

GCE

Music

Unit **H543/05**: Listening and appraising

Advanced GCE

Mark Scheme for June 2018

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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

Annotation	Meaning
	Benefit of doubt
	Blank page
	Cross
	Context
	Example/Reference
	Inaccurate language
	Just/Justification
	Not answered question
	No example
	No opinion mentioned
	Repeat
	Noted but no credit given
	Tick
	Vague
	Highlight

Subject Specific Marking Instructions

a. A page of music manuscript is included at the end of the Question Paper. Check this page for answers (e.g. music examples for Section C) and annotate, (e.g. tick if relevant/accurate, 'Seen' if no credit given). Music examples are not required but may be used to support a point in the answer or show knowledge or familiarity with the music.

b. Music conventions at this level include:

- superscript is used to indicate the number of a beat within a bar (e.g. bar 3⁴ is the fourth beat of bar 3)
- lower case letters / Roman numerals indicate minor keys/chords (e.g. a is A minor, ii is a minor chord)
- chords may be written as Roman numerals (I, II, ii etc.) or guitar symbols (C, D, Dm), with the usual notation for inversions and extensions.

c. Learners are expected to be familiar with the technical language used to discuss music at this level and to use appropriate musical vocabulary and terminology related to the Areas of Study.

d. Learners are expected to have listened to and be familiar with repertoire from the Areas of Study in Sections A, B and C. This is in addition to the prescribed works in Section B. Familiarity with the music may be demonstrated by a description of one or more examples, supported by:

- musical detail (e.g. identification of key or chord, accurate use of musical vocabulary)
- location (e.g. bar numbers, reference to structure or more general such as 'at the beginning')
- understanding (e.g. accurate use of musical vocabulary)
- perception (e.g. valid or relevant comparison with other music, relevant point of context or style)

e. Answers in the mark scheme below are mainly in list form (e.g. bullet-point lists). The lists are intended to show a range of possible answers to a question. Candidates are not expected to provide all the answers in the list in order to get full marks. Nor are the lists intended to be exhaustive. Your Team Leader will provide guidance on the application of the mark scheme and on the treatment of unexpected but relevant answers.

Question		Answer	Mark	Guidance								
1	(a)	E flat (major)	1	Accept Eb, but not eb								
1	(b)	(French) horn	1	Accept natural horn / valve horn								
1	(c)	<p>13</p> 	3	<p>See Appendix 2 for general guidance on marking dictation questions.</p> <p>3 marks – completely correct 2 marks – 1 or 2 errors of relative pitch 1 mark – some accuracy in pitch or the general shape is correct 0 marks – very little accuracy</p> <ul style="list-style-type: none"> Bar 13¹ – apply dovetail rule: B natural must be correct (bar 12 is provided). No dovetail at the end. Bars 13⁴ – 14³ – must be <u>semitones</u>. Count tones as max. 1 error, usual method for larger intervals. 								
1	(d)	tenths	1									
1	(e)	<table border="1" data-bbox="383 995 1160 1270"> <thead> <tr> <th>Bar number</th> <th>Chord</th> </tr> </thead> <tbody> <tr> <td>36²</td> <td>ivb or Ebm/Gb</td> </tr> <tr> <td>37¹</td> <td>Ic or Bb/F</td> </tr> <tr> <td>37²</td> <td>V7d or F7/Eb</td> </tr> </tbody> </table>	Bar number	Chord	36 ²	ivb or Ebm/Gb	37 ¹	Ic or Bb/F	37 ²	V7d or F7/Eb	3	<p>1 mark for each correct chord.</p> <p>Bar 36² – must be both minor (e.g. lower case iv) and have the inversion/bass note. Allow IVmb / IV(minor)b but not IVb.</p> <p>Allow:</p> <ul style="list-style-type: none"> Figured bass style – iv6/3, I6/4, V(6/4)2 Full descriptions – Eb minor in 1st inversion etc. <p>1 mark for some accuracy on two chords, e.g. IV – III – V or Eb – Dm – F.</p>
Bar number	Chord											
36 ²	ivb or Ebm/Gb											
37 ¹	Ic or Bb/F											
37 ²	V7d or F7/Eb											

Question	Answer	Mark	Guidance
2 (a)	<p>Vocal style of Nat King Cole may refer to:</p> <ul style="list-style-type: none"> • Smooth, 'crooning' style • Clear diction, accurate pitch, melodic • Sophisticated, expressive, emotive, connecting with the audience (e.g. white/TV audiences) <p>Comparison may refer to:</p> <p>FRED ASTAIRE: soft, light baritone, from an earlier generation of singer (1930s), clear sense of melody and swing, principally a dancer</p> <p>BING CROSBY: one of the first crooners, influenced by blues/jazz style of singers, speech/conversational/intimate style of delivery, close use of microphone, singing long notes on consonants, influential use of mordents/slides/appoggiaturas to decorate melody.</p> <p>FRANK SINATRA: modelled on Crosby, progressed from ballads to swing repertoire, technically accomplished, breath control allowed him to sing in long phrases, intense rhythmic feel (e.g. swing, delay of phrases), natural use of rubato, well-judged control of tone on vowel sounds, smooth/legato attack, control of slides/portamento, thoughtful approach to lyrics, excellent control of pace and structure (e.g. to build to a satisfying, musical climax)</p> <p>MEL TORMÉ: sophisticated, baritone, nicknamed 'the Velvet Fog', intelligent approach, influenced by jazz, known for scat singing and improvisation, e.g. fast, challenging version of 'Too Darn Hot'</p> <p>JOE WILLIAMS: powerful, rich bass-baritone, emotional style, strong presence singing with a big band, known for dramatic ballads, passionate blues singing</p>	4	<p>3-4 marks: Answer makes a clear, brief and effective comparison between Cole and the chosen singer. Two or more aspects of vocal style are compared, with (i) accurate detail on Nat King Cole and (ii) clear familiarity with a song by another singer (familiarity = description of example, supported by musical detail, location, understanding or perception).</p> <p>1-2 marks: Answer makes a limited or very limited comparison between Cole and the chosen singer. There may be only one aspect of vocal style considered in detail, or general statements supported by little or no evidence.</p> <p>0 marks: No relevant or accurate comparison.</p> <p>Answers should compare the vocal styles in Day In, Day Out and 'one song of your choice'. Max. of 2 marks if there is no familiarity with a <u>named</u> song by Astaire, Crosby, Sinatra, Tormé or Williams.</p>

Question	Answer	Mark	Guidance
2 (b)	<ul style="list-style-type: none"> • ABACA₁DD₁ (3), or ABACADD (2) • 7 x 8-bar phrases / unusual length (ref. 56 bars) / irregular structure (e.g. compared to 32-bar song form) • return/repeat of A/opening phrase (<u>three</u> times) / AAA (1); final A is extended (+1) • answered by different phrases (B, C, D) • modification of A at bar 39 to lead into ending • repeat of final D phrase, with change to end the melody 	3	<p>1 mark for each point.</p> <p>No credit for verse-chorus descriptions. Not AABA.</p>
2 (c)	<p>Answers may refer to:</p> <p>TREATMENT OF THE ORIGINAL SONG</p> <ul style="list-style-type: none"> • fast tempo (e.g. faster than Bright tempo marking in the lead sheet), established in the introduction • structure of arrangement: introduction (8 bars); band break on the repeat, 16 bars shorter (omits AB); inserts extra bars in final D, responding to ‘the ocean’s roar’ and ‘a thousand drums’; extends final D₁ to make coda/conclusion. <p>TECHNIQUE OF WRITING FOR THE BAND</p> <ul style="list-style-type: none"> • addition/use of rhythmic/melodic motifs, fills, countermelodies, composed by the arranger • tutti/full/fortissimo/powerful band sound, dominated by bright sound trumpets, e.g. at introduction, band break, coda • reduced band to accompany singer • plucked crotchet/walking bass, swing rhythm in drums, sets fast pace, keeps the music moving forward. • detail in response to lyrics/vocal, e.g. pictorial effect of full brass response to ‘the ocean’s roar’, drums/percussion response to ‘a thousand drums’. • virtuosic, technically difficult writing for band, sophisticated control of ensemble, dynamics • fast-moving antiphony, contrasts between timbres of trumpets (open/unmuted and muted), trombones, reeds/saxophones, colour of occasional percussion (xylophone/marimba, single notes on 	8	<p>7-8 marks: precise, detailed comment on the arrangement, clear understanding of treatment and/or technique, supported by relevant and convincing evidence.</p> <p>5-6 marks: mostly effective comment on the arrangement, general understanding of treatment and/or technique, supported by some relevant and convincing evidence.</p> <p>3-4 marks: some comment on the arrangement, a few general points about treatment and/or technique, supported by relevant evidence, perhaps general/lacking in specific detail.</p> <p>1-2 marks: limited and superficial comment on the arrangement, e.g. some general points supported by little or no detail; or a few accurate references to treatment or technique.</p> <p>0 marks: no accurate or relevant evidence</p>

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	<p>glockenspiel)</p> <ul style="list-style-type: none">• pacing, shape of song, building up to a satisfying climax, unusual contrast of sudden quiet ending (unresolved chord – not in love after all?)• sophisticated harmonies, rich chords (9ths, 11ths, 13ths), dissonant countermelodies		

Question	Answer	Mark	Guidance
3	<p>(a)</p> <p>Answers may refer to:</p> <p>RHYTHM: Fast triple time – one-in-a-bar feel with minim-crotchet rhythm. Dance-like rhythm.</p> <ul style="list-style-type: none"> • bar 1: New theme continues minim-crotchet movement of previous material • bars 5-8: A build-up of tension, crotchet chords on beats 2 and 3, leading into bars 9-14: faster (double) movement of quavers (again building up in intensity), ref. repeated quavers on Bb in basses, crescendo • bars 15-22: Strong emphasis/sforzando on 2nd crotchet beat/syncopation/off-beat for 8 bars (ref. full orchestra, then in WW/horns melody in bars 19-22) • bars 25-27: (in strings) sf accents/cross-rhythm/every two beats (against triple metre) on beats 2-1-3-2 • bars 29-33: (full orchestra) crotchet chords on beats 2 and 3, rhythmic effect of unexpected/continued silence/crotchet rest on first beats, leading to... • bars 34-37: Hemiola/syncopation effect, rhythmic tension • bar 38: Release of tension with return to crotchets/triple metre/more flowing melody; (violins melody) ties across barlines/syncopation creates forward movement; quaver movement continues (staccato/imitative motif in violas/cellos) • bars 48-53: repeated semiquavers/tremolo leading to strong (full orchestra) chords on first beat of each bar • bars 54-55: Relaxation with sections of first subject ideas – minim-crotchet movement over sustained bass pedal • bars 56-59: long sustained notes • bars 60-68: Further reminders of first subject with sustained chords on rest of orchestra <p>MELODY: Extract consists of succession of different ideas which build the tension. Marked contrasts between ideas some of which release tension, but in</p>	10	<p>9 - 10 marks: Answer makes detailed comments on use of rhythm and melody and identifies a range of relevant locations where features occur; precise detail provided. Convincingly relates rhythm and melody to expressive build-up and release of tension.</p> <p>7-8 marks: Answer makes clear comments on use of rhythm and melody throughout the extract with some precise detail and relevant locations. Mostly consistent in relating rhythm and melody to expressive build-up and release of tension.</p> <p>5-6 marks: Answer makes relevant comments about the use of rhythm and melody with locations. Relates some features of rhythm and melody to expressive build-up and/or release of tension, but accuracy or detail is inconsistent or unbalanced between rhythm and melody.</p> <p>3-4 marks: Answer makes a few relevant and accurate comments about the use of rhythm and/or melody with locations. Some attempt to relate rhythm and melody to expressive build-up and/or release of tension but may be general or lacking in detail.</p> <p>1–2 marks: Answer makes comments on rhythm and/or melody with superficial evidence and lacking precision in detail. Little or no attempt to relate rhythm and melody to expressive build-up and/or release of tension.</p> <p>0 marks: Answer makes no accurate or relevant comment on the music.</p>

Question	Answer	Mark	Guidance
	<p>general all are unified by overall momentum of the movement.</p> <ul style="list-style-type: none"> • bars 1-4: new thematic idea/melody/motif. Melody in bass line with repeating note accompaniment. Simple repeated crotchets – relaxation of tension but building through movement – push through repeated notes. The repeated notes again create tension. • bar 5: Simple melody of repeated notes, moving up by step. • bar 9: two bar repeating idea moving up into scalic passage creating tension and sense of movement • bar 15: Melodic idea based on 1st subject. Leading to high repeated notes • bar 25: Ascending movement • bar 30: Descending movement, stepwise chords, leading to forceful sf. • bar 38: Relaxation with crotchet theme but then again starts to build up – ascending movement using chord notes leading to repeated notes (bar 48) • bar 50: Forceful chords again. • bar 55: Release of tension with short references to 1st subject then long sustained notes. • bar 60: Repeats idea at different dynamics • bar 66: Quiet sustained chord showing relaxation of tension. 		
3	<p>(b) Answers may refer to:</p> <p>ARTICULATION:</p> <p>3a has generally exact articulation e.g.</p> <ul style="list-style-type: none"> • bar 1: Melody in bass is legato, on strings then woodwind crotchets are mezzo staccato as written with some separation • bar 5: crotchets are staccato • bar 25: sf well accented • bar 39: clear contrast to legato <p>3b has less exact articulation throughout – partly due to the fast speed through the quavers.</p> <ul style="list-style-type: none"> • bar 25: sf not as clear as in 3a 	10	<p>9 -10 marks: Answer makes detailed comments on the performances and identifies a range of relevant locations where different performance detail occurs; precise detail provided.</p> <p>7 - 8 marks: Answer makes clear comments on the performances with good relevant examples of different performance detail; some precise detail provided.</p> <p>5 – 6 marks: Answer makes some relevant comments on the two performances and identifies some examples, perhaps lacking</p>

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	<p>TEMPO: 3a has a more consistent tempo, steadier (approx. dotted minim = 45-47).</p> <p>3b has more changes of tempo and accelerandos. Generally faster (= 50), but much slower at the beginning (= 43), also accel. to = 52. Ref. Beethoven's tempo marking is = 60.</p> <p>Examples include:</p> <ul style="list-style-type: none"> • bars 10 - 15: both speed up through rising quavers • bar 15: 3b very fast and exciting tempo • bar 28: accelerando <p>DYNAMICS: Both versions use a range of dynamics with the appropriate crescendos. Sfz more pronounced in 3a.</p> <p>BALANCE BETWEEN SECTIONS OF ORCHESTRA: 3a: Good balance between strings and woodwind. Woodwind and brass can be heard clearly with ascending staccato scale at bar 14. Woodwind stand out clearly at bar 55 with rich tone. Timpani can be heard in the sections bars 15 – 24 and bar 49.</p> <p>3b: Balance is more equal between woodwind and strings – orchestra working as whole group and woodwind don't stand out as much. Quieter at bar 1 for bass solo then for string staccato</p> <p>3a: a slightly more restrained interpretation but more emphasis on sforzandos and accents which provides an exciting and memorable performance.</p> <ul style="list-style-type: none"> • Modern recording, clarity of inner parts (e.g. compared to 3b). • Ref. to more classical/less romantic interpretation, modern preference for consistent tempo. 		<p>detail.</p> <p>3 – 4 marks: Answer makes a few relevant comments on the performances, mostly general, and identifies limited examples of precise listening.</p> <p>1 – 2 marks: Answer makes limited comments on the performances with superficial evidence and lacking precision in detail.</p> <p>0 marks: Answer makes no accurate or relevant comment on the music</p> <p>Extract 3A/Track 4 West-Eastern Divan Orchestra, Daniel Barenboim (recorded 2012) 1'34"</p> <p>Extract 3B/Track 5 Vienna Philharmonic Orchestra, Wilhelm Furtwängler (recorded 1944) 1'28"</p> <p>Tempo: Metronome timings are not required. They are given as a guide for examiners.</p>

Question	Answer	Mark	Guidance
	<p>3b: Historical performance</p> <ul style="list-style-type: none">• loss of recording quality, e.g. hiss, brighter violins/treble sound, lack of definition in bass or inner parts.• Interpretation aims for a more lively, forceful/rhythmic performance with accelerandos added to create excitement. However, loses some features in the fast sections.• Ref. to older performance practice of slower tempo for second subject (not heard in the extract but suggested by beginning of extract), requiring accel. to return to opening tempo.		

Question	Answer	Mark	Guidance
4 (a)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Very relaxed performance, more restrained/introspective than many performers • Simple delivery, clear diction therefore lyrics are clear, which emphasizes the lyrics more rather than detracting from them, e.g. restraint with ‘major to minor’. • Slow tempo, but not too slow and laboured, keeps the momentum going. Lyrics are sentimental, not over-emphasised by slowing down or adding too much vibrato. • Rich vocal sound and legato movement between notes. Mostly even tone throughout the range, ref. lighter head voice at the top and richer contralto at the low end (e.g. the final ‘major to minor’). Solo voice is integrated into the overall sound, like another instrument in the band. • Sensitive control of dynamic range and vibrato. Expressive ornamentation, e.g. slide/portamento, limited melisma/decoration – apart from end of verse, e.g. ‘-bye’. Natural part of her legato phrasing and sustained melodic line. Sings through phrases to allow lyrics to shape the music 	10	<p>9-10 marks: Detailed engagement with the solo performance. Consistent and specific evidence of aural perception across a range of vocal features, identifying precise examples of style and technique in expressing the lyrics.</p> <p>7-8 marks: Clear engagement with the solo performance. Mostly specific evidence of aural perception across a range of vocal features, identifying accurate examples of style and technique in expressing the lyrics.</p> <p>5-6 marks: Engagement with the solo performance. General evidence of aural perception across some vocal features, identifying some accurate examples of style and technique in expressing the lyrics.</p> <p>3-4 marks: Some engagement with the solo performance. Some evidence of aural perception across vocal features, perhaps limited and/or identifying some examples of style and technique in expressing the lyrics.</p> <p>1–2 marks: Superficial engagement with the solo performance. Limited evidence of aural perception across one or two vocal features and identifying limited or no examples of style and technique in expressing the lyrics.</p> <p>0 marks: No relevant evidence of aural perception offered.</p>

Question	Answer	Mark	Guidance
4 (b)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Fitzgerald's first recording for Verve Records. Left Decca in 1955 to record with Norman Granz. Granz recorded her live concerts (e.g. Jazz at the Philharmonic series), became her manager, founded Verve Records • First of the influential 'Songbook' series – albums devoted to one songwriter (Rodgers and Hart, Irving Berlin, George & Ira Gershwin, Duke Ellington, Harold Arlen, Jerome Kern, Johnny Mercer). Ref. to earlier Gershwin album with pianist Ellis Larkins (1950). Role of Fitzgerald (e.g. with Sinatra) in maintaining the importance of the Great American Songbook. • Transition from singles to LP album, lots of songs needed to fill an album, usefulness of older repertoire/back catalogue of Cole Porter songs rather than requiring newly written material, enough songs for a double album. • Ref. to recording albums with a single arranger. Buddy Bregman as arranger/conductor of Cole Porter Songbook; ref. to later albums with Billy May, Nelson Riddle. Some Porter songs recorded with piano trio • The musical quality of Fitzgerald's interpretations was valued by composers. • Success and popularity of The Cole Porter Songbook. Ref. to critical opinion, e.g. quality of the arrangements, lack of rehearsal/studio time for each song, singing is reliable rather than inspired, later songbooks are better. • Highly successful career: regular tours, appearances on TV shows, releasing up to 6 albums every year, ref. to the 'First Lady of Song' etc. 	10	<p>9-10 marks: Specific understanding of the context, with clear evidence and precise detail on the background. The answer demonstrates a convincing evaluation of the importance of the album.</p> <p>7-8 marks: Good understanding of the context, with mostly clear evidence and precise detail on the background. The answer demonstrates a clear evaluation of the importance of the album.</p> <p>5-6 marks: Clear understanding of the context, with relevant evidence and some detail on the background. The answer demonstrates some evaluation of the importance of the album.</p> <p>3-4 marks: General understanding of the context, with some relevant evidence on the background, perhaps general and lacking in detail. The answer attempts some evaluation of the importance of the album.</p> <p>1–2 marks: Limited understanding of the context, with little relevant evidence on the background, perhaps general and lacking in detail. There is little/no evaluation of the importance of the album.</p> <p>0 marks: No relevant evidence offered. Answer makes no accurate or relevant comment on the context of the album.</p>

Question	Answer	Mark	Guidance
			<p>Most candidates should be able to: Explain, perhaps only in general terms, the background to The Cole Porter Songbook. Make some judgement of its importance in developing Fitzgerald's career, e.g. new opportunities with Verve Records, beginning of Songbook series.</p> <p>More informed answers will: Explain the background to The Cole Porter Songbook in some detail. Make a clear judgement of its importance in developing Fitzgerald's career, e.g. new opportunities with Verve Records, relationship with Norman Granz, beginning of Songbook series, demands of the LP format.</p> <p>No credit for repeating comments on vocal style made in Q.4(a).</p>

Question	Answer	Mark	Guidance
5	<p>Answers may refer to:</p> <ul style="list-style-type: none"> • 1917 Victor released their first commercial recording of the Original Dixieland Jass Band. Popularity of syncopated music related to social dance music in the 1920s. • The mass production of phonograph (gramophone) and availability of radio allows the public to listen to music at home (ref. replacing the piano, printed music and piano roll as the principal means of transmitting music – in addition to live performance). • Competition between record companies lead to large number of recordings and popularity of certain artists and swing bands and made recordings more affordable. • Popularity of free radio broadcasting, financed through advertising and sponsorship. Growth of local radio stations, also national radio stations. Some bands chose to perform for radio for free to increase their popularity. • 1920s & 30s bands and their soloists became famous through recordings and radio broadcasts. Ref. financial security of recording contracts. Fame drew audiences to live performances, e.g. tours across US and Europe. • Companies tended to favour white bands, e.g. Paul Whiteman; fewer opportunities for black bands; development of 'race records', designed to cater for black audiences; companies looked out for new sounds, musicians drawn to Chicago (1920s) and New York, centres of the recording industry. • Some explanation of the developments in recording techniques: <ul style="list-style-type: none"> ○ One-take recordings on to wax disc ○ The recording horn and issues with balance, ref. hierarchical placement of melody instrument near horn/microphone ○ Shellac records, limited to 3 minute recordings ○ Improvements in microphones, electrical recording from c.1926 • The impact of World War II on recordings, bans by American Federation of Musicians in contrast to development in radio broadcasting – ref. may be interpreted as the beginning of a popular decline in jazz. 	25	<p>Apply generic marking grid in Appendix 1.</p> <p>Most candidates should be able to: Give some explanation of the influence of radio and recording on the growth of different styles of jazz and the popularity and commercial success of soloists and/or bands. Illustrate their understanding with some knowledge of at least three band leaders/soloists/bands. Support some of these observations with relevant and accurate references to the music.</p> <p>More informed answers will: Give a detailed and convincing explanation of the influence of radio and recording on the growth of different styles of jazz and the popularity and commercial success of soloists and/or bands. Illustrate their understanding with specific detail on three or more band leaders/soloists/bands. Show a close familiarity with the music in their ability to give relevant illustrations.</p> <p>Answers should refer to music and musicians before 1940.</p>

Question	Answer	Mark	Guidance
	<p>References may be made to the following musicians: Jelly Roll Morton and Red Hot Peppers (e.g. <i>Black Bottom Stomp</i>). The Hot Five only worked together in recordings, e.g. <i>Hotter Than That</i>, <i>West End Blues</i>. Louis Armstrong became very popular and recordings tended to feature his playing rather than longer ensemble sections (photographs with recordings). Swing bands, (particularly white bands became commercially successful). Duke Ellington's band at the Cotton Club became popular through weekly radio broadcasts.</p> <p>Credit any other relevant points made in answer to the question</p>		
6	<p>Answers may refer to:</p> <p>AVANT-GARDE AND FREE JAZZ:</p> <ul style="list-style-type: none"> • Began in 1960s, ref. 1960 Ornette Coleman album Free Jazz; avant-garde – ref. experimental developments in classical music of the time • Experimental elements in the music which pushed familiar boundaries • Features of the music might include some explanation of: <ul style="list-style-type: none"> ○ the use of dissonance ○ the lack of reliance on chord changes to dictate melodic improvisations, ○ fragmented phrases with little repetition ○ melodies gradually evolving rather than a clear structure ○ timbre and texture being of primary importance (rather than harmony and melody) ○ less predictable drum patterns ○ wide range of tone and various effects, including the use of pocket trumpet and plastic saxophones • References to the music of Ornette Coleman, Sun Ra, Charles Mingus, Joe Harriott, Cecil Taylor, Anthony Braxton, Don Cherry, World Saxophone Quartet, Art Ensemble of Chicago • Music growing out of each band rehearsing and playing together for long periods to understand and respond to each other's playing style where the rhythm becomes more complex in response to solos. 	25	<p>Apply generic marking grid in Appendix 1.</p> <p>Most candidates should be able to: Identify and explain some key features of post-1960 jazz and show some understanding of how the chosen style(s) evolved and developed. Discuss at least one significant musician of the period. Support some of these observations with references to the music in some detail</p> <p>More informed answers will: Give detailed descriptions of the musical features of at least one recording which illustrates one or more styles of jazz after 1960. Refer to innovations in instrumentation, texture, timbre and tonality etc., showing how these developed and changed over time and/or in comparison to other jazz music. Show close familiarity with the music in their ability to give detailed illustrations.</p> <p>Other styles may be identified instead of or in addition to free jazz, avant-garde or jazz-rock fusion, e.g. smooth jazz, acid jazz, klezmer jazz, Latin jazz. Credit any relevant discussion of these styles, e.g. familiarity with the music, ability to identify stylistic features which make it different from earlier jazz or prevailing bebop style.</p>

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	<p>JAZZ-ROCK FUSION:</p> <ul style="list-style-type: none"> • The use of electronic instruments (guitars, bass, keyboards) and amplified solo instruments and electronic effects such as reverb and delay • Development of bass lines from walking bass to riffs • Straight rather than swung quavers • The use of Latin American and African percussion • Artists such as later Miles Davis, John McLaughlin, Mahavishnu Orchestra, Weather Report, Herbie Hancock • Later developments which combine a variety of cultures and styles, for example Courtney Pine, mixing bebop with hip-hop, ska and reggae <p>Credit any other relevant points made in answer to the question.</p>		
7	<p>Answers may refer to:</p> <ul style="list-style-type: none"> • 16th century Protestant Reformation in reaction against the Roman Catholic Church • Male only choirs • Use of vernacular (e.g. services in English/German with congregational participation) • Influence of opposing religious forces (e.g. catholic and puritan, orthodox and pietist), seen in shifts in favour of/against instruments in church, elaboration of melody, homophony or counterpoint, influence of opera, congregational participation <p>ANGLICAN MUSIC IN ENGLAND:</p> <ul style="list-style-type: none"> • Choral music survived the reformation in cathedrals, some Oxford/Cambridge colleges, Westminster Abbey. The largest/most important choral foundation was the Chapel Royal (also serving the royal palaces, e.g. St George's Windsor). • Anglican services and choral music were suppressed after the Civil war but revived at the restoration (from 1660). • Conservative approach to choral music in provincial cathedrals: four-part, melodic/homophonic, avoiding counterpoint, use of solo voice. • Charles II encouraged more adventurous French style in Chapel Royal: 	25	<p>Apply generic marking grid in Appendix 1.</p> <p>Most candidates should be able to: Describe some aspects of the music in either Lutheran or Anglican churches and give some examples of forms used (such as Cantatas and Anthems respectively). Show some understanding of how the musical features of these forms were used in the church service. Support some of these observations with references in some detail to the music of two composers (e.g. Schütz, Bach and/or Purcell, Handel).</p> <p>More informed answers will: Show a detailed and specific understanding of the place of music within the church service in Germany and/or England and the expectations of clergy and congregation. Give examples from church music to demonstrate the circumstances in which two composers worked and their approach in writing religious music. Refer to details of</p>

Question	Answer	Mark	Guidance
	<p>use of violins, instrumental ritornelli, triple time, dotted rhythms, verses for solo or trio of male voices, extended 'alleluia' section at the end</p> <ul style="list-style-type: none"> • Development of the Anthem and Verse Anthem found in Morning and Evening prayer: continuous piece of music with distinct sections, instrumental, chorus and soloist • Use of diatonic rather than modal harmony, but including false relations. The best restoration anthems had a highly expressive harmonic and melodic style, lively rhythms, effective declamation of words. • Written for strings and continuo, soloists and SATB choir (sometimes double choir), these forces would be enlarged for special occasions such as Coronations (e.g. Purcell – My Heart is Inditing, Handel – Zadok the Priest) • Later music shows influence of opera, oratorio (e.g. Handel). • Development of Anglican chant for the reciting of psalms, double verse structure. • Simpler, treble-led congregational hymns, anthems, psalm-settings for parish churches. <p>References to the work of musicians: Matthew Locke, Pelham Humfrey, John Blow, Henry Purcell.</p> <p>LUTHERAN MUSIC IN GERMANY:</p> <ul style="list-style-type: none"> • Ref. Martin Luther's influence led to services in German (not Latin), important role of music in early Lutheran worship, continuation of Catholic forms (e.g. forms of the mass, cantus firmus, polyphonic style) • Addition of music simple enough for the congregation to join in – chorale, initially in unison then harmonised in four parts. • Settings of Biblical passages rather than just the Mass • Richness of early 17th century Lutheran music, e.g. Schütz <i>Psalms of David</i>. Effect of Thirty Years War on church music. • Development of the Cantata in part of the service (except during Lent and Advent). Cantata as a piece in short movements for soloist, choir and orchestra (e.g. <i>Wachet Auf</i> as a Chorale Cantata) • Settings of devotional texts, e.g. meditations/reflections, intense expression of religious/spiritual feeling • Composers employed by churches (e.g. Bach at St. Thomas and St. 		<p>instrumentation, texture, timbre and tonality etc., e.g. showing how this developed and changed over time. Show close familiarity with the music in their ability to give relevant illustrations.</p>

Question	Answer	Mark	Guidance
	<p>Nicolai in Leipzig)</p> <ul style="list-style-type: none"> • Use of small orchestra (strings, oboes and horns) and organ to accompany an SATB choir • Basso Continuo - cello plus organ harmonisation of figured bass • Cantus Firmus – Trebles sing chorale melody around which other parts weave • Ritornello form • Fugal treatment in some movements • Recitative for narrator • Aria style movements (solo or duet) often use obbligato melody in one of the instruments <p>Credit any other relevant points made in answer to the question</p>		
8	<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Diatonic harmony, with predominance of tonic and dominant • Modulation to related keys • Use of basso continuo with its use of strong bass line and improvisation based on figured harmony in recitatives, solos and choruses • Contrast between narrative style of recitative, sometimes with surprising modulations or chromatic chords to reflect the text and other movements • Polyphonic texture of some choral movements, with perfect or tonal answers in imitation. Contrasting with the homophonic texture of chorale style movements • Chromaticism used for dramatic effect – <ul style="list-style-type: none"> ○ diminished 7th and augmented 6th, ○ use of tritone to create dissonance and represent evil. • Use of suspensions in close harmony • False relations in early examples, some continued use of modality • Effect of hemiola at cadence points • Use of obbligato in accompaniment • Use of ground bass in some aria style sections or movements <p>Credit any other relevant points made in answer to the question</p>	25	<p>Apply generic marking grid in Appendix 1.</p> <p>Most candidates should be able to: Give some explanation and comparison of key features of harmonic devices used in two pieces by Baroque composers. Show some understanding of the effectiveness of the harmony in expressing the drama of the texts. Support some of these observations with references to the music in some detail.</p> <p>More informed answers will: Show a clear appreciation of how harmonic techniques were used for expressive and dramatic purposes in two pieces by Baroque composers. Compare and comment specifically on the effectiveness of the harmony in expressing the drama of the texts. Show close familiarity with the music in their ability to give detailed illustrations.</p> <p>Answers must show a comparison of the music of</p>

Question	Answer	Mark	Guidance
			two different pieces to illustrate the points made. The music may be by one or two composers. Where three or more works have been discussed, credit only the best discussions of two works but also allow some credit for relevant additional information which mentions other works (e.g. ref. the use of a technique by the same composer in other works).
9	<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Understanding of how programme music developed in the Romantic era, e.g. ref. Beethoven Pastoral Symphony • An explanation of features of Romantic symphony in terms of structure, instrumentation, tonality and harmony • The programme on which the music is based and how the composer illustrates this in the music. Romantic literature and poetry (Byron, Scott, Goethe etc.) as an inspiration for these works. • Free use of musical form to follow the expressive shape/themes/characters of the story. • Development of sonata form principles in first movements, recapitulation/repetition of themes, development (e.g. fugal treatment of thematic material), nature of slow movements and scherzo, challenge of composing a successful finale. • Thematic transformation, recurring themes and motifs, idee fixe. • Examples of a specific programme symphony should include detail on: <ul style="list-style-type: none"> ○ the timbres and textures ○ melody, harmony and tonality used to portray the scene, characters or themes ○ an explanation of the success achieved in (i) illustrating the programme and (ii) creating a satisfying, musically coherent, large-scale symphony. <p>Credit any other relevant points made in answer to the question</p>	25	<p>Apply generic marking grid in Appendix 1.</p> <p>Most candidates should be able to: Describe some aspects of the development of the Programmatic symphony and give some examples of the musical features of one symphony composed during the Romantic era. Show an understanding of how the composer achieved the balance between the use of common structures while reflecting the chosen storyline or theme. Support some of these observations with references to the music in some detail.</p> <p>More informed answers will: Show a clear understanding of the challenges faced by the chosen composer in composing a programme symphony. Demonstrate knowledge of the relationship between the programme and the musical features, e.g. from the point of view of composer and audience. Refer to details of how instrumentation, texture, timbre, melody and tonality are used to reflect the programme. Show close familiarity with the music in their ability to give detailed illustrations.</p> <p>Answers should refer in detail to at least one programme symphony. Credit any relevant</p>

Question	Answer	Mark	Guidance
			<p>discussion of issues applying to programme music in general, but answers based only on other forms (e.g. concert overture, symphonic poem) will not go above the 11-15 marks band.</p> <p>Works which might be discussed include: Berlioz <i>Symphonie Fantastique</i> or <i>Harold In Italy</i>, Mendelssohn <i>Scottish</i> or <i>Italian Symphonies</i>, Liszt <i>Faust Symphony</i>, Tchaikovsky <i>Manfred Symphony</i></p>
10	<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Use of themes to represent characters/ideas from the programme, sometimes related to specific timbres, specific examples given. • High status of melody, expectation that composers should invent striking, memorable, original melody/themes (ref. influence of melody from opera, song/lieder). • Tendency towards longer, self-contained themes, repeated in their entirety (e.g. avoiding motivic treatment), varied phrase lengths, unusual melodic structure. • Combination of themes to represent the meeting of characters • Features of melodic shape including phrase length, melodies based on scales or arpeggios or focused on specific intervals, chromaticism. • Ref. tonality and use of chromatic harmony • Transformation of the themes, using a variety of musical devices: <ul style="list-style-type: none"> ○ timbre, ○ motivic development, ○ major/minor, reharmonisation ○ modulation, ○ accompaniment ○ rhythmic transformation <p>Credit any other relevant points made in answer to the question</p>	25	<p>Apply generic marking grid in Appendix 1.</p> <p>Most candidates should be able to: Give some explanation of key features of the melody and themes used in three pieces of programme music. Show some understanding of how these contribute to the descriptive qualities in the music of selected composers. Support some of these observations with references to the music in some detail.</p> <p>More informed answers will: Show understanding in discussing the characteristics of Romantic melody and its treatment in programme music. Refer in detail to specific features of examples of melody and thematic material, showing how these are reflected in the mood and/or descriptive intent. Show a greater appreciation of how themes are developed and extended to illustrate the programme in at least three different pieces composed during the Romantic era. Show close familiarity with the music in their ability to give detailed illustrations.</p> <p>Works which might be discussed include: Tchaikovsky <i>Romeo and Juliet</i>, Liszt – <i>Les</i></p>

Question	Answer	Mark	Guidance
			<i>Preludes, Orpheus, Berlioz Symphonie Fantastique, Smetana, Ma Vlast, R Strauss – Don Quixote, Greig – Lyric Pieces</i>
11	<p>Answers may refer to:</p> <p>IMPRESSIONISM:</p> <ul style="list-style-type: none"> • Prevalence of French composers – Debussy and Ravel – leading to ref. to ‘impressionist’ paintings of Monet and Renoir; suitability of ‘impressionist’ label applied to music • Tonality extended by use of the whole-tone scale, modal/pentatonic scales. Extended chords (7th, 9th, 11th etc.), released from their role in functional harmony, parallel motion • Freedom from large structures, e.g. rejection of sonata/symphony; more rhapsodic, free forms • Exploring new timbres/sounds, lighter sound (e.g. compared to intense, full tone of Romantic music), shimmering effect of different tone colours, sophisticated multi-layered instrumental textures (e.g. divisi strings, mutes, harmonics, tremolo) • Creating images through music, pictorial titles, dream-like effect moving from one idea to another • Influence of music from other parts of the world, e.g. Bali/gamelan music – static harmony, new scales or modes <p>EXPRESSIONISM:</p> <ul style="list-style-type: none"> • Exploration of intense emotional and psychological states, subconscious thoughts • Second Viennese School – Schoenberg, Berg, Webern (and their pupils) • Melodies with large/extreme and awkward leaps – angular, compound intervals • Episodic, fragmented form and structure, short pieces, avoiding repetition • Chromatic harmony, dissonance, weakening of tonal centres; atonality • Serial/twelve note technique, more extended structures, expressive/melodic phrasing, counterpoint/imitative writing 	25	<p>Apply generic marking grid in Appendix 1.</p> <p>Most candidates should be able to: Give some explanation of features characteristic of the two chosen styles (or a detailed explanation of one style) and show some understanding of the differences between them as demonstrated in the two works. Provide a general explanation and comparison of instrumentation, texture, timbre, harmony/tonality, expressive/aesthetic/intellectual ideas and context. Support some of these observations with references to the music in some detail</p> <p>More informed answers will: Give detailed descriptions of the contrasting musical and stylistic features characteristic of the two styles, as demonstrated in comparing the chosen pieces. Effectively explain and compare details of instrumentation, texture, timbre, harmony/tonality, expressive/aesthetic/intellectual ideas and context. Show close familiarity with the music in their ability to give detailed illustrations.</p> <p>Works which might be discussed include:</p> <p><i>Debussy La Mer, Preludes for Piano</i> <i>Ravel Daphnis and Chloe</i> <i>Scriabin Poeme de l’extase</i> <i>Ives Three Places in New England</i></p> <p><i>Schoenberg Five Orchestral Pieces Op. 16, Pierrot</i></p>

Question	Answer	Mark	Guidance
	<ul style="list-style-type: none"> • Extreme/sudden dynamic contrasts • Changing textures/colours, sprechstimme <p>NEO-CLASSICAL:</p> <ul style="list-style-type: none"> • Return to ideas of style and structure from the Baroque and Classical era, including use of older forms of music such as sonata, dance movements/suite, partita, toccata; early experiments, conscious imitation/pastiche • Smaller groups of instruments with clear textures, clear timbres - woodwind, solo instruments, piano • Ordered music with clear structures, use of simple forms such as binary and rondo form, return to balance and clarity • Coolness/understated emotion or expression, capacity for wit/playfulness/irony, reaction against intense/heavy expression of late-Romantic/expressionism, closeness to music of dance/theatre/music hall. • Simple repetitive rhythmic patterns/ostinato and dance rhythms, clear/periodic phrasing • Continuing with tonality, exploring/extending tonality and harmony, dissonance and bitonality <p>Credit any other relevant points made in answer to the question</p>		<p><i>Lunaire, String Trio</i> <i>Webern Five Orchestral Pieces Op. 10, String Quartet Op. 28</i> <i>Berg Wozzeck, Violin Concerto</i> <i>Bartok Miraculous Mandarin</i> <i>Maxwell Davies Eight Songs for a Mad King</i></p> <p><i>Stravinsky Pulcinella, Oedipus Rex</i> <i>Tailleferre Concertino for harp and orchestra</i> <i>Walton Façade, Belshazzar's Feast</i> <i>Poulenc Organ Concerto</i> <i>Prokofiev Symphony No. 1, Piano Concerto No. 3</i> <i>Copland Appalachian Spring</i> <i>Britten War Requiem</i></p> <p>Credit any relevant discussion of repertoire which show characteristics of the chosen style, even if the composer is an unorthodox choice (e.g. Scriabin as impressionist, Bartok as expressionist, Britten as neo-classical).</p> <p>Credit recognition of cross-over between styles or similarities in approach (e.g. later Debussy/Ravel becoming more neo-classical, reaction against late-Romantic style etc.).</p>
12	<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Experimentation/variety of timbre and texture after 1960, e.g. avant-garde reaction against established/pre-war styles/sounds • Instrumental and/or vocal techniques/effects: <ul style="list-style-type: none"> ○ Strings: bowing (on bridge, tail piece), hitting the body with fingers/bow, scordatura/microtones/harmonics ○ Percussion: growth of percussion, Latin/rock percussion instruments, percussion from Africa/Asia etc.; experimentation to create specific timbres (e.g. from household objects) 	25	<p>Apply generic marking grid in Appendix 1.</p> <p>Most candidates should be able to: Describe, perhaps only in general terms, some aspects of the use of timbre and texture in one or two works composed since 1960. Evaluate the success of the music in general terms and explain how it is innovative and imaginative. Support some of these observations with references to the music in some detail</p>

Question	Answer	Mark	Guidance
	<ul style="list-style-type: none"> ○ Voice: multiphonics, overtones, undertones, variation in vibrato, breath effects, scream/growl, vocal fry register • Exploration of electronic sounds, e.g. combination of acoustic and electronic sounds, timbres/sound techniques from popular music, pre-recorded sounds/samples/motifs • Unusual combinations of instruments, complex textures/multi-layering, non-Western timbres/instruments <p>Works discussed might include: Penderecki – <i>Threnody to the Victims of Hiroshima</i> – 52 strings, variety of tone/vibrato/bowing, note clusters, dense textures (e.g. ref. aleatory techniques) Stockhausen - <i>Stimmung</i> – vocal timbres, overtones, chance procedures, amplified voices, vowel sounds, random words/ days of the week named Meredith Monk – <i>Dolmen Music</i> – extended vocal techniques, Steve Reich – <i>Different trains</i> – minimalist techniques, recorded speech samples, string quartet, controlled by sound engineer</p> <p>Credit any other relevant points made in answer to the question</p>		<p>More informed answers will: Describe specific and detailed aspects of the use of timbre and texture in one or two works composed since 1960. Give a convincing explanation and assessment of how these different uses provide an innovative and imaginative approach. Show close familiarity with the music in their ability to give detailed illustrations.</p> <p>Answers should refer in detail to one or two works from 1960 to the present day. Credit any relevant discussion of issues applying to timbre and texture in general, but answers based on music before 1960 (e.g. Boulez – <i>La Marteau sans maître</i>, Cage – <i>Sonatas and Interludes for prepared piano</i>) will not go above the 11-15 marks band.</p>

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 two Areas 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.

21 - 25 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.

16 - 20 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.

11 - 15 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.

6 - 10 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 - 5 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.

APPENDIX 1a

SECTION C Generic Marking Grid

MARKS:	<p><i>Candidates are required to:</i></p> <ul style="list-style-type: none"> • use analytical and appraising skills to make evaluative and critical judgements about music relating to the two Areas of Study chosen. • apply these skills to specific examples of repertoire and to appropriate contexts of time and culture. 	<p><i>Candidates will also be assessed on:</i></p> <ul style="list-style-type: none"> • the ability to construct and develop a sustained and coherent line of reasoning.
21 - 25	<p>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.</p>	<p>There is a well-developed and sustained line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.</p>
16 - 20	<p>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.</p>	<p>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.</p>
11 - 15	<p>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.</p>	<p>There is a line of reasoning presented with some structure. The information presented is in the most-part relevant and supported by some evidence.</p>
6 - 10	<p>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.</p>	<p>The information has some relevance and is presented with limited structure. The information is supported by limited evidence.</p>

1 - 5	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.	

APPENDIX 2**SECTION A Melody dictation or bass dictation questions**

Answers are marked by 'relative pitch', i.e. by interval between the previous and next note. Mark the errors with a cross X. The mark scheme will tell you how many errors are allowed.

REFERENCE EXAMPLE: (from H143/03 June 2017, *Haydn: Symphony No. 44 in E minor*, first movement)

4 marks – completely correct

3 marks – 1 or 2 errors of relative pitch

2 marks – 3 or 4 errors of relative pitch

1 marks – some accuracy in pitch or the general shape is correct

0 marks – very little accuracy

- Mark diatonic passages by step – 3rd, 4th etc. Ignore changes from tone to semitone, major 3rd to minor 3rd etc.
- An incorrect pitch between two correct pitches is 1 error only.
- Treat accidentals as 1 error. The mark scheme will usually give more detail about chromatic notes.

EXAMPLES:

<p>47</p>	<p>4</p>	<p>Completely correct.</p>
<p>47</p>	<p>3</p>	<p>2 errors: (i) E to B is incorrect; the rest of the line is correct in relative pitch/intervals – accept tone D-C but (ii) the final G to the cue note G is incorrect ('dovetailing').</p>
<p>47</p>	<p>3</p>	<p>1 error. Accept enharmonic equivalents (D# and Eb). (i) the incorrect E is one error between two correct pitches.</p>
<p>47</p>	<p>1</p>	<p>8 errors. The general shape is correct, so 1 mark for shape.</p>
<p>47</p>	<p>0</p>	<p>The general shape is insecure. A few correct pitches but not accurate enough to gain a mark.</p>

APPENDIX 3

CD EXTRACTS

Track	Extract	Recording	Source timings
1	Spoken instructions		
2	Extract 1	Mozart: Serenade in E flat, K.375, third movement, bars 1-45¹. Wind Soloists of the Chamber Orchestra of Europe, Alexander Schneider (conductor). <i>Mozart: Serenade for Wind K.388 and Serenade for Wind Octet K.375</i> , track 7. Sanctuary Records CD COE 802.	0'00" – 2'44"
3	Extract 2	Johnny Mercer & Rube Bloom: Day In, Day Out. Sung by Nat King Cole, arranged by Billy May (1961). <i>Nat King Cole: The Billy May Sessions</i> , disc 2, track 9. Capitol Jazz CDP8954521.	0'00"- 2'23" Complete track
4	Extract 3A	Beethoven: Symphony No 3 'Eroica', first movement, bars 498-565¹. West-Eastern Divan Orchestra, Daniel Barenboim (conductor) (2012). <i>Beethoven For All: Symphony No. 3</i> , track 1. iTunes. Decca.	11'35"-13'10"
5	Extract 3B	Beethoven: Symphony No 3 'Eroica', first movement, bars 498-565¹. Vienna Philharmonic Orchestra, Wilhelm Furtwängler (conductor) (1944). <i>Wilhelm Furtwängler conducts Beethoven</i> , track 1. iTunes.	11'14"-12'42"
6	Extract 4	Cole Porter: Ev'ry Time We Say Goodbye. Sung by Ella Fitzgerald. <i>Ella Fitzgerald sings The Cole Porter Songbook</i> , disc 1, track 11. Verve Records 537 257-2.	0'00"-3'32" Complete track

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