

GCE

Music

H143/03: Listening and appraising

AS 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 - 20 marks will be distributed across five levels, with four marks per level. See Appendix 1 Section C Generic Marking Grid.
- a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
- b. **To determine the mark within the level**, consider the following:

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	At bottom of level (Section B) or above bottom of level (Section C)
Meets the criteria but with some slight inconsistency	At top of level (Section B) or below top of level (Section C)
Consistently meets the criteria for this level	At top of level


11. Annotations

Annotation	Meaning
	Benefit of doubt
	Blank page
	Cross
	Context
	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


12. Subject Specific Marking Instructions

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

Question			Answer	Mark	Guidance
1	(a)	(i)	Guitar	1	Not electric guitar
1	(a)	(ii)	Answers may refer to: <ul style="list-style-type: none"> • soft dynamics • slow / free tempo / slow harmonic changes • low register of the voice • warm tone / vibrato / breathy/whispered • repeating/alternating two pitches • vocal silences / rests between phrases • sustained chords in strings • brighter notes / broken chords in guitar 	3	
1	(b)		A - bossa nova	1	
1	(c)	(i)	Answers may refer to: <ul style="list-style-type: none"> • repeated 2-bar unit/cell/motif (bars 1-4) • 2-bar unit is repeated <u>a tone/step lower / sequence</u> (1) and extended to 4 bars (1) (bars 5-8) 	2	
1	(c)	(ii)	A - AAAB	1	
1	(d)	(i)	D - sequence	1	
1	(d)	(ii)	29 	3	3 marks: completely correct, one or two minor errors 2 marks: mostly accurate note values and syncopation 1 mark: some understanding of note values and/or syncopation 0 marks: no accuracy of rhythm

Question			Answer	Mark	Guidance
1	(e)		<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Timbre of voice (rich, smooth), register (medium-low, contralto) • Accuracy of rhythm and pitch, clarity of diction • Vocal technique, slide/smear, swing • Interpretation, relaxed style, incorporating layering of voice 	2	Marks for valid reasons only, with some convincing similarity in voice or vocal technique. No mark for name of the chosen singer.
1	(f)	(i)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Instrumental 16 bars for second verse, modulates. Ref. off-beat /syncopated claves, voice 'scat', harmonica, high violins chords/countermelody. • Voice returns, repeat of bars 17-36, key is a semitone higher, low/alto/bass flute countermelody, high violins countermelody. • Long final section, layering of ideas over repeated/alternating chords. Ref. studio production techniques. • Ref. 3-note motif men's voices, then add women, repetition of 'quiet', off-beat claves, high piano countermelody in octaves, song melody on low flute, longer motif for the solo voice, long (mechanical) fade. <p>Credit any other suitable response</p>	4	<p>3-4 marks: a detailed response to the arrangement, shows a clear understanding of sonorities, textures and musical techniques.</p> <p>1-2 marks: a general response to the arrangement, shows some understanding of sonorities and/or textures and/or musical techniques.</p> <p>0 marks: no accurate or relevant response.</p>
1	(f)	(ii)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Creative/imaginative treatment of the original song (e.g. unusual length/position of instrumental, layering/integration of vocal elements). • Repeat of sounds from the first instrumental in the final section (e.g. harmonica). • Haunting, evocative, dreamy, maintains the mood of the lyrics from the sung verse. • Unbalanced structure, final section is too long, lack of sung return to the original, repetitive / lack of contrast. 	2	1 mark for each musical point (judgement + musical evidence), max. 2 marks.

Question			Answer	Mark	Guidance
2	(a)		E flat major	1	
2	(b)		Loud/accent, then <u>suddenly</u> soft	1	Not loud – soft Accept abrupt, immediate etc. as alternatives to suddenly.
2	(c)		<p>Answers may refer to:</p> <ul style="list-style-type: none"> • V7-I/perfect cadences in C minor/relative minor (bars 16³-20¹). • Sequence/repeated a tone lower in B flat (bars 20³-24¹). • Repeated unison/octaves Bb (bars 24³-26³). • Sudden D7 (1), Eb major chord (bars 28 and 34) (1). • Ref. interrupted cadence/secondary V7/ref. G minor (1) (bars 27-31). • Repeated D7 (bar 33), this time perfect cadence Ic-V7-I in B flat major/dominant (bars 35-37). 	5	<p>4-5 marks: clear identification of keys and chords in the passage, specific and accurate detail throughout.</p> <p>2-3 marks: some identification of keys and/or chords in the passage, mostly accurate detail, perhaps a few errors.</p> <p>1 mark: limited identification of keys and/or chords in the passage, perhaps one or two accurate examples.</p> <p>0 marks: no accurate identification of keys or chords.</p>

Question		Answer	Mark	Guidance
2	(d)		4	<p>See Appendix 2 Melody dictation</p> <p>4 marks – completely correct 3 marks – 1 or 2 errors of relative pitch 2 marks – 3 or 4 errors of relative pitch 1 mark – some accuracy in pitch or the general shape is correct 0 marks – very little accuracy</p> <p>Apply dovetailing rule to first and last note. The interval in bar 86¹⁻³ must be a semitone.</p>
2	(e)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> • 'cello melody (1), doubled /8ve higher by the violin (from bar 112³) (1) • bass on first beats, double bass and bassoon • harmony/2nd and 3rd beats, violin and viola • horn and clarinet do not play 	4	<p>1 mark for each bullet point.</p> <p>General points, e.g. 'melody and accompaniment', 'melody in viola and violin', max. 1 mark.</p>
2	(f)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> • same metre (3/4). ABA structure. Middle 'trio' section, contrasting instrumentation, more melodic/legato, pairs of repeats in both sections, main section repeats not observed the second time. • Scherzo tends to be faster, lighter, more staccato, unexpected humour. • Minuet tends to be steadier/slower, dance-like, more courtly/aristocratic, sometimes elegant, sometimes heavier/vigorous (e.g. ref. country dance/Ländler). • Haydn and Mozart wrote Minuets, e.g. in four-movement symphonies, Beethoven preferred Scherzi. • Ref. examples, e.g. this scherzo and a minuet by Haydn/Mozart. 	5	<p>4-5 marks: a clear understanding of similarities and differences between minuet and scherzo. Answer includes <i>either</i> perceptive musical/contextual detail <i>or</i> precise references to examples of both forms.</p> <p>2-3 marks: a general understanding of similarities and differences between minuet and scherzo. Answer includes <i>either</i> some perceptive musical/contextual detail <i>or</i> some references to examples of one or both forms.</p>

Question			Answer	Mark	Guidance
					<p>1 mark: limited understanding of similarities and/or differences between minuet and scherzo, perhaps one or two valid points.</p> <p>0 marks: no accurate or relevant response.</p>

Question			Mark	Guidance
3	(a)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> • 3a: 'period' instruments. Slightly lower in pitch (e.g. half a semitone) than 3b. • 3a: Early piano / fortepiano, wooden frame, hammers covered in leather. Gives a clear, bright sound, thinner/brittle tone, light bass. 3b: Modern piano. Fuller tone/power, more resonant, stronger/richer/fuller bass. • Clearer/smaller orchestra in 3a, less full tone/sustaining power. 3b: fuller/stronger, more blended sound, richer woodwind sound. • 3a is slightly faster. Both play the opening solo slower (3b is slower here), both have a quicker allegro in the passages with the orchestra. Both rubato/flexibility of tempo in lyrical passages. • Recording/balance: 3b favours the piano, e.g. hiding orchestral detail, 3a is more equal between piano and orchestra, e.g. <ul style="list-style-type: none"> ○ bars 95-108, in 3b, piano RH semiquavers hide the first violins, violins shadowing the piano (ref, heterophony) can be heard more clearly in 3a. ○ bars 136-143¹, bassoon quavers are clearer throughout in 3a, less prominent in 3b, stronger oboes and piano. • Examples of piano interpretation, e.g. <ul style="list-style-type: none"> ○ articulation: piano in 3b is more sustained/legato, but detached/staccato semiquavers in bar 126; the piano in 3a has a narrower range of articulation available. <p>Credit any other relevant points made in answer to the question.</p>	10	<p>9-10 marks: Answer makes perceptive comments on similarities and differences in the performances as a whole and in their interpretative detail. A range of examples from the recordings are precisely identified and explained in accurate technical language.</p> <p>7-8 marks: Answer makes clear comments on similarities and differences in the performances as a whole and in their interpretative detail. Examples from the recordings are usually precisely identified and explained in suitable technical language.</p> <p>5-6 marks: Answer makes relevant comments on similarities and differences in the performances as a whole and in their interpretative detail. Some examples from the recordings are identified and explained in suitable technical language.</p> <p>3-4 marks: Answer makes some relevant comments on similarities and/or differences in the performances as a whole and/or in their interpretative detail. A few examples from the recordings may be identified and explained but may be lacking in detail.</p> <p>1-2 marks: Answer makes limited or basic comments on similarities and/or differences in the performances as a whole and/or in their interpretative detail. Examples from the recordings may be limited and lacking in detail.</p> <p>0 marks: Answer makes no accurate or relevant comment on the music.</p> <p>Extract 3a (track 3): Bilson 1'58", slower at the solo, but then c.138bpm.</p> <p>Extract 3b (track 4): Ashkenazy 2'09", slower at the solo, but then c.130bpm.</p>

Question			Mark	Guidance
3	(b)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> Of Mozart's 17 piano concertos for Vienna, only two came after 1786. Nearly all were written for himself to perform, some for others/pupils, e.g. K453 for Barbara Ployer, K456 for Maria Theresia von Paradies. Partly written to demonstrate his mastery of technique and partly to secure his livelihood / make money (new in Vienna, now as a freelance musician, not employed, ref. Salzburg, ref. contrast to Haydn/Esterházy). First 3 of those composed in Vienna were in 1782. Manuscript copies on sale to subscribers, advertised for performance by large orchestra or one to a part. Concertos for subscription concerts with Mozart as performer, e.g. March 1784, 176 subscribers. Wrote K466 for the first of six Friday subscription concerts at the Mehlgrube casino (1785). He promoted the concerts himself, paying for the hall and the orchestra and making a profit from the sale of subscriptions to privileged members of Viennese society, including large numbers of the aristocracy. Ref. Leopold Mozart's letter about the copyist notating the music at the last minute, the ink still wet in the performance. Expanded first movement form, ref. longer / more 'symphonic' / larger scale, a group of themes for each subject, new solo melodies not heard in the orchestral exposition. Ref. discussion of structure, e.g. sonata-type, features of operatic aria, ritornello structure. Greater role for the orchestra, interplay of solo and accompaniment, larger woodwind/brass/timpani presence, influence of dramatic style from opera. Increased variety and virtuosity of the piano part, ref. Alberti bass, split octaves, arpeggios, contrast of expression (e.g. lyrical melodies) 	10	<p>9-10 marks: Detailed and perceptive understanding of the circumstances in which Mozart's concertos were composed and performed during his time in Vienna, supported by accurate historical and/or musical examples.</p> <p>7-8 marks: Clear understanding of the circumstances in which Mozart's concertos were composed and performed during his time in Vienna, supported by historical and/or musical examples, mostly applied accurately.</p> <p>5-6 marks: General understanding of the circumstances in which Mozart's concertos were composed and performed during his time in Vienna, partly supported by some accurate historical and/or musical examples.</p> <p>3-4 marks: Some general understanding of the circumstances in which Mozart's concertos were composed and performed during his time in Vienna, with limited or no support from historical and/or musical examples.</p> <p>1-2 marks: Superficial or very limited understanding of the circumstances in which Mozart's concertos were composed and performed during his time in Vienna, with very few or no examples.</p> <p>0 marks: Answer makes no accurate or relevant comment.</p>

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

Question			Mark	Guidance
4	(a)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Quite fast tempo – approx. 132bpm, relaxed, swing feel. • Sinatra has powerful voice, clearly projected, controlled, even tone across baritone range, a polished and confident performance. • Sings to audience/listener, direct, expressive. Clear diction, relaxed, some vibrato, limited decoration of vocal line (e.g. smear/slide into the pitch, last word of line in two notes). • Breaks up verses into shorter phrases, e.g. ‘Some day // When I’m awfully low ... I will feel a glow // thinking of you’ • Rubato/rhythmic flexibility (anticipation/delay), syncopation/triplets, feeling of swing. Building towards end of the verse, high/sustained note on ‘of’ or ‘love’ (‘of you’, ‘love you’), then on the beat to bring the verse to a close. • Control of dynamics, expression, articulation, e.g. staccato / shortening of ‘look’, subtle expressive diminuendo at the end of the verse (‘and the way you look tonight’). • Shaping of the song: <ul style="list-style-type: none"> ○ Bridge/‘with each word’ a little louder, ○ Decorates the melody on the repeat, e.g. repeat of ‘Lovely, never never change’: ‘keep’ a beat early, breaking up the phrase/more rhythmic, ‘cause I love you’ leaps up to repeated Eb) ○ Reaches a climax in the last verse (climbing up to E, highest note of the song, ref. key is a semitone higher, E major), then diminuendo and slowing for the final line/outro. Sinatra sings ‘hmm’ before repeating last line, breaking up into shorter phrases. <p>Credit any other relevant points made in answer to the question.</p>	10	<p>9-10 marks: Specific evidence of detailed understanding of performance and interpretation, linked to perceptive and detailed examples. Answer identifies a range of perceptive and detailed examples, precise detail provided.</p> <p>7-8 marks: Clear evidence of understanding of performance and interpretation skills. Answer identifies an appropriate range of relevant and effective examples.</p> <p>5-6 marks: Relevant evidence of understanding of performance and interpretation skills. Answer identifies some examples, but level of detail may not always be consistent.</p> <p>3-4 marks: Some relevant evidence of understanding of performance and interpretation skills. An attempt to provide some reasonable examples, perhaps not always relevant.</p> <p>1-2 marks: Limited and/or basic evidence of understanding of performance and interpretation skills. Limited and/or basic examples are provided.</p> <p>0 marks: No relevant evidence offered. Answer makes no accurate or relevant comment on the music.</p>

Question			Mark	Guidance
4	(b)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> • One of the most popular singers of the 1940s, 1950s, and 1960s, estimated 150 million record sales. • Sinatra was greatly influenced by the intimate, easy-listening vocal style (ref. crooning) of Bing Crosby. Early musical career with bandleaders Harry James and Tommy Dorsey. Successful as a solo artist after signing with Columbia in 1943. • Regularly on television throughout the 1950s and 1960s, <i>The Frank Sinatra Show</i> began in 1950. His film career stalled in the early 1950s, revived by the 1953 film <i>From Here to Eternity</i> (ref. Academy Award, and Golden Globe for Best Supporting Actor). • Residency at Las Vegas, part of the 'Rat Pack' with Sammy Davis Jnr and Dean Martin. • Signed with Capitol Records and released several albums, LP length, among the first 'concept albums', themed selections of new arrangements/covers, (ref. arrangers, e.g. Nelson Riddle, Billy May). • After 1960 further successful albums for his own record label, Reprise. Retrospective album <i>September of My Years</i> (1965). <i>Sinatra at the Sands</i> (1966) recorded at the Sands Hotel and Casino in Vegas with frequent collaborator Count Basie. • Retired for the first time in 1971 for two years later. Recorded several albums and resumed performing at Caesar's Palace (ref. 'New York, New York' in 1980). Used Las Vegas shows as a home base, continued touring in the United States and abroad until shortly before his death in 1998. • A perfectionist, renowned for his style and presence, Sinatra always insisted on recording live with his band. Ref. nicknames such as 'The Voice' and 'The Sultan of Swoon.' 	10	<p>9-10 marks: Precise and detailed understanding of Frank Sinatra's career as a singer and reasons for his importance in popular music. Answer is supported by detailed contextual knowledge and/or musical examples.</p> <p>7-8 marks: Clear evidence of understanding of Frank Sinatra's career as a singer and reasons for his importance in popular music. Answer is supported by good contextual knowledge and/or musical examples.</p> <p>5-6 marks: General understanding of Frank Sinatra's career as a singer and reasons for his importance in popular music. Answer is supported by some appropriate contextual knowledge and/or musical examples.</p> <p>3-4 marks: Some understanding of Frank Sinatra's career as a singer and reasons for his importance in popular music. Answer is supported by some general contextual knowledge and/or musical examples, perhaps lacking some detail or relevance.</p> <p>1-2 marks: Limited and/or basic understanding of Frank Sinatra's career as a singer and reasons for his importance in popular music. Answer may be supported by some limited and/or basic points of contextual knowledge or musical examples.</p> <p>0 marks: Answer makes no accurate or relevant comment on the music or context.</p>

Question			Mark	Guidance
		<ul style="list-style-type: none"> Importance/influence: <ul style="list-style-type: none"> Sustained success over long career, from 1940s pop/teen idol, 1950s reinvention as serious artist in big band arrangements of American songbook / jazz standards, to 1960s legendary senior figure. Development of vocal technique, firmer/more masculine tone than crooner era, sensitivity of phrasing, control of breathing, evenness across the whole range, use of microphone. Repertoire based on high quality songs: (i) reviving songs from 1920s-1940s (ref. Great American Songbook'), (ii) working with composers, e.g. Sammy Cahn and Jules Styne (1942-54), then Jimmy Van Heusen, (iii) arrangements of songs by other composers, e.g. pop songs, songs from films and musicals. Ref. prescribed songs 'Days Of Wine And Roses' (Henry Mancini, Johnny Mercer), 'The Way You Look Tonight' (Jerome Kern, Dorothy Fields), 'Love Is A Many-Splendored Thing' (Sammy Fain, Paul Francis Webster). Went against the trend for record companies to seek quick success with popular hits. Fruitful/creative partnerships with arrangers. Influential album format (ref. concept album), LP format from 1950s on, choosing/grouping songs linked by a theme (rather than random selection). <p>Credit any other relevant points made in answer to the question.</p>		

Question	Answer	Mark	Guidance
5	<p>Answers may refer to: The Modern Jazz Quartet, established in 1952: John Lewis (piano & leader), Milt Jackson (vibraphone), Percy Heath (double bass), and Connie Kay (drums).</p> <ul style="list-style-type: none"> • MJQ was very popular in Europe. The album was recorded at concerts in Sweden (Stockholm, Gothenburg) in April 1960 on the Atlantic label. • Formed from members of the Dizzy Gillespie band (ref. bebop). John Lewis played on Miles Davis's Birth of the Cool sessions (ref. cool jazz). • Characteristic timbre of vibraphone (unusually no saxophone). Ref. Milt Jackson's virtuosity, ability to control timbre (e.g. slow speed of rotation on sustained notes). • Lewis was interested in elements of classical music as features of jazz, e.g. chamber music texture/interplay between parts, Baroque devices (imitation, counterpoint, pedal notes), dynamic contrast. • Bebop – small ensemble, head and improvisations, returning to the head at the end, fast-paced, highly virtuosic/double-/triple-time, irregular phrasing in improvisation, time keeping by ride cymbal, walking bass, • Cool jazz – slow harmonic rate, relaxed tempo, freedom from the bar line in improvisations, use of silence, softer, lighter timbres, clearer textures, smoother/laid-back tone (especially in the use of vibes), planned arrangements of standards • Hard bop – some singable melodies, blues feel, slower tempos, subtle response of drums to solos, pedal points, 32 bar song structures, • Jazz for listening and discussing (ref. not for dance), intellectual movements in jazz (ref. exploration of harmony/modality, Third Stream, influence of Claude Thornhill and band). 	20	<p>Most candidates should be able to: Discuss in simple terms how the music combines elements of the different jazz styles of the time and give examples from the prescribed music. Show familiarity with the music, perhaps general at times but able to discuss some specific detail. Give some relevant examples to demonstrate understanding of, for example, bebop, cool jazz and hard bop.</p> <p>More informed answers will: Discuss in detail the extent to which the music combines elements of the different jazz styles of the time and give precise examples from the tracks listed. Show close familiarity with the music through specific judgement, using technical language with confidence and precision. Give perceptive examples to demonstrate a clear understanding of, for example, bebop, cool jazz and hard bop and the context in which the music was created.</p> <p>Accept 'vibes' / 'vibraharp' / 'vibraphone'.</p>

Question			Answer	Mark	Guidance
			<p>DJANGO (John Lewis, composed 1954, in memory of guitarist Django Reinhardt). A MJQ standard in every concert.</p> <ul style="list-style-type: none"> • Intro slow vibraphone solo (an eulogy to Reinhardt). • 5 solo choruses (3 vibes, 2 piano) at main/faster tempo, unusual 32-bar song structure (irregular AABA, 6+6+8+12). B section on a bass pedal point, final A section with a boogie bass motif. Double-time section between solos. Ending returns to the slow vibraphone solo of the opening. <p>IT DON'T MEAN A THING (Duke Ellington & Irving Mills)</p> <ul style="list-style-type: none"> • Main melody (Head), AABA but shortened (26 bars, 6+6+8+6), melody of opening line in even notes (rhythmic variation, ref. cross rhythm, triplet or 6/8 feel), original 4-bar phrase reduced to 2-bar. • 7 choruses in standard 32-bar AABA. • The piano solo, played without swing drum rhythm at first and contains passages broken up with silence. When the band return the walking bass adds momentum before it returns to the unison Head of the opening to conclude. <p>ROUND MIDNIGHT (Thelonious Monk).</p> <ul style="list-style-type: none"> • The audience's enthusiasm can be heard in the applause at the beginning and end of this track. • Intro., piano solo, tempo changes / rhapsodic, improvisatory / rhythmic freedom, no strong metre. Drum brushes begin to underpin the improvisation by piano and vibes until a regular drum rhythm is established. Moderate tempo (faster than other versions of this ballad), quite laid back with very subtle empathetic drumming from Kay. • 2 choruses. <p>Credit any other relevant points made in answer to the question.</p>		

Question			Answer	Mark	Guidance
6			<p>Answers may refer to:</p> <ul style="list-style-type: none"> Barbara Strozzi (1619-1677) was an Italian singer and composer. Daughter (adopted?) of Giulio Strozzi, poet/librettist, encouraged to be a composer, financial support. Grew up immersed in the culturally rich life of Venice. Private gatherings, popularity of secular cantatas (ref. a source of musical techniques for opera and church music). Women from wealthy Venetian families either married or went into a convent. Unusually Barbara Strozzi did neither, had children by a wealthy patron, managed her own affairs. As a soprano much of her music is written for the voice – she was considered an expert of writing effectively for the voice including much ornamentation and melisma, creating lyrical melodies. Three quarters of her printed music was for soprano. She also played the lute (singers were expected to accompany themselves) so had a strong understanding of how to effectively write lute accompaniments Unusually she published volumes of only her own music (publishers' generally printed compilations of cantatas by different composers). All secular music (except Op. 5), largely independent of support from patrons or the church. Influences on her musical style include Monteverdi and Cavalli. She studied with Cavalli at St. Mark's Basilica Compositions show <i>Seconda pratica</i> features: Monodic, freedom in use of dissonance, expressive setting of texts in complete contrast to the polyphonic style of the Renaissance She makes use of expressive, and for its time unusual use of harmony, especially its use of dissonance and the clash of semitones between the voice and accompaniment <p>SALVE REGINA from Sacri Musicali Affetti Op.5</p>	20	<p>Most candidates should be able to: Explain in simple terms features of the music of Strozzi, showing some understanding of its distinguishing features used. Demonstrate some understanding of some of the characteristics of Strozzi's style as seen in 'Salve Regina' and its place in Italian religious music. Offer some comment on the significance and contribution of Strozzi.</p> <p>More informed answers will: Assess in depth how Strozzi's music demonstrates characteristics of Baroque Italian Religious music. Show close familiarity with the music through consistent use of examples, using technical language with confidence and precision. Demonstrate a detailed understanding of the music and make an informed judgement of the significance and contribution of Strozzi as a composer of Italian Religious music.</p>

Question			Answer	Mark	Guidance
			<ul style="list-style-type: none"> In Dm, for solo soprano and continuo. Flexibility of monodic style, e.g. to dramatise the words. Examples of specific techniques may include: <ul style="list-style-type: none"> melisma – on ‘Salve’, e.g. ascending semiquavers, scalar, 10th from D to F (bars 5-7), descending decorated/sequential motif from F to C# (bars 13-16). flexibility of metre, freedom from restrictive even bar lengths (e.g. alternating duple and triple time on ‘Salve’), flattened notes on ‘misericordie’ – with chromatic intervals (bar 25 Ab – E), contrast of minor chords Fm, Bbm) chromatic scale on (bar 99 ‘lacrimarum’), sequential passages (eg bar 92 ‘ad te suspiramus’, bar 113ff ‘advocata’), tonal shifts including between major and minor versions of the same chord at the end/beginning of sections or new words. Ref. demands on solo singer, Strozzi’s career as a singer, familiarity with this medium, e.g. her published collections of secular cantatas. <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"> Ref. establishment of the concert hall / symphony orchestra in many major cities, composers wanted to write pieces for full orchestras. Liszt held ‘Kapellmeister’ post at Weimar, 1848-61. Liszt wanted to compose single movement works that had: <ul style="list-style-type: none"> elements of a symphony with its development of themes and contrasting moods as well 	20	<p>Most candidates should be able to:</p> <p>Explain in simple terms how Liszt creates a new form of orchestral piece to illustrate a programme. Use examples to show his innovative approach to some musical elements, such as melody, rhythm, texture, dynamics and harmony. Demonstrate some understanding of the development of the symphonic poem and how it became an effective form for</p>

Question			Answer	Mark	Guidance
			<ul style="list-style-type: none"> ○ incorporating the abilities of program music to inspire listeners to imagine scenes, images, or moods. • His term 'symphonic poem': works which did not follow strict classical structures but allowed freedom to express the programme, ref. tendency in his piano music towards single-movement, thematic transformation etc. Some time taken to develop/experiment with the form, ref. reworked many of his first efforts, including <i>Les Préludes</i>. • Audiences responded to works based on literary works. Idealistic conception of instrumental music as a higher form of art (e.g. than song/opera), able to expressing ideas that cannot be put into words etc. • Liszt's symphonic poems tend to be evocative/poetic, expressing a general mood/atmosphere rather than illustrating a narrative or describe something literally. This sometimes proved difficult for audiences to understand. • Liszt famously wrote 12 symphonic poems, some of which were thought of as overtures. Liszt's symphonic poems use two main techniques: cyclic form (using the same theme in different sections) and thematic transformation (extended variations on a main theme). <p>LES PRELUDES</p> <ul style="list-style-type: none"> • First performed in 1854 and the first to be given the name symphonic poem. • Title from Alphonse de Lamartine's poem <i>Les Préludes</i>. Explanations of the programme vary, e.g. a series of preludes or episodes to an unknown song, in five sections: question – love – storm – bucolic calm (country life) – battle and victory. Or in six sections based on Lamartine: prelude – love – fate – idylls – combat – epilogue. 		<p>programmatic music of this era, and how Liszt influenced other composers.</p> <p>More informed answers will: Explain in depth how Liszt creates a new form of orchestral piece to illustrate a programme. Show close familiarity with the music and use detailed examples to show his innovative approach to some musical elements, such as melody, rhythm, texture, dynamics and harmony. Demonstrate perceptive understanding of the development of the symphonic poem and how it became an effective form for programmatic music of this era, and how Liszt influenced other composers.</p>

Question			Answer	Mark	Guidance
			<ul style="list-style-type: none"> The opening slow introduction presents the first 3 pitches (C-B-E) of the main motif. Through a technique known as thematic transformation, this motif returns and develops throughout the work. Through the development of this single motif, <i>Les Préludes</i> moves through the different moods to a triumphant march. Each episode changes tempo, mood and some changes of key (C major, A minor, E major, A minor). Written for a large orchestra including tuba, bass trombone, harp and percussion. <p>INFLUENCE</p> <ul style="list-style-type: none"> Regarded as modern/progressive music, continuing the work of Beethoven but a new fusion of music and poetry. Symphonic poem outside Germany/Austria, e.g.: <ul style="list-style-type: none"> Bohemia/Czech/Slovakia. Linked to development of 'national' outlook, ref. Smetana <i>Ma Vlast</i>, Russian composers, 'Mighty handful' group of composers, Mussorgsky, moving away from Austro-German influence, incorporating Russian melodies. France (ref. in 1870s promotion of French composers as a reaction to defeat in the Franco-Prussian War), e.g. Saint-Saens, Franck Finland – Sibelius. Other composers tended to be more narrative-driven than Liszt, clearer story-lines, dramatic depiction of events (e.g. Dukas, Richard Strauss), easier for audiences. High-point of the symphonic poem 1890s-1910, very large orchestras (e.g. Strauss – ref. tone-poem, less suggestive of symphonic procedures, Scriabin), development of new styles (e.g. Debussy). <p>Credit any other relevant points made in answer to the question.</p>		

Question			Answer	Mark	Guidance
8			<p>Answers may refer to: Sofia Gubaidulina (b. 1931) is a contemporary Russian composer. Concerto composed for violinist Gidon Kremer. Completed in 1980, first performed in Vienna in 1981. Written for large orchestra, including a wide range of percussion.</p> <ul style="list-style-type: none"> Religious connotations (like many of her works). Title taken from the Mass, with themes of sacrifice and offering. Ref. popularity of religious themes/symbolism with Russian/East European composers (ref. state atheism of Communist governments). Based on fugue theme by Bach (ref. <i>Musical Offering</i>), passed around the instruments at the beginning, Klangfarbenmelodie-style ref. Webern), followed by variations which gradually reduce the notes of the theme. Ref. after Fig. 38, e.g. solo cadenza/rhapsody section for solo violin, and ending with a chorale style on strings over a retrograde version of the melody on harps and piano before the solo violin plays it complete. One continuous movement (ref. standard three-movement concertos (e.g. Romantic era, early-20th century, ref. Prokofiev, Shostakovich), lasting 35 minutes. Some very lyrical writing for the solo violin at times, e.g. contrast to rhythmical writing for the orchestra, e.g. brass and woodwind. At times the solo violin almost disappears in the overall texture and timbre of the orchestra Wide variety of orchestral techniques. Cluster/chords of semitones, built up by solo players splitting from the unison. Divisi strings glissandi in harmonics, tremolo (fig. 29-31). Large percussion section (5 players, ref. different tuned/untuned instruments). 	20	<p>Most candidates should be able to: Demonstrate an understanding of how Gubaidulina writes for the solo and orchestral instruments. Show some familiarity with the music, perhaps general at times but able to discuss some specific detail or examples of innovative or imaginative features which capture the listener's attention and help establish the work's place in the concert hall of today.</p> <p>More informed answers will: Demonstrate a sophisticated understanding of how Gubaidulina writes for the solo and orchestral instruments. Show close familiarity with the music, and perceptively comment on specific detail or examples of innovative or imaginative features, making a convincing judgement on how these capture the listener's attention and help establish the work's place in the concert hall of today.</p>

Question			Answer	Mark	Guidance
			<ul style="list-style-type: none"> • Much of the work has a reflective, sombre atmosphere with numerous lyrical elements. Some solo violin passages are interrupted with rhythmic flourishes in. Some passages lack a strong rhythmic pulse, while others have a relaxing regularity. • Ref. suitable addition to repertoire of solo violinists, e.g. programming large-scale contemporary concerto to play with large orchestras. <p>Credit any other relevant points made in answer to the question.</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 Area of Study chosen. They need to apply these skills to specific examples of repertoire and to appropriate contexts of time and culture. Candidates will also be assessed on their ability to construct and develop a sustained and coherent line of reasoning and marks for extended responses are integrated into the marking criteria below.

17 - 20 marks: Thorough and detailed knowledge and understanding of the background, supported by close familiarity, with a wide range of relevant examples of music and a good ability to make evaluative and critical judgements. Extensive understanding of context, with a clear demonstration of the ability to analyse and appraise in relation to the question. There is a well-developed and sustained line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.

13 - 16 marks: Specific knowledge and understanding of the background, supported by close familiarity with a range of relevant examples of music with an ability to make accurate judgements. Has a good understanding of context, with evidence of the ability to analyse and appraise in relation to the question. There is a well-developed line of reasoning which is clear and logically structured. The information presented is relevant and in the most part substantiated.

9 - 12 marks: Good knowledge and understanding of the general background, supported by some familiarity with a range of relevant examples, not entirely precise in detail. A general understanding of context, but not always able to analyse and appraise in relation to the question. There is a line of reasoning presented with some structure. The information presented is in the most part relevant and supported by some evidence.

5 - 8 marks: Some knowledge of the background to the repertoire, but relatively superficial, partly supported by familiarity with some relevant examples and some understanding of context, but only partly able to analyse and appraise in relation to the question. The information has some relevance and is presented with limited structure. The information is supported by limited evidence.

1 - 4 marks: Some knowledge of the relevant background to the repertoire, partly supported by familiarity with some music, but insecure and not always relevant. A general understanding of context, with weak analysis and appraisal in relation to the question. The information is basic and is communicated in an unstructured way. The information may be weakly supported by limited evidence, and the relationship to the evidence may not be clear.

0 marks: No response worthy of credit.

APPENDIX 2: SECTION A Melody dictation or bass dictation questions

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

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

EXAMPLE:

4 marks – completely correct

3 marks – 1 or 2 errors of relative pitch

2 marks – 3 or 4 errors of relative pitch

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

0 marks – very little accuracy

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

EXAMPLES:

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

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

APPENDIX 3: AUDIO EXTRACTS

Track	Extract	Recording	Source timings
1	Extract 1	Antonio Carlos Jobim (original words & music) & Gene Lees (English words): ‘Quiet Nights Of Quiet Stars’ (‘Corcovado’). Sung by Queen Latifah. <i>Queen Latifah: Trav’lin’ Light</i> (2007), track 3. iTunes. A Verve label Group Release; (P) 2007, UMG Recordings, Inc.	0’00” – 3’54” (complete track)
2	Extract 2	Beethoven: Septet in E flat major, Op. 20, fifth movement ‘Scherzo & Trio’. Berkeley Ensemble. <i>Beethoven: Septet, Op. 20 & Clarinet Trio, Op. 11</i> (2020), track 5. iTunes. (P) 2020 Resonus Limited.	0’00” – 3’02” (complete track)
3	Extract 3a	Mozart: Piano Concerto No. 20 in D minor, K.466, first movement, bars 77²-143¹. Malcolm Bilson (fortepiano), The English Baroque Soloists, Sir John Eliot Gardiner (conductor). <i>Mozart: The Piano Concertos</i> , disc 6, track 4. iTunes. Archiv (P) 1999 Deutsche Grammophon GmbH Berlin.	2’17” – 4’14”
4	Extract 3b	Mozart: Piano Concerto No. 20 in D minor, K.466, first movement, bars 77²-143¹. Vladimir Ashkenazy (piano), Philharmonia Orchestra. <i>Favourite Mozart: Piano Concertos Nos. 20, 21, 23, 27 etc.</i> , disc 1, track 4. iTunes. Decca, This Compilation (P) 1992 Decca Music Group Limited.	2’20” – 4’21”
5	Extract 4	Dorothy Fields (words) & Jerome Kern (music): ‘The Way You Look Tonight’. Sung by Frank Sinatra, arranged and conducted by Nelson Riddle. <i>Frank Sinatra sings Days of Wine and Roses, Moon River And Other Academy Award Winners</i> (1964), track 3. iTunes. (P) 2009 Frank Sinatra Enterprises, LLC.	0’00” – 3’21” (complete track)

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