

Report on the Units

January 2007

3872/7872/MS/R/07J

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All Examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the Report on the Examination.

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Advanced GCE Music (7872)

Advanced Subsidiary GCE Music (3872)

REPORT ON THE UNITS

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Chief Examiner's Report

General Comments

Again this year the January session of Units 2552 and 2555 attracted increased numbers of candidates, with many producing pleasing performances, most notably at A2 level. As in previous years, the January paper for Unit 2552 has provided candidates with a valuable opportunity to resit the Unit with the repertoire unchanged from June 2006.

Examiners have drawn attention to particular areas of concern in the following reports, and it is vital that candidates prepare thoroughly if they are to meet the standard expected at Advanced level. Uneven performance across sections of a Unit can be the main reason why candidates do not reach the highest overall mark levels.

Careful reading of Examiners' Reports such as this should help candidates and Centres to prepare effectively for the demands of each Unit, and a number of helpful Teachers' Tips are provided in order to draw attention to the most common observations made by Examiners as a result of their detailed scrutiny of candidates' answers.

By the summer term it is hoped that the new GCE specification for Music will be available on the OCR website. Senior Examiners have been consulting with teachers and other interested bodies and have been working hard to produce a specification that maintains the musical breadth and academic rigour of the current specification but also opens up even more new and exciting possibilities for study within the A-level framework.

It is hoped that this new specification will appeal to musicians coming to A-level from a wide variety of backgrounds, but Centres following the current specification will also discover much that is already familiar to them as they read through the new specification.

The draft version of the new specification is awaiting approval by the government's regulatory body and, after approval, the final version will be placed on the OCR website at the earliest opportunity. This will be followed by a series of INSET meetings and road-shows to introduce the new specification to prospective teachers and candidates.

2552: Introduction to Historical Study

General Comments

Examiners marked scripts that covered a wide range of ability this session, and were able to reward candidates who were equipped to demonstrate listening skills and musical knowledge at the appropriate level.

The standard of the January paper is exactly equivalent to that of the June paper, and the January session must not be seen as an “easy option”. Examiners expressed concern that a significant number of candidates were not able to demonstrate evidence of aural perception at a level commensurate with the standard of Advanced Subsidiary GCE. For example, an astonishingly large number of candidates, attempting to identify the key of **Extract 1B**, looked at the skeleton score with a key-signature of one sharp and answered (incorrectly) “G major”. **Section A** is based on *listening* skills, and Examiners found it extremely difficult to understand how candidates *listening* to the recording perceptively could have missed the very clear minor tonality of the extract.

As in previous sessions, answers to **Section B** tended to separate the high achievers from those who received more modest overall totals. Examiners’ Reports have stressed for many years the importance of diligent preparation for this section of the Unit. The repertoire is prescribed in advance and candidates need to be thoroughly familiar with the music if they are to do well in **Section B** and **Section C**. The most frustrating scripts facing Examiners are those in which a candidate displays evidence of high levels of aural perception in **Section A** but then performs much less well in the remaining sections of the Unit. Many scripts leave answer lines completely blank. While these answers are easy for Examiners to assess, they will always result in a zero mark, whereas an attempt at an answer may generate some marks that will serve to raise the overall total for the Unit.

Some candidates left entire parts of **Section B** blank, suggesting that they had either not come into contact with an item of prescribed repertoire, or that they had been gambling on the particular item of prescribed repertoire not cropping up in rotation. As mentioned in previous Examiners’ Reports, this is not a sensible strategy for candidates or centres to adopt.

In this session Examiners noted that some of the more able candidates demonstrated appropriate knowledge in their answers to **Section C** but were unable to access the highest mark bands because of aspects connected with the presentation and organisation of their knowledge. The highest mark bands expect candidates to be able to *use* the information they acquire as a result of study throughout the course to develop their responses to the repertoire and to answer the specific question set by Examiners.

Teacher Tips for the Unit

- Ensure that candidates are encouraged to *listen* to the music recordings on the CD. Answers need to be based on the aural evidence in Section A, not on assumptions made prior to listening.
- Ensure that candidates prepare material on all THREE prescribed orchestral scores AND all THREE jazz recordings for the Unit. A gambling strategy here is dangerous and can lead to serious under-performance in the Unit (repeating a point made in previous Examiners' Reports).
- Practice essays can provide useful opportunities for candidates to develop strategies for using their repertoire knowledge to address specific questions. This aspect is often rather weak in essays from able candidates, and without appropriate focus, answers cannot access the highest mark bands.

Comments on Individual Questions

Section A

Extract 1A HAYDN, *Trio in C, Hob. XV:C1*, 3rd movement, bars 1-24, 97-120 & 145-168, Beaux Arts Trio (1977), Philips 454 099-2, track 6, 00'00" – 01'28", 05'08"-06'17" and 07'58" - 09'10"

- 1) Most candidates answered this question accurately, with many using capital letters to articulate the overall structure (**AABB**).
- 2) Both parts of this question were answered accurately by most candidates.
- 3) Examiners were surprised that many scripts failed to answer this question accurately. Aural recognition of the *appoggiatura* was essential, although Examiners did credit accurate verbal descriptions of the melody line at the appropriate point in the score.
- 4) Almost all candidates identified the perfect cadence accurately at (**b**), although many failed to recognise that the cadence at (**a**) was imperfect.
- 5) The best answers here demonstrated that candidates had grasped the underlying harmonic base of the passage. Examiners saw a large number of completely correct answers, and almost all candidates received some credit for identifying the overall shape of the melody at this point in the score.
- 6) Most candidates answered this question accurately.
- 7) Most candidates were able to locate chord **IIb** accurately, but the placing of other chords was less accurate, with confusion over the respective positions of chords **V⁷b** and **Ic**.
- 8) A surprising number of candidates were unable to identify the playing technique of double stopping in answer to this question. This technique has appeared in many previous papers for this Unit, and it is one with which Examiners expect candidates to be familiar.
- 9) Many candidates produced completely accurate answers to this question, although some experienced difficulty in "measuring" the downward leaps at the start of bars 45 and 46. Some appreciation of the underlying harmonic base (using the evidence given in the printed melody line) would have steered candidates towards the correct pitches in the bass line.

- 10) A common error in answering this question was to focus exclusively on the relationship between the violin and the piano. The question asked for a basic description of the music played by the violin, and Examiners were expecting candidates to focus on details on this line such as the wide leaps, the semiquaver flourishes and the use of broken-chord figuration.
- 11) Comments made above in respect of **Question 10** apply equally here; many answers failed to focus sufficiently on specific characteristics of the piano writing, such as the use of an Alberti bass, ascending scale passages in the right hand, or the change of texture to chords at the cadence points.
- 12) Examiners were disappointed that a large number of candidates were not able to identify non-harmony notes accurately in their answers to this question.
- 13) Very few candidates identified the harmonic function of the specified note correctly. Answers such as “passing note” and “lower auxiliary note” betrayed considerable confusion in relation to harmonic understanding at a level appropriate to the Unit.
- 14) Almost all candidates received some credit for valid observations in section (a), but many answers to section (b) demonstrated considerable inaccuracy by referring to the music as being “faster”. In fact, the *pulse* of the music remained the same, but the note values became shorter. Candidates need to appreciate the difference between a composer using shorter note durations and an increase in the overall pulse or pace of the music. Many candidates appeared to be rather inaccurate in terms of their use of language to describe fluctuations of tempo.

Extract 1B HENRY MANCINI, *A Shot in the Dark*, No orchestra specified / Mancini (1964) from *The Ultimate Pink Panther* (2004), RCA / BMG Heritage 82876 59882 2, track 8, 00'00" - 01'13" and 01'45" – 02'28"

- 15) As mentioned in the introductory comments, Examiners were astounded by the large number of candidates who gave “G major” in answer to this question. This must have been based on a superficial reaction to the key signature in the score. The minor tonality of the recorded extract is unmistakable.
- 16) Those candidates who appreciated the chromatic descent of the bass line produced accurate answers to this question. Once again, this is a feature that can be acquired only as the result of careful listening and aural discrimination. A number of candidates were hampered by their use of flats within the bass line at this point.
- 17) This was answered accurately by almost all candidates, with most answers receiving the full two marks. Examiners allowed references to the presence of an introduction and to the final extension of the “A” motif.
- 18) This question was answered accurately by most candidates. Non-harmony notes were identified far more accurately than was the case in relation to **Question 12**.
- 19) Most candidates identified the guitar, but relatively few described the instrument accurately as a *bass* guitar in section (a), while very few referred to “picking” or plucking with a plectrum in section (b). Section (c) was generally answered well, although some candidates were not sufficiently precise in terms of instrument identification. At AS-level, the generic description “drum kit” was too vague as an answer: Examiners were looking for mention of the music played by specific parts of the kit (such as the straight 8s on the cymbal, for example).

- 20) This was well answered by most candidates, with many using appropriate subject terminology such as “ostinato” or “riff”.
- 21) Examiners were pleased that many candidates received full marks for their answers to this question. The most common points made were the change in the bass line and the introduction of fills by the drums (toms) at the ends of phrases.
- 22) This was a relatively easy melodic dictation exercise, although the leap of a 5th caused problems for some candidates, with many giving a leap of a 4th up to A.
- 23) Examiners appreciated that this was a more demanding task of melodic dictation, to counterbalance the relatively straightforward **Question 22**. Almost all candidates received some credit for identifying the overall shape of the saxophone counter-melody accurately, but very few measured the initial leap up to G# accurately.
- 24) This was answered accurately by most candidates, with many appreciating the reversal of “B” and “A” motifs. Several answers referred to the lack of an introduction, while some noted the inclusion of an outro in **Passage 1ii**. Very few answers mentioned the fact that the “A” motif appeared only once in this passage.
- 25) Many candidates received full marks for their answers to this question, mentioning specific points of similarity and difference in their answers. In general, points of similarity were more aurally perceptive than points of difference.
- 26) Only a handful of candidates recognised the music of bars 11-12 as a straightforward plagal cadence, but many were able to refer to ways in which this cadence was extended at the end of **Passage 1i** and **Passage 1ii**. Popular points of observation included reference to repetition, links provided by drum fills, syncopation, and the addition of a final “jazzy” chord at the end of **Passage 1ii**.

Teacher Tips for Section A

- DO encourage candidates to listen carefully to the recorded music. Answers should not be completed on the basis of score evidence alone; this can mislead candidates (e.g. in the case of key signatures). Only careful listening will confirm the tonality of the music.
- DO try to cover both options in the A section: covering only one of the styles will restrict candidates’ choices in the examination itself.
- DO ensure that candidates have opportunities to practice working through previous examples of Section A questions and skeleton scores for this Unit before the real examination.
- DO encourage precision in terms on candidates’ use of language: an increase in *tempo* (pulse) is not the same thing as using shorter rhythmic values, for example. At this level candidates are expected to articulate sophisticated aural responses with precision and accuracy in order to access the highest mark bands.

Section B

Extract 2 SCHUBERT, *Symphony in b ("Unfinished")*, D.759, first movement, bars 146 to 176.

- 27) This question was not well answered and few candidates were able to identify all three tonal centres, in spite of the clear evidence provided in the printed score.
- 28) Many candidates correctly identified the use of sequence in the extract.
- 29) Examiners were disappointed that many candidates were unable to answer this question accurately, especially when very similar questions have appeared in previous papers.
- 30) The terms and signs used in this paper are all in general use, and all occur as specific markings in Schubert's score. It was disappointing, therefore, that many candidates failed to receive four marks for their answers to this question. The question of score markings *will* arise in this section, and candidates should prepare themselves adequately for this type of exercise: they should know what *all* score markings *mean* in performance.
- 31) Many candidates received full marks for their answer to this question, although several otherwise correct answers omitted the necessary accidentals. The most common error was a failure to provide a natural sign in front of the top F in bars 9 and 10.
- 32) Many candidates were awarded full marks for their answer to this question. Popular observations mentioned Schubert's use of sudden dynamic contrasts and antiphonal exchange between sections of the orchestra, while many candidates referred to the aural effectiveness of the powerful orchestral rhythmic *tutti* at bar 25.
- 33) In section (a) Examiners were surprised that many candidates were unable to identify the context of the printed extract as the development section of the movement, although they were able to reward observations relevant to a development in section (b). References to frequent modulation, sudden contrasts and the return of important themes in slightly altered versions were popular comments here.

Extract 3 COUNT BASIE AND HIS ORCHESTRA, *Jumpin' at the Woodside* (1938), from *Count Basie, 1937-1943*, Giants of Jazz CD 53072, track 1, 02'13" – 02'45".

- 34) (a) In general, candidates were able to identify specific aspects of the trombone's music more accurately than was the case with the music played by the clarinet. Many answers simply mentioned aspects of repetition and failed to focus on other important details such as the use of a high register or the three-pitch nature of the motif. Many answers commented on the use of clarinet *vibrato*, which was not evident in the recording.
- (b) Most candidates were able to provide appropriate musical terms in their answers. Examiners rewarded "call and response", "trading" and "antiphony".
- (c) This was less well answered, with many vague comments. The best answers mentioned use of the clarinet motif as an *ostinato*, at first with gaps (rests) between statements, but then as a continuous repetition. All these points were evident aurally in the recorded extract.
- (d) Many candidates were able to identify the first appearance of the clarinet motif as part of the first chorus of the complete piece.

- 35) This question tended to identify those candidates who really knew the prescribed recording. Many answers lacked detail, but those who were thoroughly familiar with the music were able to mention pertinent details such as the trumpets playing an octave higher, the syncopated brass chords and the trombone *glissando* to a high F.
- 36) Most candidates knew that the recorded extract came from chorus 5 of the complete performance.
- 37) It was a pity that many candidates failed to provide clear details of the music in answer to this question. More worrying were those answers that referred to solos being played by musicians who were not even part of Basie's band (Louis Armstrong and Miles Davis being the most popular contenders!). Such answers cause Examiners to question the degree of rigorous preparation undertaken for this section of the paper. For those who knew the music well, the gradual *diminuendo*, repetition of the clarinet's "falling" motif and the dropping out of instruments were key points characterising the section that followed the recorded extract.

Teacher Tips for Section B

(Most points are observations from previous reports that remain valid)

- 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 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 circulars.
- 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 ranged fairly evenly over all the questions this session, although relatively few candidates attempted **Question 40** and **Question 41**. Examiners noted the continuing focus on relevant contextual issues rather than repetition of musical detail gleaned from the printed scores and/or recordings. Contextual understanding is an important feature of **Section C** of the Unit, and preparation for this part of the examination should widen candidates' perspectives to include broader consideration of the prescribed music's place in history.

As mentioned in the introductory comments, candidates must *use* their knowledge to answer a specific question in order to gain access to the highest mark bands. Basic demonstration of knowledge is not enough; there must also be an ability to use knowledge and to organise and develop ideas within the tradition of formal prose.

A further point of concern noted by Examiners this session was a tendency for candidates to offer answers in the form of an extended series of bullet points. While this style of response is perfectly acceptable in the short answers that feature in **Section A** and **Section B**, it is *not* acceptable in **Section C**. Examiners will expect candidates' answers to be in the form of continuous prose.

- 38** This was a popular question, and many candidates produced answers that received high marks. The best answers were able to focus on specific musical features that were characteristic of jazz in the late 1920s (although there was often a tendency to assume that scat singing was a "characteristic" rather than an innovative feature of Armstrong's performance). Less strong answers tended to open with an extended history of the early development of jazz, frequently linked to the conditions experienced by black musicians in the early 1900s. These essays tended to lack a sufficiently strong focus on the aspects that made *Hotter than that* typical of its time.
- 39** Many candidates were able to display knowledge of the nature of the symphony orchestra in the early Romantic period. Schubert's orchestra is conservative in many ways (especially when compared to Berlioz's symphonic forces) but the best answers were able to show that it is Schubert's *use* of this instrumental grouping that demonstrates the real change taking place in the early 1800s. The best answers were able to refer to specific examples of orchestral sonority (a popular example being the use of the sustained brass chord that leads into the development), while less strong answers resorted to a basic comparison of forces between Schubert's symphony and Haydn's concerto, rather missing the point of the question.
- 40** Relatively few candidates answered this question, but most candidates were aware of the changing approach to the use of brass instruments over time. The best answers pointed out the differences between Haydn's use of the brass instrument (trumpet) as a virtuoso soloist (very few answers referred to the rôle of the *orchestral* brass in Haydn's concerto movement) and contrasted this with Schubert's use of brass for effect (for example, the horn pivot note that draws attention to the transition modulation) or for effect (as in the powerful *tutti* sections of the development). Less strong answers struggled to find evidence to compare the two works successfully and tended to be balanced heavily in favour of Haydn. Examiners also noted a degree of confusion relating to the transition from a natural trumpet to an instrument with keys (Haydn) and then to the modern valved instrument. Too many candidates continue to believe that Haydn was writing for a valved instrument: this was *not* the case.

- 41** Candidates who attempted this question generally demonstrated good awareness of the conditions in which each work would have been performed. The best answers were able to provide detail relating to both “classical” and jazz repertoire, while less strong answers tended to display an awareness of the formal setting in which Berlioz’s symphony would have been performed, but accompanied this with very hazy knowledge of the circumstances in which Count Basie worked at the time of *Jumpin’ at the Woodside*. Some answers suffered from over-enthusiastic detail that was not strictly relevant: the detailed descriptions of Berlioz’s unsuccessful rehearsals formed a popular digression. In general, Examiners were pleased with the degree of contextual knowledge demonstrated by candidates who chose this question.
- 42** This was a very popular question and produced many excellent answers containing a wealth of accurate detail and demonstrating precise contextual knowledge. Less strong answers tended to focus too much on the recording process and did not focus sufficiently on the *conditions* under which performers worked. Some answers provided great detail on the recording experiences of Miles Davis but failed to show how these differed from the conditions under which early jazz performers worked. The studio image provided an effective stimulus for many answers that referred to details evident in the photograph and used this as a base for a convincing exploration of the ways in which recording conditions had changed over the first half of the twentieth century.

Teacher Tips for Section C

- DO provide candidates with opportunities to organise their ideas in practice ‘essays’ before the examination itself.
- DO explore aspects such as instrument development, the nature and composition of audiences, performing conditions and social and cultural background to the prescribed repertoire.
- DO NOT allow candidates to answer in this section by means of extended bullet points. This format is acceptable in Sections A and B, but in Section C answers must be in continuous prose.
- DO NOT become preoccupied with irrelevant biographical detail of performers and composers.
- DO make use of the wealth of background material available on DVD and/or CD to provide contextual background on social and musical aspects of the prescribed repertoire.

...and remember:

This is an A-level MUSIC course. Time spent listening attentively is NOT time wasted: intelligent background listening can be of enormous help to candidates in developing a sense of context for this section of the Unit.

2555 - Historical and Analytical Studies

Principal Examiner's Report

Examiners were pleased to see a significant increase in the number of candidates entered for this session, the majority of whom were sitting the unit early. The range of marks attained was similar to that in June sessions, with some very creditable high marks being achieved. It was clear that, for many candidates, re-entry for the June session may not be necessary. It is hoped that for those achieving more modest results the experience of an early entry has been useful, highlighting areas of strength as well as those where further study and practice is still needed. There was no pattern in these lower marks, with some candidates performing well in Section A and not so well elsewhere, and others showing a good understanding and grounding for the essays but needing to develop further their skills of aural perception.

Section A

- 1 Nearly all candidates gained both marks here.
- 2 A very large number of answers correctly identified the key as F minor.
- 3 Nearly all candidates gained some credit here, with many achieving three or four marks. Although the contour was a little less demanding than previously, the rhythm was more so and this proved difficult for some.
- 4 This was successfully tackled by nearly everyone. The question allowed weaker candidates to gain some credit and the more perceptive ones to score further.
- 5 This was less well done with many candidates explaining expressive features in the music other than those to be found in the vocal setting of the text as required.
- 6 Most candidates earned some credit here with many gaining half marks. Fewer went on to relate the harmonic and tonal features of the extract with those typically found in the period.

Teachers' Tip: In their practice for this test of aural perception, candidates should become familiar with a range of genres and musical language, both tonal and experimental found in vocal music from the period 1900 to 1945.

- 7 A significant number of candidates offered no answer for this routine question at the end of Extract 1. Many others chose inappropriate music for comparison, citing examples other than songs and out of period as required in the question. Examiners were willing to be flexible in the interpretation of *song*, crediting comparisons with a vocal number from a larger work.
- 8 The identification of instruments was well done as was the prevailing minor mode of the extract. A few answers commented on the modal feeling created by the raised and flattened sixth.
- 9 a) Most gained 1 mark here, and many gained both.
b) Generally this was poorly answered; most observed the opening texture but failed to continue into the contrasts that followed. A pleasing number commented on the imitation in the lower strings later in the extract.

Many candidates observed the use of both minor and major, and a pleasing number noted the more elaborate harmony of the coda.

10 Most candidates gained some credit here, and many scored three or four marks.

Section B

Topic 1 All questions were attempted here, with 11 and 13 being most popular. Candidates generally achieved good or high marks in this topic showing the knowledge needed to address the specific question, as well as a real familiarity with repertoire for support.

Topic 2 Few candidates had prepared for this topic, and only question 14 was attempted. The knowledge shown of *opera seria* was not impressive, but the importance of *The Beggar's Opera* was cited and well illustrated.

Topic 3 Question 17 produced some rather mixed responses, with only superficial knowledge of Italian opera evident. Rigoletto was used by many with some effect. Knowledge of Wagner's music drama was better and the illustrations in support were more detailed.

Question 18 attracted few answers, but question 19 was popular and well answered by many. Strong answers were able to point to and illustrate the importance of the piano in one of the two composers mentioned: the role of the accompaniment in reflecting the mood and meaning of the text and the equal status of the piano in these songs were well understood. Weaker candidates often did little more than explain the story of one or two songs, with little attempt to answer the specific question.

Topic 4 Question 20 was well attempted by many, but others chose to use *West Side Story* for all or most of their answers, missing the specific requirement in the question.

Question 21 produced a small number of answers, with the Hispanic influences in *West Side Story*, and *Curlew River* being used by most for support.

A large number of candidates chose Question 22. Good answers were characterised by real knowledge of the musicals chosen (*West Side Story* and *Jesus Christ Superstar* were most popular) and an ability to refer in detail to the music. Weaker answers often did little more than outline the plot, giving few references to the music.

Topic 5 Questions 23 and 24 were most popular in this new topic, with most answers choosing to discuss and refer to 'art' songs rather than popular styles. Britten was the most quoted composer, with some really very knowledgeable and perceptive answers being written.

Section C

This section produced a wide range of responses and marks. All questions proved popular. Answers to Question 26 covered a wide range of composers and circumstances; some answers were of very high quality indeed. Question 27 produced some mixed responses: some candidates were able to discuss with distinction the issues facing performers of early music; others missed the point and wrote only superficially about being faithful to the markings in the music.

Question 28 also produced a range of marks. Good answers gave convincing and detailed accounts of influential music and explained how this had informed the candidate's performing, composing, and appreciation of music. Weaker responses gave rather simplistic accounts of musical influences, with little successful reference to the music or convincing explanation of personal influence.

Question 30 was very popular. Sadly, many answers did little more than give an account, often with rather hazy awareness of chronology, of the introduction of technology into recording and listening. Hardly any referred to the impact of this on any music, and very few expanded their answer to show how technology has affected performers or composers.

This has been a rewarding session for many candidates, and examiners have had much pleasure in marking their scripts. It is clear that the Specification continues to give teachers the opportunity to teach to their strengths and enthusiasms, and this they are doing to great effect. Many candidates display considerable knowledge and skill, and convey a real familiarity with music, bringing distinction to themselves and their teachers.

**Advanced GCE Music 3872/7872
January 2007 Assessment Series**

Unit Threshold Marks

Unit		Maximum Mark	a	b	c	d	e	u
2552	Raw	100	66	59	52	46	40	0
	UMS	100	80	70	60	50	40	0
2555	Raw	100	77	68	59	50	42	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	32.5	52.5	77.5	92.5	97.5	100.0	41
7872	0.0	33.3	83.3	100.0	100.0	100.0	6

47 candidates aggregated this series

For a description of how UMS marks are calculated see;
http://www.ocr.org.uk/exam_system/understand_ums.html

Statistics are correct at the time of publication

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