

Combined Mark Schemes And Report on the Units

January 2006

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**Mark Scheme 2552
January 2006**

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 **13**) or **Extract 1B** (Questions **14** to **23**).

Extract 1A

This extract is part of a movement for wind instruments composed by Mozart. The recording consists of **three** passages: **Theme**, **Variation 1** and **Variation 2**.

MOZART, *Divertimento in F, K.253*, 1st movement, bars 0²-18², 38²-56² & 120²-138², Amadeus Winds/Hogwood (1989) Decca 458 098-2, track 13, 00'00" – 01'30", 02'25"-02'57" and 05'57" - 06'51" [Total length of recorded extracts: 02'33"]

Theme (bar 0² to bar 18) [⊕ track 2]

1 Describe briefly the overall structure of the **Theme**. [3]

- **AABB (2)/ AB / Binary (1) + Each section repeated (1)**
- **ref. anacrusis**
- **B opens on a dominant chord and returns to the tonic**
- **ref. matching rhythms at opening of A and B**
- **ref. return of A melody at end of B section**
- **ref. longer B section (6+4 bars)**
- **ref. dominant "extension" of phrase at 11/12**
- **Allow A¹ A² B A³ (2)**
- **Allow ref. A modulates to the dominant if not credited in Q.2**

2 To what key has the music modulated at bar 8? [1]

C (major) / Dominant

3 Explain the harmony in bar 8a. [2]

- **Chord V⁽⁷⁾ - I / Perfect cadence (1) over tonic bass (1)**
- **Delayed tonic chord**
- **ref. dissonance**
- **Double appoggiatura (2) (allow appoggiatura/suspension) (1)**

- 4 On the score complete the phrasing and articulation indications in the oboe melody from bar 8b to bar 14¹.

[4]

There are three aspects of phrasing and articulation to be recognised:

- Staccato
- Accented notes
- Placing of slurs / phrase marks

Award marks as follows:

All markings in place

4

Most markings in place for all three aspects

3

Most markings in place for two aspects

2

A few markings in place

1

No markings in place

0

- 5 Which of the following statements are true of the music at the section marked X in the score (bar 12² to bar 16¹)? (Tick **one** box in each column) [2]

- | | |
|---|---|
| <input type="checkbox"/> The texture is contrapuntal | <input type="checkbox"/> The outer parts move in parallel 3rds |
| <input checked="" type="checkbox"/> The texture is homophonic | <input type="checkbox"/> The outer parts move in parallel 6ths |
| <input type="checkbox"/> The texture is imitative | <input type="checkbox"/> The outer parts move in parallel octaves |
| <input type="checkbox"/> The texture is unison | <input checked="" type="checkbox"/> The outer parts move in contrary motion |

(> 1 tick per column = 0)

- 6 On the score complete the bassoon line from bar 15² to bar 16². The rhythm of this passage is indicated above the staff.

[4]

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

7 The following chords are used in bar 17:

- I (F)
- Ic (F/C)
- IIb (Gm/B^b)
- V⁷ (C7)

On the score indicate where these chords occur by writing in the boxes provided. [4]

17

I IIb Ic V7

Award 1 mark for each chord identified accurately

Variation 1 (Bar 19 to bar 37) [⊕ track 3]

8 On the score complete the oboe melody from bar 35² to bar 37¹. The rhythm of this passage is indicated above the staff. [4]

35 36 37

Entirely correct	4
One error of (relative) pitch	3
Between two and three errors of (relative) pitch	2
The general melodic shape produced but with largely inaccurate intervals between notes	1
No melodic accuracy	0

- 9 Mention **three** ways in which the oboe melody in **Variation 1** differs from that of the **Theme**. [3]

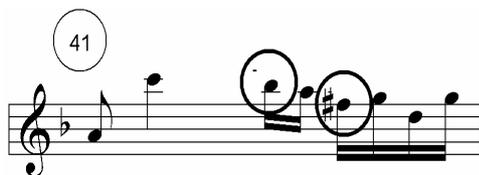
Credit 1 mark for any valid observation of melodic alteration, e.g.

- Wider leaps in bar 22/larger intervals
 - Use of triplet decoration in bars 23 & 30
 - Now without syncopation in bar 30 (*cf.* Theme)
 - *ref.* chromaticism (A^b) in bar 30
 - *ref.* falling figure at cadences in Theme replaced by rising figure (appoggiatura) in bars 27a & 37
 - *ref.* diminution of rhythmic pattern in bar 32 (originally quavers, now rhythm moves in demisemiquavers)
 - wider pitch range
- 10 Describe briefly the **accompaniment** in **Variation 1**. [3]

- *ref.* triplet figuration
- *ref.* dialogue (1) between oboe and bassoon (1)/call & response/antiphony/question and answer
- *ref.* pedal notes (1) in middle of texture (1)
- *ref.* prominent horns at bar 33² (1) with opening fragment of theme (1)
- *ref.* effect of detached notes and octaves at bar 32
- counter melody

Variation 2 (Bar 38 to bar 56) [⊙ track 4]

- 11 **On the score** circle the non-harmony notes in the melody of bar 41. [2]



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

- 12 Give **three** ways in which the music of **Variation 2** contrasts with the **Theme** and **Variation 1**. [3]

- **Slower tempo / *Adagio***
- **Now in triple (3/4) time/change of time signature**
- **Texture more sustained / homophonic / chordal / held notes / smoother**
- **Use of more chromaticism**
- **More evident use of dynamic contrasts (*f* / *p*)**

Credit any other suitable musical reference (e.g. the use of syncopation in bar 53). 'More dynamics' = 0

Extract 1B

This extract consists of **three** passages (**Passage 1i**, **Passage 1ii** and **Passage 1iii**) from a movement of the *Little Suite* by Trevor Duncan.

TREVOR DUNCAN, *March* from *Little Suite* (no score available), Royal Philharmonic Orchestra / Wordsworth (2003), Warner Classics 2564 61438-2, track 9, 00'00"- 00'45", 02'00"- 02'44" and 02'44" – 02'52" [Total length of recorded extracts: 01'37"]

Passage 1i (Bar 0⁴ to bar 25) [© track 5]

13 Describe briefly the overall structure of **Passage 1i**.

[3]

- **AABA (2) / Ternary/ABA (1)**
- **ref. 6-bar phrases in A cf. 4-bar phrases in B**
- **More precise ref. to melodic repetition within A melody, e.g. cf. bar 1 & bar 3 (1)**
- **ref. melodic repetition within B**
- **ref. anacrusis (1) but not present in the "B" section (1)**

14 Describe the accompaniment in the section from bar 1 to bar 6³. Include mention of the accompaniment of the sustained note at the end of the phrase. [3]

- **Chordal / homophonic**
- **(Lower) strings**
- **Pizzicato / plucked**
- **Oboe / cor anglais (1) and harp (1) at end of phrase**
- **Parallel movement (1) stepwise (1) ascent and descent (1) in 3rds/6ths/10ths (1)**
- **On the beat/crotchets**

- 15 On the score write the melody played by the violins in bar 2. The rhythm of this passage is indicated above the staff.

[4]



<i>Entirely correct</i>	4
<i>No more than two errors of (relative) pitch</i>	3
<i>Between three and four errors of (relative) pitch</i>	2
<i>The general melodic shape reproduced but with largely inaccurate intervals between notes</i>	1
<i>No melodic accuracy</i>	0

- 16 The music of bar 0⁴ to bar 6³ is repeated at bar 6⁴ to bar 12³. Mention **two** ways in which the repetition differs from the first statement of the music.

[2]

- Melody now played by flute and/or piccolo (1)
- Played an octave higher than the original statement
- "Fill" begins a bar earlier
- Accompaniment quieter

- 17 What harmonic device occurs in the section from bar 13 to bar 21²?

[2]

Subdominant / C (1) pedal (1)

- 18 In what ways does the music of the accompaniment from bar 13 to bar 20² contrast with that of the rest of **Passage 1i**?

[4]

- Smoother / more sustained / longer/held notes / legato/bowed
- Parallel movement of chords in upper parts
- *ref.* "minor" chords (1)
- *ref.* changed (diminished) chords at bar 17 (1)
- Harp plays chords (1) every half-bar / minims (1)
- *ref.* shorter phrase lengths at opening / half-bar accents
- Pedal (if not credited in Q17)

Passage 1ii (Bar 26⁴ to bar 51) [Ⓞ track 6]

19 The following chords are used from bar 29 to bar 31:

- G / I (G major)
- G/B / Ib (G major, 1st inversion)
- Am / II (a minor).

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

[3]

Award 1 mark for each chord identified accurately.

20 On the score write the bass line played by the cellos and double basses from bar 47 to bar 48. The rhythm of this passage is indicated above the staff. [3]

Entirely correct	3
No more than two errors of (relative) pitch	2
The general melodic shape reproduced but with largely inaccurate intervals between notes	1
No melodic accuracy	0

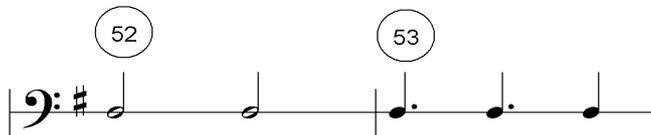
21 Identify **two** ways in which the music of **Passage 1ii** differs from that of **Passage 1i**. Refer to bar numbers in your answer. [4]

Award 1 mark for a valid observation (max 2) plus 1 mark for accurate location (max 2), e.g.

- (Flute/piccolo) counter melody/descant (1) added at bar 33 (1)
- Harp (1) chords (1) added at bar 39 (1)
- ref. change of harmony/bass line (1) at bar 47- 48 (1)
- ref. brass (1) ascent at bar 49-50 (1)
- ref. syncopation (bar 48)

Passage 1iii (Bar 52 to bar 56) [⊙ track 7]

- 22 On the score write the rhythm of the chords played by the harp in the passage from bar 52 to bar 53. [3]



<i>Entirely accurate</i>	3
<i>No more than two rhythmic errors</i>	2
<i>Limited evidence of rhythmic accuracy</i>	1
<i>Very little or no rhythmic accuracy</i>	0

- 23 Identify and describe **two** ways in which musical ideas from **Passage 1i** and/or **Passage 1ii** are used in **Passage 1iii**. [4]

Award 1 mark for evidence from Passage 1iii (identification)

+ 1 mark for reference back to Passage 1i and/or Passage 1ii (description), e.g.:

- Melody from bar 54 to bar 56 (1) derived from “descant” in Passage 1ii (1)
- Violins play opening fragment of theme from Passage 1i (1) beginning at bar 53⁴ (1)
- Syncopated (harp) chords in bar 53 (1) derived from string chords in bar 48 of Passage 1ii (1)

Section B

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

Extract 2

The Insert contains a full score of Extract 2 which is taken from the first movement of Mozart's *Piano concerto in A, K.488*. There is no recording for this extract.

MOZART, *Piano concerto in A, K.488*, first movement, bars 213 to 228².

24 What playing technique is used by the violins on the first note of the extract? [1]

Double/triple stopping (not verbal description)

25 Explain the meaning of the following terms as they are used in the printed extract:

(a) TUTTI (*bar 1*): [1]

All / everyone / (full) orchestra (as opposed to solo episode)

(b) *a 2. (bar 1)*: [1]

Both instruments play the same line

26 Explain the harmonic function of the 1st violin E at the start of bar 2. [1]

(Upper) Appoggiatura

27 (a) To what key has the music modulated at the end of the first phrase (bar 5²)? [1]

D (major)

(b) **What chord occurs in the final bar of the extract (bar 16)?** [1]

V / Dominant / E (major)

32 Comment on the relationship between the piano and the orchestra in this extract. [5]

- Dialogue/conversation (1)
- Opening orchestral tutti
- Soloist elaboration (1) + 1 for specific reference (e.g. scale passages)
- Orchestra reduced (1) to strings only (1)
- String accompany with sustained chords (1) *cf* piano semiquavers (1)
- Later detached chords in strings (1) against piano RH broken chords (1)
- Detached chords then transferred to woodwind (1)
- Dotted/“fanfare” motif at end (1) against rising piano line (1) and final octave leap down (1)

Extract 3 [© track 8]

There is no score for Extract 3.

This extract is taken from Miles Davis & Gil Evans' recording of *Summertime* from *Porgy and Bess*. The extract consists of a single chorus.

MILES DAVIS & GIL EVANS, *Summertime* from *Porgy and Bess* (1958), from *Miles Davis – Porgy and Bess*, Columbia/Legacy CK 65141, track 5, 01'09" – 01'47". [Length of recorded extract: 00'38"]

33 (a) Identify the main solo instrument in this extract. [1]

Trumpet (1)

(b) In what way is the sound of this instrument unusual? [2]

- **Use of harmon (1) mute (1)**
- **ref. "tinny"/thin/veiled sound/muffled (1)**
(not 'growl')

34 Describe briefly the music played by the rhythm section in the extract. [4]

- **Swung rhythm (1)**
- **Double/string bass (1) plays walking bass pattern (1)**
- **Snare (1) marks last beat of each bar (1) with a (rim) shot (1)**
- **Cymbal/Hi Hat (1) has constant crotchet beat (1) with brushes (1) and occasionally uses a dotted (dotted quaver + semiquaver / swung quavers) pattern (1)**

35 (a) Describe briefly the accompaniment played by the wind instruments in the extract. [5]

- **Repeated/ostinato/riff (1) two-bar motif (1)**
- **Rest/silence on first beat of bar**
- **ref. dotted rhythm (1) dotted quaver + semiquaver (2)**
- **ref. swung rhythm**
- **ref. chordal texture**
- **ref. parallel movement of parts**
- **Ascending(1) by step (1) with a leap of a 3rd at end (1)**
- **Legato/smooth (1)**
(‘in harmony’ = 0)

(b) In what way is the scoring of the accompaniment in this extract different to that of the previous chorus? [1]

- **Recorded chorus has flutes more prominent**
- **Lines are smoother / more legato**
- **Flutes an octave higher**

- 36 (a) Give the name of the original composer of *Summertime* [1]
(George) Gershwin
- (b) Give **one** way in which the recorded extract makes use of material from the original version of *Summertime*. [1]
- **Based on original melody (not just 'uses')/original melody varied**
 - **Use of same harmonic/chord sequence**
 - **16-bar structure for the chorus**
 - **Original melody highly fragmented and decorated**

Section C

Answer **one** of the following questions (**37 to 41**).

Write your answer in the space provided.

Questions 37 to 41

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.

- 37 Compare the rôle of the soloist in Mozart's *Piano concerto in A, K.488* with that of Miles Davis in Gil Evans' arrangement of *Summertime* from *Porgy and Bess*. [25]

Candidates should display some awareness of the respective contribution of the soloist in each work, and the most informed candidates should be expected to form some credible points of comparison, noting ways in which the soloist's rôle has changed over time and ways in which it has remained the same.

Answers may focus on the fact that the works mentioned involve soloists who are both composers and performers. Davis had established an enviable reputation as a composer and performer at the cutting edge of jazz development before his collaboration with Evans while Mozart was well known as a composer and performer of prodigious ability in Vienna and (as a child) throughout much of Europe. Both works are indelibly stamped with the personality of their composer/soloist personalities, reflected in the bravura elements of the material given to the soloist.

Both works also contain an element of improvisation: in the case of Davis the improvisation is part of a jazz tradition but tempered by Evans' pre-determined jazz "orchestrations" and Gershwin's harmonic/melodic base; in Mozart's concerto opportunities for improvisation are confined to the cadenza (although Mozart provides a fully notated version in the printed score) and the continuo *tutti* part.

- In both works the soloist is the focus of attention – frequently highlighted by virtuoso writing against an accompanying backcloth of "orchestral" sound
- Davis and Mozart were both composer/performers and directly involved in the transmission of their works
- In both works the soloist has opportunities for individual improvisation – although this is more restricted in the Mozart concerto movement
- Mozart's work was intended for "live" performance in a concert setting; Evans and Davis conceived their arrangement as a piece of "jazz art" produced in a studio and communicated to their audiences via a recording
- In both works soloists elaborate on significant melodic and harmonic material: much of their work is based around a narrow range of melodic material that is then developed by the soloist
- Both soloists would have influenced significantly the direction of the performances: Mozart from the piano and Davis from the trumpet – although in the latter work much of the recording balance would have been monitored by Evans and the recording engineers

- 38 What features of Miles Davis' performance of *Summertime* from *Porgy and Bess* contrast with jazz performances from the 1920s and 1930s? [25]

Answers should attempt to place Davis' version of the Gershwin classic in musical context by displaying an awareness of the essential features that characterised Davis' (and Gil Evans') approach to jazz innovation during the late 1950s. Candidates should also be expected to draw comparisons between the studio-based recordings typical of Evans and Davis and the essentially public-performance base of the earliest jazz recordings (e.g. Armstrong and Basie).

Informed candidates may be aware of Evans' declared intention to introduce a more "classical" element to jazz and many will be able to link this to Davis' and Evans' 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.

Examples may be drawn from Evans' extension of the traditional jazz band grouping to include a more symphonic and subtle sound palate, and most candidates should be aware of Davis' distinctive trumpet sound using a close mic. and harmon mute.

Relevant features of the style include rich harmonic language/complex chords, elaborate melodic lines, frequently using repeated motivic fragments and/or rhythmic displacement, and passage work that makes significant demands on the solo performer.

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

- Music moves towards "art" jazz – performed in a studio rather than in a dance-hall setting. This affects aspects of instrumentation (front-line soloists against individual mic. recordings). Balance adjusted by sound engineers rather than instrumental position – enables a more subtle degree of sound manipulation.
- Characteristic sound of Davis' harmon mute solo – pioneered in Davis' earlier successful recordings. Evans' subtle "orchestrations" provide a more subtle instrumental backdrop than is evident in Davis' earlier recordings.
- Development of recording technology allowed more subtle balancing of sound than was possible in the early jazz era. This affected both the layout and the use of instruments within the groups. Recording developments also allowed groups to develop ideas over a much longer period than the three-minute limit of the 78 rpm recordings.

- 39 Compare and contrast the orchestras used by Berlioz in his *Symphonie fantastique* and Schubert in his *Symphony in b, D.759 ("Unfinished")*. [25]

Answers to this question should display a contextual awareness of the nature of the symphony orchestra during the early nineteenth century. There should be some evidence of knowledge of specific instrumental differences between the more "traditional" group employed by Schubert in Vienna and the exceptionally large forces employed by Berlioz working in France.

Answers may also attempt to attribute Berlioz's excesses to a desire to reflect programmatic elements as effectively as possible, but informed candidates should be aware of the use of the strings as the main body of sound in both works (although candidates should be aware of Berlioz's demands for a vast increase in string numbers in order to balance enlarged brass and percussion sections).

Both composers use the forces at their disposal to create a dramatic and "dark" sound (viz. the development section of Schubert's symphony) but in Berlioz the tendency is to place unusual emphasis on the brass and percussion sections – highlighting both effectively from the outset of the fourth movement of the *Symphonie fantastique*.

- **Substantial increase in the size of the orchestra during the early 1800s: clarinets established / standard double woodwind, inclusion of more brass and percussion instruments (increase in trombones) – needed to be balanced by larger string section, especially in the Berlioz**
- **Both composers exploited the dramatic resources of the group to create greater emotional intensity in the music – typical feature of Romanticism**
- **Composers exploited greater musical possibilities of the sound: led to more independent woodwind writing (evident especially in the woodwind scoring of the 1st subject) and exploitation of powerful brass and percussion sounds (in the transition and development passages, for example)**
- **Orchestral changes enabled composers to explore aspects of “darker” sonorities commonly associated with the early Romantic period (evident in the low-string scoring of the opening and in the turbulent passages of the development in both works)**
- **Exploitation of sudden and unexpected shifts of tonality and changes of dynamic level: a feature typical of late-Beethoven scoring and carried into the early Romantic period.**

- 40 Why were recordings of performances so important for jazz musicians during the early 1900s? [25]

In answering this question candidates should display an awareness of the importance of the recording industry 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.

Candidates should be aware that many of the early jazz players (Armstrong and Basie, for example) spent a significant 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. In the cases of Armstrong and Basie this cycle was to form an important first stage of a long and distinguished recording career in jazz.

Some informed candidates may also refer to social aspects: 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 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 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.

- 41 For what type of audience and performers did Mozart compose his *Piano Concerto in A, K.488*? [25]

Candidates should display some awareness of the nature of Viennese culture and society in Mozart's day. Many will be aware of the city as a magnet for cultural activity of all kinds and the many opportunities for musicians in terms of employment as composers and performers. In broader terms candidates may relate these developments to the historical development of enlightenment characteristic of the period.

Informed candidates will be aware that most of this creative activity was restricted to the upper-middle classes and that audiences would have been

cultured and very familiar with the musical styles and clichés of the Classical style. Some candidates may refer to the fact that many composers relied for continued success on the restrictive patronage system that mitigated against personal expression in favour of a patron's individual tastes.

Most candidates should be aware that Mozart's personal involvement with the work would have been as a virtuoso soloist, although some may record that Mozart's writing out of the cadenza (an activity undertaken after the first performances of the work and in preparation for publication) reflected a degree of dissatisfaction with contemporary attempts to improvise cadenzas that were acceptable to the composers.

Candidates may be aware that the work was written at break-neck speed for a group of performers Mozart knew well, and some may refer to the concerto's performance at a series of Lenten concerts: a period of the year when Mozart needed to augment his income to compensate for closure of the opera houses.

- Music designed for upper-middle class members of a culturally informed and enlightened Viennese public
- Music composed at white heat: parts were being copied out as the rehearsals commenced; cadenza would have been improvised (probably by Mozart himself)
- Mozart's use of small-scale orchestra: possibly intended for a private performance or at a Lenten concert season during the closed opera season in Vienna
- Use of typical "Viennese classical" orchestra: double woodwind + horns and string dominance of the texture (may be linked to knowledge of instrument developments at the time). French horns treated as part of the woodwind group.

**Mark Scheme 2555
January 2006**

Section A

Extract 1

1 Briefly describe the choral writing in bars 1 to 9.

- voices begin paired in octaves(1): sopranos with tenors and altos with basses (1)
- imitation/canon/overlapping entries(1)
- change at 5³ to homophonic writing (1) with suspensions(1)
- canonic opening is dissonant (1) less dissonant from 5³ (1)
- melisma in homophonic part

[max.3]

2 Identify the interval between the tenor and bass entries in bars 1 to 4, and explain the expressive significance of this relationship.

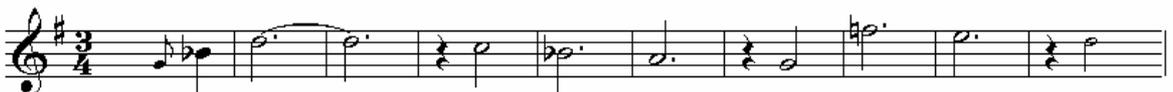
The interval is a diminished 5th (1) (accept augmented 4th or tritone) or a semitone (1)

The effect is one of unease (1) and dissonance (1) to enhance the *evil* in the text. (1) Some answers may describe the interval as *diabolus in musica* (1) and make a direct link with *evil*.

Credit any appropriate explanation of the significance of the interval.

[max.2]

3 On the score, complete the alto soloist's phrase in bars 14 to 21.



- (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 and rhythm correct
- (1) contour only and some rhythm correct
- (0) no melodic or rhythmic accuracy

[4]

4 Identify the chord change in bar 45 and explain its effect.

The mode of the chord changes from major to minor (1)

The effect is to darken the mood (1) before the return of the chorus.

[max.2]

5 Briefly describe the choral writing in bars 67 to 84.

- fugal/contrapuntal entries **(1)**: soprano, tenor, alto then bass
- texture increases **(1)** as voices enter and each then continues with countersubject/answering phrase/ second half of theme over the next entry **(1)**, this counter subject is in contrary motion to the theme **(1)**
- use of staccato **(1)** including during melisma.

[max.2]**6 Discuss the dramatic setting of the text in bars 67 to 84 in terms of the composer's use of harmony and tonality.**

Answers may include the following points:

A feeling of unease and constant change **(1)** is achieved through:

- frequent changes of tonal centre**(1)** - entries in F sharp, E, D and A give an uneasy feeling of instability
- the falling sequence of tonal centres reflects the descent into chaos in the text **(1)**
- major/minor shifts in the orchestra give further unsettled feel **(1)**
- the theme contains augmented 4ths - another inference of evil/unease/tonal instability **(1)**

Credit these and other valid observations.

[max.3]**7 Explain how the choral writing in bars 83 to 101 gives the feeling of being drawn to inevitable destruction.**

Answers may include the following points.

There is a feeling of being "carried" against one's will, achieved through:

- overlapping entries/stretto **(1)**
- rising shape of phrase, and entries rising in pitch giving a frantic feel to the music **(1)**
- the texture (both choral and orchestral) increases**(1)**
- increased rhythmic complexity **(1)**
- the final unison **(1)** (both choral and orchestra) suggests a headlong rush to "slaughter". **(1)**
- the placing of the word "slaughter" throughout the passage, against the accent adds to this feeling **(1)**

Credit these and any other appropriate observations.

[max.4]

8 Explain in detail the rôle of the orchestra in expressing the text in this extract.

Points for inclusion in answers could include:

- loud tutti dissonant chords resolving onto minor chord announce the extract
- wind and brass double the voice parts in the first 9 bars
- the strings enter with the soloist to provide a softer, more sustained support as the mood changes
- the interlude uses interweaving lines from two flutes and solo viola over a fixed pedal - as well as providing a slower and quieter contrast to the strenuous opening, these meandering lines also anticipate the *lost* feeling of the next choral section
- at the allegro the voice parts are again doubled as before and the strings add off-beat accents to give rhythmic instability
- this rhythmic instability is increased at bar 58 with cross rhythms, irregular accents and cross-bar groupings from unison strings
- at the next choral section the orchestra is again unobtrusive at first but the texture and dynamics increase steadily until a forceful unison coda completes the dramatic headlong rush to destruction

Credit these and any other valid observations.

[4-5] Answers make several creditable observations, explaining how the musical features are used to set the text.

[3] Answers make some creditable observations, and attempt to relate the musical features to the text setting.

[1-2] Answers make a few creditable observations but fail to relate these to the text setting.

[0] No creditable observations are made regarding the use of the orchestra in supporting the text. **[5]**

9 Compare the stylistic features of this extract with those of any other piece of vocal music from the period 1900 to 1955.

Stylistic points include:

- use of canon/imitation and fugue
- use of homophonic passage for contrast
- use of instrumental interlude
- contrast of angular phrases with sustained lines in the interlude
- use of dissonance, chromaticism
- use of increasing texture for tension
- use of dramatic unison at climax
- use of solo voice (the quiet voice of reason) contrasts with the (loud) distress of the chorus
- use of complex rhythms and uneasy underlay of text

These and any other valid points should be rewarded as follows:

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

[A *Child of our Time* by Michael Tippett. Cynthia Haymon/LSO/LSO Chorus/Hickox. Chandos 9123]

Extract 2

Intro	
A	Theme introduced on double bass in key of D
	Theme on trumpet
B	Tutti

10 i) Describe the instrumental texture in the A section. [4]

Points for comment may include:

- “fugal” entries (1) with instruments stating the same theme (1) at different pitches (1) and then continuing with countermelodies (1) against the following entry
- entries on trombone (1) and saxophone (1).
- texture increases as instruments join with the theme (1) until there is four-part counterpoint (1) against the piano and unpitched percussion

Credit these and other appropriate answers. **[max.4]**

ii) Comment on the tonality in the extract. [3]

Tutti section is bitonal (2). Award (1) for “dissonant” or “atonal”.
Tonal harmony (1) with major/minor feel from the use of the “blue” third (1)

[max.3]

11 Comment briefly on the use of percussion (including piano) in this extract. [3]

In the A section there is a timpani roll in the introduction; the piano spread chords and unpitched percussion have a four-bar riff against the five-bar melodic statements. The piano chord follows the keys of the solo entries.

In the Tutti section, pitched drums, bass drum and wood block are used. The piano is used melodically here, doubling the walking bass and the solo instruments.

Credit these and other appropriate observations as follows:

[3] Answers make several correct observations and identify where they are heard.

[1-2] Answers make one or two valid observations, but may fail to identify where they are heard.

[0] No valid observations made.

n.b. Answers which do no more than list instruments used without reference to the music cannot receive three marks. **[max.3]**

12 Comment on the jazz influences and any other stylistic features which you hear in this music. [5]

Stylistic points for mention may include:

- use of jazz syncopation (1) and riffs (1)
- use of piano (1) and saxophone (1) in the orchestra
- use of blue notes (1)
- use of small band with much solo playing (1)
- rather wild, chaotic passages achieved through complex rhythms and dense textures of independent lines (1)
- the tutti section has the feel of jazz improvisation (1) (and could well be improvised from a listener's perspective)
- reference to other fugues (if not mentioned in question 10i)

Credit these and any other appropriate observations. [5]

[Milhaud: La Création du Monde: Rattle/London Sinfonietta, EMI CDC7479912]

Section B**Comments on individual questions.**

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

The Principal focus of answers should be governed by the area of study *Words and Music* and *Tonality*. Examiners should be ready to reward particularly those answers, therefore, which concentrate on the relationship between music and text.

Topic 1: 1550 to 1620 (The Influence of the Council of Trent, the English Reformation and *Prima* and *Seconda Prattica*)**13 With reference to the music of at least one composer, discuss how the English language was used in this period.**

Answers may include the following stylistic features of the setting of English in this period:

Secular music

- *the madrigalists such as Morley, Weelkes and Wilbye modelled their madrigals, canzonets and ballets on the Italian style using word-painting*
- *the use of homophonic style with the melody in the top line*
- *the use of dance rhythms, and fa-la refrains*
- *more serious madrigals used dissonance and expressive word-painting for dramatic effect - these madrigals were more carefully structured than some of their Italian counterparts*
- *Dowland and Campion produced lute songs with lyrical melodies giving sensitive treatment of their texts*
- *these lute parts together with the viol accompaniments of, for instance, Byrd were carefully written to further enhance the text.*
- *Importance was attached to preserving the natural speech rhythms of the text, despite the often exciting complex counterpoint and rhythms*

Sacred music

- *sacred music paid strict attention to speech rhythms*
- *the imperative to set the English language rather than Latin resulted in syllabic settings and great clarity of text e.g. the, music of Tallis, Tomkins and Gibbons*
- *Byrd wrote for both languages and his English settings include the verse anthem, with alternating solo and contrapuntal chorus - a style he developed from the lute song and his secular consort songs.*

- 14 Discuss the sacred music of one non-English composer of this time. Refer to at least two works to illustrate the important features of their setting of text.**

Candidates are likely to choose from Italian composers e.g. Monteverdi, Palestrina, Gesualdo, and the Gabriellis, but others are also valid e.g. Lassus.

The music of Monteverdi nicely illustrates the change from Prima to Seconda Prattica which occurred during his thirty-year period as maestro di cappella. His setting of the Mass is in the old fashioned a cappella style with a disposable continuo part, his Vespers display the most modern idioms of expressive declamation, showy coloratura, dynamic contrasts, and a free use of instruments.

Other points for mention could include:

- the importance of the music of Palestrina in softening the restrictions of the Council of Trent - his music displaying the textual clarity required and yet preserving the beauty of polyphony*
- although better known for his madrigals, Gesualdo brought to his sacred music the same experimental chromatic melodies and harmonies in only slightly more restrained form*
- Lassus, a Netherlander, took court posts in Bavaria, the centre of the German Catholic Counter-Reformation. His works often display extremes of emotion, particularly sadness and even anguish e.g. the textural expressiveness of Psalmi Davidus penitentiales or Lamentationes. His eclectic style combined such antique features as fauxbourdon as well as the boldest of harmonic progressions, and dramatic use of Venetian double and triple choral effects.*

- 15 Explain the features of sacred music which were the cause of concern at the Council of Trent, and the effects of the Council's conclusions on music.**

The Council of Trent had specific objections to the features of much sacred music of the time. These included:

- the complex polyphonic techniques and textures which obscured the clarity and therefore the meaning of the liturgy*
- the Parody Masses which used secular melodies from often bawdy chansons or madrigals*
- the use of inappropriate instrumental accompaniment*
- the use of elaborate ornamentation for vocal display.*

In the end the directives of the Council were not so extreme as had been feared; polyphony was not banned. It was stated that the Mass should be sung clearly, and at moderate tempo.

Candidates are likely to refer to the influence of Palestrina in moderating the views of the Council, and there is evidence to suggest that this was effective. His Missa Papae Marcelli showed that simplicity of line and clarity of text could be conveyed through the beauty of restrained polyphony.

Topic 2: 1685 to 1765 (reactions against opera seria)**16 Explain how the circumstances in which Bach worked influenced his vocal music.**

- *Bach's importance as an organist and composer was largely parochial during his lifetime. However in this relative obscurity he produced a large output of vocal music for the churches at which he worked.*
- *His first posts at Arnstadt and later Muhlhausen demanded mainly instrumental music.*
- *At Weimar he was appointed as court organist. Here he was allowed time for his own practice, and many of the mature organ works came at this time.*
- *His duties at Weimar were extended to include the post of Concertmaster, involving the composition of a new cantata each month: he adopted a new style for these allowing recitative and quasi-operatic arias to take more prominence than the choruses.*
- *His next post was at Cöthen where conditions were much improved. He had a regular band of 17 players with new instruments, often augmented by visiting virtuosi.*
- *The last 27 years of his life were spent as Cantor at St. Thomas', Leipzig. Here his output included several cycles of cantatas for the Church year, of which about 200 survive. These cantatas were based on the Gospel reading at the principal weekly service, and they provided Bach with a succession of possibilities for narrative and dramatic settings.*
- *Bach had at his disposal here a large number of able and not-so able singers and instrumentalists and was allowed considerable freedom in his work. Although he was required to write in specific styles for some services, his originality and creativity were never stifled.*
- *Larger scale works such as the Passions and the Christmas Oratorio continued the dramatic, almost operatic style of his cantatas using recitative, aria, chorus and large instrumental forces in their dramatic portrayal of the narrative. The Magnificat and B minor Mass were also written at Leipzig.*
- *In the Passions Bach used the Biblical text for the Evangelist's narrative, but used local librettists to provide the text for the dramatic characters, and the crowd, and he used familiar words for congregational participation.*

17 Compare Purcell's style of vocal writing with that of Handel.

- *Purcell's vocal output includes odes, cantatas, songs, anthems, and operas or incidental music for plays.*
- *His best-known opera Dido and Aeneas is for small forces, but contains recitatives, arias, choruses, and dances.*
- *It contains influences from French (homophonic dance rhythms) and Italian music as well as English styles (lyrical melodies and an adherence to natural speech rhythms)*
- *Important features of his vocal style include an original approach to phrasing, dissonance, pauses for dramatic emphasis, minor scales, and the use of ground bass.*
- *The Fairy Queen may be referred to for its more Italian style.*

- *This influence of the Italian arioso style is also found in the solos and choruses of Purcell's sacred music. His output here comprises mainly the verse anthems required by the Anglican Church and some notable pieces for state occasions.*
- **Handel's** *music too combined Italian and English styles.*
- *His operas employed recitative secco or accompagnato, and usually da capo arias allowing the singer to respond to the drama. In keeping with the style of opera seria, these works were singer-oriented with styles ranging from coloratura to simple rustic melodies*
- *As opera seria declined in public appeal, Handel turned to oratorio and his career revived.*
- *Here he brought his wealth of operatic experience to the dramatic setting of biblical stories. Word painting and other symbolism was common in his music. His use of choruses was remarkable, using them where previously convention would have dictated an aria. Choruses became the driving force of the drama in these oratorios, and candidates might well refer to the more famous examples: All we like sheep; Wonderful, Counsellor: Since by Man came death.*

18 Discuss the dramatic setting of text in the music of one composer from this period.

Candidates have the opportunity here to discuss a composer of particular interest to them. Either sacred or secular genres, or both, may be covered, but illustrations must be given to explain the significance of the composer's style of vocal writing.

Many of the important features of the work of Purcell, Handel, and Bach are given above. Apart from these, candidates may choose for instance to discuss the important changes in opera at this time, referring to the social influences which led to The Beggar's Opera in England, and the Singspiel in Germany, or the desire for musical change which led to Gluck's reforms.

Candidates may choose to illustrate other changes from the period as the high Baroque and early classical styles existed side by side. The style of the Classical period can be seen emerging in vocal works where sentimentality began to become a feature: where melody became more phrase-oriented; where periodic question and answer phrase was adopted; and where slower harmonic pace became stylised in such devices as alberti bass accompaniment. Although "affections" were still important, composers became drawn to the contrasts of affections to give dramatic interest. The operas of Vinci are important here; their "gallant" style of lyrical melody over a simple harmonic accompaniment was taken up by Pergolesi and Hasse and led eventually to Mozart.

Topic 3: 1815 to 1885 (aspects of Romanticism)

- 19 Explain how at least two Romantic composers used the piano and/or the orchestra to enhance the dramatic setting of words.**

Lied and opera are the two genres appropriate for discussion here, with Schubert, Schumann, Verdi, and Wagner likely to be popular with candidates.

Both Schubert and Schumann raised the importance of the piano above mere accompaniment. The points for reference and illustration will include:

- *Schubert's use of the piano for scene setting and word painting - a descriptive figuration often being maintained throughout much of a song e.g. Erlkönig and Gretchen am Spinnrade*
- *Schumann developed this importance further, giving to the piano the rôle of interpreting the thoughts and emotions in the text - chromaticism, dissonance, tonal ambiguity, modulation, and turbulent accompaniments are all used to convey the drama of the text. Often the voice has relatively simple, unfinished melodies, and piano postludes reflect on the emotional turmoil in the text.*

Answers which discuss opera will need to draw attention to the way in which styles changed during the period, turning away from bel canto and the cult of the virtuoso singer, to the dramatic realism of music-drama. The music and influence of Wagner are central here.

Important stylistic features for illustration will include:

- *the imperative that music should serve the drama*
- *the rejection of separate "numbers" in favour of the concept of "endless melody", the music being orchestra-led*
- *the use of leitmotif as a dramatic device*
- *the wholeness of texture, with voice and orchestra forming one integrated texture rather than melody with accompaniment*
- *the wholeness of the production, with all features equally important in the creation of the music-drama*

- 20 Illustrate how Romantic music differed from what had gone before. Include detailed references to tonality in your answer.**

Central to this answer will be the importance of feeling and emotion in Romantic music: both in the response of music to expressive stimulus, and its desire to communicate this emotion to the listener. The subjective, often programmatic nature of instrumental music is important in addressing this question. Answers should show that candidates are aware that descriptive music was not new e.g. Vivaldi's Four Seasons, but that the attempt to convey the feelings and emotions of the subject was a new development e.g. the excitement and frenzy of the Ball in the Symphonie Fantastique.

Piano works are important too in this respect, from the scenes depicted in Mendelssohn's Songs without Words, to the character pieces of Schumann and Grieg.

In all genres, several important features are common:

- *the use of more progressive, chromatic, ambiguous harmony and tonality for descriptive and dramatic effect*
- *a more flexible approach to phrasing and form, with structure being determined by thematic transformation rooted in melodic and harmonic nuance and development, in response to the mood of the narrative or text*
- *a more adventurous use of dynamics, tempo and expressive instrumental effects*
- *the use of a larger orchestra with a wider range of expression/the use of the full keyboard and tonal and dynamic ranges offered by the latest pianos – both of these improved instrumental mediums lent themselves to the developing tonal and harmonic language*

21 Compare the work of at least two song composers to show how their music illustrates text.

Answers are likely to concentrate on Schubert, Schumann, and Brahms. The salient features of Schubert's style will include:

- *the use of detailed figuration in the accompaniment to represent some aspect of the text*
- *the creation of an evocative background to the narrative e.g. Die Forelle*
- *the intensely lyrical melodies which expressively convey the text in strophic constructions*
- *the use of chromatic harmony, and unexpected modulation for dramatic effect*
- *the simple, almost folk-song nature of the vocal part in some songs*
- *the simplicity of harmony, rhythm and texture in the more direct folk-song style songs e.g. Heidenröslein*

Answers making comparisons with the songs of Schumann should refer to stylistic features which will include:

- *the greater rôle of the piano in reflecting the text and in reflecting on the feelings it contains*
- *a more adventurous use of harmony and ambiguous tonality in conveying mood and feeling*
- *greater use of chromatic melodic colouring and anguished chromatic harmony*
- *a generally more outwardly Romantic sound and depth of expression and emotion reflecting his love for Clara and his turbulent personality*

The songs of Brahms will also provide comparison for this answer. Here the points for reference could include:

- *a simpler, more folk-like style*
- *functional harmony and understated accompaniments*
- *strophic construction*
- *more serious texts, with the expression and emotion more controlled and subtle*

Topic 4: 1955 to 2000 (the integration of music and drama)

- 22 Discuss how music for voice has reflected its social and cultural context in this period. Refer to the work of two composers to support your answer.**

Answers are likely to concentrate on song, either popular or “art”, or music for the stage. In the development of popular song, the protest movement of the 60s had an influence through the period. The songs of Bob Dylan are important, as is his enduring popularity into this century. His musical style based on a traditional blues/rock style, with his gritty vocal style, established him in the folk/protest idiom of his age. Melody and harmony are reduced to the simplest levels to allow for greatest clarity of the message. His songs were seen as speaking for a socially alienated younger generation. The poetic imagery and social comment of Dylan’s songs influenced the more “popular” Beatles in the late 60s e.g. Sergeant Pepper’s Lonely Hearts Club Band. The political and social protest of the 70s found expression in punk. This style rejected the sophistication and tunefulness of much 70s popular music, and what many saw as the musical complacency of the pop music establishment. It quickly became seen as expressing a rejection of the political scene in England in the early 80s.

Candidates are likely to seize on this question to give full and not always relevant accounts of West Side Story. Certainly those answers which concentrate on and illustrate the aspects of racial tension and social deprivation found in this show should be credited. Miss Saigon and Nixon in China could be used to illustrate how East/West issues have found musical expression. Grease and Hair could both be cited and referred to as reflecting the youth culture and sexual revolution of the age.

Examiners should treat with care references to stage productions from the period which address social issues from the past. For instance, Oh what a lovely war! and Les Miserables are important here only as contextual illustrations of the fashion for addressing serious issues and subjects drawn from literature. Both also reinforce the significance and influence of West Side Story in these respects.

- 23 Give an account of the work of at least one composer of symphonic film scores to show the use of music in this genre.**

The potential for symphonic writing in this genre was realised as soon as synchronised sound tracks were developed. Answers may set the context by referring to, for instance:

- *Prokofiev’s score for Alexander Nevsky (1938)*
- *The young Britten’s scores for the GPO Film Unit e.g. Night Mail*
- *Composers from the classical world who specialised in film scores e.g. Erich Korngold and Max Steiner in the 1940s*

From within the period early important figures will include:

- *Vaughan Williams: Scott of the Antarctic*
- *Walton: First of the Few, Henry V, and Richard III*

Candidates may refer to film scores which include or comprise existing music, and here examples might include:

- 2001, A Space Odyssey
- Death in Venice
- Excalibur
- Elvira Madigan

Examiners may expect candidates to concentrate on the films of their own time and experience, and in particular the work of John Williams. They may give an outline of the breadth and variety of his output from the early Poseidon Adventure, through the first Star Wars trilogy and Indiana Jones films, to the more recent Schindler's List, Minority Report, and Harry Potter movies.

Answers should illustrate stylistic points of Williams' writing which could include:

- *the use of strong atmospheric writing*
- *the use of leitmotif*
- *his natural style firmly based in Mahler and Strauss*
- *his ability to encompass stirring thrillers, comedy, pathos, and magical mystery, indeed every emotion, and to communicate the drama of each emotion.*

Examiners should be wary of answers which are concerned wholly or substantially with music written post-2000. The later Harry Potter movies, The Lord of the Rings trilogy, and Philip Glass' minimalist score for The Hours, are all out of period. They are significant, however, and credit should be given where these are convincingly referred to for contextual illustration.

24 With reference to at least one genre from his output, explain the characteristic features of the setting of the English language by Britten.

Britten's style was fluid and always adapting to new ideas and possibilities. His chief importance is perhaps his setting of the English language in song and opera. He viewed the tradition of English music for the voice as stretching back beyond the 20th century school of English composition (Vaughan Williams, Gurney, Butterworth, Warlock, etc) to Purcell and Dowland. These influences were important for Britten the song-writer. For opera there was no such tradition after Purcell, and Britten's style here was therefore highly original.

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

Despite the frequent dissonance and bitonality, the individual style of melodic shape, and the constant search for new vocal effects, Britten's music remains accessible, even for children for whom he wrote so much. His stage works are notable for their depth of character and dramatic aptness.

From his huge output, answers may refer for illustration to:

- Les Illuminations, *the* Serenade for Tenor, Horn, and Strings, Peter Grimes, *and* The Turn of the Screw (*all out of period, but important*)
- *The song-cycles* Songs and Proverbs of William Blake *and* The Poet's Echo
- *the operas* Gloriana, A Midsummer Night's Dream, Billy Budd, Death in Venice, *and* Owen Wingrave
- *other choral works: the* War Requiem, *and the three* Church Parables

Section C**Comments on individual questions**

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

25 How is the performance of music affected by time, place, and occasion? You may draw on your own experiences in your answer.

Answers here are likely to accept the invitation to relate personal experiences of performing. These and other answers may include the following influences on performances:

- *the acoustics of different venues*
- *the atmosphere of different occasions: school concert, public concert, examination*
- *the qualities given to a performance by the response of an audience, especially for jazz, rock festivals, club music, and music in intimate surroundings*
- *the quality of performances at important occasions such as Elton John's singing and the performance of the Tavener at Princess Diana's funeral, or the Prom performance on the evening of 9/11.*

Answers may also describe the special qualities which works can have for the listener when they are associated with a personal memory.

26 Give an account of the work of two composers who have used their music to express personal convictions or belief.

In a sense, composition has always been an expression of artistic conviction. Composers of sacred music who have not shared the beliefs they have expressed have been the exception rather than the rule. But it is really from the time of Beethoven that we see composition becoming a more personal statement.

Political and moral views have intruded into music e.g. Beethoven's Fidelio, and Shostakovich's 5th and 7th Symphonies. The nationalism of Smetana and Sibelius have relevance, as does Messiaen's desire to expound in music the truths of the Catholic church.

As always, it is only with illustrations from music with which the candidates are familiar that answers will attract full credit.

27 Describe the important features of two works you consider to have been musical turning points.

There is clearly great scope here for candidates. All periods and genres are available for discussion and reference, the only constraint being that the works chosen should be both innovative and influential. Answers should explain and illustrate the significant features of each work. They should also say how each has been influential by referring to the work of subsequent composers.

The reasons for a work's importance might include:

- *a significant change to the expressive quality of music e.g. Symphonie Fantastique or the Rite of Spring*
- *works which have helped to establish a radically new musical language or style e.g. Tristan und Isolde or the serial works of Schoenberg*
- *composers who have established a new medium or genre e.g. the piano music of the early Romantics, or electronic works such as Stockhausen's Kontakte*
- *the work of composers or composer/performers who have established new performing techniques leading to new sounds e.g. the guitar style of Van Halen or the use of wind harmonics and multiphonics in modern jazz.*

28 Give reasons to support the view that music is more powerful than words alone.

This question has clear links with the theme of this Unit: "Words and Music". Candidates will have had to be careful that they have not duplicated any of the material from their answer in Section B, unless it is to draw different points from it. There is still scope here for detailed references to word setting, where great texts are made even more telling through musical expression, and even mediocre verse can be made appealing. Candidates may draw on all music from all genres and periods which they have experienced as musicians.

However, some answers may take this opportunity to widen the discussion. Candidates may refer to the use of underscore beneath spoken dialogue. From melodrama to filmed Shakespeare, from television advertising to party political broadcasts, the subliminal power of music is great.

It is also relevant to consider anthems, and wonder why it is that national anthems in all lands and cultures are sung and not merely recited, and why sports fans in their thousands will sing their allegiance and encouragement.

29 Discuss how two pieces of music make use of material from other sources. Give your views on the acceptability of such "borrowing".

Candidates are free to adopt either view on the acceptability of this practice. At a superficial level candidates may refer to examples of plagiarism, which presumably they will condemn. To access the higher marks available, however, answers should give detailed references to the music, explaining how the borrowed material has been incorporated and used as a source of inspiration.

Candidates may refer to examples of such music they have experienced in their own performing and listening from within and beyond their studies. They may wish to refer to their own experiences as composers in this regard.

Examples may include the following or similar:

- *the re-working of one composer's material by another e.g. Bach's transcriptions of Vivaldi's music*
- *the use of an existing theme to inspire another's invention in a Theme and set of Variations e.g. Brahms' St. Anthony Variations or Britten's Young Person's Guide to the Orchestra*
- *cover versions of pop material in an artist's or group's own individual sound, or a jazz arrangement of a vocal "standard" - though sometimes*

more a case of performers rather than composers doing the borrowing, these have some contextual relevance here

- *musical parody e.g. Reizenstein's Let's Fake an Opera, or his more famous and outrageous Variations on "The Lambeth Walk".*

Report on the Units January 2006

Chief Examiner's Report

General Comments

OCR's provision of January sessions for Units 2552 and 2555 provides centres and candidates with a degree of flexibility in terms of shaping courses of study to cover the historical, analytical and contextual aspects of Music at Advanced level.

It is clear that the availability of a January sitting attracts a significant number of candidates, especially for Unit 2552. Examiners were pleased that very few scripts failed to reach the required standard in both units, but they also commented on the lack of outstanding scripts in this session. As in previous sessions, the fact that few candidates manage to break into the highest mark bands is frequently the result of uneven performance *across* the sections of each paper.

In general, the picture presented by the January examination session is positive, and many candidates re-sitting these Units (having sat the papers last summer) were able to improve their level of performance.

Examination in January offers valuable opportunities for genuine re-sits or early entry. In both cases it is important to remember that the standard of the Units is equivalent to that of the June papers, and candidates need to be prepared with the same degree of rigor for the January session. In the case of candidates re-sitting units (usually Unit 2552) some structured preparation is essential for candidates if they are to stand a realistic chance of improving their overall marks between June and January. Comments made in the following reports should guide teachers and candidates toward areas that caused particular concern for Examiners in this session.

INSET meetings offered by OCR provide an excellent opportunity for teachers to engage in direct dialogue with senior Examiners, and it is always informative for Examiners to receive views and comments from deliverers of the specification, in addition to offering feedback on candidate performance. This dialogue informs important decisions made in relation to the programme of continuing development of the OCR A-level Music course. Examiners hope that more teachers will take advantage of such opportunities for direct contact, and remain confident that the current specification is popular with teachers and pupils, responsive to their needs, and provides appropriate credit for candidates' demonstrations of musical knowledge and skill.

2552: Introduction to Historical Study (Written Examination)

General Comments

The availability of this Unit in January provides a valuable opportunity for candidates who performed less well than expected in the previous June session to re-sit the paper based on the same combination of prescribed scores and recordings in **Section B** and identical contextual understanding in **Section C**.

Examiners are always pleased to note significant improvements in the results of many candidates resitting the Unit, but centres and candidates are reminded that the questions are set at the same level of difficulty as those in the June version of the Unit.

Any improvement in results demands an increased understanding of the score, recording and/or contextual background. In this respect, Examiners remain disappointed that very few scripts seen in the January session obtain high overall marks for the Unit, and they are concerned to stress the need for continued teaching of the prescribed repertoire throughout the autumn term as the most effective means of preparation for the January examination. A simple resit of the paper without structured preparation is unlikely to produce any significant improvement in the Unit mark obtained in June.

Once again **Section B** produced the least secure responses from many candidates, and in particular many candidates seemed unprepared for a return of the Mozart piano concerto movement specified for the session. It is worth reminding centres and candidates of the inadvisability of gambling that certain works will be chosen in any particular session. The setters do not work to a pre-determined plan for the rotation of prescribed repertoire on which to ask questions, and the specification requires candidates to prepare material on all **three** orchestral scores and all **three** jazz recordings.

The advice offered to candidates is to spend time reading questions carefully and crafting answers that address the specific terms of the question. Examiners are frequently disappointed when they are unable to credit an answer that shows clear aural perception but does not provide detail that is relevant to the question set. The most common occurrence of this type relates to questions that require candidates to address issues of harmony or structure. These questions frequently produce basic descriptions of the instrumentation with no reference to the specific aspects of the music identified in the question. Examiners are not able to credit such answers, even when the degree of aural perception displayed is acute. A question on harmony (for example) must generate a response that deals with aspects of tonality, chord progression, cadence formation, etc., in order to receive credit. Examiners urge centres to encourage candidates' to focus their answering more effectively in areas such as these.

Teacher Tips for the Unit

- Encourage candidates to focus their answers so that they address the specific terms of each question: for example, questions on aspects of harmony need to be answered by observations relating to chords, tonality, cadences, etc.
- Ensure that candidates prepare material on all THREE prescribed orchestral scores **AND** all THREE jazz recordings for the Unit. A gambling strategy here is dangerous and can lead to serious under-performance in the Unit.
- Provide re-sit candidates with helpful preparation for the Unit over the autumn term so that knowledge and understanding (especially in relation to prescribed repertoire) increase : a basic re-sit without any structured preparation is unlikely to lead to any significant improvement in the Unit mark.

Comments on Individual Questions

Section A

Extract 1A MOZART, *Divertimento in F, K.253*, 1st movement, bars 0²-18², 38²-56² & 120²-138², Amadeus Winds/Hogwood (1989) Decca 458 098-2

- 1) Most candidates identified the binary structure of the extract and the repetition of each section, receiving 2 marks. Few candidates offered an additional observation (e.g. the varying nature of the “A” motif or the extended “B” section) that received a third credit mark.
- 2) This was answered accurately by almost all candidates.
- 3) Examiners have required candidates to add articulation markings to the score in previous sessions, but this question was not answered as well, with many answers marking in *staccato* articulation only, and ignoring aspects such as accents and/or *legato* phrasing. The articulation provided at the opening of the phrase printed in the score (bar 9) should have provided candidates with an indication of what was expected in the following bars.
- 4) This was an example of a harmony question that was not answered well by many candidates. At a basic level of response, Examiners expected some reference to the aural dissonance evident in the recording. More perceptive answers referred to the underlying harmonic structure (a perfect cadence), while others noted the tonic bass. Only a few candidates mentioned the term “suspension” or, more accurately, “appoggiatura”.
- 5) Many candidates received both credit marks for this question, although some candidates ticked only one of the columns, restricting the number of marks available. In general, observations on the movement of the outer parts were more accurate than those relating to the texture.
- 6) Many candidates received full marks for their answers to this question. Some otherwise accurate answers failed to spot the underlying F# in the line at the end of bar 15.

- 7) Most candidates were able to locate chord **I**ib**** accurately, but Examiners were disappointed that many candidates failed to receive full marks for this question. The aural recognition of a **Ic-V⁷** progression is expected at this level, and candidates should be thoroughly familiar with the sound of this harmonic cliché.
- 8) Almost all candidates received credit for recognising the basic melodic outline of the oboe part, but relatively few answers reflected complete security in measuring the larger intervals involved at this point (the ascending 5th and the descending 7th).
- 9) Most candidates were able to offer relevant evidence here to show how the oboe melody differed from that of the **Theme**. The use of triplet decoration was a popular observation, as was the employment of larger leaps in the line. Some perceptive candidates also noted the diminution of rhythmic values in bar 32, and/or chromaticism in bar 30.
- 10) This was answered less successfully by many candidates, with relatively few observations going beyond simple description of the instrumentation. Examiners were expecting candidates to refer to aural aspects such as the dialogue between oboe 2 and bassoon, the use of pedal notes in the centre of the musical texture, or the prominent return of the opening fragment of the theme in the horns at bar 33.
- 11) Examiners were disappointed that few candidates were able to locate *two* non-harmony notes in the prescribed bar. Most answers identified the F[#] but only a few candidates appreciated that the B^b also represented a non-harmony note.
- 12) Almost all candidates received some credit for valid observation here, but Examiners were concerned that so many candidates were unable to identify more than one relevant feature of the music, and many failed to mention obvious details such as the much slower tempo or the change of time signature.

Extract 1B TREVOR DUNCAN, *March* from *Little Suite*, Royal Philharmonic Orchestra / Wordsworth (2003), Warner Classics 2564 61438-2, track 9, 00'00"- 00'45", 02'00"- 02'44" and 02'44" – 02'52"

- 13) Most candidates were able to outline the basic structure of **Passage 1i**, noting the overall AABA pattern it followed. The best answers offered a reference to a further detail in the structure, such as the use of 4-bar phrase units in "B" as opposed to the 6-bar units in "A", or the occurrence of motivic repetition within the "B" section.
- 14) The majority of candidates correctly identified the choral/homophonic nature of the accompaniment, and many made reference to the use of lower strings and *pizzicato* technique.
- 15) This was answered accurately by almost all candidates. The most common error was the misplacing of the final pitch in bar 2 (a low D).
- 16) Examiners credited references to flute and/or piccolo, and most candidates were able to identify the new instrument accurately, although only a few noticed that the melody was played an octave higher than previously. Perceptive candidates also noticed that the "fill" at the end of the phrase began a bar earlier in the later version.
- 17) Most candidates recognised the use of a pedal in the section, but not all answers identified the pitch accurately as the subdominant (C).
- 18) Examiners credited answers that referred to the use of "minor" or "diminished" chords in relation to the harmony, and most candidates noticed the greater use of sustained notes in the accompaniment, contrasting this with the *pizzicato* detached chords of the previous section.

- 19) Examiners were pleased that many candidates received full marks for their answers to this question. The most common mistake was for candidates to confuse the locations of chords I and Ib. Almost all answers positioned chord II accurately.
- 20) Many scripts notated the bass line accurately, but some failed to perceive the line as a descending major scale.
- 21) Most answers referred to at least one relevant feature of the music in **Passage 1ii**. A number of candidates failed to gain additional marks because they did not provide linking references back to **Passage 1i**. The features mentioned most frequently were the flute/piccolo descant (at bar 33) and the change of harmony and bass line (at bar 47).
- 22) Many candidates notated the rhythm accurately, but Examiners were surprised that a large number of candidates failed to notice that this rhythm duplicated the bass-line rhythm printed in the score at bars 47 and 48.
- 23) Some candidates experienced difficulty identifying precisely the location of material in earlier passages. It was surprising that many candidates made no reference to the reappearance of the opening of the main theme in the violins at the end of bar 54.

Teacher Tips for Section A

- **DO encourage candidates to focus on the key aspects of music required by each question: a question on structure, for example, needs to focus on how an extract is “constructed” in terms of phrases, motivic development, etc.**
- **DO try to cover both options in the A section: covering only one of the styles will restrict candidates’ choices in the examination itself.**
- **DO ensure that candidates have opportunities to practice working through previous examples of Section A questions and skeleton scores for this Unit before the real examination.**
- **DON’T allow the most able candidates to miss the point of a particular question by trying too hard to find “the answer”. The mark scheme usually credits the most obvious responses. In general, any *valid* response that refers accurately to *relevant* detail in the music will be credited by Examiners. Occasionally, however, candidate verbosity obscures or confuses a key point they are trying to make in an answer.**

Section B

Extract 2 **MOZART, *Piano concerto in A, K.488*, first movement, bars 213 to 228².**

- 24) This question was answered accurately by almost all candidates. Examiners allowed double or triple stopping, but not a verbal description.
- 25) Both parts of this question were answered well by most candidates. Answers attempting to explain the term *a2* must make it clear that both instruments are being instructed to play the same music.
- 26) Examiners were disappointed that very few candidates were able to refer accurately to the non-harmony note as an upper appoggiatura.
- 27) Most candidates were able to identify the D-major tonality at the end of the first phrase of music, and also to identify the final chord of the printed extract as a dominant chord.

- 28) Many candidates received full marks for their answer to this question, although several otherwise correct answers omitted the necessary accidentals. Alternative notations using an A-major key signature usually failed to cancel the G#s with a natural sign.
- 29) Examiners were extremely disappointed that this question was not well answered. This emphasises the need for candidates to appreciate the *sound* of the music as well as to study detail of the score. Recall of the aural effect at this point would have made it clear that the first phrase was evidently major and the second phrase minor. Most answers referred to aspects of instrumentation, noting the change from strings to woodwind. The answer asked candidates to “compare the harmony” and such information was completely irrelevant and, therefore, received no credit.
- 30) Examiners were surprised that very few candidates realised that the 2nd subject theme returned immediately after the printed extract. Many answers stated correctly that the piano returned, but few scripts made it clear that its return was initially without orchestral accompaniment.
- 31) Candidates’ grasp of the overall structure of prescribed repertoire remains too vague, and very few answers were able to provide a convincing sense of location for the printed extract.
- 32) Examiners expect candidates to be able to refer to specific detail in order to display knowledge of the prescribed work. Many answers simply offered vague generalisations, whereas the question required a discussion of the relationship between the piano and orchestra throughout the extract. Many candidates failed to give the opening orchestral *tutti* as a valid starting point, concentrating more on general observations that applied to the entire movement.

Extract 3 MILES DAVIS & GIL EVANS, *Summertime* from *Porgy and Bess* (1958), from *Miles Davis – Porgy and Bess*, Columbia/Legacy CK 65141, track 5, 01’09” – 01’47”.

- 33) (a) Almost all candidates identified the trumpet accurately.
(b) Most candidates were aware of Davis’ use of a harmon mute.
- 34) This was answered well, with the majority of candidates receiving 3 or 4 marks for identifying relevant detail in the accompaniment provided by the rhythm section.
- 35) (a) Many answers lacked detail in the description of the wind accompaniment. Most answers referred to the use of a two-bar *ostinato* pattern, and some mentioned the characteristic dotted rhythm or the parallel movement of parts. Examiners did not credit vague generalisations such as “the parts move *in harmony*”; this was not sufficiently precise a description at AS level.
(b) Many candidates answered this question well, but a significant number of scripts failed to appreciate that the flutes played an octave higher in the recorded extract.
- 36) (a) Most candidates were aware of George Gershwin as the composer of the original version of *Summertime*, although Examiners also saw “Gil Evans”, “Miles Davis” and “Porgy and Bess” as answers to this question!
(b) In general this question was answered well, but some scripts failed to make it clear that Davis *embellishes* Gershwin’s original melody. Answers that implied no alteration to Gershwin’s melody did not receive credit.

Teacher Tips for Section B

(Many of these repeat observations from previous reports that remain valid)

- **DO make study of the prescribed repertoire a regular part of preparation for the Unit. It is important that candidates get to know the music thoroughly.**
- **DO help candidates to find their way around scores, especially in the early stages of the AS course. It is important that candidates gain confidence in handling the printed scores of prescribed orchestral repertoire.**
- **DO ensure that candidates listen to the prescribed works as regularly as possible: candidates need to appreciate the music as sound, not just as notes on the page.**
- **DO NOT become preoccupied with the printed detail of complex modern transcriptions of jazz repertoire; study of scores is NOT required in this part of Section B.**
- **DO NOT leave preparation of the prescribed repertoire until the last minute; this will not help candidates to become thoroughly familiar with the music they need to study.**
- **DO NOT gamble on any particular item of the prescribed repertoire appearing in 'rotation'. Any item may appear at any stage within the arrangements published in the specification and in subsequent OCR circulars.**
- **DO NOT forget that the prescribed repertoire changes regularly. Consult the OCR website for the prescribed repertoire relevant to any particular session of this Unit.**

Section C

Candidates' answers were spread evenly over all the questions this session, and Examiners continue to applaud candidates' increased focus on relevant contextual issues rather than repetition of musical detail gleaned from the printed scores and/or recordings. Contextual understanding is an important feature of **Section C** of the Unit, and preparation for this part of the examination should widen candidates' perspectives to include broader consideration of the music's place in history.

37 Candidates often find this type of comparison question rather difficult, but Examiners saw a number of very pleasing answers to the question. The best answers were able to draw upon specific details from the works and add to this an awareness of performance context, resulting in convincing comparisons of the soloists' rôles. Less successful answers resorted to basic descriptions of each work and frequently made little attempt to draw any significant comparisons between Mozart and Miles Davis.

38 This question allowed candidates to draw upon their knowledge of music and performance context within jazz repertoire, and many answers displayed a sound understanding of salient features. At a basic level candidates offered simple descriptions of relevant repertoire, but the best answers attempted to compare and contrast styles and create a sense of historical perspective in order to show musical and/or technological development.

- 39** The development of the orchestral is a theme that has appeared regularly in **Section C** questions, and Examiners are pleased to see that candidates prepare for this type of question conscientiously by considering orchestral comparison across the range of prescribed repertoire. Basic responses tended to produce a list of instruments used by Schubert and Berlioz, but more informed answers discussed the unusual nature of Berlioz's orchestra (frequently comparing it with Schubert's more conventional grouping). The best answers were able to draw successfully on musical evidence from both composers, but Examiners noted that many answers suffered from an excessive focus on Berlioz. Successful comparison demands a more equitable distribution of evidence in this type of question.
- 40** This area of questioning had not been explored before in the Unit, but Examiners were delighted to see many informed and knowledgeable answers to the question. It became clear that many centres had prepared candidates thoroughly, providing them with a clear sense of the conditions in which the early jazz musicians operated. Many answers were able to give clear reasons to justify the importance of early jazz recordings to performers (the route to fame and fortune; the road to wider geographical distribution for the "territory" bands, for example), but a significant number of candidates misinterpreted the question as a demand for a brief history of the development of recording technology. In this respect, it is important that candidates read the questions with care; an outline of the development of recording technology had little relevance to this question.
- 41** Similar problems were encountered in relation to some candidates' perceptions of this question. The question asked for information about Mozart's performers and his audiences, but several scripts discussed the nature of Mozart's piano and/or his use of *bravura* writing in the concerto. Contextual detail should have focussed on issues such as the nature of Viennese concert society at the end of the eighteenth century, aristocratic patronage and support, and performance conditions, including the often limited rehearsal opportunities available to both composers and performers.

Teacher Tips for Section C

- **DO provide candidates with opportunities to organise their ideas in practice 'essays' before the examination itself.**
- **DO explore aspects such as instrument development, the nature and composition of audiences, performing conditions and social and cultural background to the prescribed repertoire.**
- **DO help candidates to focus on the detail that is relevant to the question that Examiners have set.**
- **DO NOT become preoccupied with irrelevant biographical detail of performers and composers.**

...and remember:

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

Music A2 Unit 2555 - Historical and Analytical Studies

General Comments

Examiners were pleased to observe a good number of candidates who were already able, just one term on from AS level, to show a deepening range of knowledge and understanding. As would be expected, some candidates scored well in most of Section A drawing on their innate musical ability, but have still to cover in range and depth their study of the Prescribed Topic; others were able to score well across all three sections.

Whilst there were this session more candidates who achieved low final marks, and for whom this early entry will be a wake-up call, a good number of candidates excelled all round, fully justifying their entry and making the June paper unnecessary.

Comments on Individual Questions

Section A

It was noticeable here that many candidates are not yet using accepted technical language, and there was much use of simplistic and imprecise description of musical features. In some cases where questions were directed towards specified passages, candidates failed to explore fully the bars in question.

- Q1** This was generally well answered, with the pairing of voices in octaves and the imitative entries being observed. Few answers went on to comment on the change to more homophonic writing in the second half of the passage. Descriptions such as 'call and response' and 'echo' were common.
- Q2** Many answers gained both marks here, though some failed to name accurately the interval. Most were able to describe the mood that this gave to the music. A good number went on to offer the extra fact that the entries use 'diabolus in musica' to reflect the reference to evil in the text.
- Q3** Nearly all gained some credit here, with many achieving three or four marks. Some lacked only the accidentals showing good aural skills, but a failure to note the harmonies given in the accompaniment.
- Q4** Most candidates gained both marks here, identifying the change in mode and its expressive effect in this context.
- Q5** This was not well answered. Few described the writing as contrapuntal, or mentioned the use of countersubjects to increase the texture with the successive entries.
- Q6** Some candidates here commented on features other than harmony or tonality in their attempt to show how the music reflects the text. Among the correct observations, the most common was the frequent changes of key, giving a feeling of instability or of being 'blown by the wind'.
- Q7** This was generally very well answered, with candidates picking up on the overlapping entries (though none mentioned or described the stretto effect as the passage progressed), the gradual rise in pitch and dynamics, the inevitability conveyed by the final unison, and the accented use of 'slaughter'.

- Q8** Many candidates gained full or nearly full marks here. They were able to observe successfully the distinction between the passages where the orchestra supported and doubled the voice parts, and those where it provided more dramatic impact. Many mentioned the orchestral interlude, saying how it reflected the mood of the soloist, and later built to anticipate the 'lost' mood of the next chorus entry.
- Q9** Once again this question failed to produce many detailed answers, and some candidates failed to offer any answer.
- Q10** Most candidates scored well here, with answers correctly identifying instruments and the building of texture. Few were able to describe correctly the imitative entries at different pitches, or the use of countersubjects to complete the texture.
- Q11** This was generally well answered with correct technical language.
- Q12** Candidates were able to draw on their knowledge from AS level for this answer, and many candidates scored full marks here.

Section B

The responses in this section on the Prescribed Topics followed the now familiar pattern, with most candidates attempting Topic 4. The answers from the earlier periods were generally better done: question 15 produced some excellent essays showing a good knowledge and real understanding of the topic. A very small number of candidates had prepared for Topic 2, but question 16 was most popular with these, and was mostly very well attempted, and in Topic 3 candidates were able to give very full answers for question 20 in particular.

In Topic 4, those attempting question 22 were generally not able to show a sufficient breadth of knowledge of examples to support their views. Although those answering question 23 showed a similar narrow range of knowledge and examples, they were able to give some creditable accounts of dramatic film scores. Those candidates who as yet have covered little more than *West Side Story* were often able to find sufficient examples of symphonic film score techniques from this musical to receive marks in the mid to high range.

Section C

Most questions in this section attracted answers, and these differed widely in quality. Question 25 in particular produced some poor responses with many candidates failing to think beyond the obvious personal experiences of performances affected by nerves. Some discussed the effect of different acoustics in performing venues, but very few discussed the influence of a live audience in more intimate genres and settings, or the impact for performers and audience alike of an emotionally charged occasion.

By contrast, question 28 did produce some much more searching answers, with candidates commenting on the direct emotional appeal of music, and the greater impact which music can give to words.

Conclusion

Although the mark range was more widely spread this session, showing many candidates who were not yet fully prepared for this unit, the experience for these will have been a positive one. For those at the top of the range, full credit must be given for some fine achievements in mid course; their papers showed real musicianship and an impressive range of knowledge and musical experience.

**Advanced GCE Music 3872/7872
January 2006 Assessment Session**

Unit Threshold Marks

Unit		Maximum Mark	a	b	c	d	e	u
2552	Raw	100	67	60	53	46	40	0
	UMS	100	80	70	60	50	40	0
2555	Raw	100	71	63	55	48	41	0
	UMS	1000	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	25.6	38.5	64.1	89.7	97.4	100	42
7872	0.00	100.0	100.0	100.0	100.0	100.0	1

For a description of how UMS marks are calculated see;
www.ocr.org.uk/OCR/WebSite/docroot/understand/ums.jsp

Statistics are correct at the time of publication

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