

GCE

Music

H143/03: Listening and appraising

Advanced Subsidiary GCE

2020 Mark Scheme (DRAFT)

This is a DRAFT mark scheme. It has not been used for marking as this paper did not receive any entries in the series it was scheduled for. It is therefore possible that not all valid approaches to a question may be captured in this version. You should give credit to such responses when marking learner's work.

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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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1. Annotations

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

2. Subject Specific Marking Instructions


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


b. Music conventions at this level include:


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

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

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

Question	Answer	Mark	Guidance
1 (a)	Answers may refer to: <ul style="list-style-type: none"> • ‘Cellos in bar 1. • <u>Double</u> basses (1) added (semiquavers, bar 2⁴-4), playing 8ve lower than printed (1), ref. bottom C string (1). • Bass guitar at the beginning of the vocal (bar 5ff) / from upbeat in bar 4⁴. • Ref. bowed / plucked. 	3	Comparison needed for 3 marks.
1 (b) (i)		1	
1 (b) (ii)	<ul style="list-style-type: none"> • Bars 21-24 / bars 21-23/24 / beginning of the B/bridge section / 1'21" / 'Other arms reach out to me...' • Last time/repeat / 2'38" / 2'46" / accompanying final cadence/sustained note 'mind'. 	2	1 mark each
1 (b) (iii)	relative minor	1	
1 (c)	Any four of: <ul style="list-style-type: none"> • Doit/slide upwards at the end of notes ('-ia', bar 5; 'through', bar 8). • Repetition of 'on my mind' (bars 11-12), e.g. ref. vocal fill. • Piano decoration of chords by acciaccatura/grace notes/smear/slide, e.g. bars 5⁴-6¹, bar 9⁴. • Dissonant 'blues' chord, bar 9³, ref. clash of E/Eb in C7 chord (C7#9). • RH piano fill, bar 12, ref. flattened/blues notes (e.g. Gb in F7 chord). Credit any other valid techniques and devices (e.g. rhythm).	4	1 mark for each bullet point. Location must be clear (e.g. bar number, lyric being sung).

1	(d)	<p>Any two of:</p> <ul style="list-style-type: none"> • Countermelody in the cellos from bar 13. • Sustained chords throughout, ref. crotchets/minims. • Countermelody in violins (upper note of chords), bars 15-18. • Rich, chordal fill in bars 19-20, violins answered by cellos. 	2	
1	(e)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Longer sustained note on 'see' (bar 26), <ul style="list-style-type: none"> ○ with faster harmonic movement (Am7 – D7 – Gm7, bars 26³-27¹). • Phrase continues to rise to high Eb ('back'), sung in one breath; melisma on 'oh...I', <ul style="list-style-type: none"> ○ with high violins rising to Bb (bar 28³). • Blues/gospel style decorations of melody, in highest part of the voice, rising to G ('find', bar 32), <ul style="list-style-type: none"> ○ with louder / stronger / crotchet pulse accompaniment, ○ ref. orchestral detail, e.g. drum fill, legato violins. • Repetition ('old sweet song, old sweet song'), <ul style="list-style-type: none"> ○ with interrupted cadence (Bb7 – Bbm/G / V7-III^o7), ○ rising phrase in violins, ending with rapid descending scale (bar 36). 	5	<p>4-5 marks: Answer gives precise detail on both voice and accompaniment, with a convincing explanation of how they combine in two or more specific locations.</p> <p>2-3 marks: Answer gives some detail on both voice and accompaniment, with a convincing explanation of how they combine in one specific location; OR precise detail on voice or accompaniment with little connection between the two.</p> <p>1 mark: Answer gives limited detail on voice and accompaniment, with no explanation of how they combine.</p> <p>0 marks: No accurate or relevant detail or explanation.</p>
1	(f)	 <p>Keeps Geor-gia on my mind._____</p>	2	<p>2 marks: completely correct 1 mark: two/three correct pitches or two or more intervals of a third.</p>

Question		Answer	Mark	Guidance
2	(a)	2 oboes, 2 horns	2	1 mark each
2	(b)		4	<p>See Appendix 2 for general guidance on marking dictation questions. Apply dovetailing rule to the beginning.</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>
2	(c)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> • <u>Triplet</u> quavers, then <u>semiquavers</u>, returning to triplets (1). • <u>Arpeggios/broken chords</u>, then <u>scalic/scales</u> (1). • Specific examples <u>with location</u>: <ul style="list-style-type: none"> ○ Wide leaps / wide range (opening/bars 21-28 / end/bars 45-50) (1). ○ Extended passages/4-bar phrases in triplets (bars 21-28, bars 45-50) (1) ○ Identification of held <u>C</u> / <u>dominant pedal</u> (bars 33-37¹) (1). ○ Repetition of 1-bar and 2-bar units (bars 37-44) (1). ○ Repeated notes, bars 45-48 (1). ○ Descending sequence (bars 45-48) (1). 	5	<p>1 mark for each bullet point.</p> <p>Allow 'triplet arpeggios' (1) and/or 'semiquaver scales' (1).</p> <p>No credit for ornamentation or dynamics.</p>

2	<p>(d) Answers may refer to:</p> <ul style="list-style-type: none"> • Bars 59-60: accented/rhythmic articulation of semiquaver appoggiaturas, precise, ref. acciaccatura. • Bars 61-61: repeated more softly. • Bars 67-72: begins p/pp, gradual crescendo. • Bar 72: rit. / holding back of tempo; combination of staccatos/slurs (printed as a bar of legato quavers). • Bar 75: semiquaver decoration of the printed melody. • Bar 79: even quavers played as in bar 59, ref. acciaccatura / appoggiatura. <p>Evaluation may refer to:</p> <ul style="list-style-type: none"> • Variety and contrast, e.g. in articulation, dynamics. • Accuracy, precision of execution. • Phrasing, sustained melodic line, control of expression. 	5	<p>4-5 marks: Answer gives a perceptive and detailed response to the interpretation, with convincing explanations of the performer's decisions in relation to the printed score. There is a clear evaluation of the performance.</p> <p>2-3 marks: Answer gives a clear response to the interpretation, referring to a few details, with good explanations of the performer's decisions in relation to the printed score. There is some evaluation of the performance. OR A perceptive and detailed answer, but with no evaluation of the performance.</p> <p>1 mark: Answer gives a general response to the interpretation, with limited detail or examples of the performer's decisions in relation to the printed score. There is little or no evaluation of the performance.</p>

				0 marks: No accurate or relevant explanation or examples.
2	(e)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Rondo structure in this extract / ABACA / rondo theme and solo episodes. (1) Ref. similar examples in other music / example of sonata-rondo movement (1). • Unusual combination of Rondo and Minuet (1). • Minuet not usually in a Concerto (1). • Rondo often placed as final movement, e.g. more lively than Minuet tempo. • Alternating tutti-solo, ideal for solo concertos (1), ref. versions of rondo principle in first movements (e.g. Beethoven Violin Concerto) (1). • Minuet often as the third mvt. of four (1), e.g. symphony, string quartet. Concerto mostly in three movements (1). 	4	<p>1 mark for each bullet point.</p> <p>Max. 3 marks if there are no examples from other music.</p>

Question		Answer	Mark	Guidance
3	(a)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Structure is theme and variations. • Theme is 32 bars long. Each variation is 32 bars and develops ideas from the theme. • Theme starts in C major and modulates to G major at bar 16 before return to C major. • Extract 3 is the 3rd variation of 4: <ul style="list-style-type: none"> ○ It signifies a return to C major after 2nd variation in C minor. ○ The theme on oboe instead of strings and in semiquavers instead of quavers. ○ Harmony remains same but strings play chords in semiquavers. ○ 1st part of theme is then repeated in violins, now back in quavers, with woodwind countermelody. Lower strings drop out. ○ 2nd part of theme starts with melody on violas instead of violins. Violins now have a countermelody above this. • Other variations treat the original theme differently: <ul style="list-style-type: none"> ○ Var 1: Use of violin and woodwind countermelody ○ Var 2: In minor key. Demisemiquaver string scales. ○ Var 4: Theme on woodwind with decorative broken chords on violins • Coda returns to 1st half melody, with varied harmony underneath; ends quietly in C major. <p>Credit any other valid observations.</p>	10	<p>9 - 10 marks: Answer makes detailed comments on structure and relates the extract to the movement as a whole; precise detail is provided. The use of the theme in the extract is addressed in detail as well as in the thematic variations.</p> <p>7-8 marks: Answer makes clear comments on the structure and relates the extract to the movement as a whole; there is some clear musical detail on the features of the extract as well as in the other thematic variations.</p> <p>5-6 marks: Answer makes relevant comments on the structure and relates the extract to the movement as a whole. There is some suitable detail on the features of the extract as well as in the other variations.</p> <p>3-4 marks: Answer makes some relevant comments on the structure, relates the extract to the structure and identifies some features and locations.</p> <p>1–2 marks: Answer makes comments on the structure of the movements with superficial evidence and lacking precision in its detail.</p> <p>0 marks: Answer makes no accurate or relevant comment on the music.</p>

3	(b)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Long career writing symphonies, large contribution to the development of the form. • Reputation for symphony writing throughout Europe, e.g. commissioned to write Paris symphonies, London symphonies (<i>Surprise</i> Symphony) • Influential, his example was followed by Mozart and Beethoven, although most of Haydn symphonies unknown by 19th century public his work was developed by Mozart and Beethoven who brought the form to the attention of the public. • Early symphonies often in 3 movements, for strings and oboes/horns. Some began with a slow movt. • By end of career developed a more consistent pattern of four movements: (i) sonata form for first movement (ref. introductions in the London symphonies), (ii) slow second movement, (iii) Minuet and Trio, (iv) finale. Expanded instrumentation to full classical orchestra: double woodwind (with clarinets in later London works – not <i>Surprise</i>), brass, timpani. • First symphonies for Prince Morzin (c.1757-61). Employed by Esterházy family (1761-90), working in isolation (ref. summer palace of Eszterháza), able to experiment with structure and instrumentation. • Interested in formal design, expansion of sonata form. • Also experimented with monothematic structure. Addition of minuet and trio. Also worked in other forms using same structure e.g. string quartet. • Had a popular style using deceptively simple melodies, often related to song form but treated with sophisticated imagination. • Used dramatic effects e.g. percussion in <i>Military</i> symphony, chords in <i>Surprise</i> Symphony etc. <p>Credit any other valid observations.</p>	10	<p>9-10 marks: Detailed, clear and thorough understanding of Haydn’s achievements as a writer of symphonies. Precise examples from the music.</p> <p>7-8 marks: Clear understanding of most of Haydn’s achievements as a writer of symphonies, supported by relevant examples, mostly applied accurately.</p> <p>5-6 marks: General understanding of most of Haydn’s achievements as a writer of symphonies but lacking evidence, or detailed understanding of some issues with some supporting evidence.</p> <p>3-4 marks: Some general understanding and knowledge of Haydn’s achievements as a writer of symphonies with ability to make a few valid points, with limited examples.</p> <p>1–2 marks: Superficial or very limited understanding of Haydn’s achievements as a writer of symphonies, with very few or no examples.</p> <p>0 marks: Answer makes no accurate or relevant comment on context.</p>
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Question		Answer	Mark	Guidance
4	(a)	<p>Answers may refer to:</p> <p>Two repetitions of same verse. Original melody in first verse, paraphrase improvisation in v2. The following techniques are used for interest and variety on the repeat at 1'40”:</p> <ul style="list-style-type: none"> • Larger vocal range on repeat, e.g. 1st line, ‘Sit right down and’: decorated arpeggio/broken chord descending a tenth. • Wide intervals /awkward/angular melodic shapes, e.g. 3rd line. ‘I’m gonna write words oh so sweet’, descending leap of a tenth (and returning through chord notes to the start note). • Pitch bending notes, e.g. 1st line, ‘Sit right down and’: each note is altered with bend to lower note. • Repetition of short phrases, e.g. 2nd line ‘Make believe’ is repeated for emphasis. • Decoration of notes: some notes are emphasised more by a pitch bending decoration of three or more notes, e.g. line 6 ‘I’ll be glad I got ‘em’ where ‘got’ has one of these decorations. • Change of notes: some lines alter for variety and interest, e.g. last line ‘make believe it came’ which is repeated three times, changes to higher notes for ending. • Change of rhythm – sometimes to accommodate other changes, e.g. 2nd line, ‘Make believe’ is repeated so the word ‘came’ becomes shorter. • Pauses on notes in first repetition disappear in second repetition, e.g. 1st line – ‘I’m gonna’ where the pause on the first note disappears on repetition. • Extending phrases, e.g. at end ‘Make believe’ is repeated three times to create more emphasis for ending. 	10	<p>9 - 10 marks: Specific evidence of understanding of the performance and interpretation to create interest and variety. Answer identifies a range of perceptive examples of jazz and vocal techniques, with precise detail provided.</p> <p>7-8 marks: A range of evidence of understanding of the performance and interpretation to create interest and variety. Answer identifies different examples of jazz and vocal techniques, sometimes perceptive, with mostly precise detail provided.</p> <p>5-6 marks: Relevant evidence of understanding of the performance and interpretation to create interest and variety. Answer identifies examples of jazz and vocal techniques, with some detail provided, not always consistently.</p> <p>3-4 marks: Some relevant evidence of understanding of the performance and interpretation to create interest and variety. Answer identifies a few examples of jazz and vocal techniques, with limited detail provided.</p> <p>1–2 marks: Limited relevant evidence of understanding of the performance and interpretation to create interest and variety. Answer identifies one or two basic examples of jazz or vocal techniques.</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> <ul style="list-style-type: none"> • Issues of live performance compared to studio recording. • Contrasting or similar approaches to the song (e.g. fast, hard-driven, bebop versions – Vaughan, Fitzgerald, contrasting with slow, sentimental, soulful versions – Tormé, Keely Smith). <p>SARAH VAUGHAN:</p> <ul style="list-style-type: none"> • Gives the feeling of an improvised performance. • Doesn't stick to the written melody or words. • Scat singing. • Tries to imitate the style of other performances such as Ella Fitzgerald. • Main purpose is to entertain in a live environment. • Improvised style makes it unique. • Maintains interest in performance because of change of words and improvisatory nature. <p>Other performances may include: ELLA FITZGERALD (many different recordings, e.g. on album <i>Ella in Berlin</i>, with Dave Brubeck Quartet, 1960):</p> <ul style="list-style-type: none"> • Written melody and lyrics at beginning, clear phrasing and diction. • An expressive performance, focus is on the interpretation of the written melody and words. • Shows off musicality and versatility/creativity. Vibrato, advanced vocal techniques. • Section of swing rhythms to maintain interest. • Live versions still focus on some entertainment values rather than just on written version. • Long section of scat singing to develop interest in middle section, fast tempo, virtuosic singing. References to other music/quotation (e.g. Fitzgerald's 'A-Tisket, A-Tasket', ref. chords Charlie Parker <i>Ornithology</i>) in improvised scat to extend the song further, much longer version. <p>EMMYLOU HARRIS:</p> <ul style="list-style-type: none"> • Country music, focus on written music and lyrics with a concentration on making the recording as clear and perfect as possible. 	10	<p>9 - 10 marks: Specific evidence and perception of the effectiveness of both performances. Answer describes another version of the same song in detail and identifies a range of different features; precise detail provided.</p> <p>7-8 marks: A range of suitable evidence for the effectiveness of both performances. Answer identifies different features in both versions.</p> <p>5-6 marks: Relevant evidence for the effectiveness of the performances selected, identifying some suitable features; OR detailed, perceptive evaluation of one song only.</p> <p>3-4 marks: Some relevant evidence of the effectiveness of both selected performances, identifying a few different features in both songs; OR a range of relevant evidence for the effectiveness of one song only.</p> <p>1–2 marks: Limited and/or basic relevant evidence about one or both performances and the reasons for success and influence.</p> <p>0 marks: No relevant evidence offered. Answer makes no accurate or relevant comment on the music.</p>
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		<p>Other recordings may be discussed: e.g. Mel Tormé (1961, studio recording, introduction over solo guitar, very slow, quiet throughout, sustained thoughtful/expressive mood, strings added, trumpet solo/counter melodies); Keely Smith (2002, studio recording, slow ballad tempo, expressive/legato singing, 'Basie-style' big band arrangement with strings, tenor sax solo).</p>		
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Question	Answer	Mark	Guidance
5	<p>Answers may refer to:</p> <p>John Birks ‘Dizzy’ Gillespie (1917-93). Worked closely with Charlie Parker – considered founders of bebop. Bebop became popular in 1940s, as an off-shoot and a reaction to big band swing music, much more music to listen to rather than dance.</p> <ul style="list-style-type: none"> • Leader of big bands. • Ref. smaller bands, more interaction between the players, rhythmic fluidity and unpredictability. • Dizzy Gillespie used his skills as a trumpeter, renowned for puffed out cheeks and (from 1953) bent trumpet. His improvised solos are fast, with nimble melodic intricacies. <p>RHYTHM</p> <ul style="list-style-type: none"> • Faster tempo than earlier jazz. High energy, agitated. • Double-time, quadruple-time solos. Extended virtuosic solos in small groups. • Rhythmic variety in accompaniment, more syncopation. • Afro-Cuban influence. • Drum solos/fills. <p>TIMBRE</p> <ul style="list-style-type: none"> • Gillespie’s brash, exciting trumpet sound, variety of tone colour, extreme registers (e.g. high register of trumpet), vibrato. • Drum kit time-keeping on suspended/ride cymbal. • Dry, penetrating tone of saxophone. • Vibraphone. <p>TEXTURE</p> <ul style="list-style-type: none"> • Powerful big band sound, e.g. 16 players, sections of trumpets, saxes, trombones. More percussion, more prominent role of drum kit, more hi-hat and ride cymbal. • Rich harmonies, more density and dissonance than swing. Extended and altered chords, e.g. augmented 11th (flattened 5th) • Chromatic figures result in the music going in many different directions 	20	<p>Apply generic grid in Appendix 1.</p> <p>Most candidates should be able to:</p> <p>Explain in simple terms some of the musical features of bebop as seen in two of the pieces by Gillespie. Show some familiarity with the music, perhaps general at times but able to discuss some specific detail. Demonstrate some understanding of how musicians such as Gillespie used rhythm, timbre and texture in new ways establishing the bebop style. Some examples given to illustrate these features.</p> <p>More informed answers will:</p> <p>Explain in detail how rhythms and different timbres and textures are used to create a distinctive sound and showing perception in the understanding of combining complex rhythms and textural variety, giving precise examples from the music. Able to make an informed judgement on the significance of Gillespie in the development of jazz.</p> <p>Demonstrate a sophisticated understanding of how the music was created including detail on the use of rhythm, timbre and texture. Show close familiarity with the music, specific in detail, using technical language with confidence and precision. Consistent use of examples throughout the answer.</p> <p>No recordings are specified. Candidates may refer to:</p>

		<p>THINGS TO COME: Big band, high energy and fast tempo. Trumpet, vibraphone (Milt Jackson), saxophone solos using very fast and nimble playing over extended chords.</p> <p>A NIGHT IN TUNISIA, aka 'Interlude': Short introduction with brief interludes between extended solos. Complex syncopated bass line, avoiding a walking bass line, and a rather mysterious feel created by the semitonal chord changes. Latin rhythms, blending Afro-Cuban rhythms with jazz. Use of vibraphone.</p> <p>MANTECA: Collaboration with Cuban percussionist Chano Pozo. Slow layered build-up with conga drums and bass, used later between the fuller band sections and the improvised saxophone and trumpet sections. Some sections use swing rhythms, others use Cuban with its equal quavers.</p> <p>Credit any other relevant points made in answer to the question.</p>		<p>Things to Come: Dizzy Gillespie & His Orchestra. New York, 9 July 1946. Musicraft/Savoy/Prestige, 2'44".</p> <p>A Night in Tunisia: <i>Either</i> (i) (sextet) Dizzy Gillespie – Charlie Parker. New York (live, Town Hall), 22 June 1945. Uptown, 5'10"; <i>or</i> (ii) (septet, with Milt Jackson – vibes, Don Byas – tenor sax) Dizzy Gillespie & His Orchestra. New York, 30 December 1947. RCA Victor, 3'04".</p> <p>Manteca: Dizzy Gillespie & His Orchestra. New York, 22 February 1946. RCA Victor, 3'06".</p>
6		<p>Answers may refer to:</p> <p>1723 - Bach appointed as Thomaskantor (cantor at St. Thomas) in Leipzig where he composed music for the principal Lutheran churches of the city.</p> <ul style="list-style-type: none"> • Bach composed music for every service which included cantatas for each Sunday of the year as well as music for special occasions such as the Magnificat and Passions. • Most of the music he composed there was in German, but the <i>Magnificat</i> is in Latin. The church at Leipzig used more Latin than most Lutheran churches. • Composed for either a Christmas Day service or for the Feast of Visitation in July. It was common for Vespers to be sung in Latin on Christmas Day. For either date the <i>Magnificat</i> would have been sung as part of the church service. • Text is Mary's expression of joy in Luke 1, v.46–55. Each movement is based on each verse plus a final doxology. • Originally written in Eb major in 1723. Revised later (c. 1728-31) and transposed into D major – a brighter key regarded as more celebratory and better for the trumpets. He also enlarged the orchestra. • Written for string, flutes, oboes, bassoon, trumpets, timpani and continuo; five- part choir (SSATB) and five soloists. 	20	<p>Apply generic grid in Appendix 1.</p> <p>Most candidates should be able to:</p> <p>Explain in simple terms Bach's role in the churches in Leipzig and how this led to composing the Magnificat, showing some understanding of musical techniques used.</p> <p>Demonstrate some understanding of the resources available to Bach and how they were used to realise the text. Show some awareness of when the piece would have been performed and its place in the church at Leipzig</p> <p>More informed answers will:</p> <p>Explain in depth Bach's role in Leipzig and the circumstances in which the Magnificat was created including his reworking of the original. Show close familiarity with the music, describing several</p>

		<ul style="list-style-type: none"> • 12 movements, choral movements interspersed with solos. No recitatives or da capo arias. All movements in related keys (D, G, A, Bm, Em). • Obbligato woodwind in some of the arias (as in other works). • Many of the movements have flowing melismatic setting of the words, with running semiquavers and much repetition of the words. <p>Prescribed movements:</p> <ul style="list-style-type: none"> • The first movement has a 30-bar instrumental introduction before the flowing vocal parts enter, underpinned with the word 'Magnificat' emphasised by the dotted rhythm rising octave leaps in the bass part. • Strong D major feel continues in the second movement with most phrases beginning with rising arpeggio figure. <p>Other movements:</p> <ul style="list-style-type: none"> • The 6th movement is a duet for tenor and alto soloists who sing in 3rds and 6ths interspersed by violins and flutes in 3rds. • Some choral movements have passages which are more homophonic (end of 7th movement, 'Fecit potentium'). • The 10th movement ('Suscepit Israel') is set SSA with a <i>cantus firmus</i> in the oboes. • The 11th movement is a fugue, with the subject first heard in the basses. <p>Credit any other relevant points made in answer to the question.</p>		<p>passages of music, showing perception and a sophisticated understanding of the music, using technical language with confidence and precision. Consistent use of examples throughout the answer.</p> <p>Demonstrate a detailed understanding of the different movements for the soloists, chorus and orchestra. Relate the musical features to the resources available to church musicians at the time, showing awareness of the traditions of the music of the Lutheran church of the time and the characteristics of Bach's realisation of the <i>Magnificat</i>. Able to make an informed judgement, on the significance of the music.</p>
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7		<p>Answers may refer to:</p> <p>Liszt defined the term symphonic poem. Sometimes called a tone poem (Strauss's preferred term), it is a piece of orchestral music, usually in a single movement that illustrates or evokes the content of a poem, short story, novel, painting, or landscape. The piece was not constrained by sonata form. It became popular during the Romantic era in many different countries but lost popularity by 1920s.</p>	20	<p>Apply generic grid in Appendix 1.</p> <p>Most candidates should be able to:</p> <p>Discuss what a symphonic poem is and discuss some examples written during the Romantic era, showing understanding of its popularity among composers, including some explanation of Strauss's contribution to this. Show some</p>
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	<ul style="list-style-type: none"> • Liszt wrote 12 symphonic poems, many of which used thematic transformation. Mostly depict a general theme/idea; other composers have a clearer story or sequence of events (e.g. Smetana's <i>Vltava</i>). • Richard Strauss's symphonic poems, mostly before 1900, leading German composer to follow Liszt in this form (other Germans/Austrians preferred symphonies or opera). • Prescribed work: <i>Don Juan</i> (1888), based on verse drama by Nikolaus Lenau. Ref. other tone poems: <i>Tod und Verklärung</i> ('Death and Transfiguration'), <i>Don Quixote</i> (also based on literary character). Also <i>sprach Zarathustra</i> depicts philosophical ideas, <i>Ein Heldenleben</i> is autobiographical. Later works include <i>Alpine Symphony</i> and <i>Symphonia Domestica</i>. • Strauss is renowned for his use of chromatic harmony and use of large orchestras. • Scored for three flutes and piccolo, two oboes and cor anglais, two clarinets, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, triangle, cymbals, glockenspiel, harp, and strings. The musicians are expected to perform effortlessly at the extremes of their instruments' ranges, and the work demands breath control from the wind players unmatched in earlier music. • People have different views on the structure, some consider it to be in Rondo form (although modified). • Strauss uses leitmotifs in <i>Don Juan</i>. Motifs evolve harmonically, their orchestration becomes denser, they interweave and evolve to drive the drama and express the psychology of the characters. • Don Juan motif: Stated in the opening notes by the French horns in a short but clear melody which expands three times. First, it expands after each of two amorous encounters, when the melody become more and more bold. Later the motif broadens into its most exciting statement • Love motifs: In this tone poem, Strauss portrays two of Don Juan's amorous liaisons—two encounters with beautiful women. These women are portrayed with the same flowing love motif, the first time presented by a solo violin, and the second time presented by the oboe. Don Juan's motif fades during these encounters, then returns, and then seems to dissolve into a chromatic dissonance— a sign of dissolution, or disillusion, perhaps, within Don Juan? But in Strauss' version of <i>Don Juan</i>, such dissonance does not dominate the direction of the music. 	<p>familiarity with the music, perhaps general at times but able to discuss some specific detail.</p> <p>Demonstrate some understanding how Strauss illustrates the story through the musical elements, giving some examples from <i>Don Juan</i></p> <p>More informed answers will:</p> <p>Explain in depth how composers used symphonic poem as an effective form of programme music discussing its growth in popularity, illustrating this with descriptions of several passages of music, showing perception and a sophisticated understanding of the music, using technical language with confidence and precision. Consistent use of examples throughout the answer.</p> <p>Demonstrate a sophisticated understanding of how different musical elements are used in the leitmotifs in <i>Don Juan</i> to progress the story. Show close familiarity with the music, specific in detail. Able to make an informed judgement, on the significance of the music and some contextual understanding.</p>
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		<p>The love motifs make a final appearance, and then they seem to be absorbed into Don Juan's life motif.</p> <p>Credit any other relevant points made in answer to the question.</p>		
8		<p>Answers may refer to:</p> <p>Bartók's <i>Violin Concerto No. 2</i>, composed in 1938, first performed a year later. Written for Bartók's friend, Zoltán Székely.</p> <ul style="list-style-type: none"> • Synthesis of folk/peasant music and classical music. Ref. research (with Kodály) into traditional Hungarian melodies (also other cultures/nationalities), search for authentic national language, reaction against German/popular interpretations of Hungarian melody (e.g. gypsy bands). • Variation and transformation, reworking ideas with new rhythms and colours, e.g. 12-tone second subject (bars 73-75) – varied on each repeat. • Tonal centre, with strong modal features. B major, often in minor. F natural rather than F# results in tritones and much chromaticism blurring the sense of key. Modal characteristics from flattened 6ths and 7ths, e.g. G and A in key of B. • Five-note motif, B-F#-A-E-B, in the bass, the foundation of the concerto's thematic material), the soloist launches a broad melody in a 'verbunkos' (a Hungarian dance) march rhythm. The first subject makes much use of the intervals of 4th, 5th and 2nd. • Dissonant/chromatic, 'polymodal chromaticism', combining characteristics of different modes. • Large orchestra: double WW (with piccolo, cor anglais, bass clarinet, double bassoon); large brass section (4 horns, 2 trumpets, 3 trombones); large percussion section (incl. tam-tam, celesta); harp; strings. • Accompaniment is often light and sparing, adding colour with minimal scoring (despite the fairly large orchestra), alternating between solo and orchestra. • Traditional three-movement form, ref. romantic concerto: I - sonata form, with a difficult cadenza near the end; II - set of variations, 	20	<p>Apply generic grid in Appendix 1.</p> <p>Most candidates should be able to:</p> <p>Demonstrate an understanding of some of the musical features used by Bartók, describing some passages of music. Show some familiarity with the music, perhaps general at times but able to discuss some specific detail. Give locations or accurate descriptions of a limited number of examples.</p> <p>Show some awareness of his innovations, perhaps in a limited way but able to show some understanding of their significance.</p> <p>More informed answers will:</p> <p>Explain in depth distinctive features of Bartók's style of composing, illustrating this with descriptions of several passages of music, showing perception and a sophisticated understanding of the music, using technical language with confidence and precision. Consistent use of examples throughout the answer.</p> <p>Demonstrate a clear understanding of how Bartók used musical elements in an innovative way. Able to make an informed judgement on the significance of the music and/or show perceptive contextual understanding.</p>

		<p>complete contrast to the outer movements, 'night music' (ref. examples in other works by Bartók); III - a variation of the first movement, dissects and reassembles thematic ideas.</p> <ul style="list-style-type: none"> • String effects/techniques/sonorities: sul ponticello, double-/triple-stopping, 'Bartók pizzicato' (plucked string rebounds off the fingerboard), contrast between legato melody, passages of semiquavers, crossing of strings, bariolage, quarter tones (in cadenza, above and below a unison D). Ref. exploration of strings in earlier works (e.g. violin sonatas, string quartets). • The bridge is a contrasting lento section leading to the second theme, marked risoluto, playful and highly chromatic, with chattering woodwinds accompanying. Main theme returns more than once, ref. informal ritornello, ref. palindrome structure. • Ref. more dissonant/motivic/intense/rhythmic style in earlier works; Violin Concerto may be regarded as more accessible, e.g. more direct melodic invention. <p>Credit any other relevant points made in answer to the question.</p>		
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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)

4 marks – completely correct

3 marks – 1 or 2 errors of relative pitch






2 marks – 3 or 4 errors of relative pitch

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

0 marks – very little accuracy

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

EXAMPLES:

<p>47</p>  <p><i>f</i></p>	4	Completely correct.
<p>47</p>  <p><i>f</i></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>  <p><i>f</i></p>	3	1 error. Accept enharmonic equivalents (D# and Eb). (i) the incorrect E is one error between two correct pitches.
<p>47</p>  <p><i>f</i></p>	1	8 errors. The general shape is correct, so 1 mark for shape.
<p>47</p>  <p><i>f</i></p>	0	The general shape is insecure. A few correct pitches but not accurate enough to gain a mark.

APPENDIX 3

CD EXTRACTS

Track	Extract	Recording	Source timings
1	Spoken instructions		
2	Extract 1	Hoagy Carmichael & Stuart Gorrell: 'Georgia On My Mind'. Performed by Michael Bublé (2009). Arranged by David Foster & Bill Ross. <i>Michael Bublé: Crazy Love</i> , track 3. 143 Records 9362-49707-7. © 2009 Reprise Records.	0'00" – 3'08" Complete track
3	Extract 2	Mozart: Bassoon Concerto in B flat, K. 191, third movement, bars 1-88. Guillaume Santana (bassoon), Orchestra Mozart, Claudio Abbado (conductor) (2006). <i>Mozart: Clarinet Concerto, Flute Concerto No. 2 & Bassoon Concerto</i> , track 9. iTunes, 2013. (P) 2013 Deutsche Grammophon GmbH, Berlin.	0'00"- 2'15"
4	Extract 3	Haydn: Symphony No. 94 'Surprise', second movement, bars 75-106. Nikolaus Harnoncourt (conductor), Royal Concertgebouw Orchestra. <i>Haydn: Symphonies 68 & 93-104</i> , track 10. iTunes, 2006, recorded 1987-93. (P) Teldec Classics.	3'14"- 4'17"
5	Extract 4	Fred E. Ahlert & Joe Young: 'I'm gonna sit right down and write myself a letter'. Performed by Sarah Vaughan. <i>Sarah Vaughan at Mister Kelly's/Live at Newport etc.</i> , disc 1, track 11. Recorded 1957. iTunes, 2012. (P) 2012 Universe Remasterings.	0'00-3'09" Complete track

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