



GCE

Music

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

Advanced Subsidiary GCE

Mark Scheme for June 2015

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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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1. Annotations

In answers with bullet point evidence lists in the mark scheme, credit **1 mark for each bullet point**, up to the question maximum **unless** individual credit points of evidence are indicated (in brackets) within a particular bullet point.

Any term or word underlined in the mark scheme is essential to qualify for the award of the mark.

In marking **Section C** you are asked to follow a number of marking conventions. The purpose of these is to:

- *demonstrate that prescribed repertoire has been studied*
- *demonstrate that relevant aspects of context have been understood*
- *ensure that subsequent readers of the script are able to follow the thinking of the original Examiner*
- *support the thinking and marking of the original Examiner in any subsequent Results Enquiry.*

Your annotations will show other readers the “conversation” you have had with the script. In any one script you are **not** expected to use all of the annotations listed.

Annotation	Explanation
✓	Recognises a point worthy of credit (repertoire <u>or</u> context based)
✓✓	Recognises a significant point (the examiner may indicate relevance to repertoire (✓✓R), context (✓✓C) or to both aspects to both)
✗	An error (of content, context or understanding); indication of a zero mark in the question paper
NAQ	Not answering the question
eg?	An appropriate example (musical or historical) required as supporting evidence
sp / gr / p / Eng	Spelling/grammar/punctuation/language error. (You are not expected to correct all examples of these)
Rub.	Rubric infringement
L?	Query link to question/relevance
R?	Lacking explanation of/reason for the point being made
Dup.	Duplication of material/evidence used elsewhere in the Unit
I.C.	Insufficient sense of contour (<i>for melodic dictation in Section A</i>) – <i>This is used to qualify a mark of zero for dictation responses</i>

2. Subject-specific Marking Instructions

Recording of marks – Sections A & B

- Give a clear indication of how marks have been awarded.
- Record the numerical mark for the response to each question or part-question **unringed** in the right-hand margin next to the question total.
- Show the total for Section A as a single **ringed** mark in the right-hand margin at the end of the section.
- Show the total for Section B as a single **ringed** mark in the right-hand margin at the end of the section (**N.B.** do not ring separate totals for Extract 2 and Extract 3 in Section B).
- If a candidate continues an answer in the answer booklet, note this on the script **for each question where this occurs** and write the total mark, **ringed**, for the question or part-question at the end of the response in the answer booklet; then transfer the mark, **unringed**, to its correct place on the question paper.
- If a candidate answers questions on both extracts in Section A, take the higher mark as the total for the Section and write "**INFRINGEMENT – 1A & 1B answered**" on the front cover of the question paper.

Recording of marks – Section C

- Record the numerical mark for each question as a single **ringed** mark in the right-hand margin at the end of the essay.

Recording of marks – Insert

- Record the mark for each response written in the Insert as a **ringed** mark on the right-hand side of the page, positioned as instructed at the standardisation meeting.
- Use a **ringed 0** (zero) to indicate zero marks; not a cross
- Use a cross to indicate an incorrect chord or an interval error in melodic dictation, as instructed at the standardisation meeting
- Transfer all the **ringed** totals from the Insert to the appropriate column in the question paper

Recording of marks – General

- Transfer **ringed** totals for Sections A, B and C to the front page of the script, where they should be totalled.
- Show evidence that you have seen the work on every page of a script and Insert on which the candidate has made a response.
- Cross through every blank page to show that you have seen it.

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 14) **or** Extract 1B (Questions 15 to 23) and answer all the questions on your chosen Extract.

Extract 1A

This extract is part of a movement from an instrumental sonata by Francesco Barsanti. The recording consists of **three** passages: **Passage 1i**, **Passage 1ii** and **Passage 1iii**.

The music is performed at period pitch.

FRANCESCO BARSANTI, Sonata V for flute and thorough bass, Minuet, bars 1-16, bars 49-64 & bars 83-98. Ensemble Elektra, (2011), Downloaded from iTunes / Magnatune.com, track 8, 00'00" – 00'53", 02'25" – 03'14" & 04'00" – 04'57" [Total length of recorded extracts: 02'44"]

Passage 1i (bar 1 to bar 16) [⊖ track 2]

1 Identify the instrument playing the melody line in this performance.

[1]

Recorder / Wood/Baroque flute (Flute = 0)

2 **On the score** circle **one** note that is ornamented in the **repeat** playing of the section from bar 1 to bar 8 of the recorded performance.

[1]

Mark the first circled note only.

3 On the score complete the bass line played by the 'cello from bar 5 to bar 8. The rhythm of this passage is indicated above the stave. [3]

<i>Entirely correct</i>	3
<i>One error of (relative) pitch</i>	2
<i>The general melodic shape produced but with largely inaccurate intervals between notes</i>	1
<i>Very little / no melodic accuracy</i>	0

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

- Imperfect
- Interrupted
- Perfect
- Plagal

5 What is the key of the music at bar 9 to bar 10? [1]

g (minor)

6 Which of the following terms describes most accurately the harmonic function of the note C printed at bar 10¹? [1]

- Acciaccatura
- Anticipatory note
- Appoggiatura
- Auxiliary note

7 What **device** is heard in the melody from bar 9 to bar 12? [1]

(Descending) sequence (1)

8 Name the instrument that plays chords in the accompaniment. [1]

Harpsichord

9 The following chords are used in the section from bar 13 to bar 15: [5]

- I (F)
- Ib (F/A)
- IV (B \flat)
- V7b (C7/E)
- V7d (C7/B \flat)

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

Award 1 mark for each chord positioned accurately

10 Which of the following terms describes the structure of **Passage 1i**?

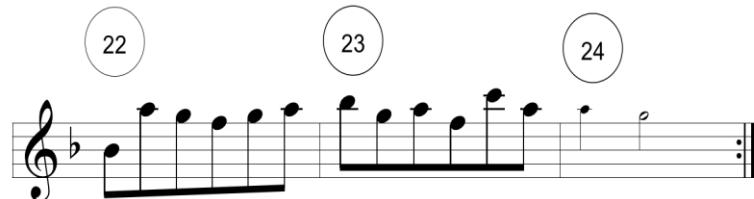
[1]

- Binary**
- Rondo**
- Ternary**
- Through-composed**

Passage 1ii (Bar 17 to bar 32) [⊕ track 3]

11 On the score complete the melody line from bar 22 to bar 23. The rhythm of this passage is indicated above the stave.

[4]



Entirely correct

4

One or two errors of (relative) pitch

3

Three or four errors of (relative) pitch

2

The general melodic shape produced but with

1

largely inaccurate intervals between notes

Very little / no melodic accuracy

0

12 Compare the accompaniment of **Passage 1ii** with that of **Passage 1i**, identifying similarities and differences.

[5]

- Both passages use the same harmonic pattern.
- The accompaniment in Passage 1ii uses mainly a quaver (1) rhythm cf. longer note values (1) in bass line of Passage 1i
- 'Cello plays mainly arpeggio figures in Passage 1ii (1) cf. chords in Passage 1i
- ref. plucked / *pizzicato* (1) cf. bowed / *arco* in Passage 1i (1)
- The harpsichord plays in Passage 1i / is not present in Passage 1ii
- ref. 'cello doubles the harpsichord LH in Passage 1i but not in Passage 1ii

Passage 1iii (Bar 33 to bar 48) [⊖ track 4]

13 In what ways does the player vary the melody of bar 41 to bar 48 when the section is repeated in this performance (0'42" to 0'59")? Refer to bar numbers in your answer. [4]

4 marks	Precise and accurate recognition of melodic variation supported by specific detail and exact locations for all examples identified
3 marks	Accurate recognition of most melodic variation identified, supported by mostly specific detail and location
1-2 marks	Recognition of melodic variation supported by some indication of detail and/or location
0 marks	No valid comment on melodic variation

1 entirely accurate description of variation + precise location details = 2 marks

2 entirely accurate descriptions of variation + precise location details = 4 marks

Elaborated version of the melody performed in the recording:

N.B. The trill marked in bar 47 occurs in **both** performances of this phrase and consequently should not be used as valid evidence to answer this question.

14 Identify the figuration heard in the repeat of the accompaniment in bar 48.

[1]

(Ascending) arpeggio / broken chord

Extract 1B

This extract consists of **two** passages (**Passage 1i** and **Passage 1ii**) from one of Malcolm Arnold's *English Dances*.

MALCOLM ARNOLD, *English Dance, Set 2 no.1* (1951), bars 1-37¹ & 84³-101¹. London Philharmonic Orchestra, Malcolm Arnold (1979), Lyrita Recorded Edition, SRCD.201 (1990), track 5, 00'00" - 00'50" & 02'09" – 02'34" [Total length of recorded extracts: 01'05"]

Passage 1i (Bar 1 to bar 37¹) [⊖ track 5]

15(a) Identify the instrument that plays the rhythm printed on the single-line stave from bars 1 to 4.

[1]

Side drum (allow snare drum)

(b) On the score complete the rhythm played by this instrument from bar 5 to bar 6.

[3]

Entirely accurate

3

One or two errors of rhythm / accurate but missing decorative ruffs

2

Limited rhythmic accuracy

1

Very little / no rhythmic accuracy

0

(c) Which of the following playing techniques is used in the section from bar 1 to bar 8? [1]

- Flam
- Paradiddle
- Roll
- Ruff

16 The main theme of the extract begins at the end of bar 4. Which **two** instruments play this theme from the end of bar 4 to bar 12? [2]

Piccolo (1) Celesta (1) (allow **Glockenspiel** as alternative to celesta)

17(a) On the score circle any **one** note of the printed melody from bar 5 to bar 12 that is ornamented in the recorded performance. [1]

The musical score consists of two staves of music. The top staff starts at bar 5 and ends at bar 8. The bottom staff starts at bar 9 and ends at bar 12. Each staff has a treble clef and a key signature of one flat. The music is in common time. Small circles are placed above specific notes in each bar to indicate where to look for ornaments. In bar 6, the note in the 4th measure is circled. In bar 7, the note in the 3rd measure is circled. In bar 10, the note in the 2nd measure is circled. In bar 11, the note in the 3rd measure is circled. In bar 12, the note in the 1st measure is circled.

Award 1 mark for a correct note circled.

Allow either note contained within the larger circles

Mark the first circled note only.

(b) Describe precisely how the note you have identified in answer to (a) above is ornamented in this performance.

[1]

Bar/beat	Description of ornamentation
6 ⁴	Grace notes / glissando up to the high E♭
10 ⁴	Grace notes / glissando up to the high E♭
12 ¹	Acciaccatura on the A♭ to G
12 ⁴	Grace notes / glissando up to the high B♭

18 Describe the music played by the **woodwind and brass** instruments in the section from bar 13 to bar 20. Give specific details in your answer.[4]

- **Piccolo continues to play the main theme**
- **...now joined by flutes playing in 3rds (1)**
- **Trombones play detached/staccato (1) repeated (1) chords (1)**
- **ref. to three-quaver rhythmic pattern**
- **Tuba plays tonic & dominant notes (1) every half-bar/minim (1)**

(No marks for instrument identification only. Credit accurate description of activity if instruments identified incorrectly.)

Max. 3 marks for focussing on woodwind OR brass only)

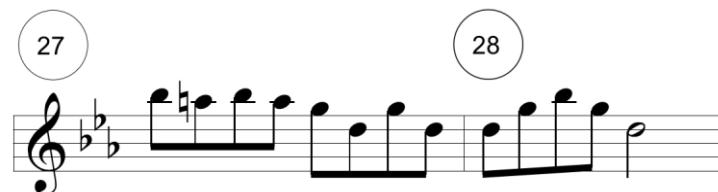
19 Identify the following cadences in **Passage 1i**.

[2]

(a) Bar 16	(b) Bar 20
<input checked="" type="checkbox"/> Imperfect <input type="checkbox"/> Interrupted <input type="checkbox"/> Perfect <input type="checkbox"/> Plagal	<input type="checkbox"/> Imperfect <input type="checkbox"/> Interrupted <input checked="" type="checkbox"/> Perfect <input type="checkbox"/> Plagal

20 On the score complete the melody in bars 27 and 28. The rhythm of this passage is printed above the stave.

[4]



Entirely accurate 4

One or two errors of (relative) pitch 3

Three or four errors of (relative) pitch 2

The general melodic shape but with largely inaccurate intervals between notes 1

Very little / no melodic accuracy 0

21 Comment on the **harmony and tonality** of **Passage 1i**.

[4]

4 marks	Answer identifies clear and accurate details of harmony and tonality in the passage with precise reference to location
2-3 marks	Answer identifies some accurate detail of harmony and tonality, but location references lack detail or are general in nature
1 mark	Answer identifies only a single point of harmony or tonality, with superficial or no reference to location
0 marks	Answer makes no accurate comment on harmony or tonality

Relevant detail that may be mentioned by candidates:

- Opening dissonances give no sense of initial key centre
- Dissonant held chord continues until the tonic and dominant bass appears (at bar 13)
- 'A' theme centres mainly around E♭ brass *sffz* chords
- First statement is not fully harmonised but underpinned mainly by tonic-dominant notes
- 'B' theme centres on c (minor) ...
- ...but with modal influences (flattened 7th, raised 6th)
- *ref.* melody harmonised in 3rds (allow 6ths)

22 Describe the overall **structure** of **Passage 1i**.

[2]

- ABA / Ternary
- *ref.* Introduction
- *ref.* further detail: e.g. repetition within A (A¹,A²) and B
- *ref.* four-bar phrase structure

Passage 1ii (Bar 38 to bar 55¹) [⊖ track 6]23 Describe in detail the music of **Passage 1ii**, referring to specific groups of instruments and the music they play.

[5]

5 marks	Answer identifies specific instrumental groups and makes clear and accurate references to the music they play, supported by precise references to location
3-4 marks	Answer identifies instrumental groups generally, and makes some reference to the music they play, but location references lack detail or are general in nature
1-2 marks	Answer makes general references to instruments and/or instrumental groups, with superficial or no reference to the music played and/or location
0 marks	Answer makes no accurate comment on instrumental groups or the music they play

Relevant detail that may be mentioned by candidates:

- **Uses melody A only / no use of melody B**
- **Theme now opens with three-quaver anacrusis**
- **Theme played first by low brass (trombones + tuba) + bassoon**
- **...and later by high brass / horns and trumpets**
- **Rapid/semitriplet falling and rising scales in woodwind + violins**
- **ref. absence of low bass line for first statement of theme**
- **ref. punctuation of four-note ascending-scale figure by trumpets**
- **ref. addition of bass line for the second statement of the theme**
- **ref. timpani rolls**
- **ref. tambourine on anacrusis**
- **ref. bass drum punctuates to bar 46**
- **ref. harp *glissandi***
- **ref. countermotif in woodwind & violins now based on two pitches alternating**
- **ref. addition of cymbals on the last beat of the extract**
- **ref. slower tempo for Passage 1ii**

Section B

Extract 2

The Insert contains a full score of **Extract 2** which is taken from the third movement of Mozart's *Concerto no.4 in E♭ for horn & orchestra, K.495*.

Two recordings of the extract from **different** performances are provided on the CD: **Extract 2A** (⊖ track 7) and **Extract 2B** (⊖ track 8). No CD timings for these recordings are given in the score.

MOZART, Concerto no.4 in E♭ for horn & orchestra, K.495, 3rd movement, bars 84 to 109¹.

Extract 2A: Barry Tuckwell, London Symphony Orchestra / Maag (1959), Decca Originals 478 2659 (2011), track 11, 01'26" – 01'53"
[Length of extract: 00'27"]

Extract 2B: Timothy Brown, Orchestra of the Age of Enlightenment / Kuijken (1989) Virgin Classics VC 7 90845-2 (1990), track 6,
01'25" – 01'50" [Length of extract: 00'25"]

24 On the blank stave below, write out the solo horn part of bars 13 and 14 **at sounding pitch**:

[4]

<i>Entirely accurate</i>	4
<i>One or two errors of pitch</i>	3
<i>Three or four errors of pitch</i>	2
<i>Little accuracy of pitch</i>	1
<i>No accuracy of pitch</i>	0
<i>(Octave displacement</i>	1)

25 Describe Mozart's use of **harmony** and **tonality** in this extract. Refer to specific bars and keys in your answer.

[6]

5-6 marks	Answer identifies clear and accurate details of harmony and tonality in the passage with precise reference to location
3-4 marks	Answer identifies accurate details of harmony and tonality, but several location references lack detail or are general in nature
1-2 marks	Answer identifies basic points of harmony or tonality, with superficial or no reference to location
0 marks	Answer makes no accurate reference to harmony or tonality

Relevant detail that may be mentioned by candidates:

- Extract begins in c (minor) / relative minor
- Music reaches an imperfect cadence at bars 7-8
- Key centre then moves rapidly – through E-flat (b.13), A-flat (b.14) and D-flat (b.15)...
- ref. cycle of 5ths
- Reaching a perfect cadence in the subdominant / A-flat at bars 15-16
- Music then modulates by (ascending) sequence... in A-flat (b.18), B-flat (b.20) and c (minor) (b.22)
- ref. use of Neapolitan chord in bar 23...
- ... leading to a tonal centre of g minor at the end of the extract

26 Describe Mozart's writing for the solo horn in this extract. Refer to specific bar numbers in your answer.

[3]

Marking criteria:

3 marks	Answer identifies specific and relevant aspects of Mozart's writing for solo horn, with supporting evidence demonstrating aural perception in relation to the precision of its identification.
2 marks	Answer identifies some general aspects of Mozart's writing for solo horn, with evidence identified generally or with variable precision.
1 mark	Answer identifies one aspect of Mozart's writing for solo horn, but at a superficial level with limited or no supporting evidence.
0 marks	Answer makes no reference to relevant aspects of Mozart's writing for the solo horn.

Relevant information that may be mentioned by candidates:

- **Lyrical melodic lines**
- **Use of arpeggio / broken chord figuration**
- **Use of characteristic repeated notes**
- **ref. ascending sequence from bar 17 to bar 21**
- **ref. use of single (detached) notes towards the end of the extract**
- **ref. angular shape of some melodic phrases for the horn**
- **ref. use of horn in antiphony with orchestra**
- **ref. writing for natural horn / no valves / hand stopping**

27 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:

- tempo
- articulation
- the sound of the solo horn
- the sound of the accompaniment in each recording.

[8]

Marking criteria:

7-8 marks	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
5-6 marks	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
3-4 marks	Some relevant evidence of aural perception offered from both recordings, with an attempt to make some effective comparison between recordings
1-2 marks	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
0 marks	No relevant evidence offered from either recording

Examples of relevant evidence that may be cited by candidates:

Tempo

- Extract 2A and Extract 2B are performed at a similar tempo
- Extract 2A has a slight *rit.* At bar 11² before returning to tempo
- Repeated horn notes are held back slightly in Extract 2B

Articulation

- *ref.* more pronounced articulation (e.g. accents) in Extract 2A than Extract 2B
- *ref.* solo horn line is more *legato* in Extract 2A

The sound of the solo horn

- *ref.* Extract 2B uses a natural horn *cf.* modern valve horn in Extract 2A
- *ref.* tone of horn line more even in Extract 2A
- *ref.* prominent *crescendo* on the high F in bar 12 of Extract 2A
- *ref.* prominent *diminuendo* at end of the phrase in bars 15-16 in Extract 2A
- *ref.* harsh sound of (quieter) stopped notes in bars 3-4, 11-12, 14-16, 23 & 25 of Extract 2B

The sound of the accompaniment in each recording

- *ref.* Extract 2A is at concert pitch; Extract 2B is at period/lower pitch (approx. A=415)
- *ref.* fuller string sound / larger string group in Extract 2A
- *ref.* string vibrato more prominent in Extract 2A
- *ref.* octaves in bars 23-26 are *staccato* in 2B, but slurred and detached in 2A
- *ref.* series of *crescendi* in the phrases from bar 16-22 in Extract 2A, but treated as a long single *crescendo* in Extract 2B
- *ref.* resonant recording for Extract 2A *cf.* more dry acoustics for Extract 2B

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

- Last four bars of the extract are repeated (in some Urtext scores)...plus:
- *ref.* series of perfect cadences...
- ...treated in (descending) sequence...
- in g (minor) (1), then f (minor) (1), then in E-flat (1)
- Semitone upward move in 1st violins and solo horn...
- ...treated in antiphony
- Leads into return of the rondo theme/Theme A (1) in the tonic key/E-flat (1)

Extract 3 [⊖ track 9]

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

This extract is part of '*Round Midnight*' performed by the Miles Davis Quintet. The extract forms part of a chorus.

MILES DAVIS QUINTET, 'Round Midnight (1956), from 'Round about Midnight, Columbia Legacy Edition 519957-2 (2005), disk 1, track 1, 01'36" – 02'44". [Length of recorded extract: 01'08"].

29 Explain how the sound of the trumpet in this recording is characteristic of Miles Davis' playing. [3]

- Muted
- Specific ref. to harmon mute
- Laid back melodic style
- Narrow pitch range
- Rhythmic flexibility
- Recorded very close to the microphone / prominent in the aural spectrum
- Use of narrow bore mouthpiece

30 Describe the music of the accompaniment. [6]

- Played by rhythm section only
- Double bass plucks (1) frequently using octave (1) leaps and a syncopated rhythm (1) crotchet rhythm (1)
N.B. Not "walking bass")
- ref. double bass triplet rhythm (1) and/or chromatic move (1)
- ref. double bass movement in 5ths
- Piano plays rich (1) detached (1) chords / comping (1) to punctuate the texture (1) with more sustained lines later in the extract (1)
- ref. syncopated rhythm of piano chords
- Drummer plays with (wire) brushes (1) keeping the beat (1) and with occasional cymbal hits (1)

(No credit for instrument identification only)

31 Which of the following intervals is featured in the piano link at the end of the recorded extract? [1]

- Major 3rd
- Minor 3rd
- Major 6th
- Octave

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

- **Tutti / Full band enters**
- ...with dissonant (1) detached/stab (1) chords (1) in syncopated rhythm (1)
- **ref. big band style**
- **Drummer changes to sticks**
- **ref. loud dynamic**
- **ref. double bass flourish**
- **ref. drum roll**
- ...leading to **saxophone (1) solo (1) + ref. faster tempo / double time (1)**
- **ref. B♭ 7/Dominant 7th chord at end**

33 Name the composer of the original melody '*Round Midnight*', on which this arrangement is based. [1]

(Thelonius) Monk

Section C

Answer **one** of the following questions (34 to 36).

Write your answer in the space provided.

Questions 34 to 36

<i>Marks</i>	<i>Characterised by</i>
19-20	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.
16-18	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.
13-15	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.
10-12	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.
7-9	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.
4-6	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.
0-3	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.

34 Compare and contrast the performing conditions associated with any **two** items of prescribed repertoire.

[20]

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

- The general performance context of each item of repertoire selected
- Consideration of the nature of audiences for each item of repertoire
- Consideration of idiomatic writing and performing conventions for the instrumental forces in relation to performance context
- The instrumental forces employed in each ensemble

Most candidates should be able to:

- Describe the basic performance context of each item of repertoire discussed and point out the main similarities and differences between them
- Demonstrate a general awareness of the nature of potential audiences and/or performing conditions in relation to each work and mention some basic ways in which they are similar or contrasting
- Show a basic awareness of the ways in which the use of instruments is related to performance context within each item of prescribed repertoire
- Mention some general ways in which the use and/or composition of the instrumental ensembles discussed reflect changes of approach to the genre

More informed answers will offer detail such as:

- A comprehensive description of the performance context of each item of repertoire discussed, drawing clear and perceptive comparison or contrasts across the two works discussed
- Specific detail across a range of examples that reveal detailed knowledge of relevant musical evidence and strong awareness of context in the prescribed repertoire
- A clear awareness of specific and varied ways in which musical material is handled and developed within each work, supported by aurally perceptive and detailed comments on the prescribed repertoire and its relationship to performance context
- 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 and/or context)
- A convincing awareness of the ways in which performing conditions have changed over time, supported by precise detail from the prescribed repertoire.

35 Discuss the financial and social pressures facing jazz musicians working before 1960.

[20]

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

- The nature of working conditions for early jazz musicians
- Awareness of a culture of live performance and the nature of performances and venues
- The nature of earlier jazz ensembles employed by musicians working in the 1920s and the availability of instruments
- Awareness of financial pressure on musicians and the need to secure sources of income, especially during a period of austerity.
- An awareness of the influence of the emerging recording industry and its effects on the nature of jazz performances
- An awareness of instrumental use within the range of examples from prescribed repertoire discussed in relation to external financial and social pressures on working musicians.

Most candidates should be able to:

- Describe the basic working conditions facing musicians in the early 1920s and 1930s, and demonstrate awareness of the financial need for musicians to perform
- Show some awareness of the effect of a developing recording industry and its impact upon performers in both financial and performance aspects
- Refer to some basic features of the prescribed recordings that reflect aspects of social and/or financial pressure placed upon musicians working during the first half of the twentieth century
- Mention some basic aspects of the role of legal contracts and demonstrate a basic awareness of their benefits and restrictions in relation to working jazz performers

More informed answers will offer detail such as:

- Specific information on the financial and social pressures facing jazz musicians during the early twentieth century, together with some relevant supporting detail
- Specific detail on the influence and role of the emerging recording industry on the working practices of jazz performers, including consideration of legal contractual arrangements offered to performers
- Specific and perceptive references to the working conditions of jazz musicians during the period, together with some awareness of the ways in which pressures placed upon them had an impact of the nature of the music they performed, and on their working practices
- Precise details of the financial relationship between jazz creators and the emerging recording companies, and a clear awareness of specific influences of the recording industry's effects on the production of music for recording
- Specific and perceptive references to features of the prescribed recordings that characterise the performances as distinctly a product of their historical context

36 Discuss some of the ways in which **at least two** of the prescribed items of repertoire make innovative or unusual use of timbre and sonority.

[20]

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

- The nature of instrumental groupings required for each item of prescribed repertoire discussed
- Aspects of distinctive or unorthodox combinations of instruments within each item of repertoire discussed
- The element of musical contrast produced by the skilful deployment of contrasting timbres and sonorities within a single item of repertoire and/or across the items of repertoire discussed
- Awareness of what would constitute typical orthodox approaches to timbre and sonority within the context of each item of prescribed repertoire discussed

Most candidates should be able to:

- Reveal a basic general awareness of the instrumental forces employed in each items of prescribed repertoire discussed and draw some comparisons between the items of repertoire selected
- Demonstrate a general awareness of aspects of each item of prescribed repertoire discussed that reveal innovative or unorthodox approaches to timbre and/or sonority within individual contexts
- Show awareness of the aural effectiveness of examples selected within the general context of each prescribed item discussed
- Provide some basic examples of innovative or unusual uses of timbre and sonority from each item of prescribed repertoire selected

More informed answers will offer detail such as:

- Specific and detailed references to a range sonorities and timbres that characterise each item of prescribed repertoire discussed
- Clear awareness of specific ways in which innovative and/or unorthodox approaches to timbre are employed within the overall context of each item of repertoire to extend traditional performance techniques and enhance the effectiveness of the music
- Precise and detailed references to relevant examples from each item of prescribed repertoire selected, coupled with evidence of clear understanding of the aural effectiveness of each example
- Comparisons between the use of sonority and timbre across the items of repertoire selected, demonstrating clear aural and contextual awareness in the use of specific musical detail and appropriate terminology.

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