



**GCE**

**Music**

Unit **G353**: Introduction to Historical Study in Music

Advanced Subsidiary GCE

**Mark Scheme for June 2014**

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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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## Section A

Section A consists of **two** recorded extracts. Skeleton scores for both extracts are provided in the Insert.

Chose **either** Extract 1A (Questions 1 to 11) or Extract 1B (Questions 12 to 25) and answer all the questions on your chosen Extract.

### Extract 1A

This extract is part of a movement from a piano sonata by Haydn. The recording consists of **two** passages: **Passage 1i** and **Passage 1ii**.

This Extract is performed at period pitch.

**HAYDN, Sonata in D, Hob.XVI:37, 3<sup>rd</sup> movement, bars 0<sup>2</sup>-20 & 73<sup>2</sup>-102. Christine Schornsheim (2004), Capriccio WDR 3 49 413 (2005), disk 9, track 12, 00'00" – 01'14" & 02'40" – 03'18" [Total length of recorded extracts: 01'52"]**

#### Passage 1i (bar 0<sup>2</sup> to bar 40) [ ⊖ track 2 ]

1 What type of cadence occurs at bar 7 to bar 8a? [1]

- Imperfect**
- Interrupted**
- Perfect**
- Plagal**

2 To what key has the music modulated at bar 8a? [1]

**A (major) / Dominant**

3 On the score mark in the dynamic indication *f* at the appropriate point in the section from bar 8b to bar 20a. [1]

**On the final quaver of bar 12 (Do not allow the first quaver of bar 13)**

4 The following chords are used in the section from bar 11 to bar 19: [5]

- I (D)
- Ic (D/A)
- IVb (G/B)
- V (A)
- V7b (A7/C#)

**On the score** indicate where these chords occur by writing in the boxes provided.

The musical score consists of two staves of music. The top staff (Treble clef) starts at bar 11 and ends at bar 15. The bottom staff (Bass clef) starts at bar 16 and ends at bar 20a. Circled bar numbers are 11, 12, 13, 14, 15, 16, 17, 18, 19, and 20a. Boxes for marking chords are provided under bars 11-15 and 16-20a. Chord labels are V7b, I, V, IVb, and Ic.

***Award 1 mark for each chord positioned accurately***

5 Comment on the **harmony** and **tonality** of the section from bar 20b to bar 28a. Refer to specific bars in your answer and to chords, cadences and tonal relationships. [4]

*Marking criteria:*

<b>4 marks</b>	Answer identifies clear and accurate details of harmony and tonality in the passage with precise reference to location, covering all three aspects
<b>3 marks</b>	Answer identifies some accurate detail of harmony and tonality, but location references lack detail or are general in nature, and not all aspects may be covered.
<b>1-2 marks</b>	Answer identifies only superficial points of harmony and/or tonality (e.g. cadence identification only), with imprecise or no reference to location.
<b>0 marks</b>	Answer makes no accurate comment on harmony or tonality in the section.

*Relevant detail that may be mentioned by candidates:*

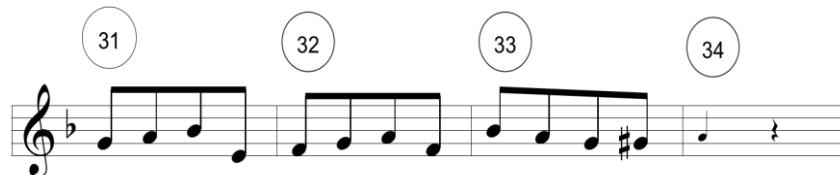
- Tonal centre at the start of the section is d (tonic minor)**
- Interrupted cadence at bar 21-22**
- Music leads to imperfect cadence in d at bar 23-24**
- Sequential repetition at bar 24<sup>2</sup>, now in F (relative major of tonic minor)**
- Second interrupted cadence at bar 25-26**
- Section ends with a perfect cadence in F at bars 27-28a**

6 Describe how the five-note melodic motif **X** (bar 20b to bar 22<sup>2</sup>) is used in the section from bar 20b to bar 40. [4]

- Repeated (1) in ascending sequence (1) in F major (1) at bars 24<sup>2</sup> – 26<sup>1</sup>**
- Inverted (1) and with melodic alteration (downward leap of a 6<sup>th</sup>) (1) at bars 28<sup>2</sup> – 30<sup>1</sup>**
- Truncated (1) and with rhythmic alteration (crotchets replaced by detached quavers) (1) at bars 34<sup>2</sup> – 37<sup>1</sup>**
- Truncated opening rhythm extended (1) and used as a bass line (1) at bars 35<sup>2</sup> – 37<sup>1</sup>**
- Truncated opening motif inverted (1) and acts as antiphonal response in treble clef (1) at bars 37<sup>1</sup>-38<sup>1</sup>**

7 On the score complete the lower stave line from bar 31 to bar 33. The rhythm of this passage is indicated above the stave.

[4]



<i>Entirely correct</i>	4
<i>One or two errors of (relative) pitch</i>	3
<i>Three or four errors of (relative) pitch</i>	2
<i>The general melodic shape produced but with largely inaccurate intervals between notes</i>	1
<i>Insufficient contour / no melodic accuracy</i>	0

8 Describe the piano **textures** used in **Passage 1i**. Refer to bar numbers in your answer.

[4]

*Marking criteria:*

<b>4 marks</b>	Accurate and perceptive description of piano texture across the Passage with supporting detail identified precisely
<b>2-3 marks</b>	Some recognition of piano textures employed in the Passage with supporting detail identified generally
<b>1 mark</b>	Superficial comment on at least one aspect of piano texture within the Passage, with little or no supporting evidence
<b>0 marks</b>	No reference to any aspect of piano texture within the Passage

*Relevant detail that may be mentioned by candidates:*

- RH melody + LH chordal accompaniment / 3rds
- LH octaves (bars 8, 13-16)
- Block chords (bars 21-22, 25-26, 30-31)
- Two-part contrapuntal writing (bars 31-33)
- Antiphony LH/RH (bars 35<sup>2</sup>-38)
- Melody in LH + chords/3rds in RH (bars 35<sup>2</sup>-36)
- ref. absence of harmony / bare octaves

## Passage 1ii (Bar 42 to bar 71) [ ⊖ track 3 ]

9 On the score complete the right-hand melody line in bar 46 and bar 47. The rhythm of this passage is indicated above the stave. [3]

<i>Entirely correct</i>	3
<i>One or two errors of (relative) pitch</i>	2
<i>The general melodic shape produced but with largely inaccurate intervals between notes</i>	1
<i>Insufficient contour / no melodic accuracy</i>	0

10 What type of figuration is heard in the bass part in the section from bar 50 to bar 56? [1]

**Alberti bass**

11 Describe the **structure** of Passage 1ii. [2]

**Binary Form (1)**

**A<sup>1</sup>A<sup>2</sup>BB (2)**

**ref. A section varied on repeat; B section uses repeat marks**

**ref. B includes melodic material from A (at bars 61<sup>2</sup>-65)**

### Extract 1B

This extract consists of **two** passages (Passage 1i and Passage 1ii) from Christopher Gunning's theme music for the television series *Poirot*.

**CHRISTOPHER GUNNING, Agatha Christie's Poirot – Original music from the television series, Main theme (Hercule Poirot – The Belgian Detective)** (Orchard Music Ltd., 1990), Original recording - unnamed orchestra (1992), Virgin Records Ltd., VTDC 8 (1992), track 1, 00'00" - 01'15" & 01'46" – 02'29" [Total length of recorded extracts: 01'58"]

**Passage 1i** (Bar 1 to bar 33<sup>1</sup>) [ ⊖ track 4 ]

12 Identify the instrument that plays the main melody in **Passage 1i**.

[1]

**(Tenor) saxophone (1)**

13 The printed melody is decorated at several points in the recorded performance. In the table below identify the ornaments heard at each of the points in the passage.

[2]

<i>Bar/beat</i>	<i>Note</i>	<i>Ornament heard</i>
6 <sup>1</sup>	A	<b>Acciaccatura (allow “crushed note”)</b>
10 <sup>3</sup>	A	<b>Upper mordent</b>

14 On the score complete the melody from bar 7 to bar 8<sup>3</sup>. The rhythm of this passage is indicated above the stave.

[4]

<i>Entirely correct</i>	4
<i>One or two errors of (relative) pitch</i>	3
<i>Three or four errors of (relative) pitch</i>	2
<i>The general melodic shape produced but with largely inaccurate intervals between notes</i>	1
<i>Insufficient sense of contour / no melodic accuracy</i>	0

15 What device is heard in the melody in the section from bar 13 to bar 16<sup>3</sup>?  
**(Ascending) sequence (1)**

[1]

16 The following chords are used in the section from bar 14 to bar 17:

[4]

- C7
- Cm
- Fm
- G7/F

On the score indicate where these chords occur by writing in the boxes provided.

14      15      16      17

**Cm**      **C7**      **Fm**      **G7/F**

*Award 1 mark for each chord positioned accurately*

17 The main theme returns at bar  $20^4$ . Describe how the music of the **accompaniment** in this section is different from the accompaniment of bar  $4^4$  to bar  $12^3$ . [3]

- Piano now plays a countermelody (1) of semiquavers (1)
- Rising (1) arpeggio / broken chord figuration (1)
- Strings play throughout the section (1), providing sustained/legato (1) chords (1)

18 From bar 29 the piano right hand plays continuous quavers. What is the interval between each note? [1]

Major 3<sup>rd</sup>  
 Perfect 4<sup>th</sup>  
 Perfect 5<sup>th</sup>  
 Octave

**Passage 1ii (Bar 34 to bar 49) [ ⊕ track 5 ]**

19 Explain how the melody of bar 36 and bar 37 differs from the melody heard in bar 7 and bar 8. [2]

- Now in a different key / semitone higher
- ref. to changed interval direction on the second and third beats of bar 36 (falling rather than rising)
- ref. to changed melodic shape in bar 37 (rising 4<sup>th</sup> followed by a falling semitone)

20 Describe the music of the piano accompaniment in the section from bar 34 to bar 41. Give specific details in your answer. [3]

- High register
- Use of octaves
- Begins by imitating the rising dotted figure played by the saxophone
- Moves in parallel 3rds/6ths with the melody in bars 35 & 39
- Basic crotchet movement in bars 36-37 and 40-41
- Notable use of chromatic appoggiatura at the start of bar 36 and bar 40
- ref. piano countermelody
- ref. piano LH semiquaver pattern

21 What type of cadence occurs at bar 41 to bar 42? [1]

- Imperfect
- Interrupted
- Perfect
- Plagal

22 Which of the following patterns is played by the piano in bar 42 and bar 43? (Tick one box)

[1]





**✓ C** 



23 What device is heard in the bass in bars 46 and 47?

[2]

**Dominant (1) pedal (1)**

24 What ideas from **Passage 1i** return in the accompaniment of bar 48 and bar 49?

[2]

- **Piano uses material derived from bars 3 & 4 of Passage 1i in bar 48**
- **Bar 48 uses ascending arpeggio figuration derived from piano countermelody in bars 20-26**

25 Compare the structure of **Passage 1ii** with that of **Passage 1i**.

[3]

- **Passage 1i is in Ternary / ABA form**
- **Passage 1ii uses only the A motif / no appearance of section B**
- **Passage 1i opens with an Introduction**
- **Passage 1ii has Coda at end**

**Section B**

Answer **all** the Questions in this section (Questions **26** to **38**).

**Extract 2**

The Insert contains a full score of **Extract 2** which is part of one of the prescribed sections from Handel's *Water Music Suite no.2 in D, HWV349*.

Two recordings of the extract from **different** performances are provided on the CD: **Extract 2A** (⌚ track 6) and **Extract 2B** (⌚ track 7). No CD timings for these recordings are given in the score.

**HANDEL, Water Music Suite no.2 in D, HWV349, No.12 (Alla Hornpipe), bars 40 to 74.**

**Extract 2A:** Kubelik, Berlin Philharmonic Orchestra (1963), Deutsche Grammophon Galleria 419 861-2 (1963), track 11, 02'11" – 03'13"  
[Length of extract: 01'02"]

**Extract 2B:** McGegan, Philharmonia Baroque Orchestra (1987), Harmonia Mundi Gold , HMG 507010 (2008), track 17, 01'52" – 02'42"  
[Length of extract: 00'50"]

**26** Explain the following terms or signs as they are used in the printed extract:

**(a) *tr* (bar 10)**

[1]

**Trill / Credit accurate verbal description**

**(b) *da capo* (bar 35):**

[1]

**Back to the beginning / (literally) To the head/top**

**27 (a) What rhythmic effect is evident in the oboe parts in bar 6 and bar 9?**

[1]

**Syncopation**

**(b) Give the number of one other bar in the extract where this rhythmic effect recurs.**

[1]

Bar 19 / Bar 20 / Bar 21

**28** On the blank stave below, write out the viola part in bar 16 and bar 17, using the treble clef provided.

[3]

A musical score for 'The Star-Spangled Banner' on a treble clef staff. Measure 16 (left) starts with a half note, followed by a quarter note, a eighth note, and a sixteenth note. Measure 17 (right) starts with a half note, followed by a quarter note, a eighth note, and a sixteenth note. The key signature is one sharp (F#), and the time signature is common time.

***Award marks as follows:***

<i>Entirely correct</i>	3
<i>One error of pitch</i>	2
<i>Very little accuracy of pitch</i>	1
<i>No accuracy of pitch</i>	0

**(Allow enharmonic alternatives, but not octave transpositions)**

29 Describe Handel's use of harmony and tonality in the section from bar 33 to bar 35. Refer to key and chords in your answer.

[4]

### *Marking criteria:*

<b>4 marks</b>	Accurate description of the harmony used in the extract with key and chords (including inversions) identified precisely
<b>3 marks</b>	Description of some aspects of the harmony used in the extract but not all details are described with complete accuracy (for example, partial accuracy when referring to chord inversions)
<b>1-2 marks</b>	Superficial comments on some aspect(s) of the harmony in the extract, but lacking clarity and precision in description. Only the final cadence may be identified accurately, for example,
<b>0 marks</b>	No reference to harmony or tonality

**N.B. Max. 2 for identification of b/relative minor + perfect cadence only**

*Examples of relevant detail that may be cited by candidates:*

- *Progression is in the key of b*
- *Progression concludes with a perfect cadence*
- *Approach chords open with V7d, leading to Ib-IV-Ic progression*
- *ref. effect of more rapid chord change after slower rate of change in previous bars*
- *ref. harmonic progression underlines hemiola in approach to cadence*

30 Compare the two performances of this music and comment on the similarities and differences between them. You may wish to refer to aspects such as:

- articulation
- tempo
- dynamics
- the instrumental forces used and the overall sound.

[8]

*Marking criteria:*

<b>7-8 marks</b>	Specific and consistent evidence of aural perception offered across a range of musical features drawn from both extracts, linked to perceptive and well-constructed comparisons
<b>5-6 marks</b>	A range of relevant evidence of aural perception offered from both recordings, together with a range of effective comparisons, although perhaps lacking detail in some areas
<b>3-4 marks</b>	Some relevant evidence of aural perception offered from both recordings, with an attempt to make some effective comparison between recordings
<b>1-2 marks</b>	Limited and/or basic relevant evidence of aural perception offered from at least one recording, but with little or no attempt to make effective comparison
<b>0 marks</b>	No relevant evidence offered from either recording

*Examples of relevant evidence that may be cited by candidates:*

#### Articulation

- *ref. more taut rhythms in Extract 2B – especially the double-dotted rhythms in the concluding chordal section*
- *no use of double-dotted rhythms in Extract 2A*
- *string articulation is generally more detached in Extract 2B*
- *lines are more *legato* in Extract 2A*

#### Tempo

- *Extract 2A is performed at a slower tempo than Extract 2B*
- *Extract 2A feels rather ponderous / plodding in terms of pace*
- *Extract 2B drives the music forward in terms of pulse*

#### Dynamics

- *Extract 2A has less variation in dynamic level than Extract 2B*
- *Performers accent strong beats of bars more forcibly in Extract 2B*
- *Extract 2B has a pronounced *diminuendo* towards the end of the extract*

#### Instrumental forces used / “sound” of the music

- *ref. Extract 2A has a fuller string sound / larger orchestra*
- *ref. clear use of string vibrato in Extract 2A cf. little use of vibrato in Extract 2B*
- *ref. harpsichord is less prominent in Extract 2B*
- *ref. more resonant acoustic / greater “echo” in Extract 2A cf. drier acoustic of Extract 2B*
- *ref. reduction in string forces towards the end of Extract 2B*

31 (a) From which section in Handel’s *Water Music Suite no.2* does this extract come? [1]

**(Alla) hornpipe / No.12 (Allow 11D [Fiske])**

(b) Relate the printed extract to the overall structure of the section from which it is taken. [2]

**Middle / “B” section (1) of a Ternary Form / ABA structure (1)**

32 Describe the music that **immediately** follows the recorded extract.

[3]

- **Block chords (1) in minims (1)**
- **D major**
- **Scored for woodwind + strings**
- **Credit specific ref. to return of brass / trumpets & horns (1) in response/antiphony (1)**
- **Ref. dynamic range: now louder**
- **Ref. return of “A” material**

**Extract 3** [ ⊖ track 8 ]

There is no score for **Extract 3**.

This extract is part of *Hotter than that* performed by Louis Armstrong and His Hot Five.

**LOUIS ARMSTRONG AND HIS HOT FIVE**, *Hotter than that* (1927), from *Louis Armstrong – 25 Greatest Hot Fives & Hot Sevens*, ASV Living Era CD AJA5171 (1995), track 16, 01'19" – 01'54". [Length of recorded extract: 00'35"].

33 Identify the vocal style used by Louis Armstrong throughout this extract.

[1]

**Scat**

34 Describe in detail the treatment of the main melody in this extract.

[5]

- **Begins with longer, lyrical phrases**
- **Contour based closely on Armstrong's earlier trumpet solo**
- **Later the line becomes more fragmentary**
- **Includes syncopated rhythms**
- **Short, accented notes, separated by rests**

- *ref. melodic leaps*
- **Use of vibrato**
- **Use of *glissandi* / slides**
- ***ref. specific rhythmic features (e.g. polyrhythmic/polymetric effect of dotted crotchets against regular crotchet pulse)***

35 Describe briefly the music of the accompaniment. [3]

- **Banjo (1) playing chords on every beat / comping (1)**
- **Guitar (1) plays more elaborate / decorated (1) countermelodies (1) that rise and fall (1)**
- ***ref. break at the midpoint of the chorus***

36 Describe the music that **immediately** follows the recorded extract. [4]

- **(Louis) Armstrong continues with scat singing**
- **Melodic line now unaccompanied**
- ***ref. duet / dialogue***
- **Vocal lines imitated (1) by the guitar (1)**
- ***ref. use of antiphony / call and response / exchange of phrases***
- ***ref. use of pitch bends (1), slides (1) and smears (1)***

37 Give the month in which this recording was made. [1]

**December**

38 What company was responsible for issuing the original recording of this performance? [1]

**Okeh (Records) (allow The General Phonograph Corporation)**

**Section C**

Answer **one** of the following questions (39 to 41).

Write your answer in the space provided.

**Questions 39 to 41****Marks***Characterised by*

<b>19-20</b>	Thorough and detailed knowledge and understanding of background to the repertoire, supported (where appropriate) by detailed and specific examples of music, well-assimilated and applied in direct answer to the question. Ideas well structured and expressed in language of consistently high quality, essentially without faults of grammar, punctuation or spelling.
<b>16-18</b>	Specific knowledge and understanding of the background to the repertoire, supported (where appropriate) by reference to clearly-identified examples of music, mostly well applied towards answering the question. Ideas generally well structured and expressed in language that is of good quality with very few lapses in grammar, punctuation or spelling.
<b>13-15</b>	Good general knowledge and understanding of the background supported (where appropriate) by some accurate references to examples of music. Some attempt to apply this in direct answer to the question. Ideas fairly clearly expressed in language that is mainly of good quality, but with minor flaws in grammar, punctuation and spelling.
<b>10-12</b>	Some knowledge of the background to the repertoire, supported (where appropriate) by references to a few accurate examples of music but with little detail. Ideas not always clearly related to the question and expressed in language that displays some weaknesses in grammar, punctuation and spelling.
<b>7-9</b>	Limited knowledge and/or confused understanding of the background, perhaps illustrated by references to music that are not always accurate and/or not well understood. Ideas not always relevant or accurate and rather poorly expressed with persistent errors in grammar, punctuation and spelling.
<b>4-6</b>	Little knowledge of relevant background, with little illustration from music examples and few ideas that bear little relevance to the question. Ideas poorly expressed with serious weaknesses in grammar, punctuation and spelling.
<b>0-3</b>	Very little knowledge of any relevant background, with no musical illustrations and/or very few ideas. Little coherent thought in the answer and expressed in language of very poor quality.

39 Compare the use of brass instruments in Handel's *Water Music Suite no.2 in D, HWV349* and Mozart's *Concerto no.4 in E for horn and orchestra, K.495*, pointing out similarities and differences. [20]

***The main issues / evidence that should be addressed by candidates:***

- The composition of brass forces in each work
- The deployment of instrumental resources/sonorities within each work
- Consideration of the nature of instruments available to the composer of each work, including issues of instrument technology and design
- Consideration of idiomatic writing and performing conventions for the brass instruments within each ensemble
- Specific details of the ways in which the sound of brass instruments is treated and developed within each item of prescribed repertoire.

***Most candidates should be able to:***

- Describe the basic instrumental resources of the brass section used in each prescribed work and point out the main similarities and differences between the ensembles
- Demonstrate a general awareness of the nature of the brass instruments used within each work discussed and mention some basic ways in which brass instrumental sonorities are treated in each item
- Show a basic awareness of the ways in which instrument design affected the nature of brass use deployment and its contribution to the work as a whole
- Mention some general ways in which the brass instruments are deployed within the overall aural texture of each work and a general awareness of the ways in which the instrumental ensembles discussed reflect changes of approach to instrumental writing over time.

***More informed answers will offer more detail such as:***

- A comprehensive description of the brass forces used in each ensemble used, drawing clear and perceptive comparisons across the two works discussed
- Specific detail of the nature and design of the brass instruments used across a range of examples that reveal detailed knowledge of relevant musical evidence in the prescribed repertoire
- A clear awareness of specific ways in which musical material for brass instruments is handled and developed within each work, supported by aurally perceptive and detailed comments on the prescribed repertoire
- A detailed survey of ways in which the composers/performers make use of the specific instruments available (including mention of specific aspects such as instrumental sonorities, structure, and the use of specific performing conventions with the relevant tradition)
- A convincing awareness of the ways in which approaches to writing for brass instruments changed over time, supported by precise detail.

40 Describe how Beethoven's use of the orchestra in his *Symphony no.5 in c, op.67*, reflects the musical style of its time.

[20]

***The main issues / evidence that should be addressed by candidates:***

- The nature of the orchestral ensemble employed by Beethoven in the prescribed items of repertoire
- The specific instrumental forces required, including some awareness of aspects that were regarded as revolutionary in Beethoven's time
- The range of instrumental sonorities employed across the prescribed item of repertoire
- An awareness of the nature of a "conventional" period orchestra and of Beethoven's innovations in relation to instrumental use
- An awareness of the changes brought about in instrumental music during the early 1800s as a result of the emergence of the Romantic movement.

***Most candidates should be able to:***

- Describe the basic instrumental forces employed by Beethoven in the prescribed item of repertoire
- Show some awareness of the main ways in which Beethoven's use of instrumental forces was regarded as unconventional/experimental for its time
- Refer to some basic features of the writing for instruments that are characteristic of Beethoven's style and/or the orchestral style of the early Romantic period
- Mention some basic aspects of the music that demonstrate a degree of aural familiarity with Beethoven's deployment of instrumental sonorities within the prescribed item of repertoire

***More informed answers will offer more detail such as:***

- Specific information on the instrumental forces used by Beethoven, together with detailed awareness of the nature of the instruments used
- Specific and perceptive references to the deployment of instrumental forces across a range of textures and sonorities, revealing a high degree of aural familiarity with the prescribed movement
- Precise details of Beethoven's handling of the instruments across a range of relevant features such as idiomatic writing, dynamic contrast and tonality
- Specific and perceptive references to features of the prescribed item of repertoire that characterise the music as distinctly a product of the composer's style and/or the historical context

41 Discuss the impact of recording companies on the development of jazz music. Refer to at least **two** items of prescribed repertoire you have studied. [20]

***The main issues / evidence that should be addressed by candidates:***

- The development of recording technology during the 20<sup>th</sup> century, including the move from 78rpm discs to stereo LPs, and later to CD and digital formats
- Financial security provided for musicians by securing recording contracts and the development of early recording “stars” in both jazz and classical repertoire, resulting in the emergence of distinctive band styles
- The effects of the availability of recorded performances on musical style and the dissemination of performance practice
- The effects of technological improvement on instrument design and its consequent effect on the style of music produced by composers, including the development of new performance techniques

***Most candidates should be able to:***

- Reveal a basic awareness of the emergence of recording companies and radio stations (especially in America and Europe) during the 20<sup>th</sup> century
- Demonstrate some awareness of the changing nature of recorded formats (e.g. 78rpm shellac disks, vinyl LPs and later CD recordings and internet downloads)
- Demonstrate a general awareness of the effects that the developing recording technology had on aspects of performance practice and on the nature of the music produced by performers
- Make general references to the ways in which technology contributed to the development of instrument design and related factors such as extended ranges, greater tone projection, etc.
- Show some awareness of the ways in which improvements in instrument design were exploited by composers and performers in their musical output.

***More informed answers will offer more detail such as:***

- Specific and detailed references to a range of developments in recording technology
- Clear awareness of specific ways in which technological advances affected the performing and recording conditions of musicians
- The effects of recording and broadcasts on the work of musicians, including aspects of exposure, limitations in terms of instrumental combinations and/or the overall design/structure of a performance (e.g. the need for improvised recordings to end abruptly on occasions as a result of restrictions on recording time)
- Precise and detailed references to technological developments in instrumental design and manufacture, and the related effects of such improvements in terms of extended instrumental ranges, greater ranges of instrumental sonority, etc.

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