

GCE

Music

H543/05: Listening and appraising

A Level

Mark Scheme for June 2022

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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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**MARKING INSTRUCTIONS
PREPARATION FOR MARKING
RM ASSESSOR**

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM Assessor Assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>
3. Log-in to RM Assessor and mark the **required number** of practice responses (“scripts”) and the **number of required** standardisation responses.

YOU MUST MARK 10 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the RM Assessor 50% and 100% (traditional 40% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the RM Assessor messaging system, or by email.
5. **Crossed Out Responses**
Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

Rubric Error Responses – Optional Questions

Where candidates have a choice of question across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM assessor, which will select the highest mark from those awarded. *(The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.)*

Multiple Choice Question Responses

When a multiple choice question has only a single, correct response and a candidate provides two responses (even if one of these responses is correct), then no mark should be awarded (as it is not possible to determine which was the first response selected by the candidate).

When a question requires candidates to select more than one option/multiple options, then local marking arrangements need to ensure consistency of approach.

Contradictory Responses

When a candidate provides contradictory responses, then no mark should be awarded, even if one of the answers is correct.

Short Answer Questions (requiring only a list by way of a response, usually worth only **one mark per response**)

Where candidates are required to provide a set number of short answer responses then only the set number of responses should be marked. The response space should be marked from left to right on each line and then line by line until the required number of responses have been considered. The remaining responses should not then be marked. Examiners will have to apply judgement as to whether a 'second response' on a line is a development of the 'first response', rather than a separate, discrete response. *(The underlying assumption is that the candidate is attempting to hedge their bets and therefore getting undue benefit rather than engaging with the question and giving the most relevant/correct responses.)*

Short Answer Questions (requiring a more developed response, worth **two or more marks**)

If the candidates are required to provide a description of, say, three items or factors and four items or factors are provided, then mark on a similar basis – that is downwards (as it is unlikely in this situation that a candidate will provide more than one response in each section of the response space.)















Longer Answer Questions (requiring a developed response)

Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there, then add a tick to confirm that the work has been seen.
7. Award No Response (NR) if:
- there is nothing written in the answer space
- Award Zero '0' if:
- anything is written in the answer space and is not worthy of credit (this includes text and symbols).
- Team Leaders must confirm the correct use of the NR button with their markers before live marking commences and should check this when reviewing scripts.
8. The RM Assessor **comments box** is used by your team leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**
If you have any questions or comments for your team leader, use the phone, the RM Assessor messaging system, or e-mail.
9. Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.
10. Answers marked by levels of response:
Section B - 10 marks will be distributed across five levels, with two marks per level;
Section C - 25 marks will be distributed across five levels, with five marks per level. See Appendix 1 Section C Generic Marking Grid.
- To determine the level** – start at the highest level and work down until you reach the level that matches the answer
 - To determine the mark within the level**, consider the following:


Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

11. 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

1. Subject Specific Marking Instructions

- a. A page of music manuscript is included at the end of the Question Paper. Check this page for answers (e.g. music examples for Section C) and annotate, (e.g. tick if relevant/accurate, 'Seen' if no credit given). Music examples are not required but may be used to support a point in the answer or show knowledge or familiarity with the music.
- b. Music conventions at this level include:
- superscript is used to indicate the number of a beat within a bar (e.g. bar 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 chord of A minor)
 - 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)	double bass	1	
1	(b)	<p>8</p>  <p>Sung pitch: D\flat A\flat A\flat</p>	3	<p>3 marks: completely correct. 2 marks: two pitches are correct. 1 mark: one pitch is correct. 0 marks: mostly incorrect.</p> <p>Mark by letter name (accept no circle if candidate's intentions are clear). Accept D (=D\flat) and A (=A\flat), D-A-A = 3 marks.</p> <p>Mark the first three notes only (but accept all 7 notes correctly identified = 3 marks).</p>
1	(c)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Sung in three / shorter phrases. • Specific detail (max. 2): <ul style="list-style-type: none"> ○ 'We'll circle once around' ○ 'the moon, Our dream boat will carry us' ○ 'across the foam'. • Ref. legato / sustained notes / portamento on 'moon, Our dream boat'. • Ref. rhythmic changes (e.g. bar 22, bar 26) / syncopation / rubato / rhythmic displacement (max. 1) 	2	<p>Any two answers.</p> <p>Credit four phrases:</p> <ul style="list-style-type: none"> • 'the moon, Our dream boat' • 'will carry us'
1	(d)	<p>Answers may refer to:</p> <p><i>Either</i> VOICE</p> <ul style="list-style-type: none"> • 'Shall we fly': <ul style="list-style-type: none"> ○ Variety of tone, e.g. light/floating/head voice on 'Shall we fly', firmer/chest voice on 'shall we dream'. ○ Changes to written melody, e.g. falling phrases, descending sequence, decoration of 'as we go'. ○ More detached/staccato. • The whole trip': 	4	<p>3-4 marks: Answer makes precise points about <i>either</i> the voice <i>or</i> the band, including specific locations. It is perceptive and convincing in linking the musical detail of the voice/band and the changing moods in this passage.</p> <p>1-2 marks: Answer makes one or two good points about <i>either</i> the voice <i>or</i> the band, including one or more specific locations. There is some link between the musical detail of the voice/band and the changing moods in this passage, perhaps in a general or superficial way, with limited in detail.</p>

			<ul style="list-style-type: none"> ○ Stronger/firmer tone, more sustained/legato, ○ Repeated notes in high register, declaimed. <p>Or BAND</p> <ul style="list-style-type: none"> ● 'Shall we fly': <ul style="list-style-type: none"> ○ Bass in crotchets / walking bass / 4 in a bar (ref. earlier minims/2 in a bar). ○ Trombones drop out, lighter texture. ○ Riffs/ostinatos/repeated patterns: legato minims in muted trumpets; detached syncopated chords / rhythmic figure in saxes. ● 'The whole trip': <ul style="list-style-type: none"> ○ Bass reverts to 2 in a bar. ○ Trombone chords, legato/sustained. ○ Reeds and trumpets drop out. 		<p>0 marks: No accurate or relevant comment.</p> <p>Two contrasting moods:</p> <ul style="list-style-type: none"> ● 'Shall we fly...' (bars 36²-44¹): playful, lighter, ref. lyrics of flying, dreaming, near the stars, high above the earth. ● 'The whole trip...' (bars 44²-49¹): grander, more romantic.
1	(e)		Foxtrot	1	
1	(f)	(i)	1945	1	
1	(f)	(ii)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> ● 'crooning' style of singing, intimate/soft, close to the microphone. ● Diction of the singer, precise/clipped, rolled 'r'. ● Some phrases in a stronger/fuller voice, steps away from the microphone. ● Big band / Band accompaniment in sections – trumpets, reeds, trombones. Ref. detail of accompaniment, e.g. fills/counter melodies between the vocal phrases, sustained chords in close harmony, muted trumpets, walking bass. (max. 2). ● Recording balance has the voice very close, band well in the background. Poor quality, textures are not clear, percussion can hardly be heard. ● Time limit of 3 minutes because of early recording technology. 	3	1 mark for each bullet point.

Question		Answer	Mark	Guidance
2	(a)	<p style="text-align: center;">45</p>	4	<p>See Appendix 2 for guidance on marking.</p> <p>4 marks: completely correct. 3 marks: 1 or 2 errors of relative pitch. 2 marks: 3 or 4 errors of relative pitch. 1 mark: some accuracy in pitch, or the general shape is correct. 0 marks: very little accuracy.</p> <p>Apply dovetailing rule to the first note (but not the last note). C-Cb (bar 46) – only a semitone is correct (other intervals = 1 error).</p>
2	(b)	(i) <ul style="list-style-type: none"> Answers may refer to: <ul style="list-style-type: none"> <u>Theme and variations</u> (2). Melody repeated with additional material/counter melodies/layers (1). Regular/binary structure, pairs of repeated 8-bar phrases/sections. Bar numbers: bars 1-32 (theme, accept first subject) <u>and</u> bars 33-48 (var. 1) <u>and</u> bars 49-64 (var. 2). Repeats of theme are fully written out. Modulation to dominant/Bb at the end of first halves. 	3	<p>1 mark for each bullet point.</p> <p>No credit for 'melody is developed'</p> <p>Not 'sonata form'</p>
2	(b)	(ii) <ul style="list-style-type: none"> Answers may refer to: <ul style="list-style-type: none"> Continuation of the variations: bars 65-96 (var. 3) (1), ref. <u>new</u> melody / theme in the bass / continuation of repeated 8-bar sections (1). Transition passage (bars 96-105) (1), modulating to G major/dominant preparation for next variation in C minor (1). Fugal/imitative/contrapuntal treatment of theme, longer/extended, bars 106-163, var. 4/development. Bars 164-195/199 (var. 5), in D major. Extended by four bars at the final cadence (bars 195-199). 	3	<p>1 mark for each bullet point.</p> <p>If 0 marks, accept '<u>development</u>' (1)</p>

2	(c)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Passage begins in F minor. • Modulates through Bb minor (bar 144), Ab major (bar 148). • Disruption of C minor/G minor from bar 152, ref. Vd (G7/F) (bar 152), modulating to D minor (bar 158-159). • Ref. dissonances from suspensions, semitone clash of A and Bb (bar 154-155) (not 'chromaticism'). • Ref. dim. 7th chord at ff climax (bars 160-161), resolves to V7 in C minor. • Unexpected B minor from bar 164, ref. interrupted cadence, Bar 171 imperfect cadence, modulating (bars 168-169) to brighter D major. 	5	<p>4-5 marks: The answer includes consistent and accurate identification of keys and chords, perceptively related to the expressive changes in the music.</p> <p>2-3 marks: The answer refers accurately to some keys and/or chords, perhaps limited in detail and not always related to the expressive changes in the music.</p> <p>1 mark: The answer may refer to one or two keys or chords, perhaps with limited accuracy or superficial understanding of expressive changes in the music.</p> <p>0 marks: No accurate or relevant comment.</p>

Question		Answer	Mark	Guidance
3	(a)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> • 6/8 time. Compound duple gives lilting feel. • Continual sense of tension created by used of phrasing and the pauses. • Balanced, repeated two-bar phrases at beginning (ref. tonic pedal). Changed endings create feeling of movement: end of second phrase is higher (bar 3²), higher interjections by oboe, bar 4. • Movement away from the tonic, secondary dominant / V7b-I in B flat major (bar 5), interrupted cadence / Ic-V7-vi (bar 6). • New melodic idea at bar 9, new instrumentation, changed to horns. Cadence figure on strings with descending demisemiquavers, repeated for emphasis. • New melody at bar 12, in quavers, semiquaver triplets accompaniment makes idea feel busy. • Repeat of one-bar rhythmic figure, melody goes higher (F in bar 14), modulating to dominant/C major (bars 15-16), melody reaches high point (G, bar 16). • Development of melody into 2-bar phrases at bar 16, repeated at bar 18. Doubled by oboes. C major / dominant. • Melody in violins into faster movement, triplet semiquavers, offbeat/rests instead of continuous triplets (bar 21). Interrupted cadence (V-vi) (bar 22). • Viola and cello/bass keep movement going by rhythm of quavers (bars 25-27), two-part texture, climbs higher/ascending sequence. • Music almost stops with tenuto chord of F major at bar 29. A breath in the music. More thoughtful/dramatic passage: violin 1 on its own at bars 30-31, tenuto pause at bar 32, unexpected chromatic harmony (G# dim7 – G dim7). • Music continues (bar 33ff) with another repeated 	10	<p>9-10 marks: Answer makes perceptive comments on the sense of direction in the music, with precise detail provided. The musical ideas in the extract are addressed in detail, with relevant examples of changes in melody and/or rhythm, and tonality and/or harmony, and/or instrumentation.</p> <p>7-8 marks: Answer makes clear comments on the sense of direction in the music, with some precise detail provided. The musical ideas in the extract are addressed accurately, with relevant examples of changes in melody and/or rhythm, and/or tonality and/or harmony, and/or instrumentation.</p> <p>5-6 marks: Answer makes relevant comments on the sense of direction in the music, with some detail provided. The musical ideas in the extract are addressed, with a few examples of changes in melody/rhythm, and/or tonality/harmony, and/or instrumentation.</p> <p>3-4 marks: Answer makes a few relevant comments on the sense of direction in the music, with a little detail provided. The musical ideas in the extract are addressed, not always successfully, with limited examples of changes in melody/rhythm, and/or tonality/harmony, and/or instrumentation.</p> <p>1-2 marks: Answer makes limited comments on the sense of direction in the music, with superficial evidence or no detail provided. There is weak understanding of musical ideas and their treatment.</p> <p>0 marks: Answer makes no accurate or relevant</p>

		<p>phrase/cadence figure, ref. chromatic/aug.6th-A-Dm/Italian 6th, ref. 1½-bar phrases x3 to end on first beat of bar 37.</p> <ul style="list-style-type: none"> Ref. triplet semiquavers, fuller/legato strings, oboes/horns return, full orchestra. Ends with demisemiquaver flourish, octaves, forte, for some emphasis. <p>Credit any other relevant points made in answer to the question.</p>		<p>comment on the music.</p> <p>Credit description of bars 1-38 in terms of sonata form, exposition, first subject, second subject, codetta etc.</p>
3	(b)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> Haydn was a court musician. Employed by Esterházy family from 1761, appointed Kapellmeister in 1766. Main patron was Prince Nicolaus I Esterházy, head (1762-90) of one of the wealthiest and most powerful Hungarian families. Devoted to music, a patron of the arts, courts at Eisenstadt and a lavish, new summer palace of Eszterháza. Worked in seclusion at Eszterháza, away from any other musical life, ideal for Haydn's development as a composer, ref. quote "nobody to confuse me ... I was forced to become original". Duties included producing quantities of music for the entertainment of the court (ref. opera, baryton trios for the Prince to play), hiring musicians, directing the band and singers in performances of his music. Comfortable in his role (ref. unlike Mozart, who resented employment, e.g. at Salzburg). Ref. end of No. 45 Farewell, relationship with employer and players. <p>SYMPHONIES</p> <ul style="list-style-type: none"> Able to make experiments and hear his music performed. Had the opportunity to develop his style over a long period. Early symphonies show originality but primarily for 	10	<p>9-10 marks: Detailed, clear and thorough understanding of Haydn's working relationship with Esterházy and its effect on the symphonies. Precise examples from the music.</p> <p>7-8 marks: Clear understanding of most of Haydn's working relationship with Esterházy and its effect on the symphonies, supported by relevant examples, mostly applied accurately.</p> <p>5-6 marks: General understanding of most of Haydn's working relationship with Esterházy and its effect on the 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 working relationship with Esterházy and its effect on the 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 working relationship with Esterházy and its effect on the symphonies, with very few or no examples</p> <p>0 marks: Answer makes no accurate or relevant comment.</p>

		<p>'entertainment'. In his development as a composer, Haydn is interested problems of form/structure and tonality, transitional approach from late Baroque to classical, mix of old-fashioned techniques and a more modern approach.</p> <ul style="list-style-type: none"> • Development of the form: <ul style="list-style-type: none"> ○ Early symphonies were in three movements. ○ Expanded by end of career to four movements. ○ Larger 'sonata form' structures, experimented with monothematic movements. Ref. applied ideas to other forms, e.g. string quartet. • Small court orchestra: <ul style="list-style-type: none"> ○ 14-18 players before 1775, e.g. 3 first violins/3 second violins, 1 each of lower strings, 1 bassoon, 2 oboes, 2 horns. ○ Ref. No. 48: no trumpets/timpani at Eszterháza in 1769 (parts added later, e.g. 1773?), high 'alto' horns in first mvt. ○ Larger orchestra from 1775, e.g. 2/3 more string players, 3 oboes, 3 bassoons, 5 horns. Ref. much larger forces (double woodwind, trumpets/timpani) in Paris or London. <p>Credit any other relevant points made in answer to the question.</p>	<p>Credit references to other symphonies. Candidates writing about Symphony No. 48 only can still access the top band.</p> <p>Candidates may also refer to features of Haydn's career as a symphonist:</p> <ul style="list-style-type: none"> • Prob. c. 20 symphonies before 1761. • Nos. 6, 7 & 8 (Le Matin, Le Midi, Le Soir). Like other early symphonies, concertante (with soloists – keeps his players happy), programmatic (country life, response to request of Prince Paul Anton). • 1766-72 'Sturm und Drang' period, minor key symphonies, more daring/experimental, coincides with his promotion to Kapellmeister. • 1772-81: influence of opera-writing, some use of opera overtures, colourful/dramatic effects. • 1782-89: wider European reputation. New contract (1779) allowed him to accept outside commissions, e.g. 'Paris' symphonies (Nos. 82-87) (before that all his work was the property of the Esterházy court). Haydn began to approve publication of symphonies, • After death of Prince Nicolaus, Prince Anton cut back on the music at court. 1791-95: 12 'London' symphonies, written for Haydn's visit to England.
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Question		Answer	Mark	Guidance
4	(a)	<p>Answers may refer to:</p> <p>BARBRA STREISAND</p> <ul style="list-style-type: none"> • Big arrangement, quite frenetic against voice, ref. Baroque-pop/musical theatre arrangement. • Medium register. Bb minor. • Intro – v1 – v2 – v2 • Big introduction, brass fanfare, ‘different style to most of the song. Intro settles down with strings and woodwind before vocals start. • Fast tempo, 4/4, busy accompaniment, contrasts with long notes, legato/sustained/slow melody in voice. Long phrases, good breath control, build up with some long/sustained notes with crescendos. • Repeat of verse 2 breaks into triple/compound time, much faster for voice, band in less independent/more accompanying roles, more swing/waltz feel. • Powerful, rhythmic vocals, e.g. accent/syncopation, swing feel. Switches easily between contrasting sections, e.g. into softer, sustained high notes in the coda. • Voice has a nasal quality, strong, distinctive tone/character, slight vibrato, holds high notes effortlessly. • Large range, control of dynamics. Slight portamento at end. <p>OTHER VERSIONS</p> <p>Ella Fitzgerald (<i>Ella Fitzgerald Sings the Jerome Kern Songbook</i>, 1963, arr. Nelson Riddle)</p> <ul style="list-style-type: none"> • Slow, much simpler arrangement. Orchestral accompaniment, less busy than Streisand. Syncopated 3+3+2/Latin rhythm, fill/riff in flutes. • Lower key (F minor), suits Fitzgerald’s contralto range. 	10	<p>9-10 marks: Specific evidence of understanding of the performances and arrangements, linked to a detailed comparison of Streisand and the other song(s). Answer makes a perceptive critical evaluation of the songs, supported by a range of precise detail.</p> <p>7-8 marks: Clear evidence of understanding of the performances and arrangements, linked to a mostly detailed comparison of Streisand and the other song(s). Answer makes a critical evaluation of the songs, supported by some precise detail.</p> <p>5-6 marks: Relevant evidence of understanding of the performances and arrangements, linked to a few examples from Streisand and/or other song(s). Answer makes an attempt at critical evaluation of the songs, supported by some detail, but perhaps inconsistent.</p> <p>3-4 marks: Some evidence of understanding of the performances and arrangements, linked to limited examples from Streisand and/or other song(s). Answer makes little or no attempt at critical evaluation of the songs, with detail perhaps from one song only.</p> <p>1-2 marks: Limited evidence of understanding of the performances and/or arrangements, linked to one or two examples from Streisand and/or other song(s). Very little or no evaluation of the songs, with very limited or no detail.</p> <p>0 marks: No relevant evidence offered. Answer makes no accurate or relevant comment on the music.</p>

		<p>Rich, firm/even tone, legato/sustained, slight vibrato, clear diction.</p> <ul style="list-style-type: none"> • More understated, legato, expressive. • Similar in structure to Streisand (v1 – v2 – v2), but no tempo changes. • Short instrumental section, violins begin v2 repeat. • Some decoration of vocals, inversion of melody to avoid the lowest notes. <p>Billie Holiday (1939)</p> <ul style="list-style-type: none"> • Slower version, piano introduction, piano adds fills at ends of lines. Swing beat. • Vocals more pronounced. • Expressive voice, melancholy, natural feeling for phrasing/rubato, rougher/grittier tone (e.g. compared to Streisand, Fitzgerald). • Becomes slightly more up tempo for second verse, strong four-beat feel, repeated chords • Improvised sax/piano countermelodies. <p>(also 1952 version, with Hammond organ)</p> <p>Frank Sinatra (<i>Sinatra & Strings</i>, 1962, arr. Don Costa)</p> <ul style="list-style-type: none"> • Very slow, baritone, firm/strong voice, introspective/regretful, consistent mood to the end. • Orchestral focus on strings, rich sound. • Similar in structure to Streisand (v1 – v2 – v2), but no tempo changes. • Specific detail, e.g. phrasing/breath control, vibrato, expressive crescendos, syncopation/rhythmic flexibility, confident anticipation/delay/displacement of phrases. <p>Also versions by:</p> <ul style="list-style-type: none"> • Kiri te Kanawa with Nelson Riddle Orchestra • Irene Dunne – film version <p>Credit any other relevant points made in answer to the question.</p>	<p>Answers may refer to the structure of the song in different ways. Credit any reasonable description.</p> <p>Melody is regular in structure, 4 phrases of equal length (8 bars x 4 or 16 bars x 4), ABAB (AB repeated):</p> <ul style="list-style-type: none"> • v1 / AB “Yesterdays, Yesterdays, Days I knew as happy... Olden days, golden days...” • v2 / AB / A₁B₁ “(Then gay) Youth was mine, Truth was mine... Sad am I, Glad am I...” <p>Answers based on Streisand only: max. 5 marks.</p> <p>‘Performance and arrangement’ includes both the singing (vocal style/technique and interpretation) and the accompaniment.</p> <p>No credit for instrumental versions (e.g. Miles Davis)</p>
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4	(b)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> • The second Barbra Streisand album, marketed as ‘the most exciting new personality since Elvis Presley’. • Important 1960s album, redefines the pop vocal album, very different from the predominant rock’n’roll style. • Distinctive vocal timbre and technique, younger, more modern/musical-theatre (ref. Streisand’s early career in on Broadway and West End) than established singers of this repertoire. Strong personality, characterful, immediately recognisable. • Large orchestra, attractive/richly-textured arrangements (ref. Robert Mersey), 1960s sounds such as keyboard/harpsichord, ref. ‘Yesterdays’ - ‘Baroque-pop’ techniques (harpsichord, violins, fugato/imitative) • Glamorous/Broadway feel. Promoted with ‘color’, pink album cover, appealing to younger/progressive trends in the 1960s. • TV tie-in, the songs feature in her television special of the same name. • Album combines successful performances of standards (e.g. ‘Yesterdays’, ‘Where or When’) with recent/more obscure theatre songs (e.g. ‘Where am I going’ from Sweet Charity and ‘Starting here, starting now’). Also versatility/comedic range/diction at fast tempo in ‘The Minute Waltz’. <p>Credit any other relevant points made in answer to the question.</p>	10	<p>9-10 marks: Detailed and perceptive understanding of the characteristics of Streisand’s work. The answer describes the 1960s context precisely and links this convincingly to a range of musical features in the album.</p> <p>7-8 marks: A clear understanding of the characteristics of Streisand’s work. The answer describes the 1960s context with some accuracy and links this successfully to musical features in the album.</p> <p>5-6 marks: A general understanding of the characteristics of Streisand’s work. The answer describes some of the 1960s context and links this successfully to a few musical features in the album.</p> <p>3-4 marks: Some understanding of the characteristics of Streisand’s work, perhaps not always clear or accurate. The answer describes a little of the 1960s context and links this in a limited way to musical features in the album.</p> <p>1-2 marks: A limited understanding of the characteristics of Streisand’s work. The answer refers to the 1960s context in a basic way and make one or two relevant links to musical features in the album.</p> <p>0 marks: No relevant evidence offered. Answer makes no accurate or relevant comment.</p>
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Question	Answer	Mark	Guidance
5	<p>Answers may refer to:</p> <p>JAZZ IN SOCIETY</p> <ul style="list-style-type: none"> • Popularity of dance socials and dance halls in the 1920s and 1930s. Live music, huge demand for jazz. Many musicians were able to earn more money for performances and recordings. • Radio broadcasts, US radio stations set up (e.g. national, city/local) in the 1920s. Impact on the growth in popularity of jazz music. • Improvements in recording techniques (e.g. change from acoustic to electric, quality of microphones for radio and recording), manufacture of gramophone players and discs. Commercial recordings distributed across the world, dissemination of jazz across America, Europe (ref. Ellington's band tours Europe), worldwide. • Migration of players to Chicago/New York, e.g. Louis Armstrong and the members of Hot Five / Hot Seven. from New Orleans. Ref. established provincial players/bands attracted by opportunities in the big city (e.g. Count Basie, Charlie Parker). • 1930s-40s – dances / tea dances in larger venues, popularity of big bands / swing style with a number of band leaders and arrangers achieving great success. Increased number of performers in bigger bands, greater employment and increased income for jazz musicians. Also employment and opportunity for musicians from the growth in clubs, (ref. Cotton Club in Harlem, Ellington's weekly broadcast on national radio resulted in greater popularity). • Disruption of the Second World War, jazz remained popular, e.g. bands performing to the troops. Recordings were suspended (ref. musicians' strike), players drafted into military service, bands broke up. 	25	<p>Apply generic marking grid in Appendix 1.</p> <p>Most candidates should be able to: Give some explanation of the reasons for the rise in popularity of some jazz styles of the 1920s to the 1950s. Illustrate their understanding of some of the different styles in the music of at least one musician and band. 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 historical and musical reasons for the rise in popularity of a number of different jazz styles between 1920 and 1950. Support these observations with detailed descriptions of some music popular during these decades. Show a close familiarity with the music in their ability to give detailed illustrations.</p> <p>Works which might be discussed include: Jelly Roll Morton – <i>Black Bottom Stomp</i>, Louis Armstrong – <i>West End Blues</i>, <i>Hotter than that</i>, Count Basie – <i>Lester Leaps In</i>, <i>Jumpin' at the Woodside</i>, Duke Ellington – <i>Ko-Ko</i>, <i>Harlem Air Shaft</i>, Charlie Parker – <i>Koko</i>, Miles Davis – <i>Kind of Blue</i>.</p>

		<p>Small group styles such as Bebop developed, more experimentation / more intellectual approach to jazz.</p> <p>THE MUSIC</p> <ul style="list-style-type: none"> • 1920s – early New Orleans style with collective improvisation, creating a polyphonic style over a simple rhythm section. • Syncopation, rhythmic effects for dancing, energetic/forward movement of 2-beat/4-beat, anticipation/delay of melody against the beat, swing, encourages freedom of expression in dancing (ref. 'hot'). • Improvisation, blues-influenced melody, based on song melodies, singable qualities appeal to human emotions (e.g. wailing, smears/slides, pitch-bending of saxes etc.), 32-bar song form becomes more standard (allows longer/more varied sections/contrast, also variety of harmonies). • Creativity/virtuosity of soloist (e.g. double-time), competition between soloists (e.g. cutting contests, on-stage rivalry between soloists), fame of star soloists. • Arrangements, colourful, effective harmonies, larger bands, contrast of timbres (e.g. groups of trumpets, trombones, saxes, character potential of mutes), fame of band leaders and the distinctive style/sound of their band. <p>Credit any other relevant points made in answer to the question.</p>		
6		<p>Answers may refer to:</p> <p>An explanation of the front line, e.g. melodic role in bands of trumpet, clarinet etc., playing the Head, improvising, playing in sections.</p> <p>Changing role of the front line in different styles of jazz:</p> <ul style="list-style-type: none"> • Small groups, New Orleans style (1920s). Collective 	25	<p>Apply generic marking grid in Appendix 1.</p> <p>Most candidates should be able to: Give some explanation of the role of the front line, some of the instruments used in this way and how they have changed over time. Discuss some of the features of the music of the front line musicians and</p>

		<p>improvisation, ref. trumpet melody (e.g. paraphrase of song melody), clarinet descant/countermelody, trombone tenor/countermelody. Also solo sections, e.g. accompanied by rhythm section.</p> <ul style="list-style-type: none"> • Larger 1920s bands (e.g. Paul Whiteman, Fletcher Henderson) play a mix of styles (e.g. vaudeville, dance), • increasingly add jazz to their repertoire. • Enhanced status of soloists (as collective improvisation declines). Extended improvised solos, e.g. less paraphrase/more original melody, improvising fresh bolder/exciting melodic ideas to fit the chord progressions. Improved virtuosity/techniques by ambitious young players in a competitive environment (e.g. Louis Armstrong: studying music of King Oliver, working in the same bands, becoming better than him, becoming himself a model for younger players). • Piano in both rhythm section and front line (also guitar, tuned percussion/vibes, later drum kit solos/breaks). • 1930s: expansion of the front line in big bands to include sections of reeds (addition of saxophone family) or brass. Fewer solo opportunities (e.g. 16 bars/half chorus not 32 bars/whole chorus), more ensemble/group work (e.g. riffs in unison/octaves or chords). Musical interaction/antiphony between front line instruments, e.g. trading. • Celebrated soloists leading bands (e.g. Louis Armstrong, Benny Goodman, Dizzy Gillespie). Other soloists became famous as members of high-profile bands (e.g. Johnny Hodges, Cootie Williams, Ben Webster in the Ellington band, Lester Young in Count Basie's band). • Variety of playing techniques, slides, mutes with brass. • 1940s: slow decline of the big band, smaller groups for challenging new styles, esp. bebop (e.g. Charlie Parker). Lead instrumentalists experimented with new scales and chord formations. very fast solos (e.g. extended passages in double-time) with unpredictable 	<p>demonstrate some knowledge of the significant musicians in this role. Support some of these observations with references to the music in some detail.</p> <p>More informed answers will: Give detailed explanations of the role of the front line and how it has changed over time. Discuss the impact some musicians had on the way the music was played, including some of the techniques used. Show close familiarity with the music in their ability to give detailed illustrations.</p> <p>Answers should compare two or more contrasting front line players. Answers based on one 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>Hotter than that</i>, Count Basie – <i>Lester Leaps In</i>, Duke Ellington – <i>East St. Louis Toodle-o</i>, <i>Koko</i>, Dizzy Gillespie – <i>Manteca</i>, Miles Davis – <i>Kind of Blue</i>, John Coltrane – <i>Ascension</i>, Ornette Coleman – <i>Civilization Day</i>, Maria Schneider – <i>Arbiters of Evolution</i>.</p>
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		<p>melodies and irregular phrases.</p> <ul style="list-style-type: none"> • 1950s: e.g. Miles Davis, 'cool jazz', modal improvisation, slower tempo and chord changes, more emphasis on melodic creativity. • 1960s/1970s: exploration of original/varied styles, e.g. hard bop, influences from blues, gospel, Latin, funk. Fewer soloists become well-known outside jazz audiences. Free jazz, more dissonant/atonal style, less predictable rhythm /structure. Bebop becomes the dominant solo style (e.g. John Coltrane). Experimentation with electronic sounds, fusion with pop/rock styles (e.g. Miles Davis). • 1980s-present day: decline in popularity of jazz allows more variety and experimentation, exploration of new media, fusion/crossover with classical/world styles, application of studio techniques (e.g. reverb, over-dubbing). <p>Credit any other relevant points made in answer to the question.</p>		
7		<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Different roles of the solo voice in religious music, e.g. as narrator, Biblical character, or expressing emotion/commentary/bearing witness. • Different forms/types of music for the solo voice, e.g. aria, recitative, verse anthem. • Influence of opera, elaboration of melodic lines, melisma, importance of ornamentation, dramatic structures borrowed from opera (e.g. recit-aria). • Da capo aria, how the voice relates to the accompaniment, the requirement for the soloist to ornament the repeat. • Ref. obbligato accompaniment (e.g. Bach's arias in the Passions). • Recitative secco (with its simple chordal 	25	<p>Apply generic marking grid in Appendix 1.</p> <p>Most candidates should be able to: Give an explanation of how two composers use the solo voice to express the meaning of the text. Show some familiarity with techniques and devices in vocal music of the period, with a basic assessment of its effectiveness. Support some of these observations with references to the music in some detail.</p> <p>More informed answers will: Give a convincing explanation of how two composers use the solo voice to express the meaning of the text. Show greater knowledge and perceptive understanding in vocal music of the period, with a perceptive assessment of its effectiveness. Show close familiarity</p>

		<p>accompaniment by basso continuo) and recitative stromentato or accompagnato (with orchestral accompaniment), e.g. the role of the Evangelist in Bach's passions, ref. contrast with string accompaniment in Jesus's recitative.</p> <ul style="list-style-type: none"> • Variety of textual setting: syllabic, repetition of words, contrasting melisma, using ascending or descending sequences of semiquaver runs. • Expressive use of the range of the voice • Word painting, illustrating the meaning of the text through melodic shape, rhythm or harmony. • Lyrical melodies. <p>Credit any other relevant points made in answer to the question.</p>	<p>with a range of music in their ability to give detailed illustrations.</p> <p>Works which might be discussed include: Claudio Monteverdi – <i>Vespro della Beata Vergine</i> (1610), Barbara Strozzi – <i>Salve regina</i> (1655), Alessandro Scarlatti – <i>Oh di Betlemme altera</i>, Giacomo Carissimi – <i>Jephte</i>, Heinrich Schütz – <i>Christmas History</i>, Henry Purcell – <i>My Heart is Inditing</i>, Antonio Vivaldi – <i>Stabat mater</i>, RV621, Johann Sebastian Bach – <i>Wachet auf</i>, <i>St Matthew Passion</i>, <i>St John Passion</i>, George Frideric Handel – <i>Saul</i>, <i>Messiah</i>, Georg Philipp Telemann – <i>Brockes-Passion</i>.</p> <p>Answers should evaluate two or more composers. Answers based on one example will not go above the 11-15 marks band.</p>
8		<p>Answers may refer to:</p> <p>Shorter works during church services, not an essential part of the liturgy, e.g. a reflection on the set Biblical texts for the day. Sometimes stand-alone pieces or different movements at different times during the service.</p> <p>ANTHEM English setting of a religious text used in the Anglican church. In Matins (morning prayer) and Evensong, following the third Collect.</p> <ul style="list-style-type: none"> • Full anthems for a full choir and early anthems (e.g. Weelkes) tended to have a polyphonic texture without accompaniment (ref. similar to madrigal). • During the 17th century the verse anthem became popular: verses sung by a soloist with interspersed choral sections, accompanied by organ and/or a small orchestra (e.g. Gibbons). Some anthems for larger, royal occasions required a larger orchestra. 	<p>25</p> <p>Apply generic marking grid in Appendix 1.</p> <p>Most candidates should be able to: Describe some aspects of the anthem or motet or cantata and show an understanding of what you would expect to hear in such works. Show some familiarity with the historical and social context of the form, possibly including its development over time. Support some of these observations with references in some detail to the music of one composer.</p> <p>More informed answers will: Show greater knowledge of the anthem or motet or cantata and show a perceptive understanding of what you would expect to hear in such works. Show a convincing familiarity with the historical and social context of the form and its development over time. Show close familiarity with the music of one composer or more in their ability to give detailed illustrations.</p>

		<ul style="list-style-type: none"> • French influence after the restoration. Importance of the Chapel Royal, King Charles I enlarged band of violins playing ritornellos/symphonies between vocal sections (e.g. Purcell). • Royal support declined after Charles died. Patronage of Duke of Chandos for Handel, ref. 11 Chandos anthems. <p>MOTET Sung either in Latin for the Catholic church or German for the Lutheran church.</p> <ul style="list-style-type: none"> • Italian motets in two styles: (i) polyphonic, unaccompanied, in tradition of Palestrina, 'stile antico'; (ii) 'concertato', one or more solo voices, accompanied with violins/continuo, influenced by secular cantata, some influence from opera/elaborate solo singing (e.g. Scarlatti). Demand for published motets in the 17th century, declined after 1700. • In France, motets were classified as petits motets (with only basso continuo accompaniment) or grand motets (with more instruments). Dominance of Versailles, long settings, grand/homophonic choruses, similar in style to French opera, also polyphonic writing, sensitive handling of texts (e.g. Lalande). • German motets, e.g. based on a chorale melody, cantus firmus in some movements. Influenced by larger Italian choral motets, e.g. double choirs and larger instrumental forces, a number were written for funeral services. Effect of Thirty Years War (1618-48) on choral activity (e.g. Schütz's motets for a variety of forces). Small number of motets by Bach: 'instrumental' style of vocal writing, contrasts of sections, large-scale organisation, attention to the meaning of the text, fugal textures. <p>CANTATA</p> <ul style="list-style-type: none"> • A multi-movement work, sung in the vernacular, may include recitatives (narrating the story), arias and chorus (reflecting on the story). 	<p>Works which might be discussed include: ANTHEM: Thomas Weelkes – <i>Hosanna to the Son of David</i>, Orlando Gibbons – <i>This is the Record of John</i>, , Henry Purcell – <i>My Heart is Inditing; Hear my prayer, O Lord</i>, George Frideric Handel – <i>Zadok the Priest</i> (Coronation anthem), <i>O Praise the Lord with one consent</i> (Chandos Anthem), Maurice Greene – <i>O Clap your Hands</i>.</p> <p>MOTET: Barbara Strozzi – <i>Salve regina</i>, Alessandro Scarlatti – <i>Audi, filia</i>, Michel de Lalande – <i>Deus noster refugium</i>, Jean-Philippe Rameau – <i>Quam Dilecta Tabernacula</i>, Heinrich Schütz – <i>Symphoniae Sacrae</i>; Johann Sebastian Bach – <i>Jesu Meine Freude, Komm, Jesu, komm, Lobet den Herrn</i>.</p> <p>CANTATA: Alessandro Scarlatti – <i>Oh di Betlemme altera</i>, Dieterich Buxtehude – <i>Jesu, meine Freude, BuxWV 60</i>, Johann Sebastian Bach – <i>Wachet Auf, Eine feste Burg</i>.</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>
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		<ul style="list-style-type: none"> • Secular cantata was highly developed in Italy, recit.-aria structure, for solo/duet, chamber format. A few religious cantatas in Rome, for social rather than church performance (e.g. Scarlatti). • Religious cantatas mostly in Lutheran Germany. After the sermon, not during Lent and Advent. Before 1700: varied approaches, e.g. more virtuoso arias in princely courts, sermon-based cantata cycles by town/civic Kantors, more intense expression/varied forms in works by north German organists (e.g. Buxtehude). • Accompanied by a small orchestra with choral and solo movements, depending on local resources. The text would be biblical passages, religious poetry, chorale texts. • More settled format after 170, e.g. Bach chorale cantatas. Duties in Leipzig required one cantata for each Sunday, based on the readings set for that day, ref. cycles of cantatas for the church year. Da capo aria. <p>Credit any other relevant points made in answer to the question</p>		
9		<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Improvements to the construction of different instruments allowed for improved range, dexterity and expressive qualities, exploited by composers. • Virtuoso solo players (e.g. Liszt on piano, Paganini on violin), professional musicians in orchestras, improved standards of performance, more challenging writing for soloists. • Solo timbres/sonorities to express personal/expressive qualities, suited to the Romantic era. Lyrical melodies, virtuoso decoration (e.g. inspired by arias in Italian opera). <p>PIANO MUSIC</p>	25	<p>Apply generic marking grid in Appendix 1.</p> <p>Most candidates should be able to: Describe some features of the way solo instrument/s were used to express the programme during the Romantic era. Show an understanding of how the techniques and/or expressive qualities of the instrument were used by composers 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 use of solo instruments/piano to express the programme. Show a deeper appreciation of how</p>

		<ul style="list-style-type: none"> Improvements in piano construction, e.g. thicker strings, iron frame, improved mechanisms and addition of the sustain pedal, leading to new ways of using the piano in compositions. <ul style="list-style-type: none"> Greater range of octaves and wider range of dynamics. Greater variety of playing technique, e.g. crossing of hands, finger dexterity, <i>una corda</i> and sustain pedal for wider spread chords and lyrical playing. Composers exploited these new timbres, flexibility and range to express the mood or the story of the programme. Virtuoso music for concert performance (e.g. Liszt, Ravel). Preference for programme music in short forms, character pieces, ref. preludes. Collections of short pieces, each with its own descriptive/poetic title, on a single theme (e.g. Schumann) or contrasting (e.g. Grieg, Debussy). Wider availability of pianos including in the home and the demand for new music to be composed and published, particularly short pieces (e.g. Grieg, Schumann). <p>SOLOS ACCOMPANIED BY ORCHESTRA</p> <ul style="list-style-type: none"> Programme music in style of solo concerto/symphony, solo-tutti. Solo instrument as a character in a story (e.g. Strauss) Flexibility, expressive potential of woodwind, reliability of tone/tuning (ref. Boehm system). Lyrical/long-phrased melody, melancholy/loneliness (e.g. Sibelius). Exploit distinctive timbres of extended woodwind family (ref. higher/lower clarinets, cor anglais, piccolo). Ref. examples of the use of individual instruments in orchestral pieces (e.g. Eb clarinet in Berlioz <i>Symphonie Fantastique</i>, bassoon in Dukas <i>The Sorcerer's Apprentice</i>). 	<p>improvements to the instrument/s led to their use in effectively expressing the programme in the music. Refer to details of how playing techniques, texture, timbre, melody and tonality of the music are used to reflect the programme. Show close familiarity with the music in their ability to give detailed illustrations.</p> <p>Works which might be discussed include:</p> <p>PIANO: Robert Schumann – <i>Kinderszenen</i>, Fanny Mendelssohn Hensel – <i>Das Jahr</i>, Fryderyc Chopin – <i>Ballades</i>, Franz Liszt – <i>Transcendental Étude No. 4 in D minor Mazeppa</i>, Edvard Grieg – <i>Lyrical Pieces</i>, Modest Mussorgsky – <i>Pictures at an Exhibition</i>, Claude Debussy - <i>La cathédrale engloutie (Préludes Book 1)</i>, Maurice Ravel – <i>Gaspard de la Nuit</i>.</p> <p>SOLOS WITH ORCHESTRA: Hector Berlioz – <i>Harold in Italy</i> (viola), Camille Saint-Saëns – <i>Danse macabre</i> (violin), Richard Strauss – <i>Don Quixote</i> (cello, viola), <i>Till Eulenspiegel</i> (horn), Jean Sibelius – <i>The Swan of Tuonela</i> (cor anglais), Claude Debussy – <i>Prélude à l'après midi d'un faune</i> (flute).</p> <p>OTHERS: Robert Schumann – <i>Märchenbilder</i> (viola and piano), Carl Reinecke – <i>Flute Sonata 'Undine'</i>, Henriette Renié – <i>Légende après 'Les Elfes'</i> (harp)</p>
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		<p>OTHER EXAMPLES</p> <ul style="list-style-type: none"> • Ref. solos with piano, music for harp. <p>Credit any other relevant points made in answer to the question.</p>		
10		<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Romantic period in the Arts: importance of personal expression, reflection on the past and nature, ref. reaction to the harshness of the Industrial Revolution. Revealed in highly expressive music and music based on a story, picture or mood – programme music • Wider range of expression and dynamics from improvements in the construction of many instruments, greater range of notes and increased size of the orchestra. • Rich, complex textures from larger orchestra, divisi strings, quadruple woodwind, additional members of woodwind (piccolo, cor anglais, various clarinets, double bassoon), larger groups of horns, tuba, harp, larger percussion (tuned/untuned). • Scores included much more detail of articulation, phrasing and dynamics as composers explored solo and orchestral timbres of instruments (e.g. Dukas, Dvořák). • Composers broke free of the restrictions of Classical structures and expectations, allowing melodies to become expressive through longer, uneven phrase lengths and interval relationships (e.g. Hensel). • More consistency in staccato, accent, tenuto markings, e.g. between publishers. Composers provide more detail for performers, less room for interpretation. • More extreme dynamics in the orchestral scores (e.g. ppp to fff). Dynamics varied between parts to ensure balance between melody, countermelody/secondary voices and bass/accompaniment (e.g. Berlioz), 	25	<p>Apply generic marking grid in Appendix 1.</p> <p>Most candidates should be able to: Give some explanation of how composers used effects to illustrate the programme in their music. Show some understanding of how new and extended use of these were used effectively in their music. 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 composers used a wide range of effects in illustrating the programme in their compositions during the Romantic era. Give some explanation of the reasons for the expansion of these expressive techniques. Show close familiarity with the music in their ability to give detailed illustrations.</p> <p>Works which might be discussed include: Hector Berlioz– <i>Symphonie fantastique</i>, Felix Mendelssohn – <i>The Hebrides overture</i>, Fanny Mendelssohn Hensel – <i>Das Jahr</i>, Pyotr Tchaikovsky – <i>Romeo and Juliet</i>, Modest Mussorgsky – <i>Pictures at an Exhibition</i>, Augusta Holmès – <i>Andromède</i>, Antonín Dvořák – <i>Carnival overture</i>, Richard Strauss – <i>Don Juan</i>, Paul Dukas – <i>The Sorcerer’s Apprentice</i>, Jean Sibelius – <i>En Saga</i>, Edward Elgar – <i>Cockaigne overture</i>.</p>

		<p>reinforcement of accents by enlarged percussion section.</p> <ul style="list-style-type: none"> • Dynamic contrasts reflect the drama of the programme. Sudden changes from ppp to fff (even pppp to ffff), increased use of cresc./dim./hairpin, more finely graded dynamics. Increased orchestra size, professional standards and direction of the conductor controls effectiveness of dynamics (e.g. Mendelssohn, Berlioz, Strauss). • Expressive changes of tempo and the use of rubato were widely used to reflect the mood or programme. • Improved playing techniques allowed for contrasts in articulation emphasising the contrasting sound of staccato, accents etc. to portray the programme. <p>Credit any other relevant points made in answer to the question.</p>		
11		<p>Answers may refer to sonorities and textures from:</p> <ul style="list-style-type: none"> • Late-Romantic expansion of the orchestra, followed by a reaction against it, ref. chamber groups (e.g. Schoenberg), focus on individual sounds, clearer textures. • Wider range of instruments available to composers: <ul style="list-style-type: none"> ○ percussion: ○ woodwind: alto and bass flute, saxophone (e.g. Milhaud, jazz influence) ○ electric instruments: ondes Martenot (e.g. Messiaen), electric guitar, synthesiser, vibraphone ○ traditional/folk instruments: fiddle, bagpipes, bugle, mandolin, cimbalom ○ non-Western instruments: sitar, tabla, gamelan • Layering of sounds, rich textures, e.g. clusters/multiple divisi in strings (e.g. Penderecki), groups of clarinets in different keys (e.g. Stravinsky), percussion groups (e.g. 	25	<p>Apply generic marking grid in Appendix 1.</p> <p>Most candidates should be able to: Give some explanation how composers used new instruments and new playing techniques in their music. Explain the impact some of these new sonorities had on the effectiveness of the pieces for the audience. Support some of these observations with references to the music in some detail.</p> <p>More informed answers will: Give detailed descriptions how composers exploited new sonorities to create effective pieces. Show a greater appreciation of how these sonorities contribute to the impact the music had on audiences. Show close familiarity with the music in their ability to give detailed illustrations.</p> <p>Works which might be discussed include:</p>

		<p>Varèse)</p> <ul style="list-style-type: none"> Extended performing techniques, such as flutter tonguing, bowing behind the bridge of a string instrument or with two different bows, using key clicks on a wind instrument, blowing and overblowing into a wind instrument without a mouthpiece, or inserting objects on top of the strings (ref. Cage, prepared piano) or hitting the strings of a piano. Electronic amplification, studio techniques in live performance (e.g. Reich). New ways of using the voice: intoning on vowels, overtones (e.g. Stockhausen), sprechstimme, texture of overlapping/multiple chanting in free time. <p>Credit any other relevant points made in answer to the question</p>		<p>Arnold Schoenberg – <i>Pierrot Lunaire</i>, Igor Stravinsky – <i>The Rite of Spring</i>, <i>Symphonies of Wind Instruments</i>, Edgard Varèse – <i>Ionisation</i>, <i>Poème électronique</i>, Darius Milhaud – <i>La Création du Monde</i>, Béla Bartók – <i>Music for Strings, Percussion and Celesta</i>, Olivier Messiaen – <i>Turangalila Symphony</i>, John Cage – <i>Sonatas and Interludes</i>, Krzysztof Penderecki – <i>Threnody to the Victims of Hiroshima</i>, Karlheinz Stockhausen – <i>Stimmung</i>, <i>Zyklus</i>, Peter Maxwell Davies – <i>Eight Songs for a Mad King</i>, Tōru Takemitsu – <i>A Flock Descends Into the Pentagonal Garden</i>, Steve Reich – <i>Different Trains</i>, Sofia Gubaidulina – <i>Offertorium</i>, James MacMillan – <i>The Confession of Isobel Gowdie</i>, Thomas Adès – <i>Asyla</i></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>
12		<p>Answers may refer to:</p> <p>Post-1945, radical composers rejected tonality and the musical language and forms of European music, seen as symbols of a discredited/corrupt pre-war world.</p> <p>Other composers continued with traditional forms, familiar to audiences, easily understood and ready for performance by orchestras, soloists and opera houses as they resumed after the destruction of the war.</p> <p>TRADITIONAL FORMS</p> <ul style="list-style-type: none"> Symphonies and concertos continuing neo-classical/neo-tonal styles/forms (e.g. Gipps, Tippett), programme/film/political statement (e.g. Vaughan Williams, Shostakovich), quotation from earlier music. Radical, breaking away from approach of Romantic composers (e.g. Messiaen, Berio), ‘symphony’ 	25	<p>Apply generic marking grid in Appendix 1.</p> <p>Most candidates should be able to: Give some explanation of how composers either reinterpreted traditional forms of music in new ways or invented new forms for their pieces. Support some of these observations with references to the music in some detail</p> <p>More informed answers will: Give detailed explanations of how composers either created new ways of using traditional forms or created innovative forms in their pieces. Demonstrate a clear understanding of how they have created pieces and the new and innovative ways they present the musical ideas. Show close familiarity with the music in their ability to give detailed illustrations.</p>

		<p>interpreted as 'organised sounds' rather than quasi-tonal structures.</p> <ul style="list-style-type: none"> • Smaller ensembles, chamber opera (e.g. Britten, Weir), textures and timbres. • Fewer/more movements, alternatives to sonata form. • New tonal/modal systems, adaptations of non-Western music, innovative instrumental/vocal techniques (e.g. Ligeti, Sandström), new concepts. • Ref. commissions for concertos for specific soloists (e.g. Shostakovich for Mstislav Rostropovich, cello; Macmillan for Evelyn Glennie, percussion), composing style adapted/more conventionally virtuosic to match the preferred style/technique of the player (e.g. Lutosławski). <p>INNOVATIVE FORMS</p> <p>A wide variety of works may be discussed, including:</p> <ul style="list-style-type: none"> • Multiple-/single-movement works which evolve rather than conform to conventional expectations of thematic/tonal development. • Aleatory/chance/indeterminate procedures, new approaches to control of structure (e.g. performer decides the length/order of events), interpretation of graphic score (e.g. within durations specified by the composer). • Minimalist pieces, effect of repetition (e.g. influence of non-Western music), juxtaposition/contrast of ideas, development by metamorphosis. • Pieces which incorporate electronic/pre-recorded sounds and music. • Challenges for audiences, concert promoters, music as event/installation. <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:</p> <p>Traditional: Ruth Gipps – <i>Symphony No. 2</i>, Olivier Messiaen – <i>Turangalîla Symphony</i>, Ralph Vaughan Williams – <i>Sinfonia Antartica</i>, Benjamin Britten – <i>Noye's Fludde</i>, <i>Curlew River</i>, Dmitri Shostakovich – <i>Symphony No. 11 'The Year 1905'</i>, <i>Cello Concerto No. 2</i>, Luciano Berio – <i>Sinfonia</i>, Judith Weir – <i>King Harald's Saga</i>, Witold Lutosławski – <i>Piano Concerto</i>, Harrison Birtwistle – <i>The Mask of Orpheus</i>, György Ligeti – <i>Etudes</i>, <i>Violin Concerto</i>, James Macmillan – <i>Veni, Veni, Emmanuel (percussion concerto)</i>, Jan Sandström – <i>Motorbike Odyssey (Trombone Concerto No. 1)</i>, Unsuk Chin – <i>Cello Concerto</i>.</p> <p>Innovative: John Cage – <i>Music of Changes</i>, Pierre Boulez – <i>Le Marteau sans maître</i>, Karlheinz Stockhausen – <i>Stimmung</i>, Steve Reich – <i>Different Trains</i>, Thomas Adès – <i>Asyla</i></p>
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APPENDIX 1**SECTION C Generic Marking Grid**

In this section candidates are required to use analytical and appraising skills to make evaluative and critical judgements about music relating to the two Areas of Study chosen. They need to apply these skills to specific examples of repertoire and to appropriate contexts of time and culture. Candidates will also be assessed on their ability to construct and develop a sustained and coherent line of reasoning and marks for extended responses are integrated into the marking criteria below.

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

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

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

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

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

0 marks: No response worthy of credit.

APPENDIX 1a

SECTION C Generic Marking Grid

MARKS:	<i>Candidates are required to:</i> <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. 	<i>Candidates will also be assessed on:</i> <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.

47

The image shows a single staff of music in G major (one sharp) and 4/4 time, starting at measure 47. The music begins with a dynamic marking of *f*. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). There are eight 'x' marks below the notes: under the first A4, second B4, third C5, fourth B4, fifth A4, sixth G4, seventh F#4, and eighth E4.

1

8 errors.
The general shape is correct, so 1 mark for shape.

47

The image shows a single staff of music in G major (one sharp) and 4/4 time, starting at measure 47. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). There are nine 'x' marks below the notes: under the first A4, second B4, third C5, fourth B4, fifth A4, sixth G4, seventh F#4, eighth E4, and ninth D4.

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	Harold Arlen (music) & Johnny Mercer (words): ‘Let’s Take The Long Way Home’. Sung by Cab Calloway, with Cab Calloway and His Orchestra (Jan. 24, 1945). <i>Cab Calloway 1942-1947</i> , track 5. iTunes. (P) 2008 Complete Jazz Series.	0’00” – 2’39” Complete track
3	Extract 2	Beethoven: Symphony No. 3 in Eb major, ‘Eroica’, Op. 55, fourth movement. Tonhalle-Orchester Zürich, David Zinman (conductor) (1998). <i>David Zinman conducts Beethoven</i> , disc 2, track 4. Sony Classical 8843077922, (P) 1998 Arte Nova Musikproductions GmbH; compilation (P) & © 2014 Sony Music Entertainment.	0’14”-3’57”
4	Extract 3	Haydn: Symphony No. 48 in C major, ‘Maria Theresia’, second movement, bars 1-38. The Academy of Ancient Music, Christopher Hogwood (1992). <i>Haydn: Symphonies, Vol. 6, c.1768-71, disc 3</i> , track 2. iTunes. L’Oiseau-Lyre, (P) 1994 Decca Music Group Limited.	0’00”-2’34”
5	Extract 4	Jerome Kern & Otto Harbach: ‘Yesterdays’. Sung by Barbra Streisand (1966). <i>Color Me Barbra</i> , track 1. iTunes. (P) Sony Music Entertainment.	0’00”-3’03” Complete track

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