

Mark Schemes for the Units

June 2009

3872/7872/MS/R/09

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of pupils of all ages and abilities. OCR qualifications include AS/A Levels, GCSEs, OCR Nationals, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new syllabuses to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support which keep pace with the changing needs of today's society.

This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by Examiners. It does not indicate the details of the discussions which took place at an Examiners' meeting before marking commenced.

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

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

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

© OCR 2009

Any enquiries about publications should be addressed to:

OCR Publications
PO Box 5050
Annesley
NOTTINGHAM
NG15 0DL

Telephone: 0870 770 6622
Facsimile: 01223 552610
E-mail: publications@ocr.org.uk

CONTENTS

Advanced GCE Music 7872

Advanced Subsidiary GCE Music 3872

MARK SCHEMES FOR THE UNITS

Unit/Content	Page
2552 Introduction to Historical Study	1
2555 Historical and Analytical Studies	20
Grade Thresholds	35

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 22).

Extract 1A

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

SCHUBERT, Quartet in a ("Rosamunde"), op.29 no.1, D.804, 2nd movement, bars 1-17, 54-77³ & 111-126. Melos Quartett (1975), Deutsche Grammophon 463-155-2, track 6, 00'00" - 01'23, 03'22" - 04'44" & 06'28" - 07'28" [Total length of recorded extracts: 03'45"]

Passage 1i (bar 1 to bar 16b) [☉ track 2]

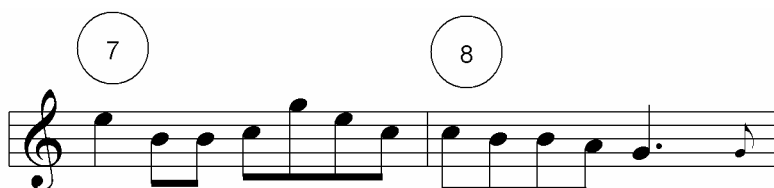
- 1 The extract begins in C major and modulates to **two** different keys during the course of bars 1-8. Name the two keys and state their relationship to the tonic key of the passage.[4]

Key	Relationship
d (minor)	Supertonic (minor) (allow 'minor of the sub-dominant')
G (major)	Dominant

(Allow key sequence in either order)

- 2 **On the score** complete the melody played by the 1st violin in bar 7 and bar 8. The rhythm of this passage is indicated above the staff.

[5]



Entirely correct	5
One or two errors of (relative) pitch	4
Three or four errors of (relative) pitch	3
Five or six errors of (relative) pitch	2
The general melodic shape produced but with largely inaccurate intervals between notes	1
No melodic accuracy	0

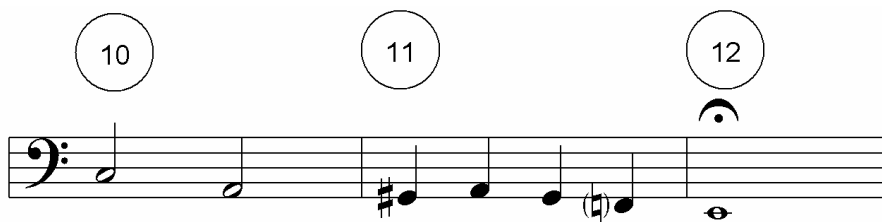
- 3 What device is heard in the section from bar 9 to bar 10? (*Tick one box*) [1]

- ☐ Augmentation
☐ Inversion
☐ Pedal
☒ Sequence

- 4 What performance instruction (not printed in the score) is followed by the performers in bar 11? [1]

Rit. / Rall. / Slowing down

- 5 **On the score** complete the bass line played by the 'cello in bar 10 and bar 11. 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 |

- 6 What cadence occurs in bar 16b? (*Tick one box*) [1]

- ☐ Imperfect
☐ Interrupted
☒ Perfect
☐ Plagal

Passage 1ii (Bar 17 to bar 40) [Ⓢ track 3]

- 7 In the section from bar 17 to bar 28 describe how the music of the **accompaniment** differs from that of **Passage 1i**.

2 marks	Answer makes a valid comparison between the accompaniments of both extracts
1 mark	Answer makes a valid comment on the accompaniment of one of the extracts OR a partially secure/accurate comparison
0 marks	Answer makes no valid comment on the accompaniment in either extract

Relevant evidence that may be mentioned by candidates:

[2]

- *ref.* faster/semiquaver rhythmic movement (in 2nd violins)
- *ref.* ♩ ♪ rhythm also present in viola line
- *ref.* greater variety of rhythmic patterns in accompaniment
- *ref.* less rich texture / less frequent use of double stopping
- *ref.* homophonic *cf.* more linear texture

8 The following chords are used in the section from bar 21 to bar 23:

[4]

- **I (C)**
- **Ib (C/E)**
- **V7b (G7/B)**
- **V7c (G7/D)**

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

The musical score shows three bars of music. Bar 21 has a treble clef staff with a melody of eighth notes and a bass clef staff with a single note (C). Bar 22 has a treble clef staff with a melody of eighth notes and a bass clef staff with a single note (E). Bar 23 has a treble clef staff with a melody of eighth notes and a bass clef staff with a single note (G). Below the bass clef staff, there are three boxes for chord identification: 'Ib' under bar 21, 'Vb' under bar 22, and 'I' and 'V7c' under bar 23.

Award 1 mark for each chord positioned accurately

9 Compare the **structure** of **Passage 1ii** with that of **Passage 1i**, pointing out **one** similarity and **one** difference. **[2]**

Similarities:

- Both passages follow ABB structure / Both have the same Section A

Differences:

- *ref.* B section written out fully in Passage 1ii, not using repeat marks
- *ref.* Passage 1ii ends in a different key to Passage 1i
- *ref.* B section changed / different in Passage 1ii

- 10 Compare the **tonality** and **harmony** of bars 29-40 in **Passage 1ii** with the corresponding section of **Passage 1i** (bars 13-16b). Refer to specific chords and keys in your answer. [6]

5-6 marks	Evidence provided from a <u>range</u> of specific examples covering both tonality and harmony.
3-4 marks	Evidence provided from a general selection of examples covering both tonality and harmony OR detailed/specific references to aspects of either tonality or harmony
1-2 marks	Some general evidence (probably from a narrow range) provided, covering either tonality or harmony.
0 marks	No evidence relating to tonality or harmony offered.

Evidence of detail that may be mentioned by candidates:


- V7d/F7 in B \flat at bar 29
- C major at bar 32
- c minor at bar 33
- A \flat major at bar 34
- V7-I / Perfect cadence (1) in E \flat major at 35⁴-36
- V7d / A \flat 7 (1) in D \flat major (1) at bar 37
- Diminished 7th chord at bar 38
- Second perfect cadence / V7-I (1) in E \flat major at bar 40
- Harmony opens the same / is the same in Section A
- Harmony changes for B section

Passage 1iii (Bar 41 to bar 56) [☉ track 4]

- 11 What device is heard in the 'cello bass line (not printed in the score) from bar 49 to bar 52? (Tick one box) [1]

- ☐ Augmentation
☐ Inversion
☒ Pedal
☐ Sequence

- 12 Show how the rhythm of the opening melody from **Passage 1i** is used in **Passage 1iii**. [4]

-  rhythm pattern (1) treated in imitation/antiphony (1)
- *ref.* falling interval extended in bars 41 & 43
- *ref.* motif stated on a monotone/same pitch in bars 44-46
- *ref.* motif stated in chords (1) as accompaniment (1) at bars 48-52
- *ref.* melodic similarities at openings of "paired" phrases
- *ref.* specific melodic contrasts at ends of "paired" phrases

Extract 1B

This extract consists of two passages (Passage 1i and Passage 1ii) from Edwin Astley's theme music for the 1972 television series *Randall and Hopkirk (Deceased)*.

EDWIN ASTLEY, *Randall and Hopkirk (Deceased)* (no score available), City of Prague Symphony Orchestra/Nic Raine (1996), Silva Screen Records FILMXCD 184, disc 1, track 5, 00'05" - 00'51" & 00'53"- 02'10" [Total length of recorded extracts: 02'03"]

Passage 1i (Bar 0⁴ to bar 16) [⊙ track 5]

- 13 Name the instrument that plays the melody line printed in the score. [1]

Harpsichord

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

- A¹A²BA³ (3) / AABA (2) (allow ABCB = 1)
- *ref. anacrusis*
- *ref. regular 4-bar phrase structure*
- *ref. specific change from A¹ to A² (eg Imperfect – perfect cadences)*

- 15 On the score, write the following on the blank single stave printed:

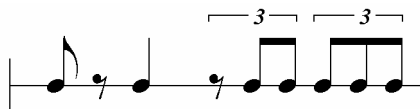
- (a) The rhythm played by the (electric) bass in bar 1. [2]



(Allow variants within acceptable limits, e.g. double-dotted crotchet at opening, or triplet "swung rhythm" notation)

Entirely correct	2
One rhythmic error	1
Very little or no rhythmic accuracy	0

- (b) The rhythm of the brass chords in bar 8. [3]



(Allow first beat as EITHER quaver or crotchet value)

Entirely correct	3
One rhythmic error	2
Two or three rhythmic errors	1
Very little or no rhythmic accuracy	0

- 16 (a) On the score, circle **two** notes of the printed melody that are ornamented in the recorded performance [2]

Award 1 mark for each correct note circled

Mark the first two circled notes only

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

Turn

17 The following chords are used in the section from bar 9 to bar 16:

[4]

- Cm
- D \flat /F
- Fm
- G7

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

The musical score consists of two systems of staves, each with a treble and bass clef. The key signature has three flats (Bb, Eb, Ab). Bars 9 to 12 are grouped together, and bars 13 to 16 are grouped together. Chord boxes are provided below the bass staff for each bar:

- Bar 9: G7
- Bar 10: Fm
- Bar 11: D \flat /F
- Bar 12: Cm
- Bar 13: Fm
- Bar 14: D \flat /F
- Bar 15: Cm
- Bar 16: Cm

Award 1 mark for each chord positioned accurately

Passage 1ii (Bar 17⁴ to bar 44) [⊙ track 6]

18 What **two** of the following features can be heard in bars 19, 20 and 22? [2]

- ☐ Flam
- ☐ Fluttertongue
- ✓ Lip smear
- ☐ Rim shot
- ✓ Swung rhythm
- ☐ *Tremolando*

19 Comment on the way in which the melody from **Passage 1i** is treated in the section from bar 17⁴ to bar 22³ of **Passage 1ii**. [3]

- Truncated/Opening four bars only
- Separated/divided (1) by one bar rest (1) in the centre of the phrase (1)
- *ref.* change of pitch for the final note of the phrase
- *ref.* (two) octave lower pitch
- *ref.* intro to reprise of Passage 1i
- *ref.* change of instrument (harpsichord → guitar)

20 In what ways is the melody that begins at bar 23³ different from its statement in **Passage 1i**? [5]

- *ref.* melody doubled (e.g. brass)
- *ref.* longer *anacrusis* (minim, not crotchet)
- No use of ornamentation
- Now played by violins / strings (1) octave lower than opening (1)
- More sustained / *legato* / smoother
- *ref.* extension at end of theme/addition of coda

21 Describe briefly the scoring (instrumentation) of the **accompaniment** in the section from bar 24 to bar 40. [5]

- *ref.* flute(s) (1) countermelody (1) derived from bars 18-19 (1)
- *ref.* rhythmic *ostinato* / swung rhythm (1) and “bluesy” melodic link (1)
- Muted (1) brass (1) chords (1)
- ... and doubling of melody (1) from bar 32 onwards (1)
- *ref.* harpsichord (1) spread chords (1) on first beat of bar (1)
- *ref.* 'cello (1) shadowing theme in 3rds/6ths (1) at 25⁴ - 27¹ and/or 29⁴ - 31¹

- 22 Comment briefly on the use of **harmony** at the end of **Passage 1ii** (bar 39 to bar 44) [4]
- **ref. chromatic harmony (accept modulation/key change)**
 - **ref. specific key / chord changes:**
Cm (bar 39); Fm/C (bar 40); D \flat (bar 41); G \flat (bar 42); G7 (bar 43); C7 (bar 44)
 - **ref. chromatic ascent**
 - **ref. conclusion on V7 / Imperfect cadence**

Section B

Answer **all** the questions in this section (Questions 23 to 34).

Extract 2

The Insert contains a full score of **Extract 2** which is taken from the third movement of Haydn's *Concerto in E \flat for trumpet and orchestra, Hob. VIIe:1*. There is no recording for this extract.

HAYDN, *Concerto in E \flat for trumpet and orchestra, Hob. VIIe:1*, 3rd movement, bar 245¹ to bar 279².

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

(a) *tr* (Solo trumpet at bar 5) [1]

Trill/shake/credit valid explanation

(b) Tutti (Bassoons at bar 12): [1]

All/everyone

(c) ∇ (1st violins at bar 12) [1]

Very detached/short *staccato* / *staccatissimo*

- 24 What devices occur at the following points in the extract?

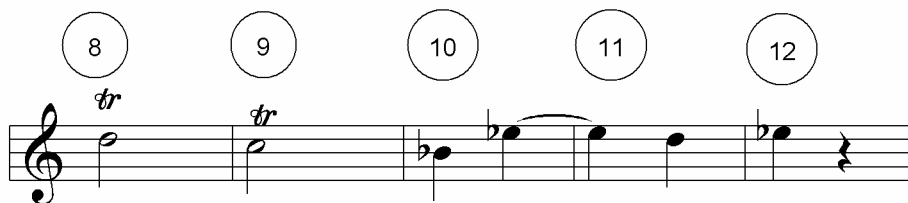
(a) 'cello & basses from bar 1 to bar 4? [2]

Dominant (1) pedal (1)

(b) 2nd violins from bar 4² to bar 10²? [2]

Suspension (1), syncopation (1), sequence (1)

- 25 On the blank stave below write out the music played by the solo trumpet from bar 8 to bar 12 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 <u>not</u> octave displacement.)	

- 26 Complete the table below by identifying the chords used at specific points in the extract. [4]

Bar numbers	Chord
12-13	Diminished (7th)
14-15	V7d (B_b⁷/A_b)
16-17	I_b (E_b/G)
18-19	V7b (allow V9b) (B_b⁽⁷⁾/D or B_b⁽⁹⁾/D)

- 27 Describe the string writing in the section from bar 22 to bar 35. [4]

- **Unison/octave writing**
- **ref. chromatic ascent**
- **ref. change to more mysterious dynamic/pp**
- **ref. tremolando**
- **ref. faster/crotchet rhythmic movement (1)**
- **ref. detached (1) chords on 1st beat of the bar (1)**
- **ref. violin double stopping (bar 35)**

- 28** Comment on Haydn's writing for the trumpet in the extract, showing how he exploits the new keyed trumpet's potential but also makes references to the older style of writing for the natural trumpet. **[3]**

Award 1 mark for each valid observation made + 1 for each specific and accurate location reference

Relevant observations may include references to the following features:

- **Stepwise movement/(descending) scale**
- **Wide instrumental range for the keyed trumpet**
- **Ornamentation/trills**
- **Tonic/dominant alternation**
- **Use of "fanfare" motifs**

- 29** Describe the music that immediately follows the printed extract. **[3]**

- **Silence/rest (1) for two bars (1)**
- **1st Subject/Rondo theme/Theme A (1) in solo trumpet (1)**
- **String accompaniment**
- **ref. unusual/minor/chromatic harmony**
- **ref. series of perfect cadences/V-I**
- **Tonic key/E^b (major)**

Extract 3 [☉ track 7]

There is no score for Extract 3.

This extract is taken from *Black Bottom Stomp* performed by Jelly Roll Morton and His Red Hot Peppers. In the recording you will hear **two** solo sections.

**JELLY ROLL MORTON AND HIS RED HOT PEPPERS, *Black Bottom Stomp* (1926), from *Jelly Roll Morton & His Red Hot Peppers, Volume 1: Chicago Days, 1926/1927, Jazz Archives no.110/EPM 158942 (1997), track 1, 01'51" – 02'27"*.
[Length of recorded extract: 00'36"]**

30 In the **1st** solo:

- (a) Name the solo instrument heard in the recording. **[1]**

Trumpet

- (b) In what way has the sound of this instrument been modified? **[1]**

Use of a mute

- (c) Describe briefly the music of the accompaniment in this solo. **[3]**

- **Block/detached (1) chords (1) / Stop time (2)**
- **Syncopated/off-beat (1)**
- ***ref.* Charleston rhythm**
- ***ref.* accented / stabs**

31 In the **2nd** solo:

- (a) What solo instrument is heard prominently? **[1]**

Banjo

- (b) Who is the soloist in this performance? **[1]**

(John) Saint-Cyr

- (c) Describe briefly how the accompaniment of this 2nd solo differs from that of the 1st solo. **[3]**

- **Addition of walking bass (1) played by the string/double bass (1)**
- ***ref.* silence / rest / break at the half-way point**
- ***ref.* 'slapped' bass / percussive sound**

32 What performing technique is heard in the clarinet at the end of the recorded extract? **[1]**

Glissando / slide / portamento

33 Describe briefly the music that occurs **immediately before** the recorded extract. [3]

- Solo (1) for piano / (Jelly Roll) Morton (1)
- *ref.* "Charleston" (1) chords (1)
- ... played by full band / ensemble / *tutti*
- *ref.* stride piano

34 In what year was this performance of *Black Bottom Stomp* recorded? [1]

1926

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** What effects did the development of recording technology have on jazz musicians between the late 1920s and 1960? **[25]**

The main issues/evidence that should be addressed by candidates:

- Limited recording time of the 78 record and the extended time afforded by the development of the vinyl LP in the 1960s.
- Extension of performance time and extended improvisation as opposed to a tight solo/ensemble alternation.
- Increased quality of recorded sound, encouraging a move away from frontline arrangements to a more collaborative ensemble.
- The ability to balance individual lines within a recording studio as a result of the presence of a sound engineer.
- Development of a wider range of recorded timbre, including more extensive use of the double bass and percussion by 1960.
- A move away from recordings of “live” performances towards “art” music created in a studio.

Most candidates should be able to:

- Recognise the extended recorded time afforded by LP recordings and mention some basic ways in which this affected the music performed by jazz musicians.
- Demonstrate a basic awareness of the main ways in which the quality of recorded sound had improved over the period.
- Show awareness of the move towards studio-created “art” music by 1960.
- Mention some basic ways in which changes in recording practice resulted in changes of instrumental combinations and/or performing styles.

More informed answers will offer more detail such as:

- A comprehensive description of the changes that occurred in recording technology between the 1920s and 1960, supported by perceptive and specific examples.
- Specific detail across a range of examples that relate technological changes to musical evidence in the prescribed repertoire.
- An assessment of the improvement in the quality of recorded sound, supported by aurally perceptive and detailed comments on the prescribed repertoire.
- A detailed survey of ways in which the move to a studio-created form of “art” jazz produced new performance techniques that contrasted with the standard practices of early jazz. (eg the use of the ‘fade out’).

- 36** Compare and contrast the performing venues and conditions of any two items of prescribed repertoire (set works) you have studied. **[25]**

The main issues/evidence that should be addressed by candidates:

- The nature of each performing venue (eg public or private, with an audience or without) and any related issues that have a direct bearing on the music produced (eg Weber's performance as a "prelude" to a full opera, Davis' recording as a studio "art" rather than for live audience performance, Ellington's performances as part of an evening of exotic entertainment).
- The nature of the audience: social and/or cultural composition, musical expectations of the audience, relevant social and/or historical background (eg the rise of German nationalism at the time of Weber's overture).
- The specific influence of factors outlined above on the nature of the composition in terms of aspects such as instrumentation, structure, performance practice, audience reception.
- Particular influences on the performance conditions of musicians (eg Davis' access to studio technology and a sound engineer, Ellington's extended residency at The Cotton Club).

Most candidates should be able to:

- Demonstrate an awareness of the performing venue of the two works discussed.
- Show some basic awareness of the basic conditions under which the composers and/or performer of the works selected were operating.
- Outline some basic ways in which the venue and/or performing conditions affected the music produced.

More informed answers will offer more detail such as:

- Specific details of the performance venues of the two works chosen, supported by detailed music examples that relate information to the venue.
- Detailed knowledge of the composition of audiences and/or the social or cultural background to the performance of both works chosen.
- A considered assessment of the relationship between the performance venue or performing conditions and the type of music produced, supported by aurally perceptive comment from both works selected.

- 37 What is distinctive about the use of instruments in the recorded performances of Duke Ellington's *East St. Louis Toodle-O* **and/or** Miles Davis' *So What*? [25]

The main issues/evidence that should be addressed by candidates:

- The recurrence of instrumental timbres and motivic fragments throughout both works.
- The contrasting approaches to musical structure: Ellington's clear division into a sequence of solos and ensembles against Davis' more organic improvisations spread over a longer period of time.
- The respective size of instrumental ensemble: Ellington was working with a large group (his "orchestra") and Davis with a much smaller and more intimate ensemble, but both performers knew the capabilities of their groups exceptionally well.

Most candidates should be able to:

- Provide basic descriptions of the two performance ensembles and make some basic observations relating to the use of instrumental combinations in each work.
- Provide some details relating to the characteristic sounds of at least one solo instrument used in each work.
- Display a basic awareness of the overall structure of each work and make some reference to the return of main motifs.

More informed answers will offer more detail such as:

- Detailed knowledge of the instrumental forces used in each work, supported by aurally perceptive music examples.
- A clear awareness of the distinctive musical timbres associated with Ellington's "jungle" sound and Davis' musical style, together with precise references to specific performing techniques employed in both works.
- An effective and detailed understanding of an aspect of musical structure (probably linked to motivic recurrence or transformation) supported by specific musical examples chosen from both works.

- 38 Compare and contrast the orchestral forces used and their use in Haydn's *Concerto for Trumpet and Orchestra* and Beethoven's *Piano Concerto in c*. [25]

The main issues/evidence that should be addressed by candidates:

- The conservative nature of Haydn's orchestra and an awareness of the ways in which "Romantic" influences of the early 19th century expanded the orchestral forces – exemplified in Beethoven's scoring.
- Specific details of changes in the woodwind, brass and percussion sections, together with developments in instrument technology that extended range.
- Contrasting approaches to the musical content: Haydn's music aims to display the virtuosity of the keyed trumpet; Beethoven's is to pit the power of the early 19th-century piano against a large orchestral force.

Most candidates should be able to:

- Identify some basic similarities and differences between the two orchestral ensembles and provide some musical detail to support their comments.
- Refer to at least one example chosen from each work and relate these in a basic manner to the orchestral "language" typical of the composer or period. (These comments may relate only to the solo instrument in the case of the least able candidates).
- Comment in detail on the use of instruments in at least one further music example taken from each work.

More informed answers will offer more detail such as:

- Specific knowledge of the design and musical capabilities of specific instruments from each work together with aurally perceptive comments relating to the employment of the instruments in each work.
- Thorough awareness of the orchestral timbres and musical "language" that characterises both Haydn and Beethoven's writing (not necessarily restricted to the prescribed repertoire).
- An effective and detailed comparison of the deployment of the orchestra in the two works, complemented by clear and specific aural examples supporting observations made.

- 39 Compare the use of the piano in Beethoven's *Piano Concerto in c* with that of Duke Ellington's *East St. Louis Toodle-O*.

[25]

The main issues/evidence that should be addressed by candidates:

- The contrasting rôles of the pianist: in Beethoven's concerto the soloist is very much pitted against the full orchestra in a competitive environment; in Ellington's performance the pianist is more of an ensemble player, making occasional appearance as a highlighted "soloist".
- Contrasts in the nature of the piano: Beethoven's piano has a wider range and increased power than the earlier "Viennese" models, but lacks the range and depth afforded to Ellington, playing a modern grand piano.
- In spite of this, Beethoven explores more fully the range and power of the instrument than Ellington.
- Both works were created (and performed) by composer/performers who were virtuoso pianists and consequently knew the capabilities of the instrument exceptionally well.

Most candidates should be able to:

- Demonstrate a basic awareness of the contrasting rôle of the piano in the two works and support this by some general references to at least one musical example taken from each work.
- Describe in general terms some examples of keyboard writing and texture taken from each work.
- Show an awareness that both composers were also capable pianists and therefore writing for their "own" instrument.

More informed answers will offer more detail such as:

- A detailed comparison of the keyboards employed by both composers, relating this to relevant musical aspects such as range, sustaining power and sonority.
- Discussion of detailed and specific music examples taken from both works that demonstrate clear awareness of a range of musical textures employed by both composers.
- A convincing comparison of the rôle of the piano in the two works, supported by aurally perceptive music examples and providing clear awareness of the contrasting approaches taken to the rôle of the instrument.

2555 Historical and Analytical Studies

Section A

Extract 1

1 Explain how the music of bars 1 to 5 establishes a mood which anticipates the text.

The music creates a calm, autumnal feeling, through the use of:

- slow tempo
- slow pulse achieved by $\frac{6}{4}$
- simple, repetitive rhythms
- falling melody (reflecting both the fall of the year, and the falling sunlight of the first line)
- descending lines, **through a wide range**
- *pp* dynamics
- *legato* phrasing
- mainly light upper woodwind scoring
- chromaticism
- sustained / pedal / held bass / drone.

Credit each of these and any other correct observation with **(1)**. No credit is to be given for describing the mood.

(max.4).

[4]

2 In the passage from bar 6 to bar 23, your Insert gives the accompaniment played by the strings of the orchestra.

(a) Identify two examples of word painting in the voice and string parts, and explain how they are achieved.

- little movement in accompaniment and voices (except tenors) reflects 'hardly sways' **(1)**
- "swaying" melodic figure for *hardly sway* **(1)** in tenors and altos, other voices slur to new chord. **(1)**
- Falling interval on *fall* **(1)** (soprano and tenor).
- Falling chromatic lines in strings to describe *summer's loss*. **(1)**

[max.2]

(b) Describe the music played by the wind instruments in these bars, and explain how it expresses the text.

- Horns double the voices on the swaying motif (horns must be correctly identified). **(1)**
- Flutes, clarinets, and oboes have descending figure for *sunlight falls* (at least one correct identification of instrument needed). **(1)**
- Flutes have a rapid descending and ascending figure for *breeze*. **(1)**
- Horns and oboe continue the "swaying" motif, in imitation, independent of the voices. **(1)**
- Flutes have semiquaver/rapid descending figure for *summer's loss*. **(1)**

Answers must refer to text for full marks.

[max.4]

5 Explain how Delius uses harmony to express the text in bar 48 to bar 50.

- The chords are G major + 6th and V¹³ (48 & 49) **(1)** and G minor + 6th (50). **(1)**
- Against the held chord in 48 and 49, the harmony sways/drifts/rocks between further added notes (C and F[#]). **(1)**
- The dream-like sound is achieved through the rocking between the chords **(1)** and falling melodic treatment of them. **(1)**
- tonal ambiguity reflects dreaminess **(1)**

Answers must name chords and explain their use to achieve all marks.

[3]

6 Referring to another piece of vocal music from this period, explain how tonality and other musical features are used to create mood.

- (5)** Answers describe several ways in which tonality and other features create mood in the chosen work; all observations are supported by references to the text.
- (3-4)** Answers describe one or two ways in which tonality and/or other features create mood in the chosen work: some references to text in the chosen piece may be given.
- (1-2)** Answers may show some knowledge of the use of tonality or another feature in the chosen work, but fail to give a convincing explanation of the creation of mood, or give any reference to text.
- (0)** No creditable description or references to text given.

[5]

[Delius, *Songs of Sunset* : Bournemouth Symphony Orchestra and Chorus, Waynflete Singers, Southern Voices, cond. Hickox. Chandos CHAN 9214]

Extract 2**7 Describe in detail the features of the introduction.**

The features of the introduction will include:

- vamp till ready
- I - VI - IV - V bass (*pizzicato* double bass/piano LH)
- sustained note (dominant: sax (accept bassoon) also glockenspiel (with F[#] *acciaccatura*))
- and pizzicato violins
- off-beat chords (piano RH) and pizzicato violins
- accept ostinato or riff
- walking pace
- detached / staccato chords
- sax octave drop.

Credit these and any other correct observations with 1 mark each up to a max. of **[5]**

8 Compare the music of A with A1.

The features of the A section will include:

- clarinet melody;
- use of blue notes;
- use of chromatic chords;
- use of sequence and modulation;
- *pizz.* bass continues, and intro riff extended and developed;
- interjection from muted trumpet;
- 2 bars of held dominant wind + woodblock in double time;
- clarinet returns, trading phrase with sax.

and the A1 section:

- piano takes melody; octave doubling and embellishments;
- *pizz.* bass continues;
- upward scalar sweeps from violins;
- sustained saxes;
- two-bar sustained dominant, and traded phrase with sax as in Section 1;
- muted trumpet interjection (later this time);
- off-beat percussion.

Examiners should credit each correct point of comparison between features listed above and any other correct observations, e.g. *the two sections have the same structure*, with one mark each up to a max. of **[6]**

9 Explain how the B section provides contrast.

The contrasting features will include:

- new theme;
- contrasting sustained melody on violins;
- saxophones (accept 'horns') have close harmony;
- *pizz.* bass continues;
- syncopated accompaniment now much lighter (brushed snare?);
- use of modulation, and return to tonic for next appearance of A;
- legato;
- narrower melodic range than in A.

Credit these and any other correct observation with one mark each up to a max. of **[4]**

[Gershwin: *Promenade (Walking the Dog)*, The Essential Gershwin, George Gershwin, piano. Sony]

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 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 or 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 or 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 or spelling.
- 6-10** A little knowledge of the Prescribed Topic with little familiarity with music and sketchy understanding of context. A series of vague and unrelated points not attempting to address the question and expressed poorly in incorrect language.
- 1-5** Barely any knowledge of the Prescribed Topic, music or understanding of context. No attempt to address the question. Very poor quality of language throughout.

Comments on Individual Questions

The following notes are a guide to some of the relevant points candidates may be expected to make. They are certainly not definitive answers, and examiners must be ready to reward candidates if they take different, but equally valid approaches. Particularly, candidates may well have studied works or composers other than those mentioned here. It is clearly not possible to give comprehensive coverage of all potentially valid answers.

Topic 1: 1550 to 1620 (The influence of the Council of Trent, the English Reformation and *Prima* and *Seconda Prattica*).**10 What were the main types of secular vocal music in England during this period? Identify the characteristics of each type, referring to the music of one or more composers.**

Answers may contain these and other relevant observations:

- Secular song was largely introduced to England quite late in the Renaissance, with the publication of Yonge's *Musica Transalpina* in 1588.
- Madrigals thrived in England for the next 40 years or more.
- Morley wrote canzonets, ballets (dance-like, homophonic, and repetitive with a *fa-la* refrain) and more serious madrigals, as well as publishing *The Triumphs of Oriana*, a collection of madrigals by several composers in honour of Elizabeth I.
- Weelkes and Wilbye were also leading madrigal composers.
- Madrigals (other than the lighter ones) were often imitative, contained devices to enhance the meaning and emotion of the words (such as dissonance), followed the natural speech rhythms of the text, and were carefully structured.
- Dowland and Campion wrote lute ayres, which were songs for solo voice, popular during this time.
- These ayres were similar to madrigals in their sensitivity to text, both lyrical and expressive; the accompanying lute parts often had independent rhythmic and melodic features.
- Consort songs were less popular, written for one or two voices with accompaniment from a consort of viols.

[35]

11 Explain the 'new' features of *seconda prattica*. Refer to the vocal music of one or more composers to illustrate your answer.

Answers may contain these and other relevant observations:

- The term was coined by Monteverdi to distinguish the previous contrapuntal style and the new style of the 17th century.
- Now the text dominated the music inasmuch as dissonances and other new devices were used to express the meanings and emotions of the text.
- The rise of the solo singer led to more idiomatic vocal writing and more virtuoso lines, leading to a growing distinction between vocal and instrumental music.
- *Seconda prattica* usually had a florid vocal part with a figured bass indicating an unobtrusive and less polyphonic harmony.
- There was greater acceptance and use of dissonance, chromaticism, and the beginnings of modulation.
- The major/minor distinction became important, and the progression of harmony and consideration of tonality within overall structure became more important.

- Ornaments and embellishments were now written rather than improvised.
- Opera and recitative style became important.

[35]

12 Discuss the importance of the music of Palestrina in responding to the concerns of the Council of Trent. Give detailed references to the text setting of one or more works to support your answer.

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

Important points to be mentioned may include:

- the ability to write polyphony which did not obscure the text;
- the rejection of secular musical influences;
- the revision of chant books to satisfy the Council;
- the freer use of the *cantus firmus* in all parts;
- an adherence to the modes which allowed only a controlled use of dissonance for expressive purposes, and none of the chromaticism being explored by Palestrina's more adventurous contemporaries.

[35]

Topic 2: 1685 to 1765 (Reactions against opera seria).

13 Describe some features of text setting in the music of Handel. Illustrate your answer with detailed references to either an opera or an oratorio.

Candidates may establish context by describing the early operatic output, and the shift to *oratorio* with the decline of *opera seria*.

Answers may refer to these and other creditable features:

Opera:

- The use of recitative, *secco* or *accompagnato*, and *da capo* arias which allowed characters to respond to situations and feelings in the drama.
- The importance of vocal writing, ranging from *virtuoso coloratura* to simple rustic melodies.
- The importance of the dramatic use of the chorus and the orchestra.
- Word painting and other symbolism.

Oratorio:

- Having virtually invented the form (as an outlet for his talent for dramatic music after the collapse of his operatic career), Handel brought all his skill to oratorio.
- Strong representation of character.
- The dramatic shaping of the whole, combining aria, recitative (both *secco* and accompanied), and chorus, as well as orchestral passages.
- The use of tonality in structure and as an expressive tool.
- The contrast of fugal and homophonic writing for expressive effect in music for the chorus.

[35]

14 Explain why Gluck wished to reform opera, and show how one or more of his works illustrate his changes.

The reasons which caused dissatisfaction and fueled the need for change will include the following:

- Contemporary music was now more expressive, preferred less vocal embellishment, more responsive to contrasts of emotion, and less rigid in its structure.
- The rigid alternation of *da capo* aria and recitative/aria restricted the flow of the drama).
- The desire for more ensembles and choruses (with convincing rôles within the drama.
- The resistance to the demands of the singers at the expense of the drama.
- The need to confine music to its rôle of serving the text through the expression of mood and emotion, and through a 'beautiful simplicity'.

[35]

15 Discuss the expressive setting of text in the music of one composer from this period. Refer in detail to at least two works to support your answer.

Candidates have a wide choice of composers here and may focus on sacred or secular genres, or indeed on both. Techniques of vocal writing and text setting developed greatly during this period, from the early legacy of Purcell and his contemporaries to the emerging style that was to become Classical music.

Answers should consider and illustrate with detailed references to words and music, the importance of:

- tonality, harmony, dissonance and chromaticism;
- formal structures in unifying the drama;
- the use of solo voice, and the dramatic use of ensembles and the chorus;
- word painting and the use of rhythm and phrasing;
- the conflict between vocal display and dramatic integrity;
- the expressive use of accompaniment.

[35]

Topic 3: 1815 to 1885 (Aspects of Romanticism).

16 Compare the musical techniques used in the expressive setting of text by two song writers from the period.

Schubert and Schumann are the most likely choices for discussion here, though Beethoven in the early period and Brahms and early Wolf are also candidates for discussion.

Those answers focusing on Schubert may include and illustrate the following observations:

- Although *lieder* had been written before, it was Schubert who championed, developed, and made popular the genre.
- His ability to write lyrical melodies, sometimes folk-like, and sometimes conveying passion, melancholy, and drama.
- His ability to write melodies which emphasized and reflected the meaning and mood of the text.
- His harmonic language, including the use of chromaticism and modulation, to colour the text.

- The use of form: strophic and through-composed.
- The importance of the accompaniment in setting the mood and reflecting the emotion of the text.

Answers discussing Schumann may include:

- the more highly developed Romantic style and expressive language;
- the greater use of tonal ambiguity, dissonance and modulation for expressive effect;
- the more openly rhapsodic, and lyrical melodies;
- the greater rôle of the piano, particularly in the cycles, in setting mood, and anticipating and reflecting on the words.

[35]

- 17 Outline the typical features of Italian opera which Wagner rejected. Illustrate your answer with detailed references to at least one music drama to demonstrate his new style.**

The features of Italian opera which caused dissatisfaction for Wagner included:

- its structure based on separate numbers;
- the use of virtuosic vocal display;
- the subservient, accompanying rôle of the orchestra.

Answers should refer in detail to at least one passage from *Das Rheingold* or one of his later works to illustrate Wagner's style and practices. These will include:

- the replacement of artificial formal structures (recitative, aria, and so on) with the technique of 'endless melody';
- the importance of the orchestra providing, as well as its supporting rôle for the singers, a continuous commentary on the drama, and an interpretation of the narrative and of the thoughts and emotions of the characters through:
- *leitmotif* – significant (short) melodies, symbolizing a character or feature of the story;
- the contribution of all the art forms, *libretti* (his own), music, stage and set design, costume and stage direction: *Gesamtkunstwerk*.

[35]

- 18 Explain how instrumental music reflects aspects of Romanticism. Refer to the music of at least one composer to support your answer.**

Answers may focus on music for piano, orchestra, or chamber ensembles. They may also, with care, refer to the instrumental contribution to vocal music, e.g. the piano writing in *Lieder*, or orchestral passages in opera.

Candidates may explain the improvements in sound and expressive qualities of the piano and orchestral instruments, and the increase in the size and make-up of the orchestra.

With this established, answers should give closely detailed referenced to the music of at least one composer to demonstrate:

- greater intensity of expression and feeling through music;
- greater flexibility of texture, dynamics, instrumentation, timbre, tempo;
- more flexible approaches to form, with the unfolding of a 'programme' shaping the musical structure;
- more use of extra-musical stimuli to provide these 'programmes';
- the development in the use of tonality, modulation, dissonance, chromaticism, and

tonal ambiguity to increase the potential to respond and to communicate expression and feeling.

[35]

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

Answers to questions in this Topic should not refer to solo song.

19 Discuss the techniques of word setting found in at least one dramatic work by Britten.

There is a wide range of works available for discussion here, from the many operas to other works such as *Noye's Fludde* and the Church Parables.

The important features of Britten's style in vocal music will include:

- his highly individual style of vocal writing and tonal language;
- his ability to create compelling drama through a combination of sometimes complex vocal writing and the familiar structures of aria, recitative, ensemble and chorus;
- his intuitive feel for setting English text;
- his often experimental approach to harmony, using bitonality, modality, and chromaticism in an essentially tonal language.

[35]

20 Give an account of the techniques used to integrate music with drama in either a musical or a symphonic film score.

Candidates may choose a stage work or film score in any genre from the period. The works of Bernstein, Sondheim and Lloyd Webber are likely to provide illustrations for musicals.

Answers should focus their on techniques of responding musically to text, either in vocal settings or in underscore for dialogue and action, on stage or film.

Candidates should be able to give detailed references to musical features, including melodic devices, *leitmotif*, tonality, instrumentation, and thematic metamorphosis, as appropriate, in the musical interpretation of textual and dramatic subjects.

[35]

21 Compare the music of two composers from the period to illustrate the dramatic use of tonal and/or experimental language.

The music of the period shows a complex array of developments in musical language: the rejection of tonality for total serialism, aleatoric music, the music of electronic synthesis, and the eventual return to a tonal basis, melody, and minimalist structures.

Influential figures for discussion will include:

- Britten, whose eclectic language is sometimes bitonal, occasionally uses 12-note ideas, but always highly individual and dramatically highly charged.
- Messiaen, whose influences included plainsong, ragas, his own *modes à transpositions limitées*, birdsong, and the 'pitch continuum' of the *Ondes Martenot*.
- Stockhausen, whose language built on the earlier *musique concrète*, and used sounds both natural and synthesized, freeing music from the limits of a notated language, and expanding the range of melodic and rhythmic nuance.
- Maxwell Davies, who uses an eclectic mix of styles which switches easily between medievalism, Mahlerian orchestration, atonality, and pop. Important works include

Miss Donnithorne's Maggot and The Martyrdom of St. Magnus.

[35]

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

Answers to questions in this Topic should not refer to songs from musicals or other large-scale genres.

- 22 Describe how the use of studio technology can enhance the setting of lyrics. Refer to at least three songs to illustrate your answer.**

Although there are suitable examples of 'art' music which have used studio technology in their creation and recording, answers are most likely to draw on examples from the pop repertoire, such as *Revolver* or *Dark Side of the Moon*.

It is important that answers do more than explain the techniques used in the recording process. They should go on to illustrate how the manipulation of acoustic sound (both vocal and instrumental), and the use of electro-acoustic instruments and effects in performance, and the addition of sampled sound and effects, and the post-performance production are used to respond to and interpret the mood and meaning of the lyrics.

[35]

- 23 Compare the expressive setting of text in the songs of Britten with one other composer of 'art' songs. Refer in detail to at least two songs by each composer.**

Some of the points made above in relation to Q.24 are appropriate here also, in explaining the wide range of approaches to tonality in song writing in this period.

Answers should show a familiarity with the language and musical devices, explaining how these features have been used in the setting of, and musical response to, text. It is likely that this will involve reference to the accompaniment in the settings, as well as to melodic construction and performance techniques and vocal styles.

[35]

- 24 Discuss the musical features of at least three songs from an influential album from the period.**

Answers should establish the reasons for the significance of the album, and use close references to three or more songs to illustrate this importance. These references should be to musical features in the songs, and any others to lyrics, details of performance and recording, are relevant only insofar as they find expression in the music.

Candidates should explain how aspects of melody, harmony, instrumentation, accompaniment, and the use of technology, as appropriate, are significant in communicating the meaning and mood of the lyrics.

[35]

Section C

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

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

Marking Categories

- | | |
|--------------|--|
| 18-20 | A thorough and detailed knowledge and understanding of repertoire, with a well-developed sense of historical perspective and extensive ability to make connections, successfully applied in direct answer to the specific question, well-supported by appropriate references to music and other relevant examples. Essays clearly expressed in language of high quality, essentially without faults of grammar, punctuation or spelling. |
| 15-17 | A thorough knowledge and understanding of repertoire, with some sense of historical perspective and ability to make connections, mostly successfully applied in answering the specific question, supported by appropriate references to music and other 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 or 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 or spelling. |
| 1-2 | Very little knowledge and understanding of any repertoire or evidence of ability to make any connections, very poor quality of language throughout. |

Comments on individual questions

The nature of the synoptic essay makes it very difficult indeed to provide any sort of clear-cut guide to answers; therefore no attempt is made so to do. The following brief notes are designed to assist examiners in looking for appropriate, relevant and well-informed answers.

25 Explain how the performance of music can be influenced by place and/or occasion.

Candidates may draw on their own performing or listening experience here, though it is important that answers focus on the musical features of the performance rather than superficial personal feelings from an occasion. Answers may refer to performances which have taken place on significant dates, and therefore been influenced by occasion: the Prom concerts following 9/11, and the death of Princess Diana.

Other more practical influences may include:

- the size and acoustic of venues influencing sound, balance, and perhaps performance decisions such as tempo;
- the influence of audience response on performance, particularly solo performance, especially improvisation;
- the quality of instruments which come with the venue.

[20]

26 Discuss some developments which have led to music reaching wider audiences.

Candidates should have little difficulty in addressing developments from our own and recent times which have broadened the audience for music. The technological advances since the beginnings of recording and broadcasting, and more recently the internet, should be well known; though it is important to support explanations of these developments with references to artists and genres that have benefited. Improvements in amplification and stage design have led to the possibility of huge outdoor performances.

Answers which address an earlier time may refer to:

- developments which led to a greater participation in and understanding of worship;
- social changes which led to music becoming available to classes other than the elite;
- connected with the previous point, the building of larger theatres and concert halls, and the increasing affluence which allowed more people to attend performances;
- technological developments in an earlier age which allowed instruments to produce bigger and more expressive sounds;
- the influence of artistic movements, such as Romanticism, which demanded larger orchestras, playing in larger venues.

[20]

27 Do composers today have more artistic freedom than in the past?

Candidates may of course take either view here, though it is perhaps likely that they will conclude that composers today are still restricted by similar constraints, as well as new ones, to those which limited the work and originality of their predecessors.

Answers should be able to refer to a composer from the past who experienced the limiting influence of employers such as Church or nobility. Reference should be made to the limitations which were placed on musical output, whether that was on genre, subject content or musical style.

From our own time, the possible forms of artistic constraint may include:

- political interference in artistic freedom;
- commercial interference from record companies and the media in general;
- the practical constraints of writing for film storyboards;
- the artistic requirements imposed by those commissioning works.

[20]

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

Answers may refer to the following:

- American folk and jazz idioms influencing non-Americans, e.g. Milhaud, Stravinsky, Delius.
- The use of Indian influences by the Beatles.
- The assimilation of sounds and instruments from the Far East into Western music (gamelan, *Curlew River*).
- The assimilation of African sounds and instruments (eg *African Sanctus*).
- The influence of Japanese culture in the late nineteenth century (*The Mikado*, Debussy piano works).
- The influence of folk, Hispanic, Gypsy, and other cultures on composition.

Candidates should be able to support their answer with detailed references to music with which they can show a real familiarity.

[20]

29 How important is it to ensure that performances respect the conventions of the time when the music was created?

Candidates may show a knowledge of the movement from the last half century towards historically informed performance, and the authentic treatment of repertoire from the Renaissance, Baroque, Classical, and early Romantic periods. Musicians to be mentioned in support of these observations may include Christopher Hogwood, the Hanover Band, or the Sixteen. Some may be aware of earlier pioneers of this movement, such as the Dolmetsch family. Answers should include details of instruments and their sound, and performance practices. Some candidates may describe the change, during the same recent period, in the seating arrangement of the symphony orchestra for performances of Romantic and early 20th century repertoire.

However, the question asks for views on the importance of this practice, and candidates may support a different view, pointing out for instance issues such as the size of modern audiences and concert venues which favour the use of the piano rather than the harpsichord, larger orchestras and choirs than those available at early performances, or greater amplification than that originally used. They may point out that the performance conditions and instrument quality in some music, for instance early jazz, are perhaps best not replicated.

Answers may also point to modern performances which have brought new sounds and qualities not available originally. The many interpretations of the music of Bach (Jacques Loussier, Glenn Gould, Moog, and the orchestrations of Bach by Elgar and so on) have brought new qualities and musical experiences.

[20]

Grade Thresholds

Advanced GCE Music 7872 3872
June 2009 Examination Series

Unit Threshold Marks

Unit		Maximum Mark	A	B	C	D	E	U
2550	Raw	100	80	71	62	53	44	0
	UMS	100	80	70	60	50	40	0
2551	Raw	100	81	74	67	60	53	0
	UMS	100	80	70	60	50	40	0
2552	Raw	100	71	65	59	53	47	0
	UMS	100	80	70	60	50	40	0
2553	Raw	100	78	70	62	55	48	0
	UMS	100	80	70	60	50	40	0
2554	Raw	100	78	71	64	57	51	0
	UMS	100	80	70	60	50	40	0
2555	Raw	100	65	59	53	48	43	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	32.41	56.92	79.45	90.51	100	100	284
7872	20.81	46.78	70.24	87.71	97.45	100	1181

1465 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

www.ocr.org.uk

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored

Oxford Cambridge and RSA Examinations
is a Company Limited by Guarantee
Registered in England
Registered Office; 1 Hills Road, Cambridge, CB1 2EU
Registered Company Number: 3484466
OCR is an exempt Charity



OCR (Oxford Cambridge and RSA Examinations)
Head office
Telephone: 01223 552552
Facsimile: 01223 552553