

Mark Schemes for the Units

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MARK SCHEMES FOR THE UNITS

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2552 Introduction to Historical Study

Section A

Section A consists of two recorded extracts. Scores for both extracts are provided in the Insert. Answer all the Questions on either **Extract 1A** (Questions 1 to 12) or **Extract 1B** (Questions 13 to 24).

Extract 1A

This extract is part of a movement from a string quartet by Schubert. The recording consists of three passages: **Passage 1i**, **Passage 1ii** and **Passage 1iii**.

SCHUBERT, *String quartet in d, D.810 ("Death and the Maiden")*, 2nd movement, bars 1-24, 25-31, 33-48, 50 & 169-180, Melos Quartet (1975), Deutsche Grammophon 463 156-2, track 6, 00'24" – 01'37", 02'49" - 03'09" & 03'49" - 04'30" and 13'02" - 13'53" [Total length of recorded extracts: 02'55"]

Passage 1i (bar 1 to bar 24) [⊕ track 2]

1 Which term below describes the **texture** of **Passage 1i** most accurately? [1]

- Chordal**
- Contrapuntal**
- Imitative**
- Unison**

2 Using bar numbers, identify where the following dynamic changes occur in **Passage 1i**:

(a) A *crescendo* leading to a *forte*: Bar ...**9**..... to bar ...**11/12**..... [1]

(b) A *crescendo* leading to a sudden *piano*: Bar ...**21**..... to bar ...**22/23**..... [1]

(Both bar references must be correct for the award of 1 mark)

3 The following chords are used in the section from bar 3 to bar 11: [6]

- **I (Gm)**
- **Ib (Gm/B^b)**
- **Ic (Gm/D)**
- **IV (Cm)**
- **V (D)**
- **VI (E^b)**

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

3 4 5 6 7

Ic V I

8 9 10 11 12

VI Ib IV

Award 1 mark for each chord identified accurately

4 Identify the cadences that occur at the following points in **Passage 1i**:

(a) Bar 7 to bar 8:

[1]

- Imperfect
 Interrupted
 Perfect
 Plagal

(b) Bar 11 to bar 12:

- Imperfect [1]
 Interrupted
 Perfect
 Plagal

5 (a) To what key has the music modulated at bar 16?

[1]

B^b (major)

- 5 (b) What is the relationship of this new key to the tonic key of the extract? [1]

Relative major / Mediant

- 6 **On the score** complete the bass line played by the 'cello from bar 19 to bar 22². The rhythm of this passage is indicated above the staff. [5]

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

- 7 (a) **On the score**, circle the note in the violin melody that is ornamented in the section from bar 17 to bar 24. [1]

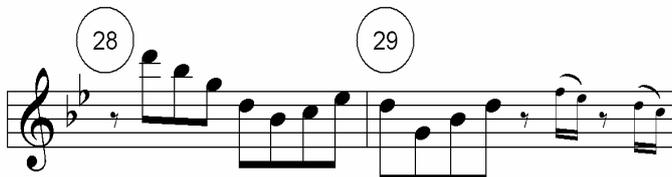
Bar 23; note G

- (b) Name the ornament that is used to decorate the note you have circled. [1]

Turn

Passage 1ii (Bar 25 to bar 48) [⊙ track 3]

- 8 On the score complete the melody played by the violin from bar 28¹ to bar 29². The rhythm of this passage is indicated above the staff. [4]



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

- 9 What playing technique is used by the 'cello throughout Passage 1ii? [1]

Pizzicato / plucking

- 10 Complete the table below to show ways in which the music of Passage 1ii is similar to the music of Passage 1i, and also ways in which the two passages differ. [6]

	Differences
<ul style="list-style-type: none"> • Same harmonic outline • Same key/both g minor • Same bass line • Same overall structure • Both move to relative major <p><u>Not</u> "same instruments"</p>	<ul style="list-style-type: none"> • Change of texture / not homophonic • Higher violin melody/wider range • ref. new melodic ideas/ref. more elaborate Vi1 • ref. new rhythmic figurations • ref. notes separated by rests in the bass line • ref. mood or urgency in Passage 1ii • ref. triplets • ref. shorter note values • ref. 'cello <i>pizz</i> if not in Q9 • ref. 'cello <i>pizz</i> in 1ii <i>cf arco</i> 1i <p><u>Not</u> "faster"</p>

Passage 1iii (Bar 49 to bar 60) [Ⓞ track 4]

11 Passage 1iii is the coda of the movement.

In what ways does the music give a sense of the movement coming to an end? **[4]**

Award 1 mark for any valid musical observation, eg:

- **Very quiet (*ppp*) dynamic level**
- **Repetition of short (4-bar unit)**
- ***ref.* initial higher tessitura / no bass**
- **Slow tempo**
- **Gradual diminuendo towards the end**
- **Repeated (1) perfect cadences (1) separated by rests (1)**
- ***ref.* elaboration/decoration of final perfect cadence**
- ***ref.* lack of rhythmic variety**
- ***ref.* greater sense of major tonality in Passage 1iii / becomes major earlier than other passages**

Extract 1B

This extract consists of **three** passages (**Passage 1i**, **Passage 1ii** and **Passage 1iii**) from Ron Goodwin's original score for the 1966 film *The Trap*.

RON GOODWIN, *The Trap*, (no score available), No orchestra specified / Goodwin (1966), Label X Europe LXE 708, track 1, 00'12"- 01'12", track 11 (Variations on Main Theme) 00'00" - 00'28" and 01'00" - 01'26" [Total length of recorded extracts: 01'54"]

Passage 1i (Bar 0⁹ to bar 20⁶) [⊕ track 5]

- 12 (a) Describe briefly the phrase structure of the melody from the beginning to bar 10. [3]
- More precise *ref.* to melodic repetition within A melody, eg *cf.* bar 1 & bar 5 (1)
 - *ref.* melodic repetition within / each short "unit" begins with same motif
 - *ref.* anacrusis (1) and extended in the "B" section (1)
 - ABAC (2)
 - Two bar phrases
 - Long note at end of every phrase

- (b) What instruments play this melody? [1]
- (French) horns**

- 13 The following chords are used in the section from bar 3 to bar 5: [4]
- I (F)
 - I_c (F/C)
 - IV (B^b)
 - V (C)

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

3
4
5

B^b
F/C
C
F

Award 1 mark for each chord identified accurately

- 14 **On the score** write the melody line missing from bar 6 to bar 8. The rhythm of this passage is indicated above the staff. [4]



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

- 15 The melody of bar 0 to bar 8 is repeated at bar 10 to bar 18. Give **three** ways in which this repeat differs from the first statement. [3]

- Now in a different key / D (major) / *ref.* transposition interval of a 6th
- Played at a higher octave / pitch – not “different pitch”
- *Legato* / smoother
- Louder than the previous statement
- Played by violins (1)(*cf.* previous statement on horns) / different instrument

- 16 **On the score** in the section from bar 10⁹ to bar 20:

- (a) Circle any two **melody** notes that are joined by a *portamento* (slide) [1]

Award 1 mark for bar 14⁷⁻⁹ (E to A)

- (b) **On the score**, place a square bracket above the section in which the **melody** is doubled in parallel 3rds and/or 6ths. [2]

Bar 16⁹ or 17¹ (1) to bar 17⁶ or 17⁷ (1)

- 17 To what key does the music modulate at bar 17⁷? [1]

A (major) / Dominant

18 What rhythmic device occurs in the **accompaniment** from bar 11¹ to bar 20⁷?
(Tick one box). [1]

- Augmentation
- Diminution
- Ostinato
- Syncopation

Passage 1ii (Bar 21 to bar 30) [⊙ track 6]

19 Describe briefly the music played by the violins in **Passage 1ii**. [2]

- **Inverted (1) pedal / drone (1)**
- **Ref. Interval of 4th / 5th**
- **Ref. tremolo / rapid bowing / (demi)semiquavers**

20 Give **two** significant features of the **texture** of the music in **Passage 1ii**. [2]

- **Barren / sparse**
 - **Ref. absence of low bass line**
 - **Ref. unchanging nature of texture / no variation**
 - **Ref. melody line + drone / two lines/parts**
 - **Ref. harp broken-chord / arpeggio figuration**
- Not "thin"**

Passage 1iii (Bar 31 to bar 40) [⊙ track 7]

21 What type of cadence occurs at bar 34⁷ to bar 35⁷? (Tick one box) [1]

- Imperfect**
- Interrupted**
- Perfect**
- Plagal**

- 22 On the score write the music played by the 'cellos and double basses in from bar 33 to bar 35. The rhythm of this passage is indicated above the staff and the pitch of the first note has been given. [4]



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

- 23 Compare the music of **Passage 1iii** with the first statement of the theme (bar 0⁹ to bar 10⁶) in **Passage 1i**. Organise your comments under the following headings:

(a) Melody: [2]

- *Ref. stretto / overlap of melodic phrases at bar 31⁹*
- *Ref. no extended note duration in final phrase of Passage 1iii (before the descent to final cadence)*
- *Ref. use of accidentals in melody line*
- *Ref. two-note anacrusis*
- *Ref. placing of rest between motifs*

(b) Harmony/tonality: [2]

- *Ref. change of key / E^b (major)*
- *Ref. major/minor juxtaposition of phrases*
- *Ref. use of complex chords (e.g. dim 7th at bar 34)*
- *Ref. move to B^b at bar 38*
- *Major to minor (1)*

(c) Scoring/instrumentation & texture [2]

- *Ref. initial use of antiphonal exchange between instruments*
- *Ref. strings to brass (2) sequence - only if order is correct*
- *Ref. strings only for second part of Passage 1iii*
- *Ref. Chordal texture (allow "in harmony")*
- *String melody in 1iii / brass in 1i (1)*

Section B

Answer **all** the questions in this section (Questions **24** to **36**).

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, bar 110b to bar 146.

24 Explain the meaning of the following terms or signs as they are used in the printed extract:

(a) > (*brass at bar 1*): [1]

Accented / forced / emphasised

(b) *arco* (*cellos and double basses at bar 5*): [1]

Bowed

(c) *fz* (*clarinets & bassoons at bar 25*): [1]

Suddenly loud / accented / *forzando*

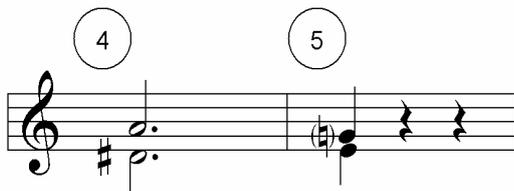
25 Identify the key and explain the harmony of the woodwind and brass in the section from bar 1 to bar 5.

Key: **e (minor)** [1]

Harmony: [2]

- **Dominant (1) 7th (1) chord followed by tonic (1) chord**
- **Perfect cadence**

- 26 On the blank staff below, write the **clarinet** parts from bar 4 to bar 5 at **sounding pitch**. [4]



Award 1 mark for each accurate pitch
Missing accidental counts as 1 error

(Allow enharmonic alternatives but not octave displacement.)

- 27 The theme that begins in bar 5 is first heard at the start of the movement. Give **one** way in which it is similar to and **two** ways in which the music of the printed extract differs from the first statement of the theme.

Similarity: [1]

- Both open with same melodic/rhythmic outline
 - *Ref.* any specific identification of detail of similarity
 - Both played by low strings / 'cellos and double basses / same instrumentation
- No credit for *ref.* to dynamics**

Differences: [2]

- Statements are in different keys(1): b (minor) (1) / e (minor) (1)
 - *Ref.* any specific identification of melodic change (eg descent after bar 9)
- Not "different pitches"**
(1 for each point, to a maximum of 2)

- 28 Explain how the sense of harmonic uncertainty from bar 13 to bar 25 is achieved. [3]

- Opening with pedal/drone in the bass
- *Ref.* lines clashing
- *Ref.* "barren" nature of chords / no 3rds, etc.
- *Ref.* use of melodic appoggiaturas
- *Ref.* chromaticism (1) in bass (1)

- 29 What **melodic** device occurs in the section from bar 13 to bar 20? [2]

Canon/round(2); Imitation (1) antiphony / call and response (1)

30 Comment on Schubert's **instrumentation** in the printed extract, mentioning particularly the aural effect of the scoring. [5]

- Sustained chords in woodwind and brass (1) against detached crotchets in strings (1)
- Monophonic (1) 'cellos & double basses / low strings (1), then a pedal/drone (C) (1)
- Fragments of main theme played above the low bass
- Theme taken up by full orchestral (1) with interjections (1) from brass and woodwind (1) in an orchestral *crescendo*.
- String octaves (1) *staccatissimo* (1) on the first beat of the bar (1)
- *Tremolo* (1)
- *Ref.* timpani roll (1)
- *Ref.* bassoon/viola doubling
- *Ref.* high 'cello at end / not as double bass (1)

31 Relate the printed extract to the overall structure of the 1st movement of the symphony. [2]

- Opening/start of (1) development (1)
- Central section / bars 110-146
- Overall Sonata Form structure / two sonata form *ref.* (1)

Extract 3 [⊙ track 8]

There is no score for Extract 3.

This extract is taken from *So What* from *Kind of Blue* performed by the Miles Davis Sextet. The extract consists of a single solo statement.

MILES DAVIS, *So What* (1959), from *Kind of Blue*, Columbia Legacy / Sony Music CK 64935, track 1, 07'05" – 08'03". [Length of recorded extract: 00'58"].

32 (a) Name the soloist in this extract. [1]

(Bill) Evans

(b) Describe briefly the main **textures** of the piano writing in the recorded extract. [4]

- **(Block) chords in (open) 4ths (1) and clusters (1)**
- **Melody line in RH (1) accompanied by LH chords (1)**
- **Melody line in LH (1) played in parallel (1) 2^{nds} / dissonance (1)**

(c) Identify **two** musical **devices** that are heard in the recorded extract. [2]

- **Call and response / trading / antiphony**
- **Ostinato / riff / repetition**
- **Walking bass**
- **Syncopation / pushing the beat**

(d) Describe briefly the music of the **accompaniment**, writing your answers in the boxes below. [4]

<i>Brass and reeds</i>	<i>Percussion</i>
<ul style="list-style-type: none"> • ("So what") chords • Syncopated / off-beat • Punctuates piano phrases • Repeated / ostinato (if <u>not</u> credited in 38(c)) 	<ul style="list-style-type: none"> • Playing time / on the beat / keeping time • (Wire) brushes (1) on cymbals (1) • (Rim) shot (1) on the last beat of the bar (1)

(Award 1 mark for each valid observation, to a maximum of 3 marks in each column)

33 In what ways does the recorded extract make use of musical ideas heard elsewhere in the complete recording of *So What*? [2]

- **“So What” chords derived from accompaniment to main theme**
- **Piano melody improvises around the initial double-bass melody**
- **Both sections based on Dorian mode (1) on D**
- **Recorded extract mirrors antiphonal texture first heard in the main theme’s initial statement**

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

- **Repeat of main theme / A¹ + A² / head**
- **Double-bass initial pickup motif omitted**
- **“Walking bass” motif returns**
- **Other instruments provide chordal “answers” to fragmentary phrases**

Section C

Answer **one** of the following questions (**35 to 39**).

Write your answer in the space provided.

Questions 35 to 39

Marks	Characterised by
22-25	Thorough and detailed knowledge and understanding of background to the repertoire, supported by detailed and specific examples of music, well-assimilated and applied in direct answer to the question. Ideas well structured and expressed in language of consistently high quality, essentially without faults of grammar, punctuation or spelling.
18-21	Thorough knowledge and understanding of the background to the repertoire, supported by reference to mainly specific examples of music, mostly well applied towards answering the question. Ideas generally well structured and expressed in language that is of good quality with very few lapses in grammar, punctuation or spelling.
15-17	Good general knowledge and understanding of the background supported by some accurate references to examples of music. Some attempt to apply this in direct answer to the question. Ideas fairly clearly expressed in language that is mainly of good quality, but with minor flaws in grammar, punctuation and spelling.
12-14	Some knowledge of the background to the repertoire, supported by references to a few accurate examples of music but with little detail. Ideas not always clearly related to the question and expressed in language that displays some weaknesses in grammar, punctuation and spelling.
9-11	Limited knowledge and/or confused understanding of the background, supported by reference to music that are not always accurate and/or not well understood. Ideas not always relevant or accurate and rather poorly expressed with persistent errors in grammar, punctuation and spelling.
6-8	Little knowledge of relevant background, with little support from music examples and few ideas that bear little relevance to the question. Ideas poorly expressed with serious weaknesses in grammar, punctuation and spelling.
0-5	Very little knowledge of any relevant background, with no musical support and/or very few ideas. Little coherent thought in the answer and expressed in language of very poor quality.

- 35 In what ways is Jelly Roll Morton's *Black Bottom Stomp* typical of jazz music of its time? [25]

Answers should display awareness of Morton's use of standard jazz band conventions, and there should be evidence of some understanding of how this affected the instrumentation (front-line soloists against the backing rhythm group), and the use of standard jazz elements such as blue notes and other performing techniques (eg *glissandi*).

More informed candidates may refer to the popularity of the stomp during the 1920s, and to Morton's fondness for this dance style (and his recording of several stomps during his career). Candidates may also refer to the derivation of the stomp from ragtime traditions and/or to Morton's career in minstrel shows and as a brothel pianist (which provided him with a thorough grounding in jazz repertoire) before moving from New Orleans to Chicago.

- Small ensemble of musicians underpinned by key soloists typical of 1920s jazz groups
- Characteristic use of banjo within the rhythm section; aurally distinctive in relation to early jazz and later replaced by guitar
- Use of conventional front-line arrangement and its alternation with sections of group/ensemble improvisation
- Characteristic variation of textures typical of Morton's style, as was the use of multiple themes within a single item
- Morton's use of standard jazz conventions of the time: Charleston "cross-rhythm" and secondary rag patterns (in the clarinet solo), stride piano, blues inflections and rips up to high notes
- Characteristic use of fast vibrato by soloists (especially evident in George Mitchell's trumpet solo)
- Typical three-minute limit on recording imposed by the time available on a conventional 78 rpm shellac disc: the "rush" to complete the tag ending is evident at the end of the final group improvisation section.

- 36 Compare and contrast the design and the rôle of the solo trumpet in Haydn's *Concerto for trumpet and orchestra* and Miles Davis's *So What*. [25]

Candidates should display some awareness of the most significant differences between Viennese instrument maker Anton Weidinger's keyed trumpet and the modern valve trumpet used by Miles Davis.

Candidates should be able to refer to the extended range made possible by developments in instrument technology and ways in which the prescribed performers and/or composers sought to demonstrate the effectiveness of various "improvements" in the design of the instrument.

Most candidates should be able to focus on specific details of Weidinger's E \flat trumpet and its system of keys (not valves) which enabled it to produce a range of chromatic notes that would not have been obtainable on a natural trumpet.

Some answers may attempt to create a sense of perspective by referring to the ways in which Davis created a distinctive sound from the instrument in the mid-1900s by employing close-recording technique and the characteristic sound of a harmon mute. Reference may also be made to performing features that characterise jazz improvisation such as pitch bending, smears and fall offs.

The best answers should also demonstrate an awareness of the contrasts in the ways in which the two works seek to "highlight" the solo trumpet: in Haydn's concerto the focus is frequently achieved as a result of tessitura, ornamentation or contrast of forces, whereas in Davis's performance the trumpet's rôle is frequently less extrovert and focus is achieved by more subtle contrasts of tone, tessitura and instrumental timbre.

- Haydn's concerto one of the earliest to exploit the E \flat keyed trumpet invented by Joseph Weidinger – and its extended chromatic range. Davis was working with the full range of a modern valve trumpet but created distinctive style with use of harmon mute and innovative performance techniques
- Haydn's music contrasts trumpet soloist against an orchestra in which brass sound is limited to supporting harmonies; Davis highlights soloist's sound by close-mic. technique and balance adjustments made by recording engineers.
- Both works exploit the increased range of the instrument: passages explore extremes of range and contrasts of articulation and timbre
- Solo line is highly virtuosic in both cases – including elaborate ornamentation and some bravura passage work
- Audiences would have been surprised by the trumpet sound: Haydn's E \flat trumpet would have produced a less bright sound than the usual natural trumpets in D (ref. contemporary reviews commenting on the poor tone quality); Davis's "new" trumpet sound would have been at the cutting edge of jazz development in the late 1950s.

- 37** Describe the main similarities and differences between Schubert and Weber's use of the woodwind section of the orchestra during the early 19th century. **[25]**

Answers should show some awareness of the composition of the woodwind section of a "typical" symphony orchestra during the early 1800s, and most candidates should be aware of the "standard" 19th-century double-woodwind scoring adopted by Schubert and Weber.

The best answers will explore the use made of the woodwind section by both composers and more informed candidates may set this against the "classical" conventions of using woodwind instruments to sustain harmony and/or to double the melodic material in the strings.

The most well-informed answers will be able to draw attention to passages in Schubert's and Weber's score where the aural effectiveness of the woodwind is particularly acute, and will attempt to draw some specific comparisons and differences between the use made of woodwind instruments by these two composers.

- **Schubert and Weber both make use of the "conventional" double woodwind section typical of the 19th-century orchestra**
- **Both composers tend not to follow older conventions of using woodwind instruments to sustain harmonies or to double important melodic material**
- **Schubert elevates woodwind instruments to cover important thematic material (eg the use of solo woodwind instruments to play the 1st subject theme) and also gives the section significant accompaniment figuration (eg the syncopated chords that accompany the 2nd subject)**
- **Weber tends to be more restricted in his use of woodwind, often using extremes of range for aural effect (eg the use of low clarinets at the end of the opening section of the overture)**
- **Weber particularly exploits the clarinet and its contrasts of range (eg the wide-ranging clarinet solo in the central section of the overture – at bar 96ff)**

- 38 Consider what effect the circumstances of composition and performance had on music by comparing and contrasting the audiences for which Haydn's *Concerto for trumpet and orchestra* and Miles Davis's *So What* were performed. [25]

All candidates should display some awareness of the nature of the audiences for both works: Haydn (who had been a composer working under patronage for most of his life) was writing for a musically cultured Viennese audience composed of upper-middle-class and aristocratic listeners, and was composing in response to a commission from the instrument maker Anton Weidinger; Davis was attempting to develop aspects of spontaneous improvisation within a style of jazz that would be communicated to audiences chiefly via the medium of recorded sound.

Answers should demonstrate some understanding of the contrasting nature of the audiences for whom these works were designed: Haydn was writing to display the capabilities of a new invention to a "civilised" audience of (largely) affluent upper-middle-class listeners who would hear the performance direct within a semi-aristocratic setting; Davis conceived his work as a "new" art form of jazz, reaching listeners indirectly as a result of record purchases and radio broadcasts. As a consequence, his music would have reached a much larger proportion of the population and a wider social spectrum.

The best answers will display some awareness that the contrasting nature of audiences and the performance context had a direct influence on the nature of the music produced: Haydn's music needed to attract immediate attention whereas audiences listening to Davis's improvisations within the comfort of a domestic setting could reflect on the nature of the music at leisure and as a result of repeated listening.

Haydn also needed to balance his sound carefully in terms of instrumental sonorities; Davis was able to use individual microphones and the expertise of recording engineers to ensure that the final recording produced the exact balance of sound he desired.

- Contrasting nature of audiences: Haydn's music was designed for performance to an educated semi-aristocratic audience in Vienna, while Davis's music was conceived in the recording studio and communicated to an audience indirectly through record issue and radio broadcasts.
- Haydn was writing in response to a commission from Weidinger and needed to "sell" the instrument to his audiences; Davis was working on aspects of group improvisation in an attempt to take jazz in a new direction and towards a more abstract "art form" conceived in a recording studio rather than resulting from a series of "live" performances.
- The nature of live performance in front of an audience meant that Haydn needed to judge the balance of instrumental sonorities carefully in his writing; Davis was able to use individual microphones and use a recording engineer to balance the final balance of the recording that Columbia issued to the public.

- 39 Compare and contrast the approaches to instrumental sonorities shown in Jelly Roll Morton's *Black Bottom Stomp* and Duke Ellington's *East St Louis Toodle-O*. [25]

Answers should attempt to draw some comparisons between the two recordings, and candidates should display an awareness of the importance of a traditional "front-line" arrangement that characterised most of the early jazz recordings.

Many answers may link this observation to the limitations of early recording technology that required more prominent instrumentalists to be positioned closer to the central recording horn in the studio.

Both Morton and Ellington make distinctive use of solo performers, and the most informed candidates will be able to draw attention to aspects of each performance that demonstrate the soloists' exploitation of musical elements such as tessitura, bravura technique, ornamentation, specialised jazz performing techniques, etc.

Answers may also discuss ways in which various solo performers are "highlighted" by means of range, timbre, accompaniment resources and/or figurations, etc.

The best answers may refer to distinctive musical features characteristic of each band-leader's style, such as Morton's frequent cross-references between sections (eg melodic fragments that recur in the opening sections, or the reappearance of "Charleston" rhythm chords in the accompaniment later in the piece), or Ellington's characteristic use of low registers and "dark" instrumental sounds that became features of his "jungle" music style.

- **Both performances make use of conventional "front line" arrangement characteristic of early jazz groups**
- **Solo performers are highlighted within the texture by aspects such as range, technique, instrumental balance and accompaniment figuration**
- **Sections featuring solo performers alternate with "group" sections that feature the entire band**
- **Within the main structures, each band leader produced sonorities that characterise his output: for example, the use of recurring rhythmic and motivic fragments in Morton's performance, and the use of low registers and "dark" instrumental sounds typical of Ellington's "jungle" sound.**

2554 Historical and Analytical Studies

Section A

1 Describe briefly the textures from the beginning to bar 4.

- use of unison (line 1) **(1)**
- homophonic writing (lines 2 and 4) **(1)**
- tenor parts paired in thirds **(1)** against independent 2nd bass **(1)** and held 1st bass **(1)** (line 3), more contrapuntal / polyphonic **(1)**
- syllabic writing except for Bass 2 on *tune* **(1)** (accept *nearly always syllabic*) **[max 2]**

2 Comment on ways in which cadences used from the beginning to bar 8 reflect the text.

- cadences are used after each 1-bar phrase (except in the two unison phrases) **(1)**
- mainly plagal cadences are used **(1)**
- perfect cadences are weakened by inversion **(1)**
- plagal cadences reflect *dying***(1)**, *crying***(1)**, *sleeping***(1)**, and *weeping***(1)** **(max. 1)**
- The different rhythm for *dying* reflects the word **(1)**
- The only root position perfect cadence is reserved for *Apollo* **(1)**
- The use of both major and minor cadences **(1)**

[max 3]

3 On the score, complete the 1st tenor part from bar 9³ to bar 10⁴.

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

[4]

4 In the passage from bar 12⁴ to bar 18⁴:(a) explain in detail the harmony of bars 15⁴ to bar 17⁴

- cycle of fifths (2)
- sequence of modulations (1)
- perfect cadences/modulations in/through F sharp minor (1), B major (1),
- E major (1), A major (1), and C sharp minor (1)

(max 4)

(b) comment on three other musical features and explain how their use reflects the text.

- The use of the relative major (1), *risoluto* (1), *accelerando* (1), increasing dynamic (1), *con fuoco* (1), accents and *staccato* (1), the rising figure (1) and galloping rhythm (1), all reflect the text: *heart, furious, commander, burning spear, horse of air.*
- The sequence of *allargando* (1), *sforzando* (1), *tutta forza* (1), *diminuendo*, and *ritenuto* (1), and the repetition of the text/sequence (1) all reflect the notion of *wilderness.*

Award a maximum of three marks for musical features, and a further maximum of three marks for explaining the reflection of the text. (max 6)

[10]

5 (a) Comparing the setting of verse 1 and verse 5 of the poem, explain how the musical structures differ, and the effect on the conclusion of the song.

The setting of verse 5 is two bars longer, and this is achieved by two repetitions of the final line (1) with different musical treatments (1). The effect of this is to provide reflective conclusion to the song (1), giving the feeling of the end of the journey (1) and to reduce the intensity of musical expression/dynamics/texture/tempo/range through the repetitions (1)

(max 3)

(b) Explain how three performance directions interpret the text in bars 18⁴ to the end.

Because of the wealth of performing detail, candidates have much to choose from. The passage gives several examples of tempo change and dynamic expression for *ghosts, shadows*, and the thought of the journey to the next world. The use of *staccato* and other stresses is important.

Award (1) for each correct pairing of effect and meaning. (max 3)

[6]

6 Compare the stylistic features of this extract with those of any other vocal work from the period 1900 to 1945 with which you are familiar.

Marks should be awarded as follows:

- (4 - 5 marks) Answers draw strong comparisons (similarities and/or differences) between the chosen piece and the extract: a number of valid musical points made about a variety of stylistic aspects.
- (3 marks) Answers draw some comparisons between the chosen piece and the extract: some good musical points made focusing on one or more stylistic aspects.
- (1 - 2 marks) Answers may show some knowledge but fail to compare successfully the chosen piece and the extract; points generally weak and irrelevant.
- (0 marks) No creditable stylistic points or comparisons made.

[Edward Elgar: The Wanderer - The Complete Elgar Part-Songs, The Donald Hunt Singers, cond. Donald Hunt. Hyperion CDA 66271/2 (S)]

Extract 2

7 Referring to the music heard up to the beginning of Section 2 of the text, explain how it sets the scene.

- The feeling of a tramping march is achieved by the regular 2_4 (accept 4_4)(1) beat in bass (1)
- The use of brass gives a military feel (1)
- The sparse texture gives a solitary feeling (1)
- The syncopated entry (1) accents (1), and dotted rhythm (1) give a rather disillusioned, resentful mood(1)
- The use of fanfares (1)

[max 4]

8 Discuss the use of rhythm in the passage heard between Sections 2 and 3 of the text.

- The regular march in the bass continues (1) even through the
- Frequent changes of time (1)
- Semiquavers (shorter notes)(1) are used in the fanfares
- Dotted rhythm (1) and accents (1) and syncopation (1) add to the unsettled feeling (1) of the music over the rhythmic ostinato
- The side drum effect on the bassoon (1)

[max 3]

9 Explain how the extended instrumental passage heard between Sections 3 and 4 of the text provides contrast.

Indicative content:

- fuller texture - full ensemble heard for the first time
- use of unison/octaves over a wide range
- this section begins with the loudest dynamic of the extract
- the off-beat percussion contrast with marching bass
- *tutti* sections are answered by suddenly quiet solo bassoon, with weary, solitary, repeated figure, leading to the final spoken lines

Examiners should reward each of these and each other creditable observation with one mark.

[max 3]

10 Referring to the extract as a whole:**(a) discuss the tonality of the music**

Answers could refer to:

- the confused sense of tonality
- the use of chromaticism
- the use of dissonance
- the use of bitonality
- the angular intervals, particularly in the tramping bass line

(max 2)

(b) comment on the contribution of the voice.

The spoken**(1)** text is delivered in time with the pulse of the music **(1)**, and with a distinctive rhythm **(1)** which relates to the rhythms in the instrumental parts **(1)**. The voice gives a narration (is a narrator) **(1)** fulfilling the same role as recitative. In this performance the speaker gives a definite mood of exhaustion or even futility in its interpretation of the text **(1)**.

(max 3)

[5]

[Stravinsky: The Soldier's Tale - Northern Chamber Orchestra cond. Nicholas Ward, narrator: David Timson. Naxos 8.553662].

Section B

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

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

The quality of the candidate's language is assessed.

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

Marking Categories

- 31-35 Thorough and detailed knowledge of the appropriate aspect of the Prescribed Topic, supported by close familiarity with a wide range of relevant examples of music and an extensive understanding of context, with a clear demonstration of the ability to apply this knowledge and understanding to answering the specific question. Answers clearly expressed in language of high quality, essentially without faults of grammar, punctuation or spelling.
- 26-30 Thorough knowledge of the appropriate aspect of the Prescribed Topic, supported by close familiarity with a range of relevant examples of music and a good understanding of context, with evidence of the ability to apply this knowledge and understanding to answering the specific question. Answers clearly expressed in language mainly of good quality, with perhaps occasional lapses of grammar, punctuation or spelling.
- 21-25 Good knowledge of the appropriate aspect of the Prescribed Topic, supported by some familiarity with a range of relevant examples, not entirely precise in detail and a general understanding of context, but not always able to apply this knowledge and understanding to answering the specific question. Answers expressed with moderate clarity with some flaws in grammar, punctuation and spelling.
- 16-20 Some knowledge of the appropriate aspect of the Prescribed Topic, but relatively superficial, partly supported by familiarity with some relevant examples and some understanding of context, but only partly able to apply this knowledge and understanding to answering the question. Answers partially clear in their expression with faults in grammar, punctuation and spelling.
- 11-15 Some knowledge of the Prescribed Topic, partly supported by familiarity with some music, but insecure and not always relevant. With only general understanding of context not directly applied to answering the specific question. Answers poorly expressed in places with persistent weaknesses in grammar, punctuation and spelling.
- 6-10 A little knowledge of the Prescribed Topic with little familiarity with music and sketchy understanding of context. A series of vague and unrelated points not attempting to address the question and expressed poorly in incorrect language.
- 1-5 Barely any knowledge of the Prescribed Topic, music or understanding of context. No attempt to address the question. Very poor quality of language throughout.

Comments on individual questions.

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

The principal focus of answers should be governed by the Areas of Study *Words and Music* and, where appropriate, *Tonality*. Examiners should be ready to reward particularly those answers which discuss and illustrate the response of music to text.

Topic 1: 1550 to 1620 (The Council of Trent, the English Reformation and *Prima and Seconda Prattica*).**11 Explain the influence of the Council of Trent on the sacred music of the period.**

Answers should explain the features of liturgical music which were at issue, and which the Council wished to censure. These would include:

- parody Mass – the use of (unsuitable) secular melodies from chansons, and madrigals in liturgical music
- complex polyphony which obscured the meaning of the text
- the practice of improvised ornamentation to the text
- the use of instruments other than the organ.

Candidates refer to music which illustrates these causes for concern, but the substantial part of the answer should deal with music written to address these concerns. The music of Palestrina will provide ample illustration of this response, which retained polyphony, but gave the music a more direct and spiritual expression.

12 Discuss the characteristic features word setting in the music of Monteverdi.

The music of Monteverdi is acknowledged as having established the *seconda prattica*. His operas and songs were important for:

- the supremacy of the text in shaping the music;
- the use of dissonance for expressive effect;
- the use of a more idiomatic vocal style and virtuoso writing, rather than 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;
- the use and development of recitative for narrative and dramatic purposes.

13 With references to the work of one or more English composers, discuss either their secular vocal music or the descriptive instrumental music of the period.

Candidates must show a real familiarity with, and understanding of, the music from their chosen composer or genre. Those answers focusing on secular vocal music could include:

- the note-against-note polyphony which preceded the introduction of the more florid Italian style;
- *Musica Transalpina* and its impact on English secular music;
- Morley, Weelkes, and Wilbye leading the madrigalists;
- an outline of the features of balletts, canzonets, and the madrigal proper;
- homophonic and imitative writing and rhythmic invention.

Answers which concentrate on descriptive instrumental music could include:

- an indication of the pre-eminence of English keyboard writing in Europe in the period
- the styles of Gibbons, Byrd, and Bull;
- The Fitzwilliam Virginal Book;
- consort music;
- the use of dance, variations on popular songs, and grounds and fancies;
- the use of ornamentation, technical invention, rhythmic complexity, and virtuoso writing.

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

14 Discuss the techniques of word setting in the music of one or more composers from the period.

Candidates have a wide choice of composers here and may focus on either sacred or secular genres, or indeed on both. 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 different styles and tastes in England, France, Italy, and later in Germany.

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

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

15 Explain how J S Bach's vocal music was influenced by the circumstances in which he was working.

- Bach's importance as an organist and composer was largely parochial during his lifetime. However in this relative obscurity he produced a large output of vocal music for the churches at which he worked.
- His first posts at Arnstadt and Mühlhausen demanded mainly instrumental music.
- He was appointed court organist at Weimar. His duties were extended to include the post of Concertmaster, involving the composition of a new cantata every month; he adopted a new style for these allowing recitative and quasi-operatic arias to take more prominence than the choruses.
- His next post was at Cöthen where he had a regular band of 17 players, often augmented by visiting virtuoso players.
- The last 27 years of his life were spent at St. Thomas', Leipzig. Here his output included several cycles of cantatas for the Church year. These were based on the Gospel reading at the principal weekly service, and they provided Bach with a succession of possibilities for narrative and dramatic settings.
- Although specific styles were required for some services, generally Bach's creativity and originality were not stifled here.
- Larger-scale works such as the *Passions* and the *Christmas Oratorio* continued the dramatic, almost operatic style of his cantatas using recitative, aria, chorus, and large instrumental forces in their dramatic portrayal of the narrative. The *Magnificat* and *B minor Mass* were also written at Leipzig.

16 With reference to two or more contrasting works or movements, discuss the techniques used by Vivaldi in his descriptive instrumental music.

Answers should go beyond the immediate picturesque content of the music, to explain the instrumental techniques employed. It is important that the use of form and tonality are discussed, and some explanation of the contextual development of both forms of concerto, solo and *grosso*, would be appropriate. *The Four Seasons* are likely to be popular for reference, and it would be appropriate to mention the concerto's place in the collection called *The Trial of Harmony and Invention*.

Answers which use *The Four Seasons* for illustration could include:

- details of programmatic content eg the sleeping drunkards in the *adagio* from Autumn;
- the use of *ritornello* and solo/*ripieno* contrast;
- the use of key contrast, particularly dominant and relative major/minor, within the *ritornello* for dramatic effect;
- the use of dissonance for programmatic effect eg for the icy discomfort of *Winter*;
- the use of instrumental effects and virtuoso writing: *pizzicato*, double-stopping, *tremolo*, rapid arpeggios;
- The combining of musical elements to build pictures of different images, eg in the slow movement of *Spring* the solo violin represents the sleeping goatherd, the *ripieno* violins the movement of the trees and grass, and the violas the barking of the dreaming dog.

Topic period 3: 1815 to 1885 (aspects of Romanticism)**17 Discuss how the vocal works of one or more composer illustrate aspects of Romanticism.**

Essential to accessing the high marks here is an explanation of the chief aspects of Romantic music. The importance of emotion and feeling, both in the response of music to text, and the communication of this emotion through musical means should be understood.

In all vocal genres which may be addressed several important features are common:

- the use of more progressive, chromatic, ambiguous harmony and tonality for descriptive and dramatic effect;
- a more flexible approach to phrasing and form, with structure being driven more by content: the nuances of melody, harmony, and tonality are suggested by the meaning and mood of the text;
- a more adventurous use of dynamics, tempo, and instrumental effects;
- the use of a larger orchestra or full use of the range of notes and tone offered by the newest, more expressive pianos - both of these improved instrumental mediums lent themselves to developing tonal and harmonic language.

18 Explain the important developments in either opera or music drama in this period, by referring to the music of one or more composers.

Candidates are likely to discuss the works of Rossini, Bellini, Verdi or Wagner here. The chief features for discuss will include:

Opera

- *bel canto*: showy, highly ornamented and virtuosic display, which exceed the demands of the text – the importance of the voice rather than the drama
- the adherence to a structure based on separate numbers: recitative, arias, ensembles and choruses;
- the relatively conservative harmonic language;
- the relative subsidiary, accompanying role of the orchestra;
- Wagner's music drama;
- the imperative for the music to serve the drama;
- the flexible, almost declamatory vocal style;
- the total integration of all the elements of the work, but especially of voices and orchestra in a continuously unfolding line;
- the merging of all the previously separate numbers into continuous orchestra-led music drama;
- a more progressive and dramatic use of tonality, especially chromaticism;
- the unfolding of the story through the orchestral score and the use of *leitmotif*.

19 Explain how Schumann's piano accompaniments enhance the setting of text in his songs. Include a consideration of the use of tonality in your answer.

Answers should be able to illustrate the importance of Schumann's piano accompaniments by referring to their features, which will include;

- a progressive approach to harmony and chromaticism for expressive effect;
- the use of ambiguous tonality in the interpretation of the text;
- the raising of the rôle of the piano above mere accompaniment to a point where it establishes mood through the use of harmony, figuration, tempo and dynamics, before the voice enters, and where it is often left to the piano to convey the emotions at the end of a song, the voice having finished inconclusively;
- in the song cycles, it is the piano which provides the cohesion and contrast, and which tells the emotional narrative the whole.

Topic period 4: 1945 to the present day (The integration of music and drama).

20 Discuss the setting of religious text in the period, by referring to the music of one or more composers.

There is clearly a wide range of possibilities here from which candidates may choose. Both liturgical settings, and works for concert performance may be included, as well as works such as Britten's *War Requiem* which uses both religious and other text.

In all answers it is important for candidates to address both Areas of Study, *Words and Music* and *Tonality*, if they are to gain high marks. Features for discussion will include:

- vocal techniques and choral textures;
- the contribution of accompaniment;
- the use of tonal, or more experimental language.

The music of Tavener, Gorecki, Penderecki, Pärt, and Fanshawe, as well as many others may be discussed.

21 Discuss the contrast between tonal and non-tonal approaches to word in the period, using illustrations from the music of two or more composers.

The musical language of the period contains a complex array of developments, some conflicting, others inter-dependant. As some composers rejected the serialism of the pre-war era, others such as Boulez strove to take it to its total expression. At the same time, the revolution in technology has given music new sounds, styles, and forms of expression. Alongside this experimental activity, others have continued to find a new voice in the tonal world.

Influential figures for discussion will include:

- Britten, who developed an eclectic language, sometimes bitonal, sometimes flirting with serialism, and who later became fascinated with influences from south-east Asia - through all of this, his music retains the power to evoke character, mood, and meaning;
- Messiaen uses melody from such diverse sources as plainsong and *ragas*; his own *modes* using alternative scales of tones and semitones, birdsong, and the 'pitch continuum' of the Ondes Martenot all contribute to this highly individual language;
- Stockhausen built on the earlier *musique concrète* to use electronic sound generation, freeing music from the limits of a notated language;
- Peter Maxwell Davies has an eclectic mix of styles which can switch between medievalism, Mahlerian orchestration, atonality and pop;
- composers such as Pärt, and Tavener have largely shunned the extremes of experiment, finding instead a voice more or less firmly in the tonal world.

22 Compare the musical techniques found in *West Side Story* with those in an earlier stage musical.

The important features of *West Side Story* will include:

- the integration of music and drama;
- the use of *leitmotif*;
- dramatic use of thematic transformation, word painting, motivic development;
- the use of dance as narrative, underscore;
- the use of Latin-American and contemporary American dance music to depict the two gangs and the conflict between them;
- the use of operatic styles such as ensembles, recitative, choruses and aria;
- the use of a story form literature;
- the inclusion of contemporary social issues.

Earlier musicals will contrast strongly with these features, with their simpler stories, show-stopping songs and big production numbers. However, there are parallels to be drawn. *South Pacific* did concern itself with American troops abroad at a time when the US was still at war in Korea, and *My Fair Lady* does explore the issue of class divisions and social improvement. In fact, American musicals have always addressed social issues, sometimes very sensitive ones. It is in its creation of drama through musical features that *West Side Story* made an impact, and where the opportunities for illustrations of contrast will be found.

Topic 5: 1945 to the present day (aspects of song).

23 Discuss Britten's use of tonality in his song writing.

Britten's language is essentially tonal. For him there was still much to say in this language which was new, relevant, and expressive. To this tonal language, overlaid with bitonality, chromaticism, and unpredictable harmonies, Britten added a fascination with devices from the past, eg *chaconne*, as well as more modern ideas and new ideas from world music. The result is a highly distinctive style, always natural rather than contrived, and always applied with an unerring flair for setting the English language.

Despite the frequent dissonance and bitonality, the individual style of melodic shape, and the constant search for new vocal effects, Britten's music remains accessible, even for children for whom he wrote so much.

Answers should address both Areas of Study in order to access the full range of marks.

24 Describe how musical features and/or the use of technology have been used in songs which have sought to reflect their social context.

Candidates are free to choose here the song writer(s) for discussion, and need not consider both 'art' and popular traditions. The protest song movement of the sixties, and the punk revolution of the late seventies are obvious subjects for discussion; answers should show how the music of these styles illustrates a rejection of militarism and consumerism.

It is important though that answers go beyond discussing the text and any social comment it may contain, to consider how the music, the use of technology, and the word setting contribute to this social comment.

25 Discuss the setting of words in the songs of at least one composer/performer or composing/performing partnerships in the period.

Again, the choice here is very wide; from the work of musicians writing for the popular charts to those, like Richard Rodney Bennett, who wrote for their own one-man shows, and the more tonally advanced music of composers such as Britten. Candidates may consider how the performing style of the composer(s) has determined the way in which the music is written, eg the songs of Lennon and McCartney. However, whichever songs are discussed here, answers should consider how both Areas of Study are illustrated in the music.

Section C**Comments on individual questions**

The nature of the synoptic essay makes it very difficult to provide and detailed answers. The following brief notes are designed to assist examiners in looking for appropriate, relevant, and well-informed answers.

26 What qualities can a live performance have that are missing from a recording?

Answers may consider the following points:

- the more personal quality of live performances;
- the response of the performer(s) to an audience – live performances can bring out performances with special qualities;
- the ways in which the occasion or the venue can shape or add to a performance – as well as the acoustics of the venue, the sense of occasion eg the prom concert following the events of 9/11, or a live-aid concert, can give performances special qualities for both performers and audience;
- the genres which involve improvisation – again, the venue and the audience reception can bring qualities to jazz and other improvised genres;
- the thrill of the added visual dimension – just seeing the skill, concentration, virtuosity, stagecraft or showmanship give music an added impact.

27 Discuss to what extent it is possible to write experimental music and still appeal to the listening public.

At the heart of this is the conflict between the *avant garde* and popular taste. Some answers may say that the question posed is not possible, and that indeed composers should not appeal to popular taste but should push the boundaries of their art. Some may point to composers such as Elgar who considered he had a duty to write tunes to be whistled as well as his more serious music. Answers may claim that it depends on how extreme the experimental language is, pointing to, say, Walton as a composer, modern for his time, yet able to write generally appealing and popular music.

Candidates may point to musicians who have built a reputation with safe, accessible music, and then been able to take their audiences on more experimental paths. Finally, there will be those who explain that the question is patronising, and that popular taste is sophisticated and well able to appreciate and enjoy the *avant garde*.

28 Describe two pieces of music to illustrate how they required new performing techniques.

Answers may consider:

- music which makes new and more extreme demands on the performer – virtuoso music;
- music which requires new skills and effects – multiphonics or circular breathing;
- music which explores wider instrumental or vocal ranges;
- music which uses new technology to increase the expressive range of instruments.

To be really successful, answers should consider how these or other points have influenced the sound and style of the music considered.

29 How has folk music influenced compositions with which you are familiar?

Obvious examples here are those composers who explicitly incorporated folk music in their work: Bartok, Vaughan Williams, Dvorak, and so on). Candidates may also be familiar with less obvious folk imitations in the music of Haydn, or Mahler, or the general folk-like quality of Schubert's songs.

In the second half of the twentieth century folk influences shaped some popular genres, eg the songs of Bob Dylan, Pete Seeger, Joan Baez, Steeleye Span etc.

Answers may also discuss the influence of 'traditional' or indigenous music on composers, eg Copland, or the influence of world music on western composition, as well as the ways in which a traditional style such as the music of the deep South grew into jazz, later developing into a sophisticated genre.

30 Explain how developments in technology have changed how composers work and promote their music.

Answers here are likely to concentrate on recent developments with which candidates have personal experience. As well as describing new equipment and processes, answers may go on to discuss the implications for the music itself – its style, language and sound. Topics for consideration may include:

- the use in popular genres of the simple techniques of layering and reverse tape in the sixties and seventies (particularly, perhaps, The Beatles), and the more recent developments in sampling and digital processing
- the early use of magnetic tape in the thirties which made possible experimental styles such as *musique concrète*;
- the improvement in the process of sound generation and manipulation, and later the use of computers – the work of Stockhausen and his disciples is important here;
- from earlier technological advances, candidates may discuss the improvement in acoustic instrument in the late eighteenth and early nineteenth centuries, which gave composers fully chromatic wind instruments, wider dynamic ranges, and more expressive sounds – this all led to the writing of large-scale Romantic works for ensembles with the power to fill large halls and play to large audiences;
- the advent of the internet has greatly increased the possibilities for musicians to promote their music and reach a global audience.

Grade Thresholds

Advanced GCE (Subject) (Aggregation Code(s))
January 2008 Examination Series

Unit Threshold Marks

Unit		Maximum Mark	A	B	C	D	E	U
2552	Raw	100	70	63	56	49	42	0
	UMS	100	80	70	60	50	40	0
2555	Raw	100	74	66	58	51	44	0
	UMS	100	80	70	60	50	40	0

Specification Aggregation Results

Overall threshold marks in UMS (ie 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	22.0	42.0	64.0	84.0	100	100.0	53
7872	0.0	66.7	66.7	100.0	100.0	100.0	11

64 candidates aggregated this series

For a description of how UMS marks are calculated see:

http://www.ocr.org.uk/learners/ums_results.html

Statistics are correct at the time of publication.

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