

Mark Schemes for the Units

June 2006

3872/7872/MS/R/06

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CONTENTS

Advanced GCE Music 7872

Advanced Subsidiary GCE Music 3872

MARK SCHEMES FOR THE UNITS

Unit	Content	Page
2552	Introduction to Historical Study	1
2555	Historical and Analytical Studies	21
*	Grade Thresholds	43

Mark Scheme 2552
June 2006

N.B. Throughout this mark scheme a bulleted response should be taken as worth one mark, unless stated otherwise. The use of a forward slash indicates an alternative response.

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 12) or **Extract 1B** (Questions 13 to 24).

Extract 1A

This extract is part of a movement from a piano concerto composed by Mozart. The recording consists of **three** passages: **Theme**, **Variation 1** and **Variation 2**.

MOZART, *Piano concerto in B \flat* , K456, 2nd movement, bars 0-21², 21²-42¹ and 159²-167¹. Bilson / English Baroque Soloists / Gardiner (1986) DG Archiv 463 115-2, track 8, 00'00"- 01'44", 01'45" – 02'05", 02'27" – 03'02" and 08'14" - 08'33" [Total length of recorded extracts: 02'59"]

Theme (bar 0 to bar 21¹) [⊙ track 2]

1 Compare briefly the overall phrase structure of the two sections of the **Theme**. [2]

- **A = 4 + 4 bar phrases**
- **ref. AB/AABB/Binary (1)**
- **B = 4 + 6 + 3 bar phrases**
- **ref. B section longer than A**

2 What type of cadence occurs at bar 3² to bar 4¹? (*Tick one box*) [1]

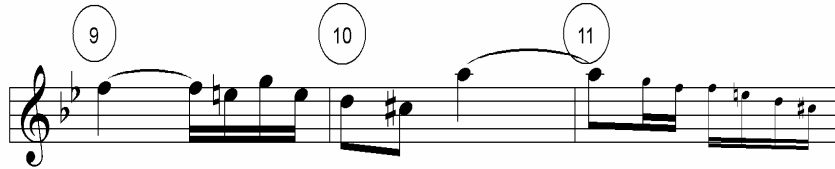
- Perfect**
 Plagal
 Imperfect
 Interrupted

3 The music begins in g minor and modulates to **three** different keys during the course of the **Theme**. Name the three keys and say where each is reached. [6]

	<i>Key</i>	<i>Reached at bar</i>
1	B\flat (major)	8a
2	d (minor)	11 <u>OR</u> 12
3	c (minor)	13 or 14
	Not necessarily in this order but...	<u>must</u> agree with the key

- 4 On the score complete the violin melody from bar 9 to bar 11¹. 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>Between four and 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

- 5 Briefly describe the link played by the flute (recorder) at bar 12¹. [2]

- Ascending (1) chromatic (1) scale (1)
- Semiquavers

- 6 The following chords are used in the section from bar 17 to bar 20:

- Ic (Gm/D)
- IIb (Adim/C)
- V (D)
- V⁷b (D7/F#)
- VI (E^b)

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

[5]

Award 1 mark for each chord identified accurately

Variation 1 (Bar 22² to bar 43¹) [⊕ track 3]

- 7 Which of the following terms describes the harmonic function of the C# in the piano right-hand melody at the start of bar 23? (*Tick one box*). [1]

- Pivot note
 Passing note
 Suspension
 Lower auxiliary note

- 8 **On the score** circle **two** notes in the piano melody from bar 22² to bar 30a that are decorated in the recorded performance. [2]

Award 1 mark for each correct note circled.

Mark the **first two** notes circled only.

- 9 Where does each of the following features occur in the piano writing in the section from bar 31 to bar 42?

- (a) A spread chord: [1]

Bar 32 beat 2 OR Bar 38 beat 2

- (b) Triplet figures in the right hand above chords in the left hand: [2]

Bar 34 beat 2 (1) to Bar 35 beat 2 (1)

N.B. responses to (a) and (b) must have beat numbers.

- (c) Demisemiquaver ascent in octaves by the right hand: [1]

Bar 40

Variation 2 (Bar 44² to bar 52¹) [Ⓞ track 4]

- 10 On the score complete the bass line from bar 46 to bar 48¹. The rhythm of this passage is indicated above the staff. [4]

<i>Entirely correct</i>	4
<i>One error of (relative) pitch</i>	3
<i>Two or three 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

- 11 Identify **two** ways in which the **melody** of bar 50² to bar 51² in **Variation 2** differs from the corresponding passage in the **Theme** (bar 6² to bar 7²). [2]

- *ref. B₄ at end of bar 50 / originally B₄^b*
- *ref. chromatic ascent at bar 51¹ / originally dotted quaver C*
- *ref. change in cadential figure at 51²: now dotted crotchet + two demisemiquavers/ originally two quavers*

- 12 Mention **one** way in which the instrumentation of the final section of **Variation 2** (bar 48² to bar 52¹) differs from the corresponding passage in the **Theme** (bar 4² to bar 8a). Do **not** refer to the piano in your answer. [1]

- **Addition of flute to the two-note “sigh” motif (1) octave higher (1)**
- **Strings more sustained / lacking the previous semiquaver motif**
- **No use of woodwind at cadence point**

Extract 1B

This extract consists of **four** passages (**Passage 1i**, **Passage 1ii**, **Passage 1iii** and **Passage 1iv**) from Lalo Schifrin's original soundtrack for the television series *Mission: Impossible*.

LALO SCHIFRIN, *Mission: Impossible, main theme* (concert band score only available), Royal Philharmonic Concert Orchestra / Townend (1996), Silva Screen Records FILMXCD 184, track 18, 00'42" - 01'29", 01'30 - 01'51", 02'12" - 02'54" and 02'54" - 03'30" [Total length of recorded extracts: 02'26"]

Passage 1i (Bar 1 to bar 26) [Ⓞ track 5]

- 13 Outline briefly the overall structure of the theme in **Passage 1i**. [3]
- **ABAB (2)**
 - **ref. A & B make use of same rhythm pattern**
 - **Both parts consist of 3 repeated 1-bar units (1) + shorter (or ref. 4-bar phrase) final unit (1)**
 - **Repeat of A is at a different pitch/in a different key/subdominant/c**
 - **ref. '(Brass) Fill' between phrases**
 - **ref. fragmentary nature of phrases – broken by rests**
 - **4 bars phrases**
- 14 **On the score** mark in the ornament that is missing from the printed flute part in bar 1. [1]
- Award 1 mark for *tr* indication in bar 1 above the note. Do not credit other ornament signs**
- 15 What rhythmic device occurs in the bass throughout **Passage 1i**? [2]
- **Ostinato / riff (2)**
 - **Repetition (1) + ref. to changes of pitch (1)**
 - **Syncopation**
- 16 Describe briefly the music played by the brass instruments in bar 10 and bar 11. [2]
- **Chordal / homophonic / stabs**
 - **Using bass ostinato rhythm (1) and pitch outline (1)**
 - **ref. parallel movement of parts**

- 17 Describe briefly the new countermelody played by the trombones and saxophones from bar 20 to bar 23. [2]

- *ref.* prominent syncopation/cross-rhythms
- *ref.* semitone/chromatic fall
- *ref.* descent of a 5th (1) followed by leap up (1)
- *ref.* dissonances with underlying harmonic base
- *ref.* ostinato

- 18 Tick **one** box to indicate which of the rhythm patterns below is played by the bongo drums on the last beat of bar 12. [1]

A C B D 

Passage 1ii (Bar 27 to bar 39) [Ⓞ track 6]

This passage is a statement of a single chorus featuring a solo flute. Only the opening section of the solo is printed in the skeleton score.

- 19 Describe **three** main features of the solo line in **Passage 1ii**. [3]

- High register at start
- Complete solo covers wide tessitura
- Use of rapid repeated notes
- Leaps to high notes
- *ref.* Anacrusis
- Use of fall offs
- Use of crushed/grace notes
- *ref.* Triplets
- Use of blue notes / pitch bending
- Improvised feel / rhythmic freedom
- Chromatic notes/movement

- 20 Compare the music of **Passage 1ii** with that of **Passage 1i**, pointing out similarities and differences. [4]

<i>Similarities</i>	<i>Differences</i>
<ul style="list-style-type: none"> • <i>Uses ostinato bass line and rhythm from 1i</i> • <i>Uses the same harmonic progression as 1i</i> 	<ul style="list-style-type: none"> • Thinner texture / fewer instruments in 1ii • Flute solo in 1ii cf. reeds and brass in 1i • Percussion more prominent in 1ii • Electric organ chords in 1ii not present in 1i • No introduction in 1ii

- 21 The following chords are used in **Passage 1ii**:

- **Gm / I (g minor)**
- **Cm / IV (c minor)**
- **D7 / V⁷ (D major + 7th)**

Show where they are used by writing **on the score**. The harmony of bar 28 has been given as an example. [4]

Award 1 mark for each chord identified accurately:

- **Gm / I at bar 34/35 (1) and bar 38/39 (1)**
- **Cm / IV at bar 32/33**
- **D7 / V⁷ at bar 36/37**

Passage 1iii (Bar 40 to bar 63) [Ⓞ track 7]

This passage is a statement of two choruses featuring an electric (Hammond) organ. An approximate transcription of the melody of the first chorus (bar 40 to bar 52) is printed in the skeleton score.

- 22 Complete the table below by listing the main features of the music played by the electric organ in Chorus 2 of **Passage 1iii**. [4]

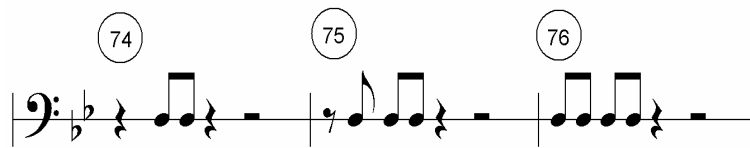
Chorus 1 (bar 40 to bar 52 ³)	Chorus 2 (bar 52 ³ to bar 63 ¹)
<ul style="list-style-type: none"> • <i>Single melody line</i> • <i>Fragmentary opening phrases</i> • <i>Sustained notes at end of phrases</i> • <i>Fall offs at end of phrases</i> 	<ul style="list-style-type: none"> • Two-part melodic interest / 3rds • Rapid repeated notes • Pedals / long sustained notes • ref. staccato/detached • (Ascending) glissando / slide • ...to high notes • Use of <u>inverted</u> pedal • (Two-part) polyphonic/imitative texture later in chorus

Passage 1iv (Bar 64 to bar 84) [Ⓞ track 8]

- 23 **On the score** complete the melody played by the saxophones from bar 69⁴ to bar 73¹. The rhythm of this passage is indicated above the staff. [5]

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

24 On the score indicate the rhythm played by the **brass** from bar 74 to bar 76. [4]



<i>Entirely accurate</i>	4
<i>No more than one rhythmic error</i>	3
<i>Between two and four errors of rhythm</i>	2
<i>Limited evidence of rhythmic accuracy</i>	1
<i>No evidence of rhythmic accuracy</i>	0

Each additional note = 1 error

In the first half of each bar, each quaver beat incorrect = 1 error

Section B

Answer **all** the questions in this section (Questions 25 to 39).

Extract 2

The Insert contains a full score of **Extract 2** which is taken from the fourth movement of Berlioz's *Symphonie fantastique*. There is no recording for this extract.

BERLIOZ, *Symphonie fantastique*, fourth movement, bars 140 to 164.

- 25 Name the key and cadence at bar 4² to bar 5¹. [2]

Key: **g (minor)**

Cadence: **Perfect / V-I**

- 26 **On the blank stave below** write out the music played by the valve cornets (cornets à pistons) from bar 4² to bar 5¹ **at sounding pitch**. [4]



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

- 27 Give the meaning of the following terms as they are used in the extract.

- (a) *a4* (Bassoons at bar 9): [1]

(All)/four bassoons play the same line

- (b) *B^b muta in B₄* (Timpani 1 at bar 18): [1]

Retune (from B^b) to B₄ (Mute B^b = 0)

- (c) *≪* (Strings at bar 21): [1]

(Repeated) (demi)/semiquavers (allow “tremolo”)

- 28 Describe briefly the texture of the music from bar 15 to bar 20. [3]
- Antiphonal
 - Homophonic / chordal
 - *ref.* to strings and timpani (1) contrasted with woodwind and brass (1)
 - *ref.* increasing truncation of (antiphonal) exchanges – builds excitement
 - Reduction in instrumentation/brass and timpani drop out
- 29 What type of scale is played by the violins at the beginning of bar 22? [2]
- Melodic (1) minor (1) (allow major (1))**
- 30 What playing technique is used by the violins in bar 24? [1]
- Double/triple stopping**
- 31 How does Berlioz make use of rhythm to build excitement in the extract? [3]
- Powerful effect of dotted rhythms
 - Punctuated by solid *tutti* chords (bar 4/5; 8/9)
 - Sustained chord at point of climax (bar 21)
 - Followed by rapid triplets (bar 22)
 - ...and powerful crotchets (bar 24)
- 32 Comment briefly on the tonality of the extract. [3]
- Use of two main tonal centres (1) g minor and D \flat major (1)
 - Unrelated keys / remote harmonic relationship (2)
 - *ref.* major/minor juxtaposition / clashing
 - *ref.* sudden switches from one tonal centre to the other
- 33 Describe the music that immediately follows the printed extract. [4]
- *Idée fixe* (1) on solo clarinet (1)
 - Unaccompanied
 - Truncated (1) by *tutti* (1) (minor) chord (1)
 - (Brass) fanfare
 - Timpani/snare rolls
 - Extended (1) (G) major chords (1)
 - *Pizz.* low strings

Extract 3 [© track 9]

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

This extract is taken from *Jumpin' at the Woodside* performed by Count Basie and his Orchestra. In the recording you will hear an instrumental solo.

COUNT BASIE AND HIS ORCHESTRA, *Jumpin' at the Woodside* (1938), from *Count Basie with his Orchestra and his Rhythm Section, 1937-1943, Giants of Jazz CD 53072, track 1, 01'08" – 01'40"*. [Length of recorded extract: 00'32"]

- 34 (a)** Identify the main solo instrument in the recorded extract. [1]
Trumpet (1)
- (b)** In what way has the sound of this instrument been modified? [2]
Use of plunger (1) mute (1)
- (c)** Who is the solo player in this section? [1]
(Buck) Clayton
- 35** Give **two** ways in which Count Basie's arrangement of instruments helps to highlight the soloist at the start of the extract. [2]
- **Reduction of numbers (cf. previous chorus) / quieter**
 - **Trumpets drop out**
 - **Soloist in high register**
 - **Soloist on their own at the start / 2-bar break / silence from others**
- 36 (a)** Give a technical term that describes the accompaniment throughout the first half of the recorded extract. [1]
Ostinato / riff (Do not accept "repetition")
- (b)** What change is evident in the accompaniment for the **second** half of the recorded extract? [1]
Saxophone/reed figure becomes more sustained / longer notes / held chords

- 37 Describe briefly the music that immediately follows the recorded extract. [3]
- Solo (1) for Tenor (1) saxophone (1); Lester Young (1)
 - Brass (1) added to accompaniment
 - Characteristic use of brass fall-offs in accompaniment punctuation
- 38 In what ways is the recorded extract typical of Count Basie's style? [3]
- Heavy use of rhythm section throughout
 - Fast driving tempo maintained
 - 4-to-the-bar feel
 - Characteristic use of short solos to punctuate chorus structure
 - Use of virtuoso elaboration in instrumental solos
- 39 In what year was *Jumpin' at the Woodside* recorded? [1]
- 1938

Section C

Answer **one** of the following questions (**40 to 44**).

Write your answer in the space provided.

Questions 40 to 44

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.

- 40 Explain how developments in the construction of the trumpet and performance techniques are exploited by Haydn and Miles Davis. [25]

Candidates should show an awareness of the development of the trumpet from the time of the Viennese instrument maker Anton Weidinger's keyed trumpet to the modern valve trumpet used by Miles Davis.

Informed candidates will be able to refer to the extended range made possible by developments in instrument technology and ways in which performers and composers sought to demonstrate the capabilities of various "improvements" in the design of the instrument.

The best answers will be aware of the specific nature of Weidinger's E \flat trumpet and its system of keys (not valves) which enabled it to produce a range of chromatic notes that would not have been obtainable on a natural trumpet. They will also be able to create a sense of perspective by referring to the ways in which Davis created a distinctive sound in the mid-1900s by employing close-recording technique and the characteristic sound of a harmon mute. Reference may also be made to performing features that characterise jazz improvisation such as pitch bending, smears and fall offs.

- Haydn's concerto one of the earliest to exploit the E \flat keyed trumpet invented by Joseph Weidinger – and its extended chromatic range. Davis working with the full range of a modern valve trumpet but created distinctive style with use of harmon mute
- Haydn's music contrasts trumpet soloist against an orchestra in which brass sound is limited to supporting harmonies; Davis highlights soloist's sound by playing close to the microphone, and balance adjustments made by recording engineers.
- Both works exploit the increased range of the instrument: passages explore extremes of range and contrasts of articulation and timbre
- Solo line is highly virtuosic in both cases – including elaborate ornamentation and some bravura passage work
- Audiences would have been surprised by the trumpet sound: Haydn's E \flat trumpet would have produced a less bright sound than the usual natural trumpets in D (*ref.* contemporary reviews commenting on the poor tone quality); Davis' "new" trumpet sound would have been at the cutting edge of jazz development in the 1960s.

- 41 How does Schubert's use of the orchestra in his *Symphony in b, D.759 ("Unfinished")* (1822) reflect the developments that had taken place since Haydn had written his *Concerto for trumpet and orchestra* in 1796? [25]

Candidates should display some awareness of the growth of the orchestra during this period and the move away from a string-centred sound towards greater independence for woodwind and brass sections.

The most informed answers will be aware of the specific forces employed by Schubert and will compare these with the more conventional classical forces of Haydn.

Contextual information might also refer to the contrasting performance backgrounds: Haydn's music designed for performance in a mainly aristocratic setting as opposed to Schubert's more public performance.

Comments should focus on each composer's use of specific instrumental combinations and show an understanding of the aural effectiveness of these groupings.

- Larger brass section and percussion evident in Schubert's scoring – forceful impact of *tutti*s and darkness of mood in the development – significantly larger forces than used by Classical composers such as Haydn
- Increased instrumental ranges – especially in the brass section where Schubert has instruments with valve systems available, giving a wider chromatic range of available notes. In Haydn's scoring brass chromaticism is available only on Weidinger's solo E \flat trumpet
- Division of bass lines: Schubert divides 'cello and bass lines to give greater depth to the orchestral string sound; Haydn has 'cellos and basses playing from a single line (some may refer to the use of a continuo part in "authentic" reconstructions)
- Greater melodic use of woodwind in Schubert (e.g. appearance of the 1st subject) whereas melodic use of woodwind in Haydn is fragmentary and much of the wind writing is used to double string lines or to sustain harmonies
- Greater degree of dialogue between sections of the orchestra in Schubert as opposed to Haydn, where reduction of forces is often linked to dynamic contrasts

- 42 In what ways does the recording of *Summertime* from *Porgy and Bess* contrast with examples of early recorded jazz? [25]

Candidates' answers should provide evidence of an awareness of the context of Davis/Evans' collaboration against the perspective provided by examples of early jazz recordings such as Armstrong's *Hotter than that* and Basie's *Jumpin' at the Woodside*.

Informed candidates will be aware of a shift in the concept of jazz: Basie and Armstrong were working essentially with a functional form of jazz, often used to accompany dancing or other public entertainment; Evans and Davis created a concept of "art jazz" conceived and produced within a controlled studio setting. This fundamental shift in concept affected the very nature of the music produced: Armstrong and Basie employed the traditional pattern of a series of solos alternating with interjections from the full ensemble whereas Davis and Evans had greater flexibility resulting from individual microphones and the assistance of recording engineers.

Material relating to the development of recording technology is also relevant here: Armstrong and Basie were restricted by the use of a single microphone and technology that limited duration to approximately three minutes on 78 rpm discs while Evans and Davis had the benefit of more advanced LP recording techniques that enabled them to explore more substantial development of ideas over longer durations (up to 30 minutes per side of each LP disc). In addition, technological advances were accompanied by significant increases in the quality of recorded sound.

- An important issue is the move from "traditional" styles of functional dance music with front-line soloists – each highlighted individually in one or more solos and "framed" by *tutti* opening and closing choruses – to a more complex style of "jazz art" based on controlled studio conditions
- Developments were paralleled by improvements in recording technology, leading to improved recording quality, more subtle balancing of the sound sources and longer duration of single recording sessions.
- Early recordings limited to single mic. source and three-minute limit of the 78rpm discs; Davis and Evans were able to develop ideas more fully as a result of LP technology, allowing a single session of up to 30 minutes
- The nature of the music changes – Basie and Armstrong's music was intended to be accessed in a "live" situation, direct from the performers; Evans and Davis did not intend to perform direct to an audience but rather through the indirect medium of the recording.

- 43 Some music critics were hostile to much of Berlioz's music, but the fourth movement of his *Symphonie fantastique* was immediately popular with audiences. What factors might have accounted for these contrasting responses? [25]

Candidates' answers should display some awareness of the audiences for which Berlioz was writing in Paris: cultured upper-middle class public and an informed and conservative array of music critics grounded in the music and structure of the Viennese classical tradition. Informed candidates may also be aware of contemporary reaction to Berlioz's music as revealed in the writing of individual music critics and contemporary cartoon engravings.

Attempts to account for the hostile reaction of critics may focus upon the unorthodox use of structure, tonality and instrumentation evident in the fourth movement of the *Symphonie fantastique*, and there should be some appreciation of the extent to which this represented excess in a historical context.

Candidates should be aware of Berlioz's orchestra's relationship to a 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.

The strong programmatic elements in the fourth movement – especially the final execution (at a time when public use of the guillotine would still have been part of living memory) may have accounted for the public approval given to the music. However, for many conservative critics the sheer scale of Berlioz's experiments would have been unacceptable at the time, resulting in the charge that Berlioz "lacked inspiration and knowledge" (Pierre Scudo, *Critique et Littérature Musicales*, Paris, 1852)

- Berlioz's public audiences composed largely of upper-middle class cultured listeners, but also a core of highly conservative music critics
- Expanded brass and percussion sections create dramatic effects – especially at the execution: proved popular with the audiences but regarded as excessive and crude by the critics
- Berlioz's experimentation with aspects of structure, tonality and instrumentation were revolutionary: the aural experience would have been highly unsettling for many contemporary listeners.

- 44 Referring to **at least three** of the prescribed pieces you have studied, outline the different conditions under which audiences would have first experienced the works. [25]

This question attempts to encourage candidates to consider the ways in which audiences would have received the prescribed works at their first performances. At its most basic candidates will be aware that the “classical” works were designed for concert halls while “jazz” repertoire was generally associated with more functional performances in dance halls or clubs.

There are, however, more subtle distinctions to be made, and more informed candidates should be aware of the changing nature of “classical” audiences: Haydn produced his work as a commission for the instrument maker Weidinger but worked within a restrictive aristocratic patronage system for most of his life; Schubert was writing for a cultured (and still significantly aristocratic) élite in Vienna while Berlioz’s music was intended for a more public but largely upper-middle-class audience in Paris.

In terms of the “jazz” repertoire Basie and Armstrong directed their music towards clubs and dance halls, but Davis and Evans did not conceive of a “live” audience: in their case the reception of the music was designed to be via the indirect medium of the LP recording.

Most of the prescribed repertoire would have been heard by relatively small intimate audiences – the exceptions being Berlioz’s symphony movement (a more public performance) and Davis/Evans’ arrangement (received via a recording - therefore in isolation, not as a “group” audience). More informed candidates may be aware that Schubert never heard a concert performance of his “Unfinished” symphony and that the work was not published until long after the composer’s death.

- “Classical” repertoire received in concert halls or aristocratic settings by small but cultured élite. “Jazz” repertoire performed in more public settings of dance halls and clubs – frequently to audiences of wider social mix. Davis/Evans an exception as a result of its concept as “jazz art” distributed and received indirectly and exclusively through the medium of the LP record
- Most pieces aimed at a specific audience. Many targeted at small groups in the “classical” repertoire but jazz musicians keen to extend their audiences by seeking lucrative recordings contracts with major recording companies
- Influence of music technology leads to a change in the concept of music reception: in the case of “jazz” repertoire many come into first contact with the music via recordings – these all present the same performance, unlike “classical” repertoire where every performance would have been live and (consequently) different.

**Mark Scheme 2555
June 2006**

SECTION A

Extract 1

- 1 i) Outline the overall structure of this extract, identifying the main sections into which the music falls.**

These are points for identification:

- Bars 1 to 8: piano introduction
- Bars 9 to 68 comprise similar material with occasional three-bar bridges on piano
- Bars 69 to 87 different material for both voice and piano
- Bars 88 to the end: different material again.

Answers may describe the structure with bar numbers as: Introduction, A,B,C (3)

Credit **1 mark** for identifying each of the main points of structure at bars 68/69 and 87/88 and one other passage to a maximum of **[3]**

- ii) Describe the relationship between the piano and the voice in this extract. Use bar numbers to make reference to the music.**

Answers should refer to doubling (1), independent piano writing (1) and provide one reference (1). E.g:

- Piano doubling of voice part in much of the section bars 9 to 68
- This doubling is sometimes not at pitch, but is an octave above or below the voice
- The independent writing for the piano in some phrases (e.g. bars 28 to 37) or in the entire section bars 69 to 84
- Frequent switching between doubling and independence in bars 88 to the end. Candidates may refer to the incomplete doubling in the piano part in the final section (e.g. bars 96 to 101)
- The piano occasionally follows the voice in this performance (e.g. bar 102)

[max. 3]

2 Name or describe the rhythmic effect in bars 24 to 27.

- hemiola (1)
- two beats in a bar in three time (1)
- syncopation (1)
- cross rhythm (1)

[max.1]

3 On the score, complete the voice part in bars 41 to 45.

41

il peut a - van - cer à pei - ne Le pau - vre

- [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.

[max.4]

4 Explain Poulenc's use of scales and tonality in this extract.

Points for credit may include:

- the song is in D major (1) / has a tonal centre of D (1)
- one scale determines much of the melody and harmony (1)
- this is the scale used in the voice part in bars 34 to 37. Candidates will need to name each degree of this scale – D E flat F natural G A B flat C natural D for (1), or describe this as modal (1).
- references to chords determined by this scale: e.g. the frequent use of C minor (1)
- Some candidates may refer to the Spanish element in the text and the Spanish flavour of the music achieved through the use of this scale. (1)

- answers which identify this as a Phrygian mode on D receive 2 marks
- the modulation to G minor in bars 51 to 56. (1)
- bars 58-62 contain a scale of F major (1) but give the feeling of d minor (1)
- the strong tonic/dominant bass line in the final section bar 88 to the end) (1)

Credit these and other relevant observations to a maximum of **[4]**

5 In the passage from bars 69 to 84:

i) Describe three ways in which the vocal line here differs from the rest of the extract.

- short disjointed phrases (1) rather than sustained melody
- scale pattern (1) e.g. bar 69
- use of silence (1)
- non-legato (1)
- *pianissimo* (1)
- use of shorter note values in voice part / semiquavers (1) and duplets (1)
- use of melisma – e.g. bars 80-81 (1)

[max.3]

ii) Explain how this particular performance of these bars enhances the setting of the text.

The climax of the song, as Pepita mocks the Toreador's infatuation with her, is enhanced by this singer through:

- clipped, almost *sotto voce* (1) singing for suspense in the first two phrases
- pauses added between phrases for added suspense (1)
- staccato piano playing reflects this singing (1)
- change of voice for harsher, mocking tone on duplets (1)
- laughing effect on repeated vowel in duplets (1)
- insertion of real laughter (1)
- rolled "r" on "rit." (1)
- use of *rubato* – e.g. bar 83 (1)
- use of *glissando* / *portamento* / slide on "Venise" (bars 78-79) (1)

[max.3]

6 Explain how the word *caracoles* (gambol, flirt) is set in bars 92 and 93.

- The ornament gives a playful effect. (1)
- The otherwise straightforward D major harmony of the 8-bar phrase is upset by the bitonal (1) effect in the piano texture of these two bars.
- This inner line has a playful rhythm – e.g. bar 92 (1)

[max.2]

7 Identify and describe three ways in which this particular performance expresses Pepita's triumph in the passage from bar 86 to the end.

- An unmarked piano *rit.* in bar 87 allows the voice to begin under tempo (1) and gradually return to tempo bar 96 (1)
- The final vocal note is a changed to a higher pitch (1); it is an A / 12th higher (1)
- This final note is held for 5 bars (1)
- The voice's final repeated phrases are punctuated by dramatic pauses (1)
- The particular use of loud dynamics for a triumphant effect (1)

[max.3]

8 Compare the stylistic features of this extract with those of any other vocal work from the period 1900 to 1955 with which you familiar.

Stylistic points may include:

- straightforward, almost naïve, flowing phrases for much of the verse to describe the Toreador's composure;
- contrast of mood, vocal line, and rhythm for climax of verse;
- Spanish influence in harmony, scale, and rhythm;
- supportive piano part, rarely above singer's pitch;
- little use of dynamic or expressive contrast until the climax of the verse.

These and other valid points should be rewarded as follows:

- [4]** Answers draw strong comparisons (similarities and/or differences) between the extract and the chosen piece; a number of valid musical points made about a variety of musical aspects.
- [3]** Answers draw some creditable comparisons between the extract and the chosen piece; 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 or comparison made.

[max. 4]

[*Toréador* by Poulenc:Felicity Lott and Pascal Rogé (piano).Decca 458 859-2.1998]

Extract 2

8 bars	<i>Theme A on upper strings and woodwind, with an accented um-pah bass.</i>
8 bars	<i>Theme B</i>
8 bars	<i>This theme continues and a rallentando leads into the next section.</i>
8 bars	
8 bars	<i>Theme A</i>
11 bars	
8 bars	<i>Theme C</i>
8 bars	
8 bars	
7 bars	
8 bars	<i>Theme A</i>
14 bars	

9 Identify and describe three ways in which Britten achieves the effect of a military march in the middle section (Theme C).

Answers here may include the following observations:

- loud passages with brass and drums (1)
- flute and/or piccolo with drums give the effect of a marching band (1)
- music for trumpets is reminiscent of fanfares / writing for valveless instruments (1)
- strict, simple rhythm of drums (1) and *pizzicato* accompaniment (1)
- simple, almost naïve character (1)
- use of B flat major - typical military march key (1)

Credit these and any other relevant responses.

[max.6]

10 Explain how Britten creates interest and contrast in the rest of the extract.

Answers should concentrate on the contrast between the three themes and the textural variety achieved. Candidates should not repeat their observations of Theme C in Question 9. Candidates may wish to refer to the fact that this is music for dance as the purpose for the contrasts in the music.

Points of contrast and variety may include:

- the confident, striding quality of Theme A
- the more delicate and elegant nature of Theme B with its repeated staccato notes
- the robust quality of Theme C
- the dynamics alternate between loud and soft with no use of other gradations
- both Themes A and C appear in delicate woodwind textures but in each case loud *tutti* answering phases reclaim the theme
- Theme B begins with solo oboe - clarinet and flute answer – and when oboe restates the theme other woodwind weave short countersubjects around it.
- strings are used for the first statement of Theme A, but then support other themes with *pizzicato* and *col legno* playing
- some phrases are extended by sequence: when the woodwind hijack the march for the second time they whisk it away with a rising sequence of a short fragment, and the strings syncopate a fragment of Theme A in the coda.

Credit these and any other valid observations.

[5-7] Answers identify several features of contrast in the extract and explain them with detailed references to the music.

[3-4] Answers identify some features of contrast in the extract and provide some detail from the music for illustration.

[1-2] Answers may identify only one or two points of contrast, but fail to give substantiation from the music.

[0] No creditable points of contrast identified.

[max. 7]

11 Explain how the lower brass treat theme A in the final 14-bar section.

The first four notes (1) of theme A are used in a descending sequence (1), and then this rising scale (1) is extended (1) for 2 octaves (1) This all helps to drive the *accelerando* (1) to the end.

[max.2]

[Britten: *Matinées Musicales:No.1: March* / National Philharmonic Orchestra / Bonyngé. London 425659-2]

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.

Comments on Individual Questions

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 *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 Influence of the Council of Trent, The English Reformation, and Prima and Seconda Prattica)

12 Explain why Palestrina was such a significant composer of sacred music in this period. Illustrate your answer with references to at least one of his works.

Palestrina's real significance lay in his ability to respond to the humanistic desire for the liturgical text to be understood, and to interpret the wishes of the Council, both without compromising or stifling the developing style of sacred music.

It is likely that answers will concentrate on the significance of Palestrina's music in influencing the findings of the Council of Trent. His ability to write polyphony which did not obscure the text, and which shunned the lascivious nature of much previous sacred music was important in convincing the Council that an outright ban on polyphonic music for the Mass was not necessary. Candidates should be able to show a familiarity with at least one work with which to support their answer; for many this will be the Missa Papae Marcelli.

This then is Palestrina's real significance: his ability to respond to the desire for the liturgical text to be understood, and to interpret the wishes of the Council, both without compromising or stifling the development of sacred music.

Other points for consideration could include:

- the revision of chant books to conform to the Council's directives*
- the survival of much of his music, in its clear, uncluttered counterpoint, which became models for others who followed*
- after early works which used the cantus firmus more mature ones freely used the chant in all parts*
- Palestrina's desire to create clear texture, even in five- or six-part writing, to preserve the clarity of the text, led to his avoiding the chromaticism of his more adventurous contemporaries. His adherence to the modes contained a more controlled use of dissonance.*

13 With illustrations from at least one genre, explain how English vocal music at this time was influenced by ideas and developments from abroad.

The chosen genre for many candidates will be the madrigal, and in particular the English response to the publication of Yonge's Musica Transalpina in 1588.

Points for inclusion could include:

- *the madrigals of Morley, Wilbye, and Weelkes*
- *in particular, Morley's close modelling of his works on Italian examples: homophonic and dance-like structures of repeating sections and fa-la refrains - all features of the Italian balletti*
- *word-setting can be both expressive and declamatory*
- *word painting achieved through melodic, harmonic and rhythmic features*
- *the complexities of counterpoint and rhythms never cloud the natural accents and speech rhythms*
- *the importance of the melodic line despite the polyphonic texture*

For answers concentrating on sacred music, the influence of the Council of Trent on Italian music was felt in England also. Here, the decree of Edward VI for the use of English gave extra encouragement for clarity of writing. Here too attention was paid to natural speech rhythms, and syllabic word setting. The music of Tallis would provide relevant illustration here. Byrd and Weelkes remained faithful to the Latin text in some of their output; usually their music was contrapuntal for chorus (in full anthems). A particularly English development from the lute song and the secular consort songs of Byrd was the verse anthem, with its alternating solo and chorus sections.

14 Discuss the expressive and dramatic relationships between words and music in the works of one composer from this period.

Any genre of music from the period can be used to illustrate points made about the creation of tension and drama through music, though answers are likely to concentrate on the madrigal and opera. Candidates should be able to draw on a close familiarity with more than one work by their chosen composer, as required by the question.

References to these works could be to illustrate:

- *word painting*
- *chromaticism*
- *dissonance*
- *recitative and adherence to natural speech rhythms as well as the use of rhythmic complexity*

- *subtlety of emotion and sensitive, expressive effects*
- *structures using contrasting combinations of voices and instruments*
- *use of voice and continuo*
- *dramatic contrasts of dynamics, contrapuntal texture, register, tempo, and tonality*
- *ornamentation*
- *use of monody*

Topic 2: 1685 to 1765 (reactions against opera seria)

- 15 With reference to at least one of his works, explain how Gluck's music illustrates the changes he was introducing.**

Candidates are required to show understanding of the reforms attempted by Gluck, and a familiarity with at least one relevant opera for illustration. Answers may mention for context the early works in the Italian style. The substance of the question is best answered by reference to the later more notable works, including Orfeo ed Euridice and Alceste with its preface outlining Gluck's thoughts on reform. Although knowledge of Gluck's output from after 1765 cannot be expected, contextual references to this should be credited.

Important points for illustration could include:

- *the "beautiful simplicity" of melody, as exemplified in Che faro senza Euridice*
- *the restriction of music to "its true office" of serving poetry without interrupting the drama with "useless superfluity of ornaments"*
- *the form of Alceste which allows the different components of the genre to combine in order to create and maintain dramatic interest*
- *the dramatically convincing rôle of the chorus*

- 16 Discuss the developments in tuning in this period, and how these led to the consolidation of tonality. Illustrate your answer with references to the music of Bach.**

The important development here is that of equal temperament, and its rapid assimilation into the musical language, leading to the full diatonic system of keys, major and minor. Here is an instance of musical demands driving technological change. The keyboard instruments of the Renaissance had exposed the problems of enharmonic black notes in the mean tone system, and now composers were pushing for a system that would allow free modulation in the new expanding musical forms. Bach would have been familiar with attempted compromises in tuning, particularly modifications to mean tone to produce an irregular form of it which allowed some degree of modulation.

Answer are most likely to refer to the 48 Preludes and Fugues as establishing beyond doubt the emergence of the comprehensive diatonic system, and at the same time establishing what many believe to be the individual “characters” of keys. References to Bach’s chorales, especially those from the Passions, would be appropriate for their confident use of modulation, both cadential and passing, their use of harmony (including chromatic harmony) for effective text setting, and their laying down of the grammar of harmonic progression which has been so influential in western music since. These references should be explained in terms of the expression of text.

17 Outline the dramatic features of Handel’s oratorio style. Refer to at least one of his oratorios to illustrate your answer.

As audiences tired of opera seria, Handel felt the need to leave the genre following the decline of his own operatic ventures. There are early oratorios which may be mentioned for context: La resurrezione, Acis and Galatea (a serenata with oratorio-like forms), Esther, and Alexander’s Feast. But it is the later works which are significant and which revived Handel’s fortunes. Here was a new genre in a dramatic style. Saul and Israel in Egypt were the first to appear, establishing a formula for dramatic treatment of Old Testament stories. Belshazzar, Joshua, Judas Maccabaeus, and others followed. The important features of this genre included:

- *their roots in English masque and choral anthem*
- *their use of English*
- *their use of familiar biblical stories*
- *their use of large orchestras, larger and more expressive than those yet used for opera*
- *their use of recitative followed by lyrical arias (similar to their operatic counterparts in their form, style, and techniques of expressing affections)*
- *their suitability for semi-dramatic performance in places other than churches*
- *their use of chorus (borrowed from Lutheran chorales and the English choral tradition) to comment on the narrative*

Many answers will refer to Messiah for illustrations: candidates should be aware that this does not typify Handel’s oratorios, having no Old Testament story. Rather it is a musical treatment of the notion of redemption traced through passages from both Testaments.

Topic 3: 1815 to 1885 (aspects of Romanticism)

- 18** Discuss the popularity of religious music in England during this period. Illustrate your answer with references to word setting in the music of at least one composer.

Important contextual factors here are:

- *the English choral tradition, both in cathedral and church choirs, and also in the long-established amateur societies and festivals*
- *the popularity of church-going in Victorian England*
- *the encouragement for music and the arts in general from the Prince Consort*
- *the attraction of England, its musical life, and its language, for foreign composers who came to work and perform here, and who filled the vacuum left by the absence of home-grown composers of real importance*

Both Mendelssohn and Gounod were attracted to England where they found audiences, and singers, keen to experience their oratorios. Written in English and for the Birmingham Festival, Mendelssohn produced St. Paul and Elijah. Gounod brought La Redemption and Mors et vita, also to Birmingham.

Liturgical music flourished across the nation in parish churches, colleges, and cathedrals. A wealth of worthy music was produced in quantity. Pre-eminent among these composers is S.S. Wesley, whose extended anthems such as The Wilderness and Ascribe unto the Lord are works of real stature and worth. The music of Parry and Stanford could be mentioned as being heavily influenced by the oratorio tradition, and the academic world which the two inhabited. The importance of Sullivan in this genre was considered greater than his significance as a writer of operettas, and reference to these works would be appropriate.

- 19** Discuss the developments in harmony and tonality during this period. Illustrate your answer with references to either the German Lied or German opera.

The more flexible and experimental use of harmony, tonality and form in this period is closely linked to the Romantic setting of text. In Lied this ranged from the direct simplicity of the folk-song style of songs such as Heidenröslein, to the anguished chromatic outburst in Schumann's Im Rhein. Answers could make reference to instances of mood creation and text setting which display:

- *an ambiguous sense of tonality*
- *unexpected and distant modulation*
- *the use of chromatic, often turbulent piano accompaniment under a seemingly simple diatonic melody, to hint at complex emotions behind superficial happiness.*

References to song cycles should explain how such examples of more colourful tonality are contrasted with numbers using harmony in a simple, functional manner to achieve dramatic contrast within the cycle.

Answers referring to developments of harmony and tonality in opera are likely to concentrate on the mature music-dramas of Wagner. These will be best explained within the context of the composer's overall development of the genre, and in particular:

- *the overriding imperative that the music should serve the drama*
- *the "continuous stream" of melody, and flexible vocal line*
- *the unified "wholeness" of vocal line and orchestra in a single texture*
- *the rejection of separate numbers for a more organic musical/dramatic growth*
- *the use of leitmotif*

In all of these features, the use of harmony and tonality is crucial: sometimes a moment's harmonic colouring will convey a nuance of thought or emotion, sometimes, as in the case of Tristan und Isolde, the resolution of tonal ambiguity is set in a much longer time-scale. In other words, harmony is used to enhance the dramatic impact of the moment, but perhaps more importantly harmony and tonality replace the traditional means of large-scale form and structure. Answers should refer to instances where tonal ambiguity, chromaticism, transient and unpredictable modulations, and dissonance all contribute to such dramatic effect.

20 Show how the interest in Romantic literature influenced the instrumental music of at least one composer.

Candidates should choose carefully to provide suitable music for the explanation of aspects of Romanticism which this question calls for. The orchestral works of Mendelssohn, Berlioz, and Liszt and the works of many other composers could give ample choice from which to select two suitable works.

The aspects of the style to be explained could include:

- *more intense expression of feeling and emotion through music*
- *more flexible approach to form and structure, often determined by the text or subject matter*
- *a more flexible use of harmony and tonality for drama and structure*
- *the growth of the orchestra*
- *the use of leitmotif and thematic metamorphosis*
- *the rise of virtuosity*

Topic 4: 1955 to 2000 (the integration of music and drama)

- 21 Give an account of the techniques used in either Broadway musicals or symphonic film scores. Support your answer with illustrations from the works of at least one composer.**

Bernstein and Sondheim are likely to be popular choices for reference to musicals, with the shows of Lloyd Webber showing how the style influenced the genre elsewhere. For film symphonic scores, answers may well concentrate on examples from the candidates' own experience, with the work of John Williams and Howard Shore used for reference. The minimalist style of Philip Glass is appropriate for reference.

The following features of West Side Story for example, illustrate how that musical achieved integration of music and drama and established the features of this genre for the period:

- *the use of leitmotif: the augmented fourth - harmonic instability underpinning social instability*
- *the use of devices such as underscore: the Rumble - and silence: Maria's final scene*
- *the use of non-American musical idioms - the Latin-American dance idioms for the Jets*
- *the use of music-hall style for light relief - Officer Krupke*
- *the use of dance to convey the narrative without the use of dialogue or lyrics: the Prologue*
- *the use of a literary source*
- *the contemporary setting and use of contemporary social issues*
- *the use of operatic techniques and styles: recitative, aria, ensembles and chorus*
- *the integration of styles: fugue and jazz in Cool*

These and other stylistic points showing how music and drama became more unified in the musical should be credited. Candidates should be able to place these developments in context, by briefly outlining what had gone before. Oklahoma! and South Pacific would be suitable reference for the "Hollywood" musical.

The techniques of film score composition will include:

- *the use of underscore*
- *the creation of mood and atmosphere*
- *the use of leitmotif and other symphonic devices*

- *the use of diegetic music*
- *the ability to suggest characters' unspoken thoughts*

22 Explain, with reference to the work of at least one composer, ways in which belief has been expressed in music.

There is much scope for candidates here with both liturgical and non-liturgical settings available for discussion. Candidates need not restrict their answers to religious belief, and examples of political and moral belief are appropriate. Answers could draw on the following examples:

- *Britten - The War Requiem, Noye's Fludde, and the three Church Parables using bitonality, congregational participation, influence of world music*
- *Bernstein - The Chichester Psalms showing use of Jewish influences and dissonance*
- *Tavener - Akhamatova:Requiem, and The Lamb illustrating the composer's use of music form the orthodox church*
- *Pärt - Te Deum illustrating the use of atonality*
- *Gorecki - Totus Tuus showing a minimalist style used for a meditative mood*
- *Lloyd Webber - Requiem using popular idioms in a large-scale religious work.*
- *Shostakovitch - the Fifth and Seventh Symphonies reflecting the struggle of the artist against political regimes.*

23 Use illustrations from two pieces you have studied from this period to compare contrasting methods of word setting.

Answers here may draw on all genres: opera, song, liturgical and non-liturgical religious music, stage and film musicals - and all styles: traditional or experimental, tonal or atonal, serious or popular. Whichever genres or styles are chosen, candidates should be able to draw on their listening experience and study. Answers should explain how each example illustrates the musical means, language, and influences employed to convey the drama, feeling, and "message" of the text.

SECTION C

Candidates are required to demonstrate their knowledge and understanding of a wide 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.

Comments on Individual Questions

The nature of the synoptic essay makes it difficult to provide any sort of detailed 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.

- 24 Discuss the developments in two different centuries that have allowed music to reach a wider audience. Illustrate your answer with references to the work of composers working at each time.**

It is likely that answers will refer to the twentieth century for part of their response to this question, and detailed accounts of the way in which technological developments have made for the steady increase in the dissemination of music of all styles will be given. For illustrations from another century there is likely to be less unanimity, but suggestions are given below. It is important that greatest credit is given only to those answers which refer to composers and music. More perceptive candidates may explain that these “wider audiences” included other musicians, who went on to assimilate new sounds reaching them into their own music.

Some of the likely answers are given here:

- *the development of recording on gramophone records, LPs, cassette tapes, CDs. These allowed firstly the old music-hall and vaudeville songs with their simple verse/chorus forms, to be heard in homes around the world. From these we continued to have strophic singles of this duration for the rest of the twentieth century. As durations increased the symphonic and operatic repertoires were more easily recorded, and lengthy jazz tracks were possible. World musics travelled the globe leading to much cross-fertilization. Answers should link other developments to music in similar ways.*
- *Answers may draw on their knowledge of jazz, its recording, and its social context from Unit 2552 .*
- *broadcast music by radio, television, and the internet*
- *Candidates may well refer to Yonge’s Musica Transalpina, or the countless volumes of dance music such as Praetorius’ Terpsichore which brought music making to well-to-do homes in the Renaissance.*
- *the developments in instrument manufacture in the late eighteenth and early nineteenth centuries allowed concerts to play to much larger audiences than in the salons of the baroque and classical times. Candidates may draw on their study of instrumental music in Unit 2552 and the contextual knowledge associated with these works.*

- 25 Discuss how influences of other cultures are reflected in the music of at least one composer.**

Answers may refer to the following:

- *American folk and jazz idioms influencing non-Americans e.g. Milhaud, Stravinsky, Delius*
- *the use by the Beatles of Indian influences*
- *the assimilation of sounds and instruments from the far East into Western music (scores using the gamelan, Britten’s Curlew River)*
- *the assimilation of African sounds and instruments in African Sanctus*

- *The vogue for Turkish music in the late eighteenth century (Mozart and Beethoven) and with Japanese culture in the late nineteenth century (The Mikado, Debussy piano works)*

Candidates should be able to support instances of foreign musical influence(s) with detailed references to music with which they can show a real familiarity.

26 Explain how musical influences have been important in your own composing.

Candidates have the opportunity here to explain and illustrate how their own composing has been influenced and informed by other musical experiences and learning. They may wish to refer to the features of the work of another composer whom they have studied, or to compositional techniques they have experienced as performers, or through their listening. Some candidates may, with care, explain how their composing has been influenced by musical possibilities offered by technology. Answers could address some of the following features:

- *techniques of writing for particular instruments*
- *techniques of handling texture*
- *musical language, especially harmonic*
- *stylistic features of previously unfamiliar genre(s)*
- *techniques of word-setting, or writing underscore*

27 Discuss the ability of instrumental music to depict a “programme”. Refer to two works in detail to illustrate your answer.

Although the nineteenth century was the heyday for descriptive instrumental music, the Romantic period is not the exclusive source of examples for illustration here. Although the vogue for works conveying a subject took on more expressive and emotional qualities at this time, from the Songs without Words of Mendelssohn, and the March to the Scaffold and Witches’ Sabbath of Berlioz through to Mussorgsky’s Night on Bare Mountain, purely picturesque examples can be found from all periods.

Early examples might include:

- *solo instrumental works: Biber’s Sonata Representiva, and Daquin’s Le Coucou*
- *ensemble works: Susato’s La Bataille and Vivaldi’s Four Seasons*

28 Compare the rôle of amateur musicians today with that of any other period.

Although answers are likely to point out the enormous output of the modern music industry, with recorded and broadcast music of high quality and in all styles filling our modern lives, candidates may not agree on whether this has sounded the death-knell of the amateur musician. It is true that domestic, family music-making has been lost, certainly on the scale that it enjoyed before the advent of the gramophone and the

wireless, and loss of manufacturing industry with benevolent employers has seen the end of the works band or male voice choir (with the exception of a handful of the very best who still survive). But while these have been in decline, other forms of music-making have arrived, and some others have taken on a new lease of life. The last ten years have seen a revival in orchestras specializing in light music. Immigration has brought forms of music-making such as steel bands which have become hugely popular with the youth of all communities.

The availability of cheap instruments a hundred years ago led to the start of American street bands playing jazz, a genre which still today enjoys a broad base of amateur bands. The advent of affordable electric guitars in the Fifties began the explosion of pop and rock groups among the youth of America and Europe which has given us such a diversity of styles and which continues today in schools, homes, pubs and clubs.

It is not only as performers that amateurs are making music. The advent of synthesisers, computers and software packages is producing the first generation of amateur musicians for whom composition is an everyday activity.

**Advanced GCE Music 3872/7872
June 2006 Assessment Series**

Unit Threshold Marks

Unit		Maximum Mark	a	b	c	d	e	u
2550	Raw	100	81	72	63	54	45	0
	UMS	100	80	70	60	50	40	0
2551	Raw	100	80	71	63	55	47	0
	UMS	100	80	70	60	50	40	0
2552	Raw	100	65	58	51	45	39	0
	UMS	100	80	70	60	50	40	0
2553	Raw	100	78	70	62	55	48	0
	UMS	100	80	70	60	50	40	0
2554	Raw	100	76	68	61	54	47	0
	UMS	100	80	70	60	50	40	0
2555	Raw	100	69	63	57	51	45	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
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
3872	21.95	41.76	61.43	79.74	92.64	100	1535
7872	22.24	45.74	69.16	87.15	96.53	100	1268

2803 candidates aggregated this series

For a description of how UMS marks are calculated see;
www.ocr.org.uk/OCR/WebSite/docroot/understand/ums.jsp

Statistics are correct at the time of publication

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