
	Main theme	<ul style="list-style-type: none"> • A & B sections used • Each section repeated 	<ul style="list-style-type: none"> • Only A motif used • No restatement of A • Then truncated (to last five notes) • ...and slowed down 		
	Introduction	Occurs before the theme	Returns after the theme		
	Snare drum rhythm	<ul style="list-style-type: none"> • Basic pattern treated as ostinato • Played using sticks 	<ul style="list-style-type: none"> • Basic pattern replaced by new and more complex ostinato • Transferred to brushes 		
	Texture	Counter motifs in woodwind (moving by step) and violins (arpeggio-like) in theme B	Counter motif (descending by step) in brass in theme A		
	Perfect 5 th motif	Heard before the main theme	Returns after the main theme		
	Tonic pedal ostinato	Opens the extract / Intro	Concludes the extract (Outro)		

Question		Answer	Marks	Guidance
20		Rit. / Ritardando / Rall. / Rallentando / Slowing (down)	1	Allow any valid musical alternative
Section B				
21	(a)	One / single / solo player only / other 'cellos drop out	1	
	(b)	All / everyone / full / other 'cellos join	1	
	(c)	Trill / accurate verbal description	1	
	(d)	Triplet / three semiquavers in the time of two	1	
22		<p>Relevant information that may be mentioned by candidates:</p> <ul style="list-style-type: none"> • Lyrical melodic lines (e.g. bars 8-12) • Rapid exchange between different registers of the instrument (bar 2) • Use of scale passages (bar 4, 12, 14) • Use of broken chord / triadic figuration (bar 5) • Exploitation of low pedal notes (bars 2 & 4) • Use of arpeggio figures (bars 6 & 7) • Contrasting rhythmic patterns (semiquavers / demisemiquavers / triplets) • <i>ref.</i> contrasting articulation patterns (<i>legato</i> / <i>staccato</i>) • <i>ref.</i> chromatic appoggiaturas (bar 13) • <i>ref.</i> "Scotch snap" rhythm in bar 14 • <i>ref.</i> use of high register (bars 4, 9, 12-14) 	4	<p>4 marks: Answer identifies a wide range of relevant aspects of Vivaldi's writing for bassoon, with supporting evidence demonstrating detailed aural perception in relation to the precision of its identification.</p> <p>3 marks: Answer identifies several relevant aspects of Vivaldi's writing for bassoon covering a range of musical aspects, but with evidence identified generally.</p> <p>1-2 marks: Answer identifies some aspects of Vivaldi's writing for bassoon, but at a very superficial level across a narrow range of aspects.</p> <p>0 marks: Answer makes no reference to relevant aspects of Vivaldi's writing for the bassoon.</p>

Question		Answer	Marks	Guidance
23	(a)	Sequence:	3	<p>3 marks: Several examples of sequence identified, with accurate and precise supporting detail (e.g. specific key centres, recognition of cycle of 5ths, secondary dominants, use of 7th chords, etc.)</p> <p>1-2 marks: An example of sequence identified, probably lacking detailed supporting evidence in places</p> <p>0 marks: No relevant examples of sequence identified</p>
	(b)	Antiphony:	3	<p>3 marks: Several examples of antiphony identified, with accurate and precise supporting detail (e.g. detail of melodic / rhythmic interchange, <i>ref.</i> to imitation within the orchestral accompaniment, precise detail of contrasts between exchanges, etc.)</p> <p>1-2 marks: Some examples of antiphony identified but lacking detailed supporting evidence in places</p> <p>0 marks: No relevant examples of antiphony identified</p>

Question	Answer	Marks	Guidance
24	<p>Examples of relevant evidence that may be cited by candidates:</p> <p>Articulation</p> <ul style="list-style-type: none"> • <i>ref.</i> harpsichord contrast between spread chords 2A / broken chords 2B • <i>ref.</i> bassoon <i>staccato</i> articulation of triplet passages at bars 9-11 • <i>ref.</i> harpsichord chords are spread more slowly in Extract 2B <p>Melodic decoration and ornamentation</p> <ul style="list-style-type: none"> • Bassoon part is more decorated in Extract 2A (e.g. bars 2-4) • Trills are performed more slowly at first in Extract 2A at bars 9-11 <p>Balance between the soloist and the rest of the orchestra</p> <ul style="list-style-type: none"> • <i>ref.</i> bassoon sound more prominent / closer in Extract 2A • <i>ref.</i> harpsichord takes up main <i>ritornello</i> theme at bar 16³ in Extract 2B • <i>ref.</i> melodic dialogue between bassoon and harpsichord more evident in Extract 2B <p>Aural effectiveness / “sound” of the music</p> <ul style="list-style-type: none"> • Extract 2B has more prominent bass sound • <i>ref.</i> inclusion of a lute in the continuo for Extract 2B • <i>ref.</i> “thinner” orchestral sound in Extract 2B / one to a part in strings • Extract 2A is at a lower pitch / period pitch cf. Extract 2B • <i>ref.</i> less resonant acoustic / less “echo” in Extract 2B • <i>ref.</i> string vibrato more evident in Extract 2B • <i>ref.</i> pulse quickens towards end of Extract 2B 	8	<p>7-8 marks: Specific and consistent evidence of aural perception offered across a range of musical features drawn from both extracts, linked to perceptive and well-constructed comparisons</p> <p>5-6 marks: A range of relevant evidence of aural perception offered from both recordings, together with a range of effective comparisons, although perhaps lacking detail in some areas</p> <p>3-4 marks: Some relevant evidence of aural perception offered from both recordings, with an attempt to make some effective comparison between recordings</p> <p>1-2 marks: Limited and/or basic relevant evidence of aural perception offered from at least one recording, but with little or no attempt to make effective comparison</p> <p>0 marks: No relevant evidence offered from either recording</p>

Question		Answer	Marks	Guidance
25		<ul style="list-style-type: none"> • 1st Theme / Theme A / <i>Ritornello</i> theme returns • Played by 2nd violins • e (minor) / tonic key • Tutti / full orchestra • Forte / loud • (Followed by) falling (and rising) motif (1) in octaves (1)... • ...and echo 	2	
26		Ritornello (form)	1	
Extract 3				
27	(a)	<ul style="list-style-type: none"> • Detached (1) chords (1) • Syncopated rhythm • Ostinato / riff / repeated • Parallel movement • Quiet dynamic level / <i>p</i> • Swung rhythm (1) on cymbal (1) using sticks (1) • (Snare) drum (1) (rim) shot (1) • <i>ref. low</i> brass / horn timbre • <i>ref. walking</i> bass 	4	
	(b)	<ul style="list-style-type: none"> • More instruments added / full band • Louder / <i>f</i> • Melodic interest in accompaniment / not just chordal punctuation • <i>Legato</i> / no longer detached • Higher <i>tessitura</i> / registers • Figuration now descends <i>cf.</i> previously ascending • Movement now in contrary motion <i>cf.</i> previously parallel • <i>ref. richer</i> / more complex chords • Homophonic 	4	

Question		Answer	Marks	Guidance
28	(a)	Trumpet (allow Flugelhorn)	1	
	(b)	<u>After</u> the introduction / Chorus 1 / 0'35" / in the <u>horns</u> at the opening	1	
29		<ul style="list-style-type: none"> • Accompaniment riff / ostinato pattern continues • Trumpet elaborates melodic fragments • Increasing use of silences in the trumpet melody • Volume level reduces 	3	
30	(a)	1958	1	
	(b)	Columbia (Records, Inc.)	1	

Marks for questions 31 – 33	
19-20 marks	Thorough and detailed knowledge and understanding of background to the repertoire, supported (where appropriate) by detailed and specific examples of music, well-assimilated and applied in direct answer to the question. Ideas well structured and expressed in language of consistently high quality, essentially without faults of grammar, punctuation or spelling.
16-18 marks	Specific knowledge and understanding of the background to the repertoire, supported (where appropriate) by reference to clearly-identified examples of music, mostly well applied towards answering the question. Ideas generally well structured and expressed in language that is of good quality with very few lapses in grammar, punctuation or spelling.
13-15 marks	Good general knowledge and understanding of the background supported (where appropriate) by some accurate references to examples of music. Some attempt to apply this in direct answer to the question. Ideas fairly clearly expressed in language that is mainly of good quality, but with minor flaws in grammar, punctuation and spelling.
10-12 marks	Some knowledge of the background to the repertoire, supported (where appropriate) by references to a few accurate examples of music but with little detail. Ideas not always clearly related to the question and expressed in language that displays some weaknesses in grammar, punctuation and spelling
7-9 marks	Limited knowledge and/or confused understanding of the background, perhaps illustrated by references to music that are not always accurate and/or not well understood. Ideas not always relevant or accurate and rather poorly expressed with persistent errors in grammar, punctuation and spelling.
4-6 marks	Little knowledge of relevant background, with little illustration from music examples and few ideas that bear little relevance to the question. Ideas poorly expressed with serious weaknesses in grammar, punctuation and spelling.
0-3 marks	Very little knowledge of any relevant background, with no musical illustrations and/or very few ideas. Little coherent thought in the answer and expressed in language of very poor quality.

Question	Answer	Marks	Guidance
31	<p>The main issues / evidence that should be addressed by candidates:</p> <ul style="list-style-type: none"> • The rôle of improvisation in each of the recordings discussed • The stimulus used for improvisation (e.g. melodic line, chord progression) • Consideration of soloist/ensemble differentiation and its effect on the nature of improvisation • The use of various instrumental ranges to effect in improvisation • Consideration of idiomatic writing and performing conventions for the instrument • Specific details of the ways in which the stimulus is treated and developed within each recording discussed, drawing relevant comparisons <p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • Describe some basic points of improvisation in each recording discussed and point out the main similarities and differences between them • Demonstrate a general awareness of the stimulus that forms the basis for improvisation in each recording discussed and mention some basic ways in which the stimulus is treated in each recording instrument • Show a basic awareness of the nature and role of specific instrumental improvisation within each recording • Mention some general ways in which the style of improvisation and the use and/or composition of the instrumental ensembles discussed reflect changes of approach to jazz improvisation <p>More informed answers will offer more detail such as:</p> <ul style="list-style-type: none"> • A comprehensive description of the role of improvisation within each of the works discussed • Specific detail across a range of examples that reveal detailed knowledge of the musical evidence in the prescribed repertoire • A clear awareness of specific and varied ways in which the stimulus material is handled and developed within each recording, supported by aurally perceptive and detailed comments on the prescribed repertoire • A detailed survey of ways in which the composers/performers make use of the specific instrument available (including mention of specific aspects such as instrumental sonorities, structure, and the use of specific performing conventions with the jazz tradition) • A convincing awareness of the ways in which approaches to jazz improvisation changed over time, supported by precise detail from the prescribed repertoire 	20	

Question	Answer	Marks	Guidance
32	<p>The main issues / evidence that should be addressed by candidates:</p> <ul style="list-style-type: none"> • The nature of the baroque and early Romantic orchestras and the aural balance between the soloist and the ensemble • The specific instrumental forces required for each work, including some mention of the aspects such as the continuo • An awareness of the nature and function of the continuo and of the cadenza • The range of instrumental sonorities employed by Vivaldi and Beethoven across the prescribed movements • An awareness of instrumental use within the range of examples from each item of repertoire discussed <p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • Describe the basic composition of the orchestra employed by Vivaldi and Beethoven in the prescribed scores discussed • Show some awareness of the relationship between the soloist and the ensemble in each work • Refer to some features of the writing for soloist that are idiomatic and set its line apart from that of the other instrumental players • Mention some aspects of the music that demonstrate a degree of aural familiarity with Vivaldi and Beethoven's deployment of instrumental sonorities within the prescribed movements <p>More informed answers will offer more detail such as:</p> <ul style="list-style-type: none"> • Specific information on the orchestral forces used by Vivaldi and Beethoven, together with detailed awareness of the nature of the instruments used • Specific and perceptive references to the deployment of instrumental forces across a range of textures and sonorities, revealing a high degree of aural familiarity with the prescribed movements • Precise details of each composer's handling of the principal solo instrument across a range of relevant features such as idiomatic writing, tessitura and ornamentation • Specific and perceptive references to features of the prescribed repertoire that characterise the piece as distinctly a product of the composer's style and/or historical period 	20	

Question	Answer	Marks	Guidance
33	<p>The main issues / evidence that should be addressed by candidates:</p> <ul style="list-style-type: none"> • The emergence and subsequent growth of a recording industry in the USA during the first half of the 20th century • The emergence of local and national radio broadcasting companies at the same time • Financial security provided for jazz musicians by securing a recording contract • The potential effects of radio and recording exposure on the personal reputation of jazz musicians and their career development • The effects of the availability of recorded performances on jazz style and the dissemination of performance practice <p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • Reveal a basic awareness of the emergence of recording companies and radio stations in America during the first half of the 20th century • Demonstrate some awareness of the effects that contracts issued by the recording companies, broadcasts on radio stations and developing recording technology had on aspects of performance practice (for example, in terms of the positioning of players within the ensemble) and on the nature of the music produced by jazz musicians • Make general references to the importance of a recording/broadcast contract to jazz musicians in providing a degree of financial security • Show some awareness of the effects of radio and recording exposure on the reputation of jazz musicians and on the popularity of their music <p>More informed answers will offer more detail such as:</p> <ul style="list-style-type: none"> • Specific and detailed references to a range of aspects of relating to contracts awarded by recording and radio companies to jazz musicians. Some candidates may mention the disadvantages of the single payment system for musicians whose recordings sold particularly well. • Precise and detailed references to the effects of recording and broadcast on the work of jazz musicians, including aspects of exposure, limitations in terms of instrumental combinations and/or the overall design/structure of a performance (eg the occasional necessity to “rush” an ending in order to avoid the time limit as opposed to a greater freedom to improvise in later performances), and the development of a recorded “canon” of jazz performances over time 	20	

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