



GCE

Music

H143/03: Listening and appraising

Advanced Subsidiary GCE

Mark Scheme for June 2019

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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
N/A	Highlight

Subject-specific Marking Instructions


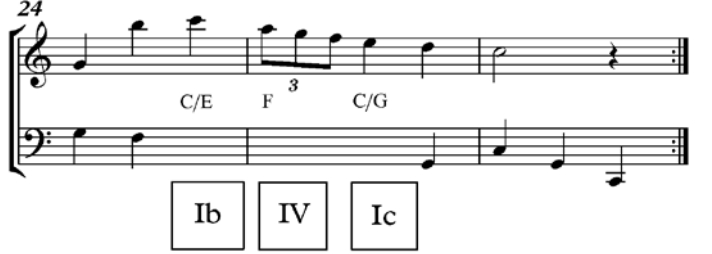
a. A page of music manuscript is included at the end of the Question Paper. Check this page for answers (e.g. music examples for Section C) and annotate, (e.g. tick if relevant/accurate, 'Seen' if no credit given). Music examples are not required but may be used to support a point in the answer or show 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. 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)	trill	1	
1	(b)	appoggiatura	1	Accept 'leaning note'
1	(c)	imperfect	1	
1	(d)	<p>15</p> 	4	<p>See Appendix 2 for general guidance on marking dictation questions. Apply dovetailing rule to beginning and end.</p> <p>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</p> <p>Disregard accidentals, but missing Bb(s) = max. 3 marks.</p>
1	(e)	<p>24</p> 	3	<p>Allow guitar chord symbols (with bass identified correctly):</p> <p>C/E – F – C/G = 3 marks</p> <p>I – IV – I or C – F – C = 2 marks</p>
1	(f)	<p>Any three of:</p> <ul style="list-style-type: none"> • 4-bar phrases • first half has a (unusual) 6-bar phrase: 4 + 6 • binary structure (AB / AABB) • modulation to the dominant (at the double bar) 	3	Not ABA/ternary

			<ul style="list-style-type: none"> • return of A material / ref. 4 + 4 at the end • ref. repetitions of trill + dotted rhythm 'motif' (e.g. with different answering phrases) 		
1	(g)		pizzicato / pizz.	1	Allow 'plucked'/'plucking'
1	(h)		dominant	1	
1	(i)		Any two of: <ul style="list-style-type: none"> • Repeat of the Minuet / from the beginning • Convention that internal repeats are not observed. 	2	
1	(j)	(i)	1763	1	
1	(j)	(ii)	<p>Answers may refer to:</p> <p>a. 2 horns, 2 oboes; ref. limited woodwind/brass (accept any of: no trumpets, flutes, clarinets, timpani)</p> <p>b. Harpsichord / continuo</p> <p>c. Short, small-scale movement / more limited development of musical material / simple, diatonic harmonies</p> <p>d. Steady dance tempo / stately / courtly / slower than (later) Scherzo / minuet identified as early classical</p>	2	<p>If date is correct (1763), any 2 reasons (a, b, c, d) = 2 marks</p> <p>If date is incorrect, max. 2 marks for valid reasons:</p> <ul style="list-style-type: none"> • 1783: NOT a. woodwind/brass. Credit b, c, d = 1 or 2 marks • 1803: ONLY tempo. Credit d = 1 mark <p>1823: no credit</p>

Question		Answer	Mark	Guidance
2	(a)		3	<p>PITCH</p> <ul style="list-style-type: none"> Begins <u>and</u> ends on D (1) Intervals are correct (1) (e.g. notation in E minor with Bb = 1 mark) <p>Accept 8ve transpositions. Allow correct answers without a clef. Mostly correct but 1 or 2 minor errors (1)</p> <p>ARTICULATION</p> <ul style="list-style-type: none"> Slur between Ab and G (1); accept a slide/glissando <p>No other articulation is credited – ignore staccatos, accents on D and/or Ab. Everything articulated = 0 marks.</p>
2	(b)	<p>Any three of:</p> <ul style="list-style-type: none"> Change in the order of the verses / Insert verse 2 is recording verse 4 Ref. solo instrumental (between verses 2 & 3). Additional verse (recording verse 3), with new lyrics Ref. coda/outro - repeat of last line in verse 4 + additional spoken line. 	3	<p>Insert: 3 verses (= QP verses 1, 4 & 2) CD: verses 1 & 2 – instrumental – verses 3 & 4 (= lead sheet verses 1 & 3 – instrumental – new verse – verse 2)</p>
2	(c)	<p>Any four of:</p> <ul style="list-style-type: none"> Walking bass / plucked/pizzicato / crotchet beat. Detached/staccato <u>piano chords</u>, played on off-beats/between vocal phrases. 'Rich' blues chords in piano, close voicing/harmony, dissonance. Drums keep time / swing rhythm, ref. ride cymbal. Specific detail about drums / more activity in drums building towards end of verse 2. No use of the 'motif' in verse 1; motif is repeated between verses, then between phrases of verse 2. 	4	<p>Credit accurate descriptions of the music of the accompaniment - no credit for naming instruments.</p>

			<ul style="list-style-type: none"> • Repetition of motif <u>at the end of verse 2</u> / crescendo into instrumental verse. 		
2	(d)		<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Louder saxophone solo, more intense accompaniment, accents on repeated notes, blues notes/figuration. • Quieter accompaniment for vocal verses, smoother/legato vocal style, piano in softer/higher register. • Coda/outro suddenly quiet, band reduced to bass and drums. • Diminuendo to end. Sudden drums to end. 	6	<p>5-6 marks: 4 or more good points, showing a reliable judgement and perceptive understanding of the performance, supported by precise musical detail, convincingly linking expression and dynamics with the mood of the music.</p> <p>3-4 marks: 2 or more points, showing a good judgement and understanding of the performance, supported by precise musical detail; or 4 points which mostly lack detail. Some attempt to link expression and dynamics with the mood of the music.</p> <p>1-2 marks: one valid judgement supported by precise musical detail; or superficial points, lacking detail. A limited attempt to link expression and dynamics with the mood of the music.</p> <p>0 marks: a basic judgement but not supported by relevant evidence.</p>
2	(e)		<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Dane's clear tone, expressive treatment of lyrics, natural/unforced, idiomatic handling of smears/blue notes/rhythmic displacement. • Ref. another blues singer and song, e.g. tone, style, interpretation, technique. • Comparative judgement, e.g. (i) Dane is persuasive interpreter, easy to listen to, well integrated with the band, less wild/exaggerated than other singer; OR (ii) other singer is more exciting, wider range of tone/timbre, takes more risks, more involved/not overshadowed by the sax solo. 	4	<p>3-4 marks: Clear, confident judgement and understanding of both singers, supported by convincing musical detail.</p> <p>1-2 marks: Limited judgement supported by some detail on both singers; or convincing and detailed judgement on one singer only.</p> <p>0 marks: No valid comparison.</p> <p>Answers which do not demonstrate familiarity with a named blues song will be limited to 1-2 marks.</p>

Question		Answer	Mark	Guidance
3	(a)	<p>Answers may refer to:</p> <p>HARMONY</p> <ul style="list-style-type: none"> • Tonic and dominant chords, e.g. bars 1-4. • Secondary dominant (sevenths) provide colour, e.g. II7d (D7/C) bar 2⁴ - V of V; III7/G#m7, bar 36. • Repetition of chord progressions in different keys (see tonality). • Ref. Imperfect cadence, e.g. bar 13; Perfect cadence (inverted – V7b-I, bars 72-73). • Use of Augmented 6th chords, e.g. bar 22 - Italian 6th. • Repeated 2nd inversions (V-Ic in E minor) over dominant pedal in bars 23-29. • Repeated chord progression in second subject starting bar 35. • Dominant pedal B, bars 50-53, in bass and inverted/RH. • Repeated/alternating I-V chords, harmonic change in minims (triplets, bars 50-57), then faster in crotchets (semiquavers, bar 58), faster in quavers (bars 59-60¹); sudden secondary dominant/E7 to modulate to subdominant/A major; bass chromatic ascent to A# (bars 64-65). • Extended cadential passage, bars 66-74¹. E major: Ic (bars 66-69). <p>TONALITY</p> <ul style="list-style-type: none"> • Tonic C major, unexpected/immediate movement towards G major (bars 2⁴-3); modulations to unrelated keys, e.g. bar 5 in Bb major (same chord progression as bars 1-4), movement towards subdominant/F major. • Related keys, e.g. bars 9-13 tonic minor/C minor. 	10	<p>9-10 marks: Answer makes detailed comments on both harmony and tonality and identifies a range of relevant locations where chords and modulations occur; precise detail provided.</p> <p>7-8 marks: Answer makes clear comments on both features of harmony and tonality throughout the extract with either some clear musical detail and locations or precise detail on some features.</p> <p>5-6 marks: Answer makes relevant comments about harmony and/or tonality in the extract with either suitable identification of some locations or clear comments and detail on some features.</p> <p>3-4 marks: Answer makes some relevant comments on harmony and/or tonality in the extract and identifies some features and locations.</p> <p>1-2 marks: Answer makes comments on harmony and/or tonality with superficial evidence and lacking precision in its detail.</p> <p>0 marks: Answer makes no accurate or relevant comment on the music.</p>

		<ul style="list-style-type: none"> Return to C major, bar 14, with same chord progression as beginning; bars 18-21- repeat of bars 5-8, a tone higher to D minor (+ modulation to A minor). E minor, dominant pedal B, bars 23-31¹. Leads to E major – bars 33-34 in preparation for 2nd subject. 2nd subject in E major (ref. distant key relationship with tonic C major, unexpected for 2nd subject). <p>Credit any other relevant points.</p>		
3	(b)	<p>Answers may refer to:</p> <p>TEMPO</p> <ul style="list-style-type: none"> 3A: Fast Allegro con brio, begins (crotchet = approx. 158) at a similar tempo to 3B/slightly slower, sometimes losing a little of the detail. Rit., e.g. bars 33-34 to introduce a calmer second subject at a slower tempo (=136). Both gradual accel. to end at the speed of the opening. 3B: Similar starting tempo/slightly faster (=168) Extends rit. at bar 34, leading into a much slower 2nd subject (=110), with more expressive rit./shaping of phrases. Bar 50 semiquavers are suddenly quicker after the slower 2nd subject/less smooth transition in the accelerando; both similar tempo at bar 50. <p>ARTICULATION</p> <ul style="list-style-type: none"> 3A: Very fast so sometimes loses the detailed articulations. Some sf at 28, staccatissimo at bar 31 quite gentle. Specific details of articulation, e.g. staccato ascending chromatic scale in bar 42 (legato in 3B), staccatissimo at bar 66. 3B: Clear, crisp articulation, accents more defined, e.g. bar 31. Top notes at bars 55-58 less accented. 	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.</p> <p>5-6 marks: Answer makes some relevant comments on the two performances and identifies some examples.</p> <p>3-4 marks: Answer makes some relevant comments on the performances and identifies a few examples.</p> <p>1-2 marks: Answer makes 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: Annie Fischer (recorded 1998)</p> <p>Extract 3B / Track 5: Claudio Arrau (recorded 1947)</p>

		<p>DYNAMICS</p> <ul style="list-style-type: none"> • 3A: Some contrasts, not as much as 3B. Crescendo at bar 9 is apparent; pp at bar 14 is louder than opening pp; less difference between p and f, so bar 27 crescendo not as obvious. Both 3A and 3B delay decresc. at bar 31 to bar 33. Calm second subject at bar 35, gentle (not expressive?) rise and fall of cresc. and decresc. at bars 37-38. • 3B: More controlled pp at beginning, quieter LH; crescendo more defined at bars 9-11. Further pp at bar 14 as contrast. Pronounced (exaggerated?) cresc. and decresc. in 2nd subject. <p>INTERPRETATION</p> <ul style="list-style-type: none"> • 3A: Exciting version, more consistent in tempo, perhaps missing some finer detail. Expressive tenuto/holding back on the first beat of a bar (e.g. bars 23, 50, 60). Inner part RH sf B (bar 38) brought out; clear melody at bar 43, countermelody of triplets quieter over the top. Pedal note at bar 50 not obvious. A focus on the chords at bars 62ff creating excitement and the accelerando at bars 70-73 leading into codetta. • 3B: Clearer, more thoughtful/controlled version, exciting beginning and end (e.g. well-judged pacing/accel., fast/exciting pp build up to bar 74). Brings out the melody in second subject, contrasting tempo evidence of more romantic/older performing tradition (e.g. compared to more consistent tempo of 3A/modern recordings). The pedal notes in bars 50-53 are brought out more. <p>OVERALL SOUND OF THE RECORDING</p> <ul style="list-style-type: none"> • 3A: A more exciting recording, lacking some detail, brighter/closer piano sound. • 3B: More restrained, generally quieter version. Older recording, more restricted sound. 	<p>Tempo: Metronome timings are not required. They are given as a guide for examiners.</p>
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			Credit any other relevant points.		
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Question		Answer	Mark	Guidance
4	(a)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Very controlled but focused on the lyrics. Shows confidence and experience in performance; recorded at the end of career, deterioration in vocal quality compared to earlier recordings. • Voice lacks power and range. Compensates by the interpretation of the lyrics. Lacking sustained notes, almost in speaking style at times. Limited vibrato. Sometimes includes a slight rasp in voice. • Every note is cut short (apart from sustained final note) – gains clarity/good diction. • Changes to the melody line, e.g. (i) to add interest and emphasise certain phrases, (ii) to accommodate a reduced vocal range (e.g. 'to reach the highest peak'). No melisma/decoration – focuses on singing the main notes. • Also end of verse – 'dancing cheek to cheek' • Sometimes slightly behind beat to create the syncopation required for a swing recording. • Works well with the other members of the ensemble – a jazz collaboration rather than soloist and backing. • Relaxed interpretation; characterful phrasing, warmth/personality/humour, e.g. 'when we're out together, dancing cheek to cheek'. Sensitivity to text, e.g. with specific example. <p>Credit any other relevant points.</p>	10	<p>9-10 marks: Perceptive understanding of the singing and the interpretation, shown in precise examples and in a confident and persuasive evaluation of the overall performance. Critically and effectively discuss strengths and/or weaknesses, supported by a range of evidence from the music.</p> <p>7-8 marks: Good understanding of the singing and the interpretation, shown in clear examples and in a generally persuasive evaluation of the overall performance. Critically discuss strengths and/or weaknesses, making some effective points, supported by a clear evidence from the music.</p> <p>5-6 marks: General understanding of the singing and the interpretation, shown in some clear examples and in an evaluation of the overall performance. Some critical and effective discussion of strengths and/or weaknesses, perhaps inconsistently supported by evidence from the music.</p> <p>3-4 marks: Some understanding of the singing and the interpretation, limited at times but shown in two or more clear examples and/or a general evaluation of the overall performance. Some critical discussion of strengths and/or weaknesses, perhaps rather general and with limited evidence from the music.</p> <p>1-2 marks: A limited understanding of the singing and/or the interpretation, shown in one or two examples and/or a basic evaluation of the overall performance. A few critical comments on strengths and/or weaknesses, perhaps rather vague and with little or no evidence from the music.</p>

					<p>0 marks: No relevant evidence offered. Answer makes no accurate or relevant comment on the music.</p> <p>Answers should:</p> <ul style="list-style-type: none"> • evaluate Holiday's performance and interpretation; • provide musical evidence to support the candidate's judgements. <p>Candidates may present a balanced view of both strengths and weaknesses; alternatively, they may focus only on strengths or only on weaknesses. The full range of marks is available in each case.</p>
4	(b)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Completely individual sound, one of the most recognisable voices in jazz/blues; inspired many others. Her interpretations of blues and jazz standards are still regarded as important versions. • Knew how to make the most of her vocal ability: had a limited range, worked on her tone to make up in expressiveness what she lacked in belting power. • Expresses the emotional subtext of the lyrics, ability to express every nuance of emotion and meaning from the lyrics. • Relaxed style, doesn't always sing on the beat (delay/anticipation/swing/rubato/flexible tempo), clear sense of rhythm/beat, adds syncopation. • Good phrasing, crisp diction. Innate sense of harmony which enabled her to phrase songs in unique way. Changed/adapted melodies to suit her own way of singing. Natural talent, developed in collaboration with jazz musicians. Worked as part of the jazz ensemble rather than the singer in front of the band. • Skill/artistry recognised at the time. Performed with 	10	<p>9-10 marks: Specific evidence and perception of the reasons for her success and influence. Answer may refer to songs in some detail and/or identify a range of historical/contextual features.</p> <p>7-8 marks: Suitable evidence and perception of the reasons for her success and influence. Answer may refer to a few songs and/or identify a few historical/contextual features.</p> <p>5-6 marks: Relevant evidence of the reasons for her success and influence. Answer may refer to one or two songs and/or identify limited historical/contextual features.</p> <p>3-4 marks: Some relevant evidence of the reasons for her success and influence. Answer may refer in a limited way to one or two songs and/or identify limited historical/contextual features.</p> <p>1-2 marks: Limited and/or basic relevant evidence for her success and influence.</p>	

		<p>many band leaders, e.g. Duke Ellington, Count Basie, Artie Shaw. First recordings with Benny Goodman band at age 18. Musical collaboration with saxophonist Lester Young and produced many recordings together. Also worked with many other famous jazz musicians.</p> <ul style="list-style-type: none"> • Had three distinct phases to career which follow her recording contracts – Columbia in 30s, Commodore and Decca in 40s, Verve in 50s. • Originator of many important songs, e.g. God Bless the Child, Strange Fruit, Lady Sings the Blues. Ref. significance of Strange Fruit, protest song/Civil Rights movement. • Distinctive interpretations of songs first sung by others, e.g. A Fine Romance, sung by Astaire and Rogers, made popular by Holiday’s recording, ref. humour in her diction. • Ref. prescribed recordings: late in her career, vocally strained (e.g. compared to earlier recordings). <p>Credit any other relevant points.</p>	<p>0 marks: No relevant evidence offered. Answer makes no accurate or relevant comment on the music.</p>
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Question	Answer	Mark	Guidance
5	<p>Answers may refer to:</p> <p>MELODY</p> <ul style="list-style-type: none"> • Louis Armstrong’s wide range and powerful tone. Imaginative/inventive improvisations, striking in character. • Virtuoso solo style, change from cornet to trumpet, much imitated/model for young trumpeters, popular with audiences, commercial success of recordings, more prominent role for him as leader/soloist in the group, more extended solos. • Shakes, rips and fall-offs. Develops motifs, sometimes arpeggio figures, virtuosic style with some fast, double time passages. • Development of ‘hot’ swing (more daring than earlier/straighter/‘cooler’ swing), e.g. swung quavers, syncopation, anticipation/delay of notes and phrases against the prevailing pulse. <p>HARMONY</p> <ul style="list-style-type: none"> • Influence of ragtime (V – I march) and blues (primary chords - I, IV, V – with decorated variants, e.g. major-minor shifts, secondary dominants). Chord extensions: minor/major 7ths, 9ths; chromatic chords (e.g. augmented 5ths). • Specific examples, e.g. West End Blues: 12 Bar Blues in Eb major: <ul style="list-style-type: none"> ○ Added 7ths and 9ths; Some inverted chords, Chromatic passing notes. Occasional minor rather than major chord IV, diatonic and chromatic decoration of some chords in melodies. ○ Coda - descending sequence based on chord VI (Cm), over a dominant pedal, 	20	<p>Apply generic marking grid in Appendix 1.</p> <p>Most candidates should be able to: Explain in general terms some of the melodic devices and harmonic procedures in Louis Armstrong’s early music. Refer to some examples from the prescribed repertoire, with some detail and accuracy, but perhaps inconsistent. Discuss briefly the popularity of his music and its significance in the development of jazz, and show some awareness of change over time in the melody and harmony of earlier and/or later examples.</p> <p>More informed answers will: Explain in detail melodic devices and harmonic procedures in Louis Armstrong’s early music. Show close familiarity with the prescribed repertoire, specific and accurate in detail, using technical language with confidence and precision. Discuss the popularity of his music, make perceptive judgements on its significance in the development of jazz, and show understanding of change over time in the melody and harmony of earlier and/or later examples.</p> <p>Candidates are required to study:</p> <ul style="list-style-type: none"> • Hotter than that; West End Blues; Heebie Jeebies • Related background: Early jazz and swing

		<p>landing on an inverted half-diminished seventh on F The last three chords form a chromatic variant of a plagal cadence. Abmaj7/C - Abmin7/Cb – Eb(added 6th). Chromatic consecutive chords, creating the progression Cm – B - Bb.</p> <p>Credit any other relevant points made in answer to the question.</p>		
6		<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Handel Chandos Anthem no 9, O Praise the Lord. Written in 1717-18. Psalms 117, 135, 148. Psalms of praise, reflected in Eb major key. • SATB chorus, four soloists (only anthem with a bass soloist) and orchestra. • Captures the mood of the words with rhythm, texture and melodic shaping, characteristic of Handel. Examples of word painting, illustrating words/phrases in pitch, rhythm and tonality. • Minor keys only used for three more reflective solo movements. <p>CHORUSES:</p> <ul style="list-style-type: none"> • Repetition of text, mostly syllabic; some long melismas of semiquavers on key words (mvt. 1, 'magnify') (ref. similar examples in <i>Zadok the Priest</i>, <i>Messiah</i>). Repetition of musical ideas with the repetition of words, except in the 1st mvt. where 'Let all the servants' has two different ideas (a repeated note and falling arpeggio motif, then a descending scalic figure when the words are repeated, both heard in imitation). • Homophonic/chordal sections, dramatic/powerful effect, e.g. opening of mvt. 1 ('with one consent'); • Slower homophonic cadences at the end of 	20	<p>Apply generic marking grid in Appendix 1.</p> <p>Most candidates should be able to: Explain some of the writing for voices in the prescribed movements by Handel and refer in general terms to music by one other English composer. Show a basic understanding of ways text is set to music, with some examples, perhaps limited in detail or from Handel only. Make a judgement on the success of the vocal writing in terms of expressing the text and/or fulfilling the purpose of the music.</p> <p>More informed answers will: Explain the writing for voices in the prescribed movements by Handel in precise detail and discuss accurately and confidently music by one other English composer. Show close familiarity with the music, specific in detail, using technical language to describe the ways text is set to music, with consistent examples, from both composers. Make a clear and reliable judgement on the success of the vocal writing in terms of expressing the text and/or fulfilling the purpose of the music.</p> <p>Candidates are required to study:</p> <ul style="list-style-type: none"> • Movements 1 – 5: <ul style="list-style-type: none"> ○ chorus, O praise the Lord; ○ tenor I air, Praise him all ye that in his house

		<p>choruses, strong/conclusive, e.g. mvt. 1 – dramatic use of silences/detached chords.</p> <ul style="list-style-type: none"> • Imitation/imitative textures, combining of motifs/theme and counter-theme/long notes against shorter notes. • Extended development of choruses, modulation to related keys, close entries of subject/stretto, homophonic passages to mark the end of sections. • Pairing of voices in 3rds (SA and TB), e.g. mvt. 5 'With cheerful notes'. <p>AIRS:</p> <ul style="list-style-type: none"> • Short aria forms (not extended/operatic Da Capo). No recitatives in this work. • Solo movements develop the opening motifs, often introduced by the orchestra in the Introduction, e.g. Bass (mvt. 4) based on rising arpeggio crotchet figure followed by dotted rhythm melisma on the word 'Great'. • Tenor I air, 'Praise him' – expressive, Larghetto, minor key, wide range, ascending octave leaps to G/Ab/F, sustained/legato passages in high register, melisma. • Tenor II air, 'For this our truest int'rest' – Allegro, extended semiquaver melismas, descending sequence ('praise'), contrast with (i) energetic ascending arpeggios/broken chord figures, and (ii) pairs of descending quavers ('a most delightful thing'). • Bass air, 'That God is great' – Staccato, dotted rhythms, choice of bass voice for the text, powerful, wide range. Extended passages (e.g. 8 bars) of dotted rhythms ('great', 'experience'). <p>OTHER WORKS: Answers should refer to:</p> <ul style="list-style-type: none"> • Similar or contrasting examples of writing for voices 	<p>attend;</p> <ul style="list-style-type: none"> ○ tenor II air, For this our truest int'rest ○ bass air, That God is great ○ chorus, With cheerful notes <ul style="list-style-type: none"> • Related background: Anglican developments
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		<p>in one work of religious music by an English composer (e.g. Purcell, Blow).</p> <ul style="list-style-type: none"> • Make a judgement on the effectiveness of the choral/vocal writing in Handel and one English composer. <p>Credit any other relevant points made in answer to the question.</p>		
7		<p>Answers may refer to:</p> <p>SYMPHONIE FANTASTIQUE</p> <ul style="list-style-type: none"> • <i>Symphonie Fantastique</i>, composed in 1830. • Unusual for its time, based on a story, self-portrait of passion for the actress Harriet Smithson. Berlioz wrote a programme for each movement: fourth movement, opium filled imagining of his march to the guillotine for killing his beloved. • Written in 5 movements, moves away from popular structures: I outline of Sonata form; II waltz; III slow movement; IV March (clearly heard with the use of brass and fanfare-type figure); V Witches Sabbath finale. • Innovative use of instruments: multiple divisi of strings, timpani, solo instruments for main melodic ideas. The size of the orchestra was new for the time, requiring at least 90 players. Very specific instructions on how passages should be played. New/unusual instruments: harp, cor anglais, ophicleide, Eb clarinet and bells. • Contrasting textures, use of the extremities of the instruments' range and techniques – glissandi in woodwind, col legno in strings. • Reappearance and transformation of the main theme – the <i>idée fixe</i> which represented his love interest, changing key and time signature. In 4th mvt. it is only heard briefly on the clarinet 	20	<p>Apply generic marking grid in Appendix 1.</p> <p>Most candidates should be able to: Discuss in broad terms how Berlioz was innovative in the use of instruments and other musical elements. Make some observations on the music in relation to early 19th century Romantic expression in music. Show familiarity with the music, perhaps general at times but able to discuss some specific detail with locations or accurate descriptions of a limited number of examples.</p> <p>More informed answers will: Discuss Berlioz's innovations in the use of instruments and other musical elements. Make perceptive comments on the music, with detailed and convincing judgements of Berlioz's contribution to early 19th century Romantic expression in music. Show close familiarity with the music, with consistent and specific detail on the prescribed repertoire or good general knowledge of a range of other repertoire.</p> <p>Candidates are required to study:</p> <ul style="list-style-type: none"> • March to the Scaffold • Related background: Programme symphony

		<p>unaccompanied before the guillotine drops with a tutti chord.</p> <ul style="list-style-type: none"> • Constantly shifting keys within the overarching tonality of C, time signatures and tempo were very unsettling for the audience and the first performance was not the success Berlioz had hoped for. <p>NEW ROMANTIC EXPRESSION</p> <ul style="list-style-type: none"> • Established Berlioz as a leading/radical figure in Romantic music. Critical approval from German composers (Schumann, Mendelssohn), arranged for piano by Liszt. • Developing the idea of 'the Artist', Romantic figure of the solitary, sensitive intellectual, subject to strong/overpowering emotions, dreams and visions. • Idée fixe in 1st mvt., long melody, irregular phrase structure, new melodic approach to expression (e.g. contrast with classical motivic development of themes). <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"> • Steve Reich's Different Trains was first performed in 1988 by the Kronos Quartet. • The piece combines the live string quartet with recorded sampled voices, string quartets and sounds, including train whistle. Three string quartets in total. • The piece uses minimalist techniques including the constant repetition of the same musical motif or cell, repeated chords and the layering of sounds, including recorded sounds. • The different sections are based on a different repeated idea and related to one vocal phrase. 	20	<p>Apply generic marking grid in Appendix 1.</p> <p>Most candidates should be able to: Demonstrate an understanding of some of the musical devices used by Reich, describing some passages of music to illustrate his innovative handling of minimalist techniques and technology. Explain how these techniques communicate moods and ideas to an audience, perhaps in a limited way. Show some familiarity with the music, perhaps general at times but able to discuss some specific detail. Give locations or accurate descriptions of a limited number of examples.</p> <p>More informed answers will:</p>

		<ul style="list-style-type: none"> • Limited range of harmonic language, 1st mvt in F minor, importance of I-V-I providing a harmonic and rhythmic pedal for the diction to unfold. • Some sudden changes and changes in tempo which represent the train slowing. • The contours of some vocal phrases are doubled/underpinned by strings (Violin or viola), and some have an echo effect added which repeat part of the phrase. • Use of computer technology for sampled sounds which allows Reich to manipulate the sounds as he wants – the samples are played at different pitches, cut in two and repeated against each other and sounds are sometimes reversed. • The piece is based on his childhood journeys between 1939 and 1942 and some voice samples are from Holocaust archives. • The piece has three movements – America before the War, Europe during the War and Post-War. • Dynamic contrasts are achieved through changing the texture and the live string quartet are used to alter the level of the pre-recorded sounds. • The combination of the repetitive rhythms and the train whistle make it clear what the piece is about. <p>Credit any other relevant points made in answer to the question.</p>	<p>Demonstrate a sophisticated understanding of the musical devices used by Reich, confidently describing a range of passages of music to illustrate his innovative handling of minimalist techniques and technology. Explain consistently and perceptively how these techniques communicate moods and ideas to an audience. Consistent use of examples throughout the answer, showing close familiarity with the music in specific detail and accuracy of location.</p> <p>Candidates are required to study:</p> <ul style="list-style-type: none"> • Movements 1 & 2 • Related background: Post 1945
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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.

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.

EXAMPLE:

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	Haydn: Symphony No. 25 in C major, second movement (Menuet & Trio). Philharmonia Hungarica, Antal Doráti (conductor) (1973). <i>Haydn: The Complete Symphonies</i> , disc 6, track 14. iTunes. (P) 2009 Decca Music Group Ltd.	0'00" – 3'03" Complete track
3	Extract 2	Joe McCoy: 'Why Don't You Do Right?' Sung by Barbara Dane, with Earl 'Fatha' Hines & His Orchestra (1959). <i>Living with the Blues</i> , track 8. iTunes. (P) 2013 Fresh Sound Records.	0'00"- 2'45" Complete track
4	Extract 3a	Beethoven: Piano Sonata in C major, 'Waldstein', 1st movement, bars 0-74. Annie Fischer (piano) (1998). <i>Beethoven: Piano Sonatas Vol. 8</i> , track 4. iTunes. (P) 2008 Hungaroton Records Ltd.	0'00"-2'02"
5	Extract 3b	Beethoven: Piano Sonata in C major, 'Waldstein', 1st movement, bars 0-74. Claudio Arrau (piano) (1947). <i>Brahms: Piano Concerto No. 1; Beethoven: Piano Sonata No. 21</i> , track 4. iTunes. (P) 2005 Urania.	0'00"-2'04"
6	Extract 4	Irving Berlin: 'Cheek To Cheek' Sung by Billie Holiday (1956-57). <i>All Or Nothing At All</i> , track 2. iTunes. (P) 1958 Verve Music Group / UMG Recordings.	0'00"- 3'38" Complete track

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