

**GCE**

**Music**

Unit **G353**: Introduction to Historical Study in Music

Advanced Subsidiary GCE

**Mark Scheme for June 2018**

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, Cambridge Nationals, Cambridge Technicals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support, which keep pace with the changing needs of today's society.

This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

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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## Annotations

In answers with bullet point evidence lists in the mark scheme, credit **1 mark** for **each bullet point**, up to the question maximum **unless** individual credit points of evidence are indicated (in brackets) within a particular bullet point.

Any term or word underlined in the mark scheme is essential to qualify for the award of the mark.

In marking **Section C** you are asked to follow a number of marking conventions. The purpose of these is to:

- *demonstrate that prescribed repertoire has been studied*
- *demonstrate that relevant aspects of context have been understood*
- *ensure that subsequent readers of the script are able to follow the thinking of the original Examiner*
- *support the thinking and marking of the original Examiner in any subsequent Results Enquiry.*

Your annotations will show other readers the “conversation” you have had with the script. In any one script you are **not** expected to use all of the annotations listed.

Annotation	Explanation
✓	Recognises a point worthy of credit (repertoire <u>or</u> context based)
✓✓	Recognises a significant point (the examiner may indicate relevance to repertoire (✓✓ <b>R</b> ), context (✓✓ <b>C</b> ) or to both aspects to both)
✗	An error (of content, context or understanding); indication of a <b>zero</b> mark in the question paper
<b>NAQ</b>	Not answering the question
<b>eg?</b>	An appropriate example (musical or historical) required as supporting evidence
<b>sp / gr / p / Eng</b>	Spelling/grammar/punctuation/language error. (You are <b>not</b> expected to correct all examples of these)
<b>Rub.</b>	Rubric infringement
<b>L?</b>	Query link to question/relevance
<b>R?</b>	Lacking explanation of/reason for the point being made
<b>Dup.</b>	Duplication of material/evidence used elsewhere in the Unit
<b>I.C.</b>	Insufficient sense of contour ( <i>for melodic dictation in <b>Section A</b></i> ) – <i>This is used to qualify a mark of zero for dictation responses</i>

**Subject-specific Marking Instructions****Recording of marks – Sections A & B**

- Give a clear indication of how marks have been awarded.
- Record the numerical mark for the response to each question or part-question **unringed** in the right-hand margin next to the question total.
- Show the total for Section A as a single **ringed** mark in the right-hand margin at the end of the section.
- Show the total for Section B as a single ringed mark in the right-hand margin at the end of the section (**N.B.** do not ring separate totals for Extract 2 and Extract 3 in Section B).
- If a candidate continues an answer in the answer booklet, note this on the script **for each question where this occurs** and write the total mark, **ringed**, for the question or part-question at the end of the response in the answer booklet; then transfer the mark, **unringed**, to its correct place on the question paper.
- If a candidate answers questions on both extracts in Section A, take the higher mark as the total for the Section and write “**INFRINGEMENT – 1A & 1B answered**” on the front cover of the question paper.

**Recording of marks – Section C**


- Record the numerical mark for each question as a single **ringed** mark in the right-hand margin at the end of the essay.

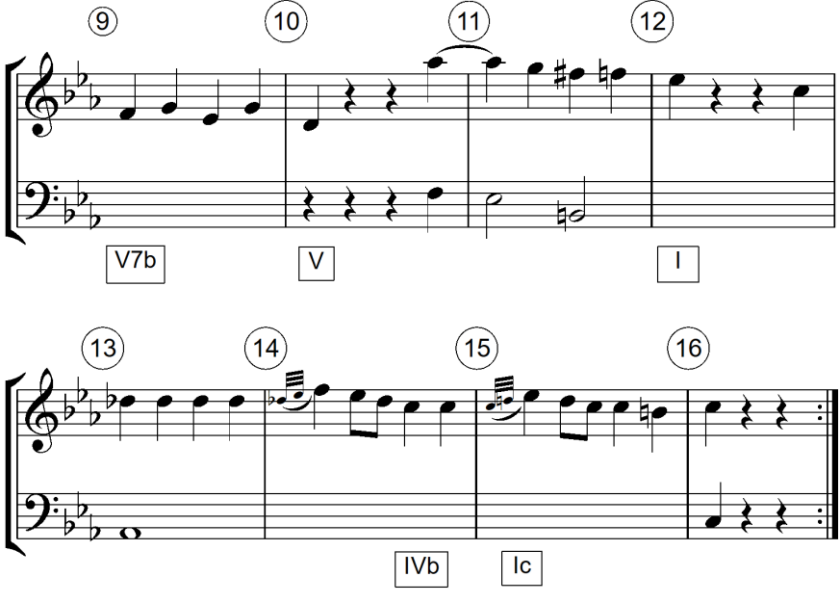
**Recording of marks – Insert**


- Record the mark for each response written in the Insert as a ringed mark on the right-hand side of the page, positioned as instructed at the standardisation meeting.
- Use a ringed 0 (zero) to indicate zero marks; not a cross
- Use a cross to indicate an incorrect chord or an interval error in melodic dictation, as instructed at the standardisation meeting
- Transfer all the ringed totals from the Insert to the appropriate column in the question paper

**Recording of marks – General**

- Transfer ringed totals for Sections A, B and C to the front page of the script, where they should be totalled.
- Show evidence that you have seen the work on every page of a script and Insert on which the candidate has made a response.
- Cross through every blank page to show that you have seen it.


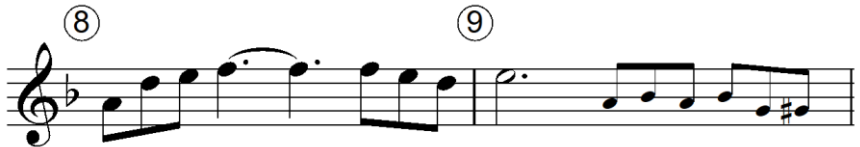
Question	Answer/Indicative content	Mark	Guidance										
1	<i>Alla breve</i> / Cut common time / 2 (minim) beats per bar	1											
2	Violins ("Strings" = 0)	1											
3	a	1											
3	b	1											
4		4	<table border="0"> <tr> <td>Entirely correct</td> <td style="text-align: right;">4</td> </tr> <tr> <td>One or two errors of (relative) pitch</td> <td style="text-align: right;">3</td> </tr> <tr> <td>Three or four errors of (relative) pitch</td> <td style="text-align: right;">2</td> </tr> <tr> <td>The general melodic shape but with largely inaccurate intervals between notes</td> <td style="text-align: right;">1</td> </tr> <tr> <td>Very little / no melodic accuracy</td> <td style="text-align: right;">0</td> </tr> </table> <p>(N.B. Ignore grace notes)</p>	Entirely correct	4	One or two errors of (relative) pitch	3	Three or four errors of (relative) pitch	2	The general melodic shape but with largely inaccurate intervals between notes	1	Very little / no melodic accuracy	0
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5	 <p>⑨      ⑩      ⑪      ⑫</p> <p>V7b      V      I</p> <p>⑬      ⑭      ⑮      ⑯</p> <p>IVb      Ic</p>	5	Award 1 mark for each chord positioned accurately
6	<input type="checkbox"/> Acciaccatura <input type="checkbox"/> Anticipatory note <input type="checkbox"/> Passing note <input checked="" type="checkbox"/> Suspension	1	
7	<ul style="list-style-type: none"> <li>• Binary Form / AB</li> <li>• Each section repeated</li> <li>• <i>ref.</i> two-bar units <u>OR</u> A &amp; B have 2 + 2 + 4 bar units</li> <li>• <i>ref.</i> anacrusis</li> </ul>	2	


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8		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 but with largely inaccurate intervals between notes</td> <td>1</td> </tr> <tr> <td>Very little / 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 but with largely inaccurate intervals between notes	1	Very little / no melodic accuracy	0
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9	<p><i>Relevant detail that may be mentioned by candidates:</i></p> <ul style="list-style-type: none"> <li>• <i>ref.</i> virtuosic writing for the piano throughout the passage</li> <li>• Opens with scale passages in RH only</li> <li>• <i>ref.</i> opening statement is an ascending melodic minor scale</li> <li>• Motifs develop to use arpeggio figuration and alternating octaves...</li> <li>• ...outlining the melody...</li> <li>• ...above a semiquaver Alberti bass figure in the LH</li> <li>• Later bars make use of RH arpeggio figuration over a wide range...</li> <li>• ...above (detached) block chords in LH</li> <li>• Towards the end of the section arpeggio passages dominate the piano writing above single notes in the LH</li> </ul>	4	<table border="1"> <tr> <td data-bbox="1368 459 1532 603">4 marks</td> <td data-bbox="1532 459 2085 603">Accurate and perceptive description of the piano writing covering relevant features across the passage, with supporting detail identified precisely</td> </tr> <tr> <td data-bbox="1368 603 1532 715">2-3 marks</td> <td data-bbox="1532 603 2085 715">Accurate recognition of features of the piano writing employed in the passage, with general supporting detail</td> </tr> <tr> <td data-bbox="1368 715 1532 863">1 mark</td> <td data-bbox="1532 715 2085 863">Superficial comment on at least one aspect of piano writing within the passage, with little or no supporting detail</td> </tr> <tr> <td data-bbox="1368 863 1532 943">0 marks</td> <td data-bbox="1532 863 2085 943">No reference to any aspect of piano writing within the passage</td> </tr> </table>		4 marks	Accurate and perceptive description of the piano writing covering relevant features across the passage, with supporting detail identified precisely	2-3 marks	Accurate recognition of features of the piano writing employed in the passage, with general supporting detail	1 mark	Superficial comment on at least one aspect of piano writing within the passage, with little or no supporting detail	0 marks	No reference to any aspect of piano writing within the passage		
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10		<p><i>Relevant detail that may be mentioned by candidates:</i></p> <ul style="list-style-type: none"> <li>• Piano is present in Passage 1ii but not in Passage 1i</li> <li>• Violins play the main melody in both passages</li> <li>• Woodwind also play the melody in Passage 1i, 8ve above/below</li> <li>• In Passage 1ii the strings are answered antiphonally by the piano...</li> <li>• ...with cadential decoration from the woodwind</li> <li>• Brass and timpani are present in Passage 1i but not in Passage 1ii</li> </ul>	4	4 marks	Accurate and perceptive comment on the use of instruments in both passages, with supporting detail identified precisely
				2-3 marks	Some recognition of the use of instruments in both passages, with general supporting detail
				1 mark	Superficial comment on the use of instruments in at least one aspect of each passage, with little or no supporting evidence
				0 marks	No reference to any aspect of the use of instruments, or no attempt to draw comparisons between the two passages
11		<ul style="list-style-type: none"> <li>• Sections are not repeated in Passage 1ii</li> <li>• Each two-bar phrase is separated by piano interjections in Passage 1ii (replacing the rests in Passage 1i), but the phrases are continuous in Passage 1i</li> <li>• The two-bar motif that appears at bars 10-11 of Passage 1i is changed significantly (at bars 27-29) / does not appear in Passage 1ii</li> </ul>	2		
12		d (minor)	1		
13		Oboe (Cor anglais = 0)	1		
14		(Descending) <u>sequence</u>	1		



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17	<input checked="" type="checkbox"/> Imperfect <input type="checkbox"/> Interrupted <input type="checkbox"/> Perfect <input type="checkbox"/> Plagal	1												
18	<p><i>Relevant detail that may be mentioned by candidates:</i></p> <ul style="list-style-type: none"> <li>Both statements contain piano playing a three-note broken-chord pattern in RH, ascending then descending</li> <li>In both statements the guitar picks a broken-chord pattern in quavers...</li> <li>...and plays strummed chords from bar 16</li> <li>In the first statement the strings play quiet sustained chords</li> <li>In the second statement the violins become more prominent and have a countermelody</li> <li>The violin countermelody shadows the melody of the main theme in 3rds/6ths at cadence points in the second statement</li> </ul>	5	<table border="1"> <tr> <td data-bbox="1366 911 1534 1018">4-5 marks</td> <td data-bbox="1534 911 2074 1018">Accurate and perceptive description of the accompaniment of both statements, identifying relevant features precisely</td> </tr> <tr> <td data-bbox="1366 1018 1534 1166">2-3 marks</td> <td data-bbox="1534 1018 2074 1166">Recognition of features of the accompaniment in both statements, with general reference to supporting evidence</td> </tr> <tr> <td data-bbox="1366 1166 1534 1315">1 mark</td> <td data-bbox="1534 1166 2074 1315">Superficial comment on at least one feature of the accompaniment in each statement, with little or no supporting detail</td> </tr> <tr> <td data-bbox="1366 1315 1534 1426">0 marks</td> <td data-bbox="1534 1315 2074 1426">No attempt to draw any relevant comparison between the accompaniment of the two statements</td> </tr> </table>		4-5 marks	Accurate and perceptive description of the accompaniment of both statements, identifying relevant features precisely	2-3 marks	Recognition of features of the accompaniment in both statements, with general reference to supporting evidence	1 mark	Superficial comment on at least one feature of the accompaniment in each statement, with little or no supporting detail	0 marks	No attempt to draw any relevant comparison between the accompaniment of the two statements		
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19	Relative major (Allow <u>mediant</u> major)	1	
20	 <p>The musical score for question 20 consists of two systems of music. The first system contains bars 21, 22, and 23. The second system contains bars 24, 25, and 26. Chord boxes are placed below the bass line: Dm/F under bar 21, Gm under bar 22, C7/E under bar 23, F under bar 24, and D7/A under bar 25. Bar 26 has no chord box.</p>	5	Award 1 mark for each chord positioned accurately
21	<ul style="list-style-type: none"> <li>• Introductory bar on piano in Passage 1i only</li> <li>• Main melody is played by piano RH in Passage 1ii (until bar 34), but by oboe in Passage 1i</li> <li>• Repetition of the main theme (at bar 29 onwards) includes countermelody played by oboe/cor anglais</li> <li>• (Electric) guitar broken chords are aurally more prominent in Passage 1ii</li> </ul>	2	

Question		Answer/Indicative content	Mark	Guidance
22		<ul style="list-style-type: none"> <li>• Dominant / C (1) pedal (1) underpins the music of bars 35-37<sup>2</sup></li> <li>• Melodic line is extended (1) by (ascending) harmonic <u>sequence</u> (1) in bars 36 and 37</li> <li>• Cadence in bar 38 is unexpected (1), using V – VI / interrupted progression (1)</li> <li>• Delaying (1) the final perfect cadence (1) until bar 39</li> <li>• <i>ref.</i> final II – V – I progression (1)</li> <li>• <i>ref.</i> added 6<sup>th</sup> (D) in the final chord (1) <u>resolves</u> to a C at the end (1)</li> </ul>	5	
23	a	Play (repeated) semiquavers (1) for the duration of two beats	1	
23	b	<u>Both players</u> (1) (oboes/bassoons) play the same line	1	
23	c	Turn (accept note names in correct order)	1	
24			4	<p>Award 1 mark for each correct pitch</p> <p>Ignore rhythmic indications</p> <p>Award 1 mark for answers wholly correct but displaced by one octave</p>

Question	Answer/Indicative content	Mark	Guidance	
25	<p><i>Relevant detail that may be mentioned by candidates:</i></p> <ul style="list-style-type: none"> <li>• The textures are generally light/sparse</li> <li>• Apart from solo passages the strings are always playing</li> <li>• Woodwind (sometimes without flutes) reinforce cadences (e.g. bars 13-14)</li> <li>• Brass and timpani enter to reinforce the <i>forte</i> cadence/modulation point (Bars 32-33)</li> <li>• Solo piano textures are often thin with single-note RH (e.g. bar 20-26)</li> <li>• The LH has treble clef interjections between passages of rests (e.g. bar 20-26)</li> <li>• In the virtuosic passage florid semiquavers are underpinned with sustained octave LH minims now in the bass clef (bar 27-28)</li> <li>• During this the violins and then violas shadow the descending scalic outline of the RH</li> <li>• In bars 30-34 the violins and violas create a more elaborate rhythmic texture with syncopated repeated notes pulsating against crotchet movement in brass, timpani, and then oboes</li> <li>• Also against this syncopation, the cellos and basses have the repeated rising triplet semiquaver figures rising to the tonic as the music develops.</li> </ul>	5	5 marks	Answer identifies clear and accurate details of instrumental textures in the passage with precise references to location
			3-4 marks	Answer identifies some accurate detail of instrumental textures, but location references lack detail or are general in nature
			1-2 marks	Answer identifies only a single correct observation on instrumental textures, with superficial or no reference to location
			0 marks	Answer makes no accurate reference to instrumental textures

Question		Answer/Indicative content	Mark	Guidance	
26		<p><i>Relevant detail that may be mentioned by candidates:</i></p> <ul style="list-style-type: none"> <li>• Bars 30-31 F major</li> <li>• Ref: relative major of the tonic key</li> <li>• Bars 32-35 perfect cadence in g</li> <li>• Ref: dominant seventh/D7 in 32 and implied dominant minor 9<sup>th</sup> in 33</li> <li>• The solo passage bars 34-44 has simple primary harmonies – tonic, subdominant, dominant</li> <li>• The passage ends with a perfect cadence in g minor</li> </ul>	4	4 marks	Answer identifies clear and accurate details of harmony and tonality with precise references to location
				2-3 marks	Answer identifies two or three details of harmony or tonality, but location references lack detail or are general in nature
				1 mark	Answer identifies only a single correct observation on harmony or tonality with superficial or no reference to location
				0 marks	Answer makes no accurate reference to harmony or tonality

Question	Answer/Indicative content	Mark	Guidance	
27	<p><i>Examples of relevant evidence that may be cited by candidates:</i></p> <p>Tempo</p> <ul style="list-style-type: none"> <li>• 2B is faster than 2A</li> <li>• The soloist in 2A plays in strict time, but in 2B there are hints of rubato in solo passages e.g. the RH entries at 20, 22, 24</li> </ul> <p>Articulation</p> <ul style="list-style-type: none"> <li>• Both orchestra and soloist are generally more non-legato in 2B</li> <li>• ref. violins in 11/12 and piano in passagework</li> <li>• ref. LH in 27-28 where both players play crotchets and not minims</li> <li>• ref. clearer violin 2/viola repeated semiquavers in 2-6</li> </ul> <p>The piano</p> <ul style="list-style-type: none"> <li>• 2A is played on a modern piano, but 2B is on a fortepiano (accept early piano)</li> <li>• The piano in 2A has a fuller/richer tone, but in 2B it has a lighter/thinner tone</li> <li>• The sound in 2B does not sustain as it does in 2A</li> </ul> <p>The orchestra</p> <ul style="list-style-type: none"> <li>• 2A uses a larger orchestra – larger number of strings</li> <li>• The strings in 2B use almost (almost) no vibrato and lighter bowing</li> <li>• The balance in 2A is dominated by strings, but there is better balance with the woodwind in 2B</li> </ul> <p>The overall sound</p> <ul style="list-style-type: none"> <li>• Performance 2B is at a lower pitch</li> <li>• There is generally more clarity and better balance in the recording of 2B</li> <li>• There is more dynamic interest added in the orchestra in 2A</li> <li>• ref. swells on first beats e.g. 7/8 and 10/11 – though 2B does this to a lesser degree</li> </ul>	8	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
			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
			3-4 marks	Some relevant evidence of aural perception offered from both recordings, with an attempt to make some effective comparison between recordings
			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
			0 marks	No relevant evidence offered from either recording

Question	Answer/Indicative content	Mark	Guidance	
28	The development section	1		
29	<ul style="list-style-type: none"> <li>• Collective improvisation</li> <li>• Polyphonic</li> <li>• Swung rhythm</li> </ul>	2		
30	<p><i>Relevant evidence that may be used by candidates:</i></p> <p>Trumpet/Cornet:</p> <ul style="list-style-type: none"> <li>• Main melody</li> <li>• Use of <i>vibrato</i> on long notes at end of phrases</li> </ul> <p>Clarinet:</p> <ul style="list-style-type: none"> <li>• Countermelody</li> <li>• High register</li> <li>• Use of pitch bends</li> <li>• Wide <i>vibrato</i></li> <li>• Use of <i>glissandi</i></li> </ul> <p>Trombone:</p> <ul style="list-style-type: none"> <li>• Countermelody in slower-moving notes</li> <li>• Use of <i>vibrato</i></li> <li>• Use of <i>glissandi</i> / slides</li> </ul>	6	5-6 marks	A thorough description of the music of the passage, with precise references to the music of all three instruments
			3-4 marks	Some description of the music of the passage, but with general or incomplete coverage of at least two relevant instruments
			1-2 marks	Basic description of music from the passage, covering only one or two relevant instruments
			0 marks	The answer makes no reference to valid description of the music and does not identify any of the relevant instruments
31	<ul style="list-style-type: none"> <li>• Lyrical line in RH</li> <li>• RH plays fills at end of trumpet phrases</li> <li>• Rising figuration</li> <li>• RH frequently plays in octaves</li> <li>• Rapid notes / semiquavers</li> <li>• Swung rhythm</li> <li>• LH crotchet chords</li> </ul>	3		

Question	Answer/Indicative content	Mark	Guidance
32	<ul style="list-style-type: none"><li>• (Solo) piano (1) introduction (1)</li><li>• RH melody foreshadows the trumpet theme</li><li>• Use of falling broken chord / arpeggio</li><li>• Phrase repeated</li></ul>	3	
33	Richmond (Indiana)	1	



Question	Answer/Indicative content	Mark	Guidance
34	<p><i>The main issues / evidence that should be addressed by candidates:</i></p> <ul style="list-style-type: none"> <li>• The composition of wind forces in each prescribed item discussed</li> <li>• The deployment of instrumental resources/sonorities within each work</li> <li>• Consideration of the nature of instruments available to the composer of each work, including issues of instrument technology and design</li> <li>• Consideration of idiomatic writing and performing conventions for the instruments within each ensemble</li> <li>• Specific details of the ways in which the sound of the instruments is treated and developed within each item of prescribed repertoire discussed.</li> </ul> <p><i>Most candidates should be able to:</i></p> <ul style="list-style-type: none"> <li>• Describe the basic instrumental resources of the wind instruments used in each prescribed work selected and point out the main similarities and differences between the ensembles</li> <li>• Demonstrate a general awareness of the nature of the wind instruments used within each work discussed and mention some basic ways in which relevant instrumental sonorities are treated in each item</li> <li>• Show a basic awareness of the ways in which instrument design affected the nature of wind instrument use/deployment, and its contribution to the work as a whole</li> <li>• Mention some general ways in which the wind instruments are deployed within the overall aural texture of each work discussed and a general awareness of the ways in which the instrumental ensembles discussed reflect changes of approach to instrumental writing over time.</li> </ul> <p><i>More informed answers will offer more detail such as:</i></p> <ul style="list-style-type: none"> <li>• A comprehensive description of the relevant forces used in each ensemble, drawing clear and perceptive comparisons across the works discussed</li> <li>• Specific detail of the nature and design of the wind instruments used across a range of examples that reveal detailed knowledge of relevant musical evidence in the prescribed repertoire</li> <li>• A clear awareness of specific ways in which musical material for wind instruments is handled and developed within each recording, supported by aurally perceptive and detailed comments on the prescribed repertoire</li> <li>• A detailed survey of ways in which the composers/performers make use of the specific instruments available (including mention of specific aspects such as instrumental sonorities, structure, and the use of specific performing conventions within the relevant tradition)</li> <li>• A convincing awareness of the ways in which approaches to writing for wind instruments changed over time, supported by precise detail from the prescribed repertoire.</li> </ul>	20	

Question	Answer/Indicative content	Mark	Guidance
35	<p><i>The main issues / evidence that should be addressed by candidates:</i></p> <ul style="list-style-type: none"> <li>• The instrumental group used for the recording and its relationship to conventional jazz groups around in the 1950s</li> <li>• Davis' performance style and the characteristic features associated with his playing, contrasting with conventional notions of jazz performance at the time</li> <li>• The effects of the availability of recording technology on studio performances in the late 1950s, and the influence of the sound engineer on the recorded performance</li> <li>• The effects of technological improvement and its consequent effect on the style of music produced by composers.</li> </ul> <p><i>Most candidates should be able to:</i></p> <ul style="list-style-type: none"> <li>• Reveal a basic awareness of the nature of jazz ensembles in the middle of the 20<sup>th</sup> century and the specific instrumental group used by Davis in the prescribed recording</li> <li>• Demonstrate some awareness of changing nature of jazz performance and make some reference to features from the prescribed performance that are characteristic of Davis' style</li> <li>• Demonstrate a general awareness of the effects that the developing recording technology had on aspects of performance practice and on the nature of the music produced by performers</li> <li>• Make general references to the ways in which technology contributed to the musical exploration of factors such as extended ranges, greater tone projection, novel instrumental sonorities, etc.</li> </ul> <p><i>More informed answers will offer more detail such as:</i></p> <ul style="list-style-type: none"> <li>• Specific and detailed references to a range of musical features in the prescribed recording that characterise Davis' novel approach to jazz performance</li> <li>• Clear awareness of specific ways in which Davis' recording represented a significant departure from conventional notions of jazz composition and performance around the middle of the 20<sup>th</sup> century</li> <li>• Clear and detailed understanding of the effects of improved recording facilities and related technology on the work of musicians, supported by specific musical references that include aspects such as performance technique, instrumental timbre and sonority</li> <li>• Precise and detailed references to the relationship between Davis' recorded performance and conventional views of jazz in the late 1950s, revealing a clear understanding of the ways in which Davis' approach was both unorthodox and revolutionary.</li> </ul>	20	

Question	Answer/Indicative content	Mark	Guidance
36	<p><i>The main issues / evidence that should be addressed by candidates:</i></p> <ul style="list-style-type: none"> <li>• The general working conditions for the composer and the performance context of each item of repertoire selected</li> <li>• Consideration of the nature of audiences for each item of repertoire</li> <li>• Consideration of idiomatic writing and performing conventions for the instrumental forces in relation to each context</li> <li>• The instrumental forces employed in each ensemble.</li> </ul> <p><i>Most candidates should be able to:</i></p> <ul style="list-style-type: none"> <li>• Describe the basic performance context of each prescribed work selected and point out the main similarities and differences between them</li> <li>• Demonstrate a general awareness of the nature of potential audiences and/or performing conditions in relation to each work and mention some basic ways in which they are similar or different</li> <li>• Show a basic awareness of the ways in which composers worked and earned a living</li> <li>• Mention some general ways in which composers' working conditions and performance circumstances have changed over time.</li> </ul> <p><i>More informed answers will offer more detail such as:</i></p> <ul style="list-style-type: none"> <li>• A comprehensive description of the performance context of each item of repertoire discussed, making clear and perceptive observations about the two works</li> <li>• Specific detail across a range of examples that reveal detailed knowledge of relevant evidence and strong awareness of context in the selected repertoire</li> <li>• A clear awareness of specific and varied ways in which composers worked for each item of repertoire, supported by aurally perceptive and detailed comments on the relevant music</li> <li>• A detailed survey of ways in which the composers/performers made use of the specific instruments available to them (including mention of specific aspects such as instrumental sonorities, performance venues, instrumental balance, and the use of specific performing conventions within the relevant tradition and/or context)</li> <li>• A convincing awareness of the ways in which circumstances for composing and performing have changed over time, supported by precise detail from the prescribed repertoire.</li> </ul>	20	

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