

AS Level Music H143/03 Listening and appraising Sample Question Paper

Date – Morning/Afternoon

Time allowed: 2 hours

You must have:

- CD of listening extracts
- Insert

You may use:

- A black pen
- A pencil
- Playback facilities with headphones for each individual candidate



* o o o o o o *

First name

Last name

Centre number

Candidate number

INSTRUCTIONS FOR CANDIDATES

- Use black ink.
- Complete the boxes above with your name, centre number and candidate number.
- Write your answer to each question in the space provided.
- If additional space is required, use the lined page(s) at the end of this booklet. The question number(s) must be clearly shown.
- If you have music examples as part of your answer, use the music manuscript page at the end of this booklet. The question number(s) must be clearly shown.
- Do **not** write in the bar codes.
- You may make your own notes on the Insert, but it will not be seen by the examiner.
- Any suitable audio playback equipment may be used, including personal stereo players of good quality with both fast forward and reverse scan facilities: these should be fitted with fresh batteries if they cannot be powered from the mains electricity supply.

INFORMATION FOR CANDIDATES

- The total mark for this paper is **100**.
- The marks for each question are shown in brackets [].
- Quality of extended responses will be assessed in questions marked with an asterisk (*).
- This document consists of **16** pages.

SECTION A

Answer **all** the questions in this section.

- 1** Track 2 on your CD is a recording from Area of Study 2: Popular Song: Blues, Jazz, Swing and Big Band.

A lead sheet is provided in Extract 1 in the accompanying Insert.

The extract is John Barry's title music to the James Bond film *Goldfinger*. The singer is Shirley Bassey.

The lyrics are printed below:

Goldfinger,
He's the man, the man with the Midas touch,
A spider's touch.
Such a cold finger
Beckons you to enter his web of sin,
But don't go in.

Golden words he will pour in your ear,
But his lies can't disguise what you fear.
For a golden girl knows when he's kissed her
It's the kiss of death from Mister Goldfinger.
Pretty girl, beware of his heart of gold,
This heart is cold.
He loves only gold, only gold, he loves gold.

- (a)** Name **two** percussion instruments used in bar 1 to bar 8.

1.....

2.....

[2]

- (b)** Identify the key (tonality) at the beginning of the music. Underline your answer.

A major D minor E major F major

[1]

- (c)** Identify the function of the note G at bar 9³. Underline your answer.

acciaccatura appoggiatura harmony note passing note

[1]

- (d)** Identify the function of the note A at bar 24⁴. Underline your answer.

acciaccatura appoggiatura harmony note passing note

[1]

(e) Identify the cadence at bar 22 to bar 23. Underline your answer.

- imperfect
- interrupted
- perfect
- plagal

[1]

(f) Explain how the singer's performance of the music from bar 9 to bar 23 expresses the meaning of the words.

.....

.....

.....

.....

.....

.....

[4]

(g) Name the instrument playing the new motif in bar 23 to bar 24.

.....

[1]

(h) Underline the correct term for the shape of the motif in bar 23 to bar 24.

- chromatic
- disjunct
- modal
- scalic

[1]

(i) Write the melody from bar 25 to bar 28¹ on the stave below. The rhythm of the melody is printed above the stave.

Am(#5) Em B7 Em B7(#9)

Gold -en words he will pour in your ear, but his lies can't dis-guise what you fear. For a

[4]

(j) Describe the structure of the music in the extract.

.....

.....

.....

.....

.....

[3]

(k) Give **one** way in which the writing for the percussion changes at bar 40b.

.....

[1]

- 2 Track 3 on your CD is a recording from Area of Study 1: Instrumental Music of Haydn, Mozart and Beethoven.

A skeleton score is provided in Extract 2 in the accompanying Insert.

The extract is from Beethoven's *Egmont Overture*.

- (a) Describe in detail the use of instruments in this extract.

.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....

[8]

- (b) Explain how the composer uses melody, rhythm and harmony to create a sense of excitement as the extract progresses.

.....
.....
.....
.....
.....
.....
.....
.....
.....
.....

[6]

(c) Compare the stylistic features of this extract to those of another orchestral work by Haydn, Mozart or Beethoven.

.....

.....

.....

.....

.....

.....

.....

.....

.....

[5]

(d) Identify a date of composition for this extract. Underline your answer.

1750 1770 1790 1810

[1]

SECTION B

Answer **all** the questions in this section.

3 Area of Study 1: Instrumental Music of Haydn, Mozart and Beethoven.

A full score for Extract 3 is in the accompanying Insert.

The extract is part of the prescribed movement from Haydn’s *Symphony No. 100 in G major, ‘Military’ 1st movement*.

There are two recordings of different performances of this extract on your CD: track 4 and track 5.

(a) Compare the two performances and comment on their similarities and differences. You may wish to refer to aspects such as:

- articulation
- tempo
- balance between the sections of the orchestra
- the overall sound of each recording.

.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....

[10]

(b) Explain how Haydn came to be regarded as the 'father of the symphony'. Refer to this work and to examples from other works in your answer.

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

[10]

4 Area of Study 2: Popular song: Blues, Jazz, Swing and Big Band.

Track 6 is from *All or Nothing at All*, one of the prescribed tracks from Billie Holiday’s album *All or Nothing at All*. There is no score of this music.

(a) Describe how melody, harmony and rhythm are used to express the meaning of the words in *All or Nothing at All*.

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

[10]

- (b) The three prescribed songs by Billie Holiday are *Cheek to Cheek*, *All or Nothing at All* and *I Didn't Know What Time Was*.

Choose **one** of these songs and compare Billie Holiday's version with one or more versions by other singers. Consider the use of accompaniment, singing style and arrangement in your answer.

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

[10]

SECTION C

Answer **one** question from this section.

Write your answer on the lines starting on page 12. Make sure you show clearly which question you are answering.

EITHER

5* Area of Study 3: Developments in Instrumental Jazz 1910 to present day.

Prescribed works: (i) *Ko-ko*, (Take 2), (ii) *Concerto for Cootie*, (iii) *Harlem Airshaft* from Duke Ellington: *Never No Lament*: The Blanton-Webster Band.

Explain the characteristics of Ellington's musical style and working methods. Refer to a range of musical features and examples from at least two of the works listed above to illustrate your answer.

[20]

OR

6* Area of Study 4: Religious Music of the Baroque Period.

Prescribed Work: Bach: *Cantata No 140, Wachet Auf*.

Describe the timbres and textures used in this cantata.

[20]

OR

7* Area of Study 5: Programme Music 1820 to 1910.

Prescribed Work: Mendelssohn: *The Hebrides Overture (Fingal's Cave)*.

Explain how the use of melody and harmony in *The Hebrides Overture* is characteristic of the music of the early Romantic period.

[20]

OR

8* Area of Study 6: Innovations in Music 1900 to the present day.

Prescribed Work: Steve Reich: *Different Trains*.

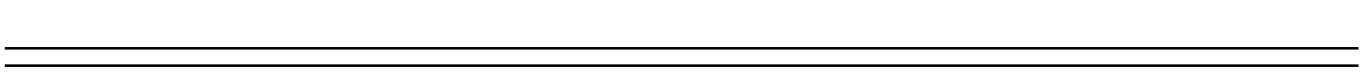
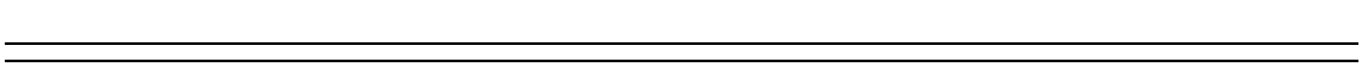
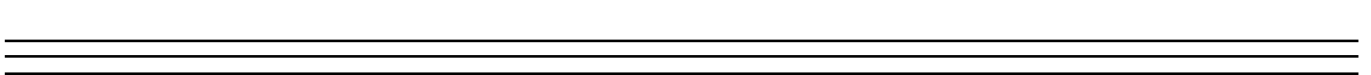
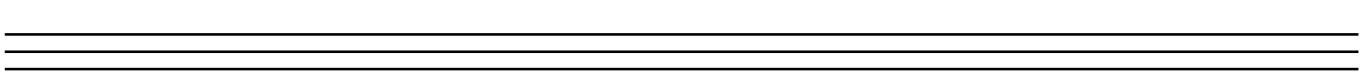
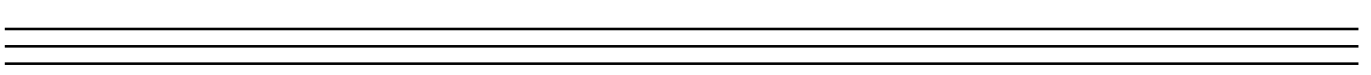
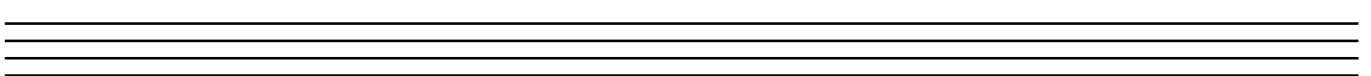
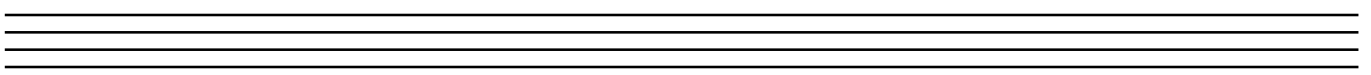
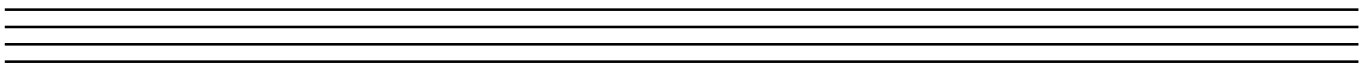
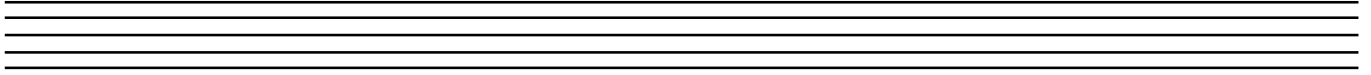
Give a detailed account of the composing techniques used in *Different Trains*.

[20]

A series of 24 horizontal dotted lines spanning the width of the page, providing a template for handwriting practice.

MANUSCRIPT PAPER

If you have music examples as part of your answer, use the music manuscript page here. The question number must be clearly shown.



BLANK PAGE

BLANK PAGE

Copyright Information:

Extract 1: Goldfinger, from the United Artists Motion Picture 'Goldfinger'. Performed by Shirley Bassey. Lyric by Leslie Bricusse and Anthony Newley. Music by John Barry. © 1964 United Artists Music Ltd (UK). © Renewed 1992 EMI UNART CATALOG INC. All rights controlled by EMI UNART CATALOG INC (Publishing) and WARNER BROS PUBLICATIONS U.S. INC. (Print).

Extract 2: Adapted from Beethoven, *Egmont Overture*, c. 1787. Beethoven, *Egmont Overture*, from Staatskapelle Dresden & Sir Colin Davis. Beethoven Symphony No 3 Eroica, *Egmont Overture*, Track 5. © 2014 Decca, a division of Universal Music Operations Limited

Extract 3: Haydn, Symphony No 100 in G Major (*Military Symphony*), 1st movement, c. 1773.

OCR is committed to seeking permission to reproduce all third-party content that it uses in the assessment materials. OCR has attempted to identify and contact all copyright holders whose work is used in this paper. To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced in the OCR Copyright Acknowledgements booklet. This is produced for each series of examinations and is freely available to download from our public website (www.ocr.org.uk) after the live examination series.

If OCR has unwittingly failed to correctly acknowledge or clear any third-party content in this assessment material, OCR will be happy to correct its mistake at the earliest possible opportunity.

For queries or further information please contact the Copyright Team, First Floor, 9 Hills Road, Cambridge CB2 1GE.

OCR is part of the Cambridge Assessment Group; Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.

...day June 20XX – Morning/Afternoon

AS Level Music

H143/03 Listening and appraising

SAMPLE MARK SCHEME

Duration: 2 hours

MAXIMUM MARK 100

This document consists of 20 pages

Text Instructions

PREPARATION FOR MARKING SCORIS

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *scoris assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>
3. Log-in to scoris and mark the **required number** of practice responses (“scripts”) and the **number of required** standardisation responses

YOU MUST MARK 10 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

TRADITIONAL

Before the Standardisation meeting you must mark at least 10 scripts from several centres. For this preliminary marking you should use **pencil** and follow the **mark scheme**. Bring these **marked scripts** to the meeting.

MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the scoris 50% and 100% (traditional 40% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.

4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the scoris messaging system, or by email.
5. Work crossed out:
 - a. where a candidate crosses out an answer and provides an alternative response, the crossed out response is not marked and gains no marks
 - b. if a candidate crosses out an answer to a whole question and makes no second attempt, and if the inclusion of the answer does not cause a rubric infringement, the assessor should attempt to mark the crossed out answer and award marks appropriately.
6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there then add a tick to confirm that the work has been seen.
7. There is a NR (No Response) option. Award NR (No Response)
 - if there is nothing written at all in the answer space
 - OR if there is a comment which does not in anyway relate to the question (e.g. 'can't do', 'don't know')
 - OR if there is a mark (e.g. a dash, a question mark) which isn't an attempt at the questionNote: Award 0 marks - for an attempt that earns no credit (including copying out the question)
8. The scoris **comments box** is used by your team leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**
If you have any questions or comments for your team leader, use the phone, the scoris messaging system, or e-mail.
9. Assistant Examiners will send a brief report on the performance of candidates to your Team Leader (Supervisor) by the end of the marking period. The Assistant Examiner's Report Form (AERF) can be found on the RM Cambridge Assessment Support Portal (and for traditional marking it is in the *Instructions for Examiners*). Your report should contain notes on particular strength displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.
10. For answers marked by levels of response:
 - a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
 - b. **To determine the mark within the level**, consider the following:

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

11. **Annotations** used in the detailed Mark Scheme (to include abbreviations and subject-specific conventions)

Annotation	Meaning

Question		Answer	Marks	Guidance
1	(a)	Any two of: Cymbal, timpani, tambourine	2	
	(b)	F major	1	
	(c)	Appoggiatura	1	
	(d)	Passing note	1	
	(e)	Perfect	1	
	(f)	<ul style="list-style-type: none"> • Strong vocal projection, powerful, clear articulation. • Shortens ends of phrases, cutting off 'touch', 'sin' etc. • Staccato, e.g. 'a spider's touch', 'such' • Dramatic accented staccato to end verse, 'But don't go in'. 	4	1 mark for each point +1 each for precise location (bar number or word from text) of example.
	(g)	Trombone(s)	1	
	(h)	Chromatic	1	
	(i)	<p>Gold -en words he will pour in your ear, but his lies can't dis-guise what you fear. For a</p>	4	4 marks – completely correct 3 marks – 1 or 2 errors of relative pitch 2 marks – 3 or 4 errors of relative pitch 1 mark – some accuracy in pitch or the general shape is correct 0 marks – very little accuracy
	(j)	Introduction – ABA ₁ BA ₁ – Coda	3	Credit repeat of B/bridge (1), intro/coda (1), return of A material (1)
	(k)	Drums/snare drum, playing beats 2 + 4	1	

Question		Answer	Marks	Guidance
2	(a)	<p>Answers may refer to:</p> <p>Full orchestra for pause chord/F in octaves, bar 1 (and bar 9). Strings, forte, low register, repeated chords bars 2-4 Contrast with Woodwind solos – oboe, then clarinet, then bassoon bars 5-6, piano, higher registers, with strings concluding phrase, bars 7-8. Repeated chords bars 10-11 now in full orchestra. Woodwind solos again. This time the order is clarinet, bassoon, flute bars 12-14. Bars 15-22: Specific use of instruments: (i) Violin melody, melodic motif doubled by woodwind in order (Clarinet, Flute, Bassoon, Oboe). (ii) Repeated accompanying minims, exchanged between cellos/basses and horns/bassoons, with timpani bars 17-18.</p> <p>(iii) Repeated pp semiquaver/tremolo chords in strings/violin 2/violas. Allegro section – melody in cellos (bars 28-36), then mainly on violins, e.g. in octaves for quaver motif (bars 42-58). Woodwind play off beat chords (bars 43-58). Tutti from bar 58³: violins take up cello theme, sustained chords in ww/brass. Timpani added. Bars 67-73: ww/brass/timps used to reinforce strong beats (e.g. first beats in bars 67-68, then three crotchets in bar 69).</p> <p>Credit any other relevant points made in answer to the question.</p>	8	<p>7-8 marks: Answer gives detailed and precise description of orchestration and identifies a range of relevant locations where different instrumentation occurs. Precise detail provided, e.g. bar numbers.</p> <p>5-6 marks: Answer gives clear description of orchestration with some detail and identifies some relevant locations where different instrumentation occurs.</p> <p>3-4 marks: Answer gives some relevant description of orchestration, although this may not always be clear. Identifies a few locations where different instrumentation occurs.</p> <p>1–2 marks: Answer gives limited description of orchestration with basic evidence which is lacking in detail.</p> <p>0 marks: Answer gives no accurate or relevant description of the music.</p>
	(b)	<p>Answers may refer to:</p> <p>Slow start Pause chord Repeated chords Melody – simple one bar motif bar 15 Movement by step Repeated motif over several bars</p>	6	<p>5–6 marks: Answer gives detailed explanation and identifies a range of relevant evidence from each passage, providing clear and precise detail.</p> <p>3–4 marks: Answer gives some relevant explanation and identifies a range of evidence from at least two passages,</p>

		<p>Augmentation of motif bar 24 Change of metre Development of motif into crotchets now with some disjunct movement Short motif in quavers at 42 repeated note and descending by step Repeated over several bars Motif changes direction at 47 Off beat chords on woodwind Ff tutti chords Sf chords at end of extract</p> <p>Credit any other relevant points made in answer to the question.</p>		<p>providing general detail.</p> <p>1–2 marks: Answer gives an explanation of one or more passages, with basic evidence which is lacking in detail.</p> <p>0 marks: Answer gives no accurate or relevant explanation of the music.</p>
	(c)	<p>Answers may refer to:</p> <p>Melody – generally use of two themes, although some monothematic, movement by step, little chromaticism. Also slow introduction, e.g. to symphonies. Beethoven: slow introduction, expressive woodwind melody (e.g. diminished 7th in oboe, bar 5).</p> <p>Harmony and tonality– simple tonic, dominant harmonies with modulation to closely related keys. Beethoven: minor key, use of dominant pedal (bar 42-47) and dominant pedal (bar 66-72), then powerful modulation to Eb major.</p> <p>Rhythm and metre – simple time signatures. Lack of syncopation. Beethoven: 3/2 not often used, feeling of accelerando into Allegro by use of repeating motif, syncopation emphasised by sforzandi.</p> <p>Texture – melody dominated homophony generally. Some counterpoint in a few phrases. Beethoven: Chordal opening contrasts with melodic woodwind, imitative entries. Allegro dominated by violins melody and chordal accompaniment.</p> <p>Timbres – use of strings for most melodic writing. Some woodwind in later works. Generally used for doubling string parts Clarinets from about 1790.</p>	5	<p>5 marks: Effective and confident comparison, with clear and precise detail on a range of stylistic features from another orchestral work.</p> <p>3–4 marks: Some attempt to compare, with general detail on a range of features or specific detail on a few stylistic features.</p> <p>1–2 marks: Superficial evidence and lacking precision in its detail, with little attempt to compare.</p> <p>0 marks: Answer makes no accurate or relevant comment on the music.</p>

			Compare to Beethoven: e.g. larger orchestra, used for powerful effects and contrasts, greater independence of woodwind. Credit any other relevant points made in answer to the question.		
	(d)	1810		1	

Question	Answer	Marks	Guidance
3 (a)	<p>Answers may refer to: General observations: 3a: larger orchestra, fuller sound of modern instruments, slower. 3b: smaller orchestra, period instruments, period pitch – slightly lower than 3a (but not in a different key), clearer, thinner tone, faster. Both recorded in a fairly reverberant acoustic.</p> <p>More precise examples of detailed listening: Articulation: 3a very precise woodwind articulation, trills very clear, use of slurs and staccato in bowing is very clear (e.g. detail from long passage of quavers from bar 26), heavier bow and modern strings gives more force to staccato crotchets at bars 48-50. 3b less exact articulation on woodwind, e.g. trills less well projected, limitations of period flute/oboe. Shorter, lighter bow, less powerful accents, shorter minim at bar 10¹.</p> <p>Tempo: 3a is quick but steadier compared to 3b, more two-in-a-bar feel. More controlled at this speed. 3b is quicker, more one-in-a-bar.</p> <p>Dynamics: 3a heavier string sound. Opening woodwind is soft, but strings at bar 9 louder, not piano compared to 3b. Full tone on orchestra tutti. Trumpet crescendo on semibreves in bars 43 and 46. Bars 48-50 played loudly throughout. 3b Bar 9 strings more piano. Less powerful on tutti. Bars 48-50 slight diminuendo so flute sf A can be heard at Bar 50¹.</p> <p>Balance of orchestration: 3a: strings/violins 1 overpower the woodwind when playing tutti, larger body of violins. Trumpet 1 is very prominent in the recorded balance, e.g. bars 16-29 tutti. Woodwind are in the background, e.g. bars 23-34 where higher notes of chords or oboes doubling the melody in violins 2 do not come through. 3b: Smaller group of strings, more balanced sound across the orchestra, allows more detail to be heard. Timbre of woodwind, e.g. flute and oboes at the beginning of the extract, compared to more modern and richer tone quality in 3a.</p> <p>Credit any other relevant points made in answer to the question.</p>	10	<p>Extract 3a – track 4. Bernstein, New York PO, 1959. Extract 3b – track 5. Marc Minkowski, Les musiciens du Louvre Grenoble.</p> <p>9 - 10 marks: Precise and detailed comparison of the performances. An appropriate range of specific evidence of aural perception given, drawing from musical features of both extracts. 7-8 marks: Clear comparison of the performances. Relevant evidence of aural perception given, drawing from both recordings, consistent and focused across several aspects of the music. 5-6 marks: General comparison of the performances. Some suitable evidence of aural perception given, drawing from both performances, although not always consistently. 3-4 marks: Comparison of the performances, some of which is relevant. Some evidence of aural perception offered, discussing a few aspects of both recordings, although may not all be relevant. 1–2 marks: Weak comparison of the performances. Limited and/or basic evidence of aural perception offered from at least one recording. 0 marks: No evidence offered from either recording. Answer makes no accurate or relevant comment on the music.</p>

Question	Answer	Marks	Guidance
(b)	<p>Answers may refer to:</p> <p>Long career, reputation over Europe, Paris symphonies, Military symphony composed for London.</p> <p>Contribution to the development of form. His early symphonies were in 3 movements, for strings and oboes/horns. Expanded by end of career to four movements, full classical orchestra, double woodwind, brass, even in London clarinets.</p> <p>Early career in Esterhazy, working in isolation, able to experiment.</p> <p>Interested in formal design, expansion of sonata form, experimented with monothematic structure. Addition of minuet and trio. Also worked in other forms, e.g. string quartet.</p> <p>Influential, his example was followed by Mozart and Beethoven, most of Haydn symphonies unknown by 19th century public.</p> <p>Popular style, deceptively simple melodies, related to song form, treated with sophisticated imagination, dramatic effects, percussion in Military symphony etc.</p> <p>Credit any other relevant points made in answer to the question.</p>	10	<p>9-10 marks: Precise and detailed explanation provided. An appropriate range of relevant examples are given.</p> <p>7-8 marks: Clear explanation provided and relevant examples are given.</p> <p>5-6 marks: General explanation given with some suitable examples.</p> <p>3-4 marks: An explanation is given, some of which is relevant. Some examples are given, but may not all be relevant.</p> <p>1–2 marks: Weak explanation given, some of which is relevant. Limited and/or basic examples are provided.</p> <p>0 marks Answer makes no accurate or relevant comment.</p>

Question		Answer	Marks	Guidance
4	(a)	<p>Answers may refer to:</p> <p>Melody: expressive, restricted range, repeated notes (original has minims and triplet crotchets), low in the register. Higher in range for bridge, longer more dramatic notes for No! No! at the end of the verse.</p> <p>Harmony: Minor key, modulating to relative major, then return to tonic and repeat. Bridge starts in Major key on the leading note, very remote key. Abrupt switch back to tonic for return of the A material.</p> <p>Rhythm: Walking bass, beat maintained in rhythm section, keeping it moving forward at a good pace. Singer is very free and flexible. Strong feeling of rubato, delaying phrases, rhythmic displacement, syncopation, effective use of silences between the phrases, ends of phrases extended.</p> <p>Credit any other relevant points made in answer to the question.</p>	10	<p>9-10 marks: Precise and detailed description. An appropriate range of relevant evidence/examples are given.</p> <p>7-8 marks: Clear description provided and relevant examples are given.</p> <p>5-6 marks: General description given showing a general understanding, or detailed understanding of one or two elements. Suitable examples are given.</p> <p>3-4 marks: A description is given, some of which is relevant. Some examples are given, but may not all be relevant.</p> <p>1–2 marks: Weak explanation given, some of which is relevant. Limited and/or basic examples are provided.</p> <p>0 marks: Answer makes no accurate or relevant comment.</p>
	(b)	<p>Answers may refer to:</p> <p>1. Detail on Billie Holiday's performance of one song:</p> <p>e.g. specific details on her singing style may include: terminal vibrato, especially on longer notes. Not comfortable on higher notes in the range, tends to cut these short. Manages to sound relaxed, with skillful execution of occasional words, showing confidence and experience as a singer. Bends pitch upwards into the beginning of the notes, also dips and returns to pitch at longer notes, blues intonation to suit the style. Restrained delivery, lacks power, recorded at the end of her career, not the same character and quality</p>	10	<p>9-10 marks: Precise and detailed comparison and judgements supported by an appropriate range of relevant examples from the music.</p> <p>7-8 marks: Clear comparison and judgements, supported by relevant examples from the music.</p> <p>5-6 marks: General comparison and judgements, supported by some suitable</p>

Question	Answer	Marks	Guidance
	<p>as in earlier in her career. Also specific detail on accompaniments and arrangement.</p> <p>2. Detail on other versions of one of the prescribed songs:</p> <p>(i) Cheek to cheek. E.g. Fred Astaire (Top Hat soundtrack) – clear, nicely sung, competent rather than characterful, very much of its time. Louis Armstrong/Ella Fitzgerald – characterful, Armstrong sings and plays trumpet, stylish, relaxed. Tony Bennett/Lady Gaga – light, up tempo, well projected, rapport between the singers, Bennett more comfortable in the swing style.</p> <p>(ii) All or nothing at all. E.g. Sarah Vaughan – more consistent tone, sustained through long notes, vocally more agile, breathing more controlled. Diana Krall – light, intimate but better projected, more jazz feel, up tempo, less of a reflective bluesy feel. Frank Sinatra/Harry James – older big band style, slower more sung, saxophones, muted trumpets. Alexander Stewart – more contemporary jazz approach, small group, saxophone solo.</p> <p>(iii) I didn't know what time was. E.g. Ella Fitzgerald – more sustained, warmer in tone, more comfortable across the range, moves quicker, full orchestra accompaniment, more relaxed but less moving perhaps. Bobby Darin – quicker, big band style, plenty of swing, effectively projected and clear-voiced, similar to Sinatra, less reflective. Other versions include Peggy Lee – slow intro then moves quite fast, Cliff Richard – modern big band feel, with a Latin beat.</p> <p>Credit any other relevant points made in answer to the question.</p>		<p>examples from the music.</p> <p>3-4 marks: Comparison is made, some of which is relevant. Some examples are given from the music, but may not all be relevant.</p> <p>1–2 marks: Weak comparison is made, supported by limited/basic examples from the music.</p> <p>0 marks: Answer makes no accurate or relevant comment.</p>

Question	Answer	Marks	Guidance
5*	<p>Answers may refer to:</p> <p>Definition and origin (Billy Strayhorn) of phrase ‘Ellington effect’. Place of Ellington’s band in jazz, e.g. longevity, contrast with Basie etc.</p> <p>Ellington ‘sound’, arrangement of band, chords in reeds/muted brass, rhythm section, Ellington on piano. Interest in colour/texture, e.g. jungle sound.</p> <p>Ellington as composer; inter-relatedness of composing and performing, the role of improvisation, Ellington as manager of his players, approaches to rehearsal, recording first takes, rehearsal v. spontaneity of improvisation, collaboration with players, arrangers, e.g. Billy Strayhorn.</p> <p>Style and form, Ellington’s musical thinking, openness to experimentation, new ideas. Use of improvisation and pre-composed material.</p> <p>The use of instrumental resources/instrumentation, approach to soloists, encourages individuality, experimentation. Contribution of soloists to the overall band sound and approach, e.g. Johnny Hodges, Ben Webster, Jimmy Blanton.</p> <p>Reference to specific examples, location e.g. from prescribed tracks, description of section of music.</p> <p>Musical features might include reference to:</p> <p><i>Ko-ko</i></p> <ul style="list-style-type: none"> • Harmonic structure: Eb minor / Aeolian mode blues. Detail of harmonic colouring of chords and voicings • ‘Jungle’ beat: Greer: Bass drum / Blanton’s pulsating bass • Development of the 3-quaver riff • call and response – characteristic separation of reeds and brass • Instrumental detail of colour, techniques and music played: Tizol, Nanton, Ellington, Blanton <p><i>Concerto for Cootie</i></p> <ul style="list-style-type: none"> • Music as a display of Cootie William’s technique and musicianship 	20	Apply generic grid in Appendix 1.

Question	Answer	Marks	Guidance
	<ul style="list-style-type: none"> • Structure: variation within song format (B theme Cootie's own) with contrasting 16 bar theme to follow / coda • Soloists timbral resources: range of plunger-mute techniques / brilliant open horn sound • Variants of the principal melodic motif / harmonisation using successions of parallel chromatic dominant 9ths, 11ths, 13ths - suggestive of piano origin <p><i>Harlem Airshaft</i></p> <ul style="list-style-type: none"> • Structure: 3 part introduction / 4 choruses / construction of the climax / elements of blues and song structure • Reed / trumpet solos: detail of music played by Williams / Bigard • Exchange of materials – riffs and call and response statements • Polyphonic conclusion with improvisatory reed solo. <p>Credit any other relevant points made in answer to the question.</p>		

Question	Answer	Marks	Guidance
6*	<p>Answers may refer to:</p> <p>Resources required for performance: SATB, solo, orchestra – strings, 2 oboes + taille, continuo. Choice of solo/duet voices to reflect text.</p> <p>Contrapuntal textures in opening chorus. Multi-layered organization of forces. Sopranos on chorale melody. ATB imitative texture, motivic, rhythmic, examples e.g. treatment of Wach auf. Duet between oboe 1 and violin 1. Bass/continuo dotted rhythms, moving quavers, mobile melodic bass contributing to polyphonic texture. Detached chords in middle parts. Recitatives: solo voice with continuo. Role of continuo player. Wacht auf: trio texture – voices, violins, bass.</p> <p>Duets: role of obbligato instruments – e.g. detail on violin solo, oboe solo, melody in introduction, countermelody/sustained notes against voices, intricate nature of countermelodies.</p> <p>Chorale: chordal, homophonic, full chorus with orchestra doubling parts.</p> <p>Issues of performance, e.g. practice in Bach's time, nature and timbre of Baroque instruments, challenges in modern 'period' performance.</p> <p>Reference to specific examples, location e.g. movements, setting of particular phrase of text, section of music.</p> <p>Evaluation of the effectiveness of the music, comparison, e.g. between the duets.</p> <p>Credit any other relevant points made in answer to the question.</p>	20	Apply generic grid in Appendix 1.

Question	Answer	Marks	Guidance
7*	<p>Answers should link details in the score with knowledge of stylistic elements in Romantic music.</p> <p>Melody: 1st theme, repetition of descending motif, calm, expressive, sets mood over sustained chords.</p> <p>2nd theme introduced by cellos, lyrical theme, song-like (cf. Mendelssohn's Songs without Words). Romantic identification with simplicity, naturalness, e.g. in song melodies.</p> <p>Transformation of thematic material, e.g. use of 1st theme at tutti.</p> <p>Diminished 7th, commonly used for expressive effect, e.g. pp, broken chords/rising scales, crescendo/diminuendo for movement of the sea. Used to end lyrical diatonic passages and transition to return of 1st theme material.</p> <p>Tonality: B minor, minor key for expression, loneliness/isolation. Development: alternates between G minor and D major chords, expressive change to G major. Prefers the mood of minor keys, material repeated in F minor (remote key from tonic B minor).</p> <p>Romantic sensibility, rediscovery of wildness/remoteness, feelings of loneliness, Scotland, power of nature/the sea.</p> <p>Reference to specific examples, location e.g. section of music.</p> <p>Evaluation of the effectiveness of the music, comparison.</p> <p>Credit any other relevant points made in answer to the question.</p>	20	Apply generic grid in Appendix 1.

Question	Answer	Marks	Guidance
8*	<p>Answers may refer to:</p> <p>Tape recording, looped repetitions of speech, phrases from recollections of Holocaust survivors, childhood railway journey.</p> <p>The speech recordings generate the musical material for musical instruments</p> <p>Progression of story moves piece forward. 3 movements, each of a different train journey, Before, During, After the war</p> <p>Use of string quartet, imitates mechanical movement of a train, notated to match speech patterns from tape, repetition to generate a motif. Viola for female, cello for male.</p> <p>Train sounds, bells, whistles. Recorded sounds of American and European trains of the 1930s and 1940s</p> <p>Live string quartet with prerecorded lines, effect of multiple string quartets.</p> <p>Stylistic and technical similarities and differences with other 'minimalist' compositions. Pioneering, innovatory approach by Reich, e.g in use of sampling.</p> <p>Reference to specific examples, location e.g. by movement, description of section of music.</p> <p>Evaluation of the effectiveness of the writing, comparison.</p> <p>Credit any other relevant points made in answer to the question.</p>	20	Apply generic grid in Appendix 1.

APPENDIX 1
SECTION C Generic Marking Grid

In this section candidates are required to use analytical and appraising skills to make evaluative and critical judgements about music relating to the Area of Study chosen. They need to apply these skills to specific examples of repertoire and to appropriate contexts of time and culture. Candidates will also be assessed on their ability to construct and develop a sustained and coherent line of reasoning and marks for extended responses are integrated into the marking criteria below.

17 - 20 marks: Thorough and detailed knowledge and understanding of the background, supported by close familiarity, with a wide range of relevant examples of music and a good ability to make evaluative and critical judgements. Extensive understanding of context, with a clear demonstration of the ability to analyse and appraise in relation to the question.

There is a well-developed and sustained line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.

13 - 16 marks: Specific knowledge and understanding of the background, supported by close familiarity with a range of relevant examples of music with an ability to make accurate judgements. Has a good understanding of context, with evidence of the ability to analyse and appraise in relation to the question.

There is a well-developed line of reasoning which is clear and logically structured. The information presented is relevant and in the most part substantiated.

9 - 12 marks: Good knowledge and understanding of the general background, supported by some familiarity with a range of relevant examples, not entirely precise in detail. A general understanding of context, but not always able to analyse and appraise in relation to the question.

There is a line of reasoning presented with some structure. The information presented is in the most-part relevant and supported by some evidence.

5 - 8 marks: Some knowledge of the background to the repertoire, but relatively superficial, partly supported by familiarity with some relevant examples and some understanding of context, but only partly able to analyse and appraise in relation to the question.

The information has some relevance and is presented with limited structure. The information is supported by limited evidence.

1 - 4 marks: Some knowledge of the relevant background to the repertoire, partly supported by familiarity with some music, but insecure and not always relevant. A general understanding of context, with weak analysis and appraisal in relation to the question.

The information is basic and is communicated in an unstructured way. The information may be weakly supported by limited evidence, and the relationship to the evidence may not be clear.

0 marks: No response worthy of credit..

Question	AO1	AO2	AO3	AO4	Marks
1(a)			2		2
1(b)			1		1
1(c)			1		1
1(d)			1		1
1(e)			1		1
1(f)			4		4
1(g)			1		1
1(h)			1		1
1(i)			4		4
1(j)			3		3
1(k)			1		1
2(a)			6	2	8
2(b)			6		6
2(c)			5		5
2(d)			1		1
3(a)				10	10
3(b)				10	10
4(a)				10	10
4(b)				10	10
5**				20	20
6**				20	20
7**				20	20
8**				20	20
Total	0	0	38	62	100
**Optional question – only one contributes to the total mark					