

## Section B: Listening

### Question 9-1: Unfamiliar listening

12 marks

Question	Marking guidance
9-1	<p><b>texture - Bach:</b></p> <ul style="list-style-type: none"><li>predominantly polyphonic / fugal / canon / imitation . . . antiphonal / homophonic passages, mostly at cadences / monophonic (first two bars) / duet . . . trio / parallel motion . . . parallel 3rds and 6ths / contrast of soloists and ensemble (ripieno) / harpsichord solo (follows the given extract);</li></ul> <p><b>use of instruments - Bach;</b></p> <ul style="list-style-type: none"><li>violin and flute soloists / plus harpsichord in a dual role / of soloist and continuo / string ensemble / technically more demanding (for all performers) than the Vivaldi / equal distribution of material / between soloists and all parts of the ripieno / soloists are a part of the texture tutti passages reinforced by double basses;</li></ul> <p><b>texture - Vivaldi:</b></p> <ul style="list-style-type: none"><li>totally homophonic . . . melody + accompaniment / arpeggios . . . broken chords / chordal;</li></ul> <p><b>use of instruments - Vivaldi;</b></p> <ul style="list-style-type: none"><li>single soloist / solo violin / and string orchestra / harpsichord in a continuo role throughout / `spread` chords / upper strings pizzicato (throughout) / semiquavers (throughout) / contrasting with legato, cantabile solo line / viola - long, sustained notes / the sparse, pizzicato lines giving a suitably `bare` quality to the winter landscape [1] bass line equal note values or quavers (throughout) / (mostly) groups of four quavers at the same pitch / no change of texture / prominent solo line stands out against the (simple) accompaniment / in contrast to the integrated lines of the Bach.</li></ul>

Level	Mark	Descriptor (AO3, 6 marks; AO4, 6 marks)
	0	No rewardable material.
<b>Level 1</b>	1 - 3	<ul style="list-style-type: none"> <li>• Makes limited isolated points about either or both extracts; (AO3)</li> <li>• Limited or no musical vocabulary used; (AO3)</li> <li>• Appraising points made are basic and undeveloped; (AO4)</li> <li>• Limited attempts to draw conclusions about the extracts; (AO4)</li> </ul>
<b>Level 2</b>	4 - 6	<ul style="list-style-type: none"> <li>• Makes points about either or both extracts, with little supporting evidence; (AO3)</li> <li>• Some basic musical vocabulary used; (AO3)</li> <li>• Appraising points cover similarities and differences in a mainly descriptive way; (AO4)</li> <li>• Attempts at drawing conclusions are not necessarily successful; (AO4)</li> </ul> <p><b>NB:</b> The mark awarded cannot progress beyond the top of this band if only <b>ONE</b> piece has been considered.</p>
<b>Level 3</b>	7 - 9	<ul style="list-style-type: none"> <li>• Makes points about both extracts, using some evidence to support points made and demonstrating some stylistic awareness; (AO3)</li> <li>• Good range of musical vocabulary used; (AO3)</li> <li>• Appraisal demonstrates straightforward analysis of similarities and differences; (AO4)</li> <li>• Some attempt at comparing, contrasting and drawing conclusions; (AO4)</li> </ul>
<b>Level 4</b>	10 - 12	<ul style="list-style-type: none"> <li>• Makes points about both extracts, fully supported by evidence, demonstrating stylistic awareness of both pieces; (AO3)</li> <li>• Extensive and sophisticated use of musical vocabulary; (AO3)</li> <li>• Appraisal presents a cohesive critical argument of both pieces; (AO4)</li> <li>• Demonstrates the ability to compare, contrast and draw conclusions. (AO4)</li> </ul>