

GCE

Music

H543/05: Listening and appraising

A Level

Mark Scheme for June 2024

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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:

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


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
N/A	Highlight

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 3⁴ is the fourth beat of bar 3)
 - lower case letters / Roman numerals indicate minor keys/chords (e.g. a is A minor, ii is a chord of A minor)
 - chords may be written as Roman numerals (I, II, ii etc.) or guitar symbols (C, D, Dm), with the usual notation for inversions and extensions.
- c. Learners are expected to be familiar with the technical language used to discuss music at this level and to use appropriate musical vocabulary and terminology related to the Areas of Study.
- d. Learners are expected to have listened to and be familiar with repertoire from the Areas of Study in Sections A, B and C. This is in addition to the prescribed works in Section B. Familiarity with the music may be demonstrated by a description of one or more examples, supported by:
- musical detail (e.g. identification of key or chord, accurate use of musical vocabulary)
 - location (e.g. bar numbers, reference to structure or more general such as 'at the beginning')
 - understanding (e.g. accurate use of musical vocabulary)
 - perception (e.g. valid or relevant comparison with other music, relevant point of context or style)
- e. Answers in the mark scheme below are mainly in list form (e.g. bullet-point lists). The lists are intended to show a range of possible answers to a question. Candidates are not expected to provide all the answers in the list in order to get full marks. Nor are the lists intended to be exhaustive. Your Team Leader will provide guidance on the application of the mark scheme and on the treatment of unexpected but relevant answers.

Question			Answer	Mark	Guidance
1	(a)		bassoon	1	
1	(b)		E flat major	1	
1	(c)	(i)	pizzicato / plucked	1	
1	(c)	(ii)	(col') <u>arco</u>	1	
1	(d)		Answers may refer to: <ul style="list-style-type: none"> • Minuet (and Trio) • $\frac{3}{4}$ time signature / simple triple metre • Strong first beat (oom-cha-cha or other description) • Allegretto / elegant/courtly dance / periodic phrasing • Minuet section is repeated / minuet da capo / ternary form • Reduced texture/dynamics in trio section • Internal repeats / repeated sections • Repeats not observed on the da capo repeat 	3	Accept 'major key' Not 'fast' Not 'repetition' or 'repeated themes' If there are more than three answers, mark the first characteristic for answers 1, 2 and 3
1	(e)			4	See Appendix 2 Melody dictation 4 marks – completely correct 3 marks – up to 3 errors of relative pitch 2 marks – 4-6 errors of relative pitch 1 mark – some accuracy in pitch or the general shape is correct 0 marks – very little accuracy

Question			Answer	Mark	Guidance
					Apply dovetailing rule to first and last note. Double error on repeated pairs of quavers (bars 48 ⁴ -49 ¹ , bars 50 ¹ -50 ²) = 1 error.
1	(f)		<p>Answers may refer to:</p> <ul style="list-style-type: none"> • C minor/tonic minor (bar 9), piano, reduced instrumentation (violins 1 & 2, bassoon/bass drops out, staccato quavers, feeling of movement. • Ref. (staccato) quaver accompaniment, in inner parts (violas, 2nd violins), in (high register / hollow timbre of) bassoon (bars 9-11, 17-19, 33-35). • Unexpected /distant key of Eb major (bar 13), reinforced by tutti, forte. • Tutti chords with rests/silences (bar 21), pause (bar 24²), ref. contrast to previous quaver motion. • Main section ends piano, woodwind and horns only, strings drop out. • Repeated appoggiaturas/accented dissonance in the trio, first one 'rf' accent, pizzicato accompaniment. Tutti octaves, forte, to finish (bars 43-44 and 57-58) 	4	<p>3-4 marks: Accurate and specific musical detail, convincing explanation of wit/character of the music. Examples are located clearly, with appropriate technical language.</p> <p>1-2 marks: Some musical detail of keys and/or an attempt to explain wit/character of the music, perhaps limited or with some inaccuracy of technical language.</p> <p>0 marks: No accurate identification of relevant features of the music.</p>

Question			Answer	Mark	Guidance
2	(a)		<p>Answers may refer to:</p> <ul style="list-style-type: none"> Instrumental intro and <u>verse / sung introduction</u> (bars 5-20¹) 3 verses/choruses/refrains (1) in <u>AABA / 32-bar song form</u> (3 x 32 bars) (1) Trumpet/cornet solo in second verse (ref. full chorus / 32 bars / AABA) / singer sings verses 1 and 3 / trumpet solo improvisation 	3	<p>No credit for list of smaller units (e.g. 8-bar chorus, 8-bar bridge).</p> <p>'Verse' to refer to either the sung intro or the AABA choruses/refrains, but not to both.</p> <p>Not 'trumpet solo', unless it is clear that the solo lasts a full verse.</p>
2	(b)		<p>Answers may refer to:</p> <ul style="list-style-type: none"> Variation of printed rhythm and pitch in the introduction. Follows the melody of the refrain more closely. Clear diction, e.g. rolled 'r' on 'thrilled' Mostly firm, even tone, bright, medium-high register, lighter on C/top of the range, light vibrato. Clear pitch, some blues intonation/attack from under the note, e.g. flattening of G ('let me tell you this', bar 19). Some swing (e.g. first line of repeat 'I've found a new baby'), syncopation as printed/ragtime style, examples of rhythmic flexibility (e.g. triplet instead of syncopation). Shortens semibreves/long notes (e.g. closing vowels to 'n' on lovin'/dovin'). Both choruses/refrains are similar in style/interpretation. 	4	<p>3-4 marks: Accurate and specific musical detail, convincing comment on vocal style/technique and interpretation. Examples are located clearly, with appropriate technical language.</p> <p>1-2 marks: Some musical detail and/or an attempt to comment on vocal style/technique and/or interpretation, perhaps limited or with some inaccuracy of technical language.</p> <p>0 marks: No accurate identification of relevant features of the singing.</p>
2	(c)		<p>Answers may refer to:</p> <ul style="list-style-type: none"> Comping (1), swing / swung / syncopated / ragtime (1), repeated figures / riffs (1) LH alternating bass and chords (1), <u>'stride'</u> piano style (1), bass in octaves (1), tonic-dominant/I-V pattern in bass (1), beats 1 & 3 RH chordal (1), close-voiced chords (e.g. dissonant, blues notes) (1), RH countermelodies (1), fills (in-between phrases) (1), some doubling the melody (ref. heterophonic) (1) 	3	Not 'walking bass', not 'chords'

Question			Answer	Mark	Guidance
2	(d)		<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Singing in vaudeville / musicals (e.g. New York, Chicago), later/1930s movie musicals. • Jazz bands / small combo / dance bands (e.g. singing single verses in instrumental numbers). • Popularity of public dancing, music with syncopated rhythms. • Demand for blues, popularity of 'blues queens'. • Recording and radio, audience for new singers/songs. Recording companies offering contracts to singers, researching new talent, developing and marking contracted artists. • Development of 'race records', distinct for Black American market. • Fewer opportunities for women composers/lyricists. • Specific examples/detail of any of the above, named singers, band leaders, venues/locations, contracts, audience, etc. <p>Credit any other relevant points</p>	5	<p>4-5 marks: Clear knowledge of the role of women in the 1920s/1930s, showing either good knowledge of a range of activities or detailed knowledge of some activities. In this band, the answer is supported by at least one specific example and/or precise detail.</p> <p>2-3 marks: Some knowledge of the role of women in the 1920s/1930s, perhaps general and unsupported by examples, or one or two limited examples only.</p> <p>1 mark: Very basic knowledge, perhaps one or two points or a brief example only.</p> <p>0 marks: No accurate identification of relevant information or example.</p>

Question		Answer	Mark	Guidance
3	(a)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> Beginning in F minor. Ref. unexpected/contrast of tonality after D major/dominant key at end of bar 192/exposition. Ref. tritone idea, similar to solo exposition. Bars 197-199: C7/dominant of F minor, decorated by descending parallel chords (ref. first inversion, scalar). Repeated in bars 200-203: A7/dominant of D minor. Bars 204-215, modulation through circle of fifths, chord changes every 2 bars, ref. perfect cadences: <ul style="list-style-type: none"> B minor (V-I, F#7 – Bm) (bars 204-207) F# minor (V-I, C#7 – F#m) (bars 208-211) C# minor (Vb-I, G#7/B# – C#m) (bars 212-215) Bars 216-226: passing through different keys, rapid changes in harmonic movement (e.g. one chord per bar, then two or four per bar). Ascending bass (bars 222-225), building to dramatic chord of C#m second inversion (C#m/G#), sudden halt to harmonic movement (filled in by solo chromatic decoration/trills) (bars 227-230). Ref. Neapolitan 6th (bIIb), e.g. D/F# in C# minor (bar 216, bar 222) Bars 231-244: Settles briefly in C# minor (chord I for two bars), then modulating (series of V-I chord progressions) B7 – E, B7 – Em, D7 – G (bars 233-239). Bar 235: E major, then E minor (bar 237) Bar 239: G major, faster harmonic change, ref. D major (bar 241). Dominant pedal (D), (bars 245-249), ref. D#dim7 (ref. secondary dominant) (bar 250), ref. E minor (bar 251). Return to tonic G major for recapitulation. <p>Credit any other relevant points made in answer to the question.</p>	10	<p>9-10 marks: Answer makes accurate and detailed comments, showing a perceptive and confident understanding of changes in tonality in the extract. Keys and chords are identified consistently and accurately, using precise musical terminology.</p> <p>7-8 marks: Answer makes clear comments, showing a good understanding of changes in tonality in the extract. Keys and chords are generally identified accurately, using correct musical terminology.</p> <p>5-6 marks: Answer makes relevant comments, showing a general understanding of changes in tonality in the extract. Some keys and chords are identified accurately, with some use of musical terminology.</p> <p>3-4 marks: Answer makes some relevant comments, showing some understanding of changes in tonality in the extract. A few keys and chords are identified, perhaps not always correctly.</p> <p>1-2 marks: Answer makes very few comments, showing a limited accuracy or understanding of changes in tonality in the extract. A few keys and chords may be identified.</p> <p>0 marks: Answer makes no accurate or relevant comment on the music.</p>

Question		Answer	Mark	Guidance
3	(b)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Larger number of concertos by Mozart, e.g. 23 piano concertos, others for violin, horn etc. Fewer Beethoven concertos (5 piano, 1 violin, triple concerto), larger in scale/length, each more significant in composer's output. • Beethoven was very familiar with Mozart's piano concertos (ref. his cadenzas), similarities in approaches. • Fourth piano concerto: <ul style="list-style-type: none"> ○ first movement: starts with first subject theme on piano. Piano is then quiet and the orchestra has own exposition as normal. Development (see Extract 3), detailed/expressive treatment of thematic material. Beethoven's own cadenza. ○ second movement is short (72 bars), dialogue between lyrical soloist and powerful orchestra, ref. contrast to 'romance' style of Mozart, long-phrased cantabile melody. • Ref. further development of the piano, wider range • Ref. bigger orchestra. Trumpets & timpani as standard (but not in first/second movements of No. 4), Mozart uses them less often (e.g. more dramatic/symphonic concertos e.g. No. 20). Double woodwind. Ref. smaller orchestra in more lyrical/lighter concertos, e.g. No. 23, Clarinet Concerto, earlier concerti. • Ref. 'symphonic' approach to integrating piano and orchestra, e.g. role of the piano in developing thematic material, ref. Mozart's episodes based on contrasting/decorative ideas. • First piano concerto is a product of early success in Vienna. Theme, phrasing and scoring are similar to Mozart's concertos, galant style, clear/elegant, gentle and expressive slow movement, brings out piano's lyrical qualities. • Third concerto: energetic and forceful opening, in C minor, with a slow movement (and part of the finale) in the remote 	10	<p>9-10 marks: Detailed, precise and thorough understanding of Beethoven's concertos, perceptively compared to those of Mozart and/or Haydn. Answer is supported by precise examples from the prescribed Beethoven concerto and one other concerto.</p> <p>7-8 marks: Clear understanding of Beethoven's concertos, with a good comparison to those of Mozart and/or Haydn. Answer is supported by relevant examples, mostly accurate, from the prescribed Beethoven concerto and one other concerto.</p> <p>5-6 marks: General understanding of Beethoven's concertos, some comparison to those of Mozart and/or Haydn. Answer is at least partly supported by relevant examples from the prescribed Beethoven concerto and one other concerto.</p> <p>3-4 marks: Some general understanding of Beethoven's concertos, with a limited comparison to those of Mozart and/or Haydn. Answer may be supported by examples, perhaps more from the prescribed Beethoven concerto only.</p> <p>1-2 marks: Superficial or very limited understanding of Beethoven's concertos, with little or no comparison to those of Mozart and/or Haydn. Answer may be supported by one or two examples.</p> <p>0 marks: Answer makes no accurate or relevant comment.</p>

Question			Answer	Mark	Guidance
			<p>key of E major, bold statement. 2nd movement, largo, emotionally expressive, melody develops through different tonalities. 3rd movement: rondo, as are the previous two. Coda has change of speed to presto and key. Symphonic scale, advance in piano writing (e.g. more independence in developing ideas).</p> <ul style="list-style-type: none"> • Ref. Haydn's piano concertos, violin concertos, cello, horn, trumpet, not as well known for concertos as Mozart and Beethoven. <p>Credit any other relevant points made in answer to the question.</p>		

Question		Answer	Mark	Guidance
4	(a)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> 4a: Tormé: <ul style="list-style-type: none"> Medium-high baritone, soft-toned, controlled, clear, with good diction. Ref. nickname ‘velvet fog’ Long, legato phrases at a slow tempo. Careful handling of sustained notes, e.g. final ‘town’ (vibrato towards the end of the note, closing on to ‘n’). Ref. examples of Tormé’s expressive choices to bring out the meaning of the words, some vibrato, e.g. more warmth on ‘harbor light’, compared to straight/duller tone on ‘lonely’, range/control of dynamics (e.g. repetition of ‘if you’re alone’). 4b: Horne: <ul style="list-style-type: none"> Medium-low contralto, rich tone, clear diction. Shorter phrases, silences, longer notes cut short. Horne’s expressive choices, e.g. slide into ‘lonely’ Instrumentation: <ul style="list-style-type: none"> 4a: 3 saxes, 4 brass (2 trumpets, French horn, tuba (ref. orchestral/blended brass sound), piano, bass, drums 4b: strings, sax, piano, bass, drums Introduction: <ul style="list-style-type: none"> 4a starts with sung intro (ref. concert version), unaccompanied/vocal only, answered by piano fills/bluesy figuration, flexible/free time/ad lib feel. 4b starts with instrumental intro, no sung intro, imitative entries of ascending figure (sax, then violins, then cellos), ref. related to ‘New York, New York’ melody. Main verse: ‘A town’s a lonely town’: <ul style="list-style-type: none"> 4a: F# minor, semitone lower than 4b. Slow tempo throughout. 4b: G minor, semitone higher (Horne’s low vocal range overlaps Tormé’s high). Initially slower tempo than 4a. 	10	<p>9-10 marks: Specific and detailed evidence of perceptive understanding of both performances. Answer identifies a range of precise examples to support effective comparative judgements of the singing, accompaniment and arrangement.</p> <p>7-8 marks: Clear evidence of understanding of both performances. Answer identifies precise examples to support comparative judgements of the singing, accompaniment and arrangement.</p> <p>5-6 marks: Relevant evidence of understanding of both performances. Answer identifies some suitable examples, perhaps general at times, to make comparative judgements of the singing and accompaniment and/or arrangement.</p> <p>3-4 marks: Some relevant evidence of understanding of both performances. Answer identifies examples, limited at times, to make judgements of the singing and accompaniment and/or arrangement.</p> <p>1-2 marks: A limited and/or basic attempt to compare both performances. Answer identifies examples, perhaps on one extract only, possibly with one or two observations.</p> <p>0 marks: No relevant evidence offered. Answer makes no accurate or relevant comment on the music.</p> <p>Extract 4a / track 4: Mel Tormé. Main verse tempo: minim = 62.</p> <p>Extract 4b / track 5: Shirley Horne. Tempo: minim = 50, later minim = 66.</p>

Question			Answer	Mark	Guidance
			<ul style="list-style-type: none"> ‘Unless there’s love...’ (first time): <ul style="list-style-type: none"> 4a: maintains the tempo. 4b: slightly faster than beginning, same tempo/slightly faster than 4a. 4a: bass rhythm, off-beat chords, more definite feeling of a pulse/rhythmic movement. 4b: entry of the pizz. bass, warmer strings, saxophone countermelody/ascending answering phrase, doubled by violins. ‘Unless there’s love...’ (second time): <ul style="list-style-type: none"> 4a: fuller/tutti brass chords, more firmly on the beat 4b: sax drops out. Last line unaccompanied, tremolo strings leading to piano solo, fade. Effectiveness of either version, e.g. which is more expressive, responds better to the meaning of the words, etc., supported by musical observation. <p>Credit any other relevant points made in answer to the question.</p>		
4	(b)		<p>Answers may refer to:</p> <ul style="list-style-type: none"> Marty Paich’s long association with Mel Tormé, began recording with Tormé in 1955 on the album <i>It’s a Blue World</i>, when Tormé was moving from pop singer to jazz singer. Series of albums with the Marty Paich Dek-tette 1955-62), his ten-piece band, known for this album as the Marty Paich Orchestra. Band: 3 saxes (alto, tenor, baritone), 4 brass (2 trumpets, French horn, tuba), piano, bass & drums. Unusual sound for jazz, horn and tuba, blend of timbres, combined ‘big band’ power with flexibility of a small group. Both were gifted composer/arrangers, some input/ideas from Tormé on the arrangements (conflicting accounts in autobiographies). 	10	<p>9-10 marks: Answer provides a detailed and perceptive assessment of the effectiveness of the collaboration between Tormé and Paich. The musical techniques in the arrangements are well understood, with observations supported by a range of precise examples.</p> <p>7-8 marks: Answer provides a clear assessment of the effectiveness of the collaboration between Tormé and Paich. The musical techniques in the arrangements are understood, with observations supported by relevant and effective examples.</p> <p>5-6 marks: Answer provides a general assessment of the effectiveness of the collaboration between Tormé and Paich. The musical techniques in the arrangements</p>

Question	Answer	Mark	Guidance
	<ul style="list-style-type: none"> • Busy, fast-paced arrangements in the three prescribed songs (not 'Lonely Town'): <ul style="list-style-type: none"> ○ Clever/imaginative treatment of the original melody, e.g. unexpected introductions/beginnings, repetition of motifs/phrases, ○ Interesting chord progressions (e.g. reharmonization of repeated phrases, modulation / secondary modulations). ○ Pulse of walking bass/drums, supporting precise, rhythmic chords, syncopation/displacement of accents • Carefully tailored to Tormé's singing: <ul style="list-style-type: none"> ○ Full band in the introductions, band breaks/choruses (e.g. with solos), at the end (especially outros). ○ Light texture when Tormé sings, rhythm section + off-beat or answering phrases or fills in the band, occasionally reinforcing the sung rhythm, Allows singer's light baritone to be clearly heard. • High standard of performance, virtuosic singing, precise ensemble supporting the singing. Ref. evidence of detailed scoring, carefully written parts, rehearsal/communication between singer/conductor/band. <p>TOO CLOSE FOR COMFORT</p> <ul style="list-style-type: none"> • Ref. examples extended B section, manipulation/extension of phrase lengths, precise syncopated chords (e.g. in between each syllable of 'such – temp – ta – tion), scat fills doubled by sax, sax solo. <p>ON THE STREET WHERE YOU LIVE</p> <ul style="list-style-type: none"> • Ref. examples: interesting key changes/modulations, repetition of 'here on the street where you' (x5) – 		<p>are mostly understood, with observations supported by some suitable and relevant examples.</p> <p>3-4 marks: Answer makes some relevant comments on the effectiveness of the collaboration between Tormé and Paich. Some musical techniques in the arrangements are understood, with observations supported by examples, although they may be limited overall or lacking in detail.</p> <p>1-2 marks: Answer makes comments on the collaboration between Tormé and Paich, although they may be limited or superficial. One or two musical techniques in the arrangements are understood. Few or no examples given.</p> <p>0 marks: No relevant evidence offered. Answer makes no accurate or relevant comment on the music.</p>

Question			Answer	Mark	Guidance
			<p>reharmonised/transposed, fast-paced energy, effective build-up/control of structure.</p> <p>TOO DARN HOT</p> <ul style="list-style-type: none"> Ref. examples: rearranges melody to begin at 'I'd like to sup', multiple repetitions of 'Too darn hot', regular key changes (Ebm, then modulates a semitone at a time), repetitions of 'Too darn' (to a descending chromatic sequence of secondary modulations). <p>Credit any other relevant points made in answer to the question.</p>		

Question	Answer	Mark	Guidance
5	<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Early jazz/New Orleans, e.g. Jelly Roll Morton. Ref. adaptations of harmony and tonality from Western/European tradition (e.g. major/minor scales, harmony based on triads, chord relationships etc. Ref. traditional/African tunings, blue notes/blues scale, characteristic flattened 3rd/5th/7th, chord extensions (7ths, 9ths, 11ths, etc). • Ref. chord progressions / changes, repeated sequence of chords providing the structure, preset harmonies in familiar patterns (e.g. blues), standards (e.g. from well-known songs), or original compositions. • Big bands, e.g. Duke Ellington. Ref. richly textured arrangements, close harmonies (e.g. group of saxophones), rich chords (e.g. to support melody or dramatic effect). • Bebop, 1940s-50s, e.g. Charlie Parker. More harmonic complexity, additional chromatic notes, chord substitutions, fast pace of harmonic change (challenging, aggressive, dissonant). • 1950s modal, e.g. Miles Davis (e.g. Dorian mode in <i>So What</i>). Ref. cool jazz, static chords, creating room for extended melodic improvisation. Influence of Western art music (e.g. Bill Evans's Debussy-like piano introduction in <i>So What</i>). • 1960s, influence of rock/pop styles (e.g. later Miles Davis) ref. ostinato/riffs, bass guitar/keyboards. • Free jazz, atonal, move away from preset chord progressions, e.g. Ornette Coleman. <p>Credit any other relevant points made in answer to the question.</p>	25	<p>Apply generic marking grid in Appendix 1.</p> <p>Most candidates should be able to: Give some explanation of the contrasting use of harmony and/or tonality in two jazz styles. Illustrate their understanding of some of the uses of harmony and tonality in the music of the styles. Support some of these observations with references to the music in some detail</p> <p>More informed answers will: Show a greater appreciation of some of the distinctive features of harmony and/or tonality in two 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 of harmony and tonality. Show a close familiarity with the music in their ability to give detailed illustrations.</p> <p>Works which might be discussed include: Jelly Roll Morton – <i>Black Bottom Stomp</i>, Louis Armstrong – <i>West End Blues</i>, Charlie Parker – <i>Ornithology</i> or <i>Ko-Ko</i>, Miles Davis – <i>So What</i>, Ornette Coleman – <i>Civilization Day</i></p>

Question	Answer	Mark	Guidance
6	<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Experimenting with new approaches to solo and ensemble jazz, e.g. Miles Davis – the impact of the chilled approach of Cool jazz, Modal jazz and exploration of new trumpet sounds and techniques • Developing a more accessible style in jazz, e.g. Horace Silver – developments in hard bop and use of Latin rhythms • Pioneering, bold experimentation to establish a new style, e.g. Ornette Coleman – innovative saxophone techniques and playing, free and avant-garde jazz, dissonance and freedom from chord changes, new approach to improvisation • Opening jazz up to diverse musical ideas, e.g. John McLaughlin – electronic sounds, European influence and musicians, jazz-rock fusion, non- western influences (e.g. Indian music) • Attempts to blend jazz and popular music, e.g. Herbie Hancock: jazz-fusion, funk, electronic influences, redefining the rhythm sections, sudden changes of tempo and mood • Developing/refining a particular style, e.g. Maria Schneider, building on detailed big band orchestration of Duke Ellington, Gil Evans – precise notation, richly textured chords, wildlife stimulus, new approach. • Introducing new identities/stylistic elements into jazz, e.g. Courtney Pine – influence of British jazz, hip-hop, ska, reggae, very inventive saxophonist. • Less familiar jazz musicians, deserving more than local or national recognition, e.g.: <ul style="list-style-type: none"> ○ Development of new technique in performing or composing, ○ high technical standard, ○ imaginative/expressive/creative achievement, ○ individual/unique personal style, 	25	<p>Apply generic marking grid in Appendix 1.</p> <p>Most candidates should be able to: Give some explanation of one or more jazz musicians or bands in instrumental jazz after 1960. Discuss some of the features of their music and/or style of playing and composing and explain why they find their music interesting or exciting. Support some of these observations with references to the music in some detail.</p> <p>More informed answers will: Give detailed explanations of one or more jazz musicians or bands since 1960. Demonstrate an in-depth understanding of their playing techniques or composing skills and present a strong argument for why they find their music interesting or exciting. Show close familiarity with the music in their ability to give detailed illustrations.</p> <p>Where selected musicians worked both sides of 1960, credit only evidence from 1960+ (e.g. making a case for late Miles Davis or late Duke Ellington to be better known). Credit appropriate and relevant discussion of musicians who are less established/recorded/famous but whose work is well-known to the candidate.</p> <p>Works which might be discussed include: Miles Davis – <i>Bitches Brew</i>, Wayne Shorter – <i>Speak No Evil</i>, Ornette Coleman – <i>Civilization Day</i>, Sonny Stitt – <i>Soul People</i>, John McLaughlin – <i>Birds of Fire</i>; Herbie Hancock – <i>Watermelon Man</i>, <i>Chameleon</i>, Maria Schneider – ‘Arbiters of Evolution’ from <i>The Thompson Fields</i>, Courtney Pine – <i>Transition in Tradition</i>, Hiromi – <i>Move: The Trio Project</i></p>

Question			Answer	Mark	Guidance
			<ul style="list-style-type: none"> reflecting wider/international/global concerns (e.g. environmental). <p>Credit any other relevant points made in answer to the question.</p>		
7			<p>Answers may refer to:</p> <ul style="list-style-type: none"> Examples of religious works composed for specific church services, e.g. festivals of the church year such as (Christmas, Easter etc.), other pieces for public and/or Royal events (Coronations, funerals, military victory/peace treaties). Settings of the passions/gospels for Holy Week. The passions use the words of the gospels and use a wide range of semi-dramatic techniques to portray the life of Jesus (soloists representing the main characters, choral sections representing the crowds or commenting on the action). Ref. contrast between homophonic/syllabic settings of the text and more intimate solo movements/recitatives & arias with obbligati accompaniments and expressive use of dissonance. Composers in France/England employed by royalty, e.g. Versailles, Westminster Abbey, the Chapel Royal. Ref. features of text setting, e.g. homophonic praise sections, melismatic semiquaver runs, imitative entries and energetic accompaniments. Oratorio settings, semi-dramatic works, e.g. (in Italy) during Lent when opera houses were closed. Ref. forms and techniques from opera Stand-alone religious works, not clearly connected to a specific event, too big to perform/composer's private project (e.g. for publication, dedication to a potential employer) (ref. Bach <i>B minor Mass</i>, Monteverdi <i>Vespers</i>, Strozzi <i>Sacri Musicali Affetti</i>). 	25	<p>Apply generic marking grid in Appendix 1.</p> <p>Most candidates should be able to: Give some explanation of the music written for special celebrations in the church during the Baroque. Show some understanding of the how the music reflected these events and the challenges the composers faced. Support some of these observations with references to the music in some detail.</p> <p>More informed answers will: Show a greater appreciation of the challenges for composers in writing music for special festivals or public occasions in the church during the Baroque. Give detailed examples of how composers met these challenges and some descriptions of the music composed for these special occasions. Show close familiarity with a range of music in their ability to give detailed illustrations.</p> <p>Works which might be discussed include: Giacomo Carissimi – <i>Jephthe</i>, Henry Purcell – <i>My heart is inditing</i>, Handel – <i>Messiah</i>, <i>Coronation anthems</i>, J.S. Bach – <i>St. John & St. Matthew Passion</i>, Heinrich Schütz – <i>Matthäus-Passion</i>, Barbara Strozzi – <i>Salve Regina</i></p>

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"> Homophonic (e.g. SATB or more) setting of key words, e.g. in praise sections, alternating with more imitative passages. Lutheran chorales: <ul style="list-style-type: none"> Four-part, SATB, in Bach's cantatas/passions, ref. different harmonisations to reflect the text chorale melody while other parts sing contrasting material underneath – Cantus Firmus style Imitative/contrapuntal, complex/imitative textures (e.g. Monteverdi <i>Vespers</i>) Fugal movements, themes /subjects/motifs are passed between all parts (e.g. <i>And the glory of the Lord</i> from <i>Messiah</i>) Antiphonal effects, e.g. two choirs, exploiting different performing spaces in the church, ref. 'cori spezzati', Venice. Melodic effects (e.g. passages of semiquaver melismas), contrasted with chordal sections (e.g. syllabic/homophonic/rhythmic setting of the words, important moments, cadences, expressions of unity/power etc.). <p>Credit any other relevant points made in answer to the question.</p>	25	<p>Apply generic marking grid in Appendix 1.</p> <p>Most candidates should be able to: Give some explanation of some of the choral writing in Baroque Religious music and show some understanding of how choral techniques are used effectively. Show some familiarity with the choral writing of one or more composers and express an opinion, for example, on how successfully they set the text. Support these observations in some detail.</p> <p>More informed answers will: Show a perceptive understanding of a range of choral writing and how choral techniques are used effectively, for example, to portray the religious text or mood. Express a well-developed opinion on the effectiveness of music of one or more composers, for example, in providing an expressive or dramatic setting of the text. Show close familiarity with the music in their ability to give detailed illustrations.</p> <p>Works which might be discussed include: Claudio Monteverdi – <i>Vespers</i>, Johann Sebastian Bach – <i>Wachet Auf</i>, <i>Magnificat</i>, Heinrich Schütz – <i>St. Matthew Passion</i>, George Frideric Handel – <i>Saul</i>, <i>Messiah</i>, <i>Coronation Anthems</i>, Henry Purcell – <i>My Heart is Inditing</i>, Antonio Vivaldi – <i>Gloria</i></p>

Question	Answer	Mark	Guidance
9	<p>Answers may refer to:</p> <ul style="list-style-type: none"> • The Industrial revolution led to the rise of the wealthy middle class, larger numbers of people with money to spend on culture, entertainment and socialising. New audiences for composers and musicians in society. • Purpose-built concert halls in many major cities, e.g. funded by public subscription, examples in newly wealthy provincial cities (e.g. Philharmonic in Liverpool, Free Trade Hall in Manchester). • The rise of wholly professional orchestras, e.g. resident at the concert halls (e.g. Vienna Philharmonic, Concertgebouw Orchestra Amsterdam, in England Royal Liverpool Philharmonic, Hallé Orchestra Manchester). Composers able to write technically more difficult music. Increased role for the conductor (rather than first violin leader) • Composers relied on commissions and sale of their music to make a living, perhaps supplemented by performing, journalism, part-time support from patrons. Demand for concert overtures, symphonic poems and symphonies. • Public popularity of 'romantic' movement in literature, art etc. led to the creation of programme music, expressing not only a story or picture but all their emotions and moods. Ref. freedom of expression, move towards less restrictive forms and structures, including harmonic and tonal relationships. • The development of instruments, particularly the piano, e.g. upright piano for the home market, ref. mass manufacture) also led to demand for short, solo piano works which amateurs could play. • Artistic/intellectual movements, e.g. centred on Liszt/Weimar, national groupings (e.g. Russia/Mussorgsky etc.). 	25	<p>Apply generic marking grid in Appendix 1.</p> <p>Most candidates should be able to: Give some explanation of the effect of changes in society and the nature of nineteenth-century audiences on the programme music of the period. Show some understanding of how artistic trends and public tastes may be reflected in the music. Support some of these observations with references to the music in some detail.</p> <p>More informed answers will: Show a perceptive understanding of the effect of changes in society and the nature of nineteenth-century audiences on the programme music of the period. Show clear understanding of artistic trends and public tastes reflected in the music. Show close familiarity with the music in their ability to give detailed illustrations.</p> <p>Works which might be discussed include: Franz Liszt – <i>Les Préludes</i>, <i>Orpheus</i>, Hector Berlioz – <i>Symphonie Fantastique</i>, Paul Dukas – <i>Sorcerer's Apprentice</i>, Richard Strauss – <i>Don Quixote</i>, Pyotr Tchaikovsky – <i>Romeo and Juliet fantasy overture</i>, , Modest Mussorgsky – <i>Night on Bald Mountain</i>, Felix Mendelsohn – <i>The Hebrides overture</i>, Claude Debussy – <i>Prélude à l'après midi d'un faune</i>, Edvard Grieg – <i>Lyric pieces Book 5</i>, Robert Schumann – <i>Kinderszenen</i></p>

Question			Answer	Mark	Guidance
			Credit any other relevant points made in answer to the question.		
10			<p>Answers may refer to:</p> <ul style="list-style-type: none"> Some composers reacted against the dominance of the music of Germany/Austria and other European countries. Era of political conflicts, local resistance/rise of nationalism against European empires (Austro-Hungarian, Russian). Ref. Romantic era interest in nature/wilder parts of the world (e.g. Scottish themes, landscapes, etc.), romanticisation of rural life as representative of natural/honest feelings (untainted by civilisation) National feeling expressed by choice of programme, history / myths / legends / literature / locations, e.g. Hungarian elements in Liszt, Russian folk culture in Mussorgsky etc., Bohemia's main river in Smetana, German folk character in Strauss, Finnish myths/national epic in Sibelius Characteristic features of traditional/folk music: <ul style="list-style-type: none"> Melody, e.g. modal/pentatonic Rhythmic, e.g. dance metre (polka, Sonorities/timbres/textures, e.g. Norwegian fiddle drone effect of perfect fifths in Grieg Collective movements (e.g. by composers) to create a distinctive national style, e.g. Mighty Handful in Russia (amateur and professional composers), French reaction in 1870s to defeat in Franco-Prussian war. Preference for alternative (e.g. non-symphonic, less traditional) forms, including opera, symphonic poems and solo instrumental music. <p>Credit any other relevant points made in answer to the question.</p>	25	<p>Apply generic marking grid in Appendix 1.</p> <p>Most candidates should be able to: Describe some aspects of national expression in programme music and make some judgement on the effectiveness of one or more composers of the Romantic era in expressing national heritage in their music. Show an understanding of how the composer uses, for example, the elements of folk music and heritage to reflect the chosen storyline or theme. Support some of these observations with references to the music in some detail.</p> <p>More informed answers will: Comment perceptively on national expression in programme music and make a detailed, informed judgement on the effectiveness of one or more composers of the Romantic era in expressing national heritage in their music. Show a clear understanding of how the composer uses, for example, the elements of folk music and heritage to reflect the chosen storyline or theme. Show close familiarity with the music in the ability to give detailed illustrations.</p> <p>Works which might be discussed include: Franz Liszt – <i>Mazeppa</i>, Bedrich Smetana – <i>Má Vlast</i>, <i>Vltava</i>, Modest Mussorgsky – <i>Pictures at an exhibition</i>, <i>Night on a bare/bald mountain</i>, Jean Sibelius – <i>Legends/Lemminkäinen Suite Op.22</i>, <i>Finlandia</i>, Nikolai Rimsky-Korsakov – <i>Scheherazade</i>, Edvard Grieg –</p>

Question			Answer	Mark	Guidance
					<i>Lyric Pieces, Peer Gynt, Richard Strauss – Till Eulenspiegel</i>
11			<p>Answers may refer to:</p> <ul style="list-style-type: none"> Tonality could be defined as the focus on a tonal centre and striving towards resolution on this tonal centre or Tonic. Ref. 20th century as a time for exploration and innovation in tonality, e.g. continue to expand Western harmonic language and the relationship of keys to a tonal centre of the Classical and Romantic era. Alternatively, to look for new and innovative harmony, e.g. modal or (more radically) atonal. <p>Either ATONAL / EXPERIMENTAL:</p> <ul style="list-style-type: none"> Expressionist composers / chromaticism, weakening of any sense of key, smaller structures without tonal organisation. Serialist composers (Second Viennese School: Schoenberg, Berg, Webern), '12-tone' series, method of ensuring equality of each pitch and musical coherence, every note of the chromatic scale in a row, repeated/transposed/combined to create chords, retrograde/inversion, etc. Post-1945 / avant-garde composers (e.g. Boulez, Stockhausen), initial experiments with total serialism Post-1945 / post-modern composers (e.g. Cage, Ligeti, Wide variety of styles and influences, e.g. from non-Western music, mathematical approaches, chance/aleatory procedures. <p>Or TONAL / POST-TONAL:</p> <ul style="list-style-type: none"> Late Romantic composers (e.g. Mahler, Elgar, early Schoenberg), firmly tonal, expanded the range of chords 	25	<p>Apply generic marking grid in Appendix 1.</p> <p>Most candidates should be able to: Give some explanation of innovations in either atonal or tonal techniques in music of the period. Comment on the effectiveness of the approach to atonality/tonality, for example, in achieving musical, artistic or expressive aims or in communicating with the audience. Support some of these observations with references to the music in some detail.</p> <p>More informed answers will: Give a detailed explanation of innovations in either atonal or tonal techniques in music of the period. Comment perceptively on the effectiveness of the approach to atonality/tonality, for example, in achieving musical, artistic or expressive aims or in communicating with the audience. Show close familiarity with the music in their ability to give detailed illustrations.</p> <p>Works which might be discussed include: ATONAL: Arnold Schoenberg – <i>Pierrot Lunaire</i>, <i>Erwartung</i>, Anton Webern – String Quartet Op.28, Alban Berg – <i>Wozzeck</i>, <i>Violin Concerto</i>, Pierre Boulez – <i>Le Marteau sans maître</i>, Stockhausen – <i>Stimmung</i>, Gyorgy Ligeti – <i>Etudes</i>, Witold Lutosławski – <i>Piano Concerto</i>, Thomas Adès – <i>Asyla</i>, Judith Weir – <i>King Harald's Saga</i> TONAL / POST-TONAL: Edward Elgar – <i>Cello Concerto</i>, Gustav Mahler – <i>Symphony No.6</i>, Claude</p>

Question			Answer	Mark	Guidance
			<p>with much chromaticism. Rapid modulations, often weakening the sense of key. Highly expressive, large-scale structures, powerful emotional effect.</p> <ul style="list-style-type: none"> • Impressionist composers (e.g. Debussy), broadly tonal, more extended chords, new scales (e.g. whole tone scale, pentatonic, modes). Less reliant on common features of tonal music (e.g. modulation, perfect cadences) to drive the structure of the music. Less romantic, cooler expression, poetic. • Neoclassical composers (e.g. Poulenc, Stravinsky) maintained tonality, more dissonance, bitonality. Cooler style, less romantic expression, more reliance on common chords and clear tonal changes. Some romantic gestures, less grand, more objective/restrained, sometimes baroque/classical outlook. • Composers in national traditions (e.g. Bartók, Vaughan Williams), influences of folk music (e.g. pentatonic, modal scales, exploration of scales, e.g. from Eastern Europe/non-Western traditions). Range of harmonies, from gentle/pastoral modal to more dissonant/gritty complex scales. • Minimalist composers (e.g. Reich, Adams), less complex approaches, clearly tonal, repetition of a few chords, constant sound. Atmospheric, evocative, less reliance on dissonance, longer evolution of structures. <p>Credit any other relevant points made in answer to the question.</p>		<p>Debussy – <i>La Mer</i>, Ralph Vaughan Williams – <i>Sinfonia Antartica</i>, Gustav Holst – <i>The Planets</i>, James Macmillan – <i>The Confession of Isobel Gowdie</i>, Philip Glass – <i>Metamorphosis</i>, <i>The Hours</i>, John Adams – <i>Short ride in a fast machine</i>, Steve Reich – <i>Different Trains</i>, Ludovico Einaudi – <i>I Giorni</i></p>
12			<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Specific example(s) of audience reaction to new music, e.g. political reactions, protest/booing, cancellation of performances, also unexpected success/popularity of contemporary work 	25	<p>Apply generic marking grid in Appendix 1.</p> <p>Most candidates should be able to: Give some explanation of the relationship of audiences with composers of new music and give a few relevant</p>

Question			Answer	Mark	Guidance
			<ul style="list-style-type: none"> Promoting new music: <ul style="list-style-type: none"> written explanations of their work, e.g. in the programme notes, pre-concert talks advertising/publicity in radio/TV, audience of followers on social media artist-in-residence programmes, relationship with local audience Ref. private commissions, sponsorship (e.g. by business, companies), public subsidy of the arts in promoting new music, financial support from organisations (e.g. BBC, government), contrasting approaches in UK, Europe and US. Music composed for popular events/celebrations or music/arts festival, availability of audience. Also music linked to well-known repertoire (e.g. Colin Matthews's <i>Pluto</i>, linked to <i>The Planets</i>), quotation from other composers (e.g. Bach, Beethoven) Film music/soundtrack, new music made more accessible (e.g. to non-concert goers) by supporting a visual stimulus, employment opportunities for composers in film. Integrate elements of popular culture into art/concert music, e.g. collaboration with pop/rock musicians/artists, lighting/visual elements into performances, electronic instruments, studio techniques. Works featuring/written for a star soloist, more likely to get repeat performances. New tonal/modal styles (e.g. instead or as well as atonal/experimental styles), ref. 'minimalist' school, postmodern etc. Works dealing with socially/historically important issues, e.g. religious works (ref. 'holy minimalism'), commemorative/peace, environmental protest etc. Composers might be more aware of the commercial success of their music, using the media 		<p>examples of different approaches to the issue in the context of music from 1970 to the present day. Support some of these observations with references to the music in some detail.</p> <p>More informed answers will: Give a detailed and perceptive explanation of the relationship of audiences with composers of new music and give convincing examples of different approaches to the issue, from a historical perspective in the context of music from 1970 to the present day. Show close familiarity with the music in their ability to give detailed illustrations.</p> <p>Works which might be discussed include: Steve Reich – <i>Different Trains</i>, Witold Lutosławski – <i>Piano Concerto</i>, Sofia Gubaidulina – <i>Offertorium</i>, James MacMillan – <i>The Confession of Isobel Gowdie</i>, Thomas Adès – <i>Asyla</i></p>

Question			Answer	Mark	Guidance
			Credit any other relevant points made in answer to the question.		

APPENDIX 1

SECTION C Generic Marking Grid

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

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

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

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

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

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

0 marks: No response worthy of credit.

APPENDIX 1a: SECTION C Generic Marking Grid

MARKS:	<i>Candidates are required to:</i> <ul style="list-style-type: none"> use analytical and appraising skills to make evaluative and critical judgements about music relating to the two Areas of Study chosen. apply these skills to specific examples of repertoire and to appropriate contexts of time and culture. 	<i>Candidates will also be assessed on:</i> <ul style="list-style-type: none"> the ability to construct and develop a sustained and coherent line of reasoning.
21 - 25	Thorough and detailed knowledge and understanding of the background, supported by close familiarity, with a wide range of relevant examples of music and a good ability to make evaluative and critical judgements. Extensive understanding of context, with a clear demonstration of the ability to analyse and appraise in relation to the question.	There is a well-developed and sustained line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.
16 - 20	Specific knowledge and understanding of the background, supported by close familiarity with a range of relevant examples of music with an ability to make accurate judgements. Has a good understanding of context, with evidence of the ability to analyse and appraise in relation to the question.	There is a well-developed line of reasoning which is clear and logically structured. The information presented is relevant and in the most part substantiated.
11 - 15	Good knowledge and understanding of the general background, supported by some familiarity with a range of relevant examples, not entirely precise in detail. A general understanding of context, but not always able to analyse and appraise in relation to the question.	There is a line of reasoning presented with some structure. The information presented is in the most-part relevant and supported by some evidence.
6 - 10	Some knowledge of the background to the repertoire, but relatively superficial, partly supported by familiarity with some relevant examples and some understanding of context, but only partly able to analyse and appraise in relation to the question.	The information has some relevance and is presented with limited structure. The information is supported by limited evidence.
1 - 5	Some knowledge of the relevant background to the repertoire, partly supported by familiarity with some music, but insecure and not always relevant. A general understanding of context, with weak analysis and appraisal in relation to the question.	The information is basic and is communicated in an unstructured way. The information may be weakly supported by limited evidence, and the relationship to the evidence may not be clear.
0 marks	No response worthy of credit.	

APPENDIX 2: SECTION A Melody dictation or bass dictation questions

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

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

EXAMPLE:

4 marks – completely correct

3 marks – 1 or 2 errors of relative pitch

2 marks – 3 or 4 errors of relative pitch

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

0 marks – very little accuracy

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

EXAMPLES:

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

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

APPENDIX 3: AUDIO EXTRACTS

Track	Extract	Recording	Source timings
1	Extract 1	Haydn: Symphony No. 78 in C minor, third movement. Orpheus Chamber Orchestra (1990). <i>Haydn: Symphonies Nos. 78 & 102</i> , track 3. iTunes. (P) 1990 Deutsche Grammophon GmbH Berlin.	0'00" – 3'29" Complete track
2	Extract 2	Jack Palmer and Spencer Williams: 'I've Found A New Baby'. Sung by Ethel Waters (January 22, 1926). <i>Ethel Waters in Chronology: Complete Jazz Series 1925-1926</i> , track 10. iTunes. (P) 2009 Complete Jazz Series.	0'00" – 3'02" Complete track
3	Extract 3	Beethoven: Piano Concerto No. 4 in G major, Op. 58, first movement, bars 193³-253¹. Sir Stephen Kovacevich (piano), BBC Symphony Orchestra, Sir Colin Davis (conductor) (1974). <i>Beethoven: Complete Concertos Vol. 1 – Piano Concertos Nos. 1-4</i> , disc 2, track 4. iTunes. This compilation (P) 1994 Universal International Music.	7'40" – 10'05"
4	Extract 4a	Betty Comden & Adolph Green (lyrics), Leonard Bernstein (music): 'Lonely Town'. Sung by Mel Tormé. Arranged by Marty Paich. <i>Mel Tormé Swings Schubert Alley</i> (1960), track 12. iTunes. Verve Records, (P) 2011 Smith & Co.	0'00" – 3'43" Complete track
5	Extract 4b	Betty Comden & Adolph Green (lyrics), Leonard Bernstein (music): 'Lonely Town'. Sung by Shirley Horn. Arranged by Alan Broadbent. <i>Charlie Haden Quartet West: The Art Of The Song</i> (1999), track 1. iTunes. (P) 1999 Decca Records France.	0'00" – 2'28"

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