

# **Mark Schemes for the Units**

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**January 2007**

**3872/7872/MS/R/07J**

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**Mark Scheme 2552  
January 2007**

## 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 14) or **Extract 1B** (Questions 15 to 26).

### Extract 1A

This extract is part of a movement from a trio for violin, 'cello and piano composed by Haydn. The recording consists of **three** passages: **Theme**, **Variation 1** and **Variation 2**.

**HAYDN, Trio in C, Hob. XV:C1, 3<sup>rd</sup> 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"**  
**[Total length of recorded extracts: 03'49"]**

Theme (bar 1 to bar 24) [ ⊕ track 2 ]

- 1 Describe briefly the overall structure of the **Theme**. [2]
- **AABB (2)**
  - **AB / Binary (1)**
  - **Each section repeated**
  - **ref. short phrases (1 bar + 1 bar + 2 bars at end of B section)**
- 2 (a) To what key has the music modulated at bar 8? [1]
- G (major) / Dominant (if not credited in 2(b))**
- (b) What is the relationship of this new key to the tonic key of the extract? [1]
- Dominant / 5<sup>th</sup>**
- 3 (a) Explain the way in which the melody note E at the start of bar 4 is ornamented in the recorded performance. [1]
- Appoggiatura / leaning note**
- Credit 1 mark for accurate verbal description (e.g. crotchet D followed by crotchet E at start bar 4)**
- (b) Give the bar and beat number to show where this type of melodic decoration occurs elsewhere in the section from bar 5 to bar 8. [2]
- Bar 7 beat 1 : Upper appoggiatura OR**  
**Bar 8 beat 1 : Upper appoggiatura**

- 4 Identify the cadences that occur at the following points in the **Theme**: [2]

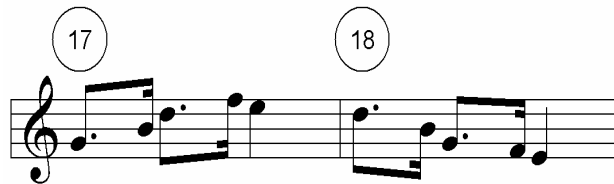
(a) *Bar 15 to bar 16:*

**Imperfect**

(b) *Bar 23 to bar 24:*

**Perfect or V - I**

- 5 On the score complete the melody played by the piano from bar 17 to bar 18. The rhythm of this passage is indicated above the staff. [4]



<i>Entirely correct</i>	<b>4</b>
<i>One or two errors of (relative) pitch</i>	<b>3</b>
<i>Three to five errors of (relative) pitch</i>	<b>2</b>
<i>The general melodic shape produced but with largely inaccurate intervals between notes</i>	<b>1</b>
<i>No melodic accuracy</i>	<b>0</b>

- 6 **On the score** circle **one** note in the melody that is decorated by a trill in the recorded performance. [1]

**Bar 11 beat 3 (A<sub>4</sub>) OR Bar 23 beat 3 (D<sub>4</sub>)**

**Mark the first note circled only.**

**Variation 1** (Bar 25 to bar 48) [ © track 3 ]

7 The following chords are used in the section from bar 37 to bar 44: [4]

- **Ic (C/G)**
- **IIb (Dm/F)**
- **V (G)**
- **V<sup>7</sup>b (G7/B)**

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

37 38 39 40 41

42 43 44

V

V<sup>7</sup>b IIb Ic

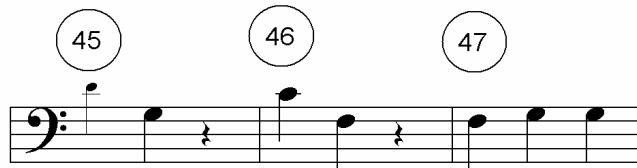
*Award 1 mark for each chord identified accurately*

8 What playing technique is used by the violin in bar 45 and bar 46? [1]

**Double stopping**



- 9 On the score complete the bass line played by the 'cello from bar 45 to bar 47. The rhythm of this passage is indicated above the staff. [4]



<i>Entirely correct</i>	4
<i>One or two errors of (relative) pitch</i>	3
<i>Between three or four 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

Variation 2 (Bar 49 to bar 72) [ ⊙ track 4 ]

- 10 Describe briefly the main characteristics of the music played by the violin in **Variation 2**. [3]

- (Wide) range/leaps (1) descending (1)
- + specific *ref.* to intervals: 8<sup>ve</sup> / 10<sup>th</sup> / 2 8<sup>ves</sup> (1)
- alternating with semiquaver (1) flourishes
- + specific *ref.* to broken chord / arpeggio figuration (1)

- 11 Describe briefly the main characteristics of the music played by the piano in **Variation 2**. [3]

- Alberti bass (1) in continuous semiquavers (1) in LH
- Ascending (1) scales (1) in semiquavers
- *ref.* falling broken chord/arpeggio figures in RH (b. 57-58)
- contrasted with chords (1) at cadence points (1)

- 12 On the score circle the non-harmony note in the melody of bar 55. [1]



Award 1 mark for accurate identification. Mark the first circled note only.

13 Which of the following terms describes the function of the note F# in bar 59<sup>2</sup>. [1]

- Appoggiatura**                       **Passing note**  
 **Lower auxiliary note**               **Suspension**

14 (a) Identify **two** ways in which the music of **Variation 2** is related to that of the **Theme** [2]

**Credit 1 mark for any valid observation, e.g.**

- **Same harmonic basis / chord progression**
- **Matching cadence points**
- **Both passages are AABB / Binary structure**
- **Both passages modulate to the dominant at end of A**

(b) Identify **two** ways in which the theme is varied in **Variation 2**. [2]

**Credit 1 mark for any valid observation, e.g.**

- **ref. semiquaver decoration/elaboration of line**
- **ref. use of arpeggio/broken chord figuration**
- **ref. use of wider (octave, 10<sup>th</sup>) leaps**
- **main melody note frequently appears on stressed/first beat in bar**
- **main phrases begin and end on same pitches as the Theme**
- **no ornamentation in Variation 2**

## Extract 1B

This extract consists of **two** passages (**Passage 1i** and **Passage 1ii**) from Henry Mancini's score for the 1964 film comedy *A Shot in the Dark*.

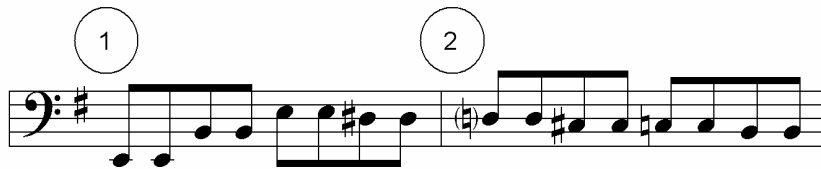
**HENRY MANCINI, *A Shot in the Dark*, (no score available), No orchestra specified / Mancini (1964) from The Ultimate Pink Panther (2004), RCA / BMG Heritage 82876 59882 2, track 8, 00'00"- 01'13" and 01'45" – 02'28" [Total length of recorded extracts: 01'56"]**

**Passage 1i** (Bar 1 to bar 38<sup>1</sup>) [ ⊙ track 5 ]

15 What is the key of the music at the start of **Passage 1i**? [1]

**e (minor)**

16 The bass line printed in the score is missing a number of accidentals. **On the score** add the accidentals to the bass line **in bars 1 and 2 only**. [3]



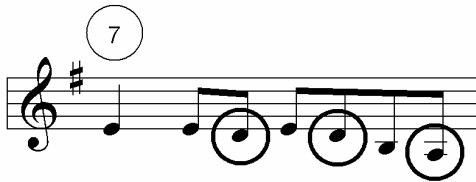
**Award 1 mark for each accidental placed correctly.**

17 Describe briefly the overall structure of **Passage 1i**. [2]

- **AABA (2)**
- **Ternary/ABA (1)**
- **ref. Introduction or final extension of A**
- **More precise ref. to melodic repetition within A melody, e.g. cf. bar 4<sup>2</sup> & bar 8<sup>2</sup> (1)**
- **ref. melodic repetition within / each short “unit” begins with same motif**
- **ref. anacrusis (1) and extended in the “B” section (1)**
- **‘outro’ = 0**

- 18 Identify any **two** non-harmony notes in the melody of bar 7. **On the score** circle the notes you choose.

[2]



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

- 19 (a) What instrument plays the line printed in the score from bar 1 to bar 2? [2]

**Bass (1) guitar (1)**

- (b) What technique does the player use to perform this music? [1]

**Picking (with plectrum) (allow "plucking with plectrum")**

- (c) Describe the music played by two other instruments heard in the section from bar 1 to bar 4<sup>2</sup>.

[4]

<i>Instrument heard</i>	<i>Music it plays</i>
<b><u>Double / String Bass</u></b>	<ul style="list-style-type: none"> <li>• <b>Pizzicato</b></li> <li>• <b>Walking bass</b></li> <li>• <b>Ascending/chromatic line</b></li> </ul>
<b>Snare (drum)</b>	<ul style="list-style-type: none"> <li>• <b>Off-beat hits</b></li> </ul>
<b>Cymbal</b>	<ul style="list-style-type: none"> <li>• <b>Straight 8s / repeated quavers</b></li> </ul>

- 20 What device is used throughout the section from bar 1 to bar 10? [1]

**Ostinato / Riff (allow "ground bass" or, if not credited in 19(c), "walking bass")**

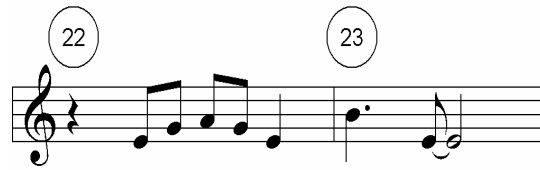
- 21 Give **two** ways in which the music of the accompaniment changes when the new melody appears (bar 20).

[2]

- **Ostinato no longer present / bass line changes**
- **Accompaniment becomes more chordal / homophonic**
- **Rhythmic punctuation (fills) by bass drum / floor tom (1) at ends of phrases (1)**

- 22 On the score write the melody missing from bar 22 and bar 23. The rhythm of this passage is indicated above the staff.

[4]



<b>Entirely correct</b>	<b>4</b>
<b>Not more than one error of (relative) pitch</b>	<b>3</b>
<b>Between two and four errors of (relative) pitch</b>	<b>2</b>
<b>The general melodic shape reproduced but with largely inaccurate intervals between notes</b>	<b>1</b>
<b>No melodic accuracy</b>	<b>0</b>

- 23 On the score write the counter-melody played by the saxophones in bar 27 and bar 28. The rhythm of this passage is indicated above the staff and the starting note has been printed in the score.

[3]



<b>Entirely correct</b>	<b>3</b>
<b>Not more than one error of (relative) pitch</b>	<b>2</b>
<b>The general melodic shape reproduced but with largely inaccurate intervals between notes</b>	<b>1</b>
<b>No melodic accuracy</b>	<b>0</b>

**Passage 1ii (Bar 39 to bar 60) [ Ⓞ track 6 ]**

- 24 In what ways does the structure of music of **Passage 1ii** differ from that of **Passage 1i**? [2]

- **Opens with B material / No section A at start**
- **Followed by A (1) played once only (1)**
- **Extended coda / outro**
- **ref. no introduction in Passage 1ii**

- 25 Compare the scoring (instrumentation) of **Passage 1ii** with that of **Passage 1i**, pointing out **two** main similarities and noting **two** significant differences. Refer to both the melody and the accompaniment in your answer. [4]

**Similarities:**

- **Guitar bass *ostinato*/riff present in both passages**
- **Trumpet takes main 'B' theme in both passages**
- **Drum kit cymbal quavers / straight 8s feature in accompaniment to both passages**
- **Snare drum features in both passages**

**Differences:**

- **Accordion / melodica / synthesised melody in Passage 1i; brass melody in Passage 1ii**
- **Melodic lines frequently doubled by trumpets in Passage 1ii**
- **Many lines an octave higher than in Passage 1i**
- **More elaborate fills from drum kit in Passage 1ii**
- **Saxophone / trombone chords added at bar 50ff (1) and accented (1) in Passage 1ii**
- **Additional cymbal crashes coinciding with brass stabs in Passage 1ii**
- **More brass**

- 26 Compare bar 11 to bar 12 with the ending of **Passage 1i** and **Passage 1ii**. [4]

- **All cadences essentially plagal / IV-I (1)**
- **Cadences at the ends of each passage extend the original version of the progression**
- **Extension most evident in Passage 1ii, where additional final rich chord is added**
- **In cadences at ends of Passages repetitions are linked by additional details (e.g. drum fills)**
- **+1 for any valid reference to method of extension and/or linking repetitions**
- **extension (1)**
- **longer extension in 1ii (1)**
- **IV – I (1)**

### Section B

Answer all the Questions in this section (Questions 27 to 37).

#### Extract 2

The Insert contains a full score of Extract 2 which is taken from the first movement of Schubert's *Symphony in b ("Unfinished"), D.759*. There is no recording for this extract.

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

- 27 Name the key at the following points in the extract:
- (a) Bar 1: **c# (minor)** [1]
- (b) Bar 13: **d (minor)** [1]
- (c) Bar 21: **e (minor)** [1]
- 28 What device is used in the section from bar 9 to bar 24? [1]
- (Ascending) sequence**
- 29 (a) What playing technique is used by the 1<sup>st</sup> violins in bar 25? [1]
- Double stopping**
- (b) Explain the notation of the 1st violin part at bar 18<sup>3</sup>. [1]
- (Repeated) semiquavers**
- 30 Explain the meaning of the following terms or signs as they are used in the printed extract:
- (a) a 2 (*Flutes at bar 2*): [1]
- Both instruments play (the same line)**
- (b) > (*1<sup>st</sup> violins at bar 3*): [1]
- Accented / forced / emphasised**

(c)  $\text{v}$  (Strings at bars 5 to 8):

[1]

**Very detached / short staccato / staccatissimo**

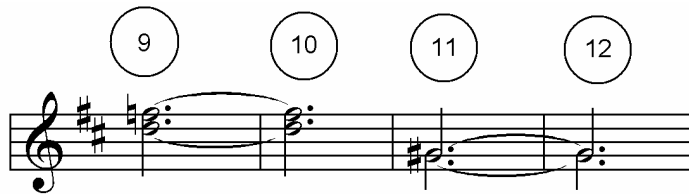
(d) *tr* (Woodwind at bar 30):

[1]

**Trill / rapid alternation of adjacent notes**

31 On the blank stave below, write the 1<sup>st</sup> and 2<sup>nd</sup> clarinet parts from bar 9 to bar 12 at sounding pitch.

[3]



<i>Entirely accurate</i>	<b>3</b>
<i>Not more than one error of pitch</i>	<b>2</b>
<i>Very little accuracy of pitch</i>	<b>1</b>
<i>No accuracy of pitch</i>	<b>0</b>

*(Allow enharmonic alternatives but not octave displacement.)*

32 Comment briefly on Schubert's use of dynamics and instrumentation in the printed extract.

[5]

- **Effective use of sudden contrasts (1) in both dynamics and instrumentation (1)**
- **Antiphonal (1) nature of music: loud (1) orchestral tutti (1) alternate with quieter (1) sections for flutes and clarinets (1)**
- **Use of bassoon pedals / sustained notes (1)**
- **String octaves (1) staccatissimo (1) on the first beat of the bar (1)**



**33 (a)** Relate the printed extract to the overall structure of the 1<sup>st</sup> movement of the symphony. [2]

- **Development (2)**
- **Central section / bars 146-176**
- **Overall Sonata Form structure**

**(b)** Explain in detail what features of the printed extract are characteristic of the section you have identified in **(a)**. Refer to the use of melodic ideas, rhythms and tonality. [5]

**Credit any valid reference to features characteristic of the development section printed as Extract 2, e.g.:**

- **Rapid modulation**
- **Development of thematic motifs from the exposition / previous themes**
- **Short phrases**
- **Unexpected contrasts of melody / tonality / instrumentation / dynamics**
- **Use of rhythm (1) tutti (1); derived from opening introduction (1) in low strings (1)**
- **Woodwind have syncopated (1) rhythm (1); derived from 2<sup>nd</sup> subject/Theme B (1) accompaniment figuration (1)**
- **Full orchestra / tutti at bar 25 (1) has complete statement (1) of the introduction theme / Theme A1 (1)**

**Extract 3** [ © track 7 ]

There is no score for Extract 3.

This extract is taken from *Jumpin' at the Woodside* performed by Count Basie and his orchestra. The extract consists of three chorus statements.

**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"*. [Length of recorded extract: 00'32"].**

**34** In the **first statement** of the chorus the clarinet and trombone share the main melodic material.

- (a) Describe briefly the music played by each of these instruments in the first chorus. [6]

<i>Clarinet</i>	<i>Trombone</i>
<ul style="list-style-type: none"> <li>• High register / clarino</li> <li>• Virtuoso / elaborate</li> <li>• 4-note/3-note/short motif</li> <li>• Repeated / ostinato (if <u>not</u> credited in 34(c) or trombone list)</li> </ul>	<ul style="list-style-type: none"> <li>• Growls / harsh / rasping</li> <li>• One note / monotone</li> <li>• <u>Dominant</u> pedal</li> <li>• Syncopated rhythm</li> <li>• (Plunger) mute</li> <li>• Use of slide / glissando / pitch bend</li> <li>• ostinato</li> </ul>

- (b) What musical device is used at the start of the first chorus? [1]

Call and response / trading / antiphony

- (c) How is the clarinet motif used in the first chorus? [2]

- Repeated / ostinato
- At first with rests between statements
- ...then continuous

- (d) Where in *Jumpin' at the Woodside* is this clarinet motif first heard? [1]

**At the start / after the introduction / Theme A<sup>1</sup> / 00'.09" / first chorus / chorus 1**

35 Later in the recorded extract a new theme is stated by the saxophones. Give **two** ways in which the music changes when this new theme is repeated. [2]

- Trumpets play an octave(1) higher (1) than previously
- Trombones have added glissandi / falls (1) ascending to high note / F (1)
- Clarinet adds falling 3<sup>rd</sup> idea (1) in high/clarino register (1)
- Syncopated brass / trumpets / chords

36 Relate the recorded extract to the overall structure of *Jumpin' at the Woodside*. [1]

**Chorus 5 / A<sup>1</sup>, A<sup>2</sup> + A<sup>3</sup> / 02'14" – 02'45" / final chorus**

37 Describe briefly the music that **immediately** follows the recorded extract. [2]

- Repeat of A<sup>3</sup> / last 8 bars of the extract
- Addition of breaks (1) on toms / snare (1)
- Gradual *diminuendo*
- Instruments drop out
- *ref.* clarinet repeats falling motif (1)

## Section C

Answer **one** of the following questions (**38 to 42**).

**Write your answer in the space provided.**

**Questions 38 to 42**

Marks	Characterised by
<b>22-25</b>	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.
<b>18-21</b>	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.
<b>15-17</b>	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.
<b>12-14</b>	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.
<b>9-11</b>	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.
<b>6-8</b>	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.
<b>0-5</b>	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.

- 38 In what ways does Louis Armstrong's performance of *Hotter than that* reflect the style of jazz typical of the late 1920s?

[25]

Most candidates should be aware of Armstrong's use of standard jazz band conventions, and there should be an understanding of how this affected the instrumentation of *Hotter than that* (front-line soloists against the backing rhythm group), and the use of standard jazz elements such as blue notes and chord substitutions.

More informed answers may explore Armstrong's rôle within the group as the main improviser and the lack of joint/contrapuntal improvisation shared among the front-line soloists. There should also be mention of Armstrong's unique vocal contribution: the use of the voice to imitate/engage in dialogue with another instrument, and his characteristic use of scat singing, although contextual awareness should make it clear that, while these were features characteristic of Armstrong's recordings, they were not standard elements in jazz performances of the period.

- Focus on a solo improviser rather than the collective front-line improvisation of early (traditional) jazz groups
- Other group members given more supporting rôle – sustaining harmonies; less emphasis on the front-line/rhythm section division in performance
- Technically demanding improvised line from Armstrong – exploring new techniques in terms of the jazz trumpet, especially in the high register
- Subtle rhythm patterns of Armstrong's improvisations, often switching between simple and compound rhythm divisions
- Armstrong's use of voice as an instrument – imitating the instrumental line – typical of his style (*cf. West End Blues*)
- Incorporation of scat singing – a style associated with Armstrong's contribution to jazz repertoire
- Use of 12-bar blues pattern – but linked with lively tempo and repetitive patterns of “hot” jazz

- 39 In what ways does the music of the first movement of Schubert's *Symphony in b, D.795* ("Unfinished") reflect the changes that were taking place in the symphony orchestra during the early 19<sup>th</sup> century? [25]

Answers to this question should display an awareness of the nature of the symphony orchestra during the early nineteenth century. There should be some evidence of knowledge of the standard symphony orchestra and of its extension and development in the early Romantic period, especially at the hands of composers such as Beethoven and Schubert.

There should be some evidence of knowledge of specific instrumental changes (such as the expansion of brass, woodwind and percussion sections) and candidates may also relate these changes to aspects of the prescribed repertoire.

Informed candidates may point to specific instrumental usage that would have been regarded as innovatory in historical context (e.g. opening with low strings only; principal melodic interest allocated to solo woodwind instruments)

- Significant increase in the size of the orchestra during the early 1800s: clarinets established / standard double woodwind, inclusion of more brass and percussion instruments (increase in trombones, plus tuba) – needed to be balanced by a larger string section
  - Changes result in wider range of sound and pitch: addition of piccolos and valve trumpets emphasize extremes of register. Double basses more commonly separated from the 'cello line
  - Composers exploited greater musical possibilities of the sound: this led to more independent woodwind writing and exploitation of powerful brass and percussion sounds – all features of Schubert's orchestral music
  - Orchestral changes paved the way for more programmatic elements and greater dramatic content in music, frequently linking to ideas from nature, theatre or the emotions. Schubert's turbulent music of the development reflects the mood effectively
  - Schubert's innovatory use of instrumental combinations: for example, the mysterious opening in low strings only and the allocation of principal themes (e.g. 1<sup>st</sup> Subject) to a solo woodwind instrument, and exploitation of powerful brass and percussion sounds (in the transition and development passages, for example)
  - Schubert exploits the resources of the orchestra to create greater emotional intensity in the music – a typical feature of early 19<sup>th</sup>-century Romanticism
  - Exploitation of sudden and unexpected shifts of tonality and changes of dynamic level: a feature typical of late-Beethoven scoring and carried into the early Romantic period by Schubert.
- 40 Explain the differences between the music written for brass instruments in the final movement of Haydn's *Concerto for trumpet and orchestra* and that in the first movement of Schubert's *Symphony in b, D.795* ("Unfinished"). [25]

Answers should show an awareness of the nature of the development of the brass instruments between the classical and early Romantic periods and the musical limitations of the instruments available to the respective composers. Candidates' answers should focus specifically on brass writing, although they may refer to the relationship between this group and the rest of the orchestra in terms of broader aural effect.

Candidates should also be aware of the effects of Weidinger's development of the keyed trumpet and the new range of musical possibilities that this invention presented to trumpet players at that time.

Some candidates may choose to describe the nature of orchestral brass lines in both Haydn and Schubert, noting the use of tonic/dominant pedals that restricted the instruments largely to an accompanying rôle. Contextually aware candidates may contrast this with Haydn's more adventurous writing for the Viennese instrument maker Joseph Weidinger's keyed trumpet.

Candidates should be aware of the ways in which Haydn exploits the instrument by writing melodic and decorative writing that would have been impossible to perform on an earlier natural trumpet.

Comments may refer to the relatively simpler nature of Schubert's writing for brass, but answers should reveal some awareness of the ways in which Schubert makes effective use of a "full" brass sound from a larger group of instruments than was used by Haydn (at the move into the development, for example).

- Haydn's concerto exploited the greater range and flexibility available to the trumpet as a result of Weidinger's invention of a key system for the trumpet. This particularly opened up a wider chromatic range of notes in the main register of the instrument. This would have been new to audiences at that time.
- This contrasted sharply with the orchestral brass lines, which were much more traditional and restricted largely to tonic/dominant pedals and the notes of the harmonic series.
- Haydn's extensive melodic writing for the trumpet (covering a much wider range than was available to the natural trumpet) includes chromaticism and virtuoso ornamentation.
- Schubert's writing, during the period in which valve instruments were becoming accepted in the orchestra, is largely restricted to the older style of brass writing, but using a larger group of brass instruments (including trombones) and generating a "richer" sound within the orchestral sonority (for example, in the lead into the development of the first movement).

- 41 Compare and contrast the performance contexts in which Berlioz's *Symphonie fantastique* and Count Basie's *Jumpin' at the Woodside* were first heard. [25]

Candidates should display some awareness of the nature of the audiences for both works: Berlioz's music was designed for an audience of upper and middle-class stature, while Basie's performances were strongly influenced by the isolated nature of jazz development in the area around Kansas City, representing the work of a "territory band" attempting to secure a lucrative major recording contract and national distribution.

Informed candidates will be aware of the presence of a body of influential but excessively conservative music critics in Berlioz's audience and may relate this to the relatively poor reception given to Berlioz's music in his home country. Informed candidates may also be aware of the disastrous rehearsal conditions and the cancellation of the symphony's original performance, in spite of "vociferous applause" (Berlioz's *Mémoires*) from the orchestra following the performance of the 2<sup>nd</sup> and 4<sup>th</sup> movements to the directors of the Théâtre des Nouveautés.

In contrast, the Basie composition reflects his band's extensive residency at the Woodside Hotel in Harlem, following the collapse of a touring vaudeville company which left Basie stranded in Kansas City. In Kansas Basie was able to build up a strong group of "regional" musicians and secure many performance opportunities in the city which attracted many black Americans working on the railroad, in the turpentine factories and the mines. The city also benefited from little police control over violation of prohibition legislation: an atmosphere in which night clubs flourished.

- **Contrasting nature of audiences: Berlioz's music was designed for performance to a cultured audience in Paris (although social gossip in the audience would have been normal during performance), while Basie's band performed at clubs dance halls and hotels in Kansas in a politically liberal atmosphere that attracted a range of social levels from several States.**
- **Berlioz's audience also contained extremely conservative critics (who may have been responsible for initially adverse reaction to Berlioz's music in France) while Basie played to a wider social range in the context of a nightclub setting, frequently accompanied by energetic dancing.**
- **Both composers were anxious to secure approval for, and widespread acceptance of, their music: Berlioz had suffered setbacks in his frustrated attempts to secure the Prix de Rome, while Basie was keen to secure a lucrative recording contract with one of the major record companies that would stabilise his band financially and also provide a means of distributing Basie's music over a much larger geographical area at a time when jazz was becoming less "regional" and more "national" in nature as the centre of jazz influence moved north to New York (the home of the major record companies).**



- 42 The photograph printed below was taken at a 1958 recording session for *Porgy and Bess* and shows Miles Davis (*left*) and Gil Evans (*right*). Explain how the recording conditions experienced by Evans and Davis contrasted with those of jazz groups from the early twentieth century.

[25]



Visual evidence contained in the photograph should trigger candidates' awareness of the contextual changes that took place in recording technology during the period from around 1920 to 1960. Candidates should be aware of, and able to draw comparisons between the studio-based recordings typical of Evans and Davis and the essentially public-performance base of the earliest jazz recordings (e.g. Armstrong and Basie).

Informed answers may mention aspects such as the use of individual instrument microphones, and may extend this to aspects of technological support such as mixing desks and recording engineers, or relate this to aspects of balance within the Evans/Davis recording as compared with the more traditional front-line/rhythm section contrasts characteristic of earlier recordings.

Some candidates may be aware of Evans' attempts to make jazz more "classical", and relate this to Davis' feeling that jazz should be seen not as functional dance music but rather as an art form in itself. This links with the move away from performance in a social setting towards a studio-based art in which the music is experienced indirectly, through the issue of duplicated commercial recordings.

Musical examples may be drawn from Evans' extension of the traditional jazz band grouping to include a more symphonic and subtle sound palate, and most candidates should be aware of Davis' distinctive trumpet sound using a close mic. and harmon mute: all aspects that were made possible within a studio setting.

Additional comments may touch upon the development of recording technology and in particular the development of LP recording allowing more extended development of musical material than was available to the early jazz bands of the 1920s and 1930s (limited to approximately three minutes on the 78 rpm discs).

- Increased technology available to Davis, including individual instrument recording and associated technological manipulation (e.g. aspects of balance, tone, editing).
- Innovative role of the sound engineer allows more subtle degree of aural refinement and also allows for retakes as a result of more sophisticated editing capabilities by the late 1950s.
- Music moves towards “art” jazz – performed in a studio rather than in a dance-hall setting. This affects aspects of instrumentation (front-line soloists against individual microphone recordings).
- Characteristic sound of Davis’ harmon mute solo – pioneered in Davis’ earlier successful recordings. Evans’ subtle “orchestrations” provide a more subtle instrumental backdrop than is evident in Davis’ earlier recordings.
- Development of recording technology allowed more subtle balancing of sound than was possible in the early jazz era. This affected both the layout and the use of instruments within the groups. Recording developments also allowed groups to develop ideas over a much longer period than the three-minute limit of the 78 rpm recordings.
- Reception moved away from “live” experience of the music within a social or functional (dance-hall); Davis’ listeners experienced the performance indirectly, via duplicated recordings issued nationally (and later world-wide).

**Mark Scheme 2555  
January 2007**

## SECTION A

## EXTRACT 1

1 Using bar numbers, state where sections 2 and 3 begin.

Section 2 begins at bar 10 (1)

Section 3 begins at bar 19 (accept 20) (1)

1 mark for identifying each division between sections [2]

2 (a) Name the key of this song.

F minor (1)

(b) Name the cadence and key heard in bars 8<sup>4</sup> to 9<sup>1</sup>.

Perfect cadence (1) in A flat major (1) [3]

3 On the score, complete the voice part in bars 15 to 18.



(4) Notes and rhythm entirely correct.

(3) About three-quarters of the notes/relative pitch and rhythm correct.

(2) About half of the notes/relative pitch and rhythm correct.

(1) Contour only and some rhythm correct.

(0) No melodic or rhythmic accuracy.

[4]

4 Give three examples of how the music and use of instruments illustrate the text in bars 10 to 18 (lines 4 to 8 of the text).

- The texture becomes thicker (1) to illustrate 'grow dark' (1). In particular the brass (1) give a dark tone (1), the muted (1) trumpet and trombone play for the first time in the extract (1)
- The upper violins play tremolo (1) for a darker more mysterious effect (1)
- The ascending and descending arpeggios (1) give a restless feel (1)
- The falling phrases (1), often chromatic (1) give a feeling of sadness and lament (1)
- The use of appoggiaturas (1) resolving downwards give feeling of lament and weeping (1)

Credit these and any other valid observations.

(max 3) for correct observations about music.

(max 3) for correctly linking each musical observation to the illustration of text. [max 6]

**5 Show how the vocal writing expresses the text.**

The voice part has a simple and natural, dreamy, and slightly melancholic mood (1) achieved through:

- a moderate range (1) of a ninth
- mainly stepwise (1) or chromatic (1) movement
- little use of melisma (1) the most extensive reserved for the final words 'lovely singing' (1)
- low dynamics (1) not rising above *mp* until the end.

[1]

[max 3]

Credit these and any other valid observations.

**6 Explain what features of the tonality and harmony of this song are typical of the early twentieth century.**

The late Romantic features of this language include:

- a feeling of key throughout (1)
- clear modulations (1).

The song illustrates how tonal language was being eroded and confused (1) at this time by:

- much chromatic harmony (1)
- the use of dissonance (1) and shifting harmonies (1) giving a restless, ambiguous feel to the music (1) conceal the underlying simple key scheme (1).

Credit these and any other valid observations.

[6]

**7 Compare this extract with one other song from this period. Give detailed references from your chosen work to illustrate the similarities and differences between it and Berg's song.**

**[4-5]** Answers draw strong comparisons between the extract and the chosen piece; a number of differences are identified with illustrations from musical language and text setting.

**[3]** Answers draw some creditable comparisons between the extract and the chosen piece: some good musical points are made focusing on the musical language and text setting.

**[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 comparisons made.

**[Berg: *Schilffied*, No. 2 from *Seven Early Songs*. Kari Lövaas (soprano), North German Radio Symphony orchestra, Herbert Blomstedt cond. DG 437 719-2]**

## EXTRACT 2

**8**     First version

**Describe the music of this version, referring to instrumentation and tonality.**

- rhythmic ostinato with single line melody **(1)**
- played by drum/tabor and pipe/descant recorder/fife (accept similar) **(1)**
- the melody suggests the minor mode at the start **(1)**
- a feeling of modality **(1)** is given by the raised and flattened sixth in ascending and descending phrases
- the major **(1)** (relative) is suggested by some phrases
- folk instruments **(1)**

**[max 4]**

**9**     Second version

**(a) Use letters (A, B etc) to outline the overall structure of this version.**

A A B B C C A B Coda **(2)**

A B C A Coda **(1)**

**(max 2)**

**(b) Discuss the music of this version under these headings:**

**Texture**

- single line melody punctuated with chords from the rest of the ensemble **(1)**
- imitation **(1)** in lower strings' entries in sections B and the return of A
- a countersubject **(1)** above the melody in lower strings in C
- the coda has rhythmic unison **(1)** and then melodic unison **(1)** for the final phrase
- general description of texture density **(1)**

**(max 3)**

**Harmony and tonality**

- use of both:            minor and major  
                              minor and relative major **(max 2)**
- use of added note chords **(1)**
- accept dissonance **(1)**
- use of tierce de Picardie **(1)**

**(max 2)**

**[7]**

**10**    **Versions 1 and 2**

**Explain how each version achieves the feeling of a dance.**

**Version 1**

- rhythmic ostinato **(1)**
- constant tempo **(1)**
- simple folk-like unaccompanied melody **(1)**

**Version 2**

- mixture of pulse and syncopated **(1)** chords give rhythmic interest
- constant tempo (credit only if not given for Version 1) **(1)**
- use of accented **(1)** chords
- much use of non-legato/staccato writing for the melody **(1)**
- the perky, repeated note countersubject maintains the momentum **(1)** when the melody is in the (more legato) lower strings.

**[4]**

**[Version 1: Arbeau *Orthésographie, Basse Danse* - The Broadside Band, dir. Jeremy Marlow. harmonia mundi hma 1951152**

**Version 2: Warlock *Capriol Suite, Basse Danse* - Bournemouth Sinfonietta, dir. Richard Studd. Naxos 8.550823]**

**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 the 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** Some knowledge of the appropriate aspect of the Prescribed Topic, supported by some familiarity with a range of relevant examples. Candidates' responses are not entirely precise in detail but have a general understanding of context, not always applying this knowledge and understanding to answering the specific question. Answers expressed with moderate clarity with some flaws in grammar, punctuation and spelling.
- 16-20** Some knowledge of the appropriate aspect of the Prescribed Topic, but relatively superficial, partly supported by familiarity with some relevant examples and some understanding of context, but only partly able to apply this knowledge and understanding to answering the question. Answers partially clear in their expression with faults in grammar, punctuation and spelling.
- 11-15** Some knowledge of the Prescribed Topic, partly supported by familiarity with some music, but insecure and not always relevant, with only general understanding of context not directly applied to answering the specific question. Answers poorly expressed in places with persistent weaknesses in grammar, punctuation and spelling.
- 6-10** A little knowledge of the Prescribed Topic with little familiarity with music and sketchy understanding of context. A series of vague and unrelated points not attempting to address the question and expressed poorly in incorrect language.



- 1-5** Barely any knowledge of the Prescribed Topic, music or understanding of context. No attempt to address the question. Very poor quality of language throughout.

## SECTION B

**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 here. It is clearly not possible to give comprehensive coverage of all potentially valid answers.

The principal focus in answers should be on the areas of study *Words* and *Music* and *Tonality*.

**Topic 1: 1550 to 1620 (The influence of the Council of Trent, the English Reformation, *Prima* and *Seconda Pratica*).**

**11 Discuss the emergence of tonality in this period. Illustrate your answer with references to the music of one or more composer.**

There are many suitable composers for discussion here, those most useful will be from the later part of the period such as Monteverdi or Tomkins - composers whose music illustrates the movement towards:

- a more unified chordal language;
- the concentration on the Ionian and Aeolian modes giving the notions of C major and A minor;
- the use of dissonance and chromaticism for expressive word setting;
- a language using monody over a bass and harmonic progressions;
- the wish in both sacred and secular music in *seconda prattica* for the text to dominate the music; and
- the creation of mood and the expression of human feeling and qualities, the often sharp contrasts of extreme emotion - the *affectations*.

[35]

**12 Explain the techniques of word setting in the secular music of one or more English composers from this period.**

The madrigals of Morley, Weelkes, and Wilbye, influenced by Yonge's *Musica Transalpina* in 1588, and the lute ayres of Dowland and Campion will provide much material for this question.

Specific references should be made to stylistic features of text setting. These may include:

- use of imitation;
- word painting through melodic shape and rhythm;
- complex counterpoint and rhythms, though never at the expense of natural accents and word rhythms;
- both natural and declamatory word setting;
- the importance of the melodic line despite the polyphonic texture;
- the expressive use of dissonance and false relations;
- the use in ballets of dance-like rhythms, homophonic and a fa-la refrain;
- the use in lute parts of independent rhythmic and melodic interest.

[35]

**13 Give an account of the importance of the vocal music of Monteverdi in the development of *Seconda Prattica*.**

The music of Monteverdi is acknowledged to have established the *seconda prattica*. His operas and songs were important for their use of:

- the supremacy of the text in shaping the music;
- the use of dissonance and other 'devices' for expressive effect;
- more idiomatic vocal music and virtuoso writing, as distinct from an instrumental style;
- the accompaniment of this florid vocal writing with a figured bass indicating unobtrusive and less polyphonic harmony;
- the use of dissonance and chromaticism in a new tonal language, which began to include modulation, and the use of the minor mode; and
- the use and development of recitative for narrative and dramatic purpose.

[35]

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

**14 Outline the conventions of *Opera Seria*, and explain how the music of at least one composer reacted against this style.**

The libretti of Metastasio were set by many composers and provided the model for the structure of *Opera Seria*. The features of these works included:

- plots which were frequently heroic, moral, and passionate;
- plots derived from Classical legend with love as the central theme;
- the use of three acts structured with alternating recitative and aria;
- development of the plot achieved through recitative, whilst the arias were expressions of feeling or reactions to the action, allowing the singer to embellish the melody for vocal display;
- few duets or larger ensembles;
- the orchestra subservient to the singers;
- recitatives that were either accompanied by harpsichord (*semplice*) or alternated voice and orchestra (*accompagnato*); and
- arias that were almost always *da capo* allowing for decoration and display.

Answers may use the oratorio writing of Handel to illustrate his reaction to the decline in popularity of *Opera Seria*. They may focus on the later years of this period and give an account of the reforms of Gluck, in which case it would be important to mention:

- the 'beautiful simplicity' of the melody;
- the restriction of music to 'its true office' of serving poetry without interrupting the drama with 'useless superfluity of ornaments';
- the use of the different formal components to give unity to the structure and to maintain dramatic interest; and/or
- the dramatically convincing rôle of the orchestra.

[35]

**15 Discuss the techniques of word setting in the sacred music of one or more composers from this period.**

Candidates have a wide choice of composers here and may focus on either sacred or secular genres. Techniques of vocal writing developed greatly during this period from the early legacy of Purcell and his contemporaries to the emerging style of the Classical period. There were also the different styles and tastes in England, France and Italy, and later Germany.

Answers should consider and illustrate the importance in word setting of:

- tonality, harmony, dissonance and chromaticism;
- formal structures for expression of text;
- the use of solo voice, and the dramatic use of the chorus;
- word painting and the use of rhythm and phrasing;
- the conflict between vocal display and dramatic integrity; and
- the rôle of the accompaniment.

[35]

**16 Give a detailed account of illustrative instrumental music. Refer to the music of one or more composers from this time.**

Candidates are likely to focus on the work of Vivaldi here. Certainly, it was he who saw the potential of the new ritornello form. When combined with the earlier *sonata da camera*, and the virtuoso influence of Italian opera, the result was the concerto with well-defined themes, sequentially developed motives, and clear distinction between tutti and soloist(s), and effective use of tonality - particularly major/minor shifts.

*The Four Seasons* will provide plentiful examples of this genre in action with illustrative material. In these three-movement concerti the descriptive writing begins to rise above the mere picturesque - the chattering of teeth and shivering trills in *Winter*, or the galloping Hunt in *Autumn*. In passages such as that in *Spring* where the solo violin represents the sleeping goatherd, lulled by the breeze rustling the trees and grass from the ripieno violins, Vivaldi is able to convey a real mood of warmth and sleepiness.

[35]

**Topic 3: 1815 to 1885 (aspects of Romanticism)**

**17 Compare a typical Italian opera from this period with German music drama.**

Candidates may choose from several important Italian composers of this period - Rossini, Bellini, Donizetti, and Verdi will produce the most likely choice. These composers' works range from *opera buffa*, through the coloratura style which dominated the drama, to the grand opera of Verdi and to an attempt in this composer's late works to assimilate and make his own the music drama from Germany.

The features of Italian style will include:

- highly ornamented and demanding vocal displays over and above the demands of the text;
- the structure using separate recitatives and arias, ensembles, and choruses; and
- the secondary rôle of the orchestra.

The features of this Italian work should be compared with Wagner's treatment of voice and orchestra in a typical music drama, including:

- the priority that the music serve the drama;
- the fluid and almost declamatory vocal style, still virtuoso and demanding, but not used as an end in itself;
- the integration of voices and accompaniment into one expressive texture;
- the use of leitmotif as a dramatic tool;
- the concept of endless melody and the dissolution of separate numbers into continuous orchestra-led music; and
- the wholeness of all aspects of the production – *Gesamtkunstwerk*.

[35]

**18 Discuss the use of the works of Shakespeare in Romantic composers. Refer to the music of one or more composers.**

Answers may draw on opera, song, or instrumental genres here, so prevalent and widespread was the influence of Shakespeare. Candidates should underpin the discussion of their chosen composers with consideration of:

- the expressive use of tonality and increasingly chromatic harmony for emotional effect;
- the expressive use of accompaniment, either piano or orchestral, in vocal music;
- the imaginative use of instrumental sounds and techniques and the development of orchestration for Romantic effect; and
- the use of leitmotif for depicting character and emotion through pure sound.

Popular among the works chosen are likely to be Mendelssohn's music for *A Midsummer Night's Dream*, from the beginning of the period; Tchaikovsky's *Fantasy Overture Romeo and Juliet* and Verdi's *Falstaff* will provide examples of a one-movement tone poem and an Italian opera respectively, from the end of the period.

[35]

**19 Discuss the relationship between the voice and piano in the songs of either Schubert or Schumann.**

The stylistic aspects of Schubert's style will include:

- despite their folk-like quality, the melodies are intensely lyrical and express emotion;
- colourful and often chromatic harmony used for romantic effect and word painting;
- frequent use of strophic form; and
- piano parts of equal importance with the voice, notable for their scene setting and word painting.

Those for Schumann will include:

- a more highly developed use of harmony, particularly chromatic, for expressive effect;
- a more ambiguous use of tonality in the interpretation of text;
- the importance of the piano part, being raised above mere accompaniment to a means of interpreting the shifting emotions of the text and its inner meaning;
- it is often left to the piano (the voice having finished imperfectly) to convey the meaning and mood of a song in a sometimes lengthy postlude; and
- a bold use of dissonance (eg the dominant minor ninth in *Ich grolle nicht*).

[35]

**Topic 4: 1945 to the present day (the integration of music and drama)****20 Discuss the dramatic use of music in symphonic film scores by one or more composers.**

Answers should show evidence of how the composer has used compositional and instrumental techniques in relation to the dialogue, visual effects, dramatic pace, and other cinematic features. Candidates should give specific illustrations from scenes from their chosen composer(s).

Answers may include references to composers from the beginning of this extended period, including among others Vaughan Williams and Walton, leading on to the important scores of Bernard Herrmann.

Answers may include film scores that include or are comprised of existing music, such as *2001: A Space Odyssey*, *Death in Venice*, or *Excalibur*.

Examiners may expect candidates to concentrate on the films of their own time and experience, and in particular the work of John Williams. These answers could include illustrations of:

- the use of strong atmospheric writing;
- the use of leitmotif;
- Williams' natural style rooted in Mahler and Strauss; and
- the composer's ability to write for stirring thrillers, comedy, pathos, and magical mystery.

[35]

**21 Discuss the non-Western influences in the theatre or film scores of one or more composers.**

Answers should show how African, Hispanic, Asian, or Far-Eastern musics and/or instruments and techniques have been used or have influenced the score of film or stage works.

Candidates should clearly demonstrate how the usual devices of leitmotif underscore and evocative mood creation have been applied to the scores. The use of dance idioms could be mentioned (*West Side Story*), as well as works whose stories have non-Western settings (*Nixon in China* or *Miss Saigon*). Fanshawe's *African Sanctus* (not strictly a stage work, though performances can have a strong visual element) and Britten's *Curlew River* are further excellent sources here.

[35]

**22 Compare the integration of music and drama in two musicals by different composers.**

Answers are likely to focus on *West Side Story* for one of the works. Subsequent musicals by Sondheim and Lloyd Webber (particularly, perhaps, *Jesus Christ Superstar*) will produce much scope for valid comparison.

Features for inclusion in this discussion may include:

- the use of leitmotif to unify the drama and convey unspoken thoughts and feelings;
- the use of idiomatic dance music;
- the use of recitative and arioso-like passages rather than set numbers; and
- the use of diatonic music.

[35]

**Topic 5: 1945 to the present day (aspects of song)****23 Discuss the importance of the accompaniment in the songs of one or more composers of 'art' songs.**

Candidates have a wide choice of composers and styles to consider for this answer. Most answers will perhaps focus on songs with piano accompaniment. The techniques will be those common to all accompanied song writing:

- the creation of mood and atmosphere
- the use of the accompaniment to reflect and embellish the meaning of words
- the use of the accompaniment to reflect the feelings behind the words, either as they are sung, or in purely instrumental passages which intersperse the text or are heard as codas
- the use of harmony, modulation, dissonance to convey meaning or anticipate for the listener a mood or an action
- the use of texture and instrumental technique for evocative and dramatic purpose
- the use of accompaniment to gently support the voice or to dominate the music providing a rich texture which washes over the melody.

[35]

**24 Illustrate the techniques of word setting in the songs of two composers.**

Candidates here are free to choose composers from the 'art' or pop genres, or both. They should consider the use of all aspects of musical language: metre, tonality and harmony, melodic shape, melisma, and all the features of accompaniment as listed above, as appropriate.

They should give illustrations to show how these features and techniques in the music can create mood, and enhance the meaning of the text and the feelings behind the words.

For examples from the pop genre it may be necessary and valid to discuss the features of the recorded performance as these are an integral part of the composing process and the setting of the text. The Beatles' *Revolver* for example would need an explanation of its studio effects, both for the manipulation of the voice and the taped elements in the backing.

[35]

**25 Give an account of the use of technology in the creation of at least two song tracks in this period.**

Answers here should focus on the use of technology in the composition process; that is, to manipulate the acoustic elements in the music and to add synthesized elements to the music. Candidates should not dwell on the use of software for purely score-writing purposes.

It is the use of technology as a further tool to enhance the setting of the words and to create and communicate the mood of the song which is important.

These techniques may include:

- the use of effects controlled by the performer to enhance or distort the sound of the voice or an instrument;
- the ability of the vocalist to work the microphone to control the volume, tone, and impact of his/her singing;
- the use of multi-tracking to give balance not achievable in performance (the inclusion of quiet instruments such as bass flute) and to add further vocal tracks;
- the use of effects to manipulate the sound post-performance - sound loops, reverse recordings; and
- the ability to mix in other sounds, both musical and ambient.

**[35]**



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

**Marking Categories**

- 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 some 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 and 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.
- 1-2** 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 very difficult indeed to provide any sort of clear-cut guide to answers, therefore no attempt is made to do so. The following brief notes are designed to assist examiners in looking for appropriate, relevant and well informed answers.

**26 Explain how the work of some musicians has been influenced by the environment in which they lived and worked.**

Both performers and composers may be considered here. Candidates may discuss the practical conditions in which musicians have worked: the size of orchestras or choirs available to composers in court or church positions, the recording and other equipment available to artists/groups/bands/ensembles, the acoustic and other architectural properties of performing venues, and so on.

Candidates may wish to consider the work of musicians against the social, political, and cultural conditions of their time, as well as personal circumstances, showing how style and content has been shaped by these factors.

**27 What factors should be considered when performing music from the past?**

Candidates should show a knowledge of the movement from the last half century towards historically informed performance, and the development of the repertoire treated in this way from the music of the Renaissance, and Baroque, into the Classical and early Romantic periods. They may mention musicians who have been important in this movement, such as Christopher Hogwood, as well as ensembles associated with historically informed performance, such as The Hanover Band, or The Sixteen. Some may be aware of much earlier pioneers of this style, such as the Dolmetsch family. They should be able to refer to the use of period instruments and styles of playing.

However, the question asks for their views on the importance of this practice, and they should be able to discuss issues such as audiences and the size of modern auditoria, which favour the use of the piano rather than the harpsichord, or large orchestras and choruses rather than authentic proportions.

Answers may also point to modern performances which have brought out of music sounds and qualities not possible originally (e.g. the piano recordings of Glenn Gould, or the performances of Jacques Loussier). These modern performances can reveal a beauty of line when given on modern instruments like the piano, and the realisation of the music from the Baroque on full symphony orchestra (e.g. the Elgar transcriptions of Bach organ music) or on the Moog synthesizer can be a revelation.

**[20]**

**28 Describe how at least two pieces of music have changed you as a musician.**

Answers should focus on specific musical aspects of their chosen pieces, and not merely on overly subjective descriptions of their 'greatness'. Examiners should look for evidence that candidates are familiar with the detail of their chosen pieces and can specify ways in which these features have influenced them as composers or performers or, as a listener, have given insight into, and greater understanding of, a piece or genre.

**[20]**

**29 Explain how music has been influenced by one or more other art forms.**

Candidates should be able to give detailed references to illustrate the influence on music of movements and styles in other art forms. Most answers are likely to focus on literature and the visual arts. Examples from opera will allow candidates to trace the influence of literature over time. Romantic poetry and Impressionist painting will find ready parallels in music, as will more general movements such as pantheism at the turn of the nineteenth century.

Answers may also consider the influence of other performing arts. They may show how the development of new genres such as film, or developments in existing genres such as dance have given new opportunities to composers.

**[20]**

**30 Describe how changes in technology have influenced the ways in which people access music.**

This is likely to be a popular question, but examiners should expect some uncertainty regarding the sequence of innovations and how they coincided with musical developments. Some candidates may have a hazy grasp of the history of technological change in the twentieth century.

The history of recording should chart its development both of greater quality and fidelity, and also of formats giving longer durations.

Answers should mention the development of the microphone, from acoustic to electrical and now digital, and the facility this has given the recording and broadcasting of music. The internet, ipod, and MP3 have brought further easy (and often free) dissemination, though candidates may reflect on how these developments are affecting the livelihood of musicians and the future of the recording and broadcasting industries.

**[20]**

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

**Unit Threshold Marks**

Unit		Maximum Mark	a	b	c	d	e	u
<b>2552</b>	Raw	100	66	59	52	46	40	0
	UMS	100	80	70	60	50	40	0
<b>2555</b>	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
<b>3872</b>	300	240	210	180	150	120	0
<b>7872</b>	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
<b>3872</b>	32.5	52.5	77.5	92.5	97.5	100.0	41
<b>7872</b>	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](http://www.ocr.org.uk/exam_system/understand_ums.html)

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