

GCE

Music

H543/05: Listening and appraising

Advanced GCE

Mark Scheme for Autumn 2021

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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
N/A	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. 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)	<ul style="list-style-type: none"> No valves. Horn parts limited to the notes of the harmonic series, ref. 5ths/8ves. System of interchangeable crooks, determining the length of the instrument and the key it plays in. Other notes made available, e.g. mostly hand stopping (manipulation of hand in a smaller bell), also lip trill, possibly lipping. 	2	1 mark for each bullet point.
1	(b)	 <p>Oboes</p> <p>Horns in A</p> <p>Ob.</p> <p>Hn. (A)</p>	3	<p>3 marks: both oboe 2 and horn 2 are correct. 2 marks: one part is correct. 1 mark: some accuracy in both parts. 0 marks: mostly incorrect.</p> <p>Mark on the pitch only, ignoring articulation, rests or the direction of stems.</p>
1	(c)	<ul style="list-style-type: none"> Bars 27-37: ref. repeated bow strokes, crotchets articulated as repeated quavers, ref. intensity/energy. Bars 39-42: rapid crossing of strings, 4 quavers in a bow, bright sound of open E string, arpeggios/broken chords. Bars 43-44: repeated leaps of a tenth, characteristic of <i>Sturm und Drang</i> style. Bars 56-57: ref. double stopping. 	2	<p>1 mark for each bullet point. Answers must locate and explain.</p> <p>Not fast.</p>
1	(d)	(i) <ul style="list-style-type: none"> Answers may refer to: <ul style="list-style-type: none"> Bar 58: semibreve theme from horn theme (bars 1-2); new countermelody (now begins on the first semibreve), 	4	3-4 marks: Answer makes a number of precise points, including specific locations, and is perceptive in explaining the complex interdependency of elements in this passage.

			<p>descending crotchet figure, based on the rhythm of the oboe figure (bars 3-4 etc.).</p> <ul style="list-style-type: none"> • 4-bar phrases, passing through key of A major (bar 61), modulating to D major (bar 64). • Bar 64: countermelody in the bass, reduced to 2-bar units, repeated in ascending sequence. Longer note values in upper parts, use of suspension. • Bar 70: more imitative/contrapuntal texture, now descending sequence, in 1-bar units. • 4 bars of descending 5th/ascending 4th figure, followed by 2 bars with an inversion of this figure (ascending 4th /descending 5th). • Return to melody/chords/bass texture at bar 76, dominant pedal. 		<p>1-2 marks: Answer makes one or two good points, with a few specific locations, perhaps general in approach, limited in detail or superficial in explaining the complex interdependency of elements in this passage.</p> <p>0 marks: No accurate or relevant comment.</p>
1	(d)	(ii)	<ul style="list-style-type: none"> • Bars 84-97 based on bar 58ff, without horns, descending sequence, ref. continuation of development. • Bars 98-131: repeat of material from bars 27-57, in tonic A major. • Bars 131-151: return of horns/oboes opening, repeat/exchange of 2-bar phrase (horns – strings – oboes – horns) to end. 	2	1 mark for each bullet point.
1	(e)	(i)	Eszterháza, Hungary	1	
1	(e)	(ii)	C. Contract Haydn was paid an annual salary for his employment as a court <i>Kapellmeister</i> .	1	

Question		Answer	Mark	Guidance
2	(a)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Opening: fast quavers in drums, syncopated piano chords. Settling into regular crotchets. Voice sings independently of the pulse in the accompaniment. Piano/drums rit., trolley gradually slows to a stop. • Bar 13-19: steady, regular time. • Bars 20-27: fast tempo (ref. a tempo/return to opening speed); accel. to sudden pause ('I'). • Bars 28-35: free time, slow voice, piano colla voce. • Bars 37-40: piano in minims, cross rhythms; ref. alternating LH/RH chords in e.g. triplet minims. 	4	<p>3-4 marks: Answer makes precise points, including a range of specific locations and demonstrating clear understanding of changes in time and rhythm between sections and the effect of rhythmic devices.</p> <p>1-2 marks: Answer makes one or two points, perhaps including a few specific locations and demonstrating general or limited understanding of changes in time and rhythm between sections and the effect of rhythmic devices.</p> <p>0 marks: No accurate or relevant comment.</p>
2	(b)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Low register/mezzo/contralto range, firm/rich tone, chest voice • Variety of tone/timbre for characterisation, e.g.: <ul style="list-style-type: none"> ○ richer tone for 'when he smiled I could feel the car shake' (bars 70-73), for the man's voice - 'he hoped he hadn't stepped upon' (bars 80-83) ○ sounds of the trolley, e.g. flat tone/ mechanical / out of tune 'Buzz, buzz, buzz' (bars 93-94) • Rhythmic flexibility, esp. in the bridge (bars 76-92). Lengthening note values in 'He asked my name', slower against tempo, as if time is standing still/slow motion. • Breath control, 'I held my breath', end of bridge (bars 84-92), comic effect of running out of breath 'scared me half to death'. • Contrast of dynamics/articulation – 'And as if it were planned' (bars 123-125), suddenly quiet and staccato, secret glee/excitement at dreams coming true. 	6	<p>5-6 marks: precise, detailed comment on the voice and aspects of her vocal technique, consistently supported by evidence including three detailed examples. Perceptive and imaginative in connecting the vocal performance with the interpretation of the words.</p> <p>3-4 marks: some detailed comment on the voice and aspects of her vocal technique, supported by two or three examples, perhaps lacking some detail. Generally able to connect the vocal performance with the interpretation of the words.</p> <p>1-2 marks: some comment on the voice and/or aspects of her vocal technique, perhaps supported by one or two examples but lacking some detail. Limited in making connections between the vocal performance and the interpretation of the words.</p> <p>0 marks: no accurate or relevant comment or evidence.</p>

2	(c)	<p>Dm7 – Ebm7 – Em7 – A7 – Dm7</p> <ul style="list-style-type: none"> • Dm – Ebm – Em (2) / D – Eb – E (1). • A – Dm (1). 	4	<p>1 mark for each correct chord (max. 4).</p> <p>If no marks are scored, allow max. 1 for partial accuracy, e.g. chromatic/parallel movement of harmony and melody.</p>
2	(d)	<p>Cécile McLorin Salvant.</p> <p>Other acceptable answers include: Sara Gazarek, Stacey Kent, Diana Krall, Jane Monheit</p>	1	<p>Accept any female singer, recording since 2000, working on jazz projects, e.g. arrangements of standards/musical theatre songs, with small group accompaniment or larger bands, also cabaret-style recordings, e.g. with piano only.</p>

Question		Answer	Mark	Guidance
3	(a)	<p>Answers may refer to:</p> <p>Development of material through repeats, sometimes at different pitches. New material used for each section (ref. exposition, features of sonata and rondo forms).</p> <p>Introduction (bars 1-9):</p> <ul style="list-style-type: none"> • Simple duple time, quaver pulse/harmonic movement. Transition from Larghetto to Allegretto, accel. notated in semiquavers - quavers - semiquavers (bars 7-9). • ref. disjunct/wide/expressive intervals. Dissonance, appoggiatura (e.g. Db against C7 - bars 5-6, B natural against C7 – bars 6-9). • Motifs anticipating Section A theme. <ul style="list-style-type: none"> ○ octave leap + falling 3rd, repeated in violin 1 (bars 1-2), then through viola, violin 2 and violin 1 (bars 5-6). ○ semitone + tritone figure (bar 4) (ref. chromatic lower auxiliary, F-E-F), violin 1, repeated by viola/cello; ascending semitone (B-C) repeated (bars 6-9) as lead into theme 1. ○ ref. five-note motif in cello (bars 2²-4¹). <p>Section A theme (bars 10-32):</p> <ul style="list-style-type: none"> • Compound duple. Movement in quavers, contrast of semiquavers, e.g. tutti (bar 18), chromatic scale (bars 19-20). Dramatic silence/pause (bars 21-22). • Melody begins in 1-bar units (bars 10-13), extended by repetitions of 2-bar units (bars 14-17), ending with dramatic/contrasting section (e.g. rising chromatic scale) leading to a repeat of theme A material with developed 2nd violin idea (ref. F-E-F figure, minor 3rds). • Ref. tonic pedal (bars 10-13). • Descending thirds (bars 10-11), followed by conjunct phrases, ref. five-note motif (bars 12-13). 	10	<p>9-10 marks: Answer makes detailed comments on the music in the extract. There is a convincing explanation of the development of ideas, supported by precise examples of melodic, rhythmic and harmonic features.</p> <p>7-8 marks: Answer makes clear comments on the music in the extract. There is a good explanation of the development of ideas, supported by some precise examples of melodic, rhythmic and harmonic features.</p> <p>5-6 marks: Answer makes relevant comments on the music in the extract. There is an explanation of the development of ideas, supported by examples of melodic, rhythmic and harmonic features.</p> <p>3-4 marks: Answer makes some relevant comments on the music in the extract. There is a limited attempt to explain the development of ideas, supported by examples of melodic, rhythmic and harmonic features (<i>or</i> some precise examples of melodic, rhythmic and harmonic features but no attempt to explain their development).</p> <p>1-2 marks: Answer makes comments on the music in the extract. There is little/no attempt to explain the development of ideas, with limited examples of melodic, rhythmic and harmonic features.</p> <p>0 marks: Answer makes no accurate or relevant comment on the music.</p> <p>Accept alternative names of thematic material/sections, e.g. as Theme A, 1st subject, Section A to identify intro., Transition as Section B,</p>

		<ul style="list-style-type: none"> Bars 10-17 are repeated in bars 23-28 an octave lower. Melody extended, ascending repetitions of five-note motif, chromatic, sf accents disrupting the beat. <p>Transition (bars 32-43):</p> <ul style="list-style-type: none"> Semiquavers used as accompaniment, with crotchets on violin 1 separated by rests. Contrasting section, detached high and low notes, very wide/compound intervals (ref. tritone motif: A-Eb, violin 1, bars 32²-35), Cdim7 and Bdim7 (each 4 bars in length). <p>Section B theme (bars 44-50)</p> <ul style="list-style-type: none"> Melody moves to 2nd violin with 2-bar phrase (bars 44-45, repeated in bars 46-47). Rising and falling disjunct movement, outlining chords of Cm and G. Ref. inverted dominant pedal in 1st violin (bars 44-48¹). <p>Credit any other relevant points made in answer to the question.</p>		bars 44-50 as Section C/2 nd subject/codetta, etc. Also accept 'new theme', 'different/contrasting melody' etc.
3	(b)	<p>Answers may refer to:</p> <p>THE OVERALL SOUND OF THE QUARTETS</p> <ul style="list-style-type: none"> 3a: period/historically informed performance, (approx. semitone) below modern pitch, limited vibrato, less sustained (ref. shorter bows), softer timbre of gut strings. Ref. dry acoustic, closely recorded. 3b: traditional/modern quartet sound, more vibrato, brighter sound (ref. modern strings). Ref. more resonant acoustic. <p>THE BALANCE BETWEEN THE INSTRUMENTS Both are well balanced with all parts audible.</p> <ul style="list-style-type: none"> 3a: less dominant 1st violin (e.g. bar 4, 2nd violin harmony/6ths are clearer), melodic parts in viola brought out (e.g. bars 1-2, 5-6); but more obvious 1st violin at bar 44-47 (inverted pedal G). 	10	<p>9-10 marks: Answer makes perceptive comments on general features of the performances and demonstrates a consistent understanding of musical detail, including specific examples of precise listening from both versions.</p> <p>7-8 marks: Answer makes clear comments on general features of the performances and demonstrates a good understanding of musical detail, including some examples of precise listening from one or both versions.</p> <p>5-6 marks: Answer makes relevant comments on general features of the performances and demonstrates mostly clear understanding of musical detail, including some examples of precise listening from one or both versions.</p>

		<ul style="list-style-type: none"> • 3b: more evenly balanced (e.g. introduction), clearer melody in 1st violin, prominent countermelody in 2nd violin (bars 23-29) more powerful cello at times (e.g. bars 45-49). <p>ARTICULATION, DYNAMICS AND EXPRESSION Both versions observe expression markings, ref. slurs, staccato, hairpin cresc./dim., contrast of loud and soft.</p> <ul style="list-style-type: none"> • 3a: more attention to articulation/dynamics (ref. slower tempo), e.g. sf accents at bars 31-32. More slides/portamento, e.g. 1st violin up to Ab (bar 3). • 3b: bar 3 cresc. extended into bar 4 (delay of dim.), greater contrast between loud and soft in the transition (bars 32-39), bars 44-50 played softly (continuing p from bar 42), softening of sf accents. <p>OTHER FEATURES OF THE INTERPRETATIONS</p> <ul style="list-style-type: none"> • 3a: more restrained/controlled. Larghetto: slower tempo at the beginning (quaver = 32) (but quicker in the cresc.). Allegretto: lively, but slower than 3b (dotted crotchet = 80). • 3b: more lively and spirited. Larghetto: slow start (more forward movement than 3a, = 44) (but slower in the cresc.). Allegretto: quicker tempo (= 92). Ascending scales more rushed, constant feeling of movement. More feeling of lilting compound time melody and at times more forceful, e.g. bars 11-12. <p>Credit any other relevant points made in answer to the question.</p>	<p>3-4 marks: Answer makes some relevant comments on the use of articulation, dynamics and tempo; Other features are addressed in some detail. Answer makes a few relevant comments on general features of the performances and demonstrates some understanding of musical detail, including limited examples of precise listening from one or both versions.</p> <p>1-2 marks: Answer makes a few comments on general features of the performances and/or demonstrates some understanding of musical detail, perhaps superficial, including little/no examples of precise listening.</p> <p>0 marks Answer makes no accurate or relevant comment on the music.</p> <p>Extract 3a/Track 4 Eroica Quartet (recorded in 2000) 2'02"</p> <p>Extract 3b/Track 5 Artemis Quartet (recorded in 2005) 1'45"</p> <p>Metronome timings are not required. They are given as a guide for examiners.</p>
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Question		Answer	Mark	Guidance
4	(a)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Clear delivery/diction, declamatory style much of the time, but not shouting. • Blues influenced style, swing/syncopation. Very rhythmic, particular sections stand out for this, e.g. 'ev'ry day, ev'ry day' in swing rhythm. • Strong presence, working with a large band. • Shortens longer notes, e.g. beginning on day each phrase. • Structure/pacing of the 8 verses, build-up of the song, satisfying overall shape. Groups verses in pairs of similar style/technique: <ul style="list-style-type: none"> ○ v1 & v2 – short phrases, silences, mid-range. ○ v3 & v4 – more rhythmic, accented repetitions of 'Every day'. ○ v5 & v6 – triplet, melisma/elaborate vocalisations, higher range, more continuous phrases, distinctive throaty 'catch' in the voice. ○ v7 & v8 – 'Every day', repeated, ending with long Ab falsetto, quieter. • Bends notes and adds portamento to maintain interest, e.g. v1 on 'blues' (2nd phrase). Short phrases but in typical blues style. Decorates more as the song continues, e.g. 'lose' at end of v1. • Accents for musical interest, e.g. v.4 (repeat of 'every day, every day'), sense of ensemble/works with band to create accents (e.g. on beats 2 & 4/backbeat). • Decorates first syllable with range of ascending notes sliding at beginning of v5. Variety of tone for effect, distinctive/contrasting 'throaty' less smooth/controlled. • Creates interesting ending with high sustained Ab to finish – band takes over, singing fades to nothing. 	10	<p>9-10 marks: Answer makes detailed comments on effectiveness of the singing. There are precise comments on vocal style and delivery. Comments about the communication of the song to the listener are addressed with clarity.</p> <p>7-8 marks: Answer makes clear comments on effectiveness of the singing. There are detailed comments on vocal style and delivery. Comments about the communication of the song to the listener are addressed with clear musical detail.</p> <p>5-6 marks: Answer makes relevant comments on effectiveness of the singing. There are comments on vocal style and delivery. Comments about the communication of the song to the listener are addressed with some musical detail.</p> <p>3-4 marks: Answer makes some relevant comments on effectiveness of the singing. There are some comments on vocal style and delivery. Comments about the communication of the song to the listener are addressed with some brief musical detail.</p> <p>1-2 marks: Answer makes some comments on effectiveness of the singing. There are some superficial comments on vocal style and delivery. Comments about the communication of the song to the listener are addressed but lack precision in detail.</p> <p>0 marks: Answer makes no accurate or relevant comment on the music.</p>

		Credit any other relevant points made in answer to the question.		
4	(b)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Joe Williams (1918-1999) (real name Joseph Goreed), born in Georgia, brought up in Chicago. Well known for jazz, blues and ballads, rich timbre of his baritone voice, smooth delivery, wit and style, widely appreciated by critics, audiences and other performers. • Worked with big bands (e.g. as ballad singer for Coleman Hawkins, Lionel Hampton) before Count Basie. Ref. other singers with bands (or with their own, e.g. Fitzgerald). Versatile compared to many singers – a ballad singer who could also sing blues and jazz. • Slow to achieve big success (e.g. compared to Sinatra). Recording debut in 1950, singing more blues, recording companies selling his material in their 'race' catalogues. Not working full-time in music until (at the age of 35) he joined Count Basie Orchestra, 1954-61. • His blues-influenced vocals can be heard on hit recordings by Count Basie Orchestra. Became a major star in his own right and helped revive the fortunes of the Basie band. • <i>Count Basie Swings-Joe Williams Sings</i>. His versions of 'Every Day I have the Blues' (already his signature song) and 'Alright, Okay You Win' made him famous. 'Every Day' hit number two on the R and B charts and sparked another LP in 1957, <i>The Greatest! Count Basie Swings/Joe Williams sings Standards</i>. This spotlighted Williams's command of the traditional pop repertory. • Role of recording companies, e.g. Verve with Basie. Williams's fame coincided with development of LP/album, demand for albums, variety of his material suited the need for lots of songs. 	10	<p>9-10 marks: Answer makes detailed and perceptive comments on Williams's career as a singer and convincingly relates specific aspects to the typical working conditions of other singers of the period.</p> <p>7-8 marks: Answer makes clear and broadly perceptive comments on Williams's career as a singer and relates specific aspects to the typical working conditions of other singers of the period.</p> <p>5-6 marks: Answer makes relevant comments on Williams's career as a singer and relates some specific aspects to the typical working conditions of other singers of the period. There are some precise points.</p> <p>3-4 marks: Answer makes some relevant comments on Williams's career as a singer and relates some aspects to the typical working conditions of other singers of the period. There may be a few precise points, but the answer is sometimes limited or general.</p> <p>1-2 marks: Answer makes limited or superficial comments on Williams's career as a singer, partly relating aspects to the typical working conditions of other singers of the period, but mostly in a general way or with some inaccuracy.</p> <p>0 marks: Answer makes no accurate or relevant comment on the music.</p>

		<ul style="list-style-type: none">• Long career, continued to work into his eighties. After leaving the Basie Orchestra, worked with a small group, then formed his own quartet in 1962 (ref. albums <i>At Newport '63</i> and <i>Me and the Blues</i>). Toured consistently during the '70s. Fewer recordings, but he recorded two albums: <i>Nothing but the Blues</i> and <i>I just wanna sing</i>. <p>Credit any other relevant points made in answer to the question.</p>		
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Question	Answer	Mark	Guidance
5	<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Some discussion of the use of the Head as being the primary melodic idea, used to structure many pieces, returning to the original Head to conclude the piece. Improvisation would be based on the original melody, using arpeggios and chromatic notes around the original note of the melody and extending motifs. • Characteristics of melodies: <ul style="list-style-type: none"> ○ based on the blues scale or modes ○ melodies from songs used as the basis of instrumental improvisation, mirroring the structure (e.g. AABA) and harmony/chord changes. • Melodic phrases can become conversations between players. • Improvisation sometimes used to demonstrate the performer's instrumental skills, sometimes to the detriment of the melodic shape or phrase. • Soloists would exploit harmonic progressions to create the melodies, sometimes in short motivic phrases, sometimes developing specific harmonic colours, chord extensions (7ths, 9ths, 11ths) and intervals. Some extensive use of chromaticism by some soloists. Soloists try to balance featuring tension and resolution notes within their melodies. • Melodies can be shaped by repetition and sequences and strong rhythmic motifs. • Use of ornamentation and glissando. • Some discussion of the importance of rhythm in the melody, often with the use of much syncopation and rhythmic freedom. • Use of melody in different types of Jazz. • The most accomplished players became models for younger players, imitated (e.g. from recordings, notated 	25	<p>Apply generic marking grid in Appendix 1.</p> <p>Most candidates should be able to: Give some explanation of the importance of melody and melodic shape and show some understanding of how this is used in different jazz styles through the decades. Illustrate their understanding through the music of at least two different soloists. Support some of these observations with references to the music in some detail.</p> <p>More informed answers will: Show a greater appreciation of some of the different approaches to melody and the shaping of improvisations in instrumental jazz music as seen in the music of at least two jazz soloists. Give detailed descriptions of some music and the work of soloists which demonstrate some of the features of the melodies used. Show a close familiarity with the music in their ability to give detailed illustrations.</p> <p>Answers should refer to two or more soloists. Answers based on one example will not go above the 11-15 marks band.</p> <p>Works which might be discussed include: Jelly Roll Morton – <i>Black Bottom Stomp</i>, Louis Armstrong – <i>West End Blues – Hotter than that</i>, Count Basie – <i>Lester Leaps In</i>, Charlie Parker – <i>Koko</i>, Miles Davis – <i>Kind of Blue</i>, John Coltrane – <i>Ascension</i>, Ornette Coleman – <i>Civilization Day</i>.</p>

		<p>solos), then mentors or rivals in the same/competing bands.</p> <ul style="list-style-type: none"> • Influential soloists may include: <ul style="list-style-type: none"> ○ Louis Armstrong – solo trumpet (and vocal) improvisations, leading the change from New Orleans style (collective improvisation) to solo dominated jazz. ○ Lester Young – tenor sax, model for light-toned, cool melodic improvisation. ○ Charlie Parker – rhythmic alto saxophone solos. Faster, highly virtuosic solos, double-/triple-time, bebop, challenging for the listener. ○ Miles Davis – trumpet, modal melodies, cool jazz, emphasis on melodic construction, slower, thoughtful. ○ John Coltrane – tenor/soprano sax, energetic ‘sheets of sound’, dramatic. ○ Ornette Coleman – alto sax, free jazz. <p>Credit any other relevant points made in answer to the question.</p>		
6		<p>Answers may refer to:</p> <p>Possible reasons for the significance of cities:</p> <ul style="list-style-type: none"> • Centres of large populations, urban/metropolitan, potential for large audiences, e.g. clubs, ballrooms, theatres. • Attracting musicians, e.g. from smaller cities/towns, rural states, territory bands. Potential of building a career in music/making a living from jazz. • Musicians competing for professional opportunities, e.g. sidemen in the leading bands. Drive to improve standards of performance, e.g. virtuosity, improvisation. • Collaboration of musicians (e.g. from different cultures), exchange of ideas, exposure to new music, drive to create new styles. 	25	<p>Apply generic marking grid in Appendix 1.</p> <p>Most candidates should be able to: Demonstrate some understanding of the opportunities for jazz in cities, supported by a few specific examples of significant musicians of the period. Support general observations with some references to the music and/or detail of working conditions.</p> <p>More informed answers will: Demonstrate clear understanding of the opportunities for jazz in cities, explaining economic/social /musical factors, supported by precise examples of significant musicians of the period. Make detailed observations with references to the music and/or detail of the working conditions in which the music was created.</p>

	<ul style="list-style-type: none"> Centres of mass media/communications, e.g. radio, television, recording, cinema, publishing. <p>NEW ORLEANS:</p> <ul style="list-style-type: none"> Often considered the birthplace of jazz. Former French and Spanish colony, strong European influence; large community of Creole people; Downtown was French-speaking, Uptown was English-speaking black community. Ref. Storyville (until 1917), hiring pianists and small bands, e.g. Jelly Roll Morton, small bands, chorus structure with solo improvisations, collective polyphony. <p>CHICAGO:</p> <ul style="list-style-type: none"> Magnet for emigrating New Orleans musicians (e.g. Jelly Roll Morton, King Oliver, Louis Armstrong, their sidemen). Rapidly developing jazz scene in the 1920s as industry grew and more people were working in the city. Numerous performing venues opened, mainly on the South side, including cafés, restaurants, dance halls, e.g. Bill Bottom's Dreamland Café. Opportunities for live music brought work and celebrity to some jazz musicians. Recording opportunities, e.g. Okeh Phonograph Corporation, Paramount, Vocalion Record labels. Modern Chicago still has a lively jazz scene, at least one major jazz festival each year. <p>NEW YORK:</p> <ul style="list-style-type: none"> Popularity of dance and night clubs hiring big bands, such as the Cotton Club in Harlem, Kentucky Club (Duke Ellington). Popularity of jazz with (wealthy) white audiences. Jazz became the mainstream popular music. NBC and CBS broadcast radio performances from the clubs. Jazz at Carnegie Hall became popular with fashion conscious New Yorkers. Growth of speakeasies and 	<p>Answers should refer to examples of musicians and bands to illustrate the role of cities in the development of instrumental jazz.</p> <p>Works which might be discussed include: Jelly Roll Morton - <i>Black Bottom Stomp</i>, Louis Armstrong – <i>Hotter than that</i>, Count Basie – <i>Lester Leaps In</i>, Duke Ellington – <i>East St. Louis Toodle-o – Ko-ko</i>, Dizzy Gillespie – <i>Manteca</i>, Stan Kenton – <i>New Concepts of Artistry in Rhythm</i>, Miles Davis – <i>Kind of Blue</i></p>
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		<p>dance clubs with their “flappers”. Separate bands and opportunities for white and black musicians.</p> <ul style="list-style-type: none"> • 1940s bebop developed in New York as music to listen to rather than dance. The Royal Roost Club soon became known as Metropolitan Bopera House. • Five Spot hosting key jazz figures, e.g. Ornette Coleman. <p>WEST COAST:</p> <ul style="list-style-type: none"> • From the 1920s to 1950s, Central Avenue L.A. was the hub of the West Coast jazz scene, particularly for African-American musicians. Ref. popular clubs (e.g. The Dunbar Hotel, Club Alabam and The Apex). • Smoother West Coast sound of the 1950s-60s. • Hollywood studios attracted musicians, rival recording centre to New York. <p>EUROPE:</p> <ul style="list-style-type: none"> • British cities, e.g. London, Birmingham, Manchester. Ref. influence of American jazz on British dance bands, tours by Duke Ellington, Louis Armstrong etc. Development of British jazz, e.g. John Dankworth, Ronnie Scott (ref. Ronnie Scott’s Jazz Club). New voices/influences in British jazz from 1950s immigration, e.g. Joe Harriott. Role of London and other cities in contemporary jazz, centres of jazz education, radio/television etc. • Continental cities, e.g. Paris. Long tradition of jazz in France, e.g. Quintette de Hot Club de France, Django Reinhardt, Stéphane Grappelli. Influence of musicians from former French colonies, jazz scores for French films, e.g. Martial Solal. <p>Credit any other relevant points made in answer to the question.</p>		
7		Answers may refer to:	25	<p>Apply generic marking grid in Appendix 1.</p> <p>Most candidates should be able to:</p>

	<ul style="list-style-type: none"> • Influence of (Italian) opera on religious music, e.g. elaborate melisma, extended arias, recitative. • Settings in the vernacular language or Latin, for church performance or in theatre, court etc. • Biblical passages or religious poetry or both. <p>CANTATA</p> <ul style="list-style-type: none"> • German ‘cantata’ (‘Kirchenstück’ or ‘Kirchenmusik’), part of the church service, e.g. commentary on Biblical text. ‘Chorale cantata’, ref. Bach’s cycles of cantatas for Leipzig, other cycles by town-appointed ‘Kantor’/‘Kapellmeister’, e.g. Telemann. • Multi-movement, e.g. recitative (narrating the story), aria and chorus (reflecting on the story). Accompanied by a small orchestra. Choral and solo movements. • Italian cantatas, mostly secular, but ‘da capo’ arias, influence of opera etc. in the ‘cantata spirituale’ (e.g. for ‘academies’, social/intellectual societies at noble/church palaces - not for church use) and in Latin motet (e.g. Vivaldi). <p>ORATORIO</p> <ul style="list-style-type: none"> • Semi-dramatic telling of a biblical story in multiple movements for soloist, choir and orchestra. It combines elements of opera and sacred music. • Popular in Italy (ref. ‘oratorio volgare’ in Italian, ‘oratorio latino’ in Latin) (e.g. replacing opera during Lent). Imitates developments in opera, e.g. longer/da capo arias. Extended choruses, e.g. in Carissimi. • Handel’s oratorios, combining elements of Italian opera and oratorio, English anthems and German passion. Originally intended to be performed in concert halls and theatres. <p>PASSION</p> <ul style="list-style-type: none"> • Multiple movement setting of Passion of Christ from one of the gospels, Holy Week/Good Friday. Ref. Bach’s 	<p>Describe some aspects of the cantata, oratorio and/or passion, showing an understanding of dramatic musical forms (recitative, aria and/or chorus). Show some familiarity with how the biblical/religious texts were set and dramatised. Support some of these observations with references to the music of two different composers in some detail.</p> <p>More informed answers will: Show a clear understanding of dramatic musical forms (recitative, aria and/or chorus in settings of biblical/religious texts were set to music in the cantata, oratorio and/or passion. Provide an effective comparison of the music of two different composers, supported by precise descriptions of the musical features of their vocal and instrumental writing.</p> <p>Answers should compare two or more composers. Answers based on one example will not go above the 11-15 marks band.</p> <p>Works which might be discussed include: Barbara Strozzi – <i>Salve regina</i> (1655), Alessandro Scarlatti – <i>Oh di Betlemme altera</i>, Carissimi – <i>Jephte</i>, Schütz – <i>Christmas History – St Matthew Passion</i>, Buxtehude - <i>Jubilate Domino, BuxWV 64</i>, Vivaldi – <i>Stabat mater, RV621</i>, J.S. Bach – <i>Wachet auf – St Matthew Passion</i>, Handel – <i>Saul – Messiah</i>, Telemann – <i>Brockes-Passion</i>.</p> <p>Credit discussion of religious works (e.g. motet, anthem) related in style or structure of dramatic music (e.g. recit., aria).</p>
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		<p>Passions would be sung during a church service in two parts, before and after the sermon.</p> <ul style="list-style-type: none"> • Responsorial Passion, plainchant style, unaccompanied, polyphonic choruses, e.g. Schütz (in German). • Later German Passions include recitatives, arias, chorus and chorales, accompanied by orchestra. Ref. role of the Evangelist narrating the gospel in recitative. • Bach's <i>St. Matthew Passion</i>: two choirs (ref. dramatic 'turba' choruses, role of the crowd); the opening movement is a chorale fantasia with the chorale melody as a ripieno part. Ref. examples of word painting and da capo arias. <p>Credit any other relevant points made in answer to the question.</p>		
8		<p>Answers may refer to:</p> <p>Variety of textures (e.g. homophonic, polyphonic) and their effectiveness in setting texts.</p> <p>HOMOPHONIC TEXTURES:</p> <ul style="list-style-type: none"> • Movements based on simple rhythms with all parts moving together, e.g. chorales in works by Bach. • Homophonic passages within longer movements for emphasis of text (possible example – the end of 'And the glory of the Lord' from Handel's <i>Messiah</i>). • Fanfare type passages to herald special or Royal events – e.g. <i>Zadok the Priest</i>. Joyful choruses, for example Carissimi's 'Cantemus omnes Domino' celebrating Jephthe's victory - simple, syllabic, homophonic setting of the words in a major key. • Recitatives – solo voice, with simple sparse chordal accompaniment. <p>POLYPHONIC TEXTURES:</p>	25	<p>Apply generic marking grid in Appendix 1.</p> <p>Most candidates should be able to: Give some explanation of how composers use different textures to effectively present the text in the music of one or more Baroque composers. Show some understanding of the effect the different textures have in expressing the meaning of the text. Support some of these observations with references to the music in some detail.</p> <p>More informed answers will: Show a greater appreciation of how homophonic and polyphonic textures are used effectively to reflect the meaning of the works. Give detailed examples of how the music of one or more composers demonstrate these approaches to reflect the meaning of the text. Show close familiarity with a range of music in their ability to give detailed illustrations.</p>

		<ul style="list-style-type: none"> • Influence of <i>a capella</i> polyphonic textures of the Renaissance. • Use of fugal movements for choir, often SATB. Also imitative entries, e.g. choruses in Handel <i>Messiah</i>. • Use of antiphonal/spatial arrangements, e.g. two choirs (and sometimes two orchestras)– arranged on either side of the church (<i>cori spezzati</i>). Echo effects. • Accompaniment with instrumental obbligato solo, countermelody to the soloist and continuo, e.g. Bach arias. • Elaborate choral/instrumental pieces with cantus firmus/chorale melody, e.g. Monteverdi, Bach. <p>Credit any other relevant points made in answer to the question</p>		<p>Answers should refer to examples of music by at least one composer. Credit knowledge of more than one composer. Thorough and detailed answers on one composer may reach the highest band.</p> <p>Works which might be discussed include: Monteverdi – <i>Vespers</i>, Charpentier – <i>Te Deum</i>, H.146, Purcell – <i>My heart is inditing</i>, Handel – <i>Messiah</i>, – <i>Zadok the Priest</i>, J.S. Bach – <i>Magnificat in D</i>, BWV 243 – <i>St Matthew Passion</i>.</p>
9		<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Similarity or differences between characteristics of concert overture and symphonic poem. • Popularity of single movement orchestral pieces during the Romantic era. <p>CONCERT OVERTURE</p> <ul style="list-style-type: none"> • Its beginnings in opera and its separation into a stand-alone piece based on a story or play. Composers rely on sonata form for structure, e.g. first and second subjects to represent characters, as in opera. • Other overtures illustrate a mood or scene through the music but still within the Sonata form structures, as seen in Mendelssohn’s <i>Hebrides overture</i> where the music represents a journey at sea, the islands and caves visited and the Scottish landscape. • While using sonata form (or modified sonata form) structure composers incorporated pictorial or nationalistic elements. 	25	<p>Apply generic marking grid in Appendix 1.</p> <p>Most candidates should be able to: Describe some features of overture and symphonic poem and give examples of such composed during the Romantic era. Show an understanding of the similarities and/or differences in how composers used these forms, e.g. to reflect the chosen storyline or theme. Support some of these observations with references to the music in some detail.</p> <p>More informed answers will: Show a greater knowledge and understanding of the single movement orchestral pieces popular with both composers and audiences. Show a deeper appreciation of the differences between overtures and symphonic poems and how they were used effectively to express the programme in the music. Refer to details of how instrumentation, texture, timbre, melody and tonality are used to reflect the programme. Show close familiarity</p>

		<p>SYMPHONIC POEM</p> <ul style="list-style-type: none"> • Popular from 1840s, Liszt is considered to be the composer who created this form (ref. 12 symphonic poems), sometimes referred to as ‘tone poems’. • Associated with composers who identified as ‘progressive’, ‘music of the future’ etc., (e.g. Liszt, Wagner, Strauss), in opposition to more ‘traditional’ outlook (e.g. Brahms, Dvořák). • Tend to have the structure dictated by the programme rather than a predetermined form, e.g. a freer key structure and modulations. • Liszt exploited the idea of the ‘thematic transformation’. • Liszt’s programmes based on e.g. poems/stories, depicting a feeling/atmosphere. Some later composers wrote detailed explanations or had detailed scenarios to portray through the music. • Ref. music originally conceived as overtures but then developed or extended these into symphonic poems, e.g. Liszt’s <i>Orpheus</i>. • Tchaikovsky’s <i>Romeo and Juliet</i>, often referred to as a symphonic poem but titled a ‘Fantasy Overture’: sonata form structure, first subject - conflict between the Montagues and Capulets (strong rhythms, fanfare-like melody in B minor); second subject - the love of Romeo and Juliet (lyrical melody in Db major). <p>Credit any other relevant points made in answer to the question.</p>		<p>with the music in their ability to give detailed illustrations.</p> <p>Answers should refer to works by two or more composers. Answers based on one composer will not go above the 11-15 marks band.</p> <p>Works which might be discussed include: Mendelssohn – <i>The Hebrides</i>, overture, Berlioz – <i>Le Carnaval romain</i>, overture, Liszt – <i>Orpheus</i>, Smetana – <i>Má Vlast</i>, Tchaikovsky – <i>Romeo and Juliet</i>, Mussorgsky - <i>St John’s Night on Bald Mountain</i>, Augusta Holmès – <i>Andromède</i>, Franck – <i>Le chasseur maudit</i>, Dvořák – <i>Carnival overture</i>, Strauss – <i>Don Quixote</i>, Dukas – <i>The Sorcerer’s Apprentice</i>, Sibelius – <i>En Saga</i>, Elgar – <i>Cockaigne overture</i>, Scriabin - <i>Le poème de l’extase</i>, Rachmaninov – <i>The Isle of the Dead</i>.</p>
10		<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Social change in European society: decline in the aristocracy (ref. revolution, democracy), rise of wealthy/educated middle class (ref. industrialisation). • Music was opened to a wider audience. This resulted in composers relying on commissions rather than employment by royalty. Programme music reflected 	25	<p>Apply generic marking grid in Appendix 1.</p> <p>Most candidates should be able to: Give some explanation of how some of the changes in society led to developments in music 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</p>

	<p>public tastes in literature (ref. Shakespeare, Goethe, Byron), travel (ref. Scotland).</p> <ul style="list-style-type: none"> • Some of the newly wealthy used their increased earnings to enjoy entertainment, spectacular musical performances and support the building of great concert halls in Europe and USA (e.g. as signs of success, cultural sophistication, civic pride, philanthropy): Birmingham Town Hall (1834), Manchester Free Trade Hall (1856), Royal Albert Hall (1871). • Establishments of city orchestras, independent of court patronage, e.g. Vienna Philharmonic Orchestra (1842), Hallé Orchestra (1858). Increased status of the conductor (e.g. Hans Richter, Gustav Mahler), professional standards of music-making, more complex/difficult/demanding music for orchestras. • Growing national identity of middle class (e.g. in Hungary, Poland, Bohemia, Finland). Composers use 'national' subject matter or characteristic melodies/rhythms (e.g. related to folk/peasant music) in programme music. • As venues and audiences grew, composers wrote music for larger orchestras, incorporating instruments which had been developed and improved. Demand to hear and see celebrated performers (e.g. Liszt, Joseph Joachim) with their increased virtuosity. • Improvements in the construction of instruments, composers exploited performing techniques, a larger brass section in orchestras and an increase in numbers of other instruments. • Improvements in the construction of pianos led to an increase in the number of manufacturers and availability of pianos in large numbers. • The increased wealth of the middle classes created a demand for pianos in the home, resulting in the demand for simple repertoire and short pieces from composers and publishers. 	<p>composed. Support some of these observations with references to the music in some detail.</p> <p>More informed answers will: Refer in detail to how the changes in society had an impact on the music of this era and how composers responded to these. Show a greater appreciation of the impact the popularity of public concerts, the expansion of the orchestra and the popularity of the piano had on compositions during the Romantic era. Show close familiarity with the music in their ability to give detailed illustrations.</p> <p>Answers should refer to examples of music by at least one composer. Credit knowledge of more than one composer. Thorough and detailed answers on one composer may reach the highest band.</p> <p>Works which might be discussed include: Berlioz – <i>Symphonie fantastique</i>, Schumann – <i>Kinderszenen</i>, Liszt – <i>Transcendental Étude No. 4 in D minor Mazepa</i>, Tchaikovsky – <i>Romeo and Juliet</i>, Grieg – <i>Lyric Pieces Bk.5</i>, Saint-Saëns – <i>Danse macabre</i>, Sibelius – <i>Finlandia</i>.</p>
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		Credit any other relevant points made in answer to the question		
11		<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Musical styles of two composers of the same/different countries. • Comparison of the two styles, establishing differences arising from: <ul style="list-style-type: none"> ○ Country of origin. ○ Time when the music was composed. ○ Purpose of the music, resources or other contextual information. <p>ENGLAND</p> <ul style="list-style-type: none"> • Late-Romantic style, e.g. derived from German music. • Later tonal, establishing national identity, influence of composers from outside German tradition (ref. Ravel, Sibelius), e.g. related to folksong, modal, pastoral. • Mid-20th century, post-Stravinsky/neo-classical, e.g. Walton, Britten, Tippett. • Post-war avant-garde/contemporary/experimental composers, e.g. Manchester School. • Postmodern composers working today <p>FRANCE</p> <ul style="list-style-type: none"> • 'Impressionist'. • Neo-classical, e.g. 1920s-30s, light orchestration, witty/ironic/cool. • Post-war avant-garde/contemporary/experimental, e.g. Messiaen, Boulez. <p>RUSSIA</p> <ul style="list-style-type: none"> • Late-Romantic style, e.g. Russian piano tradition, large orchestral pieces. • Soviet-era tonal/neo-classical works, e.g. Prokofiev, Shostakovich. 	25	<p>Apply generic marking grid in Appendix 1.</p> <p>Most candidates should be able to: Describe some aspects of the musical style of both composers, showing some understanding (perhaps limited or not expressed clearly) of differences in style and context. Support some of these observations with specific references to the music of two different composers.</p> <p>More informed answers will: Show a clear understanding of the musical style of both composers, making an effective comparison which is based on precise knowledge of characteristic differences in style and context. Support these observations with perceptive and detailed references to the music of two different composers.</p> <p>Answers should compare two or more composers. Answers based on one example will not go above the 11-15 marks band.</p> <p>Works which might be discussed include: Edward Elgar – <i>Cello Concerto</i>, Ralph Vaughan Williams – <i>Job</i>, Benjamin Britten – <i>War Requiem</i>, Peter Maxwell Davies – <i>Eight Songs for a Mad King</i>, Thomas Adès – <i>Asyla</i>, Claude Debussy – <i>La Mer</i>, Germaine Tailleferre – <i>Concertino</i>, Olivier Messiaen – <i>Turangalila Symphony</i>, Henri Dutilleux – <i>Métaboles</i>, Pierre Boulez – <i>Le Marteau sans maître</i>, Alexander Scriabin – <i>Le poème de l'extase</i>, Igor Stravinsky – <i>The Rite of Spring</i>, Sergei Prokofiev – <i>Piano Concerto No. 3</i>, Dmitri Shostakovich – <i>String Quartet No. 8</i>, Charles Ives – <i>Three Places in New England</i>, Aaron Copland –</p>

		<ul style="list-style-type: none"> • Post-Communist composers, e.g. 'holy minimalist'. <p>USA</p> <ul style="list-style-type: none"> • Individual styles, e.g. Charles Ives • Mid-20th century, post-Stravinsky/neo-classical, e.g. Copland, Bernstein. • 'Minimalist' styles. <p>Credit any other relevant points made in answer to the question</p>		<p><i>Appalachian Spring</i>, Leonard Bernstein – <i>West Side Story</i>, Steve Reich – <i>Different trains</i>.</p>
12		<p>Answers may refer to:</p> <ul style="list-style-type: none"> • As composers expanded and experimented with new sound-worlds, they required new and imaginative ways of notating their music, resulting in graphic scores. • Composers experimented with giving up some of their control, allowing performers more freedom to make choices about when and how to perform the music, including improvisation. • Experimental period at its height in 1950s-60s. Variety of methods, some attempted in only a single work, before composers returned to more precise notation. • Later works continue to use some of these methods, e.g. improvised passages, sections in which performers control the duration of phrases or repetitions, etc. <p>GRAPHIC SCORES</p> <ul style="list-style-type: none"> • Use symbols to represent sound, some composers combine symbols with traditional notation, these might include explanations of how to produce the sound and a clear sense of order, e.g. Maxwell Davies – <i>Eight Songs for a Mad King</i> (graphic score with strands of music drawn into the shape of a bird cage), John Cage – <i>Water Walks</i>. <p>ALEATORY MUSIC</p>	25	<p>Apply generic marking grid in Appendix 1.</p> <p>Most candidates should be able to: Give some explanation how composers used new ways of notating their music, allowing for aleatoric sections and/or improvisation in the performances of their pieces. Explain how this is shown and controlled by the composer while expecting and allowing performers' choices. Support some of these observations with references to the music in some detail</p> <p>More informed answers will: Give detailed descriptions of the different approaches to composition in terms of notation, aleatoric elements and/or improvisation by one or more composers. Refer to details of how the composer gives instruction to the performers in successfully creating his/her composition. Show close familiarity with the music in their ability to give detailed illustrations.</p> <p>Answers should refer to examples of music by at least one composer. Thorough and detailed answers on one composer may reach the highest band.</p> <p>Works which might be discussed include:</p>

	<ul style="list-style-type: none"> • By definition, music of chance. Ref. John Cage <i>Music of Changes</i> for piano, using coin toss to make random selections of pitch/duration etc., based on 'I Ching', eliminating the composer's control. • Others wanted more personal creativity from the composer/less random generating of ideas. In some pieces performers are free to choose the order to play the composer's (notated) ideas ('mobile form') (ref. Boulez <i>Piano Sonata No. 3</i>, Stockhausen <i>Klavierstück XI</i>). • Exploration of new sounds/timbres, instrumental and vocal effects, e.g. for humour/satire. Stockhausen <i>Stimmung</i> – focusing on vocal timbres, each performance demonstrates a different order of events. • Expansion and exploitation of dynamics. • Freedom from barline/metre/rhythmic notation, e.g. performer/conductor to interpret lengths of time or number of repetitions, complex textures of ad lib. repetitions of overlapping melodic/rhythmic ideas. • Music generated from principles of fractal maths and chaos theory. <p>IMPROVISATION</p> <ul style="list-style-type: none"> • Some composers allow performers to improvise sections, giving them a simple guideline of a pattern of notes or a chord pattern over which to create their own ideas in live performance. The amount of improvisation varies from piece to piece. • Some candidates may discuss improvisation in jazz pieces. <p>Credit any other relevant points made in answer to the question</p>	<p>John Cage – <i>Music of Changes</i> – <i>Water Walks</i> – <i>Winter Music</i>, Karlheinz Stockhausen – <i>Klavierstück XI</i> – <i>Stimmung</i>, Pierre Boulez - <i>Piano Sonata No. 3</i>, Benjamin Britten – <i>War Requiem</i>, Cathy Berberian – <i>Stripsody</i>, Peter Maxwell Davies – <i>Eight Songs for a Mad King</i>, Iannis Xenakis – <i>Synaphai</i>, Steve Reich – <i>Music for 18 Musicians</i>, Tōru Takemitsu – <i>A Flock Descends Into The Pentagonal Garden</i>, Witold Lutosławski – <i>Piano Concerto</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.

MARKS:	Candidates are required to: <ul style="list-style-type: none"> • use analytical and appraising skills to make evaluative and critical judgements about music relating to the two Areas of Study chosen. • apply these skills to specific examples of repertoire and to appropriate contexts of time and culture. 	Candidates will also be assessed on: <ul style="list-style-type: none"> • the ability to construct and develop a sustained and coherent line of reasoning.
21 - 25	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	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	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	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	Some knowledge of the relevant background to the repertoire, partly supported by familiarity with some music, but insecure and not always relevant. A general understanding of context, with weak analysis and appraisal in relation to the question.	The information is basic and is communicated in an unstructured way. The information may be weakly supported by limited evidence, and the relationship to the evidence may not be clear.
0 marks	No response worthy of credit.	

APPENDIX 2

SECTION A Melody dictation or bass dictation questions

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

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

REFERENCE EXAMPLE: (from 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 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:

	4	Completely correct.
	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').
	3	1 error. Accept enharmonic equivalents (D# and Eb). (i) the incorrect E is one error between two correct pitches.

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

CD EXTRACTS

Track	Extract	Recording	Source timings
1	Spoken instructions		
2	Extract 1	Haydn: Symphony No. 59 in A major, 'Fire', Hob. I:59, fourth movement. The English Concert, Trevor Pinnock (director/harpsichord) (1988). <i>Haydn: The "Sturm und Drang" Symphonies</i> , disc 1, track 16. Archiv Produktion 463 731-2, (P) 1989 Deutsche Grammophon GmbH, Hamburg.	0'00" – 2'44" Complete track
3	Extract 2	Hugh Martin & Ralph Blane: 'The Trolley Song' Sung by Cécile McLorin Salvant, with Aaron Diehl (piano), Paul Sikivie (double bass), Lawrence Leathers (drums) (2015). <i>For One to Love</i> , track 7. iTunes. (P) 2015 Mack Avenue records II, LLC.	0'00"-3'51" Complete track
4	Extract 3a	Beethoven: String Quartet in F minor, Op. 95, fourth movement, bars 1-51¹. Eroica Quartet (2000). <i>Beethoven: String Quartets Op. 74, 95, 135</i> , track 8. iTunes. (P) 2000 harmonia mundi usa.	0'00"-2'02"
5	Extract 3b	Beethoven: String Quartet in F minor, Op. 95, fourth movement, bars 1-51¹. Artemis Quartet (2005). <i>Beethoven: String Quartets Op. 95 & 59/1</i> , track 4. iTunes. (P) 2005 Erato/Warner Classics, Warner Music UK Ltd.	0'00"-1'45"
6	Extract 4	Peter Chatman: 'Every Day I Have The Blues'. Sung by Joe Williams (1955). <i>Count Basie Swings – Joe Williams Sings</i> , track 1. iTunes. (P) 1993 The Verve Music Group/UMG Recordings, Inc.	1'17"-5'26"

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