

Oxford Cambridge and RSA Examinations



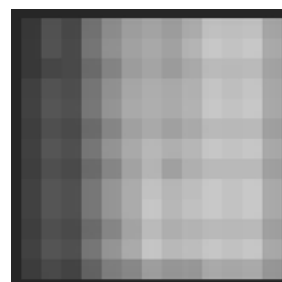
**ADVANCED GCE
ADVANCED SUBSIDIARY GCE**

**A2 7872
AS 3872**

MUSIC

**COMBINED MARK SCHEME
AND REPORT FOR THE UNITS
JANUARY 2005**

AS/A2



3872/7872/MS/R/05J

OCR (Oxford, Cambridge and RSA Examinations) is a unitary awarding body, established by the University of Cambridge Local Examinations Syndicate and the RSA Examinations Board in January 1998. OCR provides a full range of GCSE, A level, GNVQ, Key Skills and other qualifications for schools and colleges in the United Kingdom, including those previously provided by MEG and OCEAC. It is also responsible for developing new syllabuses to meet national requirements and the needs of students and teachers.

The 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.

The report on the Examination provides information on the performance of candidates which it is hoped will be useful to teachers in their preparation of candidates for future examinations. It is intended to be constructive and informative and to promote better understanding of the syllabus content, of the operation of the scheme of assessment and of the application of assessment criteria.

Mark schemes and Reports should be read in conjunction with the published question papers.

OCR will not enter into any discussion or correspondence in connection with this mark scheme or report.

© OCR 2005

Any enquiries about publications should be addressed to:

OCR Publications
PO Box 5050
Annersley
NOTTINGHAM
NG15 0DL

Telephone: 0870 870 6622
Facsimile: 0870 870 6621
E-mail: publications@ocr.org.uk

CONTENTS

Advanced GCE Music (7872)

Advanced Subsidiary GCE Music (3872)

MARK SCHEME ON THE UNITS

Unit	Content	Page
2552	Introduction to Historical Study	1
2555	Historical and Analytical Studies	21

REPORT ON THE UNITS

Unit	Content	Page
*	Chief Examiner's Report	42
2552	Introduction to Historical Study	43
2555	Historical and Analytical Studies	51
*	Grade Thresholds	55



RECOGNISING ACHIEVEMENT

Mark Scheme 2552
January 2005

Section A

Section A consists of two recorded extracts. Scores for both extracts are provided in the insert. Answer all the Questions on either **Extract 1A** (Questions 1 to 13) or **Extract 1B** (Questions 14 to 28).

Extract 1A

This extract is part of a movement from a piano trio composed by Haydn. The recording consists of **two** passages: **Theme** and **Variation**.

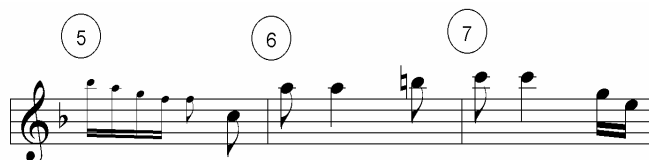
HAYDN, *Piano Trio in F, Hob.XV:2*, 3rd movement, bars 0-18² and 19-36². Beaux Arts Trio (1977) Philips 454 101-2, disc 3, track 10, 00'00" – 01'30" and 01'31" to 02'29" [Total length of recorded extracts: 02'28"]

Theme (bar 0 to bar 18) [⊙ track 2]

- 1 What instrument plays the melody of the **Theme**? [1]

Violin

- 2 **On the score** complete the melody from bar 5² to bar 7. The rhythm of this passage is indicated above the staff. [5]



<i>Entirely correct</i>	5
<i>One error of (relative) pitch</i>	4
<i>Between two and three errors of (relative) pitch</i>	3
<i>Four or five errors of (relative) pitch</i>	2
<i>The general melodic shape produced but with largely inaccurate intervals between notes</i>	1
<i>No melodic accuracy</i>	0

- 3 (a) To what key has the music modulated at bar 9? [1]

C (major)

- (b) What is the relationship of this key to the key at the start of the **Theme**?

Dominant

[1]

4 The following chords are used in the section from bar 10 to bar 13:

- I (F)
- Ib (F/A)
- Ic (F/C)
- IV (Bb)
- V (C)
- V⁷ (C7)

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

[6]

Award 1 mark for each chord identified accurately

5 On the score circle the non-harmony notes in the melody of bar 16.

[2]

Award 1 mark for each note circled correctly. Mark the first two circled notes only.

6 Explain the harmony in bar 18.

[2]

- Delayed tonic chord
- Dissonance
- Double (1) appoggiatura (allow suspension) (1)
- Chord V over tonic pedal

7 Describe briefly the overall structure of the Theme.

[3]

- Binary (AB or AABB)
- Each half repeated
- ref. unusual 9-bar phrases

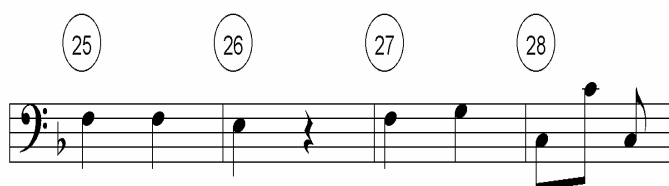
- *ref. anacrusis*
- **A modulates to the dominant**
- **B opens on a dominant chord and returns to the tonic**
- **Matching opening motifs in A and B**
- *ref. return of A melody at end of B section*

Variation (Bar 19 to bar 37) [Ⓞ track 3]

8 How does the piano part in the Variation differ from that of the Theme? [3]

- **RH obbligato (1) decorative / elaborate (1)**
- **Semiquaver (1) triplets (1)**
- **Piano has two-part texture / not playing chords**
- **Use of trills in piano right hand line**
- **Now without double appoggiatura at cadence point**
- **No use of F-sharp decoration in the Variation melody**
- *ref. LH flourishes at bar 24*
- **LH octave higher than the 'cello at bars 25-27**
- *ref. parallel 3rds/6ths with violin melody*

9 **On the score** complete the 'cello line from bar 25 to bar 28. The rhythm of this passage is indicated above the staff. [5]



Entirely correct	5
One error of (relative) pitch	4
Two or three errors of (relative) pitch	3
Three errors of (relative) pitch	2
The general melodic shape produced but with largely inaccurate intervals between notes	1
No melodic accuracy	0

10 What playing technique is used by the violin in bar 29 and bar 30? [1]

Double stopping

11 The piano right-hand is decorated with a trill at two points in the Variation. Give the bar number of **one** of these trills. [1]

Bar number: **Bar 27 or bar 36**

- 12 (a) What type of cadence occurs at the end of the **Variation** (bar 36² to bar 37)? Tick one box to indicate your answer. [1]

Perfect Plagal Imperfect Interrupted

- (b) In what way is the harmony of this cadence different from that of the cadence at the end of the **Theme**? [1]

- No use of suspended harmony over tonic pedal / no appoggiatura
- No use of dissonance

- 13 How is the **Variation** related to the **Theme**? [2]

- Use of same bass line
- Tempo/speed is the same
- Use of same harmonies
- Piano RH fills in melodic contour in the Variation
- Piano RH outlines the theme but is more elaborate
- Same rate of harmonic change

Extract 1B

This extract consists of **two** passages (**Passage 1i** and **Passage 1ii**) from an orchestral version of *Love is Blue* by André Popp & Pierre Cour.

POPP & COUR, *Love is Blue* (no score available), Paul Mauriat & his orchestra (1968), Sony/Columbia TV96CD, disk 2, track 16, 00'14" – 01'13" and 01'14" – 02'33" [Total length of recorded extracts: 02'18"]

Passage 1i (Bar 1 to bar 26) [⊙ track 4]

- 14 What instrument plays the melody from bar 1 to bar 8? [1]

Harpichord (accept piano)

- 15 On which beat(s) of the bar is the tambourine hit? [1]

1st & 3rd 2nd & 4th 1st & 2nd 3rd & 4th

- 16 **On the score** circle any **two** notes of the melody **from bar 1 to bar 8** that are ornamented by the player in the recording.

[2]

Award 1 mark for each note identified accurately . Mark the first two circled notes only (NB allow notes enclosed by dotted lines)

- 17 What instrument takes over the melody from bar 10 to bar 18? [1]

Oboe (Cor anglais = 0)

Credit ref. to piano doubling of oboe melody

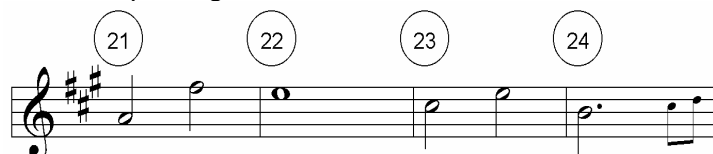
- 18 (a) To what key has the music modulated at bar 13³? [1]

C (major)

- (b) What is the relationship of this key to the key at the start of **Passage 1i**? [1]

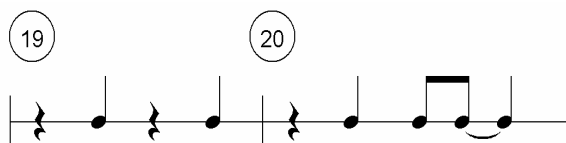
Relative major / Mediant

- 19 On the score complete the melody played by the violins from bar 21 to bar 24³.
The rhythm of this passage is indicated above the staff. [5]



<i>Entirely correct</i>	5
<i>No more than two errors of (relative) pitch</i>	4
<i>Between three and four errors of (relative) pitch</i>	3
<i>Between five and six errors of (relative) pitch</i>	2
<i>The general melodic shape reproduced but with largely inaccurate intervals between notes</i>	1
<i>No melodic accuracy</i>	0

- 20 On the score indicate the rhythm played by the **brass** in bar 19 and bar 20 (repeated in bar 21 and bar 22). [3]



<i>Entirely accurate</i>	3
<i>No more than one rhythmic error</i>	2
<i>Limited evidence of rhythmic accuracy</i>	1
<i>No evidence of rhythmic accuracy</i>	0

- 21 What playing techniques are used by the harp in **Passage 1i**? [3]

- 1 mark for ref. to cascade
- 1 mark for use of chords
- Descending broken chords/arpeggios (1)
- 1 mark for any further detail or location of change
- Single notes
- Semiquaver rhythm
- Throughout bars 19-22, then...
- Spread chords on the first beat of the bar
- Additional chord on the 3rd beat of bar 25

22 The following chords are used from bar 23 to bar 26:

- **Bm (b minor)**
- **C#m (c#minor)**
- **E7 (E major +7th)**
- **A (A major).**

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

[4]

The musical score shows four bars of music. The key signature has three sharps (F#, C#, G#). The chords identified in the boxes below the bass staff are:

- Bar 23: C#m
- Bar 24: Bm
- Bar 25: E7
- Bar 26: A

Award 1 mark for each chord identified accurately.

Passage 1ii (Bar 27 to bar 58) [© track 5]

23 Tick **one** box to indicate which option describes the chords used in bar 27 and bar 28.

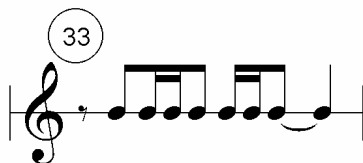
[1]

- Am + E (a minor + E major)
- Am + Em (a minor + e minor)
- Am + Dm (a minor + d minor)
- Am + D (a minor + D major)

24 What instruments play the theme from bar 29 to bar 37? [1]

'Cellos (allow "Low strings")

- 25 On the score complete the **rhythm** of the violin counter-melody in bar 33. [3]



<i>Entirely correct / one minor error of rhythm</i>	3
<i>More than half the rhythm notated accurately</i>	2
<i>Less than half the rhythm notated accurately</i>	1
<i>No rhythmic accuracy</i>	0

(Allow answers that notate a quaver or a crotchet rest at the end of the bar)

- 26 What changes in tempo occur in the section from bar 52 to the end of **Passage 1i**? [2]

- *Rallentando* / slowing down
- (Followed by) return to original tempo

- 27 Describe briefly the music at the end of **Passage 1ii** (from bar 56 to bar 58). [3]

- Final tonic note extended
- “Broken chord” motif from the link reappears
- Link motif now played by guitar (*cf* harpsichord earlier)
- Single guitar chord in final bar

- 28 Give **three** ways in which the **structure** of **Passage 1ii** is different to that of **Passage 1i**. [3]

- **Passage 1i** structure is AAB
- **Passage 1ii** opens with 2-bar introduction
- Theme A is not repeated at the start of **Passage 1ii**
- Link motif returns after Theme B in **Passage 1ii**
- Theme A returns at end of **Passage 1ii**
- Addition of coda in **Passage 1ii**
- **Passage 1ii** structure is Intro A B Link A Coda

Section B

Answer **all** the Questions in this section (Questions **29** to **40**).

Extract 2

The Insert contains a full score of **Extract 2** which is taken from the first movement of Mozart's *Piano Concerto in A, K.488*. There is no recording for this extract.

MOZART, *Piano Concerto in A, K.488*, first movement, bars 164² to 198¹.

- 29** Explain the notation of the clarinet parts in the passage from bar 0 to bar 2. [2]
- **Explanation of 1. and 2. = 1 mark**
 - **Explanation of crossing of parts in bar 1 = 1 mark**
- 30** What is the key of the music at the following points in the extract? [3]
- (a)** bar 2¹: **a (minor)**
(b) bar 4¹: **F (major)**
(c) bar 6¹: **d (minor)**
- 31** Describe briefly the relationship between soloist and orchestra at the opening of the passage (from bar 0 to bar 6¹). [3]
- **Antiphonal**
 - **Imitative**
 - **Material passes from woodwind to piano, then to strings**
 - **Use of sequences**
 - **Modulation**
 - **Piano part fills in the downward 5th interval**
- 32** Describe briefly the texture of the music for flute and clarinet from bar 6 to bar 12. [2]
- **Imitative (allow contrapuntal)**
 - **ref. to stretto / overlapping entries / one starts before the other finishes**
 - **ref. opening descent now inverted**
 - **opening interval now larger than original descending interval**

33 Comment on the overall harmonic structure of the section from bar 7 to bar 12.

- Descending sequences
- Based on chords V and I
- *ref.* to specific keys passed through (1 per key identified)
- Cycle of 5ths (3)

34 On the blank stave below write out the music played by the clarinets in bar 16 at sounding pitch. [4]



Award 1 mark for each accurate pitch. (Allow enharmonic alternatives but not octave displacement.)

35 The extract ends with an extended dominant pedal. Describe **three** different ways in which this device is used. [3]

- Repeated quavers
- Held/sustained notes
- As bass note beneath Ic/V alternation
- Implied in arpeggio figuration

36 (a) Where in the structure of the 1st movement does this extract occur? [2]

End of (1) the development (1)

(b) What features of the extract are typical of this section in a concerto [3]

- Use of dominant pedals
- Soloists' virtuoso display over dominant pedal
- (Rapid) modulation
- Virtuosity (from soloist)

Extract 3 [© track 6]

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

This extract is taken from *Rockin' in Rhythm* performed by Duke Ellington and his Orchestra. In the recording you will hear an instrumental solo followed by part of the main theme.

DUKE ELLINGTON & HIS ORCHESTRA, *Rockin' in Rhythm* (1931), from *The Best of Early Ellington*, GRP 16602, track 19, 02'04" – 02'33". [Length of recorded extract: 00'29"]

37 In the instrumental solo:

- (a)** Identify the main solo instrument. [1]

Trombone (1)

- (b)** In what ways is the sound of this instrument unusual? [2]

- **Use of pixie/straight (1) mute (1)**
- **Characteristic use of "growls" / ref. "rough" sound**
- **ref. high range/tessitura**

- (c)** Who is the solo player in this section? [1]

(Joe "Tricky Sam") Nanton

- (d)** Describe briefly the music of the accompaniment in this section. [3]

- **Banjo (1) comping / playing chords on the beat**
- **Low register (1) reeds / clarinets and saxophones (1)**
- **Piano & percussion / rhythm section (1) accents (1) final note of each phrase**
- **Walking / regular (1) plucked bass (1)**
- **ref. saxophone syncopated rhythms**
- **ref. use of ostinati/riffs**

- 38 When the main theme returns:
- (a) What instruments take over the melody? [1]
Saxophones (allow reeds)
- (b) Describe briefly the music played by these instruments. [2]
- **“Close” harmony / in triads**
 - **Parallel (1) descending movement (1)**
 - **ref. triplet figuration**
 - **ref. broken chord figuration**
 - **ref. use of chromaticism**
- (c) Where is this music first heard in the piece? [1]
After the (piano) introduction / the first section of the main theme / A¹ / 00’05”
- 39 Mention **one** feature of the extract that is typical of the “Ellington sound”. [1]
- **Close harmony reeds**
 - **Low register reeds (and trombone)**
 - **Use of trombone “growls”**
 - **Punctuation of “accented” chords by rhythm section**
- 40 Describe briefly the music that immediately follows the recorded extract. [3]
- **Second section of the main theme / A²**
 - **Characteristic use of syncopation / displacement of the beat**
 - **ref. saxophones/reeds continue with melody**
 - **ref. saxophone “scoop” up to high E at start of A²**
 - **ref. pentatonic nature of the melodic line**
 - **ref. trumpet “answer”**
 - **ref. use of “blue” E-flat in trumpet answer**

Section C

Answer **one** of the following questions (**41 to 45**).

Write your answer in the space provided.

Questions 41 to 45

Marks	Characterised by
22-25	Thorough and detailed knowledge and understanding of background to the repertoire, supported 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.
18-21	Thorough knowledge and understanding of the background to the repertoire, supported by reference to mainly specific 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.
15-17	Good general knowledge and understanding of the background supported 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.
12-14	Some knowledge of the background to the repertoire, supported 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.
9-11	Limited knowledge and/or confused understanding of the background, supported by reference 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.
6-8	Little knowledge of relevant background, with little support from music examples and few ideas that bear little relevance to the question. Ideas poorly expressed with serious weaknesses in grammar, punctuation and spelling.
0-5	Very little knowledge of any relevant background, with no musical support and/or very few ideas. Little coherent thought in the answer and expressed in language of very poor quality.

41 In what ways does Berlioz's *Symphonie Fantastique* reflect the period in which it was composed? [25]

Candidates should display some awareness of the historical context of Berlioz's output, composed within living memory of the French Revolution and the social turmoil associated with it.

Some candidates may also be aware of Berlioz's infatuation with Harriet Smithson and develop this as the starting point for an exploration of the essentially "Romantic" nature of the symphony with its characteristic use of a melodic *idée fixe* to represent the beloved and the overall tragedy of the programmatic Episode in the life of an Artist.

Points of musical awareness should relate to the extended nature of Berlioz's orchestra and its relationship to the typical orchestra of the early 1800s. The dramatic use of extremely large orchestral forces (especially in the fourth movement of the *Symphonie fantastique*) would have been overwhelming even for audiences who had experienced the extension of brass and woodwind sections in Beethoven's symphonies.

Candidates should also be aware that in this work Berlioz is using the instruments in a new way, linking the orchestral sonorities with external/programmatic influences in an attempt to create a "story in sound" typical of the development of programme music in the late 1820s and 1830s.

- Music related to images associated with the Revolution in France: scaffold, execution at the guillotine, dramatic and violent death
- Macabre programmatic associations appealed to the "darker" side of Romanticism
- Berlioz's music also contains aspects related to Romantic love – the final appearance of the *idée fixe*, tragically cut short at the climax – related to Berlioz's doomed infatuation with Irish actress Harriet Smithson
- Expanded brass section included four horns, cornets, three trombones and ophicleides – to emphasise the violence of the scene
- Percussion extended to three timpanists, cymbals, bass drum and snare drum – mirroring the drums of the execution parties
- String numbers significantly increased to balance brass and percussion: 15 1st & 2nd violins, 10 violas, 11 'cellos, 9 double basses
- Contrasting effect of use of brass and woodwind only to highlight 2nd Subject theme
- Effectiveness of juxtaposing orchestral groups at start of development (bar 78)
- Powerful effect of orchestral tutti (bar 123)

42 As a young man in New York, Miles Davis encountered a wide range of musical influences. Show how some of these are reflected in the music of *Move*. [25]

Candidates should be aware of Davis' formative years as a student at the Julliard School and his contacts with the thriving jazz scene in New York. Significant figures included Charlie Parker, Thelonius Monk and Dizzy Gillespie. Mention may also be made of the influence of emerging jazz styles such as be-bop and the increasing developments in recording technology that enabled Davis to formulate the concept of jazz as a free-standing art form in itself, conceived in a studio rather than in a club.

Informed answers may discuss Davis' distinctive contribution to jazz and his pioneering of several innovative styles such as cool jazz and modal jazz. Further contextual information may refer to the production of the recordings made with the Nonet at the astonishingly young age of 21 (the recording of *Move* was made in 1949 and re-released in LP format in 1957 under the title *The Birth Of The Cool*).

Relevant features of the style evident in Davis' recording of *Move* include rich harmonic language/complex chords, elaborate melodic lines, frequently using repeated motivic fragments and/or rhythmic displacement, and fast speeds that demand virtuoso technique from the performers.

- Driving rhythms and virtuoso technique typical of the style of be-bop pioneered by Parker and Monk
- Characteristic element of rhythmic displacement – the syncopated feel of the opening saxophone line grouped in 3s against the 4/4 music of the brass
- Characteristic exploitation of smaller group of soloists within the main band (e.g. trumpet, piano, bass and drums quartet in Chorus 2)
- Davis' fondness for chromatic "fills" in diatonic passages – a feature typical of the be-bop style of jazz (Chorus 2)
- Emphasis placed on the importance of the drummer – accorded an extended solo (Chorus 4). Percussion treated as a "melodic" instrument, capable of stating and exploiting musical motifs – a further characteristic of Davis' style – possible links to Ellington's increased use of percussion in developing the "jungle" sound which Davis would have been aware of in New York
- Contrasting "purity" of the Alto Saxophone solo – concentrates on the diatonic scale and less decorated than the other soloists – acts as an effective foil to Davis' elaborate chromaticisms – Davis retains the notion of the "star" performer in the group

43 Compare and contrast the audiences for whom Mozart's *Piano Concerto in A, K.488* and Duke Ellington's *Rockin' in Rhythm* were written. [25]

Candidates should display some awareness of the nature of the respective audiences: in both cases intelligent, affluent and musically informed listeners from the middle and upper social classes.

The best answers may refer to evidence of Mozart's production of a series of concertos for the Lenten concerts of 1786 in Vienna, or to Mozart's declared pledge to keep the concerto "*for a small group of music-lovers and connoisseurs*".

Mention may also be made of the largely white membership of The Cotton Club where the Ellington Orchestra was resident from 1927 to 1931 and the popular taste for exotica that fuelled much of Ellington's work there. Informed candidates may be aware that in the case of both Ellington and Mozart concerts were also occasions for other social "activities" such as gambling and vice.

Answers should also produce some musical evidence to support points of social observation.

- Audiences consisted of affluent and musically aware listeners, largely from the middle and upper classes
- Both composers also well recognised as performers, taking part in their own works, often as the "star" soloist or leader
- Ellington's audiences composed largely of white Americans; Mozart's audiences almost exclusively Viennese and largely male upper-middle class and aristocracy.
- Contrasting performance functions: Mozart's music provided polite entertainment in the Lenten concert season; Ellington produced functional dance music to accompany exotic floor shows, reflected in Ellington's characteristic "jungle" sound
- Both composers working with groups they knew well: Ellington had a lengthy period of residency at the Cotton Club in New York and knew the capabilities of the players very well; Mozart had produced a series of Lenten concert items for the Viennese players who were accomplished and of high standard: Leopold Mozart's letters tell us that most of the concertos were performed with only one run-through prior to performance
- Ellington frequently employs novel effects which, together with a heavy percussive beat, formed the characteristics of his "jungle" music – played on the effects popular with audiences of the day. Mozart's displays of bravura and his striking looks made him a captivating draw for contemporary middle and upper-class female members of Viennese society.

44 What is distinctive about the use of instruments in the recorded performances of Duke Ellington's *Rockin' in Rhythm* and/or Gil Evans' arrangement of *Straight no chaser*? [25]

Candidates should be able to display sufficient awareness of the contextual background of the period to enable them to distinguish the instrumental features that are distinctive in Ellington's *Rockin' in Rhythm* AND/OR Evans' arrangement of *Straight no chaser*.

The most obvious features relate to performance techniques, including exploration of "new" sounds that can be produced from traditional instruments, and also the exploration of extremes of instrumental range (especially evident in Ellington). Able candidates may be able to draw wider contextual comparisons, perhaps relating the exploration of range limits back to earlier jazz pioneers such as Louis Armstrong and/or The Original Dixieland Jazz Band. Some answers may point out similarities between aspects of Gil Evans' pianistic technique and the individualistic percussive keyboard style characteristic of Thelonius Monk.

Additional information may relate to use of instrumental combinations: the *timbre* of jazz sound (most evident in Ellington's use of close parallel reeds or in the subtle changes of instrumental colour that characterise Evans' arrangement).

Candidates should be able to support their observations by reference to detail in the Prescribed Jazz repertoire and/or related contextual listening.

- Distinctive use of instruments: Cootie Williams' broad tone with little vibrato (*cf.* typical New Orleans' style) and Sam Nanton's use of "pixie" mute to give a strained and rough timbre, typical of Ellington's "jungle" sound.
- Steve's Lacey's full strong soprano sax. tone in Evans' arrangement; the rough sound produced by a mixture of harmon mute and flutter tonguing on trumpets in Evans' recording.
- Exploration of extremes of range: trombone solo in Ellington (at top of range) and the high soprano sax. register in Evans' arrangement – also used to double the trumpets at an octave above (Chorus 12).
- Contrasting approaches to the pianist: Ellington opens then largely stays in the background as a vamp; Evans employs a variety of distinctive features: short melodic fragments, sudden off-beat cluster chords, simple linear texture, use of low bass registers (*e.g.* Chorus 18).
- Distinctive features of scoring: Ellington's characteristic "jungle" sound and parallel scoring, contrast with Evans' linear approach to colour.

- 45 In Mozart's lifetime the harpsichord began to drop out of the standard orchestra. In what ways does the first movement of his *Piano Concerto in A, K.488* show that Mozart realised the potential of its successor: the piano?** [25]

Answers to this question should reveal some knowledge of the nature of the keyboard instrument available to Mozart (his own instrument, purchased in 1784, was by Anton Walther).

There should also be some evidence of aural awareness of the essential characteristics of the fortepiano compared to the harpsichord: its capacity to sustain longer lines, greater dynamic subtlety, and a limited increase in percussive power. The best answers will draw support from the music to illustrate these qualities in Mozart's writing for the instrument. Answers may also point to limitations evident in the early versions of the piano, resulting in the need for octave doublings of figuration / rapid alternation of octaves.

Informed answers may also refer to characteristics of the light Viennese action favoured by instrument makers such as Johann Andreas Stein and Anton Walther. Some candidates may be aware of optional "exotic" additions such as Turkish percussion and the use of a parchment row to create a "bassoon" effect on the fortepiano.

Candidates should draw on evidence from the writing in *K.488* that reveals Mozart's understanding of the nature of the contemporary fortepiano.

- No use of sustaining or dampening pedals, necessitating figures such as Alberti bass lines, rapid octave alternations, trills, etc. to give the effect of sustaining tone
- Shallow key depth of Viennese action favoured by Mozart facilitated rapid scale passages/flourishes – helped to emphasise the bravura nature of the soloists' part
- Viennese pianos used small hammers and thin strings, giving a thinner sound than English pianos (but greater volume than the harpsichord) – some melodic lines and bass lines requiring are emphasised by octave doublings
- Viennese pianos favoured lyrical right-hand melodic lines – the piano allowed a lyrical RH melody to be accompanied by simple LH figuration such as the Alberti bass (cf. 2nd subject keyboard entry)
- Viennese bass less "muddy" than modern pianos – Mozart's use of low chords that would have greater clarity than on a modern piano, but would sustain for a shorter period of time



RECOGNISING ACHIEVEMENT

Mark Scheme 2555
January 2005

Section A

Extract 1

1 Using bar numbers, outline the overall structure of the extract.

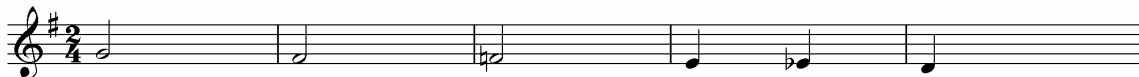
Section 1: Bars 1 – 17 [Ravenal's theme is repeated by Magnolia at a higher pitch.]

Section 2: Bars 18 – 34 [Magnolia has a new theme which is repeated by Ravenal an octave lower.]

Section 3: Bars 35 – 52 [A further new idea is sung by Magnolia.]

Section 4: Bars 53 – 83 [A new melody is introduced by Magnolia. The answering phrase is sung by both in octaves. Ravenal continues alone, before the two characters sing the final phrase together in unison except for four syllables in harmony.]

3 x 1 mark for identifying each division between sections. [3]

2 On the score, complete the part played by the French Horn from bar 27¹ to bar 31¹.

[3]

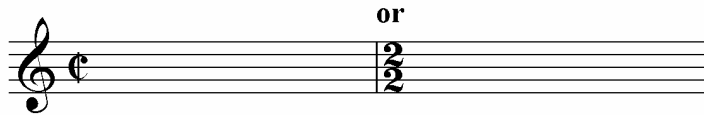
- [3] Notes and rhythm entirely correct.
- [2] About 2/3 of the notes/relative pitch correct.
- [1] Contour only and some rhythm correct.
- [0] No melodic or rhythmic accuracy.

Answers will be accepted which are written in the bass clef or an octave lower than above (i.e. starting on g or g')

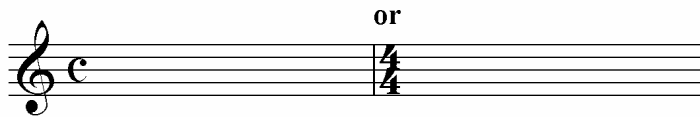
3 On the score, add a suitable time signature in bar 35.

Accept either:

[1]



Do not accept:



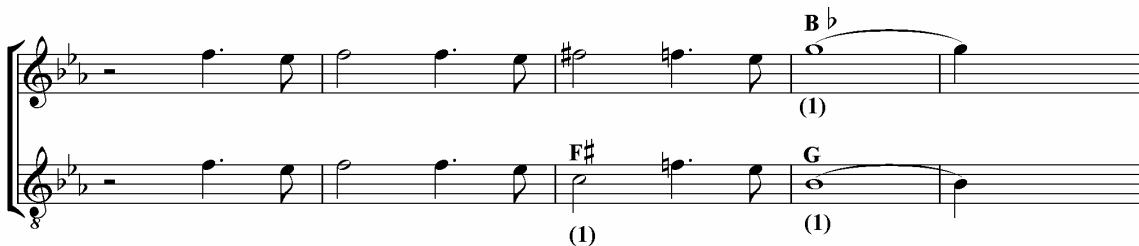
4 On the score, complete the two phrases sung by Magnolia in bars 35-38.



- [4] Notes and rhythm entirely correct.
 - [3] About $\frac{3}{4}$ of the notes/relative pitch and rhythm correct.
 - [2] About $\frac{1}{2}$ of the notes/relative pitch and rhythm correct.
 - [1] Contour only and some rhythm correct.
 - [0] No melodic or rhythmic accuracy.
- [4]

5 In the passage from bar 76 to bar 80 there are three occasions when the singers depart from the printed score. On the score, circle the three pitches which are changed, and write by the side of each the letter name of the note heard.

[3]



6 The extract begins in C major. Give details of the tonality of the music as follows:

i) Name the keys in which the music settles in the first thirty-eight bars.

G major (1) and G minor (1)

ii) Using bar numbers, explain the tonality of the music from bar 39 to the end of the extract.

Keys visited include:

- B flat major - bar 41 (1)
- G flat major - bar 46 (1)
- E flat major - bar 53 (1)
- B flat major - bar 67 (1)
- B flat major - bar 75 (1) (max.3) [5]

7 Identify and explain the effect of the final chord of the extract.

Chord: E flat major[1] with minor seventh[1] in first inversion [1] dominant seventh[1] V⁷ [1] V⁷b [2] weak bass [1] [max.2]

Effect:

- It avoids a feeling of finality
- It gives a feeling that the characters are reflecting on what has just happened between them during the song: a game of pretence becoming reality.
- Credit any other valid point. [max.1]

[3]

8 Comment on the use of tempo, both marked and unmarked, in interpreting the text throughout the extract. [3]

The tempo increases through the first three sections as the two characters grow more excited with their game of pretence. [1] The first seventeen bars contain instances of rubato which give a tentative feeling as the pretence begins (1). As the realization grows that it is perhaps not a game but reality, the tempo relaxes for the final section which is more in the nature of a love duet. [1] There is a very big, unmarked rallentando through bars 47 to 52 in preparation for this duet.[1] Magnolia pulls back the tempo for the phrase "*that you love me*" in bars 58/59, and Ravenal has a similar unmarked rit. for his corresponding phrase in bars 74/75: in each case this is both to emphasize the growing seriousness of their love, and to shape the climax to the line. [1] In bar 68 Ravenal has an unmarked pause, similar to the marked one on the same idea in bar 52. [1]

Award a maximum of two marks for correct observations about tempo.

Comment must be made about the dramatic purpose of the observations for all three marks to be accessed.

[max.3]

9 Compare the stylistic features of this extract with those of any other piece of vocal music from the period 1900 – 1955. [5]

Stylistic features which will be credited will include:

- Singers alternate with solo lines, often repeating the other's melody
- This gives a feeling of simple innocence
- A little writing for both singers in unison to heighten the drama
- Very little harmony for voices
- Orchestration is typical for the genre, which simple textures and much doubling of vocal lines
- Repeated phrases often have simple instrumental countersubjects to add interest and variety.

These and other valid points should be rewarded as follows:

[4-5] Answers draw strong comparisons (similarities and/or differences) between chosen piece and extract: a number of valid musical points made about a variety of musical aspects.

[3] Answers draw some creditable comparisons between the chosen piece and the extract: some good musical points made focusing on one or more stylistic aspects.

[1-2] Answers may show some knowledge but fail to compare successfully the chosen piece and the extract: points generally weak and irrelevant.

[0] No creditable stylistic points observed or comparison made.

[Janis Kelly/Jason Howard/National S.O. cond. Edwards/TER Classics CDTER1199]

Extract 2

10 Complete the grid to show how Schubert uses the orchestra and tonality. [11]

8 bars	Theme begins in full orchestra in unison and continues with strings/violins (1) in harmony (1) [max 2]	G minor
10 bars	The music begins by repeating the Theme on full orchestra.	
8 bars	Flutes and violins play descending (1) chromatic(1) scale [max 2]	The music has now reached the key of B flat major (1)
8 bars	Theme on violins with lower strings accompanying, answered by Theme in cellos and basses with countermelody (1) on oboe/cor anglais (1) [max 2]	
8 bars	The same but now with flute doubling violin melody.	This section begins in the key of G major/tonic major (1)
14 bars	Texture increases to prepare for return of the opening music.	
12 bars	Restatement of Theme on full orchestra: unison at first, then harmonised with melody on violins and upper woodwind [max.1]	This section begins in the key of G minor/tonic (1)
12 bars	Theme in cellos and basses, with upper strings pulsating crotchets, and sustained (1) chords from the wind.	G minor
8 bars	Codetta on full orchestra.	G minor

11 Give two ways in which dynamics are used in the extract.

- Strong contrasts between soft and loud passages (accept “terraced” dynamics) (1)
- Sudden accents/sforzandi/fz (1)
- Sustained crescendo through several bars (1)

[max.2]

- 12 Name two different instruments established in the orchestra by 1815, yet not used by Schubert in this extract. [2]

Any two from the following:

- Clarinet(s)
- Trumpet(s)
- Trombone(s)
- Second flute
- Timpani

[Orchestra of the Eighteenth Century/ cond. Franz Brugen/Phillips 445-100-2]

Section B

In this section candidates are required to demonstrate their understanding of the issues relating to *Words and Music* and *Tonality*, their knowledge of relevant music and their ability to draw on this to support their points appropriately, and to be able to relate their knowledge about specific examples of music to appropriate historical and cultural contexts.

Candidates are required to demonstrate that they can draw sufficiently closely on appropriate examples from the repertoire of the period to support a knowledgeable answer to the specifics of the question.

The quality of the candidate's language is assessed.

Marks out of 35 must be given in accordance with the Marking Categories listed below.

Marking Categories

- 31-35 Thorough and detailed knowledge of the appropriate aspect of the Prescribed Topic, supported by close familiarity with a wide range of relevant examples of music and an extensive understanding of context, with a clear demonstration of the ability to apply this knowledge and understanding to answering the specific question. Answers clearly expressed in language of high quality, essentially without faults of grammar, punctuation or spelling.
- 26-30 Thorough knowledge of the appropriate aspect of the Prescribed Topic, supported by close familiarity with a range of relevant examples of music and a good understanding of context, with evidence of the ability to apply this knowledge and understanding to answering the specific question. Answers clearly expressed in language mainly of good quality, with perhaps occasional lapses of grammar, punctuation or spelling.
- 21-25 Good knowledge of the appropriate aspect of the Prescribed Topic, supported by some familiarity with a range of relevant examples, not entirely precise in detail and a general understanding of context, but not always able to apply this knowledge and understanding to answering the specific question. Answers expressed with moderate clarity with some flaws in grammar, punctuation and spelling.
- 16-20 Some knowledge of the appropriate aspect of the Prescribed Topic, but relatively superficial, partly supported by familiarity with some relevant examples and some understanding of context, but only partly able to apply this knowledge and understanding to answering the question. Answers partially clear in their expression with faults in grammar, punctuation and spelling.
- 11-15 Some knowledge of the Prescribed Topic, partly supported by familiarity with some music, but insecure and not always relevant. With only general understanding of context not directly applied to answering the specific question.

Answers poorly expressed in places with persistent weaknesses in grammar, punctuation and spelling.

- 6-10 A little knowledge of the Prescribed Topic with little familiarity with music and sketchy understanding of context. A series of vague and unrelated points not attempting to address the question and expressed poorly in incorrect language.
- 1-5 Barely any knowledge of the Prescribed Topic, music or understanding of context. No attempt to address the question. Very poor quality of language throughout.

Section B

The following notes are a guide to some of the relevant points candidates may be expected to make. They are certainly not definitive answers, and examiners must be ready to reward candidates if they take different, but equally valid, approaches. Particularly, candidates may well have studied works and composers other than those mentioned in this mark scheme. It is clearly not possible to give comprehensive coverage of all potentially valid answers.

The principal focus in answers should be governed by the area of study *Words and Music*. Examiners should be ready to reward particularly those answers, therefore, which concentrate on the relationship between music and text.

Topic 1:

1550 to 1620 (The Council of Trent, The Counter-Reformation, and *Prima and Seconda Prattica*)

13 Discuss the techniques of text setting in the sacred vocal music of either Thomas Tallis or William Byrd.

Although they were master and pupil, Tallis and Byrd respectively followed similar careers against the background of the changes in the English Church during this period. They were both brought up in the Catholic tradition, both found employment in English cathedrals and later in the Chapel Royal, and the two combined in a business venture to publish music under a royal monopoly. Unlike the generation of composers who succeeded them, and who composed more or less exclusively for the Anglican Church, Tallis and Byrd wrote successfully for both traditions as the times demanded.

Answers on Tallis may include the following points:

- Early music includes large-scale liturgical settings for church festivals
- The Mass *Puer natus est nobis* was possibly written for the marriage of Mary to Philip of Spain
- Under Elizabeth his music, though still in Latin, has a more restrained style
- He adopted the more syllabic style required by the Anglican church
- Many anthems are among his masterpieces, and the best of these are the settings of the Lamentations of Jeremiah - distinguished by dramatic and expressive use of harmony
- His writing for voices seems to transcend the constraints of counterpoint, and show a new style of following the natural inflection of the text - the ease with which the lines fit the voice made for a new power of expression.

Answers on Byrd may include the following points:

- An ability to combine the modern need for clarity of text with a richly polyphonic style
- Prompted possibly by his Catholic heritage, Byrd favoured the counterpoint and textures of his musical heritage to the more modern influences from Italy
- As with Tallis, his best music finds expression in texts concerned with lamentation and entreaty.

- Music from his later period written under the patronage of Catholic nobility displays a more joyful spirit and a serenity not present in his earlier work
- This later output includes three settings of the Ordinary for three, four, and five voices, and music for the Proper which comprises two books of *gradualia*.

14 Discuss the vocal music of one important Italian composer of the period.

Many composers would be suitable for discussion here. Likely ones for selection by candidates include Gesualdo, Palestrina, Monteverdi, Caccini and the Gabriellis. Depending on the chosen composer, it may be appropriate to refer to both sacred and secular music, but in every case answers should concentrate particularly on the setting of text.

The importance of the music of Palestrina, for example, lay in his interpretation of the directives of the Council of Trent in such a way that the developing style of sacred music was not stifled. Other features of Palestrina's music include:

- The clarity and beauty of his contrapuntal writing and texture which always aimed to communicate the meaning of the text.
- His avoidance of chromaticism, and preference for mainly step-wise movement and the influence of the modes
- His rejection of *cantus firmus* in preference for the use of the chant in all parts
- His relatively conservative use of dissonance.

15 Discuss the dramatic setting of text during this period. Illustrate your answer with references to the music of at least one composer.

Any style of vocal music can be used to illustrate a discussion of text setting in this period: candidates may refer to solo songs, madrigals, opera, or liturgical music. Examiners should be ready to credit a wide range of stylistic points which may include:

- Word painting
- Chromaticism
- The use of dissonance
- Recitative
- The general adherence to natural speech rhythms
- Emotion and expressive writing
- Contrast in combinations of voices and instruments
- Contrast of dynamics, texture, register, tempo, tonality
- Rhythmic complexities
- Contrast of contrapuntal and homophonic writing

Topic 2:
1685 to 1765 (reactions against *Opera Seria*)

16 Explain why *The Beggar's Opera* is regarded as a turning point for music in England.

Though less common than the fast-growing *opera seria*, comic opera was popular with audiences at this time. This popularity lay in the representation of normal people in everyday situations, using vernacular music. When *opera seria* was eventually ousted, many of the conventions seen in comic opera were adopted into mainstream opera.

The popularity of *The Beggar's Opera* lay in its contemporary plot, satirising the politics and politicians of the day, the morals, honesty, and vices of the two extremes of the social scale, and other issues such as transportation. The satirical treatment of prevailing operatic conventions (*opera seria*) was also hugely popular.

The music of the opera comprises popular tunes or ballads (e.g. the song *Were I laid on Greenland's coast* to the tune of *Over the hills and far away*) and melodies borrowed from Purcell and Handel (e.g. the March from *Rinaldo*), giving further meaning to the title of the opera.

A significant influence of the popularity of *The Beggar's Opera* was the decline in audiences' appetite for *opera seria*. This led Handel to turn from the theatre to the composition of oratorio.

17 With reference to at least one of his works, discuss Purcell's setting of the English language.

There is a wide range of possible material available for discussion here. There is a wealth of expressive word setting to be found in both secular and sacred music, and candidates may refer to solo songs, arias from opera or religious music, choruses, or recitative or arioso writing. It is important that the examples chosen are sufficiently numerous or extended to allow a variety of stylistic points to be made and illustrated.

Dido's Lament is a possible popular aria for discussion, though would not in itself provide material for a complete answer. The *Lament* provides subtle examples of word-painting:

- The 'dying' descent of the vocal line
- The 'anguish' of the chromatic harmony
- The lingering on words such as 'darkness'
- The 'expiring' effect of broken phrases
- The dramatic effect of the ground bass – its relentless progression to the inevitable tragedy.

References to other works may illustrate points such as:

- The use of dance rhythms
- Lyrical melodies and recitatives using natural speech rhythms
- Word painting, and the use of irregular phrase lengths to create tension

- 18 Explain how developments in either tuning or harmony were consolidated in this period. Refer to the music of at least one composer to illustrate your answer.**

The two subjects available for discussion here are of course two sides of the same development in music: as equal temperament was refined and introduced, so music was free to explore the full range of the diatonic system and to develop chromatic decoration, and harmonic tension. But it was the need for music to move in this direction, and to use modulation as a device in thematic and structural development, that provided the imperative for the perfection of equal temperament.

The music of J.S.Bach would be most appropriate for either topic in this question. *The 48* will provide ample examples of equal temperament in action, as it explores the full range of the diatonic system, and established the different characteristics of each of the twenty-four keys. In terms of the development of harmony, his music could be said to mark that point of objective perfection, recognising the dramatic potential of tonality, before the constraints of expression and emotion began the elaboration of harmonic language which led to its inevitable collapse in the 20th century.

Appropriate illustrations here could be found in the *Passions*. It is Bach's realisation of the possibilities of the diatonic system, and his mastery of it in music such as the great double choruses, recitatives and arias, and chorales, that make works such as the *St. Matthew Passion* such monuments in the musical setting of text.

Topic 3
1815 to 1885 (Aspects of Romanticism)

- 19 Discuss the musical life of England during this period, referring to more than one type of music.**

Answers should recognise that English music had been in a parlous state at the beginning of this period, and that it was due chiefly to the work of foreign composers here that a native school of composition was rekindled. There was little secular composition of any standing since the death of Purcell. Music for the theatre had been popular during the eighteenth century, but again this was due mainly to the work in London of Handel. Perhaps the greatest native talent at the start of the period was S.S.Wesley. It would be fitting to mention his great works for the English cathedral tradition: *Ascribe unto the Lord* and *The Wilderness* are good examples of extended anthems which comprise structures of choruses, solos, and ensembles, and last a quarter of an hour or longer.

But for large-scale oratorio, works with mature orchestral accompaniment, English depended at this time on foreign composers. Chief among these were Mendelssohn and Gounod. Attracted by the great traditions of choral singing and music festivals here, Mendelssohn produced *St Paul* and *Elijah*. These works, with texts in English, were written for the Birmingham Festival. Also written for Birmingham were Gounod's *La Redemption* and *Mors et vita*.

As this foreign influence was followed by the choral and orchestral works of Brahms, so the first tentative steps towards an English renaissance were taken.

The music of Parry and Stanford (though strictly speaking Irish) could be mentioned - though heavily influenced by the oratorio tradition, and the academic world which they inhabited, they are significant. Important also are the comic operettas of Sullivan.

The first real flowering of this revival was of course Elgar, but although he was already over thirty by the end of this period he was a (very) late developer, not achieving real success nationally until 1899. However, it would be appropriate to mention that in his youthful works there can be discerned the late Romantic German influence which shaped his style, as well as texts concerned with history and chivalry - themes which would be used again in the early mature works such as *Froissart* and *Caractacus*.

20 Use detailed references to the music of one Italian composer to illustrate how Italian opera differed from German music drama in this period.

Candidates are likely to choose the works of Verdi and Wagner to illustrate this difference. It will be necessary to outline the general features of Italian opera, and the particular elements in Wagner's distinct style. Italian operatic features will include:

- *Bel canto*: showy, highly ornamented and virtuosic display, which exceed the demands of the text – the importance of the voice rather than the drama
- The adherence to a structure based on separate numbers: recitative, aria, ensembles and choruses
- The relative subsidiary rôle of the orchestra.

The important features of Wagner's style will include:

- The priority for the music to serve the drama
- The flexible, almost declamatory vocal style
- The total integration of the elements of the work, but especially of voices and orchestra in a continuously unfolding line
- The merging of all the previously separate numbers into continuous orchestra-led music drama.

21 Discuss the relationship between voice and piano in the songs of Schumann.

The likely work with which candidates are familiar here will be *Dichterliebe*. It will be relevant to mention that Schumann's own turbulent personality, and indeed later mental instability, and his love for Clara, provided the background for a more overtly Romantic style than that of the other great lieder writer, Schubert. The points which distinguish Schumann's writing in this medium will include:

- A more highly developed use of harmony, particularly chromatic, for expressive effect.
- A more ambiguous approach to tonality in the interpretation of the text – the opening song of *Dichterliebe* would be an appropriate reference here

- The importance of the piano part, being raised above mere accompaniment, general mood setting, or word painting, but taking on a rôle equal with the voice in reflecting the deeper meaning of the poetry
- The importance of piano postludes in continuing the expression of the text after the (often inconclusive) end of the vocal part
- A bolder use of dissonance - e.g. the dominant minor ninth for the heartbreak in *Ich grolle nicht*
- the frequent doubling of the voice in the piano
- Schumann's ability to use all of these stylistic devices to create a unified and continuous musical and emotional experience through the cycle.

Topic 4

1955 to 2000 (the integration of music and drama)

22 Discuss the integration of music and drama in two scores for stage or film written since *West Side Story*.

There are clearly many possible scores for discussion here, though the works of Sondheim, Lloyd Webber, and John Williams are likely to be popular in answers. It would be entirely appropriate for candidates to establish context by (briefly) outlining the important features of *West Side Story*, and the impact it had on integrated music drama. The features which Bernstein introduced and which candidates may mention are given below. These and other relevant features could be used for reference and illustration for the chosen scores.

- The use of underscore, silence, and other devices for dramatic purpose
- The use of operatic styles: ensembles, arias, recitative, leitmotif
- The use of different musical genres to distinguish characters
- Classical devices such as thematic transformation, word painting, and motivic development to enhance the drama
- The use of dance as an integrated element of the drama

Candidates may also refer to the focus on a contemporary issue within society in *West Side Story*, and find other musicals which do likewise (*Nixon in China*, though really an opera rather than a musical, could be mentioned). Bernstein's setting of a story from classical literature can find reflection in *Les Misérables*, *Sweeney Todd*, and *The Phantom of the Opera*.

23 Discuss the musical style and techniques of word setting used by one song writer from the period. Give detailed illustrations from at least two songs to support your answer.

Answers here should provide some detailed consideration of the musical style and word setting of an important song writer from the period. Any established composer in any genre is appropriate for discussion. In popular music there are many possibilities: as singers moved away from being vocalists with dance bands, so the importance of the pop song increased. The fifties saw Rock and Roll, which gave way to folk song and the political movement of the sixties' protest movement;

examples from Woody Guthrie and Bob Dylan would be fitting here. The psychedelic age is characterized by the songs of Lennon and McCartney in particular.

Other possibilities for discussion would be the settings of folk songs by classical composers, and other art songs: here the songs of Britten would be suitable.

Important features of Britten's music would include:

- Unpredictable use of harmony for dramatic effect
- Bitonality
- Simple, yet very telling, melodic line and accompaniment (e.g. *Sally Gardens*)

Candidates may also choose to answer by concentrating on a writer of songs for musicals, with Bernstein, Sondheim, and Lloyd Webber being appropriate for discussion, with illustrations being taken from individual songs from the shows.

24 Discuss the influence of non-Western music on either film or stage scores in this period.

Answers here may focus on scores which include 'crossover' music, particularly those where the plot demands the fusion of two distinct styles: *West Side Story* may be mentioned for context, though its fusion of musical traditions is entirely Western. More appropriate will be references to scores such as *Miss Saigon*, and the many Bollywood films.

Some candidates will be familiar with the influence from the far-East which Britten introduced into some of his stage music. The trilogy of Church parables *Curlew River*, *The burning fiery furnace*, and *The prodigal son*, are really chamber operas, which reflect Britten's interest in the gamelan and Japanese *nō* plays.

Section C

Candidates are required to demonstrate their knowledge and understanding of a range of music; their ability to place it in a broader musical perspective, making relevant connections; and their ability to use their judgement in answering a question, structuring their argument and supporting their points by reference to appropriate examples of music. The quality of the candidate's language must be assessed.

Marks out of 20 must be given in accordance with the marking categories below.

- 18-20 A thorough and detailed knowledge and understanding of repertoire, with a well-developed sense of historical perspective and extensive ability to make connections, successfully applied in direct answer to the specific question, well-supported by appropriate references to music and other relevant examples. Essays clearly expressed in language of high quality, essentially without faults of grammar, punctuation or spelling.
- 15-17 A thorough knowledge and understanding of repertoire, with a sense of historical perspective and ability to make connections, mostly successfully applied in answer to the specific question, supported by appropriate references to music and other mostly relevant examples. Essays clearly expressed in language that is mainly of good quality, with some occasional lapses of grammar, punctuation or spelling.
- 12-14 Good knowledge and understanding of repertoire, with some sense of historical perspective and ability to make connections, partly successfully applied in answer to the question, supported by some references to music and other partially relevant examples. Essays expressed with a moderate degree of clarity but with some flaws in grammar, punctuation or spelling.
- 9-11 Some knowledge and understanding of repertoire with glimpses of a sense of historical perspective and a sensible attempt to make connections, only partly applied in answer to the question, supported by a few references to music and other not always relevant examples. Essays sometimes confused in expression with some faults in grammar, punctuation or spelling.
- 6-8 Some knowledge and understanding of repertoire but little sense of historical perspective and some attempts to make connections, with sporadic reference to the question supported by some, barely relevant, examples. Essays poorly expressed in language that has weaknesses in grammar, punctuation and spelling.
- 3-5 Little knowledge and understanding of repertoire with no sense of historical perspective, little attempt to make connections with weak reference to the question unsupported by relevant examples. Essays poorly expressed in language that shows persistent weaknesses in grammar, punctuation and spelling.
- 0-2 Very little knowledge and understanding of any repertoire or evidence of ability to make any connections. Very poor quality of language throughout.

Section C

Comments on individual questions.

The nature of the synoptic essay makes it very difficult indeed to provide any sort of clear-cut guide to answers, therefore no attempt is made to do so. The following brief notes are designed to assist examiners in looking for appropriate, relevant, and well-informed answers.

- 25 Some much-loved “classics” surprised audiences when they were first performed. Choose at least one such piece and explain the features which firstly shocked and later pleased audiences.**

Some examples used in answers will have provoked outrage through purely musical means, many others will have done so with a combination of musical innovation and extra-musical elements such as subject matter (e.g. text or storyline - *Salome*, punk), or the means of presentation (e.g. dance - *The Rite of Spring*). It is important that answers focus on the musical features of the chosen works.

It will be appropriate in most cases to explain that initial hostile reactions are often founded on suspicion of new musical language, particularly harmonic, and a lack of connection with the familiar. With familiarity comes understanding, and understanding can lead to acceptance and affection. Candidates may make the point that it is many of these revolutionary pieces which, by making previously unknown demands on the listener, have made pushed forward the boundaries of language and expression.

- 26 Discuss the influence of technological change on the ways in which music is performed.**

Candidates are likely to discuss the technical developments and innovations of the twentieth century in answer to this question. The development of recorded sound on magnetic tape, and later digitally, led to performances which combined live and recorded music or other sounds. Other devices such as looped sounds, sampling, distortion, and other effects have spawned new possibilities which performers have been quick to assimilate into existing as well as new genres.

Other periods of technological change for discussion would include the 18th century, where developments in tuning, and in instrument design made for improvements in sound quality and expressive performance.

- 27 Discuss the importance of listening to other musicians when developing a performing style. Illustrate your views with references to your own experience as a performer.**

Answers should address the wider issues of musical influences on the performer through listening, in the development of style and interpretation, as well as references to personal experience. Candidates may refer to the influence of listening as part of the preparation for other units of this course. These references must focus on ways in which their own performing style and practices were changed and shaped through their listening. Matters such as sound quality, the use of devices such as vibrato or rubato, and different styles of decoration, are appropriate, as well as the

realization that through listening, different approaches to shaping and interpretation can be discovered which can colour and influence one's own performance.

28 Discuss how musicians have been influenced by the society in which they have lived and worked.

- Examples could be taken from studies in other modules: Duke Ellington at the Cotton Club or Haydn at Esterhazy
- The social relevance of jazz may be traced through soul and blues down to rock and the music of today
- The world of pop will give other examples such as the protest movement of the sixties and the politically motivated punk of the late seventies
- Candidates may be aware of the influence of their times on Beethoven (the age of revolution, Shostakovich (the Soviet era of Stalin) or others.

In all answers it is important that candidates can show a real familiarity with music to illustrate how composers have felt the need to reflect or to influence social and political circumstances and change.

29 Explain how music has been influenced by at least one other art form.

Most answers here will focus on the influence on music of literature or the visual arts. By referring to opera, candidates will be able to trace the influence of literature through all periods of music in modern times. Other influences, such as Romantic poetry and Impressionist painting, will be more specific to one period. Answers should not only cover these general links with movements in other art forms, but also refer in detail to specific pieces and influences.



RECOGNISING ACHIEVEMENT

REPORT ON THE UNITS
January 2005

Chief Examiner's Report

General Comments

This session was the first in which the selected recordings for Units 2552 and 2555 were issued to centres in compact disc format. There was no evidence to suggest that candidates found the change in format more difficult to cope with in the examination and Examiners hope that the improved quality of digital sound will have enhanced the experience of listening for many candidates. It remains true, however, that improvements in the quality of recordings prepared by OCR for the examination will be of little value to candidates who do not make use of high-quality headphones when listening to the extracts.

Once again the January sessions of GCE Music Units attracted an increased number of candidates and Examiners were pleased to note that many of the candidates who had sat the papers last summer had been able to improve their level of performance by the following January.

Examiners have drawn attention to two significant areas that cause concern in both Units. Accuracy of aural perception is a key to success at both AS and A2 levels, and it is vital that candidates spend part of the examination time listening with care to the recordings. Candidates' answers frequently suggest a cursory level of listening and this approach can lead candidates to miss important detail in the music. In some cases (notably in Unit 2555) candidates appeared to base their answers exclusively on the visual aspects of the music whereas understanding could have been improved considerably by listening to the extract and appreciating the significance of musical detail in aural context. Examiners encourage candidates strongly not only to look at the musical evidence in the printed scores but also to examine the evidence as sound by listening attentively.

The ability to express ideas coherently and in correct English is a basic requirement at Advanced level. Examiners wish to remind candidates to check through their writing with care in order to avoid penalising themselves as a result of significant errors.

Examiners draw particular attention to the general level of language used in the extended writing required in **Section C** of Unit 2552 and in **Sections B** and **C** of Unit 2555. The marking criteria for both Units require Examiners to make judgements on the quality of candidates' language in these sections and a number of examples of inaccurate use of language characterised a significant proportion of scripts this session. The errors that occurred most frequently were:

- Saxaphone (seen many times)
- Contrapuntle (several occurrences)
- '[Mozart] would of had a different type of piano...' (sadly, almost universal)

Overall, however, Examiners wish to congratulate candidates on their level of achievement in the Music Units and it is clear that candidates are now very familiar with the format of both papers. Many candidates receive near-maximum marks in one section of a Unit but it remains a major disappointment to Examiners that very few candidates demonstrate a consistent level of performance across all sections of the Units. It is this unevenness of performance that prevents many candidates reaching the highest mark bands.

2552: Introduction to Historical Study

General Comments

Examiners were pleased to note that many candidates appeared to have prepared effectively for the Unit, but they remain concerned that the poorest performances frequently occur in **Section B**, where candidates have opportunity to study the prescribed repertoire well before the examination.

The scripts that cause greatest concern are those in which candidates have left entire sets of questions on a prescribed work unanswered. This evidence suggests that some candidates (and some centres) may be gambling that certain works will be chosen in any particular session. The dangers of this approach are obvious in terms of candidate performance and it needs to be made clear that the setters of this paper have no pre-determined plan for the rotation of prescribed repertoire on which to ask questions. The specification requires candidates to prepare material on all **three** orchestral scores and all **three** jazz recordings.

Examiners wish to draw attention to the use of appropriate terminology in this Unit. The precise wording of individual questions should draw candidates' attention to what is required in an answer. For example, a question based on discussion of harmony should not be answered by a basic description of instrumentation. This kind of misunderstanding frequently makes it impossible for candidates to achieve any credit for their answers.

The specification also makes it clear that candidates will be expected to display an awareness of appropriate music terminology at AS level. Devices such as double stopping for string instruments (see the comments below on **Question 10**) should be made familiar to all candidates since features such as this relate directly to the AS Area of Study *The Expressive Use of Instrumental Techniques*.

Occasionally a candidate's understanding of a particular term is not made clear in an answer. In this session a number of Examiners noted imprecise use of the term *unison*. In most cases it was evident that candidates intended this to refer to rhythmic unison, but an answer stating "the instruments are playing in unison" was inaccurate since, although the rhythm of each part was the same they were not all playing the same pitch. At AS level Examiners will expect a clear degree of precision in relation to candidates' use of musical terminology.

In general the performance of candidates was encouraging, and many scripts achieved high marks in at least one section of the paper. The fact that high achievement is often not consistent across the three sections prevents a large number of candidates achieving the very highest mark levels in the Unit as a whole.

Teacher Tips for the Unit

- Encourage candidates to use high-quality headphones for the listening sections of the Unit so that they hear clearly aural detail in the CD recordings.
- Ensure that candidates prepare material on all THREE prescribed orchestral scores AND all THREE jazz recordings for this Unit.
- Give candidates a clear understanding of key musical terminology and check that they are able to use these terms accurately in their writing.
- Ensure that the CD recordings are checked before the examination on the players that will be used for the examination.

Comments on Individual Questions

Section A

Extract 1A Haydn, *Piano Trio in F, Hob.XV:2*, 3rd movement, bars 0-18² and 19-36².
Beaux Arts Trio (1977) Philips 454 101-2.

- 1) This was answered well by almost all candidates.
- 2) Examiners were pleased to note that many candidates received full marks for this question. A number of scripts failed to include a note at the end of bar 5, and a number of candidates failed to measure the following ascent of a 6th accurately.
- 3) Both parts of the question were answered well by most candidates.
- 4) Only a few candidates received full marks for this question. Examiners were surprised that very few candidates appreciated the change of chord position in bars 10 and 11, although many candidates placed the location of chord IV accurately.
- 5) Many candidates failed to spot the underlying F-major harmony of this bar (a mirror of bar 3). Once this harmonic perception had been grasped the question became an easy mechanical task.
- 6) Examiners were surprised to discover that very few candidates appeared to recognise the use of suspension and resolution in the cadence. A number of answers identified the underlying harmony as a perfect cadence, but there was much more to say about Haydn's use of harmony at this point.
- 7) The binary nature of the theme was appreciated by most candidates and a number of answers referred to the unusual nine-bar phrase structure.
- 8) Most candidates were able to offer relevant evidence here to show how the piano part differed from that of the **Theme**. The use of semiquaver triplets was a popular observation, and some perceptive candidates also pointed to the use of an arpeggio figure in the left hand at cadence points.
- 9) This was well answered and many candidates received maximum marks for their notation of the bass line. A few answers failed to note that the phrase ended in C rather than F at bar 28.
- 10) Examiners were disappointed that very few candidates provided the correct term 'double stopping' in answer to this question. This is a basic string technique and it is a key feature relating to the specific AS Area of Study: *The Expressive Use of Instrumental Techniques*.
- 11) Most candidates answered this question accurately.
- 12) Many candidates identified the perfect cadence accurately in **(a)** but failed to appreciate that this cadence lacked the suspension characteristic of its 'mirror' cadence at the end of the **Theme**.
- 13) Most candidates were able to identify at least one way in which the **Variation** was related to the **Theme**. For many candidates a second valid point of comparison (usually one relating to melodic relationship) proved difficult to find.

Extract 1B Popp & Cour, *Love is Blue*, Paul Mauriat & his orchestra (1968), Sony/Columbia TV96CD.

- 14) The majority of candidates correctly identified the use of a harpsichord as the melody instrument. Some scripts gave 'harp' as the answer, displaying a lack of awareness of both the sound and the capabilities of that orchestral instrument.
- 15) This was answered accurately by almost all candidates.
- 16) Almost all candidates identified two ornamented melody notes correctly.
- 17) Most candidates recognised the use of an oboe in the melody line. Examiners also credited references to the piano doubling of the melody at this point.
- 18) This question caused problems for candidates who assumed that the music would always modulate to the dominant key and did not use their ears to discern that the given example modulated to the relative major (C major).
- 19) Examiners were pleased that many candidates received high marks for their answers to this question. The larger intervals (the ascending 6th at the start of bar 21 and the falling 4th going into bar 24) caused problems for candidates who failed to notate this melody with complete accuracy.
- 20) Many scripts notated this rhythm with complete accuracy but some answers attempted to provide very complex patterns for what was a much more simple rhythm.
- 21) Most answers referred to at least one relevant feature of the writing for harp. This was usually the descending broken-chord/arpeggio figure. The use of single spread chords on the first beat of the bar later in the passage was less well perceived by most candidates.
- 22) Many candidates placed all four chords accurately although some experienced difficulty with the respective positions of the first two chords (c#minor and b minor)
- 23) Some candidates experienced difficulty with aural recognition here and gave **a minor + d minor** as their answer. Careful listening should have made it clear aurally that the second chord in the sequence was major, not minor.
- 24) This question was answered accurately by most candidates.
- 25) There were few completely correct answers to this question. Many answers suffered from an inability to relate the rhythm pattern to the basic pulse of the music.
- 26) Most candidates perceived the slowing of pulse but few answers observed that the music subsequently returned to the original speed.
- 27) This was answered well by most candidates. The extended tonic note at the end of the melody was the most frequently-mentioned feature, but many answers also referred to the return of the broken-chord motif and the guitar chord in the final bar of the extract.
- 28) Candidates are expected to develop an overview of each passage of music they hear in this Unit. Many answers noted the presence of a two-bar introduction in **Passage 1ii**, but a smaller number of answers mentioned the return of the 'A' material at the end of the extract or the addition of a coda in **Passage 1ii**.

Teacher Tips for Section A

- DO encourage candidates to work at practice skeleton scores before sitting the examination.
- DO cover both Section A options: covering only one of the styles will restrict candidates' choices in the examination itself.
- DO practise writing melodic lines, bass lines and rhythm patterns on a consistent basis as valuable preparation for Section A.
- DO ensure that candidates have opportunity to engage with aspects of harmony in Section A practice extracts – especially in relation to the recognition of the main primary and secondary chords and their inversions.
- DO make sure that pupils can recognise standard cadential patterns and modulation to closely-related keys.
- DO ensure that candidates are familiar with the main performing techniques such as pitch-bending and double stopping.
- DON'T expect candidates to write out excessively lengthy melodies or bass parts.
- DON'T expect candidates to engage with complex chromatic harmony at AS level: chord recognition will be based on the main primary and secondary triads together with their inversions.

Section B

Extract 2

Mozart, *Piano Concerto in A, K.488*, first movement, bars 164² to 198¹.

- 29) Most candidates appreciated that there were two separate clarinet parts in the extract, although an answer of “there are two clarinets playing” was insufficiently precise: this could suggest that two clarinets were playing the same music. Some candidates failed to explain the unusual crossing of parts in bar 1, where the 2nd clarinet plays above the 1st clarinet.
- 30) Examiners were surprised that very few candidates identified all three key centres accurately. All the evidence required to answer this question was present in the printed score of **Extract 2**.
- 31) Most candidates recognised the antiphonal nature of the instrumental exchanges, although only a small number of answers referred to the use of sequence or to modulation.
- 32) Examiners were surprised that very few answers referred to the contrapuntal or imitative nature of the music. Only a handful of answers mentioned the use of overlapping imitative entries that is such a distinctive aural feature of the music at this point in the movement.

- 33) This question was answered poorly. Very few candidates engaged with the question which asked for detail relating to the **harmonic** structure of the passage. Only a few scripts mentioned the use of descending sequences, and very few candidates were able to identify tonal centres with any degree of precision.
- 34) Many candidates were able to transpose the clarinet parts accurately, although a number of answers omitted a sharp before the D in the first chord.
- 35) This question asked about Mozart's use of an extended dominant pedal. Examiners were expecting candidates to show **how** Mozart uses the pedal in the extract (for example, as sustained notes, as repeated pedal points or implied within an arpeggio figuration) whereas many scripts contained less tangible and broader philosophical observations such as 'Mozart uses the pedal to stabilise the key'.
- 36) (a) Most candidates were able to place the extract accurately within the development section of the movement.
- (b) Candidates appeared to be unaware of the basic characteristics of a sonata-form development section. The best answers referred to features such as rapid modulation, complex harmony and a tendency to assert dominant pedals toward the end of the section.

Extract 3 Duke Ellington & His Orchestra, *Rockin' in Rhythm* (1931), from *The Best of Early Ellington*, GRP 16602, track 19, 02'04" – 02'33".

- 37) (a) This question was answered accurately by almost all candidates.
- (b) Most candidates were aware of the use of a 'pixie' mute and there were many references to the 'growling' that is a characteristic feature of Ellington's 'jungle' sound.
- (c) Almost all candidates were able to name the soloist accurately.
- (d) The best answers showed acute aural perception and directed comments toward important accompaniment features such as comping, the use of a walking bass, syncopation in the low reeds and the accenting of the final note of each phrase by the rhythm section.
- 38) (a) Most candidates correctly mentioned the saxophones in answer to this question.
- (b) There was some confusion in relation to candidates' use of the term 'unison' in answer to this question. Answers needed to make it clear that the clarinets were in rhythmic unison. An unqualified 'unison' was not sufficiently accurate to describe the parallel close-harmony writing of the reeds at the relevant point in the extract.
- (c) This was answered well by almost all candidates.
- 39) Most answers referred to appropriate features such as the characteristic 'jungle' sounds or the close-harmony writing for reeds.
- 40) Many candidates received high marks for their answer, although some failed to spot that the question asked for detail in the section that 'immediately [follows] the recorded extract' and wrote about detail that was too far removed from the location of the recorded extract.

Teacher Tips for Section B

- DO make study of the prescribed repertoire a regular part of preparation for the Unit. It is important that candidates get to know the music thoroughly.
- DO help candidates to find their way around scores, especially in the early stages of the AS course. It is important that candidates gain confidence in handling the printed scores of prescribed orchestral repertoire.
- DO ensure that candidates listen to the prescribed works as regularly as possible: candidates need to appreciate the music as sound, not just as notes on the page.
- DO make sure that candidates understand all the performance instructions given in the scores.
- DO make candidates familiar with any special performing techniques or unusual instrumentation in the prescribed repertoire.
- DO provide candidates with regular practice in writing out transposing parts at sounding pitch before sitting the examination.
- DO encourage candidates to broaden their knowledge by listening to works related to the prescribed repertoire. Concert visits to hear live performances of related repertoire can be memorable occasions, and local libraries usually carry a stock of core repertoire covering both orchestral and jazz recordings.
- DO NOT become preoccupied with the printed detail of complex modern transcriptions of jazz repertoire; study of scores is NOT required in this part of Section B.
- DO NOT leave preparation of the prescribed repertoire until the last minute; this will not help candidates to become thoroughly familiar with the music they need to study.
- DO NOT gamble on any particular item of the prescribed repertoire appearing in 'rotation'. Any item may appear at any stage within the arrangements published in the specification and in subsequent OCR notices.
- DO NOT forget that the prescribed repertoire changes regularly. Consult the OCR website for the prescribed repertoire relevant to any particular session of this Unit.

Section C

Candidates' answers were spread evenly over all the questions this session, and Examiners noted with pleasure candidates' growing confidence in writing about contextual issues. This is an important feature of **Section C** of the Unit. Answers in this Section should not be about the specific detail of the prescribed repertoire (this has been assessed in **Section B**) but should draw candidates outward from the work toward consideration of its place in the history and development of music. Questions in this section should also encourage candidates to explore how music changes and adapts over time – and also to develop an awareness of what elements of the subject remain constant over time.

- 41 This was a very popular question and most candidates were aware of the unorthodox nature of Berlioz's work. Many answers were able to show in what ways the symphony was unusual for its time, but the question required candidates to show how the music reflected the period in which it was composed. Examiners were pleased to note that a significant number of candidates were able to display an awareness of the essential features of emerging Romanticism and to show how Berlioz's music reflected these characteristics. Many scripts also referred to aspects of the social and cultural life of post-Revolutionary France in the early nineteenth century.
- 42 Most candidates who attempted this question displayed some knowledge of Miles Davis' early experiences as a music student in New York, but relatively few scripts were able to pinpoint precise influences outside the Julliard School that so affected Davis as an impressionable young jazz musician. The best answers were able to show how Davis assimilated musical ideas from a range of jazz 'giants' he encountered and made use of them within his own distinctive style of music as reflected in his recording of *Move*.
- 43 Examiners read some excellent answers to this question, but there were also some scripts that suggested a poor appreciation of the social background to the music of Mozart and Ellington. Many answers adopted a naive approach, suggesting that Mozart was writing for middle-class concert goers and Ellington was writing for negro slaves. This suggested a misunderstanding of both the essentially high-class aristocratic Viennese audiences that would have patronised Mozart's concerto performances and the affluent middle-class (and largely white) audiences that would have enjoyed Ellington's music in New York. A number of answers also pointed out that Ellington's music was linked closely to the dance requirements of the extravagant and frequently exotic floor shows provided at the Cotton Club.
- 44 Candidates who answered this question tended to favour one or other prescribed work and only a few scripts tried to draw comparisons between the two jazz performances. Most answers displayed an awareness of the use of instruments in the recordings, although many failed to demonstrate successfully how the sounds produced were distinctive of the work of the composer. In general, answers relating to Duke Ellington were more successful, with the emphasis falling clearly on his creation of a recognisable 'jungle' sound in his recordings.
- 45 This was a popular question and many answers received high marks. Most candidates were aware of the piano's advantages over the harpsichord, but there was a degree of confusion relating to details of the type of piano with which Mozart would have been familiar. Common misconceptions were that Mozart's piano had sustaining and dampening pedals and a wide range of notes. Only a few candidates appeared to be aware of the shallow key depth characteristic of Mozart's preferred Stein fortepianos that made them so well suited to the rapid scale and arpeggio figuration characteristic of much of Mozart's writing in the *Piano concerto in A, K.488*.

Teacher Tips for Section C

- DO lead candidates outward from the detail of the prescribed repertoire to look at broader issues in preparation for this Section of the Unit.
- DO provide candidates with opportunities to organise their ideas in practice 'essays' before the examination itself.
- DO encourage candidates not to focus on detail of the prescribed repertoire in this Section – that is the job of Section B. In Section C they may refer to the prescribed repertoire but the focus should be on the demonstration of contextual knowledge.
- DO explore aspects such as instrument development, the nature and composition of audiences, and the social and cultural background to the prescribed repertoire.
- DO NOT become preoccupied with irrelevant biographical detail of performers and composers.
- DO NOT encourage candidates to write too much: help them to focus on the detail that is relevant to the question that Examiners have set.

Finally,

- DO encourage background listening to help develop a sense of context.

2555: Historical and Analytical Studies

General Comments

Examiners were pleased to note an improvement in the level of candidates' attainment in the January session of this Unit. The marks achieved ranged from a few candidates around the boundary for a pass grade, to some who scored almost the maximum. Many papers in the middle of the range and lower were inconsistent in their standard, but this is to be expected from candidates little more than one term on from AS level. In some cases papers showed a good, or even very good, knowledge of the chosen Topic Period and a familiarity with the relevant repertoire; however, answers in Section A indicated that there is still work to be done on improving aural skills. Conversely, there were candidates who were able to score highly in the listening extracts, but who still have some ground to cover before being able to answer really convincingly in the essay sections. It is pleasing to report that there were also many candidates this session who excelled in all sections of the paper.

Comments on Individual Questions

Section A

- 1 This was well-answered by most candidates, with only a few failing to identify the main sections of the extract, and a similar small number who tried to go into far too much detail, despite the space given, the marks available, and the instruction in the question to 'outline' the structure.

Teacher's Tip

Candidates should be prepared for this or a similar question at the start of this paper. The intention is to make candidates listen to the whole extract at the outset, and for them to get to know the overall structure of the music. Often, as in this case, only the briefest of details are required. The allocation of marks for the question is a helpful indication of how much detail is required.

- 2 Nearly all answers began correctly on G, and most included at least some element of the falling chromatic scale.

- 3 There were very few correct answers here. Most candidates simply looked at the score and gave the answer ⁴₄. The question asked for a 'suitable' time signature, and careful listening would have clearly suggested the feeling of 2-in-a-bar at the start of this new section.

Teacher's Tip

Candidates should be prepared to search for answers aurally as well as visually in passages where the score is complete. They should also be wary of questions which seem unusually easy for this level, and realise in cases such as this that perhaps the most obvious answer is not what is required.

- 4 Generally, this was well-answered with most candidates scoring two or three out of four. Many answers lacked only the E natural in bar 35. A pleasing number of scripts gave entirely correct answers.
- 5 This was a new type of question, but well tackled by most, with many achieving all three marks.
- 6 (i) This was correctly answered by about half the candidates, with all others gaining one mark for identifying the passage in G major.
- (ii) This question proved testing for many, despite the almost complete score for these bars. The knowledge of tonality, particularly when music moves to all but the nearest related keys, proved to be very sketchy in many cases.
- 7 Most candidates scored at least one mark here for identifying the chord as E flat major, but only a few went on to explain the inversion or to comment on the added minor seventh. Consequently, the majority went on to explain the effect of this chord as one of finality, when in fact the weak position of the chord and the dominant seventh effect give the feeling of an imperfect ending, a mood of reflection on what has occurred during the song, and a link into whatever is coming next.

Teacher's Tip

Candidates should understand the importance of listening, and of linking their understanding of harmony and tonality to their experience in the Performing and Composing Units. Here it was clear that most candidates looked at the melody and assumed a perfect cadence. Had they listened carefully to the effect of the chord as required by the question, the imperfect sound would have been clear. In this case the majority of the marks were given for describing this effect, and only one mark was earned by accurately describing the chord

- 8 This was well-answered by candidates throughout the attainment range, with answers explaining the link with the text of both marked and unmarked tempo changes. Clearly, candidates work on the link between words and music is preparing them well for this type of "analysis on the hoof".

- 9 This is a routine question and candidates should be prepared for it. In just a small number of cases this session no answer was offered.

Teacher's Tip

Teachers should note that when set, this question now asks for a comparison with another vocal work from the period 1900 to 1955, thus directly relating it to the listening preparation candidates have experienced for Extract 1.

- 10 This question proved, as usual, to be accessible for all candidates, with the identification of tonality changes being the weak area for some.
- 11 Well-answered by all candidates.
- 12 Whilst most candidates gained some credit here, surprisingly few achieved both marks. Given the synoptic nature of this question it was disappointing to find *piccolo* and *piano* given as answers.

SECTION B

The responses in this section followed the usual pattern with the majority of candidates attempting either **Topic 3** or **Topic 4**. Those who chose the earlier topics or the Romantic period generally fared better, both in terms of the knowledge they displayed and also the listening experience on which they were able to draw for illustration. This session there were only a very few instances of candidates failing to answer the question directly. In **Topic 1** there were some excellent essays on Tallis and Byrd, and also some very well-illustrated discussions of the music of Palestrina. **Question 20** gave some candidates the opportunity for knowledgeable accounts of the distinct styles of Verdi and Wagner.

Question 22 drew some very good accounts of film scores, but those who wrote about stage works often gave lengthy accounts of the significance of *West Side Story*, which was not required by the question, and could give only sketchy accounts of this work's influence on later musicals.

Teacher's Tip

The Specification suggests *West Side Story* as a suitable starting point for candidates preparing Topic 4. Candidates who go no further than this work are often restricted from accessing the higher bands of marks for their essay. In this case a degree of detail about the Bernstein was suitable to set the context, but for some this became the substantial part of the answer with only passing references to later musicals. Successful essays gave convincing accounts of *Jesus Christ Superstar*, *Sweeney Todd*, and *Fiddler on the Roof*. These answers contained occasional references to explain the influence of *West Side Story*.

SECTION C

There were good responses to all questions in this section, with candidates being able to draw widely on their knowledge and musical experiences.

For **Question 25** answers were better at explaining the reasons for the initial shock which greeted such works as *The Rite of Spring* than they were at giving reasons for their subsequent popularity.

Question 27 received only superficial discussion from some candidates, with only a few being able to explain features of performing or interpretive influences on their own performing style.

The overriding impression was, however, of candidates who were able to complete a successful paper with a confident and articulate account of musical influences drawn from personal experience as young musicians.

Advanced GCE (Music) (3872/7872)
January 2005 Assessment Session

Unit Threshold Marks

Unit		Maximum Mark	a	b	c	d	e	u
2552	Raw	100	71	63	56	49	42	0
	UMS	100	80	70	60	50	40	0
2555	Raw	100	74	67	60	53	47	0
	UMS	100	80	70	60	50	40	0

Specification Aggregation Results

Overall threshold marks in UMS (i.e. after conversion of raw marks to uniform marks)

	Maximum Mark	A	B	C	D	E	U
3872	300	240	210	180	150	120	0

The cumulative percentage of candidates awarded each grade was as follows:

	A	B	C	D	E	U	Total Number of Candidates
3872	3.92	21.57	43.14	74.51	94.12	100	68

Overall threshold marks in UMS (i.e. after conversion of raw marks to uniform marks)

	Maximum Mark	A	B	C	D	E	U
7872	600	480	420	360	300	240	0

The cumulative percentage of candidates awarded each grade was as follows:

	A	B	C	D	E	U	Total Number of Candidates
7872	28.57	42.86	71.43	100	100	100	9

OCR (Oxford Cambridge and RSA Examinations)
1 Hills Road
Cambridge
CB1 2EU

OCR Information Bureau

(General Qualifications)

Telephone: 01223 553998

Facsimile: 01223 552627

Email: helpdesk@ocr.org.uk

www.ocr.org.uk

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored

Oxford Cambridge and RSA Examinations
is a Company Limited by Guarantee
Registered in England
Registered Office; 1 Hills Road, Cambridge, CB1 2EU
Registered Company Number: 3484466
OCR is an exempt Charity

OCR (Oxford Cambridge and RSA Examinations)
Head office
Telephone: 01223 552552
Facsimile: 01223 552553

© OCR 2005



INVESTOR IN PEOPLE

