

## A Level Music H543/05 Listening and appraising Sample Question Paper

### Date – Morning/Afternoon

Time allowed: 2 hours 30 minutes

**You must have:**

- CD of listening extracts
- Insert

**You may use:**

- A black pen
- A pencil
- Playback facilities with headphones for each individual candidate



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<b>First name</b>										
<b>Last name</b>										
<b>Centre number</b>										
<b>Candidate number</b>										

#### INSTRUCTIONS FOR CANDIDATES

- Use black ink.
- Complete the boxes above with your name, centre number and candidate number.
- Write your answer to each question in the space provided.
- If additional space is required, use the lined page(s) at the end of this booklet. The question number(s) must be clearly shown.
- If you have music examples as part of your answer, use the music manuscript page at the end of this booklet. The question number(s) must be clearly shown.
- Do **not** write in the bar codes.
- You may make your own notes on the Insert, but it will not be seen by the examiner.
- Any suitable audio playback equipment may be used, including personal stereo players of good quality with both fast forward and reverse scan facilities: these should be fitted with fresh batteries if they cannot be powered from the mains electricity supply.

#### INFORMATION FOR CANDIDATES

- The total mark for this paper is **120**.
- The marks for each question are shown in brackets [ ].
- Quality of extended responses will be assessed in questions marked with an asterisk (\*).
- This document consists of **16** pages.

**SECTION A**

Answer **all** questions in this section.

- 1 Track 2 on your CD is a recording from Area of Study 1: Instrumental Music of Haydn, Mozart and Beethoven.

A skeleton score is provided in Extract 1 in the accompanying Insert.

The extract is part of a Minuet and Trio from Mozart's *String Quintet in D major, K.593*. The extract plays from the beginning of the Trio to the end of the movement.

- (a) Identify the modulation at bar 13 to bar 14. Underline your answer.

Subdominant

Relative minor

Dominant

Tonic minor

[1]

- (b) Identify the chord progression used at bar 13 to bar 14.

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[2]

- (c) Use the rhythm given above the skeleton score to complete the melody at bar 20<sup>3</sup> – bar 22<sup>1</sup>.

Write your answer on the stave below.

[3]

- (d) Use the rhythm given above the skeleton score to complete the bass line at bar 42<sup>2</sup> to bar 44<sup>1</sup>.

Write your answer on the stave below.

[3]

(e) Identify the nature of the ascending phrase at bar 47.

..... [1]

(f) Name the harmonic device used at bar 70 to bar 74<sup>1</sup>.

..... [1]

(g) Identify the chord played at bar 90.

..... [1]

(h) Name the instrumental technique used to play the chord at bar 90<sup>2</sup>.

..... [1]

(i) Describe the texture in the passage from bar 91<sup>3</sup> to bar 97<sup>3</sup>.

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..... [2]

- 2 Track 3 on your CD is a recording from Area of Study 2: Popular Song: Blues, Jazz, Swing and Big Band.

A skeleton lead sheet is provided in Extract 2 in the accompanying Insert.

The extract is the beginning of *Nobody Knows You When You're Down and Out*. The song was published in 1923. The recording was made in 1929. The singer is Bessie Smith.

The lyrics as sung by Bessie Smith on the recording are printed below:

Once I lived the life of a millionaire,  
Spendin' my money, I didn't care.  
I carried my friends out for a good time,  
Buying bootleg liquor\*, champagne and wine.  
When I begin to fall so low,  
I didn't have a friend and no place to go.  
So if I ever get my hand on a dollar again,  
I'm gonna hold on to it 'til them eagles\*\* grin.

Nobody knows you, when you down and out  
In my pocket not one penny,  
And my friends I haven't any.  
But if I ever get on my feet again,  
Then I'll meet my long lost friend.  
It's mighty strange, without a doubt,  
But nobody wants you when you're down and out.

\*bootleg liquor – illegal alcohol. Alcohol was prohibited in the United States when this song was recorded.

\*\*eagles – the eagle, a symbol of the United States, is pictured on the dollar bill.

- (a) Compare the recording and the lead sheet and briefly describe the differences between them.

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[5]

**(b)** Describe the structure and harmony in this song.

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**[6]**

**(c)** Describe features of the extract that are characteristic of popular song music of the 1920s.

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**[4]**

**SECTION B**

Answer **all** questions in this section.

**3** Area of Study 1: Instrumental Music of Haydn, Mozart and Beethoven.

Track 4 on your CD is a recording from the prescribed movement from Beethoven’s *Symphony No. 3 in E flat, Op. 55, ‘Eroica’, 1st movement*.

A full score is provided in Extract 3 in the accompanying Insert.

**(a)** Describe the treatment in this extract of ideas presented earlier in the movement.

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**[10]**

- (b) Using examples, explain briefly how Beethoven's symphonies differ from symphonies written by Haydn and/or Mozart.

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**[10]**

4 Area of Study 2: Popular song: Blues, Jazz, Swing and Big Band.

Track 5 and track 6 on your CD are two different works of *Anything Goes*. Track 5 on your CD is one of the prescribed tracks from Ella Fitzgerald's *The Cole Porter Songbook Vol. 1*. Track 6 is a version of the same song performed by Lady Gaga and Tony Bennett.

There is no score of this music.

- (a) Compare and contrast the two performances, including similarities and differences in your answer. You may refer to vocal styles, instrumentation and any other performing techniques.

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- (b) Explain the qualities of Cole Porter songs which led Ella Fitzgerald and others to record them.

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**[10]**

**SECTION C**

Answer **two** questions from this section.

You **must** select questions from **two different** Areas of Study.

Write your answers on the lines starting on page 11. Make sure you clearly show which questions you are answering.

**Area of Study 3: Developments in Instrumental Jazz 1910 to the present day.**

**5\*** Explain how jazz music and musicians adapted to the demands of audiences in the first half of the twentieth century, illustrating your answer with reference to the work of **two** or more musicians. [25]

**6\*** Compare **two** jazz recordings made since 1940 which make distinctive but different uses of harmony and melody. [25]

**Area of Study 4: Religious Music of the Baroque Period.**

**7\*** Discuss how at least **two** composers from 1600 to 1750 used harmony and tonality to illustrate the text in religious works. [25]

**8\*** Explain how the Oratorio changed from its origins to the oratorios of Handel. Use examples from **two** or more works to illustrate your answer. [25]

**Area of Study 5: Programme Music: 1820 to 1910.**

**9\*** Compare the effectiveness of the expressive use of timbre and texture in programmatic works by **two** composers of the period 1820 - 1910. [25]

**10\*** Explain the developments in the symphonic poem from 1820 to 1910, referring in detail to examples from the work of at least **two** composers. [25]

**Area of Study 6: Innovations in Music 1900 to the present day.**

**11\*** Discuss rhythmic innovations since 1900, using examples from the work of at least **two** composers. [25]

**12\*** Compare **two** works composed since 1940 which make distinctive but different uses of instrumental technique and/or instrumentation. [25]

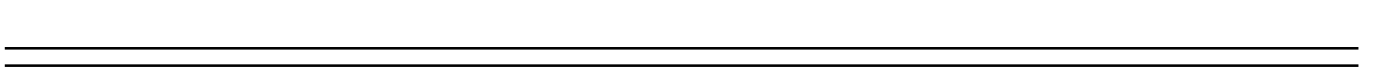
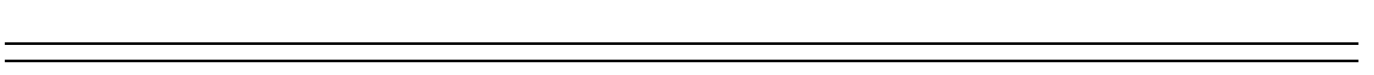
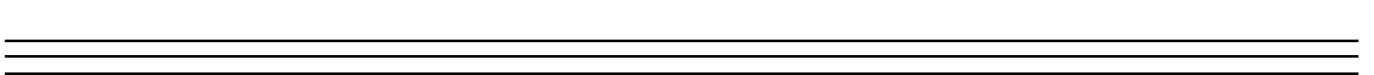
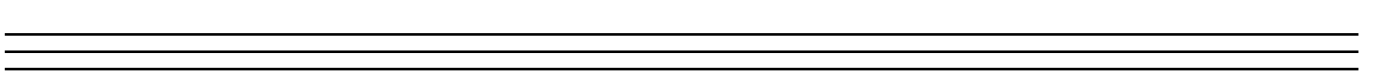
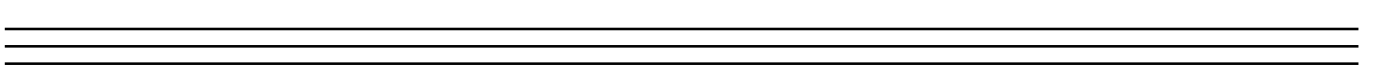
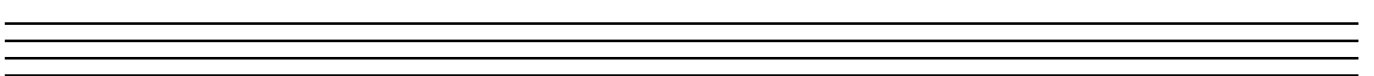
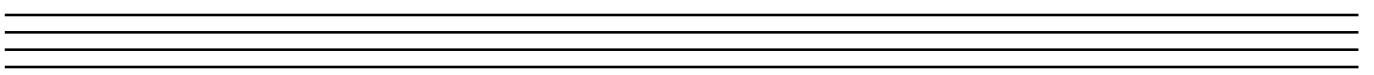
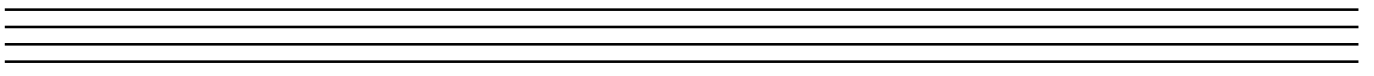
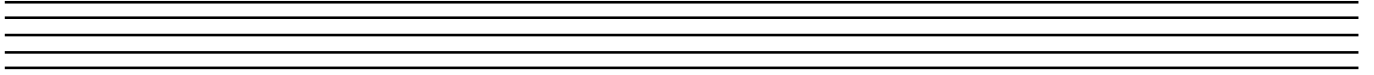
Dotted lines for handwriting practice.

A series of horizontal dotted lines spanning the width of the page, providing a template for handwriting practice.

A series of horizontal dotted lines for writing, consisting of 25 lines spaced evenly down the page.

**MANUSCRIPT PAPER**

If you have music examples as part of your answer, use the music manuscript page here. The question number must be clearly shown.



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Copyright Information:

Extract 1: Adapted from Mozart, *String Quintet in D, K593, 3rd movement*, c. 1790.

Extract 2: *Nobody knows you when you're down and out*. Music and lyrics by Jimmy Cox, 1923.

Extract 3: Beethoven, Symphony No. 3 Eroica, 1st movement, from Staatskapelle Dresden & Sir Colin Davis, Beethoven: Symphony No 3 Eroica, Egmont Overture, Track 1. © 2014 Decca, a division of Universal Music Operations Limited

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**...day June 20XX – Morning/Afternoon**

**A Level Music**

**H543/05** Listening and appraising

**SAMPLE MARK SCHEME**

**Duration:** 2 hours 30 minutes

**MAXIMUM MARK    120**

**This document consists of 24 pages**

**Text Instructions****PREPARATION FOR MARKING SCORIS**

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *scoris 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 scoris 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.

**TRADITIONAL**

Before the Standardisation meeting you must mark at least 10 scripts from several centres. For this preliminary marking you should use **pencil** and follow the **mark scheme**. Bring these **marked scripts** to the meeting.

**MARKING**

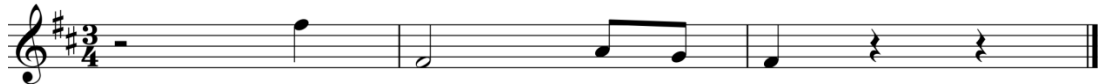

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the scoris 50% and 100% (traditional 40% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your 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 scoris messaging system, or by email.
5. Work crossed out:
  - a. where a candidate crosses out an answer and provides an alternative response, the crossed out response is not marked and gains no marks
  - b. if a candidate crosses out an answer to a whole question and makes no second attempt, and if the inclusion of the answer does not cause a rubric infringement, the assessor should attempt to mark the crossed out answer and award marks appropriately.
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. 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 anyway 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 isn't an attempt at the questionNote: Award 0 marks - for an attempt that earns no credit (including copying out the question)
8. The scoris **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 scoris messaging system, or e-mail.
9. Assistant Examiners will send a brief report on the performance of candidates to your Team Leader (Supervisor) by the end of the marking period. The Assistant Examiner's Report Form (AERF) can be found on the RM Cambridge Assessment Support Portal (and for traditional marking it is in the *Instructions for Examiners*). Your report should contain notes on particular strength displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.
10. For answers marked by levels of response:
  - a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
  - b. **To determine the mark within the level**, consider the following:

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

11. **Annotations** used in the detailed Mark Scheme (to include abbreviations and subject-specific conventions)

Annotation	Meaning

Question		Answer	Marks	Guidance
1	(a)	Dominant	1	
	(b)	<ul style="list-style-type: none"> <li>• Cadential 6/4 / Ic – V – I (2 marks)</li> <li>• Perfect cadence (1)</li> <li>• No credit for V – I, but V7 – I (1) or ref to appoggiatura C# (1).</li> </ul>	2	
	(c)		3	<p>3 marks – completely correct  2 marks – 1 or 2 errors of relative pitch  1 mark – some accuracy in pitch or the general shape is correct  0 marks – very little accuracy</p>
	(d)		3	<p>3 marks – completely correct  2 marks – 1 or 2 errors of relative pitch  1 mark – some accuracy in pitch or the general shape is correct  0 marks – very little accuracy</p>
	(e)	Chromatic	1	
	(f)	Dominant pedal	1	0 marks for pedal only
	(g)	V7b	1	Full description required for mark (V7b)
	(h)	Double stopping	1	
	(i)	<p><u>Canon</u> (1)</p> <p>Also credit:</p> <p>At the octave (1)</p> <p>Imitation (1)</p> <p>In octaves (1)</p>	2	<p>Full marks cannot be achieved without the word 'canon'.  Canon and imitation cannot both be credited.  E.g. canon at the octave = 2 marks  Canon and imitation = 1 mark</p>

Question		Answer	Marks	Guidance								
2	(a)	<p>Ignores anacrusis at beginning.            Changes words e.g. bootleg liquor.            Changes pitches e.g. bar 19-20 repeated E, ending on a higher note for 'grins'.            Slides up to notes or falls at the ends of pitches e.g. fall on 'doubt' in bar 34.            Repeat is freer with the words. Alternate humming with sung words.</p> <p>Credit any other relevant points made in answer to the question.</p>	5	<p>1 mark for each general point.            1 mark for specific detail e.g. supported by a description of the change and a specific location/words/bar number.</p>								
	(b)	<p>Eight-bar blues pattern, 4 x 2-bar phrases.            Chords printed on the lead sheet, summary outline:</p> <table border="1" data-bbox="367 778 1108 900"> <tbody> <tr> <td>I</td> <td>VI7</td> <td>ii</td> <td>ii</td> </tr> <tr> <td>IV</td> <td>I</td> <td>II</td> <td>V</td> </tr> </tbody> </table> <p>Twice through for the verse, then chorus, with last 2 bars repeated.            4 bar introduction.            Trumpet/cornet solo replaces voice at first half of the repeat.</p>	I	VI7	ii	ii	IV	I	II	V	6	<p>5-6 marks Clear description of structure and harmony, able to explain with some precise detail (e.g. relevant detail on the function of the chords or their relationship).            3-4 marks Some description of both structure and harmony, or detailed description of only structure or harmony.            1-2 marks Limited, few accurate observations, generally superficial.</p>
I	VI7	ii	ii									
IV	I	II	V									
	(c)	<p>Answers may refer to:            Blues style singing, pitch inflection, 'blues style' subject matter.            Small ensemble of instruments, jazz polyphony typical of early jazz, comping piano.</p>	4	<p>1 mark for each point.            Credit specific detail. Maximum of 3 marks on instruments and ensemble.            No credit for trumpet break if mentioned in answer to 2(a).</p>								

Question	Answer	Marks	Guidance
	<p>Poor quality of recording, singer forward in the mix, band further back.</p> <p>Trumpet/cornet break, wah-wah effect.</p> <p>Credit any other relevant points made in answer to the question.</p>		



Question		Answer	Marks	Guidance
3	(a)	<p>Bar 1: Development of first theme. Passed from violin to woodwind. Short one bar motif.</p> <p>13: Development of transition theme. Uses the dotted rhythm motif but passed around different instruments in conversation and in different keys. G major</p> <p>26: Development of 1<sup>st</sup> subject. Use of second half of theme. C minor Repeat in C# minor.</p> <p>33: Development of 1<sup>st</sup> subject again. Beginning on lower strings. The first 4 notes of first subject (repeated) on lower strings, D minor. Then repeated again in sequence a note higher. Combined with rhythmic figure (quaver, semiquaver) from 2<sup>nd</sup> subject.</p> <p>41: Fragmentation of semiquaver idea on 2nd violins. 45: Combination again of 1<sup>st</sup> subject with 2<sup>nd</sup> subject rhythmic figure. G minor</p>	10	<p>9 - 10 marks: Precise and detailed description of the use of themes throughout the extract. An appropriate range of relevant locations where these occur in the movement are identified.</p> <p>7-8 marks: Clear description of the use of themes throughout the extract. Relevant locations of where these occur in the movement are provided.</p> <p>5-6 marks: Relevant description of the use of themes throughout the extract. Some relevant locations of where these occur in the movement are provided.</p> <p>3-4 marks: Description of the use of themes throughout the extract, some which is relevant. Some locations of where these occur in the movement are provided, but may not all be relevant.</p> <p>1–2 marks: Weak description of the use of themes throughout the extract. Limited locations of where these occur in the movement are provided.</p> <p>0 marks: Answer makes no accurate or relevant comment on the music.</p>
	(b)	<p>Suggested points may include: Beethoven symphonies longer. More intense and dramatic. Development of Scherzo from Minuet and Trio 3<sup>rd</sup> movement. Early Haydn symphonies with continuo. Basic 4 movement structure in Mozart and Haydn.</p>	10	<p>9 - 10 marks: Precise and detailed explanation of how the symphonies differ. An appropriate range of relevant examples from the works of Mozart and/or Haydn are given.</p> <p>7-8 marks: Clear explanation of how the symphonies differ. Relevant examples from the works of Mozart and/or Haydn are given.</p>

Question	Answer	Marks	Guidance
	<p>Beethoven 1 and 2 a continuation of the Viennese symphonic tradition.</p> <p>Structure of paramount importance in Haydn and Mozart.</p> <p>The development and expansion of sonata form.</p> <p>Haydn experimented with monothematic approach.</p> <p>March in Eroica is an example of a march in a symphony.</p> <p>6<sup>th</sup> symphony is descriptive - a new idea.</p> <p>Use of 5 movements in no. 6.</p> <p>Some Haydn symphonies have names but lack descriptive elements.</p> <p>Addition of choir in Beethoven 9.</p> <p>Credit any other relevant points made in answer to the question.</p>		<p>5-6 marks: General explanation of how the symphonies differ. Some suitable examples from the works of Mozart and/or Haydn are given.</p> <p>3-4 marks: Explanation of how the symphonies differ, some of which is relevant. Examples from the works of Mozart and/or Haydn are given, but may not all be relevant.</p> <p>1–2 marks: Weak explanation of how the symphonies differ. Basic examples from the works of Mozart and/or Haydn are given, but may be of limited relevance.</p> <p>0 marks: Answer makes no accurate or relevant comment on the music.</p>

Question	Answer	Marks	Guidance
4 (a)	<p>Tempo: Track 5 at a slower tempo.</p> <p>Instrumentation: Track 5: Intro includes lush strings and harp. Woodwind including oboe also accompany. Accompaniment of simple chords. Drums play straight quavers. Flute fills, (some glissando ascending scales) also brass fills. Instrumental: typical big band style all playing written music. Track 6: Brass introduction. Brass fills. Accompaniment of brass chords. Drum fill. Swing rhythm. Instrumental includes improvised sections. Brass stabs.</p> <p>Vocal styles: Track 5 simple with some pitch bends at the ends of phrases. Some syncopation in vocal delivery. Some ornamentation of notes, particularly at end. Some falls at the ends of phrases. More introspective Track 6 More projection of voice. Some performance detail – almost shouting. No ornamentation. Communication with audience – very extrovert with some shouts to indicate enjoyment of performance.</p> <p>Structure: Track 5: longer introduction.</p>	10	<p>9 - 10 marks: Precise and detailed comparison of the performances. An appropriate range of specific evidence of aural perception given, drawing from musical features of both extracts.</p> <p>7-8 marks: Clear comparison of the performances. Relevant evidence of aural perception given, drawing from both recordings, consistent and focused across several aspects of the music.</p> <p>5-6 marks: General comparison of the performances. Some suitable evidence of aural perception given, drawing from both performances, although not always consistently.</p> <p>3-4 marks: Comparison of the performances, some of which is relevant. Some evidence of aural perception offered, discussing a few aspects of both recordings, although may not all be relevant.</p> <p>1–2 marks: Weak comparison of the performances. Limited and/or basic evidence of aural perception offered from at least one recording.</p> <p>0 marks: No evidence offered from either recording. Answer makes no accurate or relevant comment on the music.</p>

Question	Answer	Marks	Guidance
	<p>Vocalist sings verse then chorus twice.            Followed by Instrumental            Then Repeat of chorus            Short coda            Track 6: shorter introduction.            No verse.            Chorus split between vocalists.            Short coda.</p> <p>Other:            Track 5: Single female vocalist            Track 6: Two vocalists, male and female. Sing line each.            Only sing together at end.            Track 6: more syncopated accompaniment.</p>		
<b>(b)</b>	<p>Use of wordplay            Writing lyrics as well as music so phrasing worked for singers.            Lyrics often witty.            Sometimes reflected contrasts, similarities and opposites.            Distinctive melodies, often simple and bouncy and always suitable for singers.            Some melodies although longer and more complicated were still memorable.            Wrote own piano arrangements.            Music often fits the ideas in the lyrics (e.g. major to minor).            Clear structure.            Songs are emotionally adept.            Many suitable for dancing.            Many used for musicals.</p>	<b>10</b>	<p>9 - 10 marks: Precise and detailed explanation of the qualities of the compositions across a range of musical features. An appropriate range of relevant evidence for the quality of the songs is provided.            7-8 marks: Clear explanation of the qualities of the compositions across a range of musical features. Relevant range of evidence for the quality of the songs is provided.            5-6 marks: General explanation of the qualities of the compositions using some suitable musical features. Some evidence for the quality of the songs is provided.            3-4 marks: An explanation is given of the qualities of the compositions, some of which is relevant. Some evidence for the quality of the songs is provided, but may not all be relevant.            1–2 marks: Weak explanation given of the qualities of the compositions, some of which is relevant. Limited and/or basic evidence for the quality of songs is provided.</p>

Question	Answer	Marks	Guidance
	<p>Most candidates should be able to:            Explain, perhaps only in general terms, the qualities of the songs.            Refer to examples of Cole Porter songs.            Support some of these observations with references to the music in some detail.</p> <p>More informed answers will demonstrate deeper understanding by:            Showing a greater appreciation of the relationship between lyrics and a range of musical features in the songs.            Provide detailed examples of Cole Porter.            Show a close familiarity with the music in their ability to give detailed illustrations.</p>		<p>0 marks: No relevant evidence offered. Answer makes no accurate or relevant comment on the music.</p>

Question	Answer	Marks	Guidance
5*	<p>Answers might contain:</p> <p>Early Jazz –New Orleans. A by-product of the unique cultural mix.</p> <p>Small groups improvising together – New Orleans counterpoint.</p> <p>Performances in clubs in New Orleans and on the paddle steamers, street parades, dances.</p> <p>Spread of Jazz to Chicago and New York.</p> <p>Segregation e.g. leading to popularity of the Cotton Club.</p> <p>Duke Ellington’s jungle style and any other examples.</p> <p>Solo improvising.</p> <p>Swing.</p> <p>Larger bands for performance to audiences as well as dancing.</p> <p>Written melodies with more opportunities for band members to solo – gain a following with audiences.</p> <p>Performing for dancing audience – the dancers dictate the music.</p> <p>Bebop – fast tempo, instrumental virtuosity, highly advanced improvisation.</p> <p>Smaller groups again</p> <p>Music for listening rather than dancing and to demonstrate high level of skill.</p> <p>Cool jazz – a contrast to bebop.</p> <p>Credit any other relevant points made in answer to the question.</p>	25	<p>Apply generic grid in Appendix 1.</p> <p><b>Most candidates should be able to:</b></p> <p>Explain, perhaps only in general terms, the development of jazz music in relation to the demands of the audience.</p> <p>Refer to the development of recording and how this had an effect on development of jazz.</p> <p>Refer to features of jazz music and the different styles required to cater for different audiences.</p> <p>Support some of these observations with references to the music in some detail.</p> <p><b>More informed answers will:</b></p> <p>Show a greater appreciation of the relationship between the developments in jazz music with the demands of the audience.</p> <p>Explain in detail the contrasting performing styles and techniques and the use of production technology in the development of jazz.</p> <p>Give detailed examples of the contrasting use of instrumentation in the creation of mood and expression.</p> <p>Show a close familiarity with the music in their ability to give detailed illustrations.</p>

Question	Answer	Marks	Guidance
6*	<p>Possible answers might include detail on harmony and melody in the pieces selected as follows:</p> <p>Use of 7<sup>th</sup> chords as basic harmonic unit – dominant sevenths.</p> <p>Extended chords such as 9<sup>ths</sup>, 11ths, 13ths.</p> <p>Blues harmony.</p> <p>Secondary dominants.</p> <p>Modulations featuring ii7 V7.</p> <p>Diminished sevenths – full and half.</p> <p>Chord substitutions.</p> <p>Modal harmony.</p> <p>Melodies in head arrangements would include syncopation and acciaccaturas as well as other ornamentation.</p> <p>Use of improvisation – playing away from the chord, highly developed style, full range of instruments, virtuosity.</p> <p>Use of instrumental techniques in improvised sections – ghost notes, pitch bends etc.</p> <p>Credit any other relevant points made in answer to the question.</p>	25	<p>Apply generic marking grid in Appendix 1.</p> <p><b>Most candidates should be able to:</b></p> <p>Give some, perhaps general, descriptions to illustrate the harmonic and melodic composing techniques used in the music of one or both recordings.</p> <p>Give some explanation of how the recording techniques used contributes to the success of the recording.</p> <p>Support some of these observations with references to the music in some detail.</p> <p><b>More informed answers will:</b></p> <p>Give a detailed description of the music of two recordings including the use of advanced harmonic and melodic techniques.</p> <p>Refer to details of instrumentation, texture, timbre and tonality showing how this contributes to the recordings.</p> <p>Give detailed explanations about the recording techniques used that contribute to the success of the recording.</p> <p>Show a close familiarity with the music in their ability to give detailed illustrations.</p>

Question	Answer	Marks	Guidance
7*	<p>Possible answers might include references to the following techniques of harmony and tonality in their interpretation of text:</p> <p>Tonic and dominant harmonic style.  Modulations to related keys.  Harmony became more important in Baroque as the melodic line had been the focus.  Early Baroque – use of tritone to create dissonance.  False relations due to continued use of modality.  Development of Baroque leads to use of chords to dictate tonality. The sense of closure with tonic.  Monteverdi  Prima prattica renaissance polyphony leading to seconda prattica where the text is of paramount importance.  Focus on harmony now led to difference between recitative and aria.  Use of recitative for narrative –harmony can be more advanced and modulations more remote.  Use of diminished 7<sup>th</sup> and augmented 6<sup>th</sup>.  Use of suspensions to create dissonance for text setting.  Cantata, Chorale – different harmonic settings.</p> <p>Credit any other relevant points made in answer to the question.</p>	25	<p>Apply generic marking grid in Appendix 1.</p> <p><b>Most candidates should be able to:</b>  Describe some of the features of harmony and tonality in the music.  Give some explanation, perhaps only in general terms, of how these features respond to the text in the music of the chosen works.  Support some of these observations with references to the music in some detail.</p> <p><b>More informed answers will:</b>  Show greater appreciation of the contrasting use of harmony and tonality in the music.  Give detailed examples of how this use responds to the text in the music of the works chosen.  Show a close familiarity with the music in their ability to give detailed illustrations.</p>



Question	Answer	Marks	Guidance
8*	<p>Possible answers might include reference to:            Popular in 17<sup>th</sup> century Italy due to success of opera and church forbidding opera in Lent.            First examples such as Cavalieri, Monteverdi, Carissimi.            Monodic style.            Development into concert works with strong emphasis on use of recitatives for narrator and arias.            The use of the choir and soloists.            Librettos became an important feature.            In Germany Heinrich Schutz an important composer with his Christmas Oratorio, followed by the work of JS Bach.            Handel defined and developed the Oratorio in England with examples such as Messiah.            Many others including Israel in Egypt, Judas Maccabeus, Esther (the first English language one).            Use of chorus important.            Emphasis on communal rather than individual expression.            Arias as commentary or reflection on a situation.            Musical symbolism.            Use of homophony as well as fugal style.</p> <p>Credit any other relevant points made in answer to the question.</p>	25	<p>Apply generic marking grid in Appendix 1.  <b>Most candidates should be able to:</b>            Describe some aspects of the development of the Oratorio and give some examples of musical features of different Oratorios.            Show an understanding of the importance of Handel's Oratorio writing.            Support some of these observations with references to the music in some detail.  <b>More informed answers will:</b>            Show a greater knowledge of the use of specific musical features such as harmony and melody and how these contribute to the development of Oratorio.            Show a detailed understanding of Handel's compositional style in his Oratorio writing and his contribution to the development of Oratorio.            Show a close familiarity with the music in their ability to give detailed illustrations.</p>

9*		Question	Answer	Marks	Guidance
			<p>Possible answers might include reference to the following:</p> <p>Accessibility of larger orchestras in 19<sup>th</sup> century.</p> <p>Strings not necessarily the main melody instruments.</p> <p>Use of woodwind and brass to portray characters.</p> <p>Development of highly advanced instrumental techniques e.g. rushing scales in Night on Bare Mountain.</p> <p>Use of individual instruments to provide colour e.g saxophone in Pictures at an Exhibition (many other examples could be used).</p> <p>Large tutti sections.</p> <p>Range of textures used.</p> <p>e.g. Melody dominated homophony.</p> <p>Contrapuntal 2 part and 3 part work.</p> <p>Homophonic sections for full orchestra.</p> <p>Examples from specific works required.</p> <p>E.g Solo violin in Danse Macabre.</p> <p>Solo cello, solo double bass in Carnival of the Animals.</p> <p>Use of different section of the orchestra in Vltava.</p> <p>Use of full orchestra to portray love and emotion as well as horrific scenes in Symphonie Fantastique.</p> <p>Credit any other relevant points made in answer to the question.</p>	<p><b>25</b></p>	<p>Apply generic marking grid in Appendix 1.</p> <p><b>Most candidates should be able to:</b></p> <p>Describe, perhaps only in general terms, some aspects of the use of timbre and texture in examples of Programme Music.</p> <p>Give some explanation of how the use of these musical features contributes to the descriptive qualities in the music of selected composers.</p> <p>Support some of these observations with references to the music in some detail.</p> <p><b>More informed answers will:</b></p> <p>Refer to details of timbre and texture and showing how these are reflected in the mood and/or descriptive intent.</p> <p>Show a greater awareness of the relationship between the musical features of texture and timbre in a selection of Programme music.</p> <p>Show a close familiarity with the music in their ability to give detailed illustrations.</p>

Question	Answer	Marks	Guidance
10*	<p>Answers might include reference to the following points:</p> <p>Franz Liszt first used the term for his works in this style e.g. Les Preludes.</p> <p>A large symphonic movement that unlike a symphony illustrates a poem, story painting etc.</p> <p>Many symphonic poems might compare in size and scale to symphony but they are unlike them in that their music is intended to inspire listeners to imagine the programme rather than focus on the structure.</p> <p>A development from the concert overture.</p> <p>Musical form often free although sometimes developed sonata form principles.</p> <p>Single movement cyclic structure e.g. Liszt Les Preludes.</p> <p>Thematic transformation.</p> <p>Romantic literature and poetry an inspiration for these works.</p> <p>Also inspired by Nationalism e.g. Sibelius Finlandia.</p> <p>Other composers writing symphonic poems included Smetana, Ma Vlast, Strauss, Til Eulenspiegel, Borodin and Mussorgsky.</p> <p>Philosophical themes inspired for example Also Sprach Zarathustra and Tod und Verklarung.</p> <p>Later examples include Debussy L'apres midi d'un faun.</p> <p>Examples of specific works should include detail on timbres used to portray the scene as well as the use of other composing techniques as above.</p> <p>Credit any other relevant points made in answer to the question.</p>	25	<p>Apply generic marking grid in Appendix 1.</p> <p><b>Most candidates should be able to:</b></p> <p>Describe some aspects of the development of the Symphonic Poem and give some examples of musical features of different Symphonic Poems.</p> <p>Show an understanding of the importance of the Symphonic Poem as a means of writing descriptive music.</p> <p>Support some of these observations with references to the music in some detail.</p> <p><b>More informed answers will:</b></p> <p>Show a greater knowledge of the use of specific musical features such as harmony and melody and how these contribute to the development of the Symphonic Poem.</p> <p>Show a detailed understanding of the work of Symphonic Poem composers from 1820 to 1910 and their contribution to the development of the genre.</p> <p>Show a close familiarity with the music in their ability to give detailed illustrations.</p>

Question	Answer	Marks	Guidance
11*	<p>Possible answers might make references to some or all of the following:</p> <p>Changing metres with many examples in Stravinsky Rite of Spring.</p> <p>Use of accents to emphasise particularly off beats again in Stravinsky.</p> <p>Use of unusual metres – 7,9 beats in bar.</p> <p>Additive rhythms for example in the music of John Cage or Michael Tippett’s Concerto for Orchestra.</p> <p>Use of silence as a means of developing rhythm.</p> <p>Rhythmic ostinatos in the music of minimalist composers.</p> <p>Phasing of rhythms.</p> <p>Rhythmic canon in serialist technique.</p> <p>A focus on rhythm as the basis for compositions e.g. Messiaen in Modes de valeurs et d’intensites.</p> <p>Examples of music should refer to the way the composer has developed and used rhythm in innovative ways.</p> <p>Credit any other relevant points made in answer to the question.</p>	25	<p>Apply generic marking grid in Appendix 1.</p> <p><b>Most candidates should be able to:</b></p> <p>Explain, perhaps only in general terms, the use of rhythmic innovation in music.</p> <p>Refer to examples of how the rhythmic features contribute to the innovative effect of the music.</p> <p>Support some of these observations with references to the music in some detail.</p> <p><b>More informed answers will:</b></p> <p>Show a greater appreciation and detailed knowledge of the techniques of rhythmic innovation used.</p> <p>Give detailed examples of the use of rhythmic features in the creative output of chosen composers.</p> <p>Discuss in detail, the use of rhythmic innovations in chosen compositions.</p> <p>Show a close familiarity with the music in their ability to give detailed illustrations.</p>

Question	Answer	Marks	Guidance
12*	<p>Possible answers might include reference to the following:</p> <p>Extended range of instruments with some examples occurring as early as Rite of Spring.</p> <p>Unusual combinations of instruments, particularly in Serialist work e.g. Schoenberg quartet for piano, saxophone, violin, clarinet leading to more unusual combinations later in the century e.g. La Marteau sans Maitre for voice and six instruments.</p> <p>Extended instrumental techniques.</p> <p>Including for example tapping the instrument keys, clicking keys.</p> <p>Vocal innovations such as muttering, laughing, shouting as an integral part of the performance.</p> <p>Use of prepared piano for instrumental compositions.</p> <p>Answers should refer in detail to compositions and demonstrate knowledge of the use of instrumentation to create innovation.</p> <p>Credit any other relevant points made in answer to the question.</p>	25	<p>Apply generic grid in Appendix 1.</p> <p><b>Most candidates should be able to:</b></p> <p>Explain, perhaps only in general terms, the contrasting use of musical techniques and/or instrumentation in the works chosen.</p> <p>Explain how the use of specific musical techniques provides an innovative approach.</p> <p>Refer to examples of specific pieces in order to support some of these observations with references to the music in some detail.</p> <p><b>More informed answers will:</b></p> <p>Show a greater appreciation of the relationship between the composing techniques and/or instrumentation used as an innovative approach.</p> <p>Explain in detail how the composing techniques/ instrumentation have been developed in order to create innovation in the music.</p> <p>Show a close familiarity with the music in their ability to give detailed illustrations.</p>

**APPENDIX 1**  
**SECTION C Generic Marking Grid**

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

21 – 25 marks: Thorough and detailed knowledge and understanding of the background, supported by close familiarity, with a wide range of relevant examples of music and a good ability to make evaluative and critical judgements. Extensive understanding of context, with a clear demonstration of the ability to analyse and appraise in relation to the question.

There is a well-developed and sustained line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.

16 – 20 marks: Specific knowledge and understanding of the background, supported by close familiarity with a range of relevant examples of music with an ability to make accurate judgements. Has a good understanding of context, with evidence of the ability to analyse and appraise in relation to the question.

There is a well-developed line of reasoning which is clear and logically structured. The information presented is relevant and in the most part substantiated.

11 - 15 marks: Good knowledge and understanding of the general background, supported by some familiarity with a range of relevant examples, not entirely precise in detail. A general understanding of context, but not always able to analyse and appraise in relation to the question.

There is a line of reasoning presented with some structure. The information presented is in the most-part relevant and supported by some evidence.

6 - 10 marks: Some knowledge of the background to the repertoire, but relatively superficial, partly supported by familiarity with some relevant examples and some understanding of context, but only partly able to analyse and appraise in relation to the question.

The information has some relevance and is presented with limited structure. The information is supported by limited evidence.

1 - 5 marks: Some knowledge of the relevant background to the repertoire, partly supported by familiarity with some music, but insecure and not always relevant. A general understanding of context, with weak analysis and appraisal in relation to the question.

The information is basic and is communicated in an unstructured way. The information may be weakly supported by limited evidence, and the relationship to the evidence may not be clear.

0 marks: No response worthy of credit.

Question	AO1	AO2	AO3	AO4	Marks
1(a)			1		1
1(b)			2		2
1(c)			3		3
1(d)			3		3
1(e)			1		1
1(f)			1		1
1(g)			1		1
1(h)			1		1
1(i)			2		2
2(a)			5		5
2(b)			6		6
2(c)			4		4
3(a)				10	10
3(b)				10	10
4(a)				10	10
4(b)				10	10
5**				25	25
6**				25	25
7**				25	25
8**				25	25
9**				25	25
10**				25	25
11**				25	25
12**				25	25
<b>Total</b>	<b>0</b>	<b>0</b>	<b>30</b>	<b>90</b>	<b>120</b>
<b>**optional questions, only two contribute to the total mark</b>					

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