



Oxford Cambridge and RSA

**GCE**

**Music**

**H543/05: Listening and appraising**

A Level

**Mark Scheme for June 2023**

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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.
- 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:

<b>Descriptor</b>	<b>Award mark</b>
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

## 10. Annotations

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

Annotation	Meaning
?	Unclear

## 11. 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. 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)	(i)	Cornet in Bb Drum kit Piano Double bass	1	3 or 4 correct answers. Accept hi-hat instead of drums.
1	(a)	(ii)	Eb11	1	
1	(b)		walking bass	1	
1	(c)		<p>5 INSERT: 6 7</p>  <p>8 9 10 11 12</p> 	5	<p>5 marks - Completely correct or minor differences.</p> <p>If not completely correct, credit detail as follows (each bullet point = 1 mark) (max. 5).</p> <ul style="list-style-type: none"> <li>• Staccato/crotchet + rest, bar 5, 'hap-py'</li> <li>• Pitch Eb, '-in', bar 6<sup>4</sup></li> <li>• Syncopated rhythmic figure, 'keep talkin'', bar 6</li> <li>• Augmentation of 'happy talk' (even notes, accept minims / dotted crotchets)</li> <li>• Pitch Bb, '-bout', bar 9<sup>2</sup></li> <li>• Syncopated rhythmic figure, 'you'd like to do', bars 9<sup>4</sup>-10</li> </ul> <p>Rhythmic figures should be broadly accurate but allow some flexibility with the notation of syncopation.</p>

1	(d)	<p>Answers may refer to:</p> <p>Refrain 2, bars 39-54 (max. 2):</p> <ul style="list-style-type: none"> <li>• Starts higher (Bb)</li> <li>• Ref. blue note / Gb in first phrase</li> <li>• Louder</li> <li>• Added/clearer smears / glissando / slide / pitch bend</li> <li>• Ref. slower movement / longer notes / extension of phrase at 'Happy talk, keep talkin' and/or delay / shortening / quicker rhythm for 'happy talk'.</li> <li>• Longer note ('do') sustained through <u>extra two bars</u> / <u>at mid-point</u></li> <li>• Change of rhythm for 'If you don't have a dream' (bar 49, delay / longer notes on 'have a dream')</li> <li>• 'How you gonna have' – alternating G-F# (cf. repeated G in Refrains 1 &amp; 3).</li> </ul> <p>Refrain 3, bars 71-85 (max. 2):</p> <ul style="list-style-type: none"> <li>• Starts even higher (D), slide/scoop</li> <li>• Loud / belt / shout</li> <li>• Stronger smears / glissando / slide / pitch bend</li> <li>• More feeling of swing / more improvised (e.g. freer, wilder, adventurous) / wider range / higher register</li> <li>• Longer note <u>at the end</u> (sustained through extra four bars into sax coda)</li> <li>• Change of pitches / higher for 'If you don't have a dream' (bar 81-82, alternating G-Ab)</li> </ul> <p>Credit any other relevant points made in answer to the question.</p>	4	<p>1 mark for each, max. 2 for each refrain.</p> <p>Accept 'change of rhythm' + location (e.g. where indicated in the bullet points). 'Change of pitch' is too vague, accept 'higher'.</p> <p>No credit for repeated G (How you gonna have') in Refrain 3</p>
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1	(e)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> <li>• Alto sax solos added to the arrangement at bar 38 (8-bar solo), bar 53 (8-bar solo), and bar 85 (replacing coda, 12 bars into fade), ref. virtuosic, contrast.</li> <li>• Ref. adds expressive meaning to the arrangement, e.g. link to lyrics (e.g. bar 32-38, 'bird... fly... making all the music...', followed by light, high-flying figures, free decoration of the harmony etc.)</li> <li>• Decorative interjections (e.g. call and response) to add interest to simple melody / repeated phrases, e.g. 'moon' (bar 24), 'sky' (bar 26), 'bird' (bar 32), 'fly' (bar 34), also later in unison with cornet (bars 56-66, 'star... toy... girl... boy').</li> <li>• Ref. sax role in build-up (e.g. texture, accompaniment, expressive content, blues/jazz character) from beginning to end: tacet at the beginning, sax added at bar 19, solos add momentum into the refrains, takes over in the coda to express the feeling (freedom, light, optimistic, happy etc.) after the lyrics have stopped.</li> </ul>	3	1 mark for each bullet point. No credit for other locations.
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Question		Answer	Mark	Guidance
2	(a)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> <li>• RH melody in <u>thirds</u> (bars 1-4)</li> <li>• LH plays bass on strong beats (1), and arpeggios / broken chords / chords / harmony on weaker beats (1) (bars 1-4)</li> <li>• RH in octaves with LH (bars 4<sup>3</sup>-8<sup>1</sup>)</li> <li>• Ref. sextuplets, sequence, elaboration (not ornamentation) of descending phrase (bar 6)</li> </ul>	3	<p>1 mark for each bullet point</p> <p>No credit for describing the printed RH melody in the skeleton score</p>
2	(b)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> <li>• Keys: F# major (bar 8), then to B major (up to perfect cadence, bar 13) and G major (bar 15). Ref. more distant relationship of G major with home key (E major).</li> <li>• Bars 8-9: repetition of F# and B chords (ref. primary chords, tonic-dominant in B / imperfect cadences / subdominant-tonic in F#).</li> <li>• E major chord / IV in B (bar 11)</li> <li>• Ic – V – I (bars 12-13).</li> <li>• Bar 13: B major chord changes to B minor.</li> <li>• Perfect cadence, V-I (D7-G) (bars 14-15)</li> </ul>	4	<p>3-4 marks: Accurate and specific detail of keys and chords, with some understanding of chord progressions and / or tonal relationships. Examples are located clearly.</p> <p>1-2 marks: Some detail of keys and/or chords, perhaps a reference to cadences or chord progressions, perhaps limited or with some inaccuracy or lack of locations.</p> <p>0 marks: No accurate identification of chords or keys.</p>
2	(c)	Bassoon, flute	2	1 mark each
2	(d) (i)	1803	1	
2	(d) (ii)	Vienna	1	

2	(e)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> <li>• Wooden frames, less tension in the strings, thinner strings.</li> <li>• Smaller range of piano, 5½ or 6 octaves.</li> <li>• Light/softer, brittle sound of Viennese pianos, closer to harpsichord, slower to cover wooden hammers with leather or felt.</li> <li>• Beethoven preferred stronger, bolder sound of British-influenced pianos (e.g. Érard of Paris was a favourite).</li> <li>• Development of larger pianos for extra volume, increased tension of strings, more sustained tone.</li> <li>• Addition of damper pedals, replacing knee-operated levers.</li> </ul> <p>Credit any other relevant points made in answer to the question.</p>	4	<p>3-4 marks: Accurate and specific information on the fortepiano, clearly linking how it is built with timbre / performance.</p> <p>1-2 marks: Some detail of the fortepiano, perhaps limited in detail of construction and timbre / performance, or more focused on the qualities of the modern piano.</p> <p>0 marks: No accurate or relevant information.</p> <p>[The instrument on the recording is a replica by Paul McNulty of a Walter &amp; Sohn fortepiano from 1805]</p>
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Question		Answer	Mark	Guidance
3	(a)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> <li>• Piano and winds all used together / full texture / homophonic / chordal, (e.g. bars 3-4). <ul style="list-style-type: none"> <li>○ With piano RH broken chords, demisemiquavers (bars 11-12, 28-32<sup>1</sup>).</li> </ul> </li> <li>• Variety of solo timbres as the melody is passed around each solo instrument: <ul style="list-style-type: none"> <li>○ Oboe: bars 9-10, 20-22, 38-40.</li> <li>○ Clarinet: bars 19 -20, 36-38.</li> <li>○ Horn: bars 22-24.</li> <li>○ Bassoon: bars 24-26.</li> <li>○ Piano: bars 32-36<sup>1</sup>.</li> </ul> </li> <li>• Contrast between winds and piano: <ul style="list-style-type: none"> <li>○ Opening melody in winds (bars 1-2) (answered by full), repeated (bars 9-10) by piano (answered by full).</li> <li>○ Extended passage of solo wind accompanied by piano (ref. arpeggios/broken chords) (bars 18-26).</li> <li>○ Piano melody accompanied by wind (bars 32-36<sup>1</sup>).</li> </ul> </li> <li>• Winds as a group: <ul style="list-style-type: none"> <li>○ Melody harmonised in 3rds/6ths/10ths (bars 1-2, 3-4, 5-8, 17).</li> <li>○ Ref. horn / bassoon as bass instrument(s) or sustained notes (bars 3-4, 11-12, 15-18).</li> <li>○ Chords (bars 27-30, 32-36<sup>1</sup>).</li> </ul> </li> <li>• Combinations of winds: <ul style="list-style-type: none"> <li>○ oboe, horn and bassoon (bar 1).</li> <li>○ clarinet horn, bassoon (bar 15), add piano and oboe (bar 16).</li> </ul> </li> <li>• Piano LH in octaves, reinforcing the bass (e.g. with bassoon) (bars 3-8, 24-30).</li> <li>• Ref. semiquaver figure in bassoon (bars 36-39).</li> <li>• Ref. imitative exchange of demisemiquaver figure at the end, clarinet then bassoon then piano (bars 40-43).</li> </ul>	10	<p>9-10 marks: Answer makes detailed comments on instrumental colours and textures in the music. Precise details and precise musical examples are provided to illustrate the answer.</p> <p>7-8 marks: Answer makes clear comments on instrumental colours and textures in the music. Clear details and musical examples are provided to illustrate the answer.</p> <p>5-6 marks: Answer makes relevant comments on instrumental colours and textures in the music. Some suitable details with some musical examples are provided to illustrate the answer.</p> <p>3-4 marks: Answer makes some relevant comments on instrumental colours and textures in the music. There is some identification of features which illustrate the answer.</p> <p>1-2 marks: Answer makes comments on instrumental colours and textures in the music with some evidence, mostly superficial and lacking precision.</p> <p>0 marks: Answer makes no accurate or relevant comment on the music.</p>

Question		Answer	Mark	Guidance
		Credit any other relevant points made in answer to the question.		
<b>3</b>	<b>(b)</b>	<p>Answers may refer to:</p> <ul style="list-style-type: none"> <li>• String quartet, ref. published sets (e.g. of 6) by Haydn, Mozart and Beethoven.</li> <li>• String combinations, e.g. string trio, piano trios/quartets, sonatas for violin/cello and piano.</li> <li>• Solo woodwind (e.g. flute quartet, clarinet quintet), woodwind groups.</li> <li>• Prescribed work grouping is unusual, ref. newness of the clarinet.</li> <li>• Employment of professional musicians on household staff of wealthy aristocrats, e.g. small ensemble, with one player per part and no conductor. Patronage, amateur performers (e.g. Prince Nicolaus Esterházy played baryton, requiring Haydn to write trios for him).</li> <li>• Ref. after the Baroque trio sonata (two violins and basso continuo), in the Classical period textures became clearer (simpler bass parts, less counterpoint, more melody and accompaniment). Continuo part was dropped.</li> <li>• Ref. establishment of a standard formal pattern, e.g. characteristic string quartet by Haydn (ref. 'father of the string quartet') has four movements: <ul style="list-style-type: none"> <li>○ An opening 'allegro' movement, first movement / sonata form (ref. exposition, development, recapitulation).</li> <li>○ A lyrical movement in a slow or moderate tempo.</li> <li>○ A lighter minuet, dance-like in 3, periodic phrasing, contrasting middle section ('trio').</li> <li>○ A fast finale, e.g. rondo, regular return to the melody.</li> </ul> </li> <li>• Change in function / attitude towards chamber music, e.g. from light background music into serious artistic achievements. Conversational, each part with its own role,</li> </ul>	<b>10</b>	<p>9-10 marks: Detailed, precise and thorough understanding of characteristic forms and styles of chamber music. Precise examples from the music given with reference to at least one work in detail as well as prescribed work.</p> <p>7-8 marks: Clear understanding of characteristic forms and styles of chamber music supported by relevant examples, mostly applied accurately with reference to at least one work in good detail as well as prescribed work.</p> <p>5-6 marks: General understanding of most characteristic forms and styles of chamber music with some detailed understanding or reference to at least one work as well as prescribed work.</p> <p>3-4 marks: Some general understanding and knowledge of characteristic forms and styles of chamber music with some valid points, and limited examples from other works.</p> <p>1-2 marks: Superficial or very limited understanding of characteristic forms and styles of chamber music, with very few or no examples.</p> <p>0 marks: Answer makes no accurate or relevant comment on context.</p>

Question	Answer	Mark	Guidance
	<p>e.g. passing melody/motifs between instruments, fugal movements, variations with difficult solo roles for the first violin.</p> <ul style="list-style-type: none"> <li>• The piano trios of Haydn are dominated by the piano part. The violin only plays the melody a certain amount of the time, often doubled by the piano. The cello part mostly doubles the bass line in the piano.</li> <li>• Ref. Mozart's string quartets, string quintets, piano quartets, use of woodwind in other chamber music, e.g. showcasing idiomatic character of the featured woodwind instrument against blend of ensemble.</li> <li>• Composing for particular professional musicians, Mozart's works for clarinettist Anton Stadler: the <i>Kegelstatt</i> trio, Clarinet Quintet. Ref. singing / lyrical / operatic nature of his instrumental writing.</li> <li>• Beethoven's 16 string quartets, piano trios, string trios, violin / cello sonatas (with piano), works with wind instruments (e.g. Quintet for piano and winds, same instrumentation as prescribed work).</li> <li>• Increased technical and expressive demands of Beethoven's chamber music, e.g. late string quartets (considered at the time as eccentric works, impossible to understand, evidence of his decline, deafness and ill-health).</li> </ul> <p>Credit any other relevant points made in answer to the question.</p>		<p>Answers should show knowledge of other examples of chamber music with detailed writing about at least one other besides the prescribed work.</p>



Question		Answer	Mark	Guidance
4	(a)	<p>Answers may refer to:</p> <p><b>BILLIE HOLIDAY:</b></p> <ul style="list-style-type: none"> <li>• Moderate/slow – about 72 bpm.</li> <li>• Lower in pitch, sung in Db.</li> <li>• Singing more straightforward, clear diction, narrow vocal range, a little ornamentation, limited vibrato. Still very effective because of the simplicity.</li> <li>• More introspective, melancholy feel. Emotional with pain and sorrow expressed in the voice. Ref. specific detail of interpretation / expressive effect of performance, e.g. resignation, realisation of her situation etc.</li> <li>• Detailed listening: <ul style="list-style-type: none"> <li>○ v1 - breaths on line 1 and 2, after 'heartache' each time, but sings through line 3 and 4. v2 is similar.</li> <li>○ Bridge – longer pauses at end of each line for some emphasis. Last line of chorus moves into next verse without a break.</li> <li>○ v3 similar in style to other verses but has break before 'hanging around' as if for some emphasis.</li> <li>○ Slightly louder for bridge, each line is emphasised by the similar rhythms and melody.</li> </ul> </li> </ul> <p><b>NATALIE COLE:</b></p> <ul style="list-style-type: none"> <li>• Slow/slower – about 46 bpm.</li> <li>• Higher in pitch, sung in Eb.</li> <li>• Singing is more breathy, richer tone, more projected, warmer vibrato, wider vocal range, more elaborate gospel-style decoration, variety of timbre.</li> <li>• Range of expression, very slow at the beginning, heaviness/sadness of heartache, building to forceful expression, more overt expression of emotion (e.g. frustration/anger/despair). Ref. specific detail of interpretation / expressive effect of performance.</li> <li>• Detailed listening:</li> </ul>	<b>10</b>	<p>9-10 marks: Specific evidence of understanding of vocal style and interpretation of lyrics 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 vocal style and interpretation of lyrics. Answer identifies different examples. Relevant and effective examples provided.</p> <p>5-6 marks: Relevant evidence of vocal style and/or interpretation of lyrics. Answer identifies different examples. Some detail but perhaps not always consistent.</p> <p>3-4 marks: Some relevant evidence of vocal style and/or interpretation of lyrics. An attempt to provide some reasonable examples.</p> <p>1-2 marks: Limited and/or basic relevant evidence of vocal style and/or interpretation of lyrics 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>Any suitable descriptions of the sections may be used (e.g. chorus instead of bridge).</p> <ul style="list-style-type: none"> <li>• Extract 4a: HOLIDAY – v.1, v.2, bridge (same as Cole). Holiday's recording continues with bridge and verse after Track 4 finishes.</li> <li>• Extract 4b: COLE – v.1, v.2, bridge (same as Holiday). Track 5 fades out just before Cole's recording ends.</li> </ul>

Question		Answer	Mark	Guidance
		<ul style="list-style-type: none"> <li>○ Quite quiet and introspective start, gradually builds up in intensity. Some pitch bends at ends of lines, e.g. 'gone' and 'dawn' in verse 1.</li> <li>○ Verse 2 builds dynamically. More forceful. Some changes of words e.g. 'went' becomes 'had gone' in this version (verse 2, line 2) and line 3 adds words 'each day'</li> <li>○ Bridge 'Stop haunting me'. Louder, makes use of longer / sustained notes.</li> <li>○ Verse 3. Louder again and builds up in intensity. Line 1 has 'here we' repeated three times as if for emphasis. Addition of words at beginning of line 3 and line 4 is repeated then has 'sit down' repeated after pause and another emphasised repeat with sustained notes. Some use of vibrato particularly at end.</li> </ul> <p>Credit any other relevant points made in answer to the question.</p>		
<b>4</b>	<b>(b)</b>	<p>Answers may refer to:</p> <ul style="list-style-type: none"> <li>• Often simple accompaniments, jazz combo of drums, guitar, bass and piano. A focus on lyrics encouraged a simpler style and choice of instruments.</li> <li>• Holiday often chose songs and had a hand in arrangements. She knew what she wanted to portray in a song.</li> <li>• She sometimes asked Decca for strings in the ensemble, more popular in the 1940s, smoother/more melodic style of accompaniment.</li> </ul> <p>DON'T EXPLAIN:</p> <ul style="list-style-type: none"> <li>• Basic combo of piano, guitar, double bass (pizzicato/plucked), drums</li> </ul>	<b>10</b>	<p>9-10 marks: Specific evidence and perception of the effectiveness of the accompaniments and arrangements. Answer identifies precise features in a range of songs.</p> <p>7-8 marks: A range of suitable evidence for the effectiveness of the accompaniments and arrangements. Answer identifies clear features in selected songs.</p> <p>5-6 marks: Relevant evidence for the effectiveness of the accompaniments and arrangements. Answer identifies some suitable features of selected songs.</p>

Question	Answer	Mark	Guidance
	<ul style="list-style-type: none"> <li>• Strings in intro., tremolo, solo violin, ref. piano arpeggio to end.</li> <li>• Sustained saxophone / horn chords, violins fills / answering melodies between vocal lines. Violins expressive intervals, legato, variety of registers, faster rhythmic movement (e.g. contrast with slower movement, short phrases of the vocal melody).</li> <li>• Muted trumpet in bridge. Improvised sax countermelodies in final verse.</li> </ul> <p>GOOD MORNING HEARTACHE:</p> <ul style="list-style-type: none"> <li>• Typical big band (ref. clarinetist Billy Stegmeyer, his orchestra), line up with trumpets, alto and tenor sax, clarinet, piano, guitar, bass and drums. 4 violins/strings.</li> <li>• Instrumentation simple and doesn't overpower. Piano plays busy countermelodies/decorative figures, filling out the accompaniment/texture/chords. Fills from different instruments at ends of lines, e.g. trumpet, clarinet.</li> <li>• Arrangement simple with short instrumental bridge between verses.</li> </ul> <p>SOLITUDE:</p> <ul style="list-style-type: none"> <li>• Big band instrumentation -horns – both alto and tenor saxophones and trumpets with piano, guitar, bass and drums. No strings.</li> <li>• Accompaniment doesn't overpower, simple chordal in style. Some piano and horn fills at end of lines of vocals to punctuate the lyrics, different each time.</li> <li>• Arrangement is simple and straightforward with verses, choruses and small bridge.</li> </ul> <p>THEM THERE EYES:</p>		<p>3-4 marks: Some relevant evidence of the effectiveness of the accompaniments and arrangements. Answer identifies a few different features in some songs.</p> <p>1-2 marks: Limited and/or basic relevant evidence of the effectiveness of the accompaniments and arrangements.</p> <p>0 marks: No relevant evidence offered. Answer makes no accurate or relevant comment on the music.</p> <p>Reference can be made to other songs but a focus on two of the prescribed songs is necessary as well.</p>

Question	Answer	Mark	Guidance
	<ul style="list-style-type: none"> <li>• Fast paced big band arrangement with horn section of clarinet, saxophones, trumpet, trombone and piano, guitar, bass and drums.</li> <li>• Horns often play stab chords. Imitating/repeating sung lines.</li> <li>• Solos in bridge with sax, trombone and trumpet taking centre stage.</li> <li>• Arrangement simple with intro, 2 verses and bridge in between. Few chords from band to complete the song.</li> </ul> <p>Credit any other relevant points made in answer to the question.</p>		

Question	Answer	Mark	Guidance
5	<p>Answers may refer to:</p> <p><b>BEBOP:</b></p> <ul style="list-style-type: none"> <li>• From early 1940s, e.g. Charlie Parker, Dizzy Gillespie.</li> <li>• Fast, hard-driven tempo, virtuosic improvisation, irregular phrases and unpredictable melodies.</li> <li>• Head (main theme) at the beginning and the end, improvised solo choruses.</li> <li>• Predominance of trumpet and saxophone solos.</li> <li>• New melodies over an established chord pattern.</li> <li>• Complex harmonisation, chord substitutions, flattened 5ths, chromaticism, more complex chord progressions and unusual scales.</li> <li>• Rhythm section: walking bass and ride cymbal keeping time. Drums ‘commentary’, unexpected accents/bombs, uneven phrases.</li> <li>• Challenging, dissonant, music to be listened to (not danced to) and discussed, intellectual.</li> </ul> <p><b>COOL JAZZ:</b></p> <ul style="list-style-type: none"> <li>• From late 1940s – early 1950s, e.g. Miles Davis Nonet (collected together as <i>Birth of the Cool</i>), later his <i>Kind of Blue</i>.</li> <li>• Slower tempo, chilled approach, less intense than bebop. Slower rate of harmonic change, modal scales/chords, basis for focus on melodic improvisation.</li> <li>• Rhythmic freedom, e.g. ‘floating pulse’, phrasing across bar-lines</li> <li>• Free but restrained improvisation with use of silence</li> <li>• Light tone/timbre, e.g. softer/drier Harmon mute. Smooth sustained sound, minimal vibrato.</li> <li>• Ref. West Coast style, e.g. Stan Kenton, Gerry Mulligan</li> <li>• Ref. elements of classical music, including instrumentation (e.g. flute, French horn, tuba)</li> </ul>	25	<p>Apply generic marking grid in Appendix 1.</p> <p><b>Most candidates should be able to:</b> Compare some of the features of bebop with features of hard bop or cool jazz. Illustrate their understanding of some of the features of the music of the styles. Support some of these observations with references to the music in some detail.</p> <p><b>More informed answers will:</b> Show a greater appreciation of some of the features of bebop and hardbop or cool jazz styles and their significance in the development of jazz. Support these observations with detailed descriptions of some music, giving a clear comparison of the different features. Show a close familiarity with the music in their ability to give detailed illustrations.</p> <p>Possible music discussed: Charlie Parker – <i>Ornithology</i> – <i>Koko</i>, Dizzy Gillespie – <i>Manteca</i>, Miles Davis – <i>Birth of the Cool</i> – <i>Kind of Blue</i>, Horace Silver – <i>Song for my Father</i>, Stan Kenton – <i>New Concepts of Artistry in Rhythm</i>, Gerry Mulligan – <i>The Concert Jazz Band</i>, Art Blakey – <i>Hard Bop</i>, Herbie Hancock – <i>Maiden Voyage</i>.</p>

Question	Answer	Mark	Guidance
	<ul style="list-style-type: none"> <li>• Ref. features of bebop retained in cool jazz, examples of bebop-style solos on otherwise 'cool' pieces.</li> </ul> <p>HARD BOP:</p> <ul style="list-style-type: none"> <li>• Mid-1950s and 1960s, continuation/adaptation of the bop style, e.g. Sonny Rollins. Horace Silver, Art Blakey, Herbie Hancock, Cannonball Adderley.</li> <li>• Heavier version of bebop, darker tone, rawer timbre.</li> <li>• Fast tempo with more rhythmic drive, some funky or Latin rhythms, more dominant drum rhythms. Ref. 'funky jazz'.</li> <li>• More repetitive figures in the accompaniment</li> <li>• Fast walking bass</li> <li>• Elements of soul and gospel combined with blues style</li> <li>• More singable melodies</li> <li>• Less commercially successful than earlier styles.</li> </ul> <p>Credit any other relevant points made in answer to the question.</p>		
6	<p>Answers may refer to:</p> <ul style="list-style-type: none"> <li>• Innovation by chosen musician(s), e.g. technique, style, contribution to popularity/dissemination.</li> <li>• Contextual information, e.g. development of musical style.</li> <li>• Example(s) of the music, evaluation/explanation of its significance.</li> </ul> <p>Examples may include:</p> <ul style="list-style-type: none"> <li>• Jelly Roll Morton and/or Red Hot Peppers – the combination of ragtime and the collective improvisation of New Orleans style. His arranging skills combined with his piano playing.</li> <li>• Louis Armstrong and/or Hot Five or Seven – swing quavers, rhythmic variation and inventive improvisations and the impact of frontline soloists on jazz</li> </ul>	25	<p>Apply generic marking grid in Appendix 1.</p> <p><b>Most candidates should be able to:</b> Give some explanation of the significant role of one or more jazz musicians or bands in the development of instrumental jazz. Discuss some of the features of their music and style of playing and composing and demonstrate its impact on jazz. Support some of these observations with references to the music in some detail.</p> <p><b>More informed answers will:</b> Give detailed descriptions of the impact on the development of jazz of one or more significant musicians or bands. Demonstrate an in depth understanding of why their playing techniques or</p>

Question	Answer	Mark	Guidance
	<ul style="list-style-type: none"> <li>• Count Basie – outstanding band leader, arranging standards and writing his own music</li> <li>• Duke Ellington – Band leader in the Cotton Club, Harlem, broadcasting bringing fame, composer and arranger of music for bands and bringing a fame across Europe</li> <li>• Charlie Parker – virtuosic Saxophonist whose playing style had a huge impact on future performers, established smaller bands, music expanded harmonic language</li> <li>• Miles Davis – developed cool jazz style, created new techniques on the trumpet, more rhythmic freedom in the music, introduced modal jazz</li> <li>• Dizzy Gillespie – developed hard bop, urgent playing style</li> <li>• Ornette Coleman – developed a free jazz, avant-garde style, with free improvisation and a new approach to both performing and composing, saxophonist</li> <li>• John McLaughlin – British guitarist, incorporating elements of rock and funk into jazz, some Indian music influences, electric guitars, ref. Mahavishnu Orchestra</li> <li>• Maria Schneider – contemporary band leader, composer, worked with Gil Evans, pre-scored sections for big band combined with improvised solos, rich chords, skilful use of horn textures.</li> <li>• Courtney Pine – British saxophonist, combines bebop with hip-hop and West Indian influences, energetic and inventive playing.</li> </ul> <p>Credit any other relevant points made in answer to the question.</p>		<p>composing skills had such an impact on other musicians. Show close familiarity with the music in their ability to give detailed illustrations.</p> <p>Possible music discussed:            Jelly Roll Morton – ‘Black Bottom Stomp’ – ‘Wolverine Blues’, Louis Armstrong – ‘West End Blues’ – ‘Hotter Than That’, Count Basie – ‘Jumpin’ at the Woodside’ – <i>The Complete Atomic Mr. Basie</i>, Duke Ellington – ‘Ko-Ko’ – ‘Harlem Air Shaft’, Charlie Parker – ‘Ornithology’, ‘Ko-Ko’, Miles Davis – <i>Kind of Blue</i>, Dizzy Gillespie – <i>The Champ – School Days</i>, Ornette Coleman – <i>Civilization Day</i>, John McLaughlin – <i>Birds of Fire</i>, Maria Schneider – <i>The Thompson Fields</i>, Courtney Pine – <i>Transition in Tradition</i></p>
7	<p>Answers may refer to:</p> <ul style="list-style-type: none"> <li>• The Church’s significant role in the continuing development of music, employment of performers / composers to provide music according to national/local denominations</li> </ul>	25	<p>Apply generic marking grid in Appendix 1.</p> <p><b>Most candidates should be able to:</b>            Give some explanation of how one or more of the different centres listed contributed to the development of church music during the Baroque. Show some</p>

Question	Answer	Mark	Guidance
	<p>and traditions, ref. requirements of clergy / royalty / local rulers / town council.</p> <ul style="list-style-type: none"> <li>• Ref. duties of composers/directors of music to teach choristers and direct the choir and orchestra (e.g. from the organ). Daily sung services in bigger centres, with choristers immersed in a wide range of music / high level of musicianship (a source of future composers and musical directors). Schools attached to major churches provided general education as well as a strong musical training.</li> <li>• Influence of big centres on transmission of musical ideas (e.g. by publishing, visiting musicians).</li> </ul> <p>ENGLAND</p> <ul style="list-style-type: none"> <li>• WESTMINSTER ABBEY. Ref. Henry Purcell, chorister and organist (also composed for the Chapel Royal). Larger works, e.g. for coronation. Influence of French style (from 1660, restoration of Charles II). Ref. Handel moved to England bringing new ideas from Germany and Italy.</li> <li>• THE CHAPEL ROYAL. Choir of 12 boys and 32 'gentlemen of the Chapel Royal' (including organists and Master). Able to recruit boys from any choir in the country. Development of verse anthem, solo / choir / instrumental sections, suitable for smaller acoustics of court chapels. Access to viol players (also cornetts and sackbuts) for instrumental accompaniment. Employment of provincial musicians (e.g. Thomas Tomkins from Worcester), ensuring that court ideas spread to cathedrals outside London.</li> </ul> <p>FRANCE</p> <ul style="list-style-type: none"> <li>• CHAPELLE ROYALE, VERSAILLES. The musical establishment attached to the royal palaces, it employed a choir, organist and instrumentalists. The Motet was the most popular form of church music, the <i>petite motet</i> (with</li> </ul>		<p>understanding of these centres provided opportunities for musicians including educating and training choristers and instrumentalists. Support some of these observations with references to the music in some detail.</p> <p><b>More informed answers will:</b> Show a greater appreciation of the contribution of one or more of the major centres listed in developing a range of church music through composition and education and training. Give detailed examples of how the work of composers had an impact on the music of these centres and musicians. Show close familiarity with a range of music in their ability to give detailed illustrations.</p> <p>Possible works discussed: England: anthems by Purcell and Handel: <i>My heart is inditing, Coronation anthems.</i> France: Lully – <i>Jubilate Deo</i>, Lalande – <i>Beati omnes.</i> Italy: Monteverdi – <i>Vespers</i> – <i>Beatus Vir</i>, Vivaldi – <i>Gloria</i> – <i>Magnificat</i>, Allegri – <i>Mass</i>, Carissimi – <i>Jephte.</i> Germany: Bach: <i>Wachet Auf</i> – <i>St. John &amp; St. Matthew Passions</i>, Schütz – <i>Matthäus-Passion.</i></p>



Question	Answer	Mark	Guidance
	<p>only basso continuo accompaniment) and the <i>grande motet</i> requiring a large choir in five parts and more instruments. Under Louis XIV lavish resources devoted to promoting the 'Sun King', more instruments than normally allowed in catholic worship. Influence of Lully, e.g. control of publishing in France, exclusion of Charpentier from employment, promotion of Italian ideas.</p> <p>ITALY</p> <ul style="list-style-type: none"> <li>• ST. MARK'S VENICE Music for the Catholic services such as Mass, Vespers, Magnificat were firmly established here. Strong reputation for music, including the introduction of instruments, particularly wind instruments into church music. Ref. Gabrieli and Monteverdi. Composers travelled from all over Europe to hear the music here. It was famous for the use of <i>Cori spezzati</i> and its antiphonal singing from different places in the church. Ref. influence on Vivaldi.</li> <li>• ST. PETER'S ROME. St. Peter's Basilica, Rome, a long-established tradition of high-quality choral singing benefiting from the patronage of the Pope and the wealthy.</li> </ul> <p>GERMANY</p> <ul style="list-style-type: none"> <li>• ST. THOMAS'S LEIPZIG. Important Lutheran centre of music, controlled by Town Council, employed Kantor in St. Thomas and St. Nicolai in Leipzig, e.g. J.S. Bach held for many years. He taught at the attached school, educating choral scholars and composing cantatas for each Sunday of the year. Music for festival days would also require instrumentalists, employment for local musicians.</li> <li>• COURT OF SAXONY, DRESDEN. Dukes and Kings employed musicians in Dresden creating a vibrant culture. Heinrich Schütz was employed as a court composer but most of his surviving music is Lutheran Church music.</li> </ul>		

Question	Answer	Mark	Guidance
	Credit any other relevant points made in answer to the question.		
8	<p>Answers may refer to:</p> <ul style="list-style-type: none"> <li>• Ref. Protestant Reformation (led in German states by Martin Luther from 1517), rejection of Roman Catholic practices. Luther viewed music as an essential element of worship, whole congregation to be involved in the singing, accessible in their own language, e.g. hymns/chorales based on familiar folk melodies, strophic structure.</li> <li>• Ref. Germany was not unified, patchwork of states/towns, Lutheran or Catholic according to wishes of their rulers, e.g. Schütz at Dresden, Bach at royal courts and Leipzig (town council). Ref. disruption of Thirty Years War.</li> <li>• Cantata, musical settings of texts based on the set Biblical readings for each Sunday. Multi-movement (solo/duet, choral), accompanied by organ or orchestra.</li> <li>• Ref. J.S. Bach's cantatas for Leipzig, 3 cycles of about 60 cantatas a year, one for each week (except during Lent and Advent). Variety of movements, e.g. chorale (sung homophonically), chorus (e.g. with chorale melody as a cantus firmus around which other parts are woven), arias (e.g. da capo arias with the singer ornamenting the repeat), recitatives, duets for two soloists. Bach liked to use an obbligato part in the accompaniment.</li> <li>• Bach had a small orchestra, mainly strings with oboes, horn and possibly bassoons. Bach would lead the performance from the organ, together with the cello forming the basso continuo.</li> <li>• Other types of choral music for festival days (Christmas, Easter etc.), e.g. Bach's Magnificat, sung in Latin, similar solo and choral movements to the cantata but longer, more developed.</li> </ul>	25	<p>Apply generic marking grid in Appendix 1.</p> <p><b>Most candidates should be able to:</b> Describe features of the chosen music and relate it to some aspects of Lutheran Church music. Show some familiarity with the style of church services. Support some of these observations with references to the music.</p> <p><b>More informed answers will:</b> Show a greater appreciation of the unique aspects of music used in worship in the Lutheran Church and its intended purpose in the church service. Give detailed descriptions of the chosen music. Show close familiarity with the music in their ability to give detailed illustrations.</p> <p>Possible works discussed: Buxtehude – <i>Jubilate Domino</i>, BuxWV 64, J.S. Bach – <i>Wachet Auf – Eine feste Burg</i> – <i>St. John Passion</i> – <i>St. Matthew Passion</i> – <i>Magnificat in D</i>, BWV 243, Schütz – <i>St. Matthew Passion</i> – <i>Magnificat</i>, Telemann – <i>Brockes-Passion</i></p>

Question	Answer	Mark	Guidance
	<ul style="list-style-type: none"> <li>Passion settings, performed in Holy Week, musical setting of the gospel telling of Jesus' crucifixion. The story would be told by the narrator ('Evangelist'), early settings in plainsong, later recitatives. Choral passages show the choir as the crowd of onlookers to the events of Holy Week and include polyphonic choral writing. Earlier Passions by Schütz and others would be unaccompanied, but Bach's Passions have an orchestral accompaniment. A number of movements: recitatives, arias and choral movements, instrumental overtures and interludes, and chorale movements for congregational participation. Ref. Bach's St. Matthew Passion, for double choir and double orchestra (spatial effect of using different parts of the church at St. Thomas Church, Leipzig).</li> </ul> <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"> <li>During the Romantic era there was a rise in popularity of great poets and with the increased demand for entertainment a rebirth of productions of plays by writers such as Shakespeare amongst others. During this time there was a growing demand for public entertainment including plays, music including opera. The main themes of Romanticism can be found in nineteenth-century literature and music: emotion, the beauty and power of nature, the brotherhood of man, the value of human freedom, the creative genius, and nationalism. The powerful emotions and the heroic nature of much of literature gave rise to its popularity in the Romantic era and therefore its power in music fulfilled the expressive necessity of many composers</li> <li>Programme music gave composers opportunities to retell stories through music so therefore were inspired by the work of these great writers of literature</li> </ul>	25	<p>Apply generic marking grid in Appendix 1.</p> <p><b>Most candidates should be able to:</b> Give some explanation of how composers based their programme on literary works. Show some understanding of how the story of the poetry or play was illustrated in the music. Support some of these observations with references to the music in some detail.</p> <p><b>More informed answers will:</b> Show a greater appreciation of how composers used great literary works to inspire and structure their music in their compositions during the Romantic era. Give some explanation of the reasons for the use of these literary works and how they were demonstrated in the</p>

Question	Answer	Mark	Guidance
	<ul style="list-style-type: none"> <li>Characters were shown through different musical elements, with some composers representing characters with leitmotif ideas, portraying the events and their moods as the story progressed.</li> <li>Some composers tended not to follow the story directly but just to capture the mood and represent the main characters in their music</li> </ul> <p>Credit any other relevant points made in answer to the question.</p>		<p>music. Show close familiarity with the music in their ability to give detailed illustrations.</p> <p>Possible works discussed:            SHAKESPEARE: Elgar – <i>Falstaff</i>, Mendelsohn – <i>Midsummer Night’s Dream</i>, Liszt – <i>Hamlet</i>, Tchaikovsky – <i>Romeo and Juliet</i>.            GOETHE: Dukas – <i>The Sorcerer’s Apprentice</i>, Liszt – <i>A Faust Symphony</i>            BYRON: Berlioz – <i>Harold in Italy</i>, Schumann – <i>Manfred Overture</i>            WALTER SCOTT: Berlioz – <i>Rob Roy – Waverley</i> (overtures).            CERVANTES: Strauss – <i>Don Quixote</i>.</p>
10	<p>Answers may refer to:</p> <ul style="list-style-type: none"> <li>Loosening of established classical forms (sonata form, rondo or theme and variation etc.), expressive and programmatic qualities pushing the music towards greater contrasts (e.g. slower / more lyrical / drawn out second subjects, contrasting with allegro first subject).</li> <li>Concert overture, in first movement form, replaced by symphonic poem (Liszt, from 1840s), more flexibility of form. Ref. depiction of a general mood (Liszt, Debussy) or more precise event programme (Smetana, Dukas, Strauss).</li> <li>Contrasting themes to depict characters in their programme. Ref. not restricted to conventional tonic-dominant relationships, programmes demanded a wider range of unrelated keys (e.g. Tchaikovsky’s <i>Romeo and Juliet</i> overture, first subject in B minor representing the feuding Montagues and Capulets, and the second subject in Db major, love theme).</li> </ul>	25	<p>Apply generic marking grid in Appendix 1.</p> <p><b>Most candidates should be able to:</b>            Give some explanation of how composers used established structures in their music while allowing for the freedom to express emotions/moods of their chosen programme. Show some understanding of how the music combines these two elements. Support some of these observations with references to the music in some detail.</p> <p><b>More informed answers will:</b>            Show a greater appreciation of how composers were able to balance the use of an established structure with the need to express emotions through their music in their compositions during the Romantic era. Give some explanation of the need to combine these two contrasting elements while illustrating their chosen</p>

Question	Answer	Mark	Guidance
	<ul style="list-style-type: none"> <li>• Other structures which provide an outlying framework for music are Theme and Variations, as seen, for example, in Strauss Don Quixote, but unlike Classical versions of this form Strauss is not restricted to the same length variations or the same phrase structure. Simply that common themes are heard in various keys and are gradually transformed, a feature of Strauss's works which are characterised by thematic transformation</li> <li>• Motto theme, melodic idea repeated/transformed in a single movement (e.g. <i>Les Préludes</i>) or in later movements (e.g. idee fixe in <i>Symphonie fantastique</i>, chromatic 'Faust' theme in <i>A Faust Symphony</i>), or linking a group of symphonic poems (e.g. <i>Má Vlast</i>). Ref. associated with timbre of (solo) instrument (e.g. Berlioz <i>Harold in Italy</i>, viola)</li> </ul> <p>Credit any other relevant points made in answer to the question.</p>		<p>programme. Show close familiarity with the music in their ability to give detailed illustrations.</p> <p>Possible works discussed:  Mendelssohn – <i>The Hebrides</i>, overture, Berlioz – <i>Le Carnaval romain</i>, overture – <i>Harold In Italy</i>, symphony, Liszt – <i>Les Préludes</i> – <i>Orpheus</i>, Smetana – <i>Má Vlast</i>, Tchaikovsky – <i>Romeo and Juliet</i>, Mussorgsky - <i>St John's Night on Bald Mountain</i>, Augusta Holmès – <i>Andromède</i>, Franck – <i>Le chasseur maudit</i>, Dvořák – <i>Carnival overture</i>, Strauss – <i>Don Quixote</i>, Dukas – <i>The Sorcerer's Apprentice</i>, Sibelius – <i>En Saga</i>, Scriabin - <i>Le poème de l'extase</i>.</p>
11	<p>Answers may refer to:</p> <ul style="list-style-type: none"> <li>• Political and social events may include: wars/world wars, protests for peace/equality/environmental, protest against war/holocaust/genocide/persecution/inequality, censorship of artists/intellectuals by communist/fascist regimes, propaganda (e.g. film) in support of these regimes/commemorating revolutions.</li> <li>• British composers affected by their experiences of war, e.g. Vaughan Williams, <i>Pastoral Symphony</i>, Gurney's songs written on the front line, Bliss: <i>Morning Heroes</i></li> <li>• Russian Revolution (1917) had a huge impact on a number of composers, e.g. Rachmaninov in exile composing <i>Fragments</i> which is full of restlessness and troubled moods, Stravinsky and Prokofiev. Early freedom to experiment, but progressively more restricted under Stalin.</li> </ul>	25	<p>Apply generic marking grid in Appendix 1.</p> <p><b>Most candidates should be able to:</b>  Give some explanation how composers were inspired to compose music which expressed their reaction to political and social events. Explain the impact of their views in creating innovative techniques and sonorities. Support some of these observations with references to the music in some detail.</p> <p><b>More informed answers will:</b>  Give detailed descriptions how composers effectively expressed their reaction to war, persecution, revolution and/ or censorship through new and innovative music. Show a greater appreciation of how the impact of political and social events on the composers and their</p>

Question	Answer	Mark	Guidance
	<ul style="list-style-type: none"> <li>• Soviet Union required composers to write music for propaganda purposes, film music (e.g. Prokofiev Alexander Nevsky, music for Eisenstein movie). Excessively intellectual/modern could be condemned as 'formalism', e.g. Shostakovich's <i>Lady Macbeth of Mtsensk</i>, publicly condemned after Stalin attended a performance. Ref. composer's reaction ('response to just criticism') in Symphony No. 5, risk-taking in later works (Symphonies 11, 13, 14).</li> <li>• Composers working in exile (e.g. in USA) from Germany and Austria (Schoenberg, Hindemith, Weill, Korngold), Russia (Stravinsky, Rachmaninov), Hungary (Bartók, Ligeti).</li> <li>• Post-1945 some composers (ref. Darmstadt, avant-garde) rejected the conventions of pre-war music (e.g. Boulez, Stockhausen, Nono).</li> <li>• Music of protest against dictatorship/war (e.g. Tippett, Britten), response to the Holocaust/events of war (e.g. Schoenberg, Penderecki, Martin<sup>u</sup>, Reich), music created in prison/prison camps (e.g. Messiaen).</li> </ul> <p>Credit any other relevant points made in answer to the question.</p>		<p>music. Show close familiarity with the music in their ability to give detailed illustrations.</p> <p>Possible works discussed:  Ralph Vaughan Williams – <i>Pastoral Symphony</i>, Arthur Bliss – <i>Morning Heroes</i>, Krzysztof Penderecki – <i>Threnody for the victims of Hiroshima</i>, James Macmillan – <i>The confession of Isobel Gowdie</i>, Karlheinz Stockhausen – <i>Stimmung</i>, Pierre Boulez – <i>Le Marteau sans maître</i>, György Ligeti – <i>Etudes</i>, Witold Lutosławski – <i>Piano Concerto</i>, Arnold Schoenberg – <i>A Survivor From Warsaw</i>, Michael Tippett – <i>A Child of our Time</i>; Olivier Messiaen – <i>Quartet for the end of time</i>, Bohuslav Martin<sup>u</sup> – <i>Memorial to Lidice</i>, Benjamin Britten – <i>War Requiem</i>, Dmitri Shostakovich – <i>Lady Macbeth of Mtsensk – String Quartet No. 8 – Symphony No. 11 'The Year 1905'</i>.</p>
12	<p>Answers may refer to:</p> <ul style="list-style-type: none"> <li>• Neo-classicism, reaction against the large-scale / excessively romantic thinking of the pre-WWI era, new approaches to tonality (dissonance, bitonality), a return to clarity in textures and form of the Baroque/Classical eras. Early examples very consciously echo earlier composers (e.g. Stravinsky Pulcinella, Prokofiev Classical Symphony).</li> <li>• Open to new sounds/ideas from music hall, circus and jazz, wit/humour/irony, expression/emotion is restrained.</li> <li>• Smaller ensembles, clear sounds of woodwind, solo strings, clear percussion, piano as percussive sound.</li> </ul>	25	<p>Apply generic marking grid in Appendix 1.</p> <p><b>Most candidates should be able to:</b>  Give some explanation of how composers experimented with new approaches to tonality without abandoning a sense of tonality in their pieces and showing some understanding of the features of neo-classical or neo-tonal music. Support some of these observations with references to the music in some detail.</p>

Question	Answer	Mark	Guidance
	<ul style="list-style-type: none"> <li>• The move to neo-classical / neo tonal music mostly between the wars, “neo-” implies freshness or newness and can be seen as a desire to return to stability and tradition. Associated with France (Poulenc, Milhaud, Tailleferre etc., ref. composition classes of Nadia Boulanger), also elsewhere, e.g. Walton, Britten in England, Hindemith in Germany, Copland (USA), Prokofiev, Shostakovich (Russia).</li> <li>• Common features of the tonality were the use of dissonance and bitonality. Some composers employed non-Western scales and chromaticism with an emphasis on tonal centres and balanced triadic melodies.</li> <li>• This was in contrast to the more atonal writing of some composers who abandoned any sense of key centres, some experimenting with serialist ideas, relying on the intervals between notes rather than any sort of key structure. There may be references to works by Schoenberg, Berg or Webern</li> <li>• Neo-classical music is divided into two distinct national trends, French and German, both employing a clear tonal centre but with expanded tonal harmony</li> </ul> <p>Credit any other relevant points made in answer to the question.</p>		<p><b>More informed answers will:</b> Give detailed explanations of how composers used tonality in their works in new and innovative ways without applying atonality. Demonstrate a clear understanding of how they have created pieces in a neo-classical or neo-tonal style. Show close familiarity with the music in their ability to give detailed illustrations.</p> <p>Possible works discussed: Igor Stravinsky – <i>Pulcinella</i> – <i>Oedipus Rex</i> – <i>Concerto in D</i>, Germaine Tailleferre – <i>Concertino for harp and orchestra</i>, William Walton – <i>Belshazzar’s Feast</i> – <i>Façade</i>, Paul Hindemith – <i>Concert Music for strings and brass</i>, Serge Prokofiev – <i>Romeo and Juliet</i>, Aaron Copland – <i>Appalachian Spring</i>, Dmitri Shostakovich – <i>Symphony No. 5</i>, Benjamin Britten – <i>Serenade for tenor, horn and strings</i>.</p>

**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:	Candidates are required to: <ul style="list-style-type: none"> <li>• use analytical and appraising skills to make evaluative and critical judgements about music relating to the two Areas of Study chosen.</li> <li>• apply these skills to specific examples of repertoire and to appropriate contexts of time and culture.</li> </ul>	Candidates will also be assessed on: <ul style="list-style-type: none"> <li>• the ability to construct and develop a sustained and coherent line of reasoning.</li> </ul>
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 – 3<sup>rd</sup>, 4<sup>th</sup> etc. Ignore changes from tone to semitone, major 3<sup>rd</sup> to minor 3<sup>rd</sup> etc.
- An incorrect pitch between two correct pitches is 1 error only.
- Treat accidentals as 1 error. The mark scheme will usually give more detail about chromatic notes.

EXAMPLES:

<p>47</p> 	4	Completely correct.
<p>47</p> 	3	2 errors: (i) E to B is incorrect; the rest of the line is correct in relative pitch/intervals – accept tone D-C but (ii) the final G to the cue note G is incorrect ('dovetailing').
<p>47</p> 	3	1 error. Accept enharmonic equivalents (D# and Eb). (i) the incorrect E is one error between two correct pitches.

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

## APPENDIX 3: CD EXTRACTS

Track	Extract	Recording	Source timings
1	Extract 1	<b>Richard Rodgers (music) &amp; Oscar Hammerstein II (words): ‘Happy Talk’.</b> Sung by Nancy Wilson, with Cannonball Adderley (alto sax) (1962). <i>Nancy Wilson &amp; Cannonball Adderley</i> , track 5. iTunes. (P) 1963 Capitol Records.	0’00” – 2’25” Complete track
2	Extract 2	<b>Beethoven: Piano Concerto No. 3 in C minor, Op. 37, second movement, bars 24<sup>2</sup>-53<sup>1</sup>.</b> Ronald Brautigam (fortepiano), Die Kölner Akademie, Michael Alexander Willens (conductor) (2019). <i>Beethoven: The Piano Concertos</i> , disc 2, track 2. iTunes. (P) 2019 BIS.	2’01” – 4’40”
3	Extract 3	<b>Mozart: Quintet in E flat major for piano, oboe, clarinet, horn and bassoon, K.452, second movement, bars 1-43.</b> Philharmonia Wind Ensemble, Walter Gieseking (piano) (1956). <i>Mozart: 4 Horn Concertos &amp; Piano and Wind Quintet</i> , track 13. iTunes. (P) 2007 Naxos.	0’00” – 2’25”
4	Extract 4a	<b>Dan Fisher, Irene Higginbotham &amp; Ervin Drake: ‘Good Morning Heartache’.</b> Sung by Billie Holiday (1946). <i>Billie Holiday: The Complete Decca Recordings</i> , disc 1, track 12. Essential Jazz Classics EJC55712 (P) & © 2017.	0’13” – 1’55”
5	Extract 4b	<b>Dan Fisher, Irene Higginbotham &amp; Ervin Drake: ‘Good Morning Heartache’.</b> Sung by Natalie Cole, arranged by Richard Evans (1976). <i>Natalie Cole: Natalie</i> , track 7. iTunes. (P) 1976 Capitol Records LLC.	1’01” – 3’59”

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