

**GCE**

**Music**

**H143/03: Listening and appraising**

AS Level

**Mark Scheme for June 2022**

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, Cambridge Nationals, Cambridge Technicals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

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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 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 available in RM Assessor.
3. Log-in to RM Assessor and mark the **required number** of practice responses (“scripts”) and the **number of required** standardisation responses

**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. Rubric Error Response – Optional Questions

**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 your Team Leader (Supervisor) by the end of the marking period. The Assistant Examiner's Report Form (AERF) can be found on the RM Cambridge Assessment Support Portal (and for traditional marking it is in the *Instructions for Examiners*). Your report should contain notes on particular strength 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 - 20 marks will be distributed across five levels, with four marks per level. See Appendix 1 Section C Generic Marking Grid.
  - a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
  - b. **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	At bottom of level (Section B) or above bottom of level (Section C)
Meets the criteria but with some slight inconsistency	At top of level (Section B) or below top of level (Section C)
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
	Highlight

**12. Subject Specific Marking Instructions**

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

b. Music conventions at this level include:


- superscript is used to indicate the number of a beat within a bar (e.g. bar 3<sup>4</sup> is the fourth beat of bar 3)
- lower case letters / Roman numerals indicate minor keys/chords (e.g. a is A minor, ii is a 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. 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.

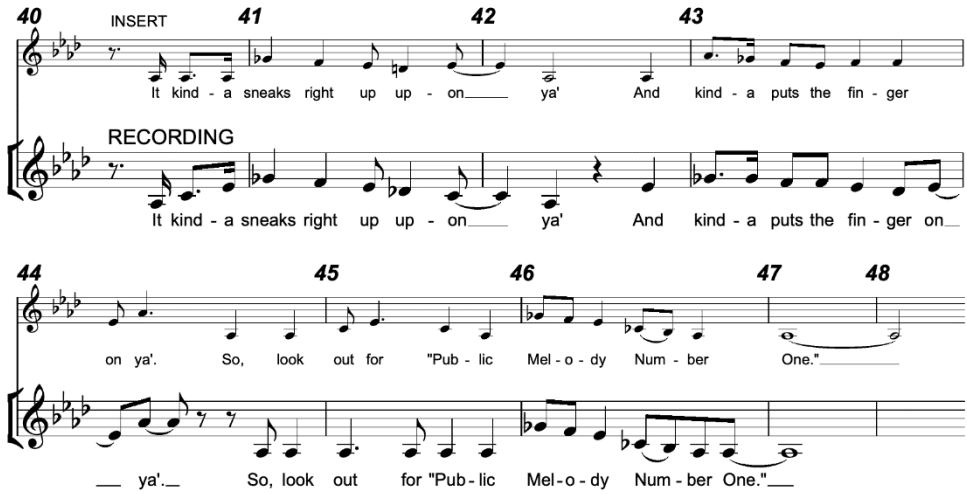




			○ 3-bar phrase at the end (bars 18-20), ref. extension of regular 4-bar phrase in bars 14-17 (1).		
1	(d)		<p>Answers may refer to:</p> <ul style="list-style-type: none"> <li>• iib – Ic – V7 – #ivdim.7 / Em/G – D/A – A7 – G#dim7 (3)</li> <li>• iib / Em/G (bar 16<sup>1</sup>).</li> <li>• Ref. cadential second inversion / Ic / Ic – V (bar 16<sup>2</sup>).</li> <li>• Interrupted cadence.</li> <li>• <u>Diminished 7<sup>th</sup></u> (bar 17<sup>1</sup>).</li> </ul> <p>Reference only:</p> 	3	1 mark for each correct answer.
1	(e)		chalumeau	1	
1	(f)	(i)	turn	1	
1	(f)	(ii)	Bars 21 <sup>2</sup> / 21 <sup>3</sup> / 25 <sup>1</sup> / 26 <sup>2</sup> / 38 <sup>2</sup> / 38 <sup>3</sup> / 41 <sup>2</sup> / 41 <sup>3</sup>	1	Not bar 44 <sup>3</sup> (written as a trill).  One answer required. If more than one answer, each correct (1), incorrect bar/beat (0).
1	(g)		sequence, suspension	2	1 mark each  More than 2 answers = 0

1	(h)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> <li>• A new instrument, e.g. late-/post- Baroque, early versions from c.1700, Bb and A clarinets (with 5 keys) from 1770s.</li> <li>• Ref. specific detail of improvement / experimentation with the instrument, e.g. by Stadler (and others) (1), ref. basset horn / basset clarinet (1), addition of keys (1).</li> <li>• Deeper range of basset instrument, ref. bar 17-18 / wider range.</li> <li>• Limited number of keys (e.g. compared to later Boehm system/modern clarinet).</li> <li>• Ref. Mozart's other works for Stadler: <i>Clarinet Concerto</i> / <i>'Kegelstatt' Trio</i>.</li> <li>• Ref. Mozart exploits melodic / chromatic / virtuoso potential of early clarinet.</li> <li>• Clarinets begin to be used in the orchestra, ref. larger orchestra / double woodwind section</li> <li>• Ref. clarinets in Haydn in second set of London symphonies.</li> </ul>	4	<p>1 mark for each bullet point.</p> <p>No credit for 'developed' (in the question) / 'improved', but credit specific detail of features which are developed / improved (e.g. keys, basset horn etc.).</p>
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Question		Answer	Mark	Guidance
2	(a)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> <li>• Different key / tonic / F major.</li> <li>• Harmonised / chords (ref. N.C. in Insert).</li> <li>• Recording begins on the first beat / no anacrusis/upbeat</li> <li>• More syncopated / syncopated rhythm continues in bars 3-4</li> <li>• New material / descending phrase in bars 3-4.</li> </ul>	2	1 mark for each bullet point.
2	(b)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> <li>• Piano, bass and drums / rhythm section / working as a group throughout vocal sections.</li> <li>• Ref. specific detail: walking bass (1), chordal piano (1), hi-hat rhythm (1).</li> <li>• Ref. rhythm section's role in keeping time.</li> <li>• Reeds and brass / sections of trumpets, trombones and saxes.</li> <li>• Ref. playing at the ends of phrases / answering the voice (allow call and response), specific detail of rhythmic/melodic fills.</li> </ul>	4	1 mark for each bullet point

2	(c)	 <p>Answers may refer to:</p> <ul style="list-style-type: none"> <li>• 'It kinda' (bar 40) – ascending broken chord.</li> <li>• 'up upon' (bar 41) – continues descending scale (with Db).</li> <li>• 'And' (bar 42<sup>2</sup>) – higher / Eb instead of Ab / 'And kind' interval is a third.</li> <li>• 'kinda puts the finger' (bar 43) – repeats pitches of bar 41.</li> <li>• 'So, look out for Public' (bars 44<sup>2</sup>-45) – repeated Ab.</li> <li>• 'So, look out for Public' (bars 44<sup>2</sup>-45) – change of rhythm, 'So' becomes a quaver, 'out' a dotted crotchet.</li> <li>• Syncopation / anticipation of the first beat, e.g. 'on' (bar 43<sup>2</sup>), 'One' (bar 46<sup>2</sup>).</li> <li>• Shortened note duration / staccato / rest – 'ya' (bar 42<sup>1</sup> / bar 44<sup>1</sup>) / 'out' (bar 45<sup>1</sup>) / 'One' (bar 47).</li> </ul> <p>Credit any other valid observations.</p>	3	<p>1 mark for each bullet point.</p> <p>There must be a clear description and a precise location, e.g. bar number or lyric.</p> <p>No credit for different notations of swung quavers.</p>
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2	(d)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> <li>• Style and precision of singer, full tone across the range, intonation, blue notes, syncopation, clarity of diction, expression (e.g. humour).</li> <li>• The band: rhythmic, accurate ensemble, precise chords, piano style accompanying the voice (e.g. voicing of chords to match the singer), effectiveness of trumpet solo.</li> <li>• The arrangement: effectiveness of scoring, writing for reeds/brass, variety of interjections to match the words, treatment of 'Hide out ...' sections (reduced to bass only, develops N.C. in Insert).</li> <li>• The song: Intro. in short phrases, 2/4 time, short-breathed warnings, tonic pedal, change to slashed common time for Refrain/main section of song, rhythmic/melodic features (swing/syncopation, leaps, repetition), contrast in the bridge section, use of N.C. in 'Hide out ...' section (e.g. for tension/suspense similar to crime movie).</li> <li>• Reasons for being less effective: humour of title is ineffective/obscure/arch, intricate/inconsistent lyrics (e.g. crime movie phrases, mixed up with Frankenstein), bridge section is weak, 'Hide out ...' section lacks suspense/interest, trumpet solo is too long, there's little variety in the sung repeat.</li> </ul> <p>Credit any other valid observations.</p>	6	<p>5-6 marks: precise, perceptive assessment of the song and/or the performance, clearly presenting a reasoned judgement of two or more elements in the recording (singer, band, arrangement, composition), supported by relevant and convincing evidence.</p> <p>3-4 marks: mostly effective assessment of the song and/or the performance, presenting a quite well reasoned judgement of two or more elements in the recording (singer, band, arrangement, composition), supported by relevant evidence.</p> <p>1-2 marks: some assessment of the song and/or the performance, making a limited judgement of elements in the recording (singer, band, arrangement, composition), perhaps rather general or supported by limited evidence.</p> <p>0 marks: no accurate or relevant comment.</p>
2	(e)	<p>(i) Answers may refer to:</p> <p><b>BROADWAY</b></p> <ul style="list-style-type: none"> <li>• <u>Theatre</u> (1) district of <u>New York City</u> (1).</li> <li>• Prosperous, wealthy audiences, public demand for entertainment.</li> <li>• Ref. 'revues' (e.g. Ziegfeld's <i>Follies</i>), mix of dance, songs and sketches. Popular on Broadway until Great Depression, then forced into smaller venues, e.g. by movies of lavish music/dance sold at cheaper cinema prices.</li> <li>• Ref. beginning of musicals, e.g. <i>Showboat</i> (1927).</li> <li>• Popularity of dance bands, attracting the best musicians.</li> <li>• New York was the centre of the radio, recording and publishing industries (ref. Tin Pan Alley) in the U.S.</li> </ul> <p><b>HOLLYWOOD</b></p>	4	<p>1 mark per bullet point.</p> <p>Answer on either Broadway or Hollywood.</p>

			<ul style="list-style-type: none"> <li>• <u>Movie-/Film-making (1) district of Los Angeles / California (1).</u></li> <li>• Huge audiences for public cinema, mass entertainment.</li> <li>• Film companies (e.g. RKO, Paramount, Warner Bros., Columbia), making c.600 films a year in the 1930s.</li> <li>• From 1927, addition of sound and recorded music to (previously silent) movies.</li> <li>• Popularity of films in dance/song/musical genres, e.g. Fred Astaire &amp; Ginger Rogers.</li> <li>• Profits from film-making / competition between film companies led to development of large music departments, employment of many musicians (including composers).</li> <li>• Songs from movies were published, recorded and broadcast, generating income/royalties for songwriters.</li> </ul>		
<b>2</b>	<b>(e)</b>	<b>(ii)</b>	Any one of: Irving Berlin, George Gershwin, Jerome Kern, Cole Porter, Richard Rodgers, Kurt Weill	<b>1</b>	Accept any suitable composer (not lyricists, not performers) of stage musicals or movie musicals from 1920 to 1939.  Accept 'Gershwin' and 'George & Ira Gershwin' (but not 'Ira Gershwin').

Question	Answer	Mark	Guidance
3 (a)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> <li>• 4-note ascending triplet motif, starting with violin 1 (bar 44<sup>4</sup>). Two-bar phrase, motif x3, answered by two-bar phrase with motif descending/inverted.</li> <li>• Sequence; answering phrase extended/repeated in sequence, higher (ref. ascending through G major – A minor – C major) (bars 50<sup>4</sup>-56<sup>1</sup>).</li> <li>• Repeated notes with crescendo, leading to ascending scalar writing, followed by descending scale (bars 56-62).</li> <li>• New idea – a development of original 4 notes, inverted/falling with repeated notes at end, in different/crotchet rhythm.</li> <li>• 2-bar phrase, repeated (third time a 4th higher) to make longer 8-bar melody (bars 64 to 71).</li> <li>• Repeat of this material (full orchestra, bars 72-78). Repeated notes phrase is extended, building tension.</li> <li>• Cadential material, repeated notes on woodwind, broken chords on strings.</li> </ul> <p>Credit any other valid observations.</p>	10	<p>9-10 marks: Answer makes detailed comments on melody; precise detail is provided. The development of the melody in the extract is addressed in detail with suitable descriptive musical language.</p> <p>7-8 marks: Answer makes clear comments on the melody; there is some clear musical detail on the development of the melodic ideas.</p> <p>5-6 marks: Answer makes relevant comments on the melody. There is some suitable detail on the development of the melodic ideas.</p> <p>3-4 marks: Answer makes some relevant comments on the melody and identifies some development of melodic ideas.</p> <p>1-2 marks: Answer makes comments on the melody with superficial evidence and lacking precision in its detail.</p> <p>0 marks: Answer makes no accurate or relevant comment on the music.</p>
3 (b)	<p>Answers may refer to:</p> <p>FOURTH MOVEMENT:</p> <ul style="list-style-type: none"> <li>• March style, mood/tone changes (brighter/optimistic/light out of darkness etc.). Begins in C major – unusual for a C minor symphony.</li> <li>• Transition from major to minor occurs in clever passage leading from scherzo to finale.</li> <li>• Expansion of the orchestra, ref. larger body of strings to balance larger woodwind/brass sections. First symphonic use of piccolo, double</li> </ul>	10	<p>9-10 marks: Detailed, clear and thorough understanding of the position of Symphony No. 5 in relation to Beethoven's achievements as a symphonist. The answer has perceptive ideas about change over time in his symphonies, supported by precise examples from the music.</p> <p>7-8 marks: Clear understanding of the position of Symphony No. 5 in relation to Beethoven's</p>

	<p>5bassoon, trombones. Electrifying effect of full orchestra at beginning of finale.</p> <ul style="list-style-type: none"> <li>• Larger scale of symphony. Longer movements/sections within movements (e.g. compared to Haydn/Mozart, ref. Nos. 1 and 2). Unusual variant of sonata form in this movement: <ul style="list-style-type: none"> <li>○ At end of development, the music halts on a dominant cadence played ff. The music continues after pause with quiet return of horn theme from scherzo movement. Recap is introduced by a crescendo coming out of the last bars of the interpolated scherzo theme.</li> <li>○ Long coda. Main themes are played again in compressed form. Tempo increases to 'presto'. 29 bars of C major chords played ff, ref. needed to complete the extreme tension of the work.</li> </ul> </li> <li>• Wider range of expression, sforzandi, dramatic contrasts of loud and soft, dramatic silences, crescendo, dynamic markings for performers.</li> </ul> <p>OTHER MOVEMENTS:</p> <ul style="list-style-type: none"> <li>• First movement, built on 4 notes motif, forceful idea.</li> <li>• Unifying device of opening motif, appears in one form or another throughout the whole symphony (e.g. triplet motif at the beginning of Extract 3).</li> <li>• Scherzo for third movement (ref. minuet in Haydn/Mozart/Nos. 1 &amp; 8).</li> <li>• Transition from minor to major in passage at end of scherzo, leads (unusually without a break between movements) to finale.</li> </ul> <p>Credit any other valid observations.</p>	<p>achievements as a symphonist. The answer has accurate ideas about change over time in his symphonies, supported by relevant examples.</p> <p>5-6 marks: General understanding of the position of Symphony No. 5 in relation to Beethoven's achievements as a symphonist. The answer has clear ideas about change over time in his symphonies but lacking evidence, or there is a detailed understanding of a few issues with some supporting evidence.</p> <p>3-4 marks: Some general understanding and knowledge of the position of Symphony No. 5 in relation to Beethoven's achievements as a symphonist. The answer includes a few valid points, with limited examples, or detailed understanding of one or two aspects.</p> <p>1-2 marks: Superficial or very limited understanding of Symphony No. 5 and/or Beethoven's achievements as a symphonist, with very few or no examples.</p> <p>0 marks: Answer makes no accurate or relevant comment on context.</p> <p>Credit examples from the other symphonies (or relevant examples from Haydn/Mozart) to illustrate change over time.</p>
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Question	Answer	Mark	Guidance
4 (a)	<p>Answers may refer to:</p> <p>NAT KING COLE:</p> <ul style="list-style-type: none"> <li>• Slightly quicker version, brighter, more relaxed.</li> <li>• Even/consistent vocal tone and delivery, clear phrasing and diction, (ref. interest because of the variety/character of the arrangement, big band style, etc.).</li> <li>• ‘Swing’ feel, regular pulse/forward moving, syncopation, anticipation and delay in delivery of the melody (ref. specific examples, e.g. ‘Now you must wake up’ – syncopation, lengthening of ‘must’, shortening of ‘wake up’).</li> <li>• Specific detail of phrases sung through, shortened notes at end of phrases.</li> <li>• Slight build-up in dynamics in second half of verse, quieter to finish verse.</li> <li>• Climax/build-up: the band is loud, alternating with vocals at its usual volume.</li> <li>• Quieter/dim. at the end, subdued repeat of the last line (ref. big build up in 4b). More sustained notes at the end of phrases.</li> <li>• Coolness of the interpretation, e.g. calm/wise advice, sympathetic (or ironic/critical observer of foolish behaviour?).</li> </ul> <p>SHIRLEY BASSEY:</p> <ul style="list-style-type: none"> <li>• More expressive version, (much/slightly) slower.</li> <li>• Louder, more projected/intense tone, strong chest voice.</li> <li>• Vibrato on long notes (e.g. ‘end’ – sustained vowel ‘e-’, followed by sustained ‘-nd’ with vibrato).</li> <li>• Control of tone, e.g. repeat of ‘The party’s over’, quieter, less vibrato, lifeless tone to suggest emptiness.</li> <li>• More even/straight rhythms, some syncopation, less flexible than 4a. Builds up the intensity in verse, louder dynamics, singing out, then suddenly drops down to quiet at end of verse for different emphasis.</li> <li>• Powerful (too much? strident?) start to the second verse. Larger vocal range on repeat.</li> </ul>	10	<p>9 - 10 marks: Specific evidence of understanding of performance and interpretation to create interest and variety, linked to perceptive and detailed examples. Answer identifies a range of different examples, precise detail provided.</p> <p>7-8 marks: A range of relevant evidence of performance and interpretation skills to create interest and variety. Answer identifies different examples. Perceptive, detailed and effective examples and evidence provided.</p> <p>5-6 marks: Relevant evidence of performance and interpretation skills to create interest and variety. Answer identifies different examples. Some detail but perhaps not always consistent.</p> <p>3-4 marks: Some relevant evidence of performance and interpretation skills. An attempt to provide some reasonable examples.</p> <p>1–2 marks: Limited and/or basic relevant evidence of performance and interpretation skills but with little or no attempt to provide understanding of how they create interest and variety.</p> <p>0 marks: No relevant evidence offered. Answer makes no accurate or relevant comment on the music</p> <p><b>Extract 4a (Track 5)</b> Nat King Cole. Db major. Crotchet = 98.</p> <p><b>Extract 4b (Track 6)</b> Shirley Bassey. C major. Crotchet = 84.</p>

		<ul style="list-style-type: none"> <li>• Later, more sustained/tenuto on repeated notes (the accompaniment follows the singer), ref. rit./slower, more overt emotion. Even slower at end. Higher octave/register for the final notes at end ('my friend'), big finish, long and sustained, powerful performance. Very definite end of the vocals.</li> <li>• Voice dominates over the orchestration.</li> <li>• Much warmer interpretation, e.g. emotional response, empathy (or anger at a friend's heartbreak?).</li> </ul> <p>Credit any other valid observations.</p>		
4	(b)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> <li>• Billy May well known as arranger for a number of vocalists in 1950s and 1960s, e.g. Bobby Darin, Sammy Davis Jr, Ella Fitzgerald, Peggy Lee, Frank Sinatra.</li> <li>• Originally a trumpeter, arrangements are often very brass orientated. Also well known for 'slurpin' saxes'. Colourful, witty, detailed writing for brass and reeds (e.g. contrast with string-based work of other arrangers).</li> <li>• Cole started career working as a pianist (ref. King Cole Trio) and only introduced vocals later. May heard Cole's jazz trio in 1941. Collaboration with Nat King Cole started in 1951. 'Walkin' My Baby Back Home' helped to solidify Cole's new role as star singer and May's as band leader. Both worked for Capitol Records.</li> </ul> <p>'Who's Sorry Now?'</p> <ul style="list-style-type: none"> <li>• Fast, driving rhythm section, walking pizzicato bass, swing dance style.</li> <li>• Muted trumpets, chords for groups of saxes, sax solo in bridge, imaginative/colourful expansion of band sound (xylophone, harp)</li> </ul> <p>'The Party's Over'</p> <ul style="list-style-type: none"> <li>• Slower, more reflective. Riff-based arrangement, chordal groups of brass/reeds, smear/slides add character.</li> <li>• Changes of timbre to illustrate the story: e.g. saxes for 'time to wind up the masquerade', change to trombones ('just make your mind up'),</li> </ul>	10	<p>9-10 marks: Specific evidence and perception of Billy May's role an arranger. Answer describes songs in detail and identifies a range of different features; precise detail provided.</p> <p>7-8 marks: Clear understanding and suitable evidence of Billy May's role as an arranger. Answer identifies different features in selected songs.</p> <p>5-6 marks: Some understanding and relevant evidence of Billy May's role as an arranger. Answer identifies some features of selected songs and their effectiveness.</p> <p>3-4 marks: Some relevant evidence of the contribution made by Billy May. Answer identifies a few different features in selected songs.</p> <p>1-2 marks: Limited and/or basic evidence of the contribution made by Billy May and some of the songs on the album.</p>

	<p>rhythm stops and offbeat pizzicato and harp for 'the piper must be paid'.</p> <p>'Let's Face The Music And Dance'</p> <ul style="list-style-type: none"> <li>• Fast, driving swing. Dark sound of muted trumpets (atmospheric, evokes lyrics, 'there may be trouble ahead'), violins/strings tremolo, countermelody on rich, low strings.</li> <li>• Cole takes organ solo (and on two other tracks from 1961 (the only time he ever recorded on that instrument). May adapts the arrangement to Cole's wishes (but does the arrangement lose momentum?).</li> </ul> <p>Other arrangements for Cole</p> <ul style="list-style-type: none"> <li>• Earlier tracks such as 'Walkin' My Baby Back Home' and 'I'm Hurtin'" demonstrate May's slurping saxophone period.</li> <li>• Effective arrangements of ballads ('I Should Care' and 'These Foolish Things') and gentle swing numbers ('Just For The Fun Of It', 'I Understand').</li> <li>• Ref. swing style, jazz bounce, rhythm section suited Cole, e.g. ballad 'Lover some back to me' as a swing number with bongo drums, alto solo and driving bass, fast driving swing of 'Day In, Day Out' (ref. imaginative response to lyrics, brass for 'the ocean's roar', percussion for 'a thousand drums').</li> </ul> <p>Credit any other valid observations.</p>	<p>0 marks: No relevant evidence offered. Answer makes no accurate or relevant comment on the music.</p> <p>The three prescribed songs are:          'Who's Sorry Now?'          'The Party's Over'          'Let's Face The Music And Dance'</p> <p>Candidates can be awarded the full range of marks for answering on the prescribed recordings only. Credit knowledge of or examples from other arrangements.</p>
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Question	Answer	Mark	Guidance
5	<p>Answers may refer to:</p> <p><i>Maiden Voyage</i> was recorded in 1965 by Blue Note. Concept album, aimed at creating an oceanic atmosphere. Hancock said: “This music attempts to capture its vastness and majesty, the splendor of a sea-going vessel on its maiden voyage, the graceful beauty of the playful dolphins, the constant struggle for survival of even the tiniest sea creatures, and the awesome destructive power of the hurricane, nemesis of seamen.”</p> <ul style="list-style-type: none"> <li>• Herbie Hancock (piano), Ron Carter (bass), Tony Williams (drums), Freddie Hubbard (trumpet), George Coleman (tenor sax).</li> <li>• Hancock played in Miles Davis’s band during the early 1960s and drew on this experience and the cool jazz sounds for this album.</li> </ul> <p><b>BEBOP ELEMENTS</b></p> <ul style="list-style-type: none"> <li>• Improvisation over changes/chord structure: 32-bar song form, AABA.</li> <li>• Intro – Head – Saxophone solo – Trumpet: chorus 1 &amp; 2 – Piano: chorus 1 &amp; 2 – Head – Coda.</li> <li>• Instrumental virtuosity: saxophone solo, double-/quadruple-timing.</li> <li>• Small ensemble, ‘head’ arrangement: head – solos (with rhythm section) – head.</li> </ul> <p><b>COOL JAZZ ELEMENTS</b></p> <ul style="list-style-type: none"> <li>• Modal harmony – melodies on the Mixolydian (A) and Dorian (B) modes.</li> <li>• Slow rate of harmonic change: ‘Maiden Voyage’ is built over only four chords, each lasting for 4 bars: Am7/D – Cm7/F – Am7/D – Cm7/F – Bbm7/Eb – C#m7/F# - Am7/D – Cm7/F.</li> <li>• Static chords, similarly constructed (ref. sus4 chords, chord extensions – D11, F11 etc.), transposed/change in key every 4 bars.</li> <li>• Value of melodic improvisation (rather than driven by changes): long held notes in melody, pacing/construction of Hubbard’s trumpet solo.</li> <li>• Relaxed/‘cool’ mood, laid back tempo, quieter dynamics (ref. contrast with faster, frenetic bebop/hard bop): Intro and piano solo.</li> <li>• Combining elements of classical music, including counterpoint.</li> </ul>	20	<p>Apply generic grid in Appendix 1.</p> <p><b>Most candidates should be able to:</b></p> <p>Explain in simple terms how Hancock and his band use different musical elements in this track. Show some familiarity with the music, perhaps general at times but able to discuss some specific detail.</p> <p>Demonstrate understanding of some of the features of bebop and/or cool jazz and/or hard bop with some relevant examples.</p> <p><b>More informed answers will:</b></p> <p>Explain in detail how Hancock and his band combine features of the different jazz styles, showing perception in the understanding of bebop, cool jazz and hard bop. Make an informed judgement on the extent and effectiveness of how these elements are combined.</p> <p>Demonstrate a sophisticated understanding of how the music was created in relation to at least two of the styles listed. Show close familiarity with the music, using technical language and examples with consistency, confidence and precision.</p> <p>Candidates may regard ‘Maiden Voyage’ as a combination of all three elements or of one or two only, for example, more cool jazz than anything else.</p>

		<p><b>HARD BOP ELEMENTS</b></p> <ul style="list-style-type: none"> <li>• Originality of approach in treatment of elements from bebop/cool jazz: <ul style="list-style-type: none"> <li>○ impressionist/‘ocean’ effect in bridge 2 of trumpet solo (piano arpeggios, cymbal for colour rather than time-keeping).</li> <li>○ Piano solo chords, textures, double stopping in bass.</li> </ul> </li> <li>• Lyrical melodies: the head (long/sustained notes), variety of melodic invention/fresh ideas (e.g. legato and staccato melodies in trumpet solo), repetition/transposition of motifs to shape a melody.</li> <li>• Variety in rhythmic patterns in bass/drums: syncopated, Latin-style rhythmic patterns in bass/drums (ref. not walking bass, not swing pattern in ride cymbal).</li> <li>• Greater interaction between drummer and soloist: cymbal crash at the beginning of sax solo, drums double time/triplet patterns in piano solo).</li> </ul> <p>Credit any other relevant points made in answer to the question.</p>		<p>Credit awareness of other characteristics of hard bop which are not found in ‘Maiden Voyage’ (quicker tempo, busy/complex improvisation, hard driving rhythm, dark/heavy textures/timbres).</p> <p>Candidates should have studied the first track, ‘Maiden Voyage’, and the related background: bebop, cool jazz and hard bop. Discussion of the whole album, <i>Maiden Voyage</i>, is not required, but relevant ideas and examples may be credited.</p>
6		<p>Answers may refer to:</p> <p><i>Stabat Mater</i> for alto, strings and continuo. Probably composed for the Santa Maria della Pace in Brescia for Holy Week (?1712). Latin text, showing Mary’s suffering at Jesus’s crucifixion. Sets only the first 10 of 23 stanzas, plus the Amen.</p> <ul style="list-style-type: none"> <li>• Music of sections I to III are repeated in sections IV to VI. <ul style="list-style-type: none"> <li>○ I ‘Stabat Mater’, II ‘Cuius animam’, III ‘O quam tristis’</li> <li>○ IV ‘Quis est homo’, V ‘Quis non posset’, VI ‘Pro peccatis’</li> <li>○ VII ‘Eja Mater’, VIII ‘Fac ut ardeat’, IX ‘Amen’.</li> </ul> </li> <li>• Key of F minor, only moving to C minor (II/V, VII). Mostly slow tempo throughout (except IX ‘Amen’).</li> </ul> <p><b>CHARACTERISTICS OF ITALIAN CHURCH MUSIC</b></p> <ul style="list-style-type: none"> <li>• Monody – sacred arias, solo voice (e.g. with continuo), ornamented coloratura passages. Ref. <i>Seconda prattica / Stile moderno</i>, (free and more progressive), ref. Monteverdi.</li> <li>• Strophic variation.</li> </ul>	20	<p>Apply generic grid in Appendix 1.</p> <p><b>Most candidates should be able to:</b></p> <p>Explain in simple terms features of Italian Baroque church music as demonstrated in the <i>Stabat Mater</i>, showing some understanding of musical techniques used.</p> <p>Demonstrate some understanding of some of the elements of Italian music from Monteverdi to Vivaldi and some awareness of how these are used in <i>Stabat Mater</i>.</p> <p><b>More informed answers will:</b></p> <p>Explain in depth how Vivaldi’s music demonstrates characteristics of Italian Baroque music and the influence of earlier composers in creating his <i>Stabat Mater</i>. Show close familiarity with the</p>

		<ul style="list-style-type: none"> <li>• Influence of operatic methods in sacred music to capture drama, e.g. (accompanied) recitative style – II ‘Cuius animam’ – slow moving chords accompany voice, leading to (C minor/dominant preparation) more aria style, III ‘O quam tristis’.</li> <li>• Word painting. E.g. VII ‘Eia mater’, jagged accompaniment in violins, dotted rhythms, wide intervals to express the scourging of Jesus.</li> <li>• Short contrasting sections, similar in structure to solo cantatas.</li> <li>• Solo voice, alto, women singers not permitted, ‘castrati’ were common in church choirs in Italy (the best had careers in opera).</li> <li>• Vivaldi’s instrumental writing (ref. concertos, reputation as a violinist): imitation between violins, development/extension of motifs.</li> <li>• Sequence, e.g. ‘pendebat’ in I ‘Stabat Mater’; dotted rhythm ‘poe-nas’, III ‘O quam tristis’.</li> <li>• Accompaniment in trio texture: two violins + basso continuo, e.g. introduction to III ‘O quam tristis’. Imitative entries of violins, beginning/intro of I ‘Stabat Mater’. Ref. <i>Stile concertato</i>, e.g. antiphony between voice and violin.</li> <li>• Ref. role of continuo, e.g. ref. Viadana’s One Hundred Church Concertos – solo voice with basso continuo: figured bass.</li> <li>• Harmonies: e.g. Tierce de Picardie at end, dissonance/semitone clashes, rich chords/inversions in recitative sections.</li> <li>• Regular rhythms, rhythmic drive, e.g. continuous bass quavers in slow movements.</li> <li>• Ref. Monteverdi, Gabrieli, Allegri, Carissimi, Scarlatti.</li> </ul> <p>Credit any other relevant points made in answer to the question.</p>		<p>music, describing several passages of music, showing perception and a sophisticated understanding of the music, using technical language with confidence and precision. Consistent use of examples throughout the answer.</p> <p>Demonstrate a detailed understanding of how the different features of earlier Italian music are revealed in Vivaldi’s music. Showing a clear and detailed understanding of the music of Stabat Mater. Able to make an informed judgement, on the significance and effectiveness of the music.</p>
7		<p>Answers may refer to:</p> <ul style="list-style-type: none"> <li>• Fanny Mendelssohn Hensel composed numerous pieces, many for piano but was in the shadow of her brother Felix. Das Jahr is a set of pieces one for each month of the year in which Hensel strives to evoke the atmosphere of each month, composed in 1841. The pieces fully explore a range of pianistic writing, exploiting the full range of the piano using virtuosic writing to capture the mood of each month.</li> </ul>	20	<p>Apply generic grid in Appendix 1.</p> <p><b>Most candidates should be able to:</b></p> <p>Explain in simple terms features of Hensel’s use of the piano and how she uses some musical elements such as melody, rhythm, texture,</p>

	<ul style="list-style-type: none"> <li>September (by the river) Key: B minor, continuous semiquaver broken chords in RH, melody in LH with some crossing of hands; change of key in middle section (5 flats) then back to Bm. Extensive use of sustain pedal to give blurring effect of flowing water.</li> <li>October: a march in Ab major with a clearer homophonic texture with rich chords and much use of octaves in the LH. References to the bugle call of the hunt appear. Middle section moves to 6/8 beginning in C major before moving through a variety of keys before returning to ideas of the opening section in 4/4 Ab major.</li> <li>November: opening 'Mesto' (sadly) section is homophonic in F minor, providing clear contrast to the second Allegro section with its frantic semiquavers exploring the wide range of the piano.</li> <li>December: C minor moving to C major with reminders of Bach's Von Himmel Hoch in the slower middle section.</li> <li>Nachspiel: this postlude based on a Chorale 'Das alte Jahr vergangen ist' ('The Old Year is Passed'). It is a fond look backward in A minor, sets a rather sombre mood but concludes with a tierce de Picardie.</li> </ul> <p>FEATURES OF ROMANTIC PIANO MUSIC:</p> <ul style="list-style-type: none"> <li>Manufacture of numerous pianos with improved construction led to: increased size, extending the range; addition of the sustain pedal, iron frame and thicker, tighter strings, allowing for greater dynamic contrast improved action allowing for quicker repetition of the same note.</li> <li>Poetic, pictorial inspiration, related to nature, ref. Goethe.</li> <li>Short character pieces, collected as a group/volume (ref. Schumann <i>Kinderszenen</i>, Grieg <i>Lyrical Pieces</i>), lyrical/song-like, melodic.</li> <li>Ref. revival of interest by German composers in Bach (ref. chorale melodies).</li> <li>Development of salon, meeting point for wealthy society, e.g. Hensel as host and artistic participant, very limited professional opportunities for a woman of her class, e.g. <i>Das Jahr</i> was not published.</li> <li>Development of piano music as a genre, demand for piano music for amateur players, demand for pianos from middle classes.</li> </ul> <p>Credit any other relevant points made in answer to the question.</p>	<p>dynamics and harmony to illustrate the programme.</p> <p>Show some understanding of how the piano had developed and its use in creating expressive music during this era.</p> <p><b>More informed answers will:</b></p> <p>Explain in depth how Hensel uses the piano to express the programme in ways typical of the Romantic era illustrating this with descriptions of several passages of music, showing perception and a sophisticated understanding of the music, using technical language with confidence and precision. Consistent use of examples throughout the answer.</p> <p>Demonstrate a sophisticated understanding of how developments in the manufacture of pianos are demonstrated in its use in the music to capture the mood of each month. Show close familiarity with the music, specific in detail. Make an informed judgement, on the significance of the music and some contextual understanding.</p>
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8	<p>Answers may refer to:</p> <p><i>Symphony of Psalms</i> was commissioned by the Boston Symphony Orchestra in 1930. Stravinsky said: "It is not a symphony in which I have included Psalms to be sung. On the contrary, it is the singing of the Psalms that I am symphonizing."</p> <ul style="list-style-type: none"> <li>• In three sections, final section III 'Alleluia' (Latin text, Psalm 150).</li> <li>• Large orchestra, without violins, violas or clarinets. Large woodwind section, (including 5 flutes, 4 oboes, 4 bassoons), brass, cellos/basses, two pianos and harp, SATB choir.</li> <li>• Mixture of influences: jazz, Russian Orthodox church, elements of neo-classical style, dissonance and bitonality.</li> <li>• Stravinsky's 'neo-classical' period – from <i>Pulcinella</i> (1920), based on music of Pergolesi. Neo-classical style sought to restore the ideals, and to some extent the musical style and vocabulary, of the 18th-century "classical" period or earlier Baroque era.</li> </ul> <p>CLASSICAL/TONAL ELEMENTS:</p> <ul style="list-style-type: none"> <li>• Frequent returns to C major (e.g. bar 7, final three bars).</li> <li>• Moving between related keys (bar 150 D major, G major, E minor, A minor, D minor).</li> <li>• Imitative writing (e.g. canon between sopranos and basses, Fig. 20/bar 150, four separate melodic lines from Fig. 21).</li> <li>• Use of repeated notes and limited stepwise movement in melodies.</li> <li>• Some homophonic sections ('Alleluia' and bar 163ff), singing in octaves ('Laudate' section) contrast to the more imitative writing (bar 150).</li> <li>• Setting of Latin text.</li> </ul> <p>INNOVATION/NEO-CLASSICAL/NEO-TONAL:</p> <ul style="list-style-type: none"> <li>• Unusually spaced/'voicing' chords (e.g. 'Dominum' Fig. 2+8, C major thirds/no fifth; close harmony Ab/Bb, 'Laudate', Fig. 22; basses double soprano melody at 'benesonantibus').</li> </ul>	20	<p>Apply generic grid in Appendix 1.</p> <p><b>Most candidates should be able to:</b></p> <p>Demonstrate an understanding of Stravinsky's approach to composing. Show some familiarity with the music, perhaps general at times, but able to discuss some specific detail in relation to neo-classical or neo-tonal styles. Give locations or accurate descriptions of a limited number of examples which show some understanding of how the musical elements are used.</p> <p><b>More informed answers will:</b></p> <p>Explain in depth how Stravinsky combines neo-classical/neo-tonal elements with his own innovative style of composing in the music, illustrating this with descriptions of passages of music. Show perception and a sophisticated understanding of the music, employing technical language with confidence and precision. Consistent use of examples throughout the answer. Able to make an informed judgement, on the significance of the music and demonstrate some contextual understanding.</p>
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		<ul style="list-style-type: none"> <li>• Non-functional harmony, keys a third apart (ref. not building towards cadences, not tonic-dominant relationships).</li> <li>• Dissonance, bitonality, octatonic scales, modal scales</li> <li>• Use of bass/orchestral ostinato (e.g. C major triad, Fig. 2; E and G, Fig. 8; F#-G-Ab, staccato, pattern of 3 against 4 beats, Fig. 15; Eb-Bb-F-Bb, slow minims, pattern of 4 against 3 beats, Fig. 22).</li> <li>• Syncopation contrasting with static sections (e.g. 'Laudate Dominum' on repeated E, Fig. 8)</li> <li>• Cross rhythms, e.g. ostinati, Figs. 15 and 22.</li> <li>• Treatment of text for its sound rather than its meaning.</li> <li>• Clarity/coolness of timbre, e.g. woodwind. Chordal textures in voices, unison/octaves, melody often in step (chant-like), repeated notes, avoids expressive effects (e.g. fig 27, tenor leap of a 6th to high Ab is marked <i>non cresc.</i>).</li> </ul> <p>Credit any other relevant points made in answer to the question.</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 Area 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.

17 - 20 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.

13 - 16 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.

9 - 12 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.

5 - 8 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 - 4 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 2****SECTION A Melody dictation or bass dictation questions**

Answers are marked by 'relative pitch', i.e. by interval between the previous and next note. Mark the errors with a cross X. The mark scheme will tell you how many errors are allowed.

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

4 marks – completely correct

3 marks – 1 or 2 errors of relative pitch






2 marks – 3 or 4 errors of relative pitch

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

0 marks – very little accuracy

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

EXAMPLES:

<p>47</p>  <p><i>f</i></p>	<p>4</p> <p>Completely correct.</p>
<p>47</p>  <p><i>f</i></p>	<p>3</p> <p>2 errors: (i) E to B is incorrect; the rest of the line is correct in relative pitch/intervals – accept tone D-C but (ii) the final G to the cue note G is incorrect ('dovetailing').</p>
<p>47</p>  <p><i>f</i></p>	<p>3</p> <p>1 error. Accept enharmonic equivalents (D# and Eb). (i) the incorrect E is one error between two correct pitches.</p>
<p>47</p>  <p><i>f</i></p>	<p>1</p> <p>8 errors. The general shape is correct, so 1 mark for shape.</p>
<p>47</p>  <p><i>f</i></p>	<p>0</p> <p>The general shape is insecure. A few correct pitches but not accurate enough to gain a mark.</p>

## APPENDIX 3

## CD EXTRACTS

Track	Extract	Recording	Source timings
1	Spoken instructions		
2	Extract 1	<b>Mozart: Clarinet Quintet in A major, K. 581, second movement, bars 1-45<sup>1</sup>.</b> Michel Portal (clarinet), Quatuor Ysaÿe. <i>Mozart: Clarinet Quintet</i> , track 2. iTunes, (P) 2004 Ysaÿe Records.	0'00" – 2'59"
3	Extract 2	<b>Ted Koehler and Harold Arlen: 'Public Melody Number One'.</b> Performed by Catherine Russell, Matt Munisteri (music direction) (2013). Arranged by Andy Farber. <i>Catherine Russell: Bring It Back</i> , track 12. iTunes, Jazz Village (P) 2014 harmonia mundi USA, inc.	0'00"- 3'13" Complete track
4	Extract 3	<b>Beethoven: Symphony No. 5 in C minor, fourth movement, bars 45-86.</b> Daniel Barenboim (conductor), Staatskapelle Berlin (2000). <i>Beethoven: Symphonies Nos. 4 &amp; 5</i> , track 8. iTunes. (P) 2001 Teldec Classics International.	1'03"- 2'05"
5	Extract 4a	<b>Betty Comden &amp; Adolph Green (words), Jule Styne (music): 'The Party's Over'.</b> Performed by Nat King Cole, Billy May (conductor, arranger) (1957). <i>Nat King Cole: The Billy May Sessions</i> , disc 2, track 3. Capitol Jazz CDP 0777 7 89545 2 1. © (P) 1993 Capitol Records, Inc.	0'47"-2'43"
6	Extract 4b	<b>Betty Comden &amp; Adolph Green (words), Jule Styne (music): 'The Party's Over'.</b> Performed by Shirley Bassey, Geoff Love (conductor, arranger) (1959). <i>The Fabulous Shirley Bassey</i> , track 12. EMI/Columbia, released 1959. Remastered, iTunes, (P) 1999 Parlophone Records Ltd., a division of Warner Music Group Company.	1'10"-3'31"

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