

Mark Schemes for the Units

June 2008

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Any enquiries about publications should be addressed to:

OCR Publications
PO Box 5050
Annesley
NOTTINGHAM
NG15 0DL

Telephone: 0870 770 6622
Facsimile: 01223 552610
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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 23).

Extract 1A

This extract is part of a set of variations by Beethoven. The recording consists of **three** passages: **Theme**, **Variation 1** and **Variation 2**.

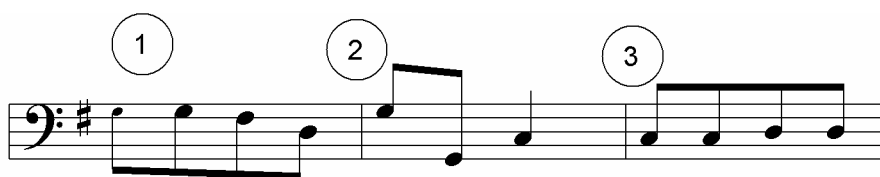
BEETHOVEN, *Variations for piano, violin & 'cello on "Ich bin der Schneider Kakadu"*, op.121a, Theme, 46²-70² bars, Variation X, bars 304⁵-326⁵ & Allegretto, bars 397⁶-421³. Serkin, Horigome & Wiley (1983), Sony Classical SMK 47296, tracks 8 (00'00"- 00'47"), 18 (00'00"- 00'36") & 19 (00'00"- 01'00") [Total length of recorded extracts: 02'23"]

Theme (bar 0² to bar 24²) [⊕ track 2]

1 Outline briefly the overall structure of the **Theme**. [2]

- AA¹BB¹CC / AABBC (2) or ABC / three sections(1)
- Ref. regular 4-bar phrase structure
- Ref. anacrusis
- Ref. melodic similarities at openings of "paired" phrases
- Ref. specific melodic contrasts at ends of "paired" phrases

2 On the score complete the bass line played by the piano from bar 1 to bar 3. The rhythm of this passage is indicated above the staff. [4]



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

3 What device is heard in the piano and 'cello bass line from bar 5 to bar 6? (Tick one box) [1]

- Augmentation
- Inversion
- Pedal
- Sequence

4 (a) What playing technique is used by the strings in bars 9 and 10?
(Tick one box) [1]

- Arco
 Double stopping
 Glissando
 Pizzicato

(b) Identify **one** other passage in the **Theme** where this technique is heard. [1]

Bar 13 (1) or bar 14 (1)

5 Give **two** ways in which the **texture** of the music changes at bar 10² to bar 12² and bar 14² to bar 16². [2]

- **Ref. absence of low bass line**
- **Ref. parallel movement of parts**
- **Ref. 6/3 or 1st inversion chords**
- **Ref. strings drop out / piano only**

6 Explain briefly the **harmony** at the cadence in bar 16. [3]

- **Ref. perfect / V-I cadence**
- **D (major) / Dominant**
- **Ref. V⁷ (c) / VII b**
- **Ref. implied suspension/appoggiatura**

7 The following chords are used in the section from bar 21 to bar 23: [5]

- **I (G)**
- **Ib (G/B)**
- **IIb (A/C)**
- **IV (C)**
- **V⁷ (D7)**

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

Award 1 mark for each chord positioned accurately

Variation 1 (Bar 25⁵ to bar 57⁵) [⊙ track 3]

8 Give **two** ways in which the melody of the **Theme** is varied in **Variation 1**. [2]

- **Change of time signature / now in compound time / 6/8**
(“triplets” = 0; “feels like triplets” = 1)
- **Ref. repeated notes / dominant Ds added to melody**
- **Ref. new scale descent pattern at 28/32**
- **Ref. chromatic decoration (C# added) at 40/41**
- **Ref. use of arpeggio/broken chord figuration from 42 onwards**
- **Ref. higher register for final phrase**
- **Ref. change of speed / faster**

9 Compare the **harmony** of the section from bar 25⁵ to bar 34⁴ with that of bar 0² to bar 8² in the **Theme**. Identify **two** specific points of difference between the two sections, giving your answer in the table below. [4]

Award 1 mark for location of difference in harmony

Award 1 mark for accurate description of harmonic change

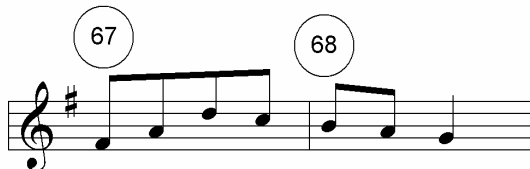
- | | |
|-------------------|---|
| 26 ⁶ | 1 st inversion continues to end of bar <i>cf.</i> root position of V at end of b.1 |
| 27 ⁴⁻⁶ | Chord VI <i>cf.</i> chord IV in bar 2 / C chord replaced by e chord in variation |
| 30 ⁴⁻⁶ | Chord Vb <i>cf.</i> II over tonic pedal in bar 5 |
| 31 ³ | Use of passing note (F#) in bass line |
| 31 ⁴⁻⁵ | Chord IVb <i>cf.</i> chord I in bar 6 |
| 32 ³ | Use of chromatic passing note (C#) in bass |

10 Describe the music played by the piano in bars 54 and 55. [2]

Trill (1) on (high) D / dominant (1) inverted (1) pedal (1) in both hands (1)

Variation 2 (Bar 58² to bar 82¹) [⊙ track 4]

- 11 **On the score** complete the melody played by the violin in bar 67 and bar 68. The rhythm of this passage is indicated above the staff. **[4]**



| | |
|---|----------|
| <i>Entirely correct</i> | 4 |
| <i>One error of (relative) pitch</i> | 3 |
| <i>Between two and 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 |

- 12 In what ways does the theme change as **Variation 2** progresses? **[4]**

Award 1 mark for each valid observation, eg:

- **Melody treated in antiphonal manner**
- **Ref. strings/piano order (1) at half-bar intervals (1)**
- **Ref. use of octaves between string parts**
- **Ref. piano chords**
- **Ref. use of dotted rhythms**
- **Ref. modulation (1) to (b) minor (1) at bar 70**
- **Ref. 'cello elaboration / counter-melody at bar 79 onwards**

Extract 1B

This extract consists of **three** passages (**Passage 1i**, **Passage 1ii** and **Passage 1iii**) from Jerome Moross' original soundtrack from the film *The Big Country*.

JEROME MOROSS, *The Big Country* (no score available), Philharmonia Orchestra / Tony Bremmer (2000), Silva Screen Records FILMCD 724, track 2 (Julie's House), 00'05" - 00'27" & 00'40"- 01'17", track 4 (Courtin' Time), 00'00" – 00'34" [Total length of recorded extracts: 01'33"]

Passage 1i (Bar 0⁴ to bar 16³) [⊙ track 5]

13 Describe briefly the overall structure of the theme in **Passage 1i**. [3]

- **AA¹BB¹ (2); AABB (2); Binary/AB (1)**
- **Ref. anacrusis**
- **Ref. regular 4-bar phrase structure**
- **Ref. specific change from A to A¹ (eg Imperfect – perfect cadences)**

14 Describe briefly the scoring (instrumentation) and texture of the music in **Passage 1i**. [3]

- **Antiphonal exchanges in A**
- **Flute / clarinet (1) alternate with strings (1); if 'strings and flute' (i.e. wrong order) (1) only**
- **1 bar distance between exchanges**
- **Violins/strings play melody throughout B**
- **Ref. detached chords in bars 1 – 8**
- **cf. held / sustained chords bar 9 and following**
- **Ref. harp interjections**

15 The following chords are used in the section from bar 7 to bar 15: [5]

- **I (F)**
- **Ic (F/C)**
- **II (Gm)**
- **V⁷ (C7)**
- **VI (Dm)**

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

The musical score shows two systems of music. The first system covers bars 7 and 8. The second system covers bars 14, 15, and 16. Below the score, there are boxes for identifying chords. For bars 7, 8, and 14, the boxes are labeled II, V7, and Ic. For bars 15 and 16, the boxes are labeled VI.

Award 1 mark for each chord positioned accurately

16 Describe the music played by the flute in bar 12. [2]

Ascending (1) arpeggio / broken chord (1) of C (major) (1)

Passage 1ii (Bar 17⁴ to bar 41²) [⊙ track 6]

17 **On the score**, complete the music played by the 'cellos and double basses from bar 18³ to bar 21⁴. The rhythm of the passage is indicated above the staff [5]

| | |
|---|----------|
| <i>Entirely correct</i> | 5 |
| <i>Not more than 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 reproduced but with largely inaccurate intervals between notes</i> | 1 |
| <i>No melodic accuracy</i> | 0 |

18 **On the score** identify on which beats the triangle plays in the section from bar 25 to bar 33. Write the rhythm on the single-line staff provided. [2]

| | |
|--|----------|
| <i>Entirely accurate</i> | 2 |
| <i>Limited evidence of rhythmic accuracy</i> | 1 |
| <i>No evidence of rhythmic accuracy</i> | 0 |

19 What instruments play the chords printed in the section from bar 35 to bar 38? [2]

Muted (1) trumpets (1)

20 What melodic device is heard in the section from bar 34 to bar 40? (Tick one box) [1]

- Augmentation
 Inversion
 Pedal
 Sequence

21 What type of cadence occurs at the end of **Passage 1ii**? (Tick one box) [1]

- Imperfect
 Interrupted
 Perfect
 Plagal

Passage 1iii (Bar 43⁴ to bar 60) [Ⓞ track 7]

22 **On the score**, complete the melody played by the violins from bar 57⁴ to bar 59. The rhythm of the passage is indicated above the staff [5]



| | |
|---|----------|
| Entirely correct | 5 |
| Not more than one error of (relative) pitch | 4 |
| Between two and three errors of (relative) pitch | 3 |
| Between four and five errors of (Relative) pitch | 2 |
| The general melodic shape reproduced but with largely inaccurate intervals between notes | 1 |
| No melodic accuracy | 0 |

23 In what ways does **Passage 1iii** vary musical material from **Passage 1i**? [6]

- **Ref. longer notes at end of main motif / phrases**
- **Now in new key / D (major)**
- **Ref. specific melodic changes in A (at bar 45/46)**
- **Ref. ascent to cadence at A² (bar 50)**
- **Ref. no longer use of repeated notes in motif B**
- **Ref. new use of rhythmic syncopation in motif B**
- **Ref. extension of final phrase of motif B (at bar 57/58)**
- **Ref. slower / longer note values**
- **Ref. more sustained / legato / smoother**
- **Orchestral build up of sound – not as earlier**
- **Ref. Melodic material not treated in antiphonal manner**

SECTION B

Answer **all** the questions in this section (Questions **24** to **33**).

Extract 2

The Insert contains a full score of **Extract 2** which is taken from Weber's overture to his opera *Der Freischütz*. There is no recording for this extract.

WEBER, Overture to Der Freischütz, bars 9 to 36.

24 Explain the following terms and signs as they are used in the extract.

- (a)  (3rd horn at bar 3) [1]

Acciaccatura / crushed note / Credit valid explanation

- (b) Soli (1st & 2nd horns at bar 6): [1]

Soloists / one horn to each part / solo horns

- (c)  (Strings at bar 17 onwards) [1]

Repeated (hemi)demisemiquavers / tremolo

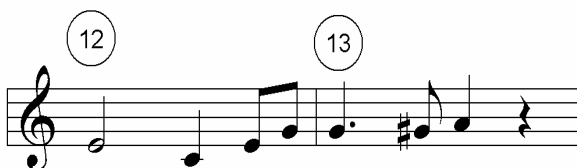
- (d) pizz. (Double basses at bar 18) [1]

Plucked / pizzicato

- (e) Muta A in G (Timpani at bar 22) [1]

Retune (from A to G)

25 On the blank stave below write out the music played by the 1st horn from bar 12 to bar 13 at sounding pitch. [4]



Award marks as follows:

Entirely accurate 4

One error of transposed pitch 3

Two or three errors of transposed pitch 2

Only a few pitches transposed accurately 1

No transposition accuracy 0

(Allow enharmonic alternatives but not octave displacement.)

26 What playing technique is used by the violas in bar 28? [1]

Arco or *divisi* (allow double stopping)

27 How does Weber's use of dynamics in this extract contribute to the dramatic effect of the music? [3]

- Distant effect of opening *pp* marking for strings
- Ref. frequent use of sudden/unexpected (1) *crescendos* (1)
- Ref. change to more mysterious atmosphere with more rapid alternation of dynamics (1) at end of extract (bar 17 onwards)
- Ref. focal point of rapid *crescendo* at the start of bar 25 / loudest point in the extract / loudest/*ff* near end
- Ref. immediate and sudden *diminuendo*

28 Identify **three** points in the printed extract where Weber's use of instruments is particularly effective and give valid musical reasons for your choices. [6]

Award 1 mark for each valid location or specific instrument identification
Award 1 mark for each valid explanation of the selection made

- Bar 1: strings – rustling leaves
- Bar 2: contrast of four solo horns against strings – represent hunters/woodland
- Antiphonal dialogue between groups of horns *cf.* effect of all four horns playing chords
- Mysterious effect (1) of change to tremolo strings at bar 17 (1)
- Effectiveness of low clarinets (1) / timpani (1) / pizzicato double basses (1) at bar 18 onwards – sinister/evil
- Effectiveness of rising/high 'cello line from bar 19 to bar 25 – tension / Samiel theme

29 Describe the music that immediately follows the printed extract. [4]

- Tempo increase / *Molto vivace*
- Strings only
- Use of syncopation
- Ref. *crescendo*
- Ref. rising idea in 'cellos, double basses and bassoons
- Clarinet melody (1) in octaves (1)
- Sudden accents
- Ref. falling violin (arpeggio) figure
- Ref. c (minor)
- 1st subject / Max's theme (allow accurate notation of rhythm)
- Ref. agitated / unsettled

30 Relate the printed extract to the overall structure of the overture. [2]

- After the opening / bar 9
- Introduction / before the 1st Subject / before the Exposition
- Ref. sonata form structure
- Ref. "woodland" and/or "Samiel" music

Extract 3 [⊙ track 8]

There is no score for Extract 3.

This extract is taken from *East St Louis Toodle-O* performed by Duke Ellington and His Kentucky Club Orchestra. In the recording you will hear **two** choruses.

DUKE ELLINGTON AND HIS KENTUCKY CLUB ORCHESTRA, *East St Louis Toodle-O* (1926), from *The Best of Early Ellington*, GRP Records, GRD-660, track 1, 00'58" – 01'21". [Length of recorded extract: 00'23"]

- 31** In the **1st Chorus**:
- (a) Name the solo instrument heard in the recording. **[1]**
- Trombone**
- (b) What performing technique does the performer use in the second half of this chorus? **[1]**
- Pitch bending / scooping / smears**
- (c) Describe briefly the music of the accompaniment in this chorus. **[4]**
- **Banjo (1) playing chords (1) on each beat (1) / comping (2)**
 - **Detached (1) brass (1) bass (1) playing on beats 1 & 3 (1)**
 - **Drum kit/cymbal (1)**
 - **Ref. to bass V – I motif**
 - **Ref. to break half-way through**
- 32** In the **2nd Chorus**:
- (a) What solo instrument is heard prominently? **[1]**
- Clarinet**
- (b) Describe briefly how the accompaniment of this 2nd chorus differs from that of the 1st chorus. **[3]**
- **Change of bass line (1) More continuous / *legato* / smoother (1)**
 - **Doubled at the 3rd / 6th**
 - **Piano (1) chords (1) added at end of chorus (1)**
 - **Change from major to minor tonality**
- (c) In what ways does this chorus make use of ideas heard elsewhere in the complete recording of *East St Louis Toodle-O*? **[3]**
- **Utilises bass line of chorus 2 of complete piece (1)**
 - **First appears at the start of the complete recording (1)**
 - **Opening section also makes use of 3rd / 6th doubling of bass line**
 - **Bass line returns at the end of the complete recording**
 - **Ref. 'Sawtooth' motif**
- 33** Describe briefly the music that occurs **immediately before** the recorded extract. **[2]**
- **Solo (1) for muted (1) trumpet / Miley (1)**
 - **Ref. rasping / growling sound**
 - **Ref. minor tonality**
 - **Banjo (1) chords (1) on beats 2 + 4 (1)**

SECTION C

Answer **one** of the following questions (**34 to 38**).

Write your answer in the space provided.

Questions 34 to 38**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 references 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.

- 34 Compare and contrast the orchestra used by Haydn in his *Concerto for Trumpet and Orchestra in E \flat* with the orchestra that Weber uses in his overture to *Der Freischütz*. [25]

Answers should display an awareness of the different orchestral forces required in each work. Candidates may note the lack of a “full” woodwind section in Haydn’s orchestra or refer to the larger section of brass instruments employed by Weber.

Candidates should refer to the way in which instrumental forces are used in each work and may mention aspects such as the instrumental dialogue (between violins and flute, or between soloist and strings in the Haydn), unusual aural effects (the use of *tremolo* strings in both works, but especially for dramatic effect by Weber; the four solo horns that dominate the opening sections of Weber’s overture compared to the “light” orchestra used at the opening of Haydn’s movement), and/or instrumental register used for effect (most notably in relation to the solo trumpet by Haydn or the low strings and percussion by Weber).

Informed candidates may also reveal some appreciation of the extent to which these aspects reflected their historical context, eg the linking the orchestral sonorities with external/programmatic influences in an attempt to create a “story in sound”, and the contrasting genres: the theatrical aspects evident in Weber’s overture and the “dramatic” effectiveness of solo/*tutti* alternation that is the essence of the classical concerto.

- Larger brass section and percussion evident in Weber’s scoring – forceful impact of dynamics and darkness of mood in sections of the overture – significantly larger forces than used by Haydn
- Increased instrumental ranges – especially noticeable in Weber’s use of extremes of woodwind range and the employment of brass for force and effect in “full” sections, and for lyrical interest at the opening
- Division of bass lines: Weber divides ‘cello and bass lines to give greater depth to the orchestral string sound; Haydn has ‘cellos and basses playing from a single line (some may refer to the use of a continuo part in “authentic” reconstructions).
- Weber’s dramatic use of specialised performance techniques by the strings for effect (eg *tremolando*)
- Greater melodic use of woodwind by Weber (eg clarinet and oboe solos) whereas melodic use of woodwind in Haydn is fragmentary and much of the wind writing is used to double string lines or to sustain harmonies
- Greater degree of dialogue between sections of the orchestra in Weber as opposed to Haydn, where reduction of forces is often linked to dynamic contrasts

- 35 What features of Duke Ellington's recording of *East St. Louis Toodle-O* distinguish it from other styles of jazz you have studied? [25]

Candidates should be able display sufficient awareness of the contextual background of the period to be able them to demonstrate characteristic features of Ellington's style and to identify features that are distinctive in Ellington's performance of *East St. Louis Toodle-O*.

Answers should be able to demonstrate an awareness of the most significant differences between Ellington's style of jazz and that of Jelly Roll Morton and/or Miles Davis.

The most obvious features that are hallmarks of Ellington's style relate to performance techniques, including exploration of "new" sounds that can be produced from traditional instruments, and also the exploration of extremes of instrumental range (especially low *tessituras*). Most candidates should be able to mention ways in which Ellington's approach is differs from the more simplistic solo/chorus pattern adopted by Morton or the refined "studio jazz" favoured by Davis, and the most informed candidates may be able to draw wider contextual comparisons, perhaps relating the exploration of range limits back to earlier jazz pioneers such as Louis Armstrong and/or The Original Dixieland Jazz Band.

Additional information may relate to use of instrumental combinations: the *timbre* of jazz sound (most evident in Ellington's use of close parallel reeds and the "brooding" aural effect of his "jungle sound") that formed a distinctive feature of his music written to accompany the exotic floor shows at The Cotton Club later in his career. (Ellington's orchestra began the residency in the year following the prescribed recording of *East St Louis Toodle-O*)

- Distinctive use of instruments: characteristic trumpet "growls" and use of a "pixie" mute to give a strained and rough timbre, typical of Ellington's "jungle" sound.
- Exploration of extremes of range: the unusual effect of the low *tessituras* employed in the introduction that return later in the performance; Joe Nanton's use of the high register and mute to produce a tight nasal sound in the trombone solo; Prince Robinson's use of fast *vibrato* in the high register for the clarinet solo, contrasting with occasional "growls" in the low register of the instrument near the start of the solo
- Distinctive features of scoring: Ellington's characteristic "jungle" sound with low instrumental ranges and heavy drum support
- Ellington's use of parallel harmony, especially notable in the saxophone ensemble section that features parallel movement from all the saxes.

- 36 Compare and contrast the rôle of the soloist in Haydn's *Concerto for trumpet and orchestra* and Beethoven's *Concerto in c for piano and orchestra*. [25]

Answers to this question should display knowledge of the contrasting ways in which the solo instrument is exploited in each work: Haydn's music sets the soloist apart from the orchestra on a pedestal whereas Beethoven's music involves more dramatic elements of competition and conflict between the solo piano and orchestral forces.

Candidates may also show some awareness of the nature of the instruments deployed: Viennese instrument maker Anton Weidinger's keyed trumpet with its increased chromatic range but rather weak tone, and/or the early Romantic piano with its greater range of notes and its more powerful tone (informed candidates may refer to Beethoven's frequent "demolition" of inferior pianos or to his preference for the stronger tone of the English Broadwood piano).

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

- **Both composers highlight soloist by use of bravura technique, ornamentation and flourishes and contrasts of forces**
- **Both works exploit the increased range of the instrument: passages explore extremes of range and contrasts of articulation and timbre**
- **Haydn's concerto is based more on contrasts between the soloist and orchestra rather than Beethoven's concerto where the two sides are placed in a more equitable competition**
- **The early 19th-century piano enabled greater contrasts of range, tone and percussive attack than was available to Haydn from the keyed trumpet. Beethoven's writing exploits each of these aspects in his writing for the piano**
- **Beethoven's orchestra is more extended than Haydn's and displays a wider range of writing for woodwind (no longer confined to doubling string melodic material or sustaining harmonies), brass and percussion, frequently used in innovative combination with the soloist**

37 What features of Miles Davis' recording of *So What* are characteristic of his style? [25]

Answers should provide evidence of candidates' awareness of some of the characteristic features of Davis' style (for example, the close-mic. recording of the lead soloist and the modification of the trumpet sound by use of a mute) and in particular Davis' view of jazz not as functional dance music but rather as a art form in itself – conceived in a studio rather than in a club.

Relevant features of the style include rich harmonic language/complex chords, elaborate melodic lines, frequently using repeated motivic fragments and/or rhythmic displacement, and unusual instrumental sonorities.

The best answers will display some awareness of Davis' contribution to jazz and his pioneering of several innovative styles such as cool jazz and modal jazz. Further contextual information may refer to the production of the recordings made entirely in the recording studio (Davis' preferred location) and from motifs conceived by Davis only hours before the recording session.

Additional comments may focus on the use of a relatively free rhythmic style, and the strong element of improvisation in *So What*, linked to the structural use of a repetitive 16-bar unit, and the slowing of pace characteristic of Davis' work from the late 1950s. The recording of *So What* was made in 1959 and issued by Columbia.

- Characteristic sound of Davis' trumpet playing, enhanced by use of close-mic. recording technique in the studio and modification of the instrument's sound by adding a harmon mute.
- Characteristic "split" notes a feature of Davis' style.
- Studio recording is characteristic of Davis' move away from live performance during the 1950s and towards a greater sense of jazz as a separate art form, conceived within a studio
- Strong improvisatory element evident in *So What*. Performers improvise on Davis' motivic "suggestions" against a regular 16-bar repetitive pattern.
- Slow pace of the music is typical of Davis' work from this period and exemplifies his stylistic rejection of the frenetic type of be-bop trumpet playing pioneered by Dizzie Gillespie.
- Use of rich harmonic language and unconventional parallel chord movement in the recurring "*So What*" harmonic motif. Harmonic progressions show influence of contemporary development of modality in jazz.
- Characteristic exploitation of smaller groups of soloists within the main band (eg unusual sonorities of the opening introduction)

- 38 Explain why so many early jazz performers were keen to secure contracts with recordings companies and radio stations. [25]

Candidates should display an awareness of the importance of the recording and broadcasting industries in the dissemination of early jazz. Jazz recordings did not become available widely until the 1920s when many recording companies (Decca, RCA, Brunswick) were established. These companies were anxious to record popular jazz music and lucrative recording contracts were a means for aspiring jazz musicians to establish reputations and achieve a measure of financial security.

Radio stations also provided jazz musicians with an opportunity to broadcast performances over a wide geographical area, helping to spread their face and ensure important invitations to travel and perform at various locations beyond the boundaries of an individual state or county. Some candidates may refer to the influence of theatre contracts in New York in the late 1920s, since these were frequently means of gaining musical exposure that would help to secure offers from recordings companies in the city.

Candidates should be aware that relatively few early jazz groups were able to secure prestigious residencies (such as that enjoyed by Duke Ellington at The Cotton Club) and many early jazz players spent a large part of their early careers moving from one record company to another in search of the contract that would give them the greatest public exposure and the biggest payout. Securing a contract with a major company (as opposed to a provincial recording company) paid benefits in terms of increased circulation of recordings, and this led, in turn, to greater demands for public performances as part of a cycle of increasing fame.

Candidates may also refer to the need to preserve the heritage; the documentation of jazz in the struggle to find a musical identity for the black American (a point particularly made by Miles Davis much later in the century); the public demand for jazz as the spread of 78rpm recordings grew in both America and in Europe.

- Establishment of recording and radio companies during the 1920s, together with an eagerness to record jazz musicians in order to satisfy public demand for the music
- Recording contracts provided jazz performers with a degree of financial security and also offered potential to establish national and international fame as a result of record distribution
- Jazz performers, anxious to secure contracts with major companies, work in established small groups to achieve high standards of ensemble in their playing – making them attractive to the recording companies
- Recordings preserve the jazz heritage and cultural identity of early jazz. They form important social documents that illuminate our understanding of American culture in the early twentieth century.

2554 Composing 2

Option 1: Vocal Composition (Commissioned Assignment) (50 marks)

| | Notes | Mark Awarded (out of 10) | |
|------------------|---|--------------------------|--|
| Materials | | | |
| 9 - 10 marks | Strong, inventive and confidently shaped materials showing aural familiarity with a broad range of language. | | |
| 7 - 8 marks | Effective shaping of materials, showing aural familiarity with relevant language. | | |
| 5 - 6 marks | Attention to detail in the shaping of materials, showing some aural familiarity with relevant language, but lacking invention or character. | | |
| 3 - 4 marks | Materials show a limited aural familiarity with any relevant models, but awkward in shape. | | |
| 1 - 2 marks | Weak and uninventive materials showing little aural familiarity with any relevant models. | | |
| 0 marks | Negligible materials and no knowledge or aural understanding of possible models. | | |

| | Notes | Mark Awarded (out of 10) | |
|------------------|--|--------------------------|--|
| Technique | | | |
| 9 - 10 marks | Strong control of techniques, showing good understanding of common conventions, to combine, extend and connect materials. | | |
| 7 - 8 marks | Effective control, showing familiarity with common conventions - some inaccuracies in execution. | | |
| 5 - 6 marks | Attention to techniques of combination, extension and connection - showing some familiarity with common conventions, but not always secure in execution. | | |
| 3 - 4 marks | Only a small range of simple techniques displayed, showing a little familiarity with common conventions, with perhaps awkwardness in execution. | | |
| 1 - 2 marks | Little attempt to apply techniques - little awareness of common conventions. | | |
| 0 marks | No attempt to apply techniques - no evidence of awareness of common conventions. | | |

| Text setting/Structure | Notes | Mark Awarded (out of 10) | |
|-------------------------------|--|--------------------------|--|
| 9 - 10 marks | Imaginative and precise setting of text, with clear understanding of appropriate stresses and phrase construction; clearly articulated and effective structure, with confident use of contrast and continuity. | | |
| 7 - 8 marks | Effective setting of text, with understanding of stresses and phrasing, although some inconsistencies: attention to contrast and continuity in structure, but with perhaps some imbalance between sections. | | |
| 5 - 6 marks | Attention to the rhythm and content of the text, although perhaps with some awkwardness in the setting; some sense of a rounded structure, but with limited use of contrast between sections, or perhaps over-reliant on literal repetition. | | |
| 3 - 4 marks | Text is set in clear sections, but with inconsistency in the accuracy of the setting, and a restricted use of contrast and continuity across the overall structure. | | |
| 1 - 2 marks | Weak and careless approach to text setting, with little sense of a considered overall structure. | | |
| 0 marks | Poor and ill-considered in both setting and structure. | | |

| Use of Medium | Notes | Mark Awarded (out of 10) | |
|----------------------|--|--------------------------|--|
| 9 - 10 marks | Inventive and idiomatic use of medium. | | |
| 7 - 8 marks | Effective use of the medium, with attention to detail in the arrangement, but showing some restricted use of register. | | |
| 5 - 6 marks | Workable textures, showing consideration of detail, but with restricted use of textual contrast. | | |
| 3 - 4 marks | Keeping to simple textures and narrow registers, with restricted use of textual contrast. | | |
| 1 - 2 marks | Weak understanding of the medium, perhaps showing impracticalities in register or balance. | | |
| 0 marks | No understanding of the medium. | | |

| Notation, Presentation and Commentary | Notes | Mark Awarded (out of 10) | |
|--|--|--------------------------|--|
| 9 - 10 marks | Clear and articulate score and commentary – vivid communication of the composer's ideas. | | |
| 7 - 8 marks | Clearly presented score and commentary, communicating composer's intentions unambiguously but missing detail. | | |
| 5 - 6 marks | Mostly accurate score and reasonable commentary, but lacking in clarity and attention to detail. | | |
| 3 - 4 marks | Score accurate in layout and pitch, but with inaccuracies and missing detail; commentary gives an impression of the basic elements of the piece. | | |
| 1 - 2 marks | Poorly presented score and commentary with incomplete notation in most elements. | | |
| 0 marks | Most notation lacking. Commentary missing or inadequate | | |

| | |
|--|--|
| OPTION 1 TOTAL (50 marks) | |
|--|--|

Option 2: Film Storyboard (Commissioned Assignment) (50 marks)

| | Notes | Mark Awarded (out of 10) | |
|------------------|--|--------------------------|--|
| Materials | | | |
| 9 - 10 marks | Strong, inventive and confidently shaped materials, showing aural familiarity with a broad range of language | | |
| 7 - 8 marks | Effective shaping of materials, showing aural familiarity with relevant language. | | |
| 5 - 6 marks | Attention to detail in the shaping of materials, although perhaps lacking invention or character. | | |
| 3 - 4 marks | Materials show a limited aural familiarity with similar models and may be awkward in shape. | | |
| 1 - 2 marks | Weak and uninventive materials. | | |
| 0 marks | Negligible materials | | |

| | Notes | Mark Awarded (out of 10) | |
|------------------|--|--------------------------|--|
| Technique | | | |
| 9 - 10 marks | Strong command of techniques to combine, extend and connect materials. | | |
| 7 - 8 marks | Effective control of techniques to combine, extend and connect materials, with perhaps some inaccuracy in execution. | | |
| 5 - 6 marks | Attention to techniques of combination, extension and connection, but not always secure in execution. | | |
| 3 - 4 marks | Only a small range of simple techniques displayed, with perhaps awkwardness in execution. | | |
| 1 - 2 marks | Little attempt to apply techniques. | | |
| 0 marks | No technical control. | | |

| | Notes | Mark Awarded (out of 10) | |
|------------------|--|--------------------------|--|
| Structure | | | |
| 9 - 10 marks | Clearly articulated structure, with assured use of contrast and continuity to meet the requirements of the assignment. | | |
| 7 - 8 marks | An effective overall structure, showing attention to contrast and continuity, with perhaps some imprecision in timings or imbalance between sections. | | |
| 5 - 6 marks | Attention to structure, with some use of contrast and continuity, although perhaps over-reliant on repetition, or following timings without due regard for musical flow. | | |
| 3 - 4 marks | Structure in clear sections, but with some imbalance or poor attention to given timings, and a restricted use of contrast and continuity. | | |
| 1 - 2 marks | Weak structure, with little sense of contrast and continuity, and little attention to given timings. | | |
| 0 marks | No understanding of structure. | | |

| | Notes | Mark Awarded (out of 10) | |
|----------------------|---|--------------------------|--|
| Use of Medium | | | |
| 9 - 10 marks | Inventive and idiomatic use of the medium. | | |
| 7 - 8 marks | Effective use of the medium, with attention to detail in the arrangement, but showing some restricted use of register. | | |
| 5 - 6 marks | Workable textures, showing consideration of detail, but perhaps showing impracticalities in register or balance or passages of awkward writing. | | |
| 3 - 4 marks | Keeping to simple textures and narrow registers, with restricted use of textual contrast. | | |
| 1 - 2 marks | Poor understanding of the medium. | | |
| 0 marks | No understanding of the medium. | | |

EITHER

| | Notes | Mark Awarded (out of 10) | |
|------------------------------|---|--------------------------|--|
| Notation/Presentation | | | |
| 9 - 10 marks | Clear and articulate score. | | |
| 7 - 8 marks | Clearly presented score, but missing some detail, such as articulation and phrasing. | | |
| 5 - 6 marks | Mostly accurate score, but lacking attention to detail and to clear presentation. | | |
| 3 - 4 marks | Accurate in layout and pitch, but with inaccuracies in rhythm and pitch and spelling, and missing detail - some carelessness in presentation. | | |
| 1 - 2 marks | Poor presentation and incomplete notation in most elements. | | |
| 0 marks | No intelligible notation. | | |

OR

| | Notes | Mark Awarded (out of 10) | |
|-------------------|---|--------------------------|--|
| Production | | | |
| 9 - 10 marks | A well balanced tape, showing clarity in the mix, and convincingly exploiting dynamics and stereo image. | | |
| 7 - 8 marks | Clarity and separation apparent in the mix, but keeping to a similar dynamic range, and showing moments of imbalance between parts. | | |
| 5 - 6 marks | Care taken to obtain clarity overall but keeping to a restricted range, and with imbalance between parts. | | |
| 3 - 4 marks | Some attempt to contrast elements in the mix, but weak in its separation and dynamic range. | | |
| 1 - 2 marks | Poor overall sound, containing elements of distortion and obvious imbalance. | | |
| 0 marks | Unintelligible. | | |

| | |
|--|--|
| OPTION 2 TOTAL (50 marks) | |
|--|--|

Option 3: Stylistic Techniques (50 marks)**Stylistic Imitation**

| | Notes | Mark Awarded (out of 15) | |
|-----------------|---|--------------------------|--|
| Language | | | |
| 13 - 15 marks | Strong command of vocabulary, used effectively and consistently at appropriate places. | | |
| 10 - 12 marks | Clear understanding of the core vocabulary, effectively used although occasionally inconsistent. | | |
| 7 - 9 marks | Simple vocabulary understood and effectively used at cadences and ends of phrases, for example, although inconsistent and showing some difficulties between main markers. | | |
| 4 - 6 marks | Some evidence of simple harmonic vocabulary, but inconsistently used across the set of exercises. | | |
| 1 - 3 marks | A minimal range of core vocabulary, but showing confusion in its use and often incoherent. | | |
| 0 marks | No knowledge of any core vocabulary. | | |

| | Notes | Mark Awarded (out of 15) | |
|-------------------|---|--------------------------|--|
| Techniques | | | |
| 13 - 15 marks | Strong command of bass line/melodic construction, good voice-leading, clear understanding of techniques of modulation. | | |
| 10 - 12 marks | Good bass line/melodic construction and voice-leading, effective treatment of modulation. | | |
| 7 - 9 marks | Reasonable shape in bass line/melodic construction, attention to voice-leading and methods of modulation although not always fluent. | | |
| 4 - 6 marks | Bass lines mark out harmonic progressions but without coherent shape, some simple voice-leading observed, inconsistent in identifying modulation. | | |
| 1 - 3 marks | Poor attention to bass line/melodic construction and voice-leading, modulation not effected, occasionally incoherent. | | |
| 0 marks | No technical competence. | | |

| | Notes | Mark Awarded (out of 10) | |
|--------------------------|---|--------------------------|--|
| Stylistic Fluency | | | |
| 9 - 10 marks | Good flow, strong awareness of styles. | | |
| 7 - 8 marks | Reasonable flow, clear awareness of style seen in some detail. | | |
| 5 - 6 marks | Some flow, but sometimes mechanical, with some awareness of style evident in use of stock devices at cadences, for example. | | |
| 3 - 4 marks | Mechanical writing, weak style. | | |
| 1 - 2 marks | Little sense of flow or style, or incoherent. | | |
| 0 marks | No sense of flow or style. | | |

| Texture | Notes | Mark Awarded (out of 10) | |
|----------------|--|--|--|
| 9 - 10 marks | Strong continuation of a range of appropriate textures, showing clear familiarity with the idiom. | | |
| 7 - 8 marks | Idiomatic observance of texture, showing familiarity with common types of texture for the style. | | |
| 5 - 6 marks | A moderate range of common textures used, although perhaps inconsistent, lacking detail and rather rigid in methods of continuation. | | |
| 3 - 4 marks | Limited understanding of idiomatic texture, inconsistently used. | | |
| 1 - 2 marks | Poor understanding of texture, with obvious impracticalities in register and balance. | | |
| 0 marks | No understanding of texture. | | |
| | | OPTION 3 TOTAL (50 marks) | |

Option 4: Free Composition (50 marks)

| | Notes | Mark Awarded (out of 10) | |
|------------------|--|--------------------------|--|
| Materials | | | |
| 9 - 10 marks | Strong, inventive and confidently shaped materials showing aural familiarity with a broad range of language. | | |
| 7 - 8 marks | Effective shaping of materials, showing aural familiarity with relevant language. | | |
| 5 - 6 marks | Attention to detail in the shaping of materials, although perhaps lacking invention or character. | | |
| 3 - 4 marks | Materials show a limited aural familiarity with similar models and may be awkward in shape. | | |
| 1 - 2 marks | Weak and uninventive materials. | | |
| 0 marks | Negligible materials. | | |

| | Notes | Mark Awarded (out of 10) | |
|------------------|--|--------------------------|--|
| Technique | | | |
| 9 - 10 marks | Strong control of techniques to combine, extend and connect materials. | | |
| 7 - 8 marks | Effective control of techniques to combine, extend and connect materials, with perhaps some inaccuracies in execution. | | |
| 5 - 6 marks | Attention to techniques of combination, extension and connection but not always secure in execution. | | |
| 3 - 4 marks | Only a small range of simple techniques displayed, with perhaps awkwardness in execution. | | |
| 1 - 2 marks | Little attempt to apply techniques. | | |
| 0 marks | No technical control. | | |

| | Notes | Mark Awarded (out of 10) | |
|------------------|--|--------------------------|--|
| Structure | | | |
| 9 - 10 marks | Clearly articulated structure, with assured use of contrast and continuity. | | |
| 7 - 8 marks | An effective overall structure, showing attention to contrast and continuity with perhaps some imbalance between sections. | | |
| 5 - 6 marks | Some sense of a rounded structure, with some use of contrast and continuity, although perhaps over-reliant on repetition or without due regard for musical flow. | | |
| 3 - 4 marks | Structure in clear sections, but with some imbalance, and a restricted use of contrast and continuity across the overall structure. | | |
| 1 - 2 marks | Weak structure, with little sense of contrast and continuity. | | |
| 0 marks | No understanding of structure. | | |

| | Notes | Mark Awarded (out of 10) | |
|----------------------|---|--------------------------|--|
| Use of Medium | | | |
| 9 - 10 marks | Inventive and idiomatic use of medium. | | |
| 7 - 8 marks | Effective use of the medium, with attention to detail in the arrangement but showing some restricted use of register. | | |
| 5 - 6 marks | Workable textures, showing consideration of detail, but perhaps showing impracticalities in register or balance or passages of awkward writing. | | |
| 3 - 4 marks | Keeping to simple textures and narrow registers, with restricted use of textual contrast. | | |
| 1 - 2 marks | Weak understanding of the medium, perhaps showing impracticalities in register or balance. | | |
| 0 marks | No understanding of the medium. | | |

| | Notes | Mark Awarded (out of 10) | |
|---|---|--------------------------|--|
| Realisation, Notation and Commentary | | | |
| 9 - 10 marks | Clear and articulate realisation and score with a full and detailed commentary – vivid communication of the composer's ideas. | | |
| 7 - 8 marks | Clearly presented realisation and score, with a detailed commentary, communicating composer's intentions unambiguously but missing detail. | | |
| 5 - 6 marks | Reasonable realisation and mostly accurate score with adequate commentary, but lacking in clarity and attention to detail. | | |
| 3 - 4 marks | Score accurate in layout and pitch, but with inaccuracies and missing detail; realisation gives an impression of the basic elements of the piece. A basic and limited commentary. | | |
| 1 - 2 marks | Poorly presented score and realisation, with incomplete notation/recording in most elements and a very basic commentary. | | |
| 0 marks | Most notation lacking. Presentation missing or inadequate. No commentary submitted. | | |

| | |
|--|--|
| OPTION 4 TOTAL (50 marks) | |
|--|--|

2555 Historical and Analytical Studies

Extract 1

1 **Comment briefly on the variety of vocal textures in the passage from bar 14 to bar 35. Give references to text to support your answer.**

- opening phrase unison (1) then homophonic (1)
- second entry in bar 26 has soprano and alto lines paired, also tenors and basses (1) in imitation (1) (accept any accurate description of this effect), this imitation between male and female voices continues to bar 34 (1)
- *divisi* (1) in bars 27, 32, and 34/35
- the unaccompanied first phrase may be mentioned (1).

Credit these and any further correct observations (each worth 1) to a maximum of...

[3]

2 **The extract is in C major.**

Comment on the tonality and harmony of the opening choral section as follows:

a) **The cadence from bar 13⁴ to bar 14¹**

- an opening G⁷ (1) suggests C major (1) but
- the resolution gives an interrupted effect (1)
- the resolution is onto II⁷ d (1) or F major added 6th (1).

[max.2]

b) **The opening choral phrase from bar 14¹ to bar 18⁴**

- melodic treatment of d minor 7th chord or F major added 6th in bar 14 (1)
- intrusive D flats upset the C major feel (1)
- there is rising chromatic harmony (1)
- the use of added 6th chords (1) in bar 18.

[max.2]

c) **The cadence used for *glassy, lolling tide*: (bar 19³ to bar 21¹)**

- the first two chords II⁷ - V⁷ suggest C major (1)
- but the resolution is onto F major (1) with later added 6th
- Interrupted cadence (1)

[max.2]

3 On the score, complete the soprano part for bar 57³ to bar 61².



(4) Notes and rhythm entirely correct.

(3) About $\frac{3}{4}$ of the notes/relative pitch and rhythm correct.

(2) About $\frac{1}{2}$ of the notes/relative pitch correct.

(1) Contour only correct.

(0) No melodic or rhythmic accuracy.

[4]

4 Identify and explain two examples of word painting in the vocal writing of the extract.

Answers should identify two instances where musical features respond to the meaning of the text. The features for explanation will include:

- melodic shape, range and *tessitura*;
- rhythm and harmonic pace;
- use of *melisma*;
- harmony, including use of chromaticism and dissonance;
- choral texture;
- dynamics.

Credit these and any other valid observation with (1) for each identification and of word painting (max 2), and for explanation.

[max.6]

5 Discuss the composer's response to the text in terms of:

- the use of instruments
- the use of rhythm.

(max 4) for either feature

Instruments

- The use of the piano in such a virtuoso rôle (1).
- The use of trumpets (1) especially around bar 74, and muted for the short alto solo (1) give a Latin-American sound (1).
- The use of percussion is important (1), especially the castanets (1), wood block (1), xylophone (1) and tambourine (1). (max.2)
- The use of *glissandi* in strings and brass (1) give a relaxed effect.
- The absence of woodwind (1).

Rhythm

- The Latin-American rhythmic influence **(1)** gives a dance feel **(1)** clear in the use of syncopation **(1)** rests **(1)** and triplets **(1)**.
- The cross-beat groupings in the piano **(1)** and other use of accents **(1)**.
- The wide range of note values used and combined in vocal/instrumental textures **(1)**.
- The use of long note values **(1)** for text such as *open church doors* and *bell's huge tolling*.

Throughout this question credit any other valid observation with **(1)** up to a max. of... **[7]**

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

- (4)** Answers draw strong comparisons between the extract and the chosen piece: a number of differences/similarities 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 points are made focusing on the musical language and text setting.
- (1 - 2)** Answers may show some knowledge, but fail to compare successfully the extract and the chosen piece; points generally weak and irrelevant.
- (0)** No creditable stylistic points identified or comparison made.

[4]

[The Rio Grande by Constant Lambert. English Northern Philharmonic/chorus of Opera North cond. David Lloyd-Jones.]

Extract 2

7 a) The piece has three main ideas. Write the letters A, B, and C to show the first appearance of each idea.

- A in Section 1, sub-section 1
- B in Section 1, sub-section 2
- C in Section 2, sub-section 1

Credit **(1)** for a wholly correct answer.

[1]

b) Identify with ticks two sub-sections in which the Bridge idea is referred to, apart from the Bridge itself.

- Section 1 - sub-section 3 **(1)**
- Section 3 - sub-section 2 **(1)**

[2]

c) Comment on the tonality in Section 1.

- The music begins in the minor **(1)**.
- There is a modulation to the major in sub-section 1 **(1)**.
- The music moves up a semitone in sub-section 1 **(1)**.
- There is a further modulation in sub-section 2 **(1)** to major **(1)**.
- The music returns to the tonic at the start of sub-section 3 **(1)**.

(max. 3)

[3]

8 Discuss how Shostakovich achieves frequent contrasts of texture and instrumentation in this extract.

The chief points here are the constant change of instrument and timbre, which keep the interest alive through the relatively small amount of material, and answers should give examples. There are texture changes e.g. when the saxophones are heard together near the end, and where the sustained note is introduced at the start of Section 2, as well as the many cases of brief interjections around the melody. The rather subdued use of dynamics and the effect on timbre could also be mentioned with credit.

| | |
|------------------|---|
| 4 marks | Answers identify and explain in detail several points of contrast in several features. |
| 2-3 marks | Answers identify with some detail one or two points of contrast in more than one feature. |
| 1 mark | Answers name one feature which is contrasted, but fail to identify this in detail. |
| 0 marks | No creditable observations made on any point of musical contrast. |

[4]

9 What features in the music might suggest sadness and/or dreaminess?

Answers may include the following observations:

- The prevailing use of the minor key.
- Despite the one-in-a-bar time, the tempo has a lazy feel
- The muted feel of the music.
- The melancholy sound of the (slurred) saxophones.
- The predominantly descending shape of the main melody.
- The falling chromatic interjections in the second section.
- The use of *rit.*
- The solitary nature of so much solo playing.
- The relentless um-cha accompaniment.
- The yearning shape of the violin writing.

Award one mark for each for these and for any other creditable observation up to max of...

[5]

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 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 Prattica*).

10 Explain the new features of *Seconda Prattica*, by referring to the music of one or more composer,

The term *seconda prattica* was coined by Monteverdi to distinguish between the old contrapuntal style and the new style of the early seventeenth century. The important features of this style include:

- the importance of the text in shaping the music;
- the use of dissonance and other devices to express the emotions suggested by the text;
- the rise of the solo singer led to more idiomatic and more virtuosic vocal writing;
- the use of more florid vocal lines with figured bass, indicating unobtrusive and less polyphonic textures;
- the use of dissonance and chromaticism began to lead to modulation;
- the distinction between major and minor modes became important, as did harmonic progression;
- the use of recitative and the beginnings of opera.

11 Explain how English madrigal composers imitated the Italian style.

Care was taken to reflect the meaning and emotion of the text through musical means such as dissonance, suspension, imitation, and contrapuntal texture.

Thomas Morley was probably the composer who most closely modeled his madrigals on the Italian style. Like the Italian *balletti*, Morley's balletts were homophonic and dance-like, strophic and with fa-la refrains.

His publication *The Triumphs of Oriana* was a collection of madrigals by several composers. The Italian characteristics they show include:

- expressive or declamatory word-setting as the text demanded;
- contrapuntal and rhythmically exciting word-setting, while maintaining the natural accents of the words;
- the importance of the melodic lines despite the polyphonic texture;
- the importance of structure.

12 Discuss the word setting in the music of one or more composer from the period.

The creation of tension and drama through the musical response to text can be found in all vocal music from the period. Madrigals and opera are likely to provide candidates with suitably illustrations of these features.

Musical features are likely to include:

- word painting;
- chromaticism;
- dissonance;
- the use of recitative and the adherence to natural speech rhythms;
- emotion and expressive effects;
- the use of voice and recitative at one end of a widening range of textures;
- expressive contrasts in the combination of voices and instruments;
- expressive contrasts of tempo, dynamics and tonality;
- the development of monody;
- the use of ornamentation.

Topic 2: 1685 to 1765 (reactions against *Opera Seria*).**13 Illustrate Purcell's techniques of setting the English language.**

There is a wealth of expressive word setting to be found in both the sacred and secular music of Purcell, and candidates may refer to solo songs, arias from opera or religious music, choruses, or recitative or arioso writing. A range of illustrations may be necessary to give a full picture of the composer's techniques and expressive use of tonality.

Dido's lament will not, on its own, provide material for a full answer, but it will illustrate:

- the 'dying' descent of the vocal line;
- the 'anguish' of the chromatic harmony;
- the lingering on words such as 'darkness';
- the 'expiring' of the broken phrases;
- the relentless, inevitable quality of the ground bass.

Other works will illustrate:

- the use of dance rhythms;
- the use of natural speech rhythms;
- the use of irregular phrasing to create tension;
- the flexible, seamless moving between recitative, aria, chorus and dance.

14 Outline the development of the use of key and harmony in the music of J. S. Bach.

As equal temperament was refined and introduced, so music was free to explore the full range of the diatonic system and to satisfy the musical need for chromatic decoration, and harmonic tension. It was the need for music to move in this direction, and to use modulation as a device for thematic and structural development, that provided the imperative for the perfection of this tuning.

Bach's *48 Preludes and Fugues* will provide ample examples of equal temperament in action, as they explore the full range of the diatonic system. In terms of harmony, his music could be said to mark that point of objective perfection, recognising the dramatic potential of tonality, before the constraints of expression and emotion began the elaboration of harmonic language which led to its collapse in the early twentieth century.

The *Passions* and the *B Minor Mass* will give many suitable illustrations of the use of harmony in narrative and dramatic settings of text.

15 Discuss the setting of dramatic texts by referring to the music of one or more composers from the period.

The scope here is clearly very wide. Two important figures from the period and the Specification are covered in the two previous questions. Handel and Gluck are other likely composers for discussion, covering oratorio and opera respectively.

Whichever composer or composers are chosen for discussion, the range of musical features used in response to text is likely to be similar:

- The use of melodic line and decoration.
- The use of harmony, chromaticism, dissonance, and modulation.
- The use of instrumental accompaniment.
- The use of texture and structure.
- The use of recitative, solo aria, and chorus.

Topic 3: 1815 to 1885 (aspects of Romanticism)

16 Compare the song writing of Schubert with that of one other composer in the period.

The important features of Schubert's song writing style will include:

- intense melodies with a folk-like quality, able to create great emotion despite their simplicity
- colourful and sometimes chromatic harmony to reflect the text and intensify the Romantic feeling
- frequent use of strophic form
- important piano parts notable for their mood setting and word painting.

Schumann is a likely composer for comparison here, and if so then the following points should be included:

- The further development of the genre to an even more expressive form.
- Greater dissonance, chromaticism, and tonal ambiguity - all for expressive Romantic effect.
- The increased importance of the piano, now given the rôle of interpreting the thoughts and emotions of the text, independent from the voice, and often in quite turbulent fashion.

17 Illustrate the use of harmony and tonality as expressive features of text setting in Romantic music.

The more flexible and experimental use of harmony, tonality and form in this period is closely linked to the expressive setting of text. Whether in the folk-loke simplicity of Schubert or the the anguished outburst in Schumann's *Im Rhein*, composers looked to harmonic intensity to convey feeling and carry the narrative. In *Lied* composers used accompaniments to build harmonic tension, with chromaticism, dissonance, and unexpected, often distant modulations. This contrasted with the simplicity of the lyrical voice parts, hinting at complex emotions behind superficial happiness.

In the music dramas of Wagner, the use of harmony and tonality is vital, sometimes used to convey the emotional nuance of the moment, sometimes seeking resolution over a large time-scale. The large scale of every aspect in Wagner's works would be ineffective without the dramatic effect create by his harmonic world of tonal ambiguity, dissonance, chromaticism, and unpredictable modulations.

It is possible that candidates may answer here with references to music which sets text in purely instrumental or orchestral genres. Shakespearean themes, for instance, were very

popular sources for programmatic instrumental music in the period. Answers should explain and illustrate how the features of harmony and tonality listed above were used for expressive and narrative effect in such music.

18 Discuss the popularity of comic opera and/or operetta in this period. Illustrate your answer with references to the music of one or more composers.

- In France, comic opera retained its popularity alongside the more pretentious Grand Opera, sticking as it did to simple musical structures and using fewer singers.
- Several composers, most notably Offenbach concentrated on the genre.
- Offenbach gained fame for satirising the society of the time.
- Plots were straightforward, melodies were simple, and the overall effect was one of undemanding entertainment, a refuge from the worries of everyday life.
- In England, Sullivan was influenced by Offenbach, and with the *libretti* of Gilbert, which satirised most aspects of the establishment, the famous partnership's work appealed for its tunefulness and gentle parody.
- Donizetti is important in Italy, but Rossini was the master of comic opera, combining music of real quality and vocal virtuosity with the similar social satire.

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

19 Discuss the techniques found in the film scores of 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 film(s).

Early composers for consideration will include:

- Vaughan Williams: *Scott of the Antarctic*
- Walton: *First of the few, Henry V*
- Herrmann: *Vertigo*.

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

Candidates are likely to concentrate on 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;
- the composer's ability to write for a wide range of styles and emotions.

20 Illustrate Britten's use of tonality for dramatic effect.

The musical language of Britten produced highly successful operas and re-established English opera composition. He used highly distinctive language, and had an unerring flair for setting the English language. His eclectic style used bitonality and demanding vocal lines, but the music is always able to create character and evoke mood and drama. Answers should be able to discuss at least one extended scene from a work to illustrate how Britten's music provided structure, contrast, and a dramatic response to the text.

21 Discuss the contrasting styles of vocal music by two composers from the period.

Answers here may draw on all vocal genres: opera, liturgical and non-liturgical religious music, stage and film musicals - and all styles: traditional or experimental, tonal or non-tonal, serious or popular. Solo song should not be included however, as this would increase the choice of questions for candidates who have prepared this genre. Whichever genre or style is chosen, candidates should draw on their listening experience and study to explain how each example illustrates the musical means, language, and influences employed to convey the drama, feeling, and meaning of the text.

Topic Period 5: 1945 to the present day (aspects of song).**22 Illustrate the techniques of word setting by one or more composers or song writing partnerships.**

Answers may discuss examples from serious or popular genres, or from both. They should address a range of features and techniques used in the musical response to words.

- The use of melody to reflect the words.
- The use of tonality, including modulation.
- The use of instrumental accompaniment.
- The use of technology and recording techniques, where appropriate.
- Musical structure.

23 Discuss the expressive use of tonality in examples from both 'art' and popular songs.

Examples from serious composers will include a wide range of approaches from Britten and Berio to Rorem and Dring. Popular songs have been less adventurous in the main, though the songs of the Beatles will provide evidence of a wide harmonic language, and a sophisticated use of harmony and modulation. As always, answers should address both Areas of Study, and this discussion of tonality should always be linked to the expressive setting of text, its meaning and mood.

24 Discuss the expressive use of instruments and/or technology in at least three popular songs from the period.

Answers may include:

- the development of instrumental writing in the genre through the period from the simple style of the fifties to more virtuoso and expressive styles;
- the development of new sounds, perhaps with technology, and new performing skills;
- the inclusion of a wider range of instruments, including orchestral and those from other cultures;
- the manipulation of sound through technology, both during performance and in recording;
- the use of amplification to achieve balance not possible otherwise, allowing the inclusion of quieter instruments in ensembles;
- the increased size and range of percussion.

To achieve high marks answers should address the *expressive* nature of the instrumentation, showing how the use of instruments contributes to the words and the creation of mood and style.

Section C

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

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

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

Comments on individual questions

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

25 Discuss two contrasting pieces of music which show different forms of fusion or crossover between styles.

Answers may cite examples of the fusion of different styles which have been interesting experiments but merely one-offs. An illustrated explanation of more enduring styles which have come from the fusion of disparate styles and musical language. Although examples exist from all periods of music, answers are likely to concentrate on the most recent. However, the fusion of jazz with the classical may well be mentioned: *Rhapsody in Blue* and the music of Jacques Loussier and the Swingle Singers.

The more recent examples will include those which combine western music with world music, especially India, Asia, and South America. Bhangra is likely to be cited as an example of an enduring style in its own right, but whichever are chosen for illustration, answers should explain in detail the musical features of the fusion.

26 Explain some ways in which listening has influenced your own performing style or technique.

Answers should address the issues of their musical influences, derived from listening, in the development of sound, style, interpretation, and technique. Candidates may draw on the influence of their listening in preparation for other units of their course. Answers should give detailed explanation of the ways in which their own performing in general, or their performance of specific pieces, has been changed and shaped through their listening. Matters such as sound production and quality, the use of techniques such as *rubato* or *vibrato*, and different styles of decoration, perhaps related to historically informed playing, are appropriate, as well as the realisation that through listening, different approaches to shaping and interpretation can be discovered which can colour and influence one's own performance.

27 It is now over a century since musicians tried to kill off tonality. How successful have their attempts been?

Some answers may choose to concentrate on music which abandoned tonality, referring to the Second Viennese School, those composers such as Stravinsky who dabbled in serialism, or the total serialism of Boulez.

Others may refer to those composers of the early and mid-twentieth century who continued to write in basically tonal language and go on to describe the general return to a tonal language in styles such as minimalism later in the century. Answers may also describe the refusal of popular genres, stage musicals, and most film scores to experiment with non-tonal language.

28 It is a common complaint that music today is heard and not listened to. Is this anything new?

Answers which support or dispute the first half of the question dealing with background music, ought to go beyond the obvious use in public places, shops and restaurants. Other instances may include:

- the use of underscore in music for the large and the small screen - its rôle in creating mood and atmosphere, and its use in complementing , predicting, and reflecting on the drama;
- incidental music in the theatre;
- the use of music before, during and after religious services to create and encourage a spiritual mood;
- the use of music in advertising;
- dance music;
- the use of music in stressful situations, such as dentists surgeries, and its use to evoke mood and behaviour in music therapy.

It is not necessary to address this opening statement but those answers which do should go on to the essential question and refer to and illustrate instances from the past, such as the salon music of the eighteenth century or the circumstances in which jazz has often been performed.

29 Explain how the style and technique of at least one performer have set new standards for their instrument or voice.

From music history there are those players who, at the time of development in their instrument, were quick to realise the new potential:

- The clarinetist Anton Stadler and the horn player Joseph Leutgeb, whose virtuoso playing inspired Mozart's concertos.
- The big composer/performers of the Romantic period - Chopin, Liszt, Paganini, and so on.
- The many singers whose technique set new standards and inspired, for example, operatic rôles.

In more recent times examples can be found in the guitarist Django Reinhardt, the horn player Dennis Brain, and the counter-tenor Alfred Deller. In the worlds of jazz and pop there are many examples of singers, guitarists, trumpeters, saxophonists and drummers, whose skill and performances have opened eyes to new possibilities, which have then become the aspiration for all.

Grade Thresholds

Advanced GCE Music 3872/7872
June 2008 Examination Series

Unit Threshold Marks

| Unit | | Maximum Mark | a | b | c | d | e | u |
|------|-----|--------------|----|----|----|----|----|---|
| 2550 | Raw | 100 | 81 | 71 | 62 | 53 | 44 | 0 |
| | UMS | 100 | 80 | 70 | 60 | 50 | 40 | 0 |
| 2551 | Raw | 100 | 81 | 73 | 65 | 58 | 51 | 0 |
| | UMS | 100 | 80 | 70 | 60 | 50 | 40 | 0 |
| 2552 | Raw | 100 | 68 | 61 | 55 | 49 | 43 | 0 |
| | UMS | 100 | 80 | 70 | 60 | 50 | 40 | 0 |
| 2553 | Raw | 100 | 79 | 71 | 63 | 56 | 49 | 0 |
| | UMS | 100 | 80 | 70 | 60 | 50 | 40 | 0 |
| 2554 | Raw | 100 | 78 | 71 | 64 | 57 | 50 | 0 |
| | UMS | 100 | 80 | 70 | 60 | 50 | 40 | 0 |
| 2555 | Raw | 100 | 67 | 61 | 55 | 50 | 45 | 0 |
| | UMS | 100 | 80 | 70 | 60 | 50 | 40 | 0 |

Specification Aggregation Results

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

| | Maximum Mark | A | B | C | D | E | U |
|-------------|--------------|-----|-----|-----|-----|-----|---|
| 3872 | 300 | 240 | 210 | 180 | 150 | 120 | 0 |
| 7872 | 600 | 480 | 420 | 360 | 300 | 240 | 0 |

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

| | A | B | C | D | E | U | Total Number of Candidates |
|-------------|------|------|------|------|------|-------|----------------------------|
| 3872 | 20.2 | 42.6 | 65.1 | 83.5 | 94.8 | 100.0 | 1411 |
| 7872 | 22.5 | 47.8 | 68.8 | 89.5 | 97.9 | 100.0 | 1199 |

2610 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.

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

OCR Customer Contact Centre

14 – 19 Qualifications (General)

Telephone: 01223 553998

Facsimile: 01223 552627

Email: general.qualifications@ocr.org.uk

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