



GCE

Music

H543/05: Listening and appraising

Advanced 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. 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)	F minor	1	
1 (b)	Ab major	1	
1 (c)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Piano only, block/spread chords/rich harmonies (bars 5-12) – alone, thoughtful, sad confession/'woe'. • Off-beat bass pizz., cymbal, pulse quickens (bars 13-16) – moving forward (e.g. plan / resolve to act). • Sustained violins, high chords, cymbal (bars 13-16) – romantic dreaming of a 'handsome guy'. • Fuller/warmer strings, harmony, ascending chords/bass, change every minim beat, cresc. (bars 17-20) – 'blossom out', growing, romantic plan is working out. 	2	<p>Answers must explain how the instruments contribute to the mood/expression of the words (or subtext). No credit for naming instruments.</p> <p>Not 'thick/thin texture'</p>
1 (d)	32-bar song form	1	
1 (e)	<p>29</p>  <p>I am so aw - fly mis - un - der stood, So</p> <p>33</p>  <p>la-dy be good to me.</p>	4	<p>4 marks – completely correct or 7 correct bars 3 marks – 5 or 6 correct bars 2 marks – 3 or 4 correct bars 1 mark – 1 or 2 correct bars</p> <p>A 'correct' bar should be accurate in pitch and rhythm. Allow variations in rhythmic notation (e.g. syncopation, triplet).</p> <ol style="list-style-type: none"> 1. bar 29: crotchet/any rest on the first beat 2. bar 30: Db on first minim 3. bar 31: 'mis-un-der' takes up the whole bar. 4. bar 32: F on 'So' <u>and</u> shortened to crotchet/triplet/quaver 5. bar 33: 'la-dy be' takes up the whole bar (allow 'good' on final quaver') 6. bar 34: two minims / alternative fuller notation in small notes. Allow ornament on 'to' - trill, mordent etc. 7. bar 35: 'me' shortened to minim (allow other note lengths, but <u>not</u> semibreve) 8. bar 36: silent bar, credit if written out (e.g. as a bar's rest) or

				if notation ends at bar 35
1	(f)	Scat	1	Allow scattng / scat singing
1	(g)	<p>Any two of:</p> <ul style="list-style-type: none"> • Build-up of phrases: e.g. bars 20-27, short phrase - longer phrase – longest phrase. • Repetition of motifs within a phrase, e.g. as a descending sequence. • Repetition of a single note. • Slide/smear (e.g. on repeated notes) / fall-off • Variety/contrast of rhythmic figures: e.g. quaver movement / double time, triplet rhythm, rests / silence between phrases. • Variety/contrast of vocal register: e.g. bars 25-27 and 34-35, phrases in low register (ref. change of colour/timbre). • Articulation: e.g. slurred pairs of notes within a group of quavers. 	 <p>Approximate transcription</p>	<p>2</p> <p>No credit for 'sequencing'. Allow 'pitch bend', but not 'trill', 'mordent', 'doit'. Allow 'wide vocal range', but not 'high register' / 'high and low registers'</p>
1	(h)	<p>Any two of:</p> <ul style="list-style-type: none"> • <u>Syncopated/off-beat chords</u> (bars 37-40) • <u>Sustained chords</u> (bars 41-42) • Low (repeated) motif / figure / (decorated) pedal / sustained note / countermelody, in saxophones (bars 45-51¹) • Brass/trumpets fills, between phrases (bars 44-45¹) / at the end of the scat section (bars 51-52) leading to final section of the song, rhythmic/syncopated/chordal/accented/loud. 	2	<p>Description must be two or more items, e.g. allow 'syncopated chords' or 'off-beat, bars 37-38', but not 'syncopated'. Credit instruments only if linked to a description of the music they play.</p> <p>Not 'countermelodies'</p>
1	(i)	Ab6	1	

Question	Answer	Mark	Guidance
2 (a)		3	<p>See Appendix 2 for general guidance on marking dictation questions.</p> <p>3 marks – completely correct (or one error with accidentals) 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> <p>Bar 23³ and bar 25³ – apply dovetail rule at the beginning and end.</p>
2 (b)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> • (1st) violin melody with homophonic/chordal accompaniment, e.g. bass on strong beats, alternating with quavers in inner parts • Violins in thirds/sixths (bars 6⁴-8³) • (1st) violin as lowest part of the texture, 2nd vln./viola/cello above 1st vln. in close harmony (bars 8⁴-10¹, 37-38). • Antiphonal exchange between high and low (bar 10-12¹). • (1st) violin semiquavers, accompanied by detached chords (bars 14-15). • Close harmony with 'cello dropping out (bars 16⁴-18) • Violin melody with harmony in semiquavers in 2nd vln./viola (bars 18-21) • 2-part texture, violins in octaves, cello/viola in octaves (bars 23-26). • 'sopra una Corda' passage (bars 32⁴-38): violin plays on G string, over sustained chords/pedal. <p>Credit any other accurate descriptions of texture.</p>	4	<p>1 mark for each description of the texture. Max. 3 marks.</p> <p>1 additional mark for accurate location/bar numbers for at least two passages.</p> <p>Not 'homophonic' (unless supported by detail or an example). Not 'polyphonic'</p>

2	(c)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Bars 39-41: <ul style="list-style-type: none"> ○ Imitative entries of 2nd subject/codetta theme (from bars 32⁴-33) ○ Beginning in cello, entries at the half bar ○ D major, modulating to E minor • Bars 42-53: <ul style="list-style-type: none"> ○ 1st violin semiquavers, arpeggios/'crossing strings' figures. ○ develops material from bars 14-15 and bars 27-30. ○ In 3-bar phrases/sections; E minor – A major – D major; ref. circle of fifths progression. • Bars 54-58: <ul style="list-style-type: none"> ○ Based on material from bars 23-26, 2nd subject. ○ B pedal in cello, dominant of E minor, descending chromatic harmony/counter melodies. ○ Fuller texture (previously in two parts/octaves). ○ Bars 59-60 – sudden V7 to return to tonic/recap; sf, contrast of dynamics, drama/joke (e.g. characteristic of Haydn). 	6	<p>5-6 marks: precise, detailed explanation of the development, convincing in identifying stages in the development and in relating thematic material to its origins in the exposition; consistent and accurate in discussing tonality.</p> <p>3-4 marks: some detail in explaining the development, identifying most stages in the development and relating some thematic material to its origins in the exposition; some reference to tonality, not always consistent and accurate.</p> <p>1-2 marks: limited explanation of the development, with basic identification of stages in the development and/or thematic material; very limited reference to tonality, with little or no accuracy.</p> <p>0 marks: no accurate or relevant evidence.</p> <p>Answers on only treatment of material or only tonality and modulation will normally not go above the 3-4 band of marks.</p>
2	(d)	<p>Any two of:</p> <ul style="list-style-type: none"> • Opus numbers were often given to <u>published</u> work. • Haydn wrote string quartets <u>in sets</u> to sell for publication. • Hob. number refers to (Anthony van) <u>Hoboken</u>. • <u>Modern / scholarly</u> catalogue of Haydn's works (3 vols., 1957, 1971, 1978). • III is the list of string quartets, of which this is the 66th. 	2	<p>This set of 6 (1790) was first published in Vienna (by Kozeluch, rather than Artaria, Haydn's usual publishers), then in London, later published as Op. 64 by Pleyel (Paris).</p>

Question		Answer	Mark	Guidance
3	(a)	<p>Answers may refer to:</p> <p>HARMONY:</p> <ul style="list-style-type: none"> • D major, subdominant of tonic A major • I/tonic and V/dominant chords, e.g. bars 262-265 (repeated at bars 270-273). IV/subdominant/G major (bars 266 and 274). One chord per bar, faster/crotchet movement at cadences. • Cadences, e.g. imperfect at bars 268-269, perfect at bars 276-277, 284-285. • Mainly root and first inversion chords. Occasional 2nd inversion chords, e.g. Ic-V at 269, IVc in E at 301. Use of dominant 7ths, e.g. bar 263. • Faster harmonic movement (minims) beginning at bar 278. Repeat of chord progression V7b-I-V (bars 278-281). B minor chord at bar 282, syncopated rhythm of G major chord in bar 283 in approach to perfect cadence (bars 284-285). Harmony of bars 278-285 is repeated in bars 286-293. • From bar 294, modulation/transition to return to A major with perfect cadence at bars 311-312. Ic-V-I/perfect cadence in B minor (bars 294-295) – repeated a step lower/sequence in A major, but unexpected chord of F major (bar 297, ref. interrupted cadence, ref. Neapolitan 6th; bar 299, ref. German 6th). • Dominant pedal E, bars 300-304, A minor, alternating tonic and dominant chords. <p>MELODY:</p> <ul style="list-style-type: none"> • 4-bar phrases, balanced phrasing, e.g. bars 262-269. Question and answer phrases, developed by varying the answers, e.g. bars 270-277 and 278-285. • Leaps (ascending 3rd, descending 4th, bars 262-263), repeated notes (bar 264), chromatic descent in bar 268, wider leaps (descending 6th, ascending 5th) in bar 	10	<p>9-10 marks: Answer makes detailed comments on use of harmony and melody, identifying a range of relevant locations where features occur; precise detail provided.</p> <p>7-8 marks: Answer makes clear comments on use of harmony and melody throughout the extract with relevant locations.</p> <p>5-6 marks: Answer makes relevant comments about the use of harmony and/or melody with some relevant locations.</p> <p>3-4 marks: Answer makes some relevant comments on harmony and/or melody and identifies some locations.</p> <p>1-2 marks: Answer makes comments on harmony and/or melody with superficial evidence and lacking precision in detail.</p> <p>0 marks: Answer makes no accurate or relevant comment on the music.</p> <p>Answers on only melody or only harmony will normally not go above the 5-6 band of marks.</p>

		<p>275.</p> <ul style="list-style-type: none"> • Melody varied/elaborated in the piano RH, e.g. acciaccatura (bars 265, 273 – in recording), auxiliary notes (bar 287-288), chromatic scale (bar 289). • Melodic sequence, e.g. bars 293 (woodwind) and 308 (piano) • More virtuosic melody for piano at the end of the episode, e.g. descending broken chords/arpeggio figures on piano (bars 300-303), extended passage of quavers rising to E in bar 307, descending to the A major cadence. 		
3	(b)	<p>Answers may refer to:</p> <p>MOZART:</p> <ul style="list-style-type: none"> • Contrast between solo and orchestra, e.g. timbre, volume. Themes played by orchestra, soloist and in combination and opposition. • Energy/excitement of beginning of the movement (dramatic contrast following on from slow movement): fast piano solo (8 bars, quaver movement in LH Alberti bass, detached crotchets/strong leaps of 5th / octave in RH melody, quavers in bars 4 and 8 (ascending scale) keep the energy going, leads to ... • Extended orchestra tutti (bars 9-61): variety of themes, contrast between strings and woodwind; interrupted cadence (bars 51-52), f/tutti, unexpected chord C#7/E#. • Long virtuoso solo episodes/passages, sometimes with woodwind and horns but little support from strings. Writing becomes more elaborate towards the end, build-up/dramatic return of rondo theme. • Ref. to tonality in structure, e.g. to achieve contrast/variety, build up tension: <ul style="list-style-type: none"> ○ E minor and E major in first episode (e.g. bars 106ff and 129ff). ○ F# minor in development (bars 230ff) ○ A minor in recapitulation (bars 338ff), extending the material e.g. by ref. to F major (bars 353- 	10	<p>9-10 marks: Answer makes perceptive comments on two or more concertos by Mozart and Haydn/Beethoven, identifying a range of dramatic features with precise detail.</p> <p>7-8 marks: Answer makes clear comments on two or more concertos by Mozart and Haydn/Beethoven, identifying relevant dramatic features with some precise detail.</p> <p>5-6 marks: Answer makes relevant comments on two or more concertos by Mozart and Haydn/Beethoven, identifying some dramatic features with relevant examples.</p> <p>3-4 marks: Answer makes some accurate comments on one or two concertos by Mozart and Haydn/Beethoven, identifying in a limited way a few dramatic features with basic examples.</p> <p>1-2 marks: Answer makes general comments on one or two concertos by Mozart and Haydn/Beethoven with superficial evidence and mostly lacking detail.</p> <p>0 marks: Answer makes no accurate or relevant comment on the music. Answers on only the prescribed work or only Haydn or</p>

		<p>355) followed by ascending chromatic bass (D minor, bar 357), dominant pedal E, perfect cadence in tonic A major (bars 362-363)</p> <ul style="list-style-type: none"> • Stylistic similarities with opera: lyrical (= singable) melodies; similar roles of solo piano and solo singer, both with orchestra accompanying; ref. <i>The Marriage of Figaro</i> (first perf. May 1786). <p>Credit references to 1st and 2nd movements in this concerto and to other concertos by Mozart.</p> <p>HAYDN/BEETHOVEN</p> <p>Credit references to and examples from at least one concerto by Haydn or Beethoven.</p> <ul style="list-style-type: none"> • Haydn - cello, violin, piano, horn, accept <i>Sinfonia concertante</i>. • Beethoven – violin, 5 piano, triple concerto. • Beethoven's concertos are longer, e.g. structural expansion of first movement, multiple themes. • Greater contrast in dynamics/timbre: larger orchestra, e.g. double woodwind, brass (trumpets and horns), timpani. Development of piano, stronger/louder/wider range. 		<p>Beethoven will normally not go above the 5-6 band of marks.</p>
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Question		Answer	Mark	Guidance
4	(a)	<p>Answers may refer to:</p> <p>4a: Lower/baritone range / lower key (Db major). Relaxed, crooning style. Mellow vocal quality with some vibrato. 4b: Higher/tenor range / higher key/4th higher (Gb major). Tone is pleasant but with slight edge, more contemporary/rock timbre, not harsh.</p> <ul style="list-style-type: none"> • 4a: Long held notes at end of phrases, softens vowel to make a pleasant sound. Legato style. Smooth shaping of phrases, ref. breath control. Some slight portamento. 4b: Sings through phrases, firmer diction, clear understanding of the lyrics. • 4a: Natural conversational style, creating a narrative. Slower tempo allows flexible approach to pitch and rhythm: decorates melodic line with harmony notes, appoggiaturas etc. Variety of interpretations of rhythm, control of swing phrasing (e.g. longer notes on 'under my skin' at the end of the first verse). • 4b: faster tempo, pitch and rhythm is more defined: more repeated notes in A sections, stronger pulse, retains sense of swing but more regular triplet crotchets, less syncopation. • 4a: Restrained, patient, holding back until after the trombone solo. • 4b: B section slightly more powerful, forces the tone more, more immediate/urgent expression of the mood of the lyrics, accent/leans into 'blue' notes (e.g. 'Use'). Addition of doubled voice in this section for some phrases. Accents on 'stop' and 'cause' at the end. 	10	<p>9-10 marks: Detailed comparison of the performances. Specific evidence of engagement and understanding of vocal and interpretative qualities in both prescribed and comparative performances. Answer identifies examples in a range of relevant locations, with perceptive and/or precise detail provided.</p> <p>7-8 marks: Clear comparison of the performances. Some specific evidence of engagement and understanding of vocal and interpretative qualities in both prescribed and comparative performances. Answer identifies examples in relevant locations, with some perceptive and/or precise detail provided.</p> <p>5-6 marks: General comparison of the performances. Relevant evidence of engagement and understanding of vocal and/or interpretative qualities in both prescribed and comparative performances. Answer identifies a few examples in relevant locations, with some perceptive detail, but perhaps limited in response to one of the songs.</p> <p>3-4 marks: Some comparison of the performances. Limited evidence of engagement and understanding of vocal and/or interpretative qualities in one or both prescribed and comparative performances. Answer identifies limited examples to compare, or mostly general and lacking detail.</p> <p>1-2 marks: Weak comparison of the performances. Basic evidence of understanding of vocal and/or interpretative qualities in one or both performances. Answer may identify one or two examples to compare, or consistently general and lacking detail.</p> <p>0 marks: No relevant evidence of aural perception offered. Answer makes no accurate or relevant</p>

				comment on the performances. Extract 4a (Track 5) Frank Sinatra – prescribed track 1'59" Extract 4b (Track 6) Rod Stewart (2010) 2'04"
4	(b)	<p>Answers may refer to:</p> <p>Sinatra's active involvement in selecting songs and arrangements, looked for arrangers who suited his vocal style.</p> <ul style="list-style-type: none"> • Sinatra's new contract with Capitol, LP format required new arrangements, e.g. of repertoire from Tin Pan Alley composers (not just popular novelties). • Early 1940s recordings, initially with band leader Tommy Dorsey. Sinatra's legato style developed under the influence of Dorsey's trombone playing. Ref. Sinatra's success with arranger Axel Stordahl, ballads with strings-based arrangements. • 1953 album, Songs for Young Lovers (song 'You Can't Take That Away From Me'), arranged by George Soravo, conducted by Nelson Riddle. • Nelson Riddle, successful partnership in 1950s Capitol Records albums, revitalised Sinatra's singing career. <ul style="list-style-type: none"> ○ Reduced accompaniment so voice could be heard. Used different combinations of instruments from quartets to full orchestra. Ballad arrangements often had a dominant solo instrument. ○ Swing melodies used Riddle's 'heartbeat rhythm' – steady driving beats, slightly slower than most swing tunes. Imaginative/characterful melodic/rhythmic material as fills between vocal lines. ○ Build to climax about two-thirds way through a song, reduce volume after the high point. Made use of opportunities to be interesting in the ending. 	10	<p>9-10 marks: Perceptive comments showing excellent understanding of the collaboration(s). Answer gives precise detail and identifies an appropriate range of relevant examples.</p> <p>7-8 marks: Clear comments showing good understanding of the collaboration(s). The answer gives good detail and identifies a range of examples.</p> <p>5-6 marks: General comments showing understanding of the collaboration(s). Answer gives general detail and identifies examples.</p> <p>3-4 marks: Comments show some understanding of the collaboration(s). Answer gives some detail, and examples given may not always be relevant.</p> <p>1-2 marks: Limited and/or basic understanding of the collaboration(s). Limited detail which may not be supported by examples.</p> <p>0 marks: No accurate or relevant comment offered.</p> <p>Most candidates should be able to: Comment, perhaps only in general terms, on one or more collaboration. Refer to examples of Sinatra songs and support some observations with references to the music in some detail.</p> <p>More informed answers will demonstrate deeper understanding by: Showing a greater appreciation of the relationship between Frank Sinatra and the arrangers. Provide detailed examples of Sinatra's work, showing close</p>

			<ul style="list-style-type: none">• Change from Riddle to Billy May for <i>Come Fly With Me</i> – busier, brighter sound, more emphasis on reeds, lighter humour.		familiarity with the music in their ability to give detailed illustrations.
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Question	Answer	Mark	Guidance
5	<p>Answers may refer to:</p> <ul style="list-style-type: none"> Working conditions of the musicians, e.g. employment in clubs, dance-halls and vaudeville. Origins of jazz in ragtime (for faster pieces) and blues (for slower pieces), adapted from popular dances of the time <p>NEW ORLEANS</p> <ul style="list-style-type: none"> Community life of the city, as seen in brass band funerals, music for picnics in parks, ball games, nightly dances at neighbourhood halls and other social events. Uptown New Orleans, black and immigrant population lived, outgoing and rhythmic music. Jazz music linked to Storyville/The District (1897-1917). Demand for live music, pianists and/or small bands to entertain customers late into the night. Musicians often played in both brass bands (for parades) and string bands/orchestras (for dance). Music exchanged between the two, with syncopation/ragged rhythms to suit the dancers. Growing social acceptance allowed jazz musicians to transcend associations with crime and poverty, which had sometimes haunted music in its earliest days. Popularity of live bands at dance socials, clubs (ref. Pythian Temple Roof Garden), and steamboats on the Mississippi (ref. Fate Marable's riverboat band, 'the floating conservatory') provided opportunities for New Orleans jazz musicians. <p>EARLY JAZZ</p> <ul style="list-style-type: none"> Transmission of jazz through popularity of recordings and radio broadcasts, e.g. Original Dixieland Jazz Band and other white bands, increasing opportunities for black musicians, recording contracts. 	25	<p>Apply generic marking grid in Appendix 1.</p> <p>Most candidates should be able to: Give some explanation of how the popularity of live bands led to employment opportunities for jazz musicians and show some understanding of how this led to development of the different styles. Illustrate their understanding through at least two different musicians. Support some of these observations with references to the music in some detail.</p> <p>More informed answers will: Show a greater appreciation of the how performing opportunities in New Orleans and elsewhere led to developments in jazz music. Give detailed descriptions of some music and the work of some bands and/or musicians which demonstrate some of the musical developments. Show a close familiarity with the music in their ability to give detailed illustrations.</p> <p>Works which might be discussed include: Jelly Roll Morton - <i>Black Bottom Stomp</i>; King Oliver's Creole Jazz Band – <i>Mabel's Dream</i> (2nd Take); Bix Beiderbecke – <i>Singin' the Blues</i>; Louis Armstrong - <i>West End Blues</i>, <i>Heebie Jeebies</i> (Hot 5/Hot 7 recordings); accept early recordings by Duke Ellington (up to <i>Creole Rhapsody</i> 1931, but not later; not Count Basie etc.).</p>

		<ul style="list-style-type: none"> • Migration of musicians from New Orleans and southern states to wealthier cities (in the north, California) in search of opportunity to make money and be professionally successful. Bands made up of New Orleans musicians, e.g. Jelly Roll Morton, King Oliver. • Dominance of Chicago and New York as centres of live music, radio (from the 1920s) and the recording industry (from 1915). • Small bands included a rhythm section of comping piano (or banjo), plucked bass and simple percussion (not full kit). Frontline usually of trumpet, clarinet and trombone, improvising around a simple melody, sometimes together creating New Orleans Polyphony. • Growing importance of star soloists in 1920s (ref. Louis Armstrong, solo-dominated recordings, record company promotes sales with publicity of his name/photo). • Popularity of the music had an impact on the growing size of bands moving towards big bands at dance halls. <p>Credit any other relevant points made in answer to the question.</p>		
6		<p>Answers may refer to:</p> <p>EARLY JAZZ AND SWING</p> <ul style="list-style-type: none"> • Rhythm section, e.g. banjo/guitar on every beat, pizzicato/bowed bass (or tuba in early jazz) (e.g. beats 1 + 3), early drum kit (cymbal, snare, bass) – often poorly recorded. Early jazz role of simple accompaniment to the improvisations of the front line. • Chords in piano (unison with banjo/guitar), added countermelodies/embellishments, development of ‘stride’ piano style. • The expansion of the percussion section to include a full drum kit (and timpani, gongs, vibraphone, xylophone etc.) in big band/swing styles. • Integrated, well-balanced rhythm sections (e.g. Count Basie’s band) – walking bass, relaxed sense of swing, feeling of moving forward, light chords/comping on 	25	<p>Apply generic marking grid in Appendix 1.</p> <p>Most candidates should be able to: Give some explanation of the key features of how the role of the rhythm section changed and developed over time. Discuss some of the significant musicians 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 used by the instrumentalists of the rhythm section in the different styles listed. Refer to details of how the music developed and changed over time. Show close familiarity with the music in their ability to give detailed illustrations.</p>

		<p>piano.</p> <ul style="list-style-type: none"> • Development of walking bass from simple underpinning of harmony to more developed patterns. <p>BEBOP AND COOL JAZZ</p> <ul style="list-style-type: none"> • Timekeeping in bass (walking bass, e.g. even crotchets); swung rhythms on ride cymbal – use of brushes. • Snare/bass drums responding to solos, sometimes with unexpected accents (e.g. bass drum kicks, prods, ‘bombs’) and more complex drum rhythms including more variation within each piece. • Fast rhythmic patterns in bebop, driving the music forward; more relaxed style of playing in cool jazz. • Agile bass, wider range (e.g. extended passages in higher register), rounder/projected tone, opportunities for melody/solos. • The expansion of chords to include chromaticism, modes, extended chords. Variety of voicings of notes in piano chords. • Interactive response to soloist’s motifs (e.g. <i>So What</i> – Miles Davis) • Role of pianists such as Thelonious Monk and Bud Powell helped create and establish the sound of bebop <p>Credit any other relevant points made in answer to the question.</p>		<p>Answers should refer to examples which illustrate change over time. Answers which deal with either earlier or later styles will not go above the 11-15 marks band.</p> <p>Works which might be discussed include:</p> <ul style="list-style-type: none"> • Jelly Roll Morton - <i>Black Bottom Stomp</i> • Louis Armstrong – <i>Hotter than that</i> • Count Basie – <i>Lester Leaps In</i> • Duke Ellington – <i>East St. Louis Toodle-o, Ko-ko</i> • Dizzy Gillespie – <i>Manteca</i> • Stan Kenton – <i>New Concepts of Artistry in Rhythm</i> • Miles Davis – <i>Kind of Blue</i>
7		<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Issues in evaluating the effectiveness of vocal / choral writing in Catholic music for worship: <ul style="list-style-type: none"> ○ Suitable settings of the Mass - most important service in Catholic church – series of movements: Kyrie, Gloria, Credo, Sanctus, Agnus Dei; sung in Latin; and services – Divine Office, including Matins and Compline. ○ Choral textures, combinations of solo voices, homophonic/chordal writing, 	25	<p>Apply generic marking grid in Appendix 1.</p> <p>Most candidates should be able to: Make basic judgements of the effectiveness of vocal music in Catholic church music of the Baroque period, referring accurately to some musical details (voices used, word setting, textures etc.) in one or two works. Show familiarity with the music in the choice of examples.</p> <p>More informed answers will:</p>

		<p>polyphonic/fugal/imitative textures; tradition/influence of Palestrina counterpoint, 'prima pratica'</p> <ul style="list-style-type: none"> ○ Word-setting, expressive/dramatic response to text, word-painting, melisma. ○ Solo music, arias, influence of opera ○ Local/national trends/circumstances, e.g. influence of Louis XIV/Lully in shortening French Mass settings and developing the motet, polychoral writing in St Mark's Venice (ref. Gabrieli. Monteverdi). <ul style="list-style-type: none"> ● Two examples of Catholic Church music of Italy, France, Spain etc. <p>Examples:</p> <p>ITALY</p> <ul style="list-style-type: none"> ● Vivaldi's Gloria – uses both choral movements and solo (SSA) movements. Writing is sometimes homophonic (e.g. Gloria – 1st mvt) and sometimes more contrapuntal (Cum Sancto). Solo movements use a mixture of syllabic and melismatic passages. The duet for 2 sopranos exploits imitation and then chains of suspensions. Many argue that Vivaldi's music combines theatrical elements with elements of the church service. ● Monteverdi Vespers – written for 2 choirs and 7 soloists. Combination of older and newer features: <ul style="list-style-type: none"> ○ cantus firmus, modal harmony and elaborate polyphonic textures; ○ madrigal style writing, simple accompaniments and examples of word painting; ○ combination of simple plainsong with more complex operatic style, and even quoting some of his own operatic music. ○ choral parts tend to be simpler homophonic texture to sing praise whereas the solo movements are more decorative. ○ music for St. Mark's in Venice, which was famous for having two choirs separated and 	<p>Make considered and persuasive judgements of the effectiveness of vocal music in Catholic church music of the Baroque period, referring perceptively to musical details (voices used, word setting, textures etc.) in at least two works. Show close familiarity with the music in their ability to justify opinions with examples.</p> <p>Answers should refer to two or more works. Answers based on one example will not go above the 11-15 marks band.</p> <p>Works which might be discussed include: Monteverdi – <i>Vespers (1610)</i>; Vivaldi – <i>Gloria, Stabat mater</i>; Rameau – <i>Quam dilecta in tabernaculum</i>; M.A. Charpentier – <i>Te Deum in D, H.146</i>; J.S. Bach – <i>Mass in B minor</i>; Francisco Courcelle - <i>Responsories for Epiphany</i>, José de Nebra – <i>Responsories for Christmas</i> [album: <i>Madrid 1752: Sacred Music from the Royal Chapel of Spain</i>, Dorian, 2001]</p>
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		<p>singing antiphonally.</p> <p>FRANCE</p> <ul style="list-style-type: none"> • M.A. Charpentier wrote 11 masses, 200 motets, and oratorios; devotional pieces for a small ensemble composed of royal musicians for Louis XIV's son; later moved to writing musical settings of psalms and other liturgical texts such as the Litanies of Loreto. Music in France was heavily influenced by Lully and Rameau, although not renowned for their sacred music. <p>SPAIN</p> <ul style="list-style-type: none"> • José de Nebra wrote three Nocturn services containing responsories for Christmas and Epiphany. For chorus and orchestra and occasional soloists (SATB), they are elaborate and dramatic. Written for Christmas Eve in a large Madrid church, with antiphonal choirs and an orchestra of 30-plus instruments; grand choruses (“Venite, exultemus Domino”), alternates soloists and small solo ensemble with large chorus. • Courcelle - Two Responsories – influenced by Italian music, fugal entries, brass fanfares, choruses with polyphonic structure, homophonic accents at important textual moments. <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"> • Working opportunities for German composers consisted of: <ul style="list-style-type: none"> ○ employment by nobility (at court, e.g. Berlin, Dresden, Weimar); or ○ employment by church/town (e.g. Leipzig, Frankfurt, Hamburg). • Composers employed by churches (e.g. Bach at St. Thomas and St. Nicolai in Leipzig as town Stadtkantor, relationships with town council, clergy, other musicians, 	25	<p>Apply generic marking grid in Appendix 1.</p> <p>Most candidates should be able to: Give some explanation of the effects of opportunities and restrictions in society, the church and employment on the Lutheran church music of one or more composers. Support some of these observations with references to the music in some detail.</p> <p>More informed answers will: Show a greater appreciation of the effects of</p>

		<p>headmaster of local school).</p> <ul style="list-style-type: none"> • Influence of French and Italian culture/music, competition for court employment by Italian musicians, growth of opera at court, influence of operatic styles/forms on church music. • Martin Luther's influence: important role of music in worship, services in German (not Latin). Included music simple enough for the congregation to join in – chorales, initially in unison then harmonised in four parts. Setting of Biblical passages (rather than just the Mass) for services included works such as the cantata and the Passions for Holy week, chorale variations. • Divided opinions on the role of music within the church, pressure on composers to conform to local/clergy wishes: <ul style="list-style-type: none"> ○ Orthodox view: to use all resources (instruments and voices) available to create a more formal worship; ○ Pietist view: music should be much simpler and for more personal expression of faith • Effects of Thirty Years War (ended 1648), e.g. Schütz wrote music for smaller forces. • Development of the Cantata in part of the service (except during Lent and Advent). Biblical passages/religious verse in da capo arias, madrigal style and chorales. Short movements for soloist, choir and orchestra (e.g. J.S. Bach - <i>Wachet Auf</i>, chorale cantata). Small orchestra (strings, oboes and horns) and organ to accompany an SATB choir. Ref. musical features: 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 movements (solo or duet), often with obbligato melody in one of the instruments. • Cycles of cantatas for the Church year (e.g. Telemann, Bach). Requirements of feast days, available resources (e.g. town musicians). • Ref. other religious music by Lutheran composers, e.g. 	<p>opportunities and restrictions in society, the church and employment on the Lutheran church music of one or more composers. Give detailed examples of how the church music demonstrate these approaches. Show close familiarity with the music in their ability to give detailed illustrations.</p> <p>Answers should refer to examples of music by at least one composer. Credit knowledge of more than one composer. Thorough and detailed answers on one composer may reach the highest band.</p> <p>Works which might be discussed include: J.S. Bach – <i>Wachet auf, St Matthew Passion</i> Buxtehude – <i>Membra Jesu Nostri</i> Schütz – <i>Psalmen Davids</i> Telemann – <i>Brockes-Passion</i></p>
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		<p>settings in Latin, commissions, devotional settings, not primarily for church performance.</p> <p>Credit any other relevant points made in answer to the question.</p>		
9		<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Development of symphonic poem from Liszt's period in Weimar – 12 symphonic poems (1848-58), ref. his earlier one movement works for piano with literary programmes. • An explanation of features of Romantic symphonic poem/tone poem in terms of structure, instrumentation, tonality and harmony, illustrated with specific examples from relevant works. • Some explanation of the programme on which the music is based and how the composer illustrates this in the music. Contrasting approaches to writing music for a programme: <ul style="list-style-type: none"> ○ general, poetic evocation of mood/source material (in Liszt); ○ more specific narrative detail reflected in the music, e.g. different themes to illustrate different characters/elements in the story; and/or the structure of the music shows the order of events (in Tchaikovsky, Dukas, Strauss). • Musical form often free/episodic, although sometimes developed standard structures, e.g. sonata form, theme and variations. • Literature and poetry often an inspiration for these works – Romantic poets/novelists, earlier authors (Shakespeare etc.). Literate, middle-class audiences were familiar with texts/stories, public appetite for literature/reading (at home, family and public reading aloud). • Melodic techniques: thematic representation, transformation of melodies. 	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 symphonic poem and give examples of the musical features of at least two pieces composed during the Romantic era. Show an understanding of how the composer uses the musical features to reflect 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 greater knowledge of the use of musical features in composing a symphonic poem and how this grew in popularity with composers. Show a deeper appreciation of how the composers effectively express the programme in the music. Refer to specific details of instrumentation, texture, timbre, melody and tonality and make convincing and perceptive links with the programme. Detailed examples show close familiarity with the music.</p> <p>Answers should refer to symphonic poems by two or more composers. Answers based on one composer or one appropriate work will not go above the 11-15 marks band.</p> <p>Works which might be discussed include: Liszt – <i>Orpheus</i>, Smetana – <i>Má Vlast</i>, Tchaikovsky – <i>Romeo and Juliet</i>, Mussorgsky - <i>St John's Night on Bald Mountain</i>, Augusta Holmès – <i>Andromède</i>, Franck – <i>Le chasseur maudit</i>, Strauss – <i>Don Quixote</i>, Debussy</p>

		<ul style="list-style-type: none"> Expansion of orchestra and its techniques/orchestration, exploitation of possibilities of timbre/orchestral colour in response to programme. Growth of professional orchestras all over Europe, able to rehearse and perform challenging music. Potential of instrumental music to express any idea (e.g. unrestricted by words/text/lyrics or by difficulties of getting an opera performed). Popularity of the symphonic poem outside Germany (e.g. Czech/Bohemia, Russia, France, Finland). National elements of the music – programme based on places, folk tales of each country leading to the inclusion of familiar melodies or folk style music. <p>Examples of specific work should include detail on:</p> <ul style="list-style-type: none"> timbres and textures melody, harmony and tonality dynamics and articulation <p>Credit any other relevant points made in answer to the question.</p>		<p>- <i>Prélude à l'après-midi d'un faune</i>, Dukas – <i>The Sorcerer's Apprentice</i>, Sibelius – <i>En Saga</i>, Scriabin - <i>Le poème de l'extase</i>, Rachmaninov – <i>The Isle of the Dead</i></p>
10		<p>Answers may refer to:</p> <p>BRASS:</p> <ul style="list-style-type: none"> Improvements in valve systems from c.1820, wider range of reliable notes, piston valve (Périnet, Paris, 1839) or (less widely, e.g. Austria/Germany) rotary valves (esp. on horns). Invention of the tuba (e.g. Wieprecht, Berlin, 1839), replacing ophicleide (e.g. Berlioz <i>Symphonie fantastique</i>); other bass/tenor brass developed e.g. for (marching) bands, ref. tenor tuba in Strauss <i>Don Quixote</i>. <p>WOODWIND:</p> <ul style="list-style-type: none"> Improvements to woodwind instruments and their key mechanisms, originally for flute (e.g. advances by Theobald Boehm, Munich: ring keys 1831, cylindrical, 	25	<p>Apply generic marking grid in Appendix 1.</p> <p>Most candidates should be able to: Give some explanation of some of the developments in instruments during the Romantic era with examples of how these are seen in programme music. Show some understanding of how these developments had an impact on the music composed. Support some of these observations with references to the music in some detail.</p> <p>More informed answers will: Refer in detail to how the developments and improvements in instruments led to the expressive timbres and textures exploited by composers. Show a greater appreciation of how performers and composers were able to extend their ideas because of the</p>

		<p>metal 1847), then other instruments: Boehm system clarinet, manufactured by Buffet, Paris, 1844.</p> <ul style="list-style-type: none"> • Paris-made oboes were preferred (e.g. advances by Frédéric Triébert); Boehm system oboes were too reedy in tone for orchestral music. • Boehm's bassoons did not catch on, with bassoons by manufacturer J.A. Heckel (factory established in Biebrich, 1831, building on advances in design by Carl Almenraeder). • Establishment of at least double woodwind in the concert orchestra and the exploitation of improved tone and dexterity. • Expansion of the woodwind section to include piccolo, alto flute, cor anglais, Eb clarinet, bass clarinet and double bassoon. <p>ORCHESTRA:</p> <ul style="list-style-type: none"> • Advances in strings: Tourte bow, instruments with longer neck, higher bridge, increased tension in the strings, producing a more powerful tone; allows composers to make expressive use of a wide range of performing techniques – ref. <i>divisi</i>, <i>pizzicato</i>, <i>col legno</i>, <i>con sordini</i>, <i>sul ponticello</i>. • Expansion of the percussion section as required by the programmes of some Romantic music, e.g. Berlioz <i>Symphonie Fantastique</i> – more timpani, bells. • Chromatic harp, double-action pedal mechanism, Erard 1810. Inclusion of the harp in orchestral pieces – e.g. Liszt <i>Orpheus</i>. • Stimulus of opera (e.g. Weber <i>Der Freischütz</i>) and Berlioz (<i>Symphonie fantastique</i>; also ref. <i>Treatise on Instrumentation</i>, 1847, revised Richard Strauss 1905) in exploring possibilities of orchestral colour (solo instruments, combinations, textures) for dramatic/narrative effect. • Inclusion of more brass and woodwind lead to increase in the number of strings. • Contrasts of tutti and solo melodies, creating a wider variety of timbres and textures, availability of more 	<p>advances in specific instruments during the Romantic era. Show close familiarity with the music in their ability to give detailed illustrations.</p> <p>Answers should refer to examples from two or more composers – either orchestral or piano or both. Answers based on one composer will not go above the 11-15 marks band.</p> <p>Works which might be discussed include: Orchestra: Liszt – <i>Orpheus</i>, Tchaikovsky – <i>Romeo and Juliet</i>, Strauss – <i>Don Quixote</i>, Dukas – <i>The Sorcerer's Apprentice</i> Piano: Liszt – <i>Transcendental Étude No. 4 in D minor</i>, <i>Mazepa</i>, Mussorgsky – <i>Pictures at an Exhibition</i></p>
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		<p>virtuoso solo playing in orchestras, e.g. woodwind solos to create country/national feeling, extended solo writing in Richard Strauss works.</p> <p>PIANO:</p> <ul style="list-style-type: none"> • Increased tension of thicker strings on an iron frame (e.g. first Steinway grand, made with one-piece cast iron frame, New York 1856), stronger/more rounded tone (e.g. English Broadwood pianos) and dynamics; 'overstringing' allows the bass bridge to be placed nearer the more resonant centre of the soundboard (c.1835), stronger/clearer bass notes. • Wider range of notes (increased to 6, 6½ or 7 octaves). • Development and wider use of the sustaining pedal and its impact on Romantic music, ref. to more widely available new pianos requiring composers to compose many short solo pieces. • Virtuoso pianist-composers, esp. Liszt, also Schumann, Chopin, Scriabin etc., writing music generally too difficult for amateurs. <p>Credit any other relevant points made in answer to the question.</p>		
11		<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Gradual breakdown of accepted rules of functional/tonal harmony from 1900 (but beginning earlier in Wagner etc.). Richer/more complex harmonies, more daring modulations, more frequent passages of uncertain tonality. • Exploration of innovative harmony and development of alternative harmonic language (e.g. to replace tonal harmony): <ul style="list-style-type: none"> ○ Expressive dissonance, 2nds/7ths, chords of 4hs/5ths/quartal harmony, combinations with other intervals, clusters. ○ Alternatives to major/minor scales: pentatonic, scales from European folk traditions, scales from 	25	<p>Apply generic marking grid in Appendix 1.</p> <p>Most candidates should be able to: Give some explanation of the use of harmony and tonality in the music of at least two composers. Refer to examples of how these are used expressively in the music. Support some of these observations with references to the music in some detail.</p> <p>More informed answers will: Give detailed descriptions of the different approaches to harmony and tonality by two or more composers. Refer to details of how this contributes to the power and expression in the music. Show close familiarity with the music in their ability to give detailed illustrations.</p>

		<p>Asia/Africa/Middle East etc., modal scales, octatonic, whole-tone.</p> <ul style="list-style-type: none"> ○ Atonal music, equal status for each pitch/avoidance of tonal centre, serial/12-note method. <p>Different styles may be discussed:</p> <ul style="list-style-type: none"> ● Late Romanticism: <ul style="list-style-type: none"> ○ Diatonic music but with much chromaticism, passing modulations, larger intervals. Intensely expressive melodies lack regular points of rest ● Impressionism: <ul style="list-style-type: none"> ○ Use of the whole tone scale, parallel motion and extended chords (7th, 9th, 11th etc.) released from their role in functional harmony ○ Influence of music from other parts of the world, e.g. Bali, gamelan music – static harmony, new scales or modes ● Expressionism - Serialism: <ul style="list-style-type: none"> ○ Atonality and dissonance ○ 12 note rows and their reworking ○ Melodies with large and awkward leaps – angular ● Neo-classical: <ul style="list-style-type: none"> ○ Exploring and extending tonality and harmony, dissonance, bitonality ● Nationalism: <ul style="list-style-type: none"> ○ Parallel triads, bass moving in parallel with melody ○ Modal melodies ○ Juxtaposition of unrelated keys <p>Credit any other relevant points made in answer to the question.</p>		<p>Answers should refer to examples from two or three composers. Answers based on one composer will not go above the 11-15 marks band.</p> <p>Works which might be discussed include: Late Romantic: Mahler <i>Symphony No. 6</i>, Elgar <i>Cello Concerto</i> Impressionism: Debussy – <i>La Mer</i>, <i>Preludes for Piano</i>, Ravel - <i>Daphnis and Chloe</i> Expressionism – Serialism: Schoenberg <i>Five Orchestral Pieces Op. 16</i>, <i>Pierrot Lunaire</i>, <i>Variations Op. 31</i>, Berg – <i>Wozzeck</i>, <i>Violin Concerto</i>, Webern – <i>String Quartet Op. 28</i> Neo-classical: Stravinsky – <i>Octet</i>, Tailleferre – <i>Concertino for harp and orchestra</i>, Walton – <i>Belshazzar's Feast</i>, Prokofiev – <i>Piano Concerto No. 3</i> Nationalism: Bartók - <i>String Quartet No. 5</i>, Vaughan Williams – <i>Sinfonia Antartica</i></p> <p>Credit any other relevant points made in answer to the question, e.g. discussion of innovative approaches to harmony in Ives, Cowell, Scriabin, Messiaen etc.</p>
12		<p>Answers may refer to:</p> <p>Examples may clearly demonstrate some distinct contemporary approaches to composing, including:</p>	25	<p>Apply generic marking grid in Appendix 1.</p> <p>Most candidates should be able to: Give a general explanation of what is</p>

		<p>MINIMALISM:</p> <ul style="list-style-type: none"> • Cells developed by techniques such as phasing, augmentation, diminution, retrograde, inversion. • Innovative instrumental effects, combination of acoustic and electronic sounds, unusual combinations of instruments, pre-recorded sounds/motifs. • Simplicity of music, meditative/spiritual, settings of religious texts. <p>AVANT GARDE AND EXPERIMENTAL APPROACHES:</p> <ul style="list-style-type: none"> • Aleatoric music • Exploration of new sounds, both instrumental and vocal • Expansion and exploitation of dynamics • Music generated from principles of fractal maths and chaos theory • Graphic scores • Rethinking of roles of singers and instrumentalists within drama <p>POSTMODERN:</p> <ul style="list-style-type: none"> • Reaction against dissonant/technical qualities of avant-garde experiments, including elements of conventional/popular music/pastiche/quotation. • Unconventional approach, stimulating/thought-provoking, e.g. through elements of theatre, comedy, entertainment, social commentary. <p>Credit valid examples of music which cannot be categorised in these groups, i.e. composers who have a distinctive/personal style.</p> <p>Answers may:</p> <ul style="list-style-type: none"> • Explain why the music communicates with audience (including yourself) and with performers. • Explain its significance in relation to other music – e.g. ground-breaking musical innovation, inspiration and influence on other composers, the beginning of a trend, 	<p>exciting/interesting in contemporary composing, providing some coherent reasons for the effectiveness of the music. Support some observations with detailed references to the music but may be inconsistent or general in overall approach.</p> <p>More informed answers will: Give a convincing explanation of what is exciting/interesting in contemporary composing, consistently providing coherent and perceptive reasons for the effectiveness of the music. Show close familiarity and engagement with the music in their ability to give detailed illustrations.</p> <p>Answers should refer to examples from at least one work written after 1980.</p> <p>Works which might be discussed include: Thomas Adès – <i>Asyla</i>, Sofia Gubaidulina – <i>St John Passion</i>, György Ligeti – <i>Violin Concerto</i>, <i>Études pour piano</i>, James Macmillan – <i>The Confession of Isobel Gowdie</i>, Meredith Monk – <i>Songs of Ascension</i>, Steve Reich – <i>Different Trains</i>, Judith Weir – <i>The Consolations of Scholarship</i></p>
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			a high point in achievement for this style/genre etc. Credit any other relevant points made in answer to the question.		
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