

**GCE**

**Music**

**H543/05: Listening and appraising**

Advanced GCE

**Mark Scheme for November 2020**

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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**

<b>Annotation</b>	<b>Meaning</b>
	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

**1. 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:

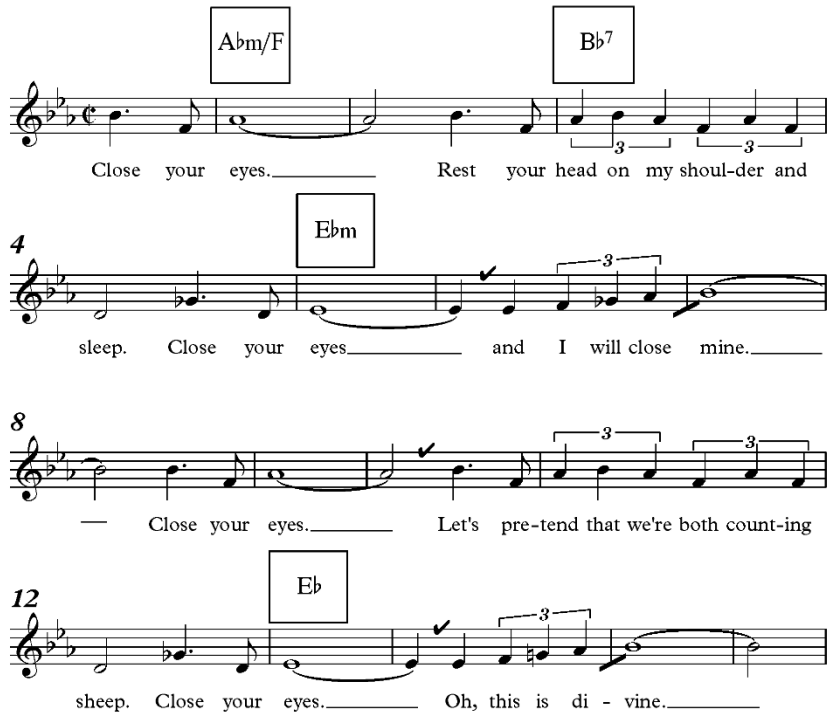
- superscript is used to indicate the number of a beat within a bar (e.g. bar 3<sup>4</sup> is the fourth beat of bar 3)
- lower case letters / Roman numerals indicate minor keys/chords (e.g. a is A minor, ii is a minor chord)
- chords may be written as Roman numerals (I, II, ii etc.) or guitar symbols (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) (i)	mordent	1	
1 (b) (ii)	<p>One breath mark, as indicated</p>  <p>The musical score consists of four staves of music in F minor, 4/4 time. The lyrics are: 'Close your eyes. Rest your head on my shoulder and sleep. Close your eyes and I will close mine. Close your eyes. Let's pretend that we're both counting sheep. Close your eyes. Oh, this is divine.' There are four boxes for chord identification: 'Abm/F' above the first staff, 'Bb7' above the second staff, 'Ebm' above the third staff, and 'Eb' above the fourth staff. The score includes various musical notations such as triplets and slurs.</p>	1	Mark the first tick only.
1 (b) (iii)	<p>One vocal slide / glissando (as above):</p> <ul style="list-style-type: none"> <li>• 'mine', bar 7<sup>1</sup></li> <li>• '-vine', bar 15<sup>1</sup></li> </ul>	1	Mark the first slide only. Accept slide up to tied note (in bar 8 <sup>1</sup> , bar 15 <sup>1</sup> ).
1 (b) (iv)	<p>Four chords in the boxes (as above): Abm/F – Bb7 – Ebm – Eb</p> <p>Roman numerals (alternative given in the question):</p>	3	<p>3 marks: 3 or 4 correct chords 2 marks: 2 correct chords 1 mark: 1 correct chord 0 marks: no correct chords</p>

			ii7 – V7 – i – I		If 2 boxes have the same answer, credit one correct answer (but the same chord for 3 or 4 boxes = 0 marks). Three correct answers and a missing answer = 3 marks.
1	(c)	(i)	Any two of: <ul style="list-style-type: none"> <li>• Soft, gentle, intimate, ref. ‘crooning’</li> <li>• More use of a head voice, light/floated tone, limited use of full-toned chest voice, ref. avoids strong projection required for live performance</li> <li>• Ref. <u>false</u> in higher register (e.g. the final high Eb)</li> <li>• Ref. close to the microphone, more suitable for early recordings</li> </ul>	2	1 mark for each correct answer. Credit any other appropriate answers.
1	(c)	(ii)	Any one of: British: Denny Dennis, Val Rosing  American: Fred Astaire, Gene Austin, Russ Columbo, Bing Crosby, Cliff Edwards, Nick Lucas, Rudy Vallee	1	Credit any suitable recording artists active before 1935 (not Frank Sinatra or later). Similar to the softer, ‘crooning’ style of singing (not Louis Armstrong, Fats Waller)
1	(d)		<i>Either</i> the first chorus/before the vocal refrain: <ul style="list-style-type: none"> <li>• AA: quiet melody (violin) and bass/rhythm section, supported by slightly louder / mp countermelody (reeds). Expressive, restrained, matches words (sleep/‘close your eyes’), gentle, tender.</li> <li>• B: continues quietly, more support from brass, cresc. at the high point of the melody. Warmer, more expressive.</li> <li>• A: return to p, cresc. for modulation, dim. to p to accompany voice. Swell of emotion/restless.</li> </ul> <i>Or</i> the final chorus/after the vocal refrain: <ul style="list-style-type: none"> <li>• AA: loud, sudden/dramatic chords, bold gestures, romantic feeling.</li> <li>• B: ff/even louder, strongest feeling, heavy trombone/cymbal clashes (ref. too loud/inconsistent with mood of the piece, or a suitable climax for expressive/minor key dance number), sudden dim. (ref. unexpected/surprising?).</li> <li>• A: return to quiet (texture reduced to solo sounds), gentle ending, expressive hairpin swells on chords, dim. on repeated final motif.</li> </ul>	3	3 marks: Detailed observation of dynamics in AA, B and A, with a perceptive interpretation of their contribution to the expression of mood/ atmosphere across two or three sections.  2 marks: Either (i) Detailed observation of dynamics in AA, B and A, but no comment on mood/atmosphere, or (ii) a general observation of dynamics with a perceptive interpretation of their contribution to the expression of mood/ atmosphere.  1 mark: Limited detail of dynamics and limited/no interpretation of mood/atmosphere.  0 marks: no relevant or accurate comment on the dynamics.

1	(e)	<p>Any two of:</p> <ul style="list-style-type: none"><li>• Collective term for American composers/songwriters (1), (especially of period before rock'n'roll).</li><li>• Ref. New York / West 28<sup>th</sup> Street, Manhattan (1), a centre of music publishing (1)</li><li>• Nickname may derive from timbre of honky-tonk piano / sound of many pianos trying out new songs in the different publishers' offices.</li></ul>	2	1 mark for each correct answer.
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Question		Answer	Mark	Guidance
2	(a)	Viola, (violon)cello	2	1 mark each
2	(b)		3	<p>See Appendix 2 for general guidance on marking dictation questions.</p> <p>3 marks – completely correct  2 marks – 1 or 2 errors of relative pitch  1 mark – some accuracy in pitch or the general shape is correct  0 marks – very little accuracy</p> <p>Apply dovetail rule at beginning and end.</p>
2	(c)		4	<p>See Appendix 2 for general guidance on marking dictation questions.</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>Apply dovetail rule at beginning and end.</p>



2	(d)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> <li>• Lively/fast tempo, clear pulse/rhythm, perhaps dance-like. Suitable for a finale/last movement of a three- or four-movement work.</li> <li>• Rondo theme: clear/tuneful melody, 8-bar phrases/periodic phrasing (dividing into 2-bar and 4-bar units), first rondo section extended with new/contrasting melodic ideas (e.g. bars 25-28), answered by repeats of bars 5-8 (new antecedent phrase, repeat of consequent phrase).</li> <li>• Melody shared between flute and violin, viola (and violin) fill-in the harmonies, cello plays the bass.</li> <li>• Diatonic harmonies, some passages based on chords I and V, clear cadences to mark the end of phrases, modulations to closely related keys.</li> <li>• ABACA structure. Rondo sections (A), repeat of opening theme/material: <ul style="list-style-type: none"> <li>○ 2<sup>nd</sup> rondo, bars 82-105. D major. Shortened.</li> <li>○ 3<sup>rd</sup> rondo, bars 160-183 (end of extract). Ref. music continues to a coda / further episode / final return of rondo.</li> </ul> </li> <li>• Intervening episodes (B, C) providing contrast of material and tonality: <ul style="list-style-type: none"> <li>○ 1<sup>st</sup> episode, bars 33-81. D major, modulates to dominant/A major. Variety of melodic/rhythmic ideas: e.g. at bars 33ff, 41ff, 57ff, 65ff, 74ff.</li> <li>○ 2<sup>nd</sup> episode, bars 106-167. G major/subdominant. Less repetitive, more sense of a development (ref. sonata-rondo form), more contrapuntal/imitative treatment of material (e.g. viola melody at bars 113-116 and 125-128), dominant pedal (bars 140-144) preparing return to tonic key, more dramatic treatment of material (e.g. fp chords at bars 150 and 154, flute and violin in extended passages of semiquavers in 10ths).</li> </ul> </li> </ul>	6	<p>5-6 marks: accurate, detailed explanation of the features of the music, convincingly related to the characteristics of rondo. Observations are supported by precise evidence of features.</p> <p>3-4 marks: mostly accurate and detailed explanation of the features of the music, clearly related to the characteristics of rondo. Observations are supported by general evidence of features.</p> <p>1-2 marks: some explanation of the features of the music, related in a limited way to the characteristics of rondo. Observations are supported by superficial evidence of features.</p> <p>0 marks: no accurate or relevant explanation or evidence.</p>
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Question	Answer	Mark	Guidance
3 (a)	<p>Answers may refer to:</p> <p>Extract taken from Second solo / Development</p> <p><b>THEMES</b></p> <ul style="list-style-type: none"> <li>• Bar 300: 1<sup>st</sup> subject theme combined with timpani theme.</li> <li>• Solo violin plays ornamental figurations/triplets.</li> <li>• Bar 309: 1<sup>st</sup> subject theme ending is developed at different pitches (e.g. bassoons in thirds). Continuation of timpani theme.</li> <li>• Bar 315: 1<sup>st</sup> subject theme developed using rhythmic diminution (bassoons in quavers). Timpani theme also in rhythmic diminution (strings in quavers). Solo violin continues ornamental figurations in triplets mainly.</li> <li>• Bar 331: New episode/thematic idea, a more lyrical atmosphere, with continuation of timpani theme.</li> <li>• Bar 345: Solo violin has ornamental figurations in semiquavers. Still continuous use of timpani theme.</li> <li>• Bar 357: Triplets on solo violin. Pedal note on A - creates tension while soloist works back to first theme.</li> <li>• Repetition of timpani theme (e.g. with trumpets) in creating atmospheric tension.</li> </ul> <p><b>HARMONY AND TONALITY:</b></p> <ul style="list-style-type: none"> <li>• Starts in B minor – a contrast to original tonality.</li> <li>• A focus on tonic and dominant in the repeats of timpani theme.</li> <li>• Moves to G minor at bar 330 – another contrast and far removed from main key of D major.</li> <li>• Tonic and dominant harmony accompaniment on strings in this section, contributing to calm and lyrical atmosphere</li> <li>• Chromatic bass moves towards dominant pedal on A at bar 357. This long note creates tension while during this, the soloist goes back to 1<sup>st</sup> subject by means of a continuous ascent to highest register eventually reaching D major tonality again.</li> </ul> <p><b>RELATIONSHIP BETWEEN SOLOIST AND ORCHESTRA:</b></p>	10	<p>9-10 marks: Answer makes precise, detailed comments on themes, harmony and tonality and orchestration in the extract, convincingly relating them to contrasts of mood and atmosphere. There are consistent and perceptive observations on the relationship between this extract and earlier in the movement.</p> <p>7-8 marks: Answer makes clear comments on themes, harmony and tonality and orchestration in the extract, relating them to contrasts of mood and atmosphere. There are some perceptive observations on the relationship between this extract and earlier in the movement.</p> <p>5-6 marks: Answer makes relevant comments on themes and/or harmony and tonality and/or orchestration in the extract, relating them to contrasts of mood and atmosphere. There are some suitable observations on the relationship between this extract and earlier in the movement.</p> <p>3-4 marks: Answer makes some relevant comments on themes and/or harmony and tonality and/or orchestration in the extract, relating them to contrasts of mood and atmosphere. There may be limited observations on the relationship between this extract and earlier in the movement.</p> <p>1-2 marks: Answer makes a few comments on themes and/or harmony and tonality and/or orchestration in the extract, relating them in a limited way to contrasts of mood and atmosphere. There may be one or two basic observations on the relationship between this extract and earlier in the movement.</p>

		<ul style="list-style-type: none"> <li>• Soloist prominent, playing decorative figurations throughout first part. Orchestra in accompaniment role (after statements of the 1<sup>st</sup> subject).</li> <li>• Soloist has new melody at bar 331, with orchestra again in accompanying role.</li> </ul> <p>Credit any other relevant points made in answer to the question.</p>		0 marks: Answer makes no accurate or relevant comment on the music.
3	(b)	<p>Answers may refer to:</p> <p><b>VIOLIN CONCERTO</b></p> <ul style="list-style-type: none"> <li>• Finished in 1806, premiere on December 23rd, 1806.</li> <li>• Very large first movement, longer than earlier complete concertos, extended structure, can be analysed in terms of ritornello form or sonata form.</li> <li>• Highly lyrical, violin and orchestra are partners (ref. lack of 'competition'). Ref. cadenza for the soloist.</li> <li>• Beethoven contributes to the evolution of the genre, e.g. eliminating conventional features of the 18th century concerto, bringing the concerto closer to the symphonic genre, ref. creating new expectations of romantic concertos for musicians and audiences.</li> <li>• Took time for it to be established in the repertoire and recognised for its beauties. Mendelssohn re-introduced this work to the public during the mid-1800's.</li> </ul> <p><b>BEETHOVEN'S PIANO CONCERTOS</b></p> <ul style="list-style-type: none"> <li>• New relationship is established between the piano as unaccompanied instrument and the orchestra in a greater role (not just accompanying the soloist). Development of a more powerful piano style.</li> <li>• <b>Piano Concerto No. 4 in G.</b> Advance in scale for the concerto, similar in scope to the symphonies. Bold and novel ideas, e.g. to begin a concerto with quiet piano theme, slow movement dialogue between piano and orchestra.</li> <li>• <b>Piano Concerto No. 5 in Eb.</b> Unique and revolutionary style, powerful themes/heroic note, the name 'Emperor' dates from Beethoven's time (not given by Beethoven himself). No orchestral introduction – piano powerful chord with the orchestra; slow</li> </ul>	10	<p>9-10 marks: Detailed and thorough understanding of Beethoven's achievements as a composer of concertos, supported by precise references or examples from the Violin Concerto and at least one other concerto.</p> <p>7-8 marks: Clear understanding of Beethoven's achievements as a composer of concertos, supported by relevant references or examples from the Violin Concerto and at least one other concerto.</p> <p>5-6 marks: General understanding of Beethoven's achievements as a composer of concertos, supported by some references or examples from the Violin Concerto and/or one other concerto; <i>or</i> Detailed understanding of the topic, unsupported by evidence from the music.</p> <p>3-4 marks: Some basic understanding of Beethoven's achievements as a composer of concertos, with limited references or examples from the Violin Concerto and/or one other concerto; <i>or</i> General understanding of the topic, unsupported by evidence from the music.</p> <p>1–2 marks: Superficial understanding of Beethoven's achievements as a composer of concertos, possibly with one or two references to the Violin Concerto and/or one other concerto.</p>

		<p>movement uses just one theme instead of several; clever link, without a pause, to the lively finale, quotes a popular folk tune.</p> <p>HAYDN / MOZART</p> <ul style="list-style-type: none"><li>• Ref. Mozart's 27 piano concertos, concertos for violin, horn, clarinet, etc. Fewer concertos by Haydn.</li><li>• Smaller scale, three movements (fast-slow-fast), reduced orchestra (strings, some woodwind/horns).</li><li>• Limited capability of early piano / fortepiano.</li></ul> <p>Credit any other relevant points made in answer to the question.</p>		<p>0 marks: Answer makes no accurate or relevant comment on context.</p> <p>Answers should refer to the prescribed work and at least one other concerto (by Haydn, Mozart or Beethoven). Answers based on the Violin Concerto only will not go above the 5-6 marks band.</p>
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Question	Answer	Mark	Guidance
4 (a)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> <li>• Understated vocal style – no real forceful/sustained singing or vibrato. Mellow, quiet crooner style. ‘Natural’ singing style, ref. untrained (e.g. compared to Sinatra). Expressive, restrained.</li> <li>• Economical phrasing: <ul style="list-style-type: none"> <li>○ Breaks up phrases for emphasis – first phrase has breaks between ‘When’ and ‘I’ in first bar as well as ‘grow’ and ‘too’ in second bar.</li> <li>○ Also sings through some phrases - e.g. second half of this line ‘too old to dream’.</li> <li>○ Second phrase is sung through without gaps.</li> </ul> </li> <li>• Some vibrato but understated, e.g. on ‘old’ (second phrase of verse).</li> <li>• Decoration of notes: some notes are emphasised by melisma/pitch bending, e.g. end of verse ‘live’.</li> <li>• A focus on first words of phrase for emphasis of lyrics.</li> <li>• Such as more prominent pitch bending at starts of phrases, e.g. start of chorus on ‘So’ as well as further into chorus on word ‘so’ as well as ‘and’</li> <li>• Low pitch on these notes for emphasis, also makes this note much longer.</li> <li>• Changes rhythms to emphasis words, e.g. start of chorus – all notes same length.</li> <li>• 2<sup>nd</sup> phrase of verse ‘you’ is made longer for emphasis.</li> <li>• Repeat of phrases, e.g. end phrase, ‘your love will live in my heart’ is repeated three times. Each time the interpretation is slightly different.</li> </ul> <p>Credit any other relevant points made in answer to the question.</p>	10	<p>9-10 marks: Answer demonstrates specific and consistent understanding of Cole’s qualities as a singer, linked to a range of perceptive and detailed examples of style and technique in his performance and interpretation of this song.</p> <p>7-8 marks: Answer demonstrates clear understanding of Cole’s qualities as a singer, linked to some perceptive and detailed examples of style and technique in his performance and interpretation of this song.</p> <p>5-6 marks: Answer demonstrates understanding of Cole’s qualities as a singer, linked to a range of relevant examples of style and technique in his performance and interpretation of this song.</p> <p>3-4 marks: Answer demonstrates some understanding of Cole’s qualities as a singer, linked to a few relevant examples of style and technique in his performance and interpretation of this song.</p> <p>1–2 marks: Answer demonstrates a limited or basic understanding of Cole’s qualities as a singer. There may be one or two examples of style and technique in his performance and interpretation of this song, but mostly superficial and lacking in detail.</p> <p>0 marks: No relevant evidence offered. Answer makes no accurate or relevant comment on the music.</p>

4	(b)	<p>Answers may refer to:</p> <p>NAT KING COLE:</p> <ul style="list-style-type: none"> <li>• 8 bar instrumental introduction.</li> <li>• Vocals start with chorus.</li> <li>• Chorus has 4 two bar phrases. These are repeated with different lyrics. Followed by middle section with longer notes (without your love) then repeat of first 8 bars, again with different lyrics.</li> <li>• Instrumental section: solos from muted trumpet, guitar and piano, then piano and trumpet dialogue</li> <li>• Repeat from 3<sup>rd</sup> phrase of chorus (without your love)</li> <li>• Coda from band to complete.</li> <li>• Fast jazz swing style making full use of the band's talents as improvisers.</li> </ul> <p>Other performances which may be discussed include:</p> <p>ELLA FITZGERALD (from <i>Ella Fitzgerald Sings the Harold Arlen Songbook</i>, 1961, arr. Billy May, 3'38"):</p> <ul style="list-style-type: none"> <li>• Uses written melody and lyrics, starting from chorus again.</li> <li>• Uses jazz improvisation in vocals.</li> <li>• Medium swing tempo.</li> <li>• Countermelody in reeds in the intro, repeated with vocal melody. Big band accompaniment, tenor sax solo, band breaks based on the countermelody.</li> </ul> <p>PAUL MCCARTNEY (from <i>Kisses on the Bottom</i>, 2012, 2'35"):</p> <ul style="list-style-type: none"> <li>• Slightly slower. Pop style, guitar and drums. Still in swing style.</li> <li>• Vocal start again at chorus.</li> <li>• Violin added at ends of phrases from 'Without your love'. Instrumental after chorus vocals – violin and some whistling.</li> <li>• Repeat of chorus vocals with some overdubbing effects.</li> <li>• Short instrumental coda.</li> </ul> <p>HARRY NILSSON (recorded 1973, issued 1988 in <i>A Touch More Schmilsson in the Night</i>, arr. Gordon Jenkins, 3'12"):</p> <ul style="list-style-type: none"> <li>• A much slower and quieter, understated version. More ballad-like.</li> </ul>	10	<p>9-10 marks: Specific evidence and perception of the effectiveness of the arrangements of two performances. Answer describes two versions of the same song in detail and identifies a range of different features in the arrangements, precise detail provided.</p> <p>7-8 marks: A range of suitable evidence for the effectiveness of two performances. Answer Identifies different features of arrangement in two versions of the same song.</p> <p>5-6 marks: Relevant evidence for the effectiveness of the performances selected, identifying some suitable features of the arrangements in two versions of the same song.</p> <p>3-4 marks: Some relevant evidence of the effectiveness of both selected performances, identifying a few different features of the arrangements in two versions of the same song.</p> <p>1–2 marks: Limited and/or basic relevant evidence about one or both performances identifying some features of the arrangements.</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> <ul style="list-style-type: none"> <li>• 1930s: Big bands/swing bands increase in popularity, e.g. leaders such as Benny Goodman, Count Basie and Duke Ellington. Growth of sections within a band – brass and reeds playing riffs in unison or chords, sections of call and response and fills between phrases. Rhythm section more established, pizzicato walking bass, strummed chords on guitar and expanded kit including hi-hat.</li> <li>• 1940s Virtuoso musicians began to perform in smaller ensembles, using the rhythms of swing but highlighting their improvisation, became known as bebop. Pieces played the Head followed by improvised solos and concluding with the Head. Solos tended to be fast with irregular phrases and wide range.</li> <li>• Wider range of chord substitutions with much chromaticism and unusual scales. More intellectual approach. Musicians such as Charlie Parker and Dizzy Gillespie</li> <li>• 1950s began a period of Cool Jazz with musicians such as Miles Davis taking the lead. Cool jazz has a slower tempo and more rhythmic freedom with free improvisation. The tone of the instruments, particularly the trumpet, is softer often with the Harmon mute. Developments in recording allowed for much longer pieces and playing close to the microphone</li> <li>• Hard bop with louder drums responding to solos with funky or Latin rhythms combined with influences from blues, gospel and soul over repeated figures in the accompaniment. Pieces by Horace Silver may be discussed.</li> <li>• 1960s styles: avant-garde, free jazz. Extended improvised solos, with much freedom. A period of experimentation, pushing boundaries, bands rehearsed extensively, establishing a strong sense of ensemble.</li> <li>• Jazz-rock fusion blended elements of rock and funk with jazz techniques, including electric guitar and bass guitar, synthesised sounds and electronic effects.</li> </ul> <p>Credit any other relevant points made in answer to the question.</p>	25	<p>Apply generic marking grid in Appendix 1.</p> <p><b>Most candidates should be able to:</b> Give some explanation of some of the changes in instrumental jazz which took place between 1930 and 1970 and show some understanding of how this led to development of the different styles. Illustrate their understanding through two different musicians. Support some comparison with references to the music in some detail</p> <p><b>More informed answers will:</b> Show a greater appreciation of contrasting approaches to instrumental jazz music of the period as seen in the music of two jazz musicians. Give detailed descriptions of some music and the work of both musicians which demonstrate musical developments. Show a close familiarity with the music in their ability to make relevant and perceptive comparisons.</p> <p>Answers should refer to examples from the work of two jazz musicians. Answers based on one musician (or where there is no clear differentiation between them (e.g. leader and soloist in the same band) will not go above the 11-15 marks band.</p> <p>Works which might be discussed include: Duke Ellington – <i>Ko-Ko</i>, <i>Concerto for Cootie</i>, <i>Harlem Air shaft</i>, Charlie Parker – <i>Ornithology</i>, <i>Koko</i>, Miles Davis – <i>Birth of the Cool</i>, <i>Kind of Blue</i>, <i>Bitches Brew</i>, Stan Kenton – <i>New Concepts of Artistry in Rhythm</i>, Horace Silver – <i>Song For My Father</i>, Ornette Coleman – <i>Civilization Day</i>, John Coltrane – <i>Ascension</i>, Herbie Hancock – <i>Maiden Voyage</i>, Alice Coltrane – <i>Journey in Satchinanada</i>.</p>



6	<p>Answers may refer to:</p> <ul style="list-style-type: none"> <li>• An explanation of how musicians wanted to rejuvenate the popularity of jazz.</li> <li>• Breakdown of traditional roles of frontline, rhythm section.</li> <li>• Explanation of the different genres of music combined with elements of jazz.</li> <li>• Blending rock with jazz to increase its appeal/relevance to a wider audience, jazz-rock fusion: <ul style="list-style-type: none"> <li>○ electric guitars, bass guitars, electronic effects and synthesized sounds, amplification</li> <li>○ bass lines became repetitive riffs rather than walking bass</li> </ul> </li> <li>• Influences from other parts of the world: <ul style="list-style-type: none"> <li>○ Latin American or African percussion</li> <li>○ India (raga, drones, irregular time signatures)</li> <li>○ Brazil and Cuba (timbres and rhythms)</li> </ul> </li> <li>• Smooth jazz, soulful melodies, neo-classical/neo-traditional jazz styles</li> <li>• Acid jazz, more contemporary hip-hop and dance music including electronic sampling and DJ techniques, drawing closer to contemporary pop music</li> </ul> <p>Credit any other relevant points made in answer to the question.</p>	25	<p>Apply generic marking grid in Appendix 1.</p> <p><b>Most candidates should be able to:</b> Give some explanation of the innovative approaches which developed over time and make some judgement of their appeal to new audiences. Discuss some of the ways musicians have fused different styles and demonstrate some knowledge of the significant musicians of the period. Support some of these observations with references to the music in some detail</p> <p><b>More informed answers will:</b> Give detailed descriptions of the some of the ways musicians have fused different musical features to imaginatively create new and innovative works. Refer to details of how the music developed and changed over time and make perceptive judgements of its appeal to new audiences. Show close familiarity with the music in their ability to give detailed illustrations.</p> <p>Answers should refer to examples from one or more recordings.</p> <p>Works which might be discussed include: Ornette Coleman – <i>Civilization Day</i>, Mahavishnu Orchestra – <i>One Word</i>, John McLaughlin – <i>Birds of Fire</i>, Weather Report – <i>Surucucu</i>, Maria Schneider – <i>Arbiters of Evolution</i>, Gonzalo Rubalcaba – <i>Hip Side</i>, Courtney Pine – <i>Transition in Tradition</i>, Grand Union Orchestra – <i>If Paradise</i>, Jan Garbarek – <i>In Praise of Dreams</i>.</p>
7	<p>Answers may refer to:</p> <p>Composers in England would have been familiar with music of Germany, Italy and France.</p> <ul style="list-style-type: none"> <li>• Anglican church music sung in English, but some would have been sung in Latin, such as Requiem mass and all the elements in the Eucharist service.</li> </ul>	25	<p>Apply generic marking grid in Appendix 1.</p> <p><b>Most candidates should be able to:</b> Describe some aspects of European music which have been incorporated into English church music. Support some of these observations with references to the music of two different composers in some detail.</p>

		<ul style="list-style-type: none"> <li>• Influence of French court on restored monarchy, imitating Versailles in organising Chapel Royal.</li> <li>• Specific English forms of religious music, as seen in large-scale oratorios, anthems.</li> <li>• Textures in choral music – some homophonic writing and some polyphonic used in Italian and German music. Mixture of homophonic and polyphonic sections was common in both English and German pieces.</li> <li>• Anthems had similarities to Motets of the Catholic and Lutheran Church, using a mixture of choral and solo movements with orchestral accompaniment.</li> <li>• Instrumental Symphonies at the beginning of works were often in two sections, the first slower with dotted rhythms and the second quicker with polyphonic textures as was typical of French overtures.</li> <li>• Oratorios were popular in Italy in the early Baroque and this popularity spread through Germany to England. The use of the chorus as the crowd commenting on the action became popular with soloists sometimes acting as narrator and sometimes main characters in the story.</li> <li>• Handel, born in Germany, spent some time in Italy before moving to England, as a result his oratorios combine elements of Italian opera and oratorio, German oratorio while being in English.</li> <li>• Obbligato style accompaniments in his arias (not in exactly the same way as Bach).</li> </ul> <p>Credit any other relevant points made in answer to the question.</p>		<p><b>More informed answers will:</b> Show a greater appreciation of how features of music from other countries have been adopted by composers working in England. Give detailed descriptions of the musical features of the vocal and instrumental writing found in the church music of the Baroque. Show close familiarity with the music in their ability to give detailed illustrations.</p> <p>Answers should refer to examples from at least one work by Purcell, Handel or English composers.</p> <p>Works which might be discussed include: Purcell – <i>My heart is inditing, Rejoice in the Lord Always, Music for the funeral of Queen Mary</i>, Handel – <i>Messiah, Saul, Coronation Anthems</i> (e.g. <i>Zadok the Priest</i>), <i>Chandos Anthems</i> (e.g. ‘<i>O praise the Lord with one consent</i>’), Pelham Humfrey – <i>By the waters of Babylon, Blow – O give thanks to the Lord, Lift up your heads</i>.</p>
8		<p>Answers may refer to:</p> <p>A ‘standard’ set-up of vocal and instrumental resources did not exist, varied according to location and occasion.</p> <ul style="list-style-type: none"> <li>• Cathedral and churches, varied according to size and status.</li> <li>• Royal patronage: Louis XIV’s court in Versailles, in England Westminster Abbey, St George’s Chapel Windsor, German courts – Dresden, Halle, Cöthen etc.</li> <li>• City states, town councils (e.g. Leipzig, Hamburg).</li> </ul> <p>Music may include:</p>	25	<p>Apply generic marking grid in Appendix 1.</p> <p><b>Most candidates should be able to:</b> Give some explanation of how the available resources were used in the music of two Baroque composers. Show some understanding of different textures and word setting in expressing the meaning of the text. Support some of these observations with references to the music in some detail.</p> <p><b>More informed answers will:</b></p>

		<ul style="list-style-type: none"> <li>• SATB choir, solo voices and small orchestra (strings, oboes and horns) with organ to accompany, e.g. homophonic SATB harmony or polyphonic/fugal textures.</li> <li>• ‘Cantus firmus’ – e.g. trebles sing chorale melody around which other parts weave.</li> <li>• Some use of double choir for impact. Antiphonal effects (e.g. echo), use of large buildings (e.g. St Mark’s Venice).</li> <li>• Recitative for narrator or for characters within the story. Sparse accompaniments in recitatives, except for Bach’s use of strings to accompany Jesus’ words.</li> <li>• Examples of word painting shown in the music, including the use of different textures to reflect the words – e.g. thunder and lightning in St. Matthew Passion with rumbling bass line and descending arpeggios, many examples from various works.</li> <li>• Basso Continuo - cello plus organ harmonisation of figured bass.</li> <li>• Sparing use of trumpets and timpani (e.g. recruited from town musicians) in celebratory movements.</li> </ul> <p>Credit any other relevant points made in answer to the question.</p>		<p>Show a greater appreciation of how available combinations of voices and instruments are used to reflect the meaning of the works. Give detailed examples of how music of the two composers demonstrate these approaches to reflect the meaning of the text. Show close familiarity with the music in their ability to give detailed illustrations.</p> <p>Answers should refer to examples from two contrasting composers. Answers based on one composer (or where there is no clear contrast between them) will not go above the 11-15 marks band.</p> <p>Works which might be discussed include:  J.S. Bach – <i>St. Matthew Passion, Magnificat</i>, M.A. Charpentier – <i>Te Deum in D</i>, Monteverdi – <i>Vespers</i>, Purcell – <i>My heart is inditing, Rejoice in the Lord Always, I was glad</i></p>
9		<p>Answers may refer to:</p> <p>A period in which ideas of national identity became important, e.g. the formation of countries based on shared identity/language/culture. Movements of political/national independence in face of European empires (e.g. Austro-Hungarian, Russian)</p> <ul style="list-style-type: none"> <li>• Reaction against the musical dominance of German/Austrian music: <ul style="list-style-type: none"> <li>○ France (ref. Franco-Prussian War, 1870-71), dominance of Paris Conservatoire – Franck, Saint-Saens</li> <li>○ Russia: Tchaikovsky, The Mighty Five (aka The Mighty Handful) – Borodin, Mussorgsky, Balakirev, Rimsky-Korsakov</li> <li>○ Bohemia: Smetana, Dvořák</li> <li>○ Norway: Grieg</li> <li>○ England: Elgar</li> <li>○ Finland: Sibelius</li> </ul> </li> <li>• Choice of programmes on national subjects, landscape, moods, literature, history.</li> </ul>	25	<p>Apply generic marking grid in Appendix 1.</p> <p><b>Most candidates should be able to:</b>  Describe some aspects of the rise of nationalism and give some examples how it was incorporated in at least two pieces composed during the Romantic era. Show an understanding of how the composer uses the elements of folk music to reflect the chosen storyline or theme. Support some of these observations with references to the music in some detail.</p> <p><b>More informed answers will:</b>  Show a greater knowledge of the use of musical features of national music within instrumental music and how this grew in popularity among both composers and audiences. Show a deeper appreciation of how composers show their nationality in their music and effectively express the programme in the music. Refer to details of how instrumentation, texture, timbre,</p>

		<ul style="list-style-type: none"> <li>○ Smetana's <i>Vltava</i> – source of the river, rapids, Prague etc.</li> <li>○ Elgar – <i>Cockaigne</i> overture – picture of London.</li> <li>● Distinctive characteristics of national music – melody, scales, rhythm, instruments – derived from folk traditions. <ul style="list-style-type: none"> <li>○ Polkas from Smetana and Dvořák.</li> <li>○ Drone effect of Norwegian fiddle in Grieg's 'Norwegian March' (<i>Lyric Pieces</i>).</li> </ul> </li> <li>● Quotation of folk song/dance melodies.</li> </ul> <p>Credit any other relevant points made in answer to the question.</p>		<p>melody and tonality are used to reflect the programme. Show close familiarity with the music in their ability to give detailed illustrations.</p> <p>Answers should refer to examples from at least one work.</p> <p>Works which might be discussed include: Tchaikovsky – <i>1812 Overture</i>, Grieg – <i>Lyric Pieces</i>, Smetana – <i>Má Vlast, Vltava</i>, Mussorgsky – <i>Pictures at an Exhibition</i>, Elgar – <i>Cockaigne overture</i>, Sibelius – <i>Finlandia, Four Legends Op. 22</i>.</p>
10		<p>Answers may refer to:</p> <p>Developments in harmony and tonality might include:</p> <ul style="list-style-type: none"> <li>● Importance of originality in composition, e.g. new chords.</li> <li>● Influence of experiments in harmony in programme music, opportunities provided by dramatic context, e.g. by Liszt and (in opera) by Wagner (ref. <i>Tristan und Isolde</i>).</li> <li>● Extension of diatonic harmony: <ul style="list-style-type: none"> <li>○ More frequent use of 7<sup>th</sup>, 9<sup>th</sup>, 11<sup>th</sup>, 13<sup>th</sup> chords.</li> <li>○ Expressive use of diminished 7<sup>th</sup> chords.</li> <li>○ Chromatic chords, augmented/diminished triads, not clearly related to the prevailing key (ref. Wagner's <i>Tristan</i> chord).</li> <li>○ Originality in chord progressions, e.g. movement from diatonic to tonally unrelated chords.</li> </ul> </li> <li>● Extension of tonality: <ul style="list-style-type: none"> <li>○ Major and minor versions of the same keynote.</li> <li>○ Passing modulations, more frequent secondary dominants.</li> <li>○ Sudden modulations to unrelated keys.</li> <li>○ Key signature changes, e.g. enharmonic modulation.</li> <li>○ More frequent modulations, e.g. by repeated intervals (ref. by semitones in development of Tchaikovsky's <i>Romeo and Juliet</i>).</li> </ul> </li> </ul>	25	<p>Apply generic marking grid in Appendix 1.</p> <p><b>Most candidates should be able to:</b> Give some explanation of some of the developments in harmony and tonality 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><b>More informed answers will:</b> Refer in detail to how the extended harmonies were exploited by composers. Show a greater appreciation of how composers used a wide range of keys expressively 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 at least one work.</p> <p>Works which might be discussed include: Mendelssohn – <i>Hebrides Overture</i>, Fanny Hensel – <i>Das Jahr</i>, Liszt – <i>Orpheus</i>, Tchaikovsky – <i>Romeo and Juliet</i>, Augusta Holmès – <i>Andromède</i>, Strauss – <i>Don</i></p>

		<ul style="list-style-type: none"> <li>○ Superimposition of two keys (ref. pieces of broom in Db major and Bb minor in Dukas's <i>The Sorcerer's Apprentice</i>).</li> <li>● Influences from national traditions: <ul style="list-style-type: none"> <li>○ harmonies shaped by modal folk melody (e.g. in music promoting national identity within Europe).</li> <li>○ harmonies from non-Western traditions (e.g. in music intended to suggest countries from outside Europe).</li> </ul> </li> <li>● Move towards the breakdown of tonality and functional harmony: <ul style="list-style-type: none"> <li>○ Impressionist experiments (modal, pentatonic, whole-tone scale, bitonality).</li> <li>○ Expressionist experiments, more dense/chromatic harmonies, ambiguous/unstable tonal centres, step-by-step towards atonality.</li> </ul> </li> </ul> <p>Credit any other relevant points made in answer to the question.</p>		<p><i>Quixote</i>, Dukas – <i>The Sorcerer's Apprentice</i>, Scriabin - <i>Le poème de l'extase</i>, Schoenberg – <i>Verklärte Nacht</i>, <i>Chamber Symphony No. 1 Op. 9</i>, Debussy – <i>La cathédrale engloutie (Préludes, Book 1)</i>.</p>
11		<p>Answers may refer to:</p> <p>Late romantic composers exploited large orchestras, including new instruments and rich sonorities. They explored a wide range of textures, including off-stage instruments as well as vast forces contrasting with solo instruments within the orchestra.</p> <p>New sonorities, textures and timbres, 1900-1940:</p> <p>HOW?</p> <ul style="list-style-type: none"> <li>● Smaller combinations of instruments, chamber ensemble, unusual combinations.</li> <li>● Woodwind and brass, extremes of range (e.g. bassoon solo in <i>Rite of Spring</i>), extended techniques (fluttertonguing, harmonics, mutes, glissando), timbre of instruments (saxophone).</li> <li>● New sonorities in strings, solo players, extremes of range</li> <li>● Expansion of percussion, new combinations/techniques.</li> <li>● Spoken voice, e.g. in combination with sung voice.</li> <li>● Virtuoso demands, versatility of performers.</li> </ul> <p>WHY?</p>	25	<p>Apply generic marking grid in Appendix 1.</p> <p><b>Most candidates should be able to:</b> Give some explanation how composers used instruments in new ways and combinations. Refer to examples of how these contrast with composers of late romantic music. Support some of these observations with references to the music in some detail</p> <p><b>More informed answers will:</b> Give detailed descriptions of the different approaches to the use of new sonorities and textures by two composers. Refer to details of how instruments were combined and played in new ways to create innovative sounds in the music. Show close familiarity with the music in their ability to give detailed illustrations.</p> <p>Answers should refer to examples from two contrasting works. Answers based on one work or similar works (where there is no clear contrast between them) will not go above the 11-15 marks band.</p>

		<ul style="list-style-type: none"> <li>• Exploration of psychological states, interest in dissonance, modern timbres.</li> <li>• Economic climate for music during and after World War I. Smaller venues, smaller groups.</li> <li>• Preference for cooler, more objective expression of feeling, humour and irony.</li> <li>• Reaction to the horrors of war, the jazz age and the Great Depression. Integration of popular melody/rhythm/texture into concert music. Also move towards modernism, abstract, intellectual expression etc.</li> </ul> <p>Credit any other relevant points made in answer to the question.</p>		<p>Works which might be discussed include: LATE ROMANTIC: Schoenberg – <i>Gurrelieder</i>, Mahler <i>Symphony No. 8</i>, Scriabin – <i>Le Poème de l'Extase</i>.</p> <p>NEW SONORITIES, TEXTURES AND TIMBRES: Schoenberg – <i>Chamber Symphony No. 1 Op. 9</i>, <i>Pierrot Lunaire</i>, Webern – <i>String Quartet Op. 28</i>, Stravinsky – <i>Symphonies of Wind Instruments</i>, <i>The Soldier's Tale</i>, Tailleferre – <i>Concertino for harp and orchestra</i>, Walton – <i>Façade</i>, Bartók – <i>Sonata for Two Pianos and Percussion</i>.</p>
12		<p>Answers may refer to:</p> <p>Clear identification of one or more works which demonstrate some influence or inspiration from discoveries and advances in knowledge. These might include:</p> <ul style="list-style-type: none"> <li>• Programme music, illustrating new ideas or discoveries.</li> <li>• Music using new compositional techniques, e.g. based on new principles or theories.</li> <li>• New possibilities for composers in recorded sound, not only in incorporating recorded sound into their compositions but also on the growth in popularity of their music on media and sales.</li> <li>• Exploration of new sounds, both instrumental and vocal, electronic and pre-recorded, expansion of percussion.</li> <li>• Expansion and exploitation of rhythm and metre, dynamics, pitch, structure, notation (e.g. graphic scores).</li> <li>• Challenges and opportunities in developing audiences, increase of universal education in science, awareness of non-Western cultures, integration of popular culture, film music, television etc.</li> </ul> <p>Evaluation of the success of music in communicating to an audience:</p> <ul style="list-style-type: none"> <li>• The extent to which new ideas have shaped the music.</li> <li>• The extent to which the music is unique, recognised as an artistic personal achievement of the composer.</li> <li>• The extent to which it is a model for later works by the composer or other composers.</li> </ul>	25	<p>Apply generic marking grid in Appendix 1.</p> <p><b>Most candidates should be able to:</b> Give some explanation of how discoveries and advances in knowledge have impacted on the process of composing music, including some consideration of how effective these approaches are. Support some of these observations with references to the music in some detail</p> <p><b>More informed answers will:</b> Explain and evaluate how discoveries and advances in knowledge have impacted on the process of composing music, describing in detail some of the techniques used to create an effective piece. Show close familiarity with the music in their ability to give detailed illustrations.</p> <p>Answers should refer to examples from at least one work written from 1900 to the present day.</p> <p>Works discussed might include: SCIENCE, ENGINEERING OR MATHEMATICS: Bartók – <i>Music for Strings, Percussion and Celesta</i>, Cage – <i>Music of Changes</i>, Ligeti – <i>Etudes</i>.</p>

	<p>SCIENCE, ENGINEERING OR MATHEMATICS</p> <ul style="list-style-type: none"> <li>• Application of number sequence to music, e.g. Fibonacci series.</li> <li>• ‘Total serialism’, predetermined method of controlling pitch, rhythm, dynamics etc.</li> <li>• Music with elements of chance, aleatoric, indeterminacy.</li> <li>• Music generated from principles of fractal maths and chaos theory.</li> </ul> <p>TECHNOLOGY OR MASS MEDIA</p> <ul style="list-style-type: none"> <li>• ‘Factory’ music, rhythmic ostinato</li> <li>• Music inspired by transport (cars, trains), flight</li> </ul> <p>SOUND RECORDING OR STUDIO TECHNOLOGY</p> <ul style="list-style-type: none"> <li>• Use of amplification</li> <li>• Pre-recorded sounds incorporated with live performance</li> <li>• Electronically-generated sound</li> </ul> <p>PSYCHOLOGY OR PHILOSOPHY</p> <ul style="list-style-type: none"> <li>• Exploration of psychological states, e.g. dreams, madness (ref. expressionist music)</li> </ul> <p>THE EXPLORATION OF THE WORLD AND SPACE</p> <ul style="list-style-type: none"> <li>• ‘Landscape’ music, evoking remote places, distant worlds</li> <li>• Musical elements from non-Western cultures</li> </ul> <p>Credit any other relevant points made in answer to the question.</p>	<p>TECHNOLOGY OR MASS MEDIA: Honegger – <i>Pacific 231</i>, Berio – <i>Sinfonia</i>, Adams – <i>A Short Ride in a Fast Machine</i>.</p> <p>SOUND RECORDING OR STUDIO TECHNOLOGY: Stockhausen – <i>Gesang der Jünglinge</i>, Crumb – <i>Black Angels</i>, Reich – <i>Different Trains</i>.</p> <p>PSYCHOLOGY OR PHILOSOPHY: Schoenberg – <i>Pierrot Lunaire</i>, Berg – <i>Wozzeck</i>, Stockhausen – <i>Stimmung</i>.</p> <p>THE EXPLORATION OF THE WORLD AND SPACE: Holst – <i>The Planets</i>, Vaughan Williams – <i>Sinfonia antartica</i>, Milhaud – <i>La création du monde</i>, Cage – <i>Sonatas and interludes for prepared piano</i>.</p>
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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 two Areas of Study chosen. They need to apply these skills to specific examples of repertoire and to appropriate contexts of time and culture. Candidates will also be assessed on their ability to construct and develop a sustained and coherent line of reasoning and marks for extended responses are integrated into the marking criteria below.

**21 - 25 marks:** Thorough and detailed knowledge and understanding of the background, supported by close familiarity, with a wide range of relevant examples of music and a good ability to make evaluative and critical judgements. Extensive understanding of context, with a clear demonstration of the ability to analyse and appraise in relation to the question. There is a well-developed and sustained line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.

**16 - 20 marks:** Specific knowledge and understanding of the background, supported by close familiarity with a range of relevant examples of music with an ability to make accurate judgements. Has a good understanding of context, with evidence of the ability to analyse and appraise in relation to the question. There is a well-developed line of reasoning which is clear and logically structured. The information presented is relevant and in the most part substantiated.

**11 - 15 marks:** Good knowledge and understanding of the general background, supported by some familiarity with a range of relevant examples, not entirely precise in detail. A general understanding of context, but not always able to analyse and appraise in relation to the question. There is a line of reasoning presented with some structure. The information presented is in the most part relevant and supported by some evidence.

**6 - 10 marks:** Some knowledge of the background to the repertoire, but relatively superficial, partly supported by familiarity with some relevant examples and some understanding of context, but only partly able to analyse and appraise in relation to the question. The information has some relevance and is presented with limited structure. The information is supported by limited evidence.

**1 - 5 marks:** Some knowledge of the relevant background to the repertoire, partly supported by familiarity with some music, but insecure and not always relevant. A general understanding of context, with weak analysis and appraisal in relation to the question. The information is basic and is communicated in an unstructured way. The information may be weakly supported by limited evidence, and the relationship to the evidence may not be clear.

**0 marks:** No response worthy of credit.



## APPENDIX 1a

## SECTION C Generic Marking Grid

<b>MARKS:</b>	<p><i>Candidates are required to:</i></p> <ul style="list-style-type: none"> <li>• <b>use analytical and appraising skills to make evaluative and critical judgements about music relating to the two Areas of Study chosen.</b></li> <li>• <b>apply these skills to specific examples of repertoire and to appropriate contexts of time and culture.</b></li> </ul>	<p><i>Candidates will also be assessed on:</i></p> <ul style="list-style-type: none"> <li>• <b>the ability to construct and develop a sustained and coherent line of reasoning.</b></li> </ul>
<b>21 - 25</b>	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.
<b>16 - 20</b>	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.
<b>11 - 15</b>	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.
<b>6 - 10</b>	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.
<b>1 - 5</b>	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.
<b>0 marks</b>	No response worthy of credit.	

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

Answers are marked by 'relative pitch', i.e. by interval between the previous and next note.

Mark the errors with a cross X. The mark scheme will tell you how many errors are allowed.

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

**EXAMPLE:**

4 marks – completely correct

3 marks – 1 or 2 errors of relative pitch

2 marks – 3 or 4 errors of relative pitch

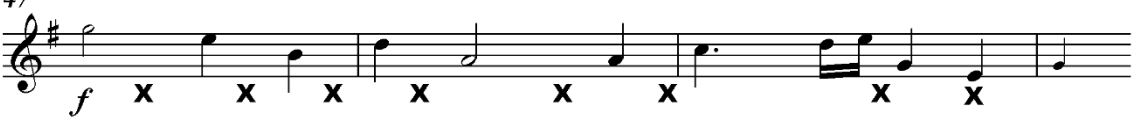
1 mark – some accuracy in pitch or the general shape is correct

0 marks – very little accuracy

- Mark diatonic passages by step – 3<sup>rd</sup>, 4<sup>th</sup> etc. Ignore changes from tone to semitone, major 3<sup>rd</sup> to minor 3<sup>rd</sup> 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> 	4	Completely correct.
<p>47</p> 	3	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>47</p> 	3	1 error. Accept enharmonic equivalents (D# and Eb). (i) the incorrect E is one error between two correct pitches.

<p>47</p> 	1	8 errors. The general shape is correct, so 1 mark for shape.
<p>47</p> 	0	The general shape is insecure. A few correct pitches but not accurate enough to gain a mark.

CD EXTRACTS

Track	Extract	Recording	Source timings
1	Spoken instructions		
2	Extract 1	<b>Bernice Petkere: 'Close Your Eyes'</b> Ray Noble & His Orchestra, sung by Al Bowlly (1933). <i>Al Bowlly with Ray Noble &amp; His Orchestra</i> , disc 1, track 3. iTunes, (P) 2011 Ideal Music.	0'00"-3'21" Complete track
3	Extract 2	<b>Mozart: Flute Quartet in D major, K.285, third movement, bars 1-183.</b> Peter-Lukas Graf (flute), Carmina Trio. <i>W.A. Mozart: The Four Flute Quartets</i> , track 3. Recorded 1988. iTunes, Claves, (P) 1990.	0'00"-3'09"
4	Extract 3	<b>Beethoven: Violin Concerto in D, Op. 61, first movement, bars 300-365<sup>1</sup>.</b> Isabelle Faust (violin), Prague Philharmonia, Jiří Belohlávek (conductor) (2007). <i>Beethoven: Violin Concerto, Op. 61, Kreutzer Sonata</i> , track 1. iTunes, (P) 2007 harmonia mundi.	10'11"-12'41"
5	Extract 4	<b>Oscar Hammerstein II &amp; Sigmund Romberg: 'When I Grow Too Old To Dream'</b> Sung by Nat King Cole (1956). <i>After Midnight</i> , track 11. Capitol Records 7243 5 20087 2 8. © 1999 Capitol Records, Inc.	0'00"-3'32"

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