

GCE

Music

H543/05: Listening and appraising

A Level

Mark Scheme for June 2025

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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MARKING INSTRUCTIONS**PREPARATION FOR MARKING
RM ASSESSOR**

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM Assessor Online Training: OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are available in RM Assessor
3. Log-in to RM Assessor and mark the **required number** of practice responses (“scripts”) and the **required number** of standardisation responses.

MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the RM Assessor 50% and 100% (traditional 40% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone, email or via the RM Assessor messaging system.
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 the annotation 'SEEN' to confirm that the work has been seen and mark any responses using the annotations in section 11.
7. There is a NR (**No Response**) option. Award NR (No Response):
 - if there is nothing written at all in the answer space
 - OR if there is a comment which does not in any way relate to the question (e.g., 'can't do', 'don't know')

- OR if there is a mark (e.g., a dash, a question mark) which is not an attempt at the question.

Note: Award 0 marks – for an attempt that earns no credit (including copying out the question).

- 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.**
- 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.*
- For answers marked by levels of response: Not applicable in F501
To determine the level – start at the highest level and work down until you reach the level that matches the answer
To determine the mark within the level, consider the following

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

11. Annotations

Annotation	Meaning
	Benefit of doubt
	Blank page
	Cross
	Context
	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)

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)		G major	1	
1	(b)		Answers may refer to: - The melody divides into phrases: two-bar units / longer third phrase (ref. bars 5-8) / repetition of 3-quaver motif (ref. bars 1, 3 and 5) - Pitch: repetition of phrases higher (ref. a third higher / ascending sequence) / ascending shape in bars 1-5 (ref. conjunct / chromatic steps / leap of major 6th to B in bar 5) - Extension / development of opening motif: More notes added / extension of phrases at repetitions of opening rhythm / motif / 3-quaver cell - Descending sequence / repetition a step lower (bars 5²-7²).	3	1 mark for each bullet point Accept any reference to 'conjunct' / 'chromatic'
1	(c)		B pedal	1	
1	(d)		Second time: - E flat major (bars 1-8) - E major (bars 9-16) - Change of key / modulation (1), ref. chromatic step / up a semitone (1)	2	1 mark for each. Accept 'E' (= major key), but not 'e' (= minor key)
1	(e)		A4 and B2 	2	1 mark for each
1	(f)		Answers may refer to: 'You make me young' (bars 25-28). Change to high register, descending phrases instead of ascending, fewer words/long notes (instead of 3-quaver motif) for smoother/legato effect.	6	5-6 marks: Specific musical detail, convincing explanation of treatment of melody, perceptive understanding of the vocal arrangement. Examples are located precisely.

Question			Answer	Mark	Guidance
			• 'Feel like bells should be rung' (bars 29-31). More sustained notes, ascending phrase takes 4 bars (previously 2), 'flung' sustained for 3 bars. • 'And even when I'm old and gray' (bars 32-36). High register, scalar, descending sequence. Staccato/crotchet rests to separate 'do today', ascending to high E (a favourite note of the singer's?). • "Cause, you make me feel so' (bars 36²-40). Repeat (x3), two-bar phrases, exchange/trade with two-bar fills in the band. High sustained Es. Big finish. • Tonality: higher key to suit the singer's range, now in A major (ref. Ab major before bar 25, up a semitone/chromatic step again). Credit any other relevant points		3-4 marks: Good musical detail, mostly secure explanation of treatment of melody, clear understanding of the vocal arrangement. Examples are located clearly. 1-2 marks: Some musical detail and an attempt to explain the treatment of the melody. Examples may be limited or general. 0 marks: No accurate identification of relevant features of the music.

Question		Answer	Mark	Guidance
2	(a)	Answers may refer to: - Melody in first violin, chords/accompaniment in lower strings: - Opening bars, ref. tonic pedal, then melody in thirds (bars 4-6) - Elaborate melody (demisemiquavers) with detached chords (bars 13, 19-21) or unaccompanied (bar 38) - Imitative textures: - Imitative entries (e.g. 3 repeated quavers, bars 7-11, 25-27) - Exchange/repetition of motifs, passed between instruments (bars 14, 42, 43-44) - Octaves/unison (bar 29) - Layers/combinations of rhythmic movement: - Triplets/sextuplets in cello, melody/harmony in upper strings (bars 15-18). - Double imitation of descending motif (violins) against rising triplets/sextuplets (viola & cello) (bars 46-47) Credit any other valid points	6	3 examples, max. 2 marks for each: 2 marks: accurate description of texture, including some detail: - more than one of melody/bass/inner parts, and/or - specific detail (e.g. supported by bar numbers): - pitch/rhythm combinations - voicing of chords - timbre/register in relation to the instruments 1 mark: basic description of texture, limited in detail 0 marks: passage(s) identified but no description No credit for more than one example of the same texture: max. 2 marks for each main bullet. Allow 2 marks for 'violin melody and accompaniment' once only. After that the second mark must have supplementary detail, e.g. 'violin melody with cello accompanying in sextuplets'
2	(b)	39 	4	4 marks: completely correct 3 marks: one part correct, the other partly correct 2 marks: one part correct or both parts partly correct 1 mark: one part partly correct 0 marks: neither part partly correct Partly correct: - one completely correct bar, or... - violin 2 – general shape (descending in step) <u>and</u> some chromatic movement 'cello – general shape (descending and then ascending, leaps in the correct place)

Question			Answer	Mark	Guidance
2	(c)		B 1782	1	
2	(d)		Answers may refer to: • Employment by a wealthy patron. Mozart was employed by Prince-Archbishop Colloredo of Salzburg until 1781. • Subscription concerts, public admission by ticket, e.g. for regular subscribers. Many of Mozart's piano concertos were for him to perform in Vienna after leaving Salzburg. He also toured Europe as a performer. • He composed operas, e.g. for Vienna and Prague. • String quartets were often published in sets of six. Mozart was paid a fee by Artaria for publishing this set (dedicated to Haydn) in 1785. • Ref. other sources of income, e.g. commissions from an individual or from a society, gifts from patrons, money from teaching, etc. Credit any other relevant points	4	3-4 marks: Clear knowledge and understanding of business aspects of Mozart's career. Two or more aspects considered and/or specific detail of how composing provided him with an income. 1-2 marks: A little knowledge of business aspects of Mozart's career, some accuracy, perhaps limited or rather general. 0 marks: No accurate identification of relevant information or example.

Question		Answer	Mark	Guidance
3	(a)	Answers may refer to: MELODY: - Bar 158: repeat of 1st subject theme (ref. recapitulation). - General points: simple/tuneful, mostly conjunct with a few leaps, repetition/sequence of short phrases, balanced phrasing, repetition an octave lower. - Bar 166: transition/tutti theme: repetition of 1-bar phrases, descending conjunct phrases, change of octave. - Bar 169²: change to ascending semiquavers, repeated/sequence. - Bar 174: quavers, conjunct movement. - Bar 179: 2nd subject theme. 2 bar phrases, contrast of melodic ideas (e.g. bars 179-180 - upward leap of 6th, longer note values/quavers, then bars 181-182 - faster movement, staccato, descending sequence at the half-bar). - First bar answered/imitated in oboe (bars 180, 184), a third higher (ref. exposition in unison with violins). - Bar 188: new material, dramatic change, broken chord, ref. chromatic, fz/accented rising semitones, minor key/diminished intervals (bars 193²-200). - Bar 201: return of Adagio introduction (ref. notes of the Dies Irae), melody in lower strings/bassoon. Starts conjunct, rising 6ths. - Bar 213: back to Allegro, notes of the slow intro. Melody at a faster speed. Melody in the bass (bars 222-225), fanfare in the trumpets/horns/woodwind (bar 226). Repeated notes to facilitate cadence figures. HARMONY: - General points: little modulation (ref. recapitulation, second subject in tonic), mainly tonic and dominant harmonies, often in root position, ref. dominant 7th, diminished 7th, pedal point.	10	9-10 marks: Answer makes accurate and detailed comments, showing a perceptive and confident understanding of melody and harmony in the extract. Melodic features and chords are identified consistently and accurately, using precise musical terminology. 7-8 marks: Answer makes clear comments, showing a good understanding of melody and harmony in the extract. Melodic features and chords are generally identified accurately, using correct musical terminology. 5-6 marks: Answer makes relevant comments, showing a general understanding of melody and harmony in the extract. Melodic features and chords are identified accurately, with some use of musical terminology. Or: perceptive and detailed comments on either melody or harmony only. 3-4 marks: Answer makes some relevant comments, showing some understanding of melody and harmony in the extract. Melodic features and chords are identified, perhaps not always correctly. Or: clear, well-understood comments on either melody or harmony only. 1-2 marks: Answer makes very few comments, showing a limited accuracy or understanding of melody and/or harmony in the extract. Melodic features and chords may be identified. 0 marks: Answer makes no accurate or relevant comment on the music.

Question			Answer	Mark	Guidance
			- Specific detail: - Bar 158: tonic key/Eb major. Tonic and dominant harmonies, secondary modulation (ref. F minor, diminished 7th). - Bar 166: I-IV, tonic pedal. Continues as in Exposition but shortened (no modulating transition, as in bars 58-78) to stay in tonic key. - Bar 180: I and V chords, root position. - Bar 188: Unexpected modulation to Ab major/subdominant. Tonic pedal in Ab, dramatic chords: Ab minor (bars 190-191), Abdim7 (bars 192-193), Bb7/Ab (bars 194-197), Fdim7 (bar 200, ref. appoggiatura / half-diminished chord, bar 199). - Bar 202: Adagio, melody in octaves, modulation/perfect cadence in Bb major, and return to tonic. - Bars 213-228: Coda/cadence material in Eb major, ref. I-vi-IV-V (bars 222-225). Credit any other relevant points made in answer to the question.		

Question		Answer	Mark	Guidance
3	(b)	Answers may refer to: EARLIER SYMPHONIES: - Developing his style in early symphonies, ref. elements of: - Baroque ornate style, - light / elegant musical style popular in Austria, - strongly emotional and expressive style (e.g. C.P.E.Bach). - Ref. Symphonies Nos. 6, 7, and 8, with programmatic titles 'Le Matin', 'Le Midi' and 'Le Soir'. Ref. later symphonies with nicknames. - Some symphonies with 3 movements. Ref. addition of Minuet. Over half the symphonies have the standard four-movement pattern. - Working with small motifs, contrasting / dramatic treatment, developing sonata form. - Smaller orchestra. Violins have the melody. Lower strings provide harmony, often in unison. 2 oboes and 2 horns added to the strings, ref. oboes doubling strings, horns play fanfare-like figures. - Ref. harpsichord/keyboard continuo, not indicated but possibly expected (e.g. played by Haydn). - Some symphonies with solo instrumental features. - Ref. effect of duties to the Esterházy family, e.g. about 40 symphonies in the 1760s, more operas (therefore fewer symphonies) later, but sets for Paris and London. - First movements usually Allegro or Presto or Vivace. The structure is usually three-part (exposition, development and recapitulation clearly defined). From 1770s more slow introductions to the first Allegro movement. - Ref. 'Sturm und Drang' symphonies (e.g. Nos. 44 in E minor, 45 in F# minor, and 52 in C minor), on a larger scale, dramatic, unexpected changes of dynamics (e.g. from forte to piano, crescendo, sfz). Expressive, minor keys, richer harmony and modulations range more widely.	10	9-10 marks: Detailed and thorough comparison of features of Haydn's London and earlier symphonies. Perceptive understanding of differences/developments in the symphony over time, supported by specific examples from No. 103 and/or the other symphonies. 7-8 marks: Good comparison of features of Haydn's London and earlier symphonies. Clear understanding of differences/developments in the symphony over time, supported by relevant examples from No. 103 and/or the other symphonies. 5-6 marks: Mostly clear comparison of features of Haydn's London and earlier symphonies. General understanding of differences/developments in the symphony over time, supported by some relevant examples from No. 103 and/or the other symphonies. 3-4 marks: Some comparison of features of Haydn's London and earlier symphonies. Some understanding, perhaps limited, of differences/developments in the symphony over time, supported by a few examples from No. 103 and/or the other symphonies. 1-2 marks: Superficial comparison of features of Haydn's London and earlier symphonies. Very limited understanding of differences/developments in the symphony over time, maybe supported by one or two examples from No. 103 and/or the other symphonies. 0 marks: Answer makes no accurate or relevant comparison Prescribed work: Haydn: Symphony No. 103, first and second movements

Question	Answer	Mark	Guidance
	• Six 'Paris' symphonies (Nos. 82-87) commissioned for the 'Concert de la Loge Olympique' (1784). Larger-scale, stronger melodic material, serious Adagio movements, finales based on popular tunes. LONDON SYMPHONIES • Grandeur, longer works, slow introduction, elaborate contrapuntal devices, inventive in structure. • More regular 'double woodwind' orchestra: flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. Later London symphonies begin to use clarinets. • Ref. trumpets which are independent of the horns, and cellos which are independent of the basses. Solo strings are sometimes featured against the full orchestra. Woodwind are treated more independently. • Simple, tuneful melodies, popular in style, similarities to folksong/popular songs of the time. • Developed in complex ways, high level of technical skills, e.g. counterpoint, modulations to distant keys, long-term development of ideas (ref. return of Adagio intro/first subject melody in Extract 3). • Awareness of public musical taste in London, e.g.: ○ loud endings to slow movements, ○ the 'Surprise' crash in the No. 94/ii; ○ the trumpet fanfare and use of 'Turkish' instruments (bass drum, cymbals, triangle) in the 'Military' No. 100; ○ the "ticking" accompaniment in the Andante of No. 101 ('Clock'); ○ folksong melodies in Nos. 103 and 104. Credit any other relevant points made in answer to the question.		

Question		Answer	Mark	Guidance
4	(a)	Answers may refer to: - Original song (see Jack Jones, 1963), $\frac{3}{4}$ time, 'moderate jazz waltz'. - Changing attitudes to / expectations of women in society. - Contrasting interpretations between men and women, e.g. effect of Jones / Sinatra giving advice to the woman (sincere, by the standards of the 1960s, but deceptive, self-serving), compared to McLorin Salvant / Warwick. CÉCILE MCLORIN SALVANT: - Highly individual interpretation, e.g. playful, introspective. Ref. 4/4 time. - Voice is clear, good diction, variety of delivery (e.g. almost whispering for line 1, staccato for 'don't', slightly dramatic / exaggerated). - Control of dynamics/volume, e.g. builds up for line 2, louder chorus, return to quiet for verse 3. - Sings through the lines without too much break. - Ref. humour / tension / nervous energy in the interpretation of the words? Whispering style at the end/outro (e.g. confidential, secret thoughts?). Ref. irony, mockery, empowerment of women, is this advice to herself or to another? - Ref. accompaniment, tense/dramatic opening chords (parallel movement, dissonant), use of silence on first beats, more legato/walking bass in choruses, 'Day after day' in continuous triplet quavers. - Specific detail, e.g. slide/portamento ('curlers'), melisma ('run'), pitch bend ('love'), vibrato ('door', 'finger'). - More bends on repeat of words with sustained note on the 2nd syllable of 'ready'. Last repeat of line is shorter and final love is short. JACK JONES (1963): Original version, $\frac{3}{4}$ time, jazz waltz, slightly faster. Verses more staccato with short phrases – lines	10	9-10 marks: Precise and detailed comparison of the performances. An appropriate range of precise examples to support effective comparative judgements of vocal style and technique showing thorough understanding of the performances. 7-8 marks: A clear comparison of the performances showing good understanding with accurate detail. Answer is supported by a range of relevant examples of vocal style and technique. 5-6 marks: General comparison of the performances showing some understanding. Answer partly supported by some examples of vocal style and technique. Detail is mostly accurate. 3-4 marks: Some comparison and evidence of understanding of the one or more performances. Answer supported by examples, some of which may be relevant. 1-2 marks: Limited and/or basic comparison and evidence of understanding of performances. Answer may be supported by examples. 0 marks: No relevant evidence offered. Answer makes no accurate or relevant comment on the music.

Question			Answer	Mark	Guidance
			broken up. Smoother legato for choruses. Ending quieter with fade out. DIONNE WARWICK (1965): Slightly faster, $\frac{3}{4}$ time, jazz waltz. Fuller voice (ref. full accompaniment, band and strings, backing voices), more direct style of singing. Short phrases rather than singing through line. Some vibrato in choruses. Also in v.2 ('men' and 'gain'). Quieter for v.3 start, then louder with vibrato on 'love. Short instrumental before the repeats of last line. ANDY WILLIAMS (1964): Similar in style to Jack Jones, but he sings through phrases more. Legato choruses. Quiet at end with fade out. FRANK SINATRA (1964): Arr. Quincy Jones, Count Basie band. Swing version, in 4/4, relaxed pace, walking bass, riffs, muted trumpet. Different to other versions, typical Sinatra style, laid back, smooth, confident. Clear diction, legato. Credit any other relevant points made in answer to the question.		
4	(b)		Answers may refer to: - Variety of vocal technique, contrasts of tone, control of dynamics, clear delivery of the words, exaggeration or emphasis for dramatic effect / bring out the meaning of the words. - Expressive content of the songs, common themes (e.g. love, looking for love (ref, title of the album)). Modern approach, feminist, strength/independence/empowerment of women, etc. Diversity of songs, different source material - Collaboration with piano trio, ref. pianist Aaron Diehl. Flexibility of small group, range of accompaniment styles in response to individual songs, changes of tempo,	10	9-10 marks: Precise and detailed discussion of the effectiveness of the recordings, showing perceptive understanding of, for example, vocal technique, interpretation, arrangement and ensemble. Judgements are supported by an appropriate range of precise examples. 7-8 marks: Clear discussion of the effectiveness of the recordings. Answer shows understanding of, for example, vocal technique, interpretation, arrangement and ensemble. Judgements are supported by a range of accurate examples.

Question	Answer	Mark	Guidance
	instrumental solos (e.g. intro to set the scene, in the middle to continue the narrative, outro for final reflection) THE TROLLEY SONG (ref. movie musical <i>Meet Me in St. Louis</i>, 1944, sung by Judy Garland) • Long intro from piano and drums, rhythm/sounds of tram car. Band and vocals imitate the words, e.g. 'Clang, clang, clang'. • Vivid storytelling, e.g. character of girl being allowed out on the tram, music slows while she makes a decision. WHAT'S THE MATTER NOW? (ref. Spencer Williams, Clarence Williams, 1929, sung by Bessie Smith) • Blues inflections, variety of tone in repeating lines (e.g. 'What's the matter now?'), range/control of dynamics for characterisation. • Extended instrumental section, bass solo, then piano solo. Continuation of solo after singer has finished, e.g. unspoken thoughts. LE MAL DE VIVRE (ref. Barbara (Monique Andree Serf), 1965). • Sung in French (ref. Salvant's French-Haitian-American heritage). Flexible delivery of the words, variation of tempo, block chords in the piano, bass/drums added in third refrain. • Contrast of vocal tone, e.g. flat tone for verses, warmer/subtle vibrato for the refrains. Other features and other songs could be used as examples. Ref. Salvant's own compositions, poetic, feminist themes, theatrical, lyrical, often sad and revealing raw emotions. Ref. albums: <i>Cécile</i>, <i>Womanchild</i>, <i>For One to Love</i>, <i>Dreams and Daggers</i>. Salvant's seventh album, titled <i>Mélusine</i> (2023),		5-6 marks: Some discussion of the effectiveness of the recordings. Answer shows general understanding of, for example, vocal technique, interpretation, arrangement and ensemble. Judgements are partly supported by some examples. 3-4 marks: Some relevant evidence of understanding of the work of Cecile McLorin Salvant. Answer shows some understanding of, for example, one or more of vocal technique, interpretation, arrangement and ensemble. Judgements are partly supported by some examples, although these may not always be accurate. 1-2 marks: Limited and/or basic evidence of understanding of some of Cecile McLorin Salvant's work. Some accurate observation, maybe limited in judgement or supported by one or two examples. 0 marks: No relevant evidence offered. Answer makes no accurate or relevant comment on the music.

Question			Answer	Mark	Guidance
			recounts the European folk legend of Melusine and largely features songs sung in French and Haitian Creole. Credit any other relevant points made in answer to the question.		

Question	Answer	Mark	Guidance
5	Answers may refer to: • Improvised jazz, e.g. small groups, beginning of jazz, players who did not read music. • Chord pattern / changes, repetitions of choruses with varied melody/countermelody, predictable pattern as a basis for variety of improvisation. • New Orleans style / traditional jazz, alternating solo choruses with fuller counterpoint (e.g. trumpet melody, clarinet countermelody, trombone countermelody). • Head arrangement, based on a main melody (original melody or from a song, ref. standards) and the underlying harmonic structure. Usually played at the beginning and at the end ('head out'). In-between, as sectional/chorus structure, series of solo improvisations. • Skills required as a musician/sideman, e.g. play/transpose into any key, adapt a playing style to the group/band (e.g. balance, blend). Collaborative/team spirit but also highly competitive (e.g. getting solos, playing a better solo than anyone else) IMPROVISATION: • Jazz musicians develop the melody of the head in a variety of ways: ○ repeating and extending motifs from within the head, adding chromaticism, augmenting and diminishing rhythmic patterns, ○ melodic contrast and exploitation of the range of the individual instrument • Ref. main melody instruments such as trumpet, trombone, saxophone, clarinet (occasionally piano), role of some players in advancing technique (e.g. Louis Armstrong, Charlie Parker, Miles Davis). Ref. soloists in rarer solo instruments, guitar, vibraphone, flute, violin • Flexibility of small ensembles	25	Apply generic marking grid in Appendix 1. Most candidates should be able to: Discuss the challenges of improvisation in jazz music and how it is used in some styles of jazz. Show their understanding of some characteristics of effective improvised jazz. Support some of these observations with references to the music in some detail More informed answers will: Show a greater appreciation of the challenges of improvisation in jazz music and how it is used successfully in some styles of jazz. Support these observations with detailed discussions and descriptions of characteristics of effective improvised jazz. Show a close familiarity with the music in their ability to give detailed illustrations. Possible music discussed: Jelly Roll Morton: <i>Black Bottom Stomp</i> Louis Armstrong: <i>West End Blues</i>, <i>Hotter Than That</i> Count Basie: <i>Lester Leaps In</i> Duke Ellington: <i>Concerto For Cootie</i> Charlie Parker: <i>Ornithology</i>, <i>Billie's Bounce</i>, <i>Ko-Ko</i> Miles Davis: <i>So What</i> Horace Silver: <i>Song for my Father</i> Thelonious Monk: <i>'Round Midnight</i> Ornette Coleman: <i>Civilization Day</i> Herbie Hancock: <i>Watermelon Man</i>, <i>Chameleon</i> Maria Schneider: <i>Arbiters of Evolution</i> Courtney Pine: <i>Transition in Tradition</i>

Question			Answer	Mark	Guidance
			• Bebop – improvisations tend to be fast on trumpet or saxophone, covering a wide range and developing the head melody in unpredictable ways and with irregular phrases, unexpected accents • Hard bop – singable melodies, more rhythmic variety of styles (funk, Latin), blues feel, short motifs developed Credit any other relevant points made in answer to the question.		
6			Answers may refer to: • Features of contemporary jazz adopted from popular music (e.g. from rock, pop). • Continuation/development of bebop-derived style, aimed at existing jazz audience and new audiences, e.g. imaginative approaches to melody, rhythm. Timbre. • Styles exploring music/sounds to reinforce cultural identity of jazz as African-American / black British etc., e.g. African/Cuban/Caribbean rhythms, hip-hop • Wider resources/technology, bass/electric guitar, drum machine, synthesized sounds, computer generated beats and timbres. • Cross-over with other music, e.g. western classical, Indian, etc. • Making jazz relevant to an audience by communicating / sharing social or cultural ideas in jazz, expression of religious / environmental / social / political ideas, perhaps as storytelling, e.g. sequence of tracks on an album with a consistent theme. • Popularity of individual artists or bands, made popular by exposure on new media, e.g. television/film soundtrack, social media, video games	25	Apply generic marking grid in Appendix 1. Most candidates should be able to: Give some explanation of attempts to maintain the popularity of jazz from 1960 to the present day with some evaluation of their effectiveness in continuing jazz and engaging audiences, e.g. by adapting and incorporating elements of different styles or new concepts. Support some of these observations with references to the music in some detail. More informed answers will: Give a detailed explanation of attempts to maintain the popularity of jazz music from 1960 to the present day with a perceptive evaluation of their effectiveness in continuing jazz and engaging audiences, e.g. by adapting and incorporating elements of different styles or new concepts. Show close familiarity with the music in their ability to give detailed illustrations. Possible music discussed: Miles Davis: <i>Bitches Brew</i>, <i>Jack Johnson</i> Weather Report: <i>Birdland</i> John McLaughlin: <i>Birds of Fire</i> Herbie Hancock: <i>Watermelon Man</i>, <i>Chameleon</i>

Question			Answer	Mark	Guidance
			- Definition of jazz if traditional elements are replaced by features of rock/pop/other music, is it jazz if...? Role of improvisation, saxophone, drum kit. - Ref. experimental, atonal, free jazz, postmodern, e.g. to maintain artistic integrity of jazz and reject attempts to give it popular/commercial appeal. - Ref. revival of earlier jazz styles, e.g. swing, New Orleans. Context for jazz in soundtracks of film/TV/videogames. JAZZ-ROCK FUSION: - Introduction of electronic instruments – guitar, bass and keyboards - Amplification, electronic effects, synthesised sounds - Riff/ostinato patterns to structure the music, particularly in the bass. - Funk and rock rhythms - Straight quavers, 4-to-the-floor rock rhythms - Incorporation of musical features from other cultures CONTEMPORARY JAZZ: - Fewer jazz stars but more diversity of styles - Combining different styles with jazz such as hip-hop and acid (Rubalcaba), ska and reggae (Courtney Pine), some leading to listing in Pop charts - Electronic sampling, DJ techniques, - Inspiration by non-musical concepts, e.g. environmental/political/cultural/social - Cross-over, collaborative work between jazz and non-jazz musicians Credit any other relevant points made in answer to the question.		Maria Schneider: <i>Arbiters of Evolution</i> Gonzalo Rubalcaba: <i>Hip Side</i> Courtney Pine: <i>Transition in Tradition</i> Hiromi: <i>Move: The Trio Project</i>

Question	Answer	Mark	Guidance
7	Answers may refer to: • Innovation by chosen musician(s), e.g. specific technique or style, its effectiveness in setting religious text, acceptance/popularity with congregations/audiences. • Contextual information, e.g. development of musical style, adaptation of existing techniques, response to religious/social background • Example(s) of the music, evaluation/explanation of its significance, e.g. its influence on other composers of religious music, posthumous reputation (ref. revival of interest in Baroque music, scholarly editions, modern rediscovery of composers). EXAMPLES MAY INCLUDE: • Monteverdi – his role in the development of both opera, secular music and religious music, innovation in recitative / continuo bass / ‘seconda prattica’. Mastery of ‘prima prattica’ / cantus firmus / polyphonic textures / large vocal forces (e.g. for St. Mark’s, Venice, cori spezzati). Solo writing, effectiveness of word painting. • J. S. Bach – cycles of cantatas for every Sunday of the year, achievement in Lutheran church music, setting German texts, use of chorale melodies (harmonised or cantus firmus), obbligato accompaniments, fugal writing, distinctive structures and depth of meaning in his music for the church. Revival of his music, e.g. Mendelssohn’s performance of St. Matthew Passion. • G. F. Handel – English anthems and oratorios, influence of opera on his religious music, da capo arias, contrapuntal choral writing used in contrast to homophonic emphatic passages. • Purcell – music for the Chapel Royal and Westminster Abbey, establishing the verse anthem in church services and writing music for Royal occasions.	25	Apply generic marking grid in Appendix 1. Most candidates should be able to: Give some explanation of the significance of the chosen composer of Baroque religious music. Discuss some of the features of their musical style and technique of composing and refer to the importance of the music in its time and place. Support some of these observations with references to the music in some detail. More informed answers will: Show a greater appreciation of the significance of the chosen composer of Baroque religious music. Demonstrate an in-depth understanding of the features of their musical style and technique of composing and explain the importance of the music in its time and place. Show close familiarity with the music in their ability to give detailed illustrations. Possible works discussed: Claudio Monteverdi: <i>Vespers of 1610, Beatus vir</i> Giacomo Carissimi: <i>Jephthe</i> Heinrich Schütz: <i>Matthäus-Passion, Christmas Story</i> Barbara Strozzi: <i>Salve Regina</i> Henry Purcell: <i>My Heart is Inditing, Hear my prayer, Rejoice in the Lord Alway</i> Johann Sebastian Bach: <i>Wachet Auf, Magnificat, St. Matthew Passion,</i> George Frideric Handel: <i>Saul, Messiah, Coronation Anthems,</i> Antonio Vivaldi: <i>Gloria, Stabat Mater</i>

Question			Answer	Mark	Guidance
			Credit any other relevant points made in answer to the question.		
8			Answers may refer to: - Recitative and aria: movements sung by solo voices. Recitative derived from early Italian opera, solo cantata. Transferred to Germany for use with Biblical texts (e.g. Schütz), detailed and expressive recitatives. Emergence of the aria as a distinct form, preceded by a recitative. - The role of recitative, e.g. to describe the action/situation or act as narrator, move quickly through the text - The role of aria, e.g. to comment on what is happening and to express how the character feels about it RECITATIVE: - The melody is simple, often mostly repeated notes, the rhythm is dictated by the natural speech rhythms of the words. Characteristic perfect cadence to mark the end of a section, e.g. leading into the aria. - Dramatic vocal techniques, sometimes influenced by opera, e.g. variation of pace, phrasing, vocal register to reflect the text, specific examples of 'word-painting' (e.g. chromaticism, melisma etc). - Early examples in primary chords (I, IV and V), later developing wider range of harmonic techniques, e.g. modulation to related keys, beginning sections on first inversions (e.g. to suggest continuity of the drama), major-minor shifts, diminished seventh, delaying the perfect cadence. - Recitative secco: simple accompaniment, often just continuo – e.g. harpsichord/organ and cello), playing sustained chords or chords interspersed with rests	25	Apply generic marking grid in Appendix 1. Most candidates should be able to: Give some explanation of recitatives and/or arias used by some composers of Baroque Religious music and compare some of the different techniques and how effectively they are used in setting the text. Show some familiarity with the solo movements of one or more composers and be able to compare the musical ideas and structures used. Support these observations in some detail. More informed answers will: Show a greater appreciation of a range of techniques used in arias and/or recitatives to set the text. Give detailed descriptions of the music used and be able to compare different features of the music and how effectively they are used by different composers to set the text. Show close familiarity with the music in their ability to give detailed illustrations. Possible works discussed: Giacomo Carissimi: <i>Jephte</i> Heinrich Schütz: <i>Christmas Story</i> Johann Sebastian Bach: <i>Wachet auf, St. Matthew Passion</i> George Frideric Handel: <i>Messiah, Saul</i>

Question			Answer	Mark	Guidance
			- Recitative accompagnata: accompanied by instrumental parts (often strings) – as seen in Jesus’s recitatives in St. Matthew Passion ARIA: - A song in which the character expresses their emotions. Repetition of text allows more freedom to develop musical ideas/structure, e.g. Da Capo aria (ABA structure) repeats the opening (ref. decoration, addition of ornaments) after a contrasting middle section. - Ref. orchestral ritornello, e.g. to introduce the main melodic idea. The B section will often have a complete change of feel with a new tempo, contrasting keys (major/minor) - Ref. obbligato arias in which an accompanying solo instrument has its own melodic line (e.g. violin, oboe or flute) Credit any other relevant points made in answer to the question.		
9			Answers may refer to: - The importance of melody in Romantic music, often memorable, singable (ref. importance of song / lieder in this period), and it captures the listener’s attention. - Romantic melodies often express a particular character/personality or feeling/emotion. The character of the melody may be transformed by changing the accompaniment or changing the melody itself. - The range of notes in the melody was expanded as instruments / instrumental technique developed, e.g. wider range of piano, extension of orchestral strings into higher positions (ref. more difficult parts, increased reliance on professional musicians). Availability of full chromatic range for trumpets / horns.	25	Apply generic marking grid in Appendix 1. Most candidates should be able to: Give some explanation of how melodies are used in programme music created during the period 1820 – 1910. Show some understanding of melodic shape and construction and discuss their importance in expressing the programme. Support some of these observations with references to the music in some detail. More informed answers will: Show a greater appreciation of melodic writing and its significance in programme music during the Romantic era. Give detailed descriptions of the melodies used

Question			Answer	Mark	Guidance
			- Dramatic/story-telling techniques of linking melodies with characters or themes, ref idée fixe (Berlioz), leitmotif (Wagner). - Thematic transformation was key to the structure of some pieces, taking the melody itself on a journey of development. MELODIC WRITING: - Movement by step or leap, the rhythm can also make the melody very distinct and repeat or contrast rhythmic patterns. - Melodies structured in phrases with the implied cadential endings. Ref. longer and more lyrical melodies, wider range of modulations, extension by delaying final cadence. heard over chromatic harmonies - Diatonic melodies, e.g. simplicity/directness of folk song, associated with nature. Chromaticism, especially after Liszt: more expressive, complex human emotions - Large leaps used expressively, e.g. major/minor 6th is common, later compound intervals (e.g. 9th). Interval leaps were sometimes developed as characteristic motifs throughout pieces. - Highly elaborate melodic lines, e.g. in solo music, ref. influence of Italian opera/coloratura. Credit any other relevant points made in answer to the question.		and discuss their importance in conveying the programme. Show close familiarity with the music in their ability to give detailed illustrations. Possible works discussed: Hector Berlioz: <i>Symphonie Fantastique</i> Felix Mendelssohn: <i>The Hebrides overture</i> Robert Schumann: <i>Kinderszenen</i> Franz Liszt: <i>Les Préludes</i>, <i>A Faust Symphony</i> Bedrich Smetana: <i>Má Vlast: Vltava</i> Pyotr Tchaikovsky: <i>Romeo and Juliet fantasy overture</i> Camile Saint-Saëns: <i>Danse macabre</i> Claude Debussy: <i>Prélude à l'après midi d'un faune</i> Augusta Holmès: <i>Andromède</i> Paul Dukas: <i>Sorcerer's Apprentice</i> Richard Strauss: <i>Don Quixote</i>
10			Answers may refer to: - Tone poem / symphonic poem, a single movement work for orchestra, began in the 1840s, ref. Liszt's 12 tone poems, composed when he was musical director at Weimar. - Works with a title/name, e.g. based on a programme inspired by literature, painting, nature/landscape,	25	Apply generic marking grid in Appendix 1. Most candidates should be able to: Explain some aspects of the rise in popularity of the tone poem / symphonic poem during the Romantic era. Show an understanding of how the composer uses the

Question	Answer	Mark	Guidance
	mythology, expression of national identity, philosophy or other non-musical source. - Liszt's works create a mood/poetic feeling based on the subject matter. Later composers (e.g. Smetana, Saint-Saëns, Strauss) follow the events of a story closely in the music. Ref. contrasting themes to represent the characters (e.g. in the manner of Leitmotif). - Flexibility of form, e.g. sonata form, cyclic structure, thematic transformation, episodic, theme and variations, etc. REASONS FOR RISE IN POPULARITY: - The birth of the concert hall and the desire for music to be performed for entertainment. Demand from an increasingly wealthy middle class (ref. industrialisation, railways, growth of provincial centres). - Popularity of literature and works of Shakespeare, Goethe, nineteenth-century novelists/poets. Romantic ideas of story-telling, expression of strongly-felt emotions, identification with nature, etc. - The expansion of the orchestra (full brass section, larger body of strings) and increased technical ability of players (ref. professional orchestras). Its ability to create imagery and character through new timbres and textures, e.g. solo woodwind, divisi strings, etc. - The desire of some composers not to be restricted by particular forms, such as sonata form. - Some composers wished to create more complex symphonic type works rather than overtures but still just in a single movement. Credit any other relevant points made in answer to the question.		musical elements to reflect the chosen storyline or theme. Support some of these observations with references to the music in some detail. More informed answers will: Explain in greater depth some of the reasons behind the popularity of the symphonic poem during the Romantic era including social and musical influences. Show a deeper appreciation of how effectively composers used musical elements and devices to reflect the storyline or theme. Show close familiarity with the music in their ability to give detailed illustrations. Possible works discussed: Franz Liszt: <i>Mazeppa</i>, <i>Les Préludes</i>, <i>Orpheus</i> Bedrich Smetana: <i>Má Vlast: Vltava</i> Pyotr Tchaikovsky: <i>Francesca da Rimini</i> Modest Mussorgsky: <i>St John's Night on Bald Mountain</i> Camille Saint-Saëns: <i>Danse macabre</i> Claude Debussy: <i>Prélude a l'après midi d'un faune</i> Augusta Holmès: <i>Andromède</i> Paul Dukas: <i>Sorcerer's Apprentice</i> Richard Strauss: <i>Don Quixote</i>, <i>Till Eulenspiegel</i> Jean Sibelius: <i>Finlandia</i>, <i>En Saga</i>

Question	Answer	Mark	Guidance
11	Answers may refer to: - The influence (e.g. on music in the Western tradition) of traditional folksong, melody, rhythm, dance rhythms, modal harmony, timbres/sonorities. Expression of authentic national identity (e.g. rejection of Austro-German musical language). New approaches to philosophy/purpose of music, e.g. away from functional harmony, regular metre. - Increased access to / awareness of music of far-away countries, e.g. as colonies of empire, communication (e.g. radio, gramophone, newsreel/cinema), travel (ship, rail, air). Audience response to exotic atmosphere of non-Western scales/rhythms/timbres, e.g. Asian, African. - Composers used both direct quotes of melodies and composed original melodies based on characteristics of traditional music in their compositions. - Research into traditional music, applying academic methods to collecting folksong (e.g. by transcribing and recording). Composers using results of research as a stimulus for their own music, e.g. Bartók, Vaughan Williams. - Musical characteristics derived from traditional music, for example: - Hungarian dance rhythms, drones, melodic shapes in Bartók, also from Bulgaria, Turkey and North Africa. Modal scales, dissonance, unexpected accents. - English songs in Vaughan Williams, ref. modal / flattened seventh, parallel triads. - Other examples, e.g. Brazilian (Villa-Lobos, Mignone), United States (Ives, Copland), Bohemia/Moravia (Martinů). - Non-European/North American composers working in the Western tradition, e.g. Takemitsu.	25	Apply generic marking grid in Appendix 1. Most candidates should be able to: Discuss some of the elements of traditional music used by composers of the twentieth century and the impact it had in creating innovative music. Support some of these observations with references to the music in some detail More informed answers will: Give detailed explanations of how composers used melodic, rhythmic elements and sounds from traditional music in their music. Discuss where the elements originated and the impact it had on their music. Show close familiarity with the music in their ability to give detailed illustrations and understanding from which country or continent the elements came. Possible works discussed: Claude Debussy: <i>La Mer, La cathédrale engloutie</i> Béla Bartók: <i>Dance Suite, String Quartet No. 5</i> Leoš Janáček: <i>Sinfonietta, The Cunning Little Vixen</i> Igor Stravinsky: <i>The Rite of Spring</i> Charles Ives: <i>Three Places in New England</i> Darius Milhaud: <i>La création du monde</i> Heitor Villa-Lobos: <i>Chôros No. 10</i> Francisco Mignone: <i>Congada</i> Ralph Vaughan Williams: <i>Job, Five Variants of 'Dives and Lazarus'</i> Aaron Copland: <i>Appalachian Spring, Rodeo</i> Pierre Boulez: <i>Le Marteau sans maître</i> John Cage: <i>Music of Changes</i> Tōru Takemitsu: <i>A flock descends into the pentagonal garden</i> Steve Reich: <i>Drumming, Different Trains</i>

Question			Answer	Mark	Guidance
			Composers open to other cultures, e.g. through travel, reading, study with other musicians, etc., e.g. John Cage reading 'I Ching', Steve Reich visiting Ghana for African drumming lessons, Balinese Gamelan influencing Debussy, influences from Asia on Messiaen, Boulez etc. Credit any other relevant points made in answer to the question.		
12			Answers may refer to: - Avant-garde, rejection of existing styles (e.g. pre-war, tonal/neo-classical, classical structure/phrasing in serialism), radical experimentation with new techniques and timbres. - Continuation of tonal/post-tonal tradition, e.g. in standard forms (symphony, concerto, opera, etc). - Extending types of sounds (instrumental and vocal), dynamics, note values and instrumentation, influence of music from other cultures (e.g. Asia). Experimentation with amplification and electronic effects - Reducing the composer's control of composition. Non-musical ideas generating music (mathematics, chaos theories). Aleatory/chance procedures, e.g. allowing performer to decide timing / repetitions / sequence of events. Each performance is different. - Rejection of avant-garde experiments, e.g. minimalism, repeated patterns of motifs/musical ideas, gradually changing rhythms or notes, e.g. by augmentation, diminution, addition / subtraction of notes, phasing / phase shifting. Tonal / modal, static harmonies. Combining electronic (including pre-recorded) and acoustic instruments and sounds. Ref. religion, philosophy, meditation, e.g. by slow movement.	25	Apply generic marking grid in Appendix 1. Most candidates should be able to: Compare two approaches to composing between 1960 and the present day- Consider, at least in part, the effectiveness of the music, explaining some musical techniques and/or how well it realises its artistic aims or communicates with the audience. Support some of these observations with references to the music in some detail More informed answers will: Give a detailed and perceptive comparison of at least two different approaches to composing between 1960 and the present day. Consider the effectiveness of the music, explaining musical techniques and how well it realises its artistic aims or communicates with the audience. Show close familiarity with the music in their ability to give detailed illustrations. Possible works discussed: Karlheinz Stockhausen: <i>Gesang der Jünglinge</i>, <i>Stimmung</i> Gyorgy Ligeti: <i>Clocks and clouds</i>, <i>Études pour piano</i> Benjamin Britten: <i>War Requiem</i>, <i>Curlew River</i>

Question			Answer	Mark	Guidance
			- Post-modern approaches. Integration of elements of pop, rock and dance music with orchestral sounds. - Film, musicals and gaming music, application of art music techniques to popular culture, e.g. dissonance, minimalism. - New playing techniques and unusual instruments, exploring harmonic series and microtones. Electronic music, studio techniques, experiments in abstract sound. Credit any other relevant points made in answer to the question.		Cathy Berberian: <i>Stripsody</i> Peter Maxwell Davies: <i>Eight Songs for a Mad King</i> Iannis Xenakis: <i>Synaphaï</i> George Crumb: <i>Black Angels</i> Thomas Adès: <i>Asyla</i> Judith Weir: <i>The Consolations of Scholarship</i> Tōru Takemitsu: <i>A flock descends into the pentagonal garden</i> James Macmillan: <i>The Confession of Isobel Gowdie</i> Stephen Sondheim: <i>Sunday in the Park with George</i> Gérard Grisey: <i>Partiels</i> Kaija Saariaho: <i>Petals</i> Witold Lutosławski: <i>Piano Concerto</i> Sofia Gubaidulina: <i>Offertorium</i> Arvo Pärt: <i>Spiegel im Spiegel</i> Steve Reich: <i>Different Trains</i> Meredith Monk: <i>Songs of Ascension</i> Ludwig Göransson: <i>Oppenheimer (OST)</i> Eric Whitacre: <i>Sleep</i>

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> 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> the ability to construct and develop a sustained and coherent line of reasoning.
21 - 25	Thorough and detailed knowledge and understanding of the background, supported by close familiarity, with a wide range of relevant examples of music and a good ability to make evaluative and critical judgements. Extensive understanding of context, with a clear demonstration of the ability to analyse and appraise in relation to the question.	There is a well-developed and sustained line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.
16 - 20	Specific knowledge and understanding of the background, supported by close familiarity with a range of relevant examples of music with an ability to make accurate judgements. Has a good understanding of context, with evidence of the ability to analyse and appraise in relation to the question.	There is a well-developed line of reasoning which is clear and logically structured. The information presented is relevant and in the most part substantiated.
11 - 15	Good knowledge and understanding of the general background, supported by some familiarity with a range of relevant examples, not entirely precise in detail. A general understanding of context, but not always able to analyse and appraise in relation to the question.	There is a line of reasoning presented with some structure. The information presented is in the most-part relevant and supported by some evidence.
6 - 10	Some knowledge of the background to the repertoire, but relatively superficial, partly supported by familiarity with some relevant examples and some understanding of context, but only partly able to analyse and appraise in relation to the question.	The information has some relevance and is presented with limited structure. The information is supported by limited evidence.
1 - 5	Some knowledge of the relevant background to the repertoire, partly supported by familiarity with some music, but insecure and not always relevant. A general understanding of context, with weak analysis and appraisal in relation to the question.	The information is basic and is communicated in an unstructured way. The information may be weakly supported by limited evidence, and the relationship to the evidence may not be clear.
0 marks	No response worthy of credit.	

APPENDIX 2: SECTION A Melody dictation or bass dictation questions

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

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

EXAMPLE:

4 marks – completely correct

3 marks – 1 or 2 errors of relative pitch

2 marks – 3 or 4 errors of relative pitch

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

0 marks – very little accuracy

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

EXAMPLES:

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

47	1	8 errors. The general shape is correct, so 1 mark for shape.
47	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	Josef Myrow (music) & Mack Gordon (words): ‘You Make Me Feel So Young’ Sung by Barry Manilow, arranged and conducted by Don Sebesky, vocal arrangement by Barry Manilow (1998). <i>Manilow Sings Sinatra</i> , track 9. iTunes. (P) Arista Records, Inc.	0’ 00” – 2’ 59” Complete track
2	Extract 2	Mozart: String Quartet No. 14 in G major, K.387, third movement, bars 0³-48². Klenke Quartet (2003). <i>Mozart: String Quartets Nos. 14, 15</i> , track 3. iTunes. (P) 2004 Profil	0’ 00” – 3’ 08”
3	Extract 3	Haydn: Symphony No. 103 in E flat major, ‘Drum Roll’, first movement, bars 158²-228. Royal Philharmonic Orchestra, Jane Glover (conductor) (2005). <i>Haydn: Symphony No. 101 & Symphony No. 103</i> , track 5. iTunes. (P) 2005 Classical World.	6’ 59” – 9’ 30”
4	Extract 4	Hal David & Burt Bacharach: ‘Wives and Lovers’. Sung by Cécile McLorin Salvant, with Aaron Diehl (piano), Paul Sikivie (bass), Lawrence Leathers (drums) (2015). <i>For One To Love</i> , track 5. iTunes. (P) 2015 Mack Avenue Records, II, LLC.	0’ 00” – 2’ 51” Complete track

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