

Mark Scheme for January 2012

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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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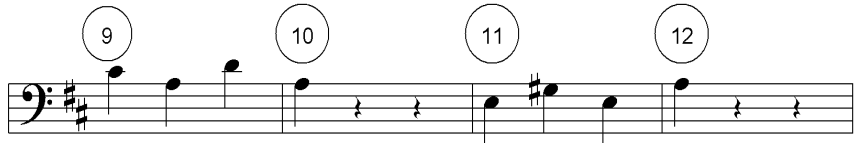
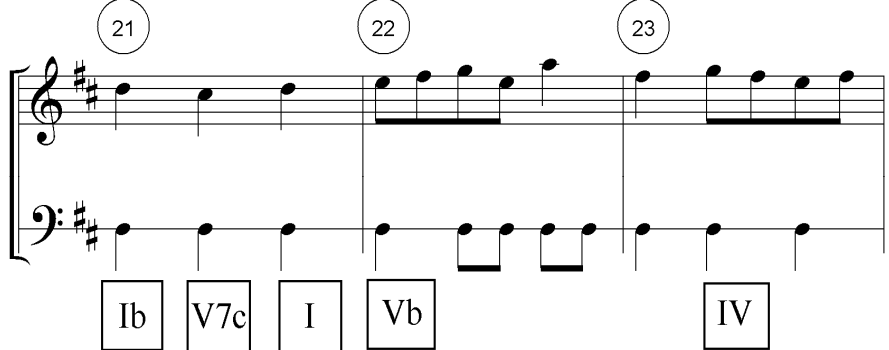
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Section A: Extract 1A

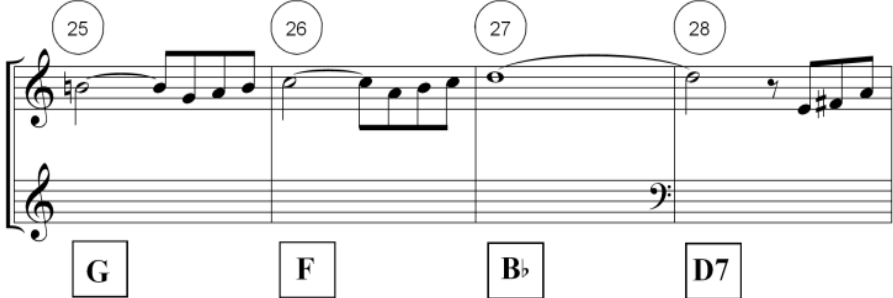
Question	Answer	Marks	Guidance
1	Imperfect	1	
2		4	<p>Entirely correct 4</p> <p>One or two errors of (relative) pitch 3</p> <p>Three or four errors of (relative) pitch 2</p> <p>The general melodic shape produced but with largely inaccurate intervals between notes 1</p> <p>No melodic accuracy 0</p>
3	A (major) / Dominant	1	
4		5	Award 1 mark for each chord positioned accurately
5	Oboe	1	



Question	Answer	Marks	Guidance										
6		2	<table border="0"> <tr> <td>All marks in place for both aspects</td> <td style="text-align: right;">2</td> </tr> <tr> <td>All marks in place for one aspect OR</td> <td></td> </tr> <tr> <td>Some marks in place for both aspects</td> <td style="text-align: right;">1</td> </tr> <tr> <td>No marks in place for either aspect</td> <td style="text-align: right;">0</td> </tr> </table>	All marks in place for both aspects	2	All marks in place for one aspect OR		Some marks in place for both aspects	1	No marks in place for either aspect	0		
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Some marks in place for both aspects	1												
No marks in place for either aspect	0												
7	(a)	1	Award 1 mark for accurate location. Mark the <u>first</u> note located only.										
	(b)	1	Trill (allow mordent)										
8		4	<table border="0"> <tr> <td>Entirely correct</td> <td style="text-align: right;">4</td> </tr> <tr> <td>One or two errors of (relative) pitch</td> <td style="text-align: right;">3</td> </tr> <tr> <td>Three or four errors of (relative) pitch</td> <td style="text-align: right;">2</td> </tr> <tr> <td>The general melodic shape produced but with largely inaccurate intervals between notes</td> <td style="text-align: right;">1</td> </tr> <tr> <td>No melodic accuracy</td> <td style="text-align: right;">0</td> </tr> </table>	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 largely inaccurate intervals between notes	1	No melodic accuracy	0
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9	(a)	1	<u>(Upper) auxiliary note</u> / Appoggiatura										
	(b)	1	<u>Chromatic passing</u> note										

Question	Answer	Marks	Guidance
10	<p><i>Relevant evidence that may be mentioned by candidates:</i></p> <ul style="list-style-type: none"> • Theme is now presented in even quaver movement <i>cf.</i> variety of notes in the Theme • Melodic elaboration of the Theme (by use of passing notes, auxiliary notes, etc.) • <i>ref.</i> inclusion of occasional wide leaps not present in the Theme • <i>ref.</i> greater use of chromaticism in the Variation • <i>ref.</i> more prominent articulation in Variation 1 	3	<p>3 marks: Answer makes some appropriate comparisons between the statements of the theme in both extracts, with specific changes identified precisely</p> <p>2 marks: Answer makes at least one appropriate comparison between the statements of the theme in both extracts, with changes identified generally or with limited or partially accuracy</p> <p>1 mark: Answer makes some valid comment on the statement of the theme in one of the extracts, but fails to make a successful comparison of change</p> <p>OR</p> <p>Answer makes a limited general comparison between the statements of the theme in both extracts but with little or no supporting evidence offered</p> <p>0 marks: Answer makes no valid comment on the statement of the theme in either extract, making no attempt to identify points of change</p>
11	<ul style="list-style-type: none"> • <i>ref.</i> obbligato / descant / countermelody • <i>ref.</i> higher pitch (N.B. Do <u>not</u> credit if “descant” is credited) • Rhythm now is in triplets rather than regular quavers • Addition of several repeated/pedal notes to the melody line 	2	

Question	Answer	Marks	Guidance
12	<p><i>Relevant evidence that may be mentioned by candidates:</i></p> <ul style="list-style-type: none"> • Theme has the fullest scoring with oboes and horns added to strings • Variation 1 adds oboes to string scoring • Variation 2 is strings alone • Lower string parts (2nd violins, violas and 'cellos/double basses) remain unaltered across all three extracts 	3	<p>3 marks: Answer makes some relevant observations, identifying both similarities and differences accurately across all three extracts</p> <p>2 marks: Answer makes some relevant observations, identifying both similarities and differences generally or with partial accuracy across at least two extracts</p> <p>1 mark: Answer makes general observations with partial accuracy OR with little or no supporting evidence offered in relation to at least one extract</p> <p>0 marks: Answer makes no valid comment on the instrumentation in any extract</p>

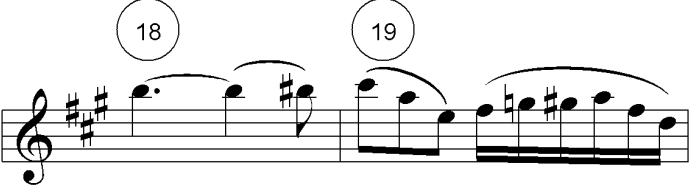
Question			Answer	Marks	Guidance
13	(a)		Section A: Extract 1 B (Solo) Flute	1	
	(b)		<i>Relevant evidence that may be mentioned by candidates:</i> <ul style="list-style-type: none"> • <i>ref. melodic line given to (solo) flute</i> • <i>ref. inverted dominant pedal in flute throughout opening bar</i> • <i>String chords descending by scale/step in parallel motion</i> • <i>ref. descending sequential elements within the introduction melody line</i> • <i>ref. (bass) clarinet tag at end of introduction</i> • <i>ref. glockenspiel</i> • <i>ref. contrast in articulation: legato (flute/strings) / staccato (clarinet)</i> • <i>ref. use of opening motif from main theme</i> • <i>ref. use of dominant harmony</i> 	4	<p>4 marks: Answer refers to a number of appropriate observations covering several musical aspects, with all supporting evidence identified precisely</p> <p>3 marks: Answer refers to a limited number of appropriate observations covering more than one musical aspect, but with most supporting evidence identified accurately</p> <p>2 marks: Answer makes basic observations on more than one musical aspect, perhaps with limited or partially accurate supporting evidence</p> <p>1 mark: Answer makes some valid comment on one musical aspect (probably instrumentation), with minimal supporting evidence offered</p> <p>0 marks: Answer makes no valid comment on any musical aspect of the extract.</p>

Question	Answer	Marks	Guidance
14 (a)	Tambourine	1	
	<ul style="list-style-type: none"> • Syncopated / off-beat • More precise detail: e.g. on beats 2 & 4 (of every bar) 	1	
15	<ul style="list-style-type: none"> • <i>ref.</i> melody pitched (perfect 4th) higher / in a different key • <i>ref.</i> introductory harp (1) <i>glissando</i> (1) not in original statement • Muted (1) <u>trumpets</u> (1) added to melody line (1) and accompanying chords (1) • <i>ref.</i> in/ more active bass line 	2	
16		4	Award 1 mark for each chord positioned accurately
17	(Ascending) sequence	1	

Question	Answer	Marks	Guidance										
18	<p><i>Relevant information that may be mentioned by candidates:</i></p> <ul style="list-style-type: none"> • <i>ref.</i> fuller orchestral texture throughout cf. sparse instrumentation at the start of Passage 1i • <i>ref.</i> strings (allow “violins”) <u>countermelody (not present in the earlier sections)</u> • Introduction of a new melodic idea • <i>ref.</i> change of key / harmony • <i>ref.</i> bass and tambourine ostinati do not appear in this section • <i>ref.</i> drum fills • <i>ref.</i> more active hi-hat • <i>ref.</i> louder • <i>ref.</i> antiphony elements • <i>ref.</i> brass takes over melody 	3	<p>3 marks: The answer provides detailed and aurally perceptive evidence drawn from specific examples covering relevant features relating to instrumentation and at least one other aspect of the music</p> <p>2 marks: The answer provides mainly accurate evidence drawn from a general selection of examples covering relevant features relating to instrumentation and at least one other musical aspect</p> <p>1 mark: The answer provides some general evidence, probably from a narrow or very restricted range, and covering one aspect (e.g. instrument identification) of the extract only</p> <p>0 marks: No relevant evidence relating to the music of the section offered.</p>										
19		4	<table border="0"> <tr> <td>Entirely correct</td> <td style="text-align: right;">4</td> </tr> <tr> <td>One or two errors of (relative) pitch</td> <td style="text-align: right;">3</td> </tr> <tr> <td>Three or four errors of (relative) pitch</td> <td style="text-align: right;">2</td> </tr> <tr> <td>The general melodic shape produced but with largely inaccurate intervals between notes</td> <td style="text-align: right;">1</td> </tr> <tr> <td>No melodic accuracy</td> <td style="text-align: right;">0</td> </tr> </table>	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 largely inaccurate intervals between notes	1	No melodic accuracy	0
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20	<p>Melody is now played by horns and trumpets New (string) countermelodies are added above the main theme</p>	1											
21	<p>Introduction (1) + Ternary form (1) OR more detail, e.g. A A⁽¹⁾ B A⁽²⁾ (2)</p>	2											
22		1											

Question		Answer	Marks	Guidance
23		<u>Electric / lead guitar</u>	1	
24		<p>Shorter / truncated Only "A" section of the melody used <i>ref.</i> addition of a coda / outro <i>ref.</i> use of the rhythmic motif from the end of the "A" melody, but now truncated... ...and treated antiphonally <i>ref.</i> rising chromaticism at end <i>ref.</i> different key / semitone higher / now in D_b <i>ref.</i> ostinato bass</p>	4	<p>4 marks: The answer provides detailed and aurally perceptive evidence drawn from specific examples covering relevant features relating to several aspects of the music 2-3 marks: The answer provides mainly accurate evidence drawn from a general selection of examples covering relevant features relating to at least two musical aspects 1 mark: The answer provides some general evidence, probably from a narrow or very restricted range, and covering one musical aspect only 0 marks: No relevant evidence relating to the music of the section offered.</p>

Section B

Question	Answer	Marks	Guidance										
25 (a)	All the bass strings / double basses join the line	1											
(b)	Two / both (horn) players (play the same line/part) / horns in unison	1											
26	Ib IV Ic V7 I	3	<p>3 marks: Entirely correct 2 marks: One error (e.g. 7th not recognised in chord V7) OR All chords identified correctly but some inversion inaccuracy / no inversions indicated 1 mark: Limited harmonic accuracy / some correct chords 0 marks: No accurate harmonic recognition</p>										
27	Chromatic (1) passing note (1)	2											
28		4	<table border="0"> <tr> <td>Entirely accurate</td> <td style="text-align: right;">4</td> </tr> <tr> <td>Not more than one error of pitch</td> <td style="text-align: right;">3</td> </tr> <tr> <td>Two or three errors of pitch</td> <td style="text-align: right;">2</td> </tr> <tr> <td>Little accuracy of pitch</td> <td style="text-align: right;">1</td> </tr> <tr> <td>No accuracy of pitch</td> <td style="text-align: right;">0</td> </tr> </table> <p>Ignore stem direction (allow enharmonic alternatives).</p>	Entirely accurate	4	Not more than one error of pitch	3	Two or three errors of pitch	2	Little accuracy of pitch	1	No accuracy of pitch	0
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29	<ul style="list-style-type: none"> • (Repeated) <u>semiquavers</u> • Double stopping (accept accurate verbal description) 	2											

Question	Answer	Marks	Guidance
30	<p>Tempo</p> <ul style="list-style-type: none"> Extract 2B is at a slightly slower pace than Extract 2A <p>Articulation</p> <ul style="list-style-type: none"> Staccato articulation is more pronounced in the clarinet in Extract 2A <i>ref.</i> less clean string articulation in Extract 2B <i>ref.</i> uneven rhythm of clarinet semiquavers at bars 8 & 19/20 in Extract 2B <i>ref.</i> greater tendency for clarinet to slide between pitches in Extract 2B <i>ref.</i> clarinet cutting end of phrase at bar 9 in Extract 2B but not in Extract 2A <p>Melodic decoration and ornamentation</p> <ul style="list-style-type: none"> <i>ref.</i> clarinet decoration/turn at bars 5 & 14 in Extract 2A <p>Aural effectiveness / "sound" of the music</p> <ul style="list-style-type: none"> Extract 2A has more lighter string sound than Extract 2B <i>ref.</i> clarinet crescendo on held note at bar 14 in Extract 2B <i>ref.</i> Extract 2B is at a higher pitch than Extract 2A <i>ref.</i> more extensive use of clarinet vibrato in Extract 2B <i>ref.</i> more reverberant acoustic of Extract 2A 	8	<p>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</p> <p>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</p> <p>3-4 marks: Some relevant evidence of aural perception offered from both recordings, with an attempt to make some effective comparison between recordings</p> <p>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</p> <p>0 marks: No relevant evidence offered from either recording</p>
31	<ul style="list-style-type: none"> 1st Subject / Principal theme / Theme A In tonic key / A (major) Played by the (solo) clarinet Complete statement Opening motif lacks quaver on the second beat of the first bar Theme also lacks original anacrusis Accompanied by strings Absence of 'cellos & double basses / upper strings only 	4	

Question		Answer	Marks	Guidance
32		Extract 3 <ul style="list-style-type: none"> • Monophonic melodic line / Unison / Octaves • Sparse / only two elements • Rhythmic backing from drum kit 	2	
33	(a)	In the Introduction / At the start / 00'00" – 00'06"	1	
	(b)	<ul style="list-style-type: none"> • The first statement is longer / the recorded extract is shorter (by four bars) • The original statement does not include the cymbal (added for the recorded extract) 	2	
34	(a)	Trumpet (1) and <u>Alto</u> saxophone (1)	2	
	(b)	An octave	1	
	(c)	A 3 rd (allow 6 th)	1	
35		<ul style="list-style-type: none"> • (Drum) kit (1) solo (1) • <i>ref.</i> syncopation / cross-rhythms • <i>ref.</i> use of all parts of the kit, switching rapidly between parts • <i>ref.</i> range of timbres, using both edge and centre of drum heads 	2	
36		<ul style="list-style-type: none"> • Fast pace • Virtuoso melodic lines • Uses a small group of performers • Extensive/formulaic improvisation • Characteristic walking bass accompaniment • Regular beat maintained on cymbal • Use of dissonant chords • Use of chromaticism • <i>ref.</i> onomatopoeic "Be-bop" effect at the end of phrases 	3	
37		1945	1	

Section C

Question	Answer	Marks	Guidance
38	<p>The main issues / evidence that should be addressed by candidates:</p> <ul style="list-style-type: none"> • The basic nature of jazz ensemble music in the 1920s • Consideration of soloist/ensemble interaction and collective improvisation • The effect of restricted time available in early recording technology • Consideration of developing styles of jazz during the 1920s and Armstrong's position in relation to newer styles of jazz • Specific details of instrument use, range and/or timbre, together with an awareness of the use of these in relation to historical context <p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • Describe some of the basic features that were characteristic of jazz during the 1920s and attempt to relate these to the musical content of <i>Alligator Crawl</i> • Demonstrate a general awareness of the ways in which the music of <i>Alligator Crawl</i> reflects musical characteristics typical of 1920s jazz, giving some relevant examples drawn from the music • Mention some general ways in which the solo and ensembles sections discussed reflected changes of composing style and/or handling of instrumental sonorities typical and/or unusual in the 1920s <p>More informed answers will offer more detail such as:</p> <ul style="list-style-type: none"> • Awareness of the changing nature of jazz in the period discussed, and in particular the increasing levels of instrumental virtuosity • Specific detail across a range of examples that relate musical detail to its context, revealing understanding of changing jazz fashions in the 1920s • Specific details of the use of instruments and ensemble techniques in a way that was typical of Armstrong's pioneering jazz style • A detailed survey of ways in which the changing trends in jazz music were moving away from the older style of Dixieland jazz and towards more virtuosic performances leading to increasing emphasis on personal reputations as a jazz improviser 	20	

Question	Answer	Marks	Guidance
39	<p>The main issues / evidence that should be addressed by candidates:</p> <ul style="list-style-type: none"> • The nature of the classical orchestra and the aural balance between sections of the ensemble • The specific instrumental forces required for Mozart's concerto, including some mention of the respective balance between instrumental "families" • An awareness of the nature and deployment of the basset clarinet • The range of instrumental sonorities employed by Mozart within the prescribed movements • An awareness of instrumental use within the prescribed movement's structure <p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • Describe the basic composition of the orchestra employed by Mozart in his <i>Concerto in A for clarinet & orchestra</i> • Show some awareness of ways in which this was typical of a Classical ensemble, and also make some comment on features that are typical of the period of composition • Show a basic awareness of the use of a basset clarinet and some understanding of its capabilities • Mention some aspects of the music that demonstrate a degree of aural familiarity with Mozart's deployment of instrumental sonorities within the prescribed movement <p>More informed answers will offer more detail such as:</p> <ul style="list-style-type: none"> • Specific information on the orchestral forces used by Mozart, 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 movements • Precise details of Mozart's exploitation of the capabilities of the basset clarinet, including discussion of a representative range of features such as idiomatic writing, motivic figuration, tessitura and ornamentation • Specific and perceptive references to features of the prescribed repertoire that characterise the piece as distinctly a product of Mozart's style and/or of the Classical period. • Specific references to relevant examples that demonstrate a clear awareness of aspects of the writing that are typical within the style, period and/or genre. 	20	

Question	Answer	Marks	Guidance
40	<p>The main issues / evidence that should be addressed by candidates:</p> <ul style="list-style-type: none"> • The development of recording technology and its impact on the nature of jazz performances over time • The nature of early recording technology and the effects this had on jazz performers; in particular on the positioning of performers within an ensemble layout • The availability of multiple microphones and the ability to balance recording input across a range of timbres • The effects on performance of the amount of recording time available to the players • The effects of performance practice, with particular regard to the layout of musicians, the selection of instruments performing and the development of specific performing conventions within the jazz tradition <p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • Reveal a basic awareness of the nature of recording conditions for jazz musicians • Demonstrate some awareness of the ways in which conditions changed between the days of early jazz recordings in the 1920s and the more sophisticated technology available by the late 1950s (for example, in terms of the positioning of players within the ensemble or the length of recording time available) • Make general references to the effects of these changes on the style of music produced by jazz musicians over the relevant span of time <p>More informed answers will offer more detail such as:</p> <ul style="list-style-type: none"> • Specific and detailed references to a range of aspects of performance conditions experienced by jazz musicians within the recording process, revealing keen aural familiarity with each recording discussed • Precise and detailed references to the performance aspects that reveal the effects of recording limitations in terms of instrumental combinations and/or the overall design/structure of a performance (e.g. the occasional necessity to “rush” an ending in order to avoid the time limit as opposed to a greater freedom to improvise in later performances) • Clear and perceptive references to relevant aspects of performance practice changes that took place over time in the recordings discussed, and some demonstration of an awareness of these features as a relevant aspect of the performer’s style and/or approach 	20	

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