

Combined Mark Schemes And Report on the Units

June 2005

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Mark Scheme 2552
June 2005

Section A

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

Extract 1A

This extract is part of a movement from Mozart's *Clarinet Quintet*. The recording consists of three passages (**Theme**, **Variation 1** and **Variation 2**) separated by brief silences.

MOZART, *Quintet with Clarinet, K.581*, 4th movement, bars 1-16, 33-48 and 49-64. Wolfgang Meyer/Quatuor Mosaïques (1993), Astree Auvidis E 8736, track 4, 00'00" – 00'53", 01'46" – 02'46" and 02'47" – 04'01" [Total length of recorded extracts: 03'07"]

Theme (bar 1 to bar 16) [© track 2]

1 Describe briefly the structure of the theme. [2]

- **A¹A²BA²(2)/Binary form/AB (1)**
- **Each section repeated**
- **ref. matching cadences in both sections**
- **ref. return of A material at end of B section**

Do not accept ternary

2 What instruments play in the opening two bars of the passage? [1]

Violins

3 Name the key and cadence at bar 4. [2]

Key: A (major)

Cadence: Imperfect

4 The following chords are used in bars 3 and 7:

- I (A)
- IIb (Bm/D)
- Vb (E/G $\frac{\flat}{\flat}$)
- VI (F $\frac{\flat}{\flat}$ m).

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

[4]

The musical score consists of two systems. The first system contains bars 3 and 4. Bar 3 has a circled '3' above it and a box labeled 'I' below it. Bar 4 has a circled '4' above it and a box labeled 'Vb' below it. The second system contains bars 7 and 8. Bar 7 has a circled '7' above it and a box labeled 'VI' below it. Bar 8 has a circled '8' above it and a box labeled 'IIb' below it. The score includes a treble clef, a bass clef, and a key signature of two sharps (F# and C#). There are trills in bar 4 and bar 8.

Award 1 mark for each chord identified correctly.

5 Tick **one** box below to indicate which musical device is heard in the passage from bar 9 to bar 11. [1]

- | | |
|-----------------------------------|---|
| <input type="checkbox"/> Ostinato | <input checked="" type="checkbox"/> Imitation |
| <input type="checkbox"/> Sequence | <input type="checkbox"/> Dominant pedal |

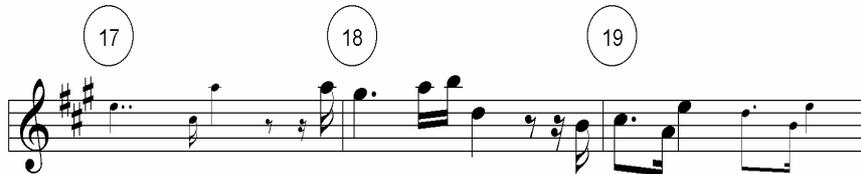
6 On the score complete the music played by the 'cello in bars 11 and 12. The rhythm of this passage is indicated above the stave. [4]

The musical score shows a single staff with a bass clef and a key signature of two sharps (F# and C#). Bars 11 and 12 are circled above the staff. The rhythm is indicated by flags above the notes, showing a pattern of quarter notes and eighth notes.

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

Variation 1 (Bar 17 to bar 32) [Ⓞ track 3]

- 7 **On the score** complete the violin melody from bar 17 to bar 19. The rhythm of this passage is indicated above the staff. **[5]**



<i>Entirely correct</i>	5
<i>No more than two errors of (relative) pitch</i>	4
<i>Three or four errors of (relative) pitch</i>	3
<i>Five or six 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

- 8 In which bar of **Variation 1** is the clarinet heard for the first time? **[1]**

Bar 21

- 9 Describe briefly the music played by the clarinet in this variation. **[4]**

- **Opens with inverted (1) pedal/sustained note/E (1)**
- *ref.* to alternation with quaver movement
- *ref.* to use of contrasting low/chalumeau register (1) at bar 23 (1)
- **Ornamentation/trill used at cadence points**
- **Clarinet line of the A section is repeated exactly in the B section**
- *ref.* to descending scale
- **Counter melody**

- 10 Tick **one** box to indicate the type of scale that occurs in bar 28. **[1]**

<input type="checkbox"/>	Major	<input checked="" type="checkbox"/>	Chromatic
<input type="checkbox"/>	Minor	<input type="checkbox"/>	Pentatonic

- 11 Describe the music of the inner parts in **Variation 1**. **[2]**

- **Use of triplet figuration**
- **Parallel movement**
- **Lines a 3rd/ 6th apart/close harmony**
- **Sudden contrasts of dynamics (*f* / *p*)**
- **Use of sequence**

Variation 2 (Bar 33 to bar 48) [⊕ track 4]

12 How is the music of **Variation 2 different** from that of the main **Theme**? Organise your answer under the following headings:

- **Melody**
- **Harmony**
- **Use of instruments**
- **Rhythm**
- **Texture**

[8]

Award 1 mark for any valid observation re Variation 2 plus 1 mark for a direct comparison with the Theme (to a maximum of 8 marks), for example:

Melody:

- Melody on lower string instrument/viola (allow 'cello) (1) originally on violin in the theme (1)
- Melodic line moves to violin (1) at start of B / bar 41 (1)
- *ref.* more elaborate melodic line/"disguised"
- Use of chromatic auxiliary notes
- Use of acciaccaturas/crushed notes (1) originally trills in the Theme (1)
- Legato/smooth (1) originally staccato in the Theme (1) – credit only if not mentioned under Texture.
- No reference to the theme at the opening
- "Sighing" motif in bass (1) originally bass used at cadence points in the Theme (1)
- Use of repeated semitone moves

Harmony:

- Minor key/sad melancholic mood (1) originally major in the Theme (1)
- Use of chromaticism
- *ref.* to more complex/chromatic chords than in the Theme

Use of instruments:

- NOT 'Cello plays (dominant) pedal (1) originally no pedal in the Theme (1)
- Effective "dark" sound of viola on theme

Rhythm:

- Regular quaver movement (1) originally crotchets/dotted rhythm in the Theme (1)
- Slow, sustained notes in accompaniment/slower tempo than in the Theme (1)
- Accompaniment note values increase toward cadence points

Texture:

- *ref.* more sustained/smooth/less detached articulation (1) originally detached in the Theme (1) – credit only if not mentioned under Melody.
- *ref.* contrast between slow-moving accompaniment (1) and faster rhythmic movement of the melody (1)
- *ref.* melodic isolation at ends of phrases / much of accompaniment drops out (1) originally instruments added at ends of phrases in the Theme (1)

Extract 1B [© track 5]

This extract consists of three passages from John Barry's 1963 film score for the James Bond film *From Russia with Love*. The passages (**Passages 1i, 1ii and 1iii**) are separated on the recording by brief silences.

JOHN BARRY, Main theme from *From Russia with Love* (no score available), John Barry and his Orchestra (1966), Sony/Columbia TV75CD (1999), disk 2, track 19, 00'09" – 00'54", 01'32" – 02'13" and 02'14" - 02'35" [Total length of recorded extracts: 01'47"]

Passage 1i (Bar 1 to bar 20²)

13 In the music of the opening introduction (bar 1 to bar 4³):

(a) What instruments play sustained chords? **[1]**

Strings (allow violins)

(b) Tick **one** box below to indicate which statement below is true of the harmony from bar 1 to bar 4³. **[1]**

A tonic chord is sustained throughout

A dominant chord is sustained throughout

A subdominant chord is sustained throughout

Tonic and dominant chords alternate throughout

(c) What percussion instrument plays the rhythm printed in the score from bar 1 to bar 4³? **[1]**

Tambourine

(d) What playing technique is used by the guitar in the introduction? **[1]**

Strumming

14 The main theme enters at bar 4⁴ and is played by violins and a cimbalom (a Hungarian stringed instrument played with hammers).

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

- **A¹A²BC (3)/ AABC (2)/ ref. to first two phrases being related (1) + ref to third phrase being different (2)**
- **4 x 4-bar phrases**
- **First two phrases have same melodic opening**
- **First two phrases end with imperfect cadences**
- **B opens in the major key and moves to the minor**
- **C remains in the minor key/ends with perfect cadence**

Do not credit references to the Introduction.

15 In bar 5 on which beat(s) are the brass heard?

[1]

- 1st and 3rd beats
- 2nd and 4th beats
- 1st beat only
- 3rd beat only

16 In what ways does the accompaniment change in the section from bar 9 to bar 12? [2]

- Change of timbre / richer brass accompaniment
- Specific reference to trombones (allow horns)
- Smoother/sustained
- Chords/homophonic
- *ref. 7th/9th chords*

17 On the score complete the melody from bar 10 to bar 12³. The rhythm of the passage is indicated above the staff. [4]

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

18 On the score write in the trombone counter-melody from bar 13² to bar 15. The pitch of the first note has been given and the rhythm of the passage is indicated above the staff. [5]

<i>Entirely correct</i>	5
<i>No more than two errors of (relative) pitch</i>	4
<i>Three or four errors of (relative) pitch</i>	3
<i>Five or six 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

19 Describe briefly how the percussion motif printed in bars 1-4³ of the score is used in the accompaniment to the main theme in **Passage 1i**. [2]

- Truncated/shorter
- Only the first bar is used
- Ostinato/repeated
- Continues to end of Passage 1i

20 On the score circle **one** pair of notes in the melody that are joined by a glissando/portamento (slide) in the violins. [2]

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

Passage 1ii (Bar 21 to bar 39) [© track 6]

21 The following chords are used in **Passage 1ii**:

- **Em** (e minor)
- **E** (E major)
- **F& 7** (F& major + 7th)
- **Am** (a minor)
- **B** (B major)

On the score indicate where these chords are used by writing in the boxes provided. The chord used in bar 22 has been given for you as an example. **[5]**

Award 1 mark for each chord identified accurately.

22 In what ways is the music of this passage **different** from that of **Passage 1i**? **[2]**

- **ref. melodic alteration of final phrase**
- **pitch range raised by an octave at end of final melodic phrase**
- **Extended final note/tonic pedal**
- **ref. introduction of the chromatic (1) motif in low brass at bars 36-39**
- **ref. detached (1) low brass (1) notes on off beats/syncopation**
- **shorter/no introduction**
- **descending bass at the beginning (bar 21)**

Passage 1iii (Bar 40 to bar 46) [© track 7]

This passage comes from the final section of the piece.

23 What instruments play the rhythmic motif printed in the section from bar 40 to bar 43? **[2]**

- **Trumpets/Trombones/Horns to max. of 2**
- **Allow brass (1) if no specific brass instruments are mentioned**
- **Snare drum**
- **Timpani**
- **Allow piccolo**

24 In what way is **Passage 1iii** related to **Passage 1i**? **[3]**

- **Only the first two bars/truncated/shorter**
- **Slower tempo than previous appearances**
- ***ref.* alteration of melodic line to end on high E**
- ***ref.* use of barren interval/Perfect 4th / B→E in cimbalom on final note**
- ***ref.* sounds unfinished**
- **Similar harmonies/ends with tonic chord**

Do not credit 'same key'

Section B

Answer **all** the Questions in this section (Questions 25 to 36).

Extract 2

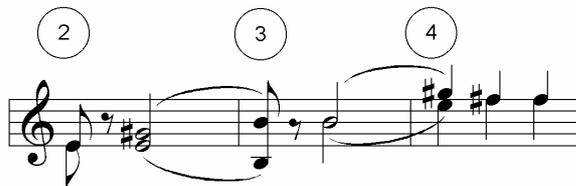
The Insert contains a full score of **Extract 2** which is taken from the first movement of Schubert's *Symphony no. 8 ("Unfinished")*, D.759. There is no recording for this extract.

SCHUBERT, *Symphony no.8 ("Unfinished") in b minor, D.759, 1st movement, bars 303 – 328¹.*

25 Comment briefly on the rhythmic effect achieved in the section from bar 1 to bar 8¹ of the extract. [2]

- **Displacement of the beat (allow syncopation)**
- **Accent placed on the second beat of the bar**
- **Rhythmic *tutti* (allow rhythmic unison or valid description e.g. chordal/homophonic)**

26 On the blank stave below write out the music played by the trumpets from bar 2 to bar 4 at sounding pitch. [3]



Entirely accurate	3
One or two errors of transposed pitch or accurate but lacking accidentals	2
Very few accurately transposed notes	1
No evidence of accurate transposition	0

(Accept enharmonic alternatives but not octave displacements)

27 (a) Name the key and cadence at bar 8³ to bar 9¹.

Key: **b (major)** [1]

Cadence: **Perfect** [1]

(b) What is the relationship of the key at bar 9¹ to the main key of the movement? [1]

Tonic major

Do not credit B minor

28 The 1st violins have an important theme from bar 10 to bar 15¹.

(a) Describe briefly the scoring of this theme from bar 10 to bar 20¹. [4]

- Imitative/contrapuntal texture at bar 10
- “Answer” (1) a tone above/sequence (1) in 2nd Violins at bar 11 (1)
- Imitation taken up by woodwind (at bar 12)
- Theme repeated (at bar 15)
- Theme now in woodwind (1) with “answer” in strings (1)

(b) Where is this theme first heard in the structure of the movement? [2]

- 2nd Subject/after the Transition (1) of the Exposition (1)
- Bar 44 (accept bar 94 = 1)

Accept Theme B

(c) Give **three** ways in which the music of the theme from bar 10 to bar 15¹ is different from its first statement in the movement. [3]

- Shorter/reduced to six bars
- *ref.* melodic alteration of theme after the second bar
- In a different key/originally G major (1); now in B major (1)
- Change of instrumentation/originally in the ‘cellos (1); now in the violins (1)
- Originally melody not treated in imitation by other parts
- Now lacking clarinet accompaniment

Do not credit references to the accompaniment

29 Give the meaning of the following markings and signs used in the score:

(a) *fz* (bar 1): **Forzato / suddenly loud / accented / forced** [1]

(b) \perp (bar 4): **Staccatissimo / very short / very detached** [1]

(c) *pizz.* (bar 21): **Pizzicato / plucked** [1]

30 Relate the printed extract to the overall structure of the movement and describe briefly what occurs in the music immediately after the printed extract. [5]

Printed extract is taken from:

- End of 2nd Subject/Theme B (1) in the Recapitulation (1)...
- within an overall sonata form structure (1)

The extract is immediately followed by:

- The coda (1)
- Introduction theme/music from start of the movement/1st Subject/Theme A¹ returns...
- played by low strings/‘cellos and double basses...
- legato/smooth/sustained...
- answered by woodwind and brass (1) sustained chords (1)

Extract 3 [© track 8]

There is no score for **Extract 3**.

The extract is taken from *Hotter Than That* performed by Louis Armstrong and his Hot Five.

LOUIS ARMSTRONG AND HIS HOT FIVE, *Hotter Than That* (1927), from *Louis Armstrong Hot Fives & Sevens, Volume 2*, JSP CD 313, track 20, 01'20" – 02'19". [Length of recorded extract: 00'59"]

31 What vocal technique is used at the start of the extract? **[1]**

Does not use words/sings “nonsense” syllables / scat

32 Describe the music of the accompaniment in the opening section. **[3]**

- **Use of plucked (string) bass/guitar**
- **Banjo (1) chords (1)**
- **On the beat / comping**

33 Later in the extract the vocalist alternates with a solo instrument.

(a) Identify the solo instrument. **[1]**

Guitar

(b) What performing techniques does the instrument player use in this passage? **[2]**

- **Vibrato**
- **(Finger) picking/plucking**
- **Glissando/slide**

Accept “blue” notes

(c) Describe briefly the relationship between the music of the voice and the music played by the instrument as the passage progresses. **[2]**

- **Antiphonal / call and response / trading**
- **Slight elaboration/imitative**
- **Voice leads**

34 (a) What instrument enters near the end of the recorded extract? **[1]**

Piano

34 (b) This new instrument plays a series of low notes based on two pitches. What is the interval between the two notes? Tick **one** box to indicate your answer. [1]

- Major 3rd
- Perfect 4th
- Perfect 5th
- Octave

35 What instrument takes the solo in the section that occurs immediately before the recorded extract? [1]

Clarinet

36 Describe briefly the music that immediately follows the recorded extract. [3]

- **Trombone solo(1) is short/truncated (1)**
- **Muted**
- **Banjo comping**
- **Full band returns/all players join in / *tutti***
- **Head/main theme / opening theme returns**
- **Trumpet ascent / takes over melodic line from trombone**

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 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 knowledge and understanding of the background supported by some accurate references to examples of music. Some attempt to apply this in direct answer to the question. Ideas fairly clearly expressed in language that is mainly of good quality, but with minor flaws in grammar, punctuation and spelling.
12-14	Some knowledge of the background to the repertoire, supported by references to a few accurate examples of music but with little detail. Ideas not always clearly related to the question and expressed in language that displays some weaknesses in grammar, punctuation and spelling.
9-11	Limited knowledge and/or confused understanding of the background, supported by references to music that are not always accurate and/or not well understood. Ideas not always relevant or accurate and rather poorly expressed with persistent errors in grammar, punctuation and spelling.
6-8	Little knowledge of relevant background, with little support from music examples and few ideas that bear 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 What developments took place in the orchestra between the composition of Mozart's *Piano Concerto in A, K.488* and Berlioz's *Symphonie Fantastique*? [25]

Candidates should display some awareness of the growth of the orchestra during this period and the move away from a string-centred sound towards greater independence for woodwind and brass sections.

The most informed answers will be aware of the unusually large orchestral forces employed by Berlioz (and possibly the nature of ridicule featured in contemporary cartoons and press reviews) compared with Mozart's conventional classical forces.

Comments should focus on each composer's use of specific instrumental combinations and show an understanding of the aural effectiveness of these groupings.

- Large brass section and percussion evident at the start of Berlioz's movement – forceful impact – significantly larger forces than used by Classical composers
- Increased instrumental ranges – especially in the brass section where Berlioz has instruments with valve systems available, giving a wider chromatic range of available notes
- Delicacy of Mozart's scoring – largely string based, with characteristic single flute line then double woodwind and horns
- Brass used for effect in Berlioz (e.g. appearances of the 2nd subject theme) *cf.* more occasional use in Mozart – and restricted to pedal notes because of the lack of a valve system
- Use of extended range of instrumental sonority: effectiveness of the passing 1st subject theme across instrument range in Berlioz – *cf.* Mozart's less striking use of antiphonal passages between piano/strings/woodwind
- Contrasts of sonorities: Berlioz's solo use of clarinet near the end of the movement and the savage truncation achieved by the striking orchestral *tutti* – *cf.* gradual contrasts (often closer to terraced dynamics) in Mozart's scoring
- Significant increase in brass and woodwind sections demand a much larger string section in order to balance the overall sound of the orchestra
- Aural effectiveness of Berlioz's scoring: precise instructions for the percussion at the opening; effective use of a long drum roll in the final sustained chord – *cf.* absence of percussion in Mozart's orchestra
- Greater instrumental variety, wider ranges and greater orchestral power enable Berlioz to portray programmatic features and/or emotion.

38 Compare the rôle of the keyboard in Mozart's day with that of Louis Armstrong's time. [25]

Answers to this question should reveal some knowledge of the nature of the keyboard instruments available to Mozart and Armstrong. More informed candidates should be expected to discuss features of the respective rôles taken by the instrument in the prescribed recordings.

Answers may also refer to features of the instrument that have a significant effect on the sound produced: for example, contrasting Armstrong's use of a more "modern" (upright) piano with Mozart's instrument of limited (5 octave) range, lighter action (more shallow key depth) and lack of sustaining or dampening pedals. Some candidates may be aware of optional "exotic" additions such as Turkish percussion and the use of a parchment row to create a "bassoon" effect on the fortepiano, giving the instrument a degree of percussiveness. Others may refer to the nature of the tone quality in evidence on Armstrong's recording, describing the characteristic sound as "honky-tonk" or referring to the out-of-tune nature of the instrument's sound.

In their answers candidates should draw on evidence from Mozart's writing in *K.488* and the use of the piano in Armstrong's performance that reveals their understanding of the instrument.

- No use of sustaining or dampening pedals in Mozart's day: sustained notes had to be achieved by repetition, octave alternation and trills.
- Shallow key depth of Viennese action favoured by Mozart facilitated rapid scale passages/flourishes. Armstrong's pianist (Lil Armstrong) frequently uses "stride" patterns in the left hand and octave doublings in the right hand, covering a wide range of the keyboard
- Viennese pianos used small hammers and thin strings, giving a thinner sound than English pianos – melodic lines and bass lines could be emphasised by octave doublings. Armstrong has a more powerful instrument at his disposal, but its use is relegated to the rhythm section with only occasional glimpses of its real presence (as before the final chorus).
- Viennese pianos favoured lyrical right-hand melodic lines – see Mozart's treatment of solo 1st and 2nd subject lines
- Mozart uses the piano as both a "highlighted" instrument (more prominent in the Mozart concerto) and as an accompanying instrument – playing relatively minor "backing" figures whereas Armstrong treats the instrument as a member of the rhythm section, providing supporting harmonies by comping, along with the banjo.
- Mozart highlights the soloist by delaying entry until after the 1st Exposition. There is no similar treatment of the instrument by Armstrong.
- Contemporary use of keyboard continuo in Mozart's time compares with Armstrong's comping – both serve to fill out the harmonic texture of accompaniment figuration.

39 In what ways is *Hotter Than That* typical of jazz of its time?**[25]**

Most answers should display an awareness of Armstrong's use of standard jazz band conventions, and there should be an understanding of how this affects the instrumentation (front-line soloists against the backing rhythm group), and the use of standard jazz elements such as blue notes and chord substitutions.

More thorough answers will explore Armstrong's rôle within the group as the main improviser and the lack of joint/contrapuntal improvisation shared among the front-line soloists. There should also be mention of Armstrong's unique vocal contribution: the use of the voice to imitate/engage in dialogue with another instrument, and his characteristic use of scat singing.

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

40 How are the developments in recording techniques during the period 1927 to 1958 reflected in Louis Armstrong's *Hotter Than That* and Miles Davis'/Gil Evans' arrangement of *Summertime* from *Porgy and Bess*? [25]

The main observation made by most candidates in answer to this question will relate to the increasing amount of recording time available for a single work: Armstrong was limited to the three-minutes of recording time available on the ten-inch 78rpm records, whereas advances in recording technology and the development of the LP record enabled Evans and Davis to undertake more extended improvisations.

More detailed answers may also make reference to recording equipment development, referring to the fact that Armstrong continued to use the traditional basic set up of front-line instruments recorded forward of the rhythm group. This arrangement essentially reflected the traditional performance position of the players in the context of dance halls, restaurants, etc. In contrast, Evans and Davis preferred to work in the atmosphere of a recording studio with each player having a separate microphone and the balance being adjusted by a recording engineer. This led to much more subtle interplay within the ensemble and a clearer focus on the ensemble as a whole rather than just the front-line soloists supported by a rhythm section.

- Early jazz recordings limited by length of recording time permitted on 10-inch 78 rpm (3 minutes); later recordings able to take advantage of long-playing technology of the $33\frac{1}{3}$ rpm disc.
- Preference for studio recording allowed Evans' and Davis' musicians greater flexibility to extend and develop ideas
- Armstrong's arrangement of front-line soloists + rhythm group reflects earlier trad. jazz performing traditions
- Close miking of individual soloists – allows Davis and Evans to achieve more subtle balance/emphasis on soloists than was possible in Armstrong's day
- Davis'/Evans' studio approach places greater emphasis on interplay within the ensemble and more subtle arrangement of jazz standards
- Armstrong essentially regarding jazz as functional dance music whereas Davis and Evans viewed their music as a separate and sophisticated art form, even "recomposing" standards (e.g. Gershwin's theme)

41 The cartoon was printed shortly after the first performance of Berlioz's *Symphonie Fantastique*. Why might Berlioz's music have produced this response? [25]

This cartoon (from 1846) should provide candidates with a number of features that they appreciate in relation to Berlioz's use of the orchestra within a historical context. Points developed may include the "army" of brass instruments, the excessive noise of the "mechanical" percussion, the exertion of the instrumentalists, the sheer volume of sound produced and the effect of this on the audience.

Informed candidates should be aware of contemporary reaction to Berlioz's music: his relative unpopularity in France compared with more enthusiastic reception abroad.

Candidates' knowledge of the *Symphonie Fantastique* and its historical context should have made them aware of the increased size of Berlioz's orchestra and the innovative way in which the composer uses instruments in the work.

- Large increase in the size of the orchestra, especially evident in the brass, percussion and woodwind sections. These increases demand a huge string section in order to balance the sound
- Berlioz makes use of the latest instrument technology: using brass instruments with valves enables a wider range of notes to be used: brass instruments no longer restricted to pedal notes
- Extraordinarily large string section specified by Berlioz: at least 15 1st violins; 15 2nd violins, 10 violas, 11 'cellos and 9 double basses
- Berlioz's original score omitted cornets in the 4th movement (originally used only in the 2nd movement of the symphony) but later added in the 4th movement. Some candidates may be aware of Berlioz's view that the cornet was a "vulgar interloper" in the orchestra
- Berlioz's precise instructions for the timpanists – specifying types of stick to be used and indicating the first note of each sextuplet group to be played using both hands (with other notes in the group played using the right hand only)
- Audience reaction: many found the sound overpowering: contemporary accounts in France refer to Berlioz as a "madman" and a "musical lunatic". The sheer volume of sound would have been unsettling even to listeners accustomed to the symphonic output of Beethoven.

**Mark Scheme 2555
June 2005**

SECTION A

Extract 1

1 Briefly describe the relationship between the soloist and chorus in each of the three sections.

- full chorus and soloist used throughout sections A(1) and B (1)
- Section C has only chorus towards the end (1)
- contrapuntal writing for chorus and soloist in Sections A and B (1)
- homophonic chorus in Section C

Accept these and any other valid points.

[max.3]

2 On the score, complete the baritone solo part in bars 19 to 22.

souls, _____ all liv - - - - ing bod -

(4)

- (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

3 The tonal centre at the start of the extract is G.

- (a) Name the chord at bar 5¹ D major/dominant/V (1)
- (b) Name the chord at bar 27¹ D minor/dominant minor/min V (1)
- (c) Name the chord in bar 52 E flat major/ flattened sub-mediante/ b VI (1)
- [3]

Orchestration

- repetitive walking bass, pizzicato until bar 12 **(1)**, gives “eternal march of time” feeling **(1)**
- expansive scoring often over wide range **(1)**
- reliance on strings and woodwind **(1)**
- brass used sparingly, some use of horns, trumpets at moment of climax **(1)**
- no percussion used until after voices finish **(1)**
- use of silences to contrast with the dramatic use of chorus
- use of unison only, often over wide range, through much of Section C **(1)**
- wide dynamic range **(1)**
- in “extra” four bars of orchestral coda weight of full brass **(1)** and percussion **(1)** used for first time.

Credit these and any other valid observations

[max.3]

6 Comment on the use of tempo in the recorded extract. [2]

- gradual increase in tempo through the extract **(1)**
- the tempo broadens at cadential climaxes for dramatic, expansive effect **(1)**
- the more chromatic music of Section B uses dotted and tied notes in the voice parts with instrumental syncopation to weaken the feeling of pulse **(1)**
- use of rubato in the recorded extract.
- frequent changes of tempo

[max.2]

7 Compare some of the stylistic features and musical language of the extract with one other piece of choral music written between 1900 and 1955 with which you are familiar. [5]

Stylistic points include:

- expansive open texture of contrapuntal entries
- “other worldliness” of modal effects and modulations to keys a third apart
- wide orchestral range
- use of instrumental unison
- use of chromaticism
- use of soloist as part of contrapuntal texture and in antiphonal passages
- use of broadening of tempo for feeling of space and time

These and other valid points should be rewarded as follows:

[4-5 marks] Answers draw strong comparisons (similarities and/or differences) between chosen piece and extract: a number of valid musical points made about a variety of musical aspects.

[3 marks] Answers draw some creditable comparisons between chosen piece and extract; some good musical points made focusing on one or more stylistic aspects.

[1-2 marks] Answers may show some knowledge but fail to compare successfully the chosen piece and the extract: points generally weak and irrelevant.

[0 marks] No creditable stylistic points or comparisons made.

[Vaughan Williams ‘A Sea Symphony’ (No.1), Yvonne Kenny, Brian Rayner Cook, LSO & Chorus, cond. Bryden Thomson.CHAN8764. Second Movement]

8 On the grid below, complete the details of the structure of the piece.

		Key	Description
<i>Introduction</i>	<i>2 Bars</i>	<i>E flat major</i>	<i>Side drum "drag" and three repeated notes on French Horn</i>
<i>Section 1</i>	<i>7 Bars</i>		<i>Theme A on bassoons and horns, with Theme B (1) on cor anglais (accept oboe) (1).</i>
<i>Link passage</i>	<i>6 Bars</i>		<i>Rising chromatic scale with trills</i>
<i>Section 2</i>	<i>8 Bars</i>	Key G major (1)	<i>See Q.9 below</i>
	<i>7 Bars</i>		<i>Second link passage - no trills</i>
	<i>8 Bars</i>		<i>Theme C) on trumpets with full orchestra.</i>
	<i>2 Bars</i>		<i>Three repeated notes from the opening, but now on oboe.</i>
<i>Section 3</i>	<i>8 Bars</i>	Key E flat major (1)	<i>Theme A on violins, bassoons, and cor anglais, theme D on French Horn.</i>
	<i>8 Bars</i>		<i>See Q.10 below.</i>
<i>Coda (Outro)</i>	<i>8 Bars</i>		<i>See Q.11 below.</i>

[4]

9 These eight bars use Theme C. Comment on the texture of the music here. [3]

- Theme is shared (1) between horns (1), woodwind (1), then trumpets (1) (max.2)
- The sparse/light accompaniment (1) has a syncopated / um/cha texture (1) (max.2)

[Max. 3]

10 Explain how all four themes are used in these eight bars. Refer to instrumentation and texture. [4]

- The four themes all combine **(1)** as follows:
- Theme A on violas **(1)** and bassoons **(1)**
- Theme B on (muted) trumpet **(1)**
- Theme C on clarinets **(1)** and piccolo **(1)**
- Theme D on tuba **(1)**
- Castanets play rhythm of Theme D **(1)**

Credit these and any other valid observations

[max.4]

11 Comment on the texture and instrumentation of the Coda. [2]

- The texture is now much lighter (more sparse) **(1)**
- Melody is shared/passed between **(1)**...
- solo violin (**do not** accept just violin), oboe, clarinet then horn (**Max. 1 for identifying at least two of these instruments**)
- The piece ends as it began with the side drum. **(1)**

**Credit these and any other valid observations
[max.2]**

12 Comment on the writing for strings in Section 1. [2]

- Muted violins (**do not** accept just violins) **(1)**
- portamento on violins (accept sliding, glissando) **(1)**
- pizzicato (accept plucked) cellos and basses. **(1)**
- repeated figures

[max.2]

**[William Walton: Suite from Façade, CBSO/Frémaux.
EMI CDC7451222]**

Section B

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

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

The quality of the candidate's language is assessed.

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

Marking Categories

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

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 in answers should be governed by the area of study *Words and Music*. 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 Council of Trent, The Counter-Reformation, and *Prima and Seconda Prattica*)**13 With reference to the music of at least one composer, discuss how modality gave way to tonality during this period.**

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

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

14 Discuss the secular vocal music or the descriptive keyboard music of one English composer of the period.

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

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

Answers which concentrate on keyboard music of the period could include:

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

15 Outline the features of *prima prattica* and *seconda prattica*. Refer to the music of at least one composer to illustrate this change of style.

Of central significance here will be the shift from the importance of the music and the precision of its part-writing in *prima prattica*, to the more expressive music of *seconda prattica* where the text and its expression became the overriding consideration.

Candidates may refer to the works of Josquin or of Willaert to illustrate the features of the polyphony of the earlier style. Monteverdi will be used by many as the composer at the focus of the change to the later style. Here the stylistic points should include:

- the freer approach to part-writing
- the use of irregular harmonies, dissonance, and melodic progressions, all to further Monteverdi's dictum that the words are made "the mistress of the harmony, and not the servant".

Other composers important in the development of *seconda prattica* would include: Rore, Gesualdo, and Marenzio.

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

16 Discuss the relationship between text and music Handel's music. Illustrate your answer with detailed references to at least one work.

Candidates may begin by discussing by briefly discussing Handel's early oratorios – whether in the Italian style (*La resurrezione*), or his first attempts in English: *Acis and Galatea*, *Esther*, or *Alexander's Feast*. But it is those works which occupied Handel after the decline of *opera seria* in general, and his own operatic ventures in particular, which are significant. Points for a consideration of these later works in the genre will include:

- the wealth of experience as a writer of drama which Handel brought to his oratorios
- the importance of *Saul and Israel in Egypt* in establishing a virtually new genre
- the strong representation of character in these works
- the dramatic shaping of the whole, as well as the drama of the moment (e.g. with sudden modulations)
- the use of recitative, both *secco* and accompanied, and aria
- the importance given to the chorus – with both fugal and homophonic writing used for effect
- the importance of *Messiah* - the beauty of its solo writing, and the drama of its choral writing, whether the power of *Wonderful Counsellor* or the poignancy of *Since by Man*

- Handel worked chiefly in England and combined Italian and English influences in his works
- By his time, Opera Seria was beginning to decline in England and his sacred output was therefore significant in its development of the oratoria
- His operas employed the use of recitative secco or accompagnato, and (mostly) da capo arias which allowed characters to respond to situations in the drama. They were written very much with the singer in mind, but ranged from utmost *coloratura* to very simple rustic melodies
- The chorus played a very important part in Handel's operas and his interest in developing choral music transgresses to his oratorios, the chorus's role was often like that of a Greek chorus
- Word painting and other symbolism was common in Handel's music
- Handel is regarded as an outstanding dramatist in both his operas and oratorios

- 17 Explain some of the musical techniques used by Vivaldi in his descriptive writing. Illustrate your answer with references to at least two movements from his instrumental music.**

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

Answers which use *The Four Seasons* for illustration should include the following:

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

- 18 Give an account of dramatic word setting in the sacred music of J.S.Bach. Illustrate your answer with detailed references to at least one work.**

The large volume of music available for discussion here includes the four cycles of cantatas Bach wrote during his time in Leipzig, the *St John and St Matthew Passions* and the *Mass in B minor*. Candidates will need to be very selective therefore. The significant points for discussion and illustration will include:

- the prevailing conditions of Lutheran worship, and Bach's response in his compositions
- in the cantatas, the use of choral verses, and the newly devised metrical poetry and prose from the Bible
- the operatic and other secular influences: French overtures, dal segno arias, instrumental word painting and picturesque writing
- contrapuntal choral writing

- the large-scale forces of the *Passions*, particularly the *St. Matthew*, and the unified dramatic whole which Bach creates
- the use of key, chromaticism, and dissonance
- the use of the chorus both as part of the action, and to comment upon it
- the elaboration of vocal and instrumental line.

Topic 3: 1815 to 1885 (aspects of Romanticism)

19 Discuss Wagner's use of voice and orchestra in any scene from one of his music dramas or operas.

Candidates will be expected to show an understanding of Wagner's new approach to opera composition, and be able to illustrate their knowledge with close reference to one act, or other extended section from one of his works. They should be able to show how his use of both voice and orchestra were integral in his new concept of music theatre - "Gesamtkunstwerk". Candidates may choose to refer to an early or a late work to show how these new compositional features were either developing or had matured.

The main points for consideration will include:

- the development of the leitmotif, and the use of these themes in the structure of the music, the narrative of the plot, and the development of character
- the continuous stream of music, the long and fluid musical development, and the rejection of individual numbers
- the often declamatory rather than lyrical nature of vocal line
- the independent nature of the orchestral score – of equal importance in the dramatic whole, rather than mere accompaniment
- Wagner's developing tonality – increased use of chromaticism and dissonance – all serving the driving dramatic imperative
- the composer's skill and originality as an orchestrator.

20 With reference to at least one act from an operetta, discuss Sullivan's setting of words.

Candidates should be able to show close familiarity with an extended sequence of numbers from an act of one of Sullivan's stage works using the words of Gilbert. The music should show the wide diversity of his style. The first act of most operettas up to and including the extended Act 1 finale would be suitable (or the second act of the three-act *Princess Ida*). Alternatively, the one-act *Trial by Jury* would contain much suitable material for discussion.

The important features of word-setting will include:

- the unfolding of the plot and the development of character through the musical numbers
- use of recitative for both comic and dramatic effect
- use of solos, ensembles, and choruses to structure acts, and the combination of all of these in act 1 finales to create an extended number with dramatic contrasts (the c.35-minute *Trial by Jury* has no dialogue at all).
- the patter songs providing comic relief, and often containing contemporary satire
- the inclusion of pastiche numbers from earlier styles: the madrigal in *The Yeomen of the Guard*, or the Handelian *Entrance of the Judge* in *Trial by Jury*, for instance. Candidates may also mention the Mendelssohn influence in the fairy-opera *Iolanthe*.
- the use of quasi-operatic arias, for example *Poor Wand'ring one* from *The Pirates of Penzance*, or the Act 2 *Scena* from *HMS Pinafore*.
- the creation of concerted numbers which combine several characters or groups of characters by combining their different melodies. Good examples of this would include *How beautifully blue* (which also combines different time signatures) from *The Pirates of Penzance* or the trio for Ko-Ko, Pooh-Bah, and Pish-Tush from *The Mikado*.
- the inclusion of both comedy and pathos in one number, for instance *On a tree by a willow* from *The Mikado*
- the use of orchestral word-painting, for instance the gothic *When the night wind howls* from *Ruddigore*.
- Inventive word-setting giving often unexpected effects

21 How did composers in the period use literary sources in purely instrumental music? Illustrate your answer with references to the music of two composers.

There are many possible composers and works for discussion here. It is likely that candidates will refer to examples which use Shakespeare as the literary source, and Mendelssohn's music for *A Midsummer Night's Dream* will be a popular and suitable illustration. Orchestral works should be known, though keyboard and chamber examples are also possible.

Central to any answer should be the use of Romantic techniques in descriptive or narrative music. These will include:

- the use of the enlarged Romantic orchestra
- the imaginative and increasingly flexible approach to orchestration as pioneered by Berlioz
- the use of increasingly complex harmonic language for emotional, and expressive effect

- the use of new compositional techniques for programmatic ends - *idée fixe* / *leitmotif* / thematic metamorphosis
- the development of the single movement descriptive work - tone poem/symphonic poem.

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

22 Compare how at least two composers have used music to express belief.

Candidates are likely to answer this with an account of sacred or liturgical music from the period, and there is much to refer to. The music of Tavener, Gorecki, and Part is important in this context, and *The Lamb*, *Totus Tuus*, and *Litany* respectively will be well-known works to which to refer. Candidates may equally refer to works expressing other beliefs, such as the pacifism of Britten's *War Requiem*, or the anti-totalitarian message of much music from the Soviet era.

Again, in the popular genres, the protest movement of the Sixties and the anti-war feeling of the Vietnam years, and more recently movements such as punk which their roots in political rebellion, are all suitable areas for discussion.

All answers should however show a real engagement with the music and an appreciation of the musical and cultural influences which have made the works effective. Detailed and well-focused illustrations should be included.

23 Show how at least two later works for stage or film make use of musical techniques found in *West Side Story*.

Candidates may highlight the importance of *West Side Story* by referring briefly to examples of the genre which preceded it. *South Pacific* and *Oklahoma!* are good examples of the light-weight storyline and undemanding musical numbers which had typified the musical. *Show Boat* may be mentioned as an early attempt to address a social issue in the medium.

Answers should make strong and convincing connections between the significant features of *West Side Story* and the stage or film scores they discuss. These features will include:

- the integration of music and drama
- the use of leitmotif
- dramatic use of thematic transformation, word painting, motivic development
- the re-working of a story from literature to address contemporary issues
- the use of dance as narrative, and underscore
- the use of Latin-American and contemporary American dance music to depict the conflict between the two gangs
- the use of operatic styles such as ensembles, choruses, recitative, and aria

24 Outline some of the experiments in musical language in dramatic music during this period. Refer to at least two compositions in your answer.

The music of this period contains a complex array of developments, some conflicting, others inter-dependant. As some composers rejected the total serialism of the pre-war era, the revolution of the new technology created new sounds and styles, which in turn inspired new techniques in music for conventional resources. Although the question asks candidates to focus on dramatic *genres*, some answers may cover music which is dramatic in nature rather than in its presentation; the instrumental music of Birtwistle for example is intensely dramatic. Influential figures and developments will include:

- the operas of Britten offer an eclectic language for discussion, sometimes bitonal, occasionally flirting with twelve-note ideas, but always able to create character and evoke mood through his music and especially through his gift for melody. *The Turn of the Screw*, *A Midsummer Night's Dream*, *Death in Venice*, and *Owen Wingrave* are significant works for mention here.
- Britten's interest in the music of Japan and South-East Asia (e.g. *Curlew River*) can be linked to a wider use of these different languages. Boulez (in *Le marteau sans maître*) uses gamelan influences as well as echoes of African music.

- Messiaen - the dramatically evocative *Turangalila-Symphonie*, though out of period, is crucial in its influence on what followed. Important features include melody from such diverse sources as plainsong and *ragas*, his own *modes à transpositions limitées* using alternative tones and semitones, birdsong, and the “pitch continuum” provided by the *Ondes Martenot*.
- Stockhausen - building on the earlier *musique concrète*, his music now used electronic sound generation. The early *Gesang der Junglinge* uses sounds both natural and synthesised. This freed music from the limits of a notated language, and expanded the range of rhythmic and melodic nuance. It also removed the rôle of the performer, allowing the composer to communicate directly with the listener.
- Ligeti - using some of the techniques of electronic music, Ligeti has written for conventional instruments and voices using note clusters
- The musical partnership between Berio and his first wife Cathy Berberian produced a world of vocal fantasy and original techniques: *Folksongs*, and *Sequenza III* use coughs, sobs, laughter, and mouth clicks incorporated into coloratura singing. Berio’s operas include *Opera*, and *A king in waiting*.
- Serialism continued to be an influential force in the second half of the century. Stravinsky came late to the technique, and works such as *Abraham and Isaac*, and *Requiem Canticles* show him (as Schoenberg had) proceeding from a melodic and dramatic impulse. For Boulez the style became *total serialism* where the rigid patterns were extended to duration and every element of the musical language.
- In Britain the generation following Britten has been dominated by Maxwell Davies and Birtwistle. Maxwell Davies developed a noisy, unsettling language; his eclectic mix of styles switches effortlessly between medievalism, Mahlerian orchestration, atonality and pop. Important works include his first opera *Taverner* and the chamber opera *Eight songs for a Mad King*. This work lurches from Handelian arias through Schumann and foxtrots to the Beatles. Other operas include *Miss Donnithorne’s Maggot* and *The Martyrdom of St. Magnus*.

Birtwistle has developed an individual language; his music is not tonal or serial, romantic or ascetic, or avant-garde in any confrontational way. His first opera *Punch and Judy* was brutal in both subject and language, and *The Mask of Orpheus* goes further using electronic episodes devised at IRCAM. In the Arthurian *Gawain* the score has sumptuous orchestra textures without electronic additions, and the word setting includes ethereal soprano duets and neo-medieval chants.

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

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

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

SECTION C**Comments on individual questions**

The nature of the synoptic essay makes it very difficult to provide any 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 Discuss whether composers today have any more artistic freedom than those who worked in the past?

Candidates may of course take either view here, though it is likely that most will conclude that modern composers enjoy little more artistic freedom than their predecessors. For those writing in popular genres, the dictates and demands of the recording industry and of the media control of “personality” will usually stifle real originality. For those composers of progressive music in any genre, the support of modern patrons in the form of state funding (Arts Council, Foundation of Sports and Arts), industry sponsorship, or commissions (BBC, festivals, etc.) will be vital. Candidates may refer to composers who become well established, and who enjoy, or enjoyed, a degree of artistic independence. These could include: Britten, Tavener, John Williams, Sondheim.

26 Explain how developments in the technology of recording have affected the way composers work.

Answers here are likely to concentrate on recent developments with which candidates have most experience. However answers must address the question of how the composition of music has been influenced by technological change; merely an account of the developments in recording technique cannot access high marks. Areas for consideration might include:

- the popular genres in which the simple techniques of layering and reverse tape in the sixties and seventies (particularly The Beatles, for instance) have now given way to the much more sophisticated and powerful techniques of digital processing
- the early use of magnetic tape in the thirties which gave composers for the first time the means of assembling and arranging everyday sounds. A discussion of the work of composers of *musique concrète* is clearly valid.
- the improvement in the processes of sound generation and the ability to control this and its recording with computers, which gave rise to the work of Stockhausen and the more complex and technically sophisticated work of his disciples.

27 Is the most effective music the product of deep personal experience?

There are two different possible approaches here: personal suffering, or the more general suffering of a community or a people. Candidates may discuss either or both, and some may argue convincingly that successful, even great music can be written in agreeable circumstances, for instance the operas of Rossini or the late symphonies of Haydn. The personal suffering of, say, Mozart or Schubert can produce the sublime music of the late piano concertos, or of *The Magic Flute*, or of the songs of *Schwanengesang*. Candidates may refer to music which describes the suffering expressed in text, for instance *The Song of the Hebrew slaves* from *Nabucco*. Music written during, or about, war could be mentioned, with Britten's *War Requiem* or the Seventh Symphony of Shostakovich, written from within the siege of Leningrad, being good examples.

The suffering of the black American slaves, and the rich heritage of music and genres which that has inspired right up to the present, provide much material for discussion here.

28 Discuss the use of “background music”. Do not restrict your answer to one musical period.

Candidates will certainly be able to discuss the obvious phenomenon of “piped” music in public places and commercial premises, and they will undoubtedly have views for, or against this. Some answers may go on to discuss the commercial reasons for this music – the “control” of the customer, for instance.

Other possible interpretations of the question will include:

- the use of underscore for dramatic purposes in theatre, TV, and film
- the increasing reliance on underscore in non-dramatic media e.g. TV documentaries - some candidates may support or deplore this use of music
- more sinister and manipulative use of music in propaganda, political or moral
- the beneficial use of background music in the treatment of patients with behavioural problems - music therapy
- the use of live music as background to entertaining, from the salons of the Baroque court to the trios of the palm court

29 Does it help to understand music, or is it enough just to enjoy the sound?

At the heart of this question is the very nature and rôle of music. Candidates may argue that this rôle can be to provide a superficial sound entertainment only - music for dance, for instance, or that the music in songs should be undemanding and should not detract or distract from the principal interest: the message of the lyrics. Many will go on to give examples of music where familiarity and understanding have revealed a deeper appreciation of the intrinsic quality of the music. Some may go on to conclude that this deeper appreciation can then rebound and increase the pleasure of the pure sound.

Report on the Units June 2005

Chief Examiner's Report

General Comments

The increase in candidates entered for OCR Music at both Advanced and Advanced Subsidiary levels continues to suggest that the specification is proving popular with both candidates and teachers. OCR considers carefully the views it receives from teachers who attend INSET sessions, and these occasions provide deliverers of the specification with real opportunities to establish a genuine dialogue with senior Examiners that informs decisions taken on assessment and the development of the specification.

We remain committed steadfastly to live assessment of performing at both GCE levels, for this is the reason most frequently cited by centres who have moved to OCR from other examination boards. We are also determined to make the specification as accessible as possible to a wide range of candidates coming to the specification from a variety of musical traditions. Specification revisions due to come into effect at AS level from 2006 (first teaching from September 2005, first Examination June 2006) and at A2 level from 2007 (first teaching from September 2006, first Examination June 2007) should enable the specification to meet the needs of candidates and teachers even more effectively in the future. The most significant amendments relate to the A2 level of examination and include provision for a non-vocal composition within Unit 2554, and the addition of a second modern historical topic within Unit 2555 (Topic 5).

As in January the selected recordings for Units 2552 and 2555 were issued on compact discs rather than cassette tapes. Examiners saw no evidence to suggest that candidates found the change in format more difficult to cope with and hope that the improved quality of digital sound will have enhanced the experience of listening for many candidates. Examiners wish to stress to centres and candidates that improvements in the quality of recordings prepared by OCR for the examination will be of little value unless the music is heard through high-quality headphones.

Examiners in all units note with pleasure the steady improvement in candidates' musical achievement, although it remains a cause for concern that only in the performing units (Unit 2550 and Unit 2553) do significant numbers of candidates consistently attain the highest level of marks available. In addition, several individual candidates achieve the maximum mark available in each performing Unit.

The picture is not the same in the remaining four units, and while there has been a pleasing decrease in the number of candidates achieving very low marks in all units, Examiners still see insufficient numbers of candidates producing unit marks that are above 85% of the unit total.

Mark schemes are designed to award credit for valid responses in a variety of styles, but it remains true that candidates usually fail to break into the higher mark bands as a result of uneven performance across the demands of a unit. In this respect it is important for those devising courses to ensure that all requirements of each unit are covered in depth.

In addition, it is important that teachers consider developing strategies to assist individual candidates to improve in those areas where skills are weakest. Examiners frequently comment on the unfortunate candidate who produces extremely perceptive and musical work in one part of a unit, but who is then let down by a less secure and more modest level of work in another part of the same unit.

Examiners encourage teachers to take advantage of the training courses for A-level Music offered by OCR. These are led by experienced senior Examiners and provide an excellent opportunity for teachers to discuss techniques and examination strategies with Examiners who set, revise and mark each of the units. INSET days also provide valuable opportunities

for senior Examiners to listen to concerns expressed by teachers on their own behalf, and often on behalf of their candidates. An immediate response is not always possible however, as specification units and papers are drafted some two years ahead of being seen by candidates. However, we do listen very seriously to comments and concerns expressed at INSET days and attempt to act on the valuable feedback received from both candidates and centres.

In this way we hope to keep OCR's Music specification at Advanced level exciting and relevant to the needs of the young musicians whom it is our privilege (and frequently our joy) to examine. Every year Examiners comment on the extremely wide range of music presented by candidates for this examination, and every year Examiners are amazed and delighted by the outstanding levels of achievement that characterise the work of the most able candidates in each Unit.

Principal Examiner's Report

Unit 2550: Performing

Performing Examiners thank centres for the meticulous care that they have taken in arranging timetables for practical examinations and Examiner visits: in the vast majority of centres it was apparent that much preparation and thought had been given to ensuring that recitals ran smoothly and were as enjoyable as possible for the performers, Examiners and audiences. Some were fitted within the school or college day, others were presented in evening recitals with substantial audiences present. Overall, our Examiners were well looked after at several centres in the South-West I myself experienced some excellent school lunches.

We would also like to acknowledge the help given by centres in having **Section B** ensembles on hand (often for multiple performances) and providing accompanists who were helpful and supportive to nervous candidates. Happily, all candidates were assessed 'live' this year: candidates and Examiners alike value the live assessment that OCR offers in this most communicative of the performing arts. It is central to our approach that our Examiners - all musicians and performers themselves - enjoy meeting young musicians and that in turn the candidates enjoy playing or singing to our approachable Examining team.

Candidates are welcome to introduce their pieces, or to put songs in context, and - if an audience is present - to acknowledge applause, the accompanist or any backing players. In many centres there was a real sense of occasion and the Examiner was able to be embedded in the audience and the department in a less intimidating manner. Ideally, balancing of electric instruments and amplifiers should take place before the 'performance' begins. Some candidates need to consider how they link their recital pieces with an audience present. Dynamic levels should be appropriate to the acoustic and size of the performance space.

We also appreciate the timetabling of AS and A2 (2553) recitals in separate blocks wherever possible to facilitate Examiners' manipulation of minidisks and paperwork. By using minidisk wherever possible this session we have attained a better quality of recording, making the Examination process easier and more accurate. Centres (and audiences) are **not** permitted to record the performances, either aurally or on video, but are now able to request the recordings from OCR under Access to Scripts (this also applies to Unit 2553).

Another pleasing aspect of this year's performances for Unit 2550 was the wide variety of styles and instruments offered for assessment. Examples would include a candidate offering double bass for **Section A** and mandolin for **Section B**, a candidate who played Mozart on the piano for **Section A** and then fronted two Moby numbers for **Section B**. There were also some folk instrument recitals and a clutch of counter-tenor performances too.

Only very few recitals were clearly 'last-minute' offerings; some were short (as brief as 2 minutes for **Section A**) and a number were long (the record this year was 14.5 minutes: the specification gives 8 as the maximum). Nevertheless, we heard countless recitals which had clearly been planned in detail, tried out in public before the examination, and delivered with confidence and flair. Short over-runs, for the sake of artistic integrity, will not be frowned upon. At least **two** pieces should be performed for **Section A** (specification page 10), which may be from the same work provided that they demonstrate a **range** of techniques and expressive understanding. In two centres the candidates asked the Examiner to "flag them down" when the 8 minutes was reached as they had not bothered accurately to time their performances and had a wealth of material to offer.

Candidates **must** provide the Examiner with copies of their music for **both** sections (solo parts of accompanied pieces will suffice): this is vital in order for the Examiner to assess accuracy and performance directions, and later, for the process of standardisation and scaling - and would be used again in the event of a Result Enquiry. All photocopies are destroyed once the process is complete. It is sometimes not helpful if the presented edition is widely divergent to that which the candidate has prepared. Downloads from the internet or photocopies from guitar magazines should be "marked up" as fully as possible, with stave notation alongside tablature. Providing music **after** the performance is **not** acceptable, especially as the Examiners' letters to centres in advance of visits confirms that copies will be required to facilitate assessment.

All Examinations are recorded onto minidisk or cassette tapes: the Examiners will bring their own supply of these, marked up with the information provided by centres a week earlier than the visit. The information needed by the Examiner is:

- Name and number of candidate
- Whether entered for AS or A2
- Instrument and programme for **Section A (with timings and grades)**
- Instrument and option for **Section B (with timings and grades)**
- A timetable for the visit
- Directions to the centre

General Comments about Section B (2550)

- The specifications make it clear (page 25) that this section of the unit is specifically designed to **extend** candidates' understanding of performance techniques **beyond the evidence produced for assessment in Section A**. Centres are reminded that there are no forbidden combinations of instruments - e.g. clarinet/sax, violin/viola, flute/piccolo, piano/harpsichord, trumpet/cornet/flugel - these are seen as 'extensions' of the skills offered in **Section A**, in the spirit of the specification. A reproduction of the same performers as in **Section A** (usually voice/instrument plus piano) is **not** acceptable, even if the repertoire is different. Candidates using a backing track with headphones need to ensure that the Examiner and audience can also hear the whole line-up!
- The level of difficulty remains the same for **Section B** as in **Section A** (specification page 69)
- There were very few examples of candidates offering **own composition** for **Section B**, which was disappointing: again, a full score of the composition must be given to the Examiner. A solo piece with no accompaniment will receive only limited credit (although the composition may be self-accompanied). The specification states clearly (page 10) that candidates must compose for the instrument/voice used in **Section A**, with **one** other suitable accompanying instrument.
- Centres need to be aware that in an accompanied performance, or in any ensemble, the candidate's part should **not** be doubled by another part (particularly in the right hand of the piano accompaniment) in any consistent basis. Similarly, the candidate's part should be clearly audible for the purposes of assessment. Where an ensemble is offered, centres should assess whether the material allows the opportunity to display the skills of balance, co-ordination and intonation: this problem arises where duets comprise little more than antiphonal exchanges between two parts, or an accompanied vocal duet where each candidate sings a solo verse.

Principal Moderator's Report
Composing 1 Unit 2551

General Comments

Moderators were once more grateful for the care taken by the majority of centres in presenting the work of their candidates for moderation.

Successful centres were those who had followed the specification requirements carefully in preparing candidates as detailed on page 11 and pages 26-28. Many teachers had a good understanding of the assessment criteria and applied them objectively to candidates' work. Moderators found written comments supplied by assessors extremely useful; assessors were able to focus on the evidence supplied in candidates' composing and relate these to the criteria as set out in the Coursework Cover Sheet booklet.

There was, once again, a pleasing rise in the number of candidates presenting their composing work in acoustic rather than sequenced realisations and evidence that the hard work and effort involved had more than paid off in the quality of the end product.

This report will address the following:

1. The administration of centre assessed coursework including the sending of information/coursework to a Moderator.
2. The preparation of coursework for **Section A** and **Section B**, including the identification of good practice and teaching advice.
3. Centre assessment of Coursework

1. Administration

The majority of centres adhered to the principal administrative requirements, but there were a number of issues, which impeded the moderation process.

A summary of points is given which outline best practice.

- OCR will dispatch copies of the Coursework Cover Sheet to centres annually, but downloaded Coursework Cover Sheets are also available from the OCR website. In all cases, they should be used in their entirety with all sheets stapled together at the corner.
- When the CCS checklist is used effectively it avoids the need for Moderators to send for missing items with the subsequent delay involved.
- Arithmetic errors can be avoided by careful checking of addition and transfer of marks.
- Optional, brief comments by teachers on the Coursework Cover Sheet can be helpful in identifying evidence in folios that links to a particular mark range in the assessment criteria.
- The top copy of the MS1 form, recording centre marks should be sent to OCR; the second copy sent to the Moderator with Coursework Cover Sheets, and the third copy retained by the centre for reference.
- Ease of access to candidates' work for Moderators is important. For this reason candidates should avoid using folders with plastic 'pockets' to present their work.
- It is particularly important to remember to check CD/Minidisk recordings in a hi-fi system before dispatching work to Moderators.

2. The Preparation of Coursework

Section A: *The Language of Western Tonal Harmony*

Moderators were pleased to observe that many centres are now choosing materials appropriate to the needs of their candidates. Whilst working with 17th and 18th Century repertoire may be appropriate for some, for others a strong, aurally based approach via folk and popular music may more successfully enable candidates to access the basic principles of harmonic understanding.

Good practice:

- Make clear the music that has been *given* to the candidate. Some software programmes allow given note heads, for example, to be shown in a colour. Alternatively provide a set of blank originals issued to candidate or use an appropriate pen to highlight the given part(s).
- Date each exercise and reference the composer.
- Evidence of the important relationship between the teacher and the candidate in the form of annotated work is a vital and legitimate part of the teaching process. Helpful annotation does not merely provide the 'answer' but queries whether another solution should be contemplated. If this model is used, candidates can benefit from making alterations and corrections. Fair copies are not encouraged if they result (as they often do) in careless notation errors in the transcription process.

Teaching advice:

- Once basic triadic harmony is understood, teach students how to use inversions correctly: first inversions to create shapely, melodic bass lines; second inversions as part of 'passing 6-4' progressions and cadential approaches.
- Provide musical exercises that allow students to demonstrate the identification and handling of key changes as well as engaging with music that progressively demands a developing harmonic vocabulary.
- Provide sufficient evidence of a candidate's ability to work in minor (not modal) keys. A *minimum* of at least one exercise out of the six submitted is required.
- In 2-part work, harmonic 'thinking' must be visible in the form of added figures, Roman Numerals including inversion indications or guitar style chord symbols.
- Do not provide the candidate with harmonic 'clues' in the form of figured bass or chord symbols other than as a legitimate incipit or occasional 'landmarks' as part of a skeleton score approach.
- The specification states that at least 2 examples of work in 'full texture' should be submitted. This allows candidates to demonstrate an understanding of the role of inner harmonic parts and the appropriate techniques involved in controlling them. Candidates should continue a texture from a given incipit. Submission of 6, 2-part exercises does not therefore allow candidates to demonstrate the full range of skills required under 'Technique'.

Section B: *The Expressive Use of Instrumental Techniques*

Whilst the work to be done in this section involves either a composition for 4-10 instruments or the realisation of a lead-sheet it is important not to lose sight of the focus of the title of this section. It is the *expressive use of instrumental techniques* that forms the objective; the composing or arranging is the means by which the objective is achieved.

Centres have continued to show a preference to work with the composing rather than arranging option. Of the 13% of candidates who chose to realise a lead-sheet, only a minority were successful in gaining the higher marks. The genuinely creative nature of additional material required is not often understood; an instrumental transcription can gain very little credit under 'Materials'.

Composition for 4-10 instruments

Many candidates display an exciting array of promising materials in their compositions.

Good practice

- Where candidates work on initial ideas using acoustic instruments with which they are familiar, idiomatic materials flow more readily.
- To avoid unplayable computer generated ideas, notation software should be used alongside experimentation and application to real instruments.
- Successful live and computer generated realisations are those that pay attention to expressive detail and careful editing to produce balanced recordings.
- Candidates writing music which *excluded* the piano, exploring sonorities such as String Quartet, Woodwind Quartet, Saxophone Quartet etc. are often more successful with live lines of real instruments rather than transferring thoughts from a keyboard perspective. Experience of performing ensemble repertoire in Unit 2550 can be invaluable in providing links and a listening / analytical context informing compositional ideas.
- When writing for four parts, the addition of drum kit or bass for example, as a fourth instrumental part should be as substantial, inventive and idiomatic as any other part.

Teaching Advice

There is no restriction with regard to style in this section of the unit. The range of stylistic choice is often a creative spur to candidates. Good compositions demonstrate imaginative and competent exploration of ideas that may be rooted for example in classical structures, jazz, minimalism, serial technique or Latin American and other world music influenced styles. Such compositions frequently show stylistic and linguistic fluency.

Arrangement of a Leadsheet

Moderators were pleased to see some exceptional arrangements.

However, this option seems to attract less able candidates as if this was an easier task than the composition. It cannot be stressed too strongly that the production of original material in the form of counter melodies, interesting and creative textures, alternative harmonies and fragmentation and/or development of melodic materials, not to mention experimentation with structure, are all essential aspects of successful arranging.

Notation and Realisation

The majority of candidates use software programmes effectively to generate accurately notated scores with regard to pitch and rhythm. Yet many scores continue to lack sufficient detail to warrant the maximum marks awarded.

Candidates lack awareness of the difference between phrasing in a general sense and articulation and bowing detail in the more specific sense. Both are essential aspects of effective musical notation.

- Centres can help candidates by having a reputable reference book available to consult about score layout and standard practice with regard to the use of instruments. Successful orchestration involves much more than simply knowing the range of an instrument.

- Many more centres are now using a range of technology to produce realisations on CD format. However, Moderators experienced considerable difficulty where CDs would not play on audio or computer equipment.
- Teachers should use the final audio recording as the principal document they are marking when completing assessment forms, so as to ensure that effective expressive communication of the candidates' ideas is really taking place.
- Although many candidates still doubt that a less-than-perfect performance will get them the marks they desire, Moderators continue to be delighted with the ever-increasing number of live performances being submitted. Resourceful centres mix live and sequenced elements to convey a greater degree of expressive playing or carefully edit sequenced performances where the resources for a live performance are not available, with increasing success.

Commentaries

Moderators are now seeing a pleasing range of music listening, referenced and connected to a concise and pertinent description of the composing process. Whilst the prescribed works in Unit 2552 are often influential, it is expected that students will draw on and refer to a wider range of specific listening to support and inform their composing work.

3. Centre assessment of Coursework

Through the provision of INSET and exemplar materials, along with the individual and general reports to centres, it is intended that teachers should become increasingly confident and able to accurately apply the assessment criteria to their candidate's work. Although the percentage of adjustments made to centre assessment has remained at a similar level this year, the number of large adjustments has reduced considerably. It is pleasing to note this greater level of accuracy from centres in assessing the work of candidates. As in previous years, a clarification of the assessment criteria is given below which may be particularly helpful to new centres marking for the first time. Teachers often choose a correct mark band but need also to consider the full range of marks available within that band when assessing the work of candidates.

Definition/clarification of the assessment criteria categories for Section A

Harmonic Recognition: *awareness of the harmonic implications of the given material.* It may help to think of this as the vertical aspect of harmonic thinking. In essence this refers to candidates' ability to see the implications of given melodic lines across a variety of melodic figuration and to be able to distinguish between harmony notes and non-harmony notes in a melodic line. Candidates are expected to be able to demonstrate flexibility in the pacing of harmony in relation to given melodic materials. This can be difficult to demonstrate in relation to one chord per note harmonisations – one reason why they are considered inappropriate at AS level.

Vocabulary: *the range of language and the effectiveness of its placement.* It may help to think of this as the horizontal aspect of harmonic thinking – the ability to connect chords together into structured and directional harmonic progressions. Candidates may have identified individual chords in an appropriate manner (as in harmonic recognition, above), but the language aspect might then relate to the understanding that these chords link together into an effective 'II7b – V – I' progression, for example.

Technique: *construction of appropriate techniques to connect language – bass line construction, voice leading, modulation, effective textures.* Although technique can be assessed across all exercises, this category is likely to relate most closely to the 'complete texture' exercises. Candidates must submit at least two of these as part of their folio.

Use of Notation: ***the accuracy of the notation. This does not necessarily mean perfect, tidy writing, but it does mean accurate placing of note heads (a surprising number are extremely ambiguous), rests, note values, alignment etc.***

Definition/clarification of the assessment criteria categories for Section B

Materials and Use of Medium: *the inventive and effective shaping of the basic musical ideas together with the quality of inventiveness and idiomatic writing for the chosen instruments/resources*

Materials may be defined as the basic compositional units within a piece, which might be melodic - motifs, melody lines, themes; harmonic - progressions, turnarounds, types of chord or mode; or rhythmic - patterns, motifs, ostinati; or a mixture of the three elements.

Use of Medium relates to the construction of effective textures to present the materials and the imagination and idiomatic understanding evident in the writing for the chosen medium.

Structure and Technique: *the control of contrast, continuity and timing to build effective structures on the small and large scale; the effectiveness, inventiveness and variety of the means used to combine, extend and connect the musical materials*

Structure refers not only to the effectiveness of structure overall (or of individual sections), but also to the awareness of structure made apparent through the timing of changes in texture, key, register, orchestration, or in material.

Technique may be defined as the methods of (a) combining material, as in, for example, how melodic material and harmonic underlay/bass/accompanying texture might connect; (b) extending material, through perhaps simple methods of variation and derivation - repetition and transformation, transposition, reharmonisation, imitation, sequence; (c) connecting material, in the use of linking passages and sudden contrasts; (d) use of music technology as a means of varying or treating material (this might apply in the case of the Realisation of a Leadsheet option).

Notation and Presentation: *the comprehensiveness, accuracy and legibility of the notation and the imaginative quality of the aural presentation of the piece - in overall terms the extent to which the composer's ideas are communicated through both written and aural formats*

Notation and Presentation relates to the accuracy, detail and legibility of the score (and parts, in the case of the 4-10 instrument option) and the imaginative presentation of the recording - the overall extent to which they communicate the composer's intentions. A score and recording are both mandatory - without them the specification requirements are not fulfilled.

Contextual Awareness: *the evidence of an exploration of a range of music relevant to the candidate's own compositional work, and the ability to apply insights gained from such listening*

Contextual Awareness is assessed via the written commentary, which should "form a preparation and concurrent support for [candidates'] work ... documented in notes which demonstrate awareness of relevant contextual background, and a commentary on the compositional process" (Specification page 27 - see also page 28 for slightly different Leadsheet description)

Principal Examiner's Report

2552: Introduction to Historical Study

General Comments

Examiners were pleased to record that the general performance of candidates in this unit was better than in many previous sessions, with very few scripts producing marks below 35.

At the same time, it remains a cause for concern that relatively few candidates produce total marks above 85 out of the unit maximum of 100 marks. In many cases this is brought about by a performance in one part of the paper (usually **Section B**) that falls significantly below the levels of perception demonstrated in the other sections. Examiners again stress strongly the need for candidates to make themselves thoroughly familiar with the repertoire prescribed for **Section B**. In this session a worrying number of candidates answered questions on only one of the prescribed works in this section, and left the remaining questions blank, thereby forfeiting the marks for that part of the paper.

Candidates need to read the questions carefully, for too many marks are lost as a result of irrelevant evidence given in candidates' answers. The precise wording of individual questions should draw candidates' attention to what is required in an answer: a question based on discussion of harmony requires candidates to engage with aspects of tonality and chord progression, and this type of question should not be answered by a basic description of instrumentation. Such misinterpretations of questions are common and they make it impossible for Examiners to award any credit for candidates' answers.

Examiners remain concerned again this year that a significant number of candidates answered questions on both **Extract 1A** and **Extract 1B**, and they would encourage centres to make the requirements of **Section A** clear to candidates repeatedly well before the unit is set.

In terms of candidate responses this session, the vast majority of candidates chose to answer questions on the extract by Mozart (**Extract 1A**) while a relatively small proportion of the cohort attempted the questions on John Barry's theme from the James Bond film *From Russia with love* (**Extract 1B**).

Comments on Individual Questions

Section A

Extract 1A MOZART, *Quintet with Clarinet, K.581*, 4th movement, bars 1-16, 33-48 and 49-64. Wolfgang Meyer/Quatuor Mosaïques (1993), Astree Auvidis E 8736, track 4, 00'00" – 00'53", 01'46" – 02'46" and 02'47" – 04'01"

- 1) This was answered well by almost all candidates. Most answers were able to identify the binary structure, although some were confused by a return of 'A' near the end of the 'B' section, regarding this as evidence of ternary form.
- 2) Examiners were pleased to note that many candidates received full marks for this question.
- 3) Both parts of the question were answered well by most candidates, although a number of scripts incorrectly identified the cadence as plagal rather than imperfect.
- 4) Only a few candidates received full marks for this question. Most answers located chords I and Vb accurately but confused the locations of chords IIb and VI in bar 7.
- 5) This question was answered accurately in general. 'Sequence' was the most common incorrect answer given by candidates.

- 6) Most candidates notated bar 11 correctly but many found it difficult to identify the intervals of a 3rd (forming an A-major chord) in bar 12.
- 7) Most answers notated the first four notes accurately, but many candidates failed to judge the falling 6th accurately. Many were able to recover accuracy by working backwards from the given pitches in bar 19, enabling them to provide the correct pitches at the start of the bar.
- 8) Almost all candidates answered this question accurately.
- 9) Most answers received 1 or 2 marks as a result of basic observations (e.g. identification of the opening sustained note) but not all candidates answered in sufficient detail to enable Examiners to award higher marks. Features worthy of credit included mention of the move to a lower (chalumeau) register, the ornamentation of a trill later in the counter-melody and the contrasting quaver movement that followed the initial sustained note.
- 10) Most candidates recognised the use of a chromatic scale in bar 28.
- 11) Very few candidates supplied sufficient detail in their answers to this question, and many answers referred to irrelevant features of the melody and/or bass lines. Examiners were surprised that so few candidates had appreciated the use of triplet figuration or the use of parallel part movement in the middle of the musical texture.
- 12) Many candidates answered this question well, but in many scripts there was not sufficient detail for Examiners to be able to award maximum marks. Examiners credited any valid musical observations in **Variation 2** and also any valid reference back to the nature of the music in the **Theme** as a comparison.

Extract 1B JOHN BARRY, Main theme from *From Russia with Love*, John Barry and his Orchestra (1966), Sony/Columbia TV75CD (1999), disk 2, track 19, 00'09" – 00'54", 01'32" – 02'13" and 02'14" - 02'35"

- 13) All parts of this question were answered well by most candidates. Examiners credited references to violins in part (a) but not to 'cellos or double basses, while most candidates recognised the use of strumming in the guitar as the answer in part (d).
- 14) Some candidates found this question difficult and mentioned irrelevant details of instrumentation. Examiners credited only observations relating to the structure of the theme. Only a few perceptive candidates were able to provide sufficient detail to show how the opening two phrases opened with the same melodic motif but then changed. 'AABC' was the structural pattern most frequently credited in answer to this question.
- 15) This was answered accurately by almost all candidates. Examiners were pleased that so many candidates had appreciated the common stylistic effect of pushing the beat on the third beat of bar 5.
- 16) Almost all candidates identified two relevant features accurately. The most common observations related to brass scoring and the use of sustained chords.
- 17) Most candidates recognised the overall contour of the melodic line, but only a few were able to judge all semitone moves with complete accuracy. Examiners wish to remind candidates of the need to place accidentals with care when music moves by successive tone and/or semitone intervals.
- 18) Many answers received full marks for completely accurate notation of the trombone counter-melody. The most common mistakes were a misjudging of the ascending 4th (to a high E) at the end of bar 13, and the E-C-A progression (forming a descending minor triad) on beats 2 and 3 of bar 15.

- 19) Examiners were very disappointed that so few candidates answered this question accurately. Answers often failed to make reference to the rhythmic motif or to its use as an ostinato in the passage. Many answers discussed general features of the accompaniment, but this was not the focus of the question set by Examiners.
- 20) This question was answered very well by almost all candidates.
- 21) Many candidates were able to place two or three of the chords accurately, but relatively few candidates managed to position all five chords accurately.
- 22) Many candidates commented on details of the shorter introduction in **Passage 1ii**, but few answers mentioned the extended tonic note and the raising of its pitch by an octave at the end of the melody, or provided specific musical features characteristic of the new theme from bar 36 to bar 39.
- 23) Most candidates answered this question well. The most common instruments listed were trumpets, trombones and snare drum.
- 24) Many candidates provided rather vague answers to this question. Comments were generally too general in nature and frequently made little reference back to the melodic theme as it appeared in **Passage 1i**. Examiners were disappointed that very few candidates appeared to perceive the use of the opening section of the melody in the final bars of the extract (above the sustained chord).

Teacher Tips for Section A

- Provide candidates with opportunities to work at practice skeleton scores before sitting the Examination. Past papers (January and June) are available from OCR, and there are some published volumes of preparatory exercises for Section A.
- Cover both Section A options: confining investigation to one of the styles will restrict candidates' choices in the Examination itself.
- Practise writing melodic lines, bass lines and rhythm patterns on a consistent basis as valuable preparation for Section A. This will enable candidates to develop important skills of notation before sitting the unit for real.
- Give candidates every opportunity to explore aspects of harmony in Section A practice extracts – especially in relation to the recognition of the main primary and secondary chords and their inversions. Remember to include the main 7th chords: V⁷ and II⁷
- Ensure that pupils can recognise standard cadential patterns and modulation to closely-related keys.
- Cover all the main performing techniques in both classical and jazz styles (e.g. pitch-bending, glissando and double stopping).
- Do NOT make candidates write out excessively lengthy melodies or bass parts: dictation questions will normally cover between two and four bars of music.

Section B

Extract 2

SCHUBERT, *Symphony no.8 ("Unfinished") in b minor, D.759*, 1st movement, bars 303 – 328¹.

- 25) This question was well answered by most candidates. Less effective responses usually mentioned details of instrumentation and failed to refer to rhythmic aspects of the passage.

- 26) Many candidates transposed the pitches accurately but lost marks as a result of omitting the accidentals required in the transposed version.
- 27) (a) Most scripts identified the cadence as perfect but were unable to identify the tonal centre as B major.
- (b) Examiners were disappointed that so many candidates gave the answer “relative major” whereas the relationship was that of tonic major.
- 28) (a) Many candidates mentioned the use of imitation in the 2nd violins and later in the woodwind. Some perceptive answers referred to the repetition of the theme at bar 15 and the reverse order of scoring (with the ‘answer’ in the strings). Examiners did not credit references to the appearance of the melody in the 1st violins at bar 10, since this information had been given in the wording of the question.
- (b) This question was answered accurately by most candidates, although some scripts did not identify the first appearance of the theme as part of the exposition.
- (c) Many candidates provided good answers to this question, but several answers failed to receive credit as a result of comments that concentrated on detail of the accompaniment rather than treatment of the 2nd-subject melody. Examiners had expected more candidates to mention the change of tonality: the original melody was stated in G major as opposed to the extract’s statement in B major.
- 29) Candidates answered most parts of this question accurately, although part (b) was generally answered less well, with few scripts mentioning the use of very short staccato/*staccatissimo* indicated by the articulation marking in the score.
- 30) This was a predictable question in this section and Examiners were pleased that many candidates demonstrated a clear awareness of the extract’s place within the overall structure of the movement. Most candidates were able to state that the opening theme returned immediately after the printed extract, but a disappointingly small number of scripts made it clear that the extract came from the end of the recapitulation. A common mistake was to perceive the printed extract as the end of the exposition, leading into the development.
- Extract 3** LOUIS ARMSTRONG AND HIS HOT FIVE, *Hotter Than That* (1927), from *Louis Armstrong Hot Fives & Sevens, Volume 2*, JSP CD 313, track 20, 01’20” – 02’19”.
- 31) Candidates answered this question particularly well and very few answers failed to receive credit.
- 32) Many candidates demonstrated a degree of confusion when describing the respective rôles of the banjo and guitar, but most answers described at least two features of the accompaniment accurately.
- 33) (a) Most candidates gave the correct answer (guitar) but many identified the solo instrument as a banjo, displaying a lack of aural awareness of that instrument’s distinctive sound.
- (b) In general, this question was well answered by the majority of candidates. Many candidates provided details more suited to part (c) here and failed to focus on the aspect of performing techniques mentioned in the question.
- (c) Almost all answers identified the antiphonal nature of the exchanges, although many did not make explicit the order of parts or mention the imitative nature of the trading.
- 34) (a) This was answered accurately by almost all candidates.
- (b) Most candidates were able to identify the interval of a Perfect 4th accurately, although common mistakes were ‘Perfect 5th’ and ‘Octave’

- 35)** Most candidates identified the clarinet, although a significant number of scripts gave 'trumpet' as the answer to this question.
- 36)** Many candidates were able to identify the trombone solo and the return of the full ensemble. A common misconception was that Armstrong's trumpet solo followed the recorded extract, and relatively few candidates mentioned that the trombone solo was shortened by Armstrong's trumpet 'interruption' half-way through the chorus. Many answers referred to details that occurred well after the recording ended: candidates should note carefully when the question asks for a description of the music that immediately follows the recorded extract.

Teacher Tips for Section B

- Explore the prescribed repertoire as a **regular** part of candidates' preparation for the unit. It is important that candidates get to know the music thoroughly.
- Give candidates help 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 not assume they already know how to read a full score.
- Provide candidates with consistent opportunities to **listen** to the prescribed works whenever possible: candidates need to appreciate the music as **sound**, not just as notes on the page.
- Make sure that candidates understand all the performance instructions given in the scores.
- Make candidates familiar with any special performing techniques or unusual instrumentation in the prescribed repertoire.
- Provide candidates with **regular** practice in writing out transposing parts at sounding pitch before sitting the examination.
- Help candidates to broaden their knowledge by listening to works related to the prescribed repertoire. Concert visits to hear live performances of related repertoire can be memorable occasions, and local libraries often carry a stock of core repertoire covering both orchestral and jazz recordings.
- Avoid any preoccupation 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.
- Avoid any temptation to gamble on a 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 any subsequent OCR Notice to centres.
- Remember to check the OCR website for the prescribed repertoire relevant to any particular session of this unit and for any changes to the specification. Recordings of jazz repertoire are especially prone to sudden deletion and the website will give specific details on any changes well before printed circulars arrive in centres.

Section C

Again this session, candidates' answers spread evenly over all the questions set by Examiners, with questions **39** and **41** proving especially popular choices. As in the January session, Examiners were pleased that the majority of candidates recognised a need to write about context issues in this session, and not simply regurgitate details of prescribed repertoire. Candidates who did not receive high marks in this question generally failed to address successfully the particular issues identified in the questions. The best answers were consistent in terms of relevance of detail and also demonstrated an awareness of how music had changed and adapted over time.

- 37)** This was a popular question and most candidates were aware of the ways in which the orchestra developed between the late 1700s and 1830. More informed candidates were also aware of the unusual nature of the orchestra Berlioz required to perform his *Symphonie fantastique*, but in discussing Mozart's orchestra many candidates became bogged down in irrelevant details of piano construction in Mozart's day. In general, candidates' answers favoured detail drawn from Berlioz's orchestration, while very few essays were able to comment with equal perception on Mozart's scoring.
- 38)** Relatively few candidates answered this question, but Examiners were pleased with the level of relevant knowledge displayed in most essays. Almost all candidates were able to describe in detail essential differences in the piano from the two historical points mentioned in the question, and the best answers were also able to write convincingly about the various uses made of the instrument in the Prescribed Repertoire. Several essays produced thoughtful and mature considerations of the piano used as both a solo instrument and in a continuo/rhythmic section rôle. Very few answers made reference to the ways in which features of the piano's construction affected the sound produced.
- 39)** This was a very popular question, although not all candidates received high marks for their answers. Most candidates were able to write about the main characteristics of Louis Armstrong's performance of *Hotter Than That*, but not all answers were able to demonstrate an awareness of the ways in which it was typical of jazz at that time. Most candidates were aware of features such as the limited time available for recording and the characteristic use of solo/chorus structure, together with a concluding group improvisation. Other answers referred to the characteristic fondness for improvisations based on a repeated harmonic sequence, but there was a degree of confusion relating to Armstrong's use of scat: a vocal technique that was still revolutionary at the time when *Hotter Than That* was recorded.
- 40)** Candidates were clearly familiar with the background to the development of recording technology although not all candidates who chose to answer this question were able to apply their background knowledge to the question set by Examiners. Surprisingly few scripts made reference to the placing of the frontline soloists forward of the rhythm section in Armstrong's ensemble when discussing the issues of instrumental balance. Comments on the recording methods employed by Davis and Evans were generally more detailed and displayed a clearer appreciation of the use made of innovatory technology in the later recording.

- 41) This was the most popular question of all, and many candidates responded well to the stimulus of the contemporary German cartoon of a performance of Berlioz's *Symphonie fantastique*. The best answers were able to describe features of Berlioz's writing that might have provoked the attitude of audience confusion and chaos evident in the cartoon, and perceptive candidates were able to link the visual exaggeration of the cartoon to Berlioz's expansion of the symphony orchestra. A pleasing number of answers also displayed a keen awareness of contemporary audience reaction to Berlioz's music and (in several cases) detailed knowledge of the problems Berlioz encountered in attempting to rehearse the symphony. In contrast, the essays that failed to receive high marks tended to concentrate on describing features of the illustration and related these to Berlioz's music in too general a manner.

Teacher Tips for Section C

- **Encourage candidates to explore beyond the detail of the prescribed repertoire and look at broader issues in preparation for this Section of the unit.**
- **Give candidates opportunities to organise their ideas by setting practice 'essays' before the examination itself. This can also help candidates to develop skill in writing relevant detail within a time limit.**
- **Encourage candidates not to focus on detail of the Prescribed Repertoire in this Section – that is for Section B. In Section C they may refer to the Prescribed Repertoire but the focus should be on the demonstration of contextual knowledge.**
- **Ensure that the AS course covers aspects such as instrument development, the nature and composition of audiences, and the social and cultural background to the Prescribed Repertoire.**
- **Avoid any temptation to cover irrelevant biographical detail of performers and composers.**
- **Encourage candidates not to write too much: help them to focus on the detail that is relevant to the question that Examiners have set. Many candidates lose marks because they write too much and, by so doing, lose focus on the question.**

Finally,

- **Encourage candidates to undertake appropriate background listening in order to develop a sense of context and to broaden their musical experience.**

Principal Examiner's Report

2553: Performing: Interpretation

General Comments

The standard of achievement at 2553 this year has been pleasing. Examiners have reported hearing many excellent recitals. They have been made to feel most welcome at centres and have recorded their appreciation of what goes into making the day run as smoothly as possible.

One of the biggest changes in the Performing Examination this year was OCR's introduction of minidisk recordings. Whilst a few centres retained tape recording as their preferred option, the majority of centres opted for minidisk. The quality of the recordings via this medium has been excellent. Examiners are grateful for centres' co-operation in this changeover process.

Whilst there has always been the stipulation that centres send Examiners the timetable and all necessary documentation regarding their candidates and their recital details at least one week in advance, this year, the letter to centres also requested copies of the music to be performed to be sent to Examiners at least one week before the Examination date. In the majority of cases, centres fulfilled this added requirement most helpfully. However, Examiners also reported instances where the necessary documentation arrived late, or in the worst case, where they were expected to complete their paperwork on the day of the Examination, not having received the necessary information in advance. Centres are reminded of the need to adhere to the guidelines set out by OCR in this respect.

It was helpful that centres offered dates over the whole of the Examining period this session, though once offered, it is assumed that these dates will then be available for Examiners. Inevitably there will be unforeseen circumstances, which result in previously selected dates no longer being available, but this should be the exception. There is still a tendency for centres to opt for as late a date as possible. This is not always the best course of events. As long as candidates have sufficient notice, an earlier date is perfectly feasible and can be advantageous in that it does not coincide with other Examinations, which are usually later.

Examiners require copies of the music for the Examination as they need to assess the candidates' performance in terms of fluency and accuracy and observation of performance markings and conventions. It is not acceptable to expect provide the music after the recital as Examiners will not "re-examine", listening to the recording again in light of the score. It is therefore necessary for centres to ensure that Examiners receive the music at least **one week** before the Examination.

Examiners are appreciative of the time and effort teachers devote to organizing a suitable timetable and ensuring the Examination day runs as smoothly as possible. It is helpful to remember to include time for any necessary 'stage management' (especially for bands and bigger ensembles) when putting together a timetable. Also, Examiners need to have access to the *Candidate Number* for each candidate in order to complete their paperwork accurately.

Comments on Individual Sections

Section A: Recital

Examiners have reported favourably on the overall standard attained in the Section A Recital. There has been a pleasing variety of styles and instruments offered which reflects the wide scope of the specification. In most cases, the performances reflected fine preparation with some recitals earning full marks. In the vast majority of cases, candidates

rise to the challenge of a live recital very well and Examiners record their real pleasure at being able to listen to such a range of performances.

Now that the specification is approaching its fifth year, it is important that centres do not become lax in checking the requirements of the specification as far as the recital is concerned. The following points are clearly stated in the rubric for this unit, but it is worthwhile highlighting them as Examiners have noted that they are not always followed.

Whilst the time limit of 12 to 15 minutes is usually adhered to, there are a surprising number of instances where the recital is too short. This does not always allow the candidate to demonstrate a full range of techniques, which can adversely affect their mark. Examiners have observed that estimated timings stated by centres are sometimes seriously erroneous. It is in the candidates' interest to make sure that the programme offered amounts to at least 12 minutes.

Centres also need to make sure that the repertoire offered by candidates is of Grade 6 standard of the conservatoire awarding bodies or above if they wish to access the full range of marks. Music of Grade 5 or below can, of course, be played, but the recital will score at a lower level. Obviously it is not in candidates' best interest to perform music that is too difficult for them.

The specification requires there to be a focus to the music presented in the **Section A** recital. This means a musical focus where the repertoire offered is similar in terms of composition and style, not just in terms of genre. Thus, a focus repertoire of "Preludes" is perfectly acceptable as long as the composers represented are stylistically similar – e.g. Preludes of Rachmaninoff, Chopin and Debussy would be admissible. However, if Bach were also included, the focus would then be too wide. The same is true of such umbrella terms as "Love Songs" "Dance Movements" etc. It is necessary to check that the music itself is focused in time and style. If there is a lack of complete focus within the recital, it will be in the Performance Investigation that the candidates will fail to access the full range of marks, not in the **Section A** recital itself. This will be dealt with in the following section of the report.

Examiners welcome the increase in numbers of singers and guitarists presenting for Examination. More singers are performing their programmes from memory and whilst this is not a requirement of the specification, Examiners did note the positive effect it had on the delivery of their performance, allowing for increased involvement and dramatic projection.

Centres are again reminded of the fact that the vocal line of a singer's recital must not be consistently doubled in the piano accompaniment. This may entail some re-arranging of the written part, particularly for repertoire from musicals. In fact, the stipulation holds true for all instrumentalists and even though it affects vocal recitals most, there have also been a number of electric guitar recitals where the backing track has doubled the candidate's melodic line. It is important that candidates and teachers check for this, as again it prevents candidates accessing the full range of marks.

There has been an improvement in the quality of scores presented by guitarists, though it is obvious that not all centres have acted upon the guidelines laid out in last year's report. As stated last year, it is acceptable for guitarists to offer tablature as long as the scores also include details of rhythm, chords, staff notation of the melodic line, structure and also performance markings including dynamics, articulation, phrasing, tempo and any particular playing techniques. Examiners cannot award marks for these areas if the score does not indicate what is needed.

The specification states that candidates can offer their **Section A** recital as a soloist, or as an accompanist, or as a member of an ensemble. The recital cannot be a mixture of these disciplines. The only exception is if a singer is accompanying himself/herself on guitar or

piano (e.g. performing Damien Rice or Elton John songs). In this instance, the candidate's performance on both voice and guitar/piano will be assessed. Otherwise, only one instrument should be offered. If centres are in doubt over this issue, they should contact OCR.

In the majority of cases, accompanists supported the candidates' performances successfully. Sadly, this was not always the case, however. Naturally, it is in the performers' best interests to be accompanied accurately.

Candidates are reminded at A2, they are expected to perform music that is idiomatic for their particular instrument or voice. Arrangements should be avoided unless there is a genuine scarcity of music written for the instrument in question. In a few cases, (e.g. for saxophone) music originally written for a different instrument has now become accepted repertoire for that instrument. Centres are advised to check with OCR if they have candidates that may be affected by this.

Section B: Performance Investigation

Many centres expressed their appreciation of this part of the unit commenting on the positive ways in which it has informed their candidates' performing and understanding. In many cases, Examiners reported excellent submissions on all areas of repertoire, showing attentive listening and real insight. Presentation and documentation were sometimes exemplary. However, it is still apparent that some centres have not taken on board points raised in last year's report. This is resulting in candidates failing to achieve the higher marks. It is important that centres check carefully that the following requirements are met.

There must be a direct link between the music compared in the Performance Investigation and all the music offered in the **Section A** recital. The specification is not completely fulfilled if the music discussed in the Performance Investigation relates only to part of the repertoire offered in the recital. This is why it is necessary to have a musical focus to the pieces performed in the **Section A** recital.

Candidates are confident when discussing matters of tempo and dynamics, but less so in their comments on breathing, phrasing and articulation. Furthermore, candidates need to delve deeper into comparisons of such aspects as National Schools of Performing (e.g. Russian and French piano styles or American and European drumming styles etc.). Whilst the choice of artists is often inspired, the candidates do not always take full advantage of their differences.

There is still a worrying tendency for Performance Investigations to be submitted without bibliographies, webographies or discographies. It is vital that candidates are reminded of this requirement; they lose marks unnecessarily otherwise. Also, some bibliographies are very superficial, referring to little more than general encyclopaedias or CD liners. More depth of research is needed.

Examiners have noted a decline in the standard of substantiation within Performance Investigations. This year saw a lot more complete recordings being included rather than specific recorded extracts compiled by the candidate. When particular points about the performances are compared in the text, they need substantiating with particular extracts of music from each recording. A general reference to part of a complete recording is far less effective. Some Performance Investigations included no written or recorded substantiation at all, thus reducing their marks in this category. Where manuscript extracts are included in the body of the text, care needs to be taken that appropriate clefs are used.

There is a tendency when discussing performances which involve ensembles or bands to focus unduly on the performances of other instrumentalists rather than the one which links

directly with the candidate's **Section A** recital. Candidates must guard against narrative description of accompanying features at the expense of comparison of the relevant solo instrument.

Whilst some Performance Investigations contain useful tables, appendices and attractive illustrations, these should not be at the expense of the performance comparison itself. After compiling data, candidates need to show that they have recognized the significance of their findings, drawing suitable conclusions.

Centres are also reminded that Performance Investigations should not compare more than three performances. This happened on a number of occasions this year.

Examiners appreciate that it is more difficult to find appropriate performances for comparison on some instruments than others and candidates and centres are to be congratulated on the research and dedication shown in this respect. There have been some most imaginative focuses and Performance Investigation choices. Centres are advised to contact OCR if they need clarification or assurance over potential choices of performances for the Performance Investigation.

As is the nature of such a document, the above points highlight the 'areas for improvement'. It also needs to be stated that there were excellent Performance Investigation submissions, reflecting much time and effort on the part of the candidates and teachers, ensuring that the criteria were all well met. These were a delight to read.

Examiners continue to report that with very few exceptions, Performance Investigations are submitted on time.

Principal Examiner's Report

2554 – Composing 2

General Comments

Overall, the performance of candidates was generally pleasing but at a slightly lower level than last year. There were some excellent submissions, and only a few which demonstrated little evidence of any compositional skills.

Examiners were, on the whole, impressed with the quality of much of the work seen, and were very grateful to the majority of centres who submitted clearly labelled work in good time for the deadline.

Section A: Commissioned Assignment (Vocal Composition)

This section was compulsory for all candidates. They were required to hand in a full score for a vocal composition based on one of two set texts. The first text was the most popular with approximately 60% of candidates opting for it. The choice of style for the vocal composition is at the discretion of the candidate, and a wide range of musical styles was seen. Most candidates this year seemed to have a grasp of possible structures suggested by the texts with fewer candidates treating it as a collection of words. Many 'popular' style settings saw an improvement this year with inventive textures, convincing modulations and a stylistically-focused approach. Most candidates relied on tonal and mainly diatonic styles of writing.

Text 1

There were some excellent settings of both texts, but in general terms, the D.H. Lawrence poem produced the better outcomes. Most candidates set the text for voice and piano and were able to demonstrate familiarity with the keyboard idiom in addition to effective vocal writing. There were examples of characterful word painting, and whereas the majority of candidates composed music to the words as set, the more adventurous made slight alterations to the order by repeating phrases to emphasise certain emotions contained in them, as well as including wordless passages to help to portray mood. There were some good settings for unaccompanied groups and some of these were noted for their idiomatic choral textures.

The weaker submissions of the Lawrence text lacked flow, structure and imaginative use of instrumentation. Some submissions were a little too liberal with the omission of words of the set text, and whilst creative manipulation and repetition of the words is to be encouraged, it is important to remember that this task is a commissioned assignment, and to omit portions of the text defeats the object of such a commission.

Text 2

As mentioned, the Van Morrison text yielded less successful, but, nevertheless, a wide variety of outcomes. Many of the settings were in a pop ballad style, and there were some very good ones indeed, which demonstrated excellent handling of the chosen medium, strong aural awareness and accurate and precise notation and presentation.

The weaker submissions did not consider the possibility of developing their ideas, and consequently there was much literal repetition; there was too much reliance on four-chord sequences with little or no modulation; some candidates did not adhere to the specification requirements with regard to instruments/voices; bass guitar parts frequently clashed with the keyboard parts; and the use of obligato string sections was often ill-considered causing congestion of parts around the vocal line.

General

The specification requires candidates to submit a score using 'standard western staff notation' and it was frustrating for Examiners when a clearly excellent recording of the composition had been submitted, but there was no score and consequently marks could not be awarded in this area. Weaker candidates often produced approximate lead sheets with the text omitted. Others provided scores in guitar tablature without any alternative staff notation and often no indication of rhythms.

Too many computer-produced scores were generated and then left unedited. Word compression was a common fault leading to unclear word underlay, and there were a lot of spelling mistakes in copying the text to the score.

The most common weaknesses were:

- weak and un-inventive vocal lines
- lack of modulation
- over-reliance on repetition
- careless approach to text setting with odd stresses
- awkward piano accompaniment writing
- impracticalities in vocal range
- poor presentation and incomplete notation

In many cases candidates had written well-conceived and imaginative settings, but there were a number who were disadvantaged because they composed for combinations not listed in the assignment brief. This is unacceptable when this section is a commission. Centres are reminded that **Section A** is:

Either for solo voice, with or without backing singers, accompanied by either:

- a polyphonic instrument (such as piano, organ or guitar)
- a group of at least four instruments (such as a chamber ensemble or rhythm section)
- a sequenced/synthesised 'backing track' produced using music technology

Or for unaccompanied voices in no fewer than four parts.

It is important to remember the specification requirement that compositions in pastiche style **must not** duplicate a style submitted for stylistic techniques in **Section B**. Centres are reminded to be particularly careful of this where 19th and 20th century styles are offered for **Section B**.

Candidates are also required to submit a commentary on the vocal composition outlining:

- the research undertaken
- the compositional process
- the music studied as models for style or technique
- relevant contextual influences

Currently, the commentary is not assessed as such, (but will become so from June 2007) but it is a specification requirement, and can only help in the assessment process. Examiners found that, overall, candidates' performances were good this year, with some commentaries demonstrating an in-depth study of many models which were relevant to the final outcome. The weaker submissions consisted of just a few lines often about the candidate's favourite rock group. However, it was pleasing to see fewer incidences of spelling mistakes and poor grammar.

Although a recording is not currently a specification requirement, some candidates did submit their work on CD or cassette, and this was most helpful. It is recommended that all candidates should do this. The recording is not assessed, but if candidates do submit a recording it can only help them. It was noted that a number of candidates submitted CDs which did not play on a normal hi-fi system and that it is particularly important to check recordings on such equipment before dispatching them to Examiners.

It is important that the compositional process is related directly to the concept of musical performance, and, in some examples, candidates had gone to great lengths to produce a 'real' recording of their work. Most of the recordings were, however, computer-generated, with an instrumental realisation of the vocal part(s).

Centres are reminded that the submission of a recording without a score in this section of the unit is not acceptable, as 20% of the marks are for the candidate's ability to express their intentions clearly in a written score.

Section B: Stylistic Techniques or Film Storyboard

Approximately 76% of candidates submitted stylistic exercises, and 24% the film storyboard. Of the six stylistic techniques options 56% chose Bach chorales, 23% 18th Century Two-part, 10% Classical String Quartets, 7% Early Romantic Keyboard Accompaniments, 3.5% 20th Century Music Theatre, and 0.5% the late 16th Century Two-part option.

Examiners felt that, in general terms, the overall performance was similar to that of last year, and that most candidates had assimilated something of their chosen style, and were capable of working convincingly within the parameters of that style. It was noted that there was a continuing improvement in the suitability of exercises provided for candidates to work with.

Centres are reminded that each folio is marked as a whole, and candidates are asked to date their exercises and submit them in chronological order. Although progress is not assessed, if the later exercises show a marked improvement this was taken into consideration in the marking. It was noted that some centres submitted folios in which the candidates' work was indistinguishable from the given material, and it was therefore difficult for Examiners to assess the candidates' original work. Where submissions are computer-generated, the given material can easily be identified by the use of a highlighter pen.

It should be noted that the specification asks for between 8 and 10 exercises of roughly between 16 and 24 bars in length, and the submissions of some candidates did not meet these requirements. It is, however, important to note that a large number of Bach Chorales are fewer than 16 bars in length, but the harmonic change rate is considerably faster than in the other stylistic options. Consequently, folios containing some slightly shorter exercises for this option are acceptable. It is, of course perfectly acceptable for candidates to submit work of slightly fewer than 16 bars in the other stylistic options so long as it is compensated for by other exercises in the folio being more than 16 bars, so that the total submission is not in anyway lightweight.

Two-part Counterpoint of the Late 16th Century

Only four candidates chose this option.

Two-part Baroque Keyboard Counterpoint

It was pleasing to see greater variety this year in the types of two-part textures submitted. There were many excellent examples where it was clear that candidates understood the harmonic implications of the given part, used appropriate chords and handled the

modulations with confidence. Suspensions together with idiomatic resolutions, and stylistic cadential clichés were also seen in many submissions. In the weaker submissions, of which there were few, candidates failed to achieve a satisfactory sense of either harmonic or melodic direction, with little regard for stylistic cadential resolutions and mechanical added parts.

Centres are reminded that, at this level, it is not appropriate to provide candidates with figured basses, because it deprives them of the opportunity of making harmonic decisions for themselves, and Examiners cannot ascertain exactly what the candidates are capable of doing.

It must be emphasised that a careful selection of excerpts is of critical importance if the candidates are to have the best possible opportunity of showing what they are capable of doing.

Chorale treatments in the style of Bach

Once again this was, by far, the most popular option, and Examiners felt that candidates' performances were similar to those of last year. There were some excellent folios showing a strong command of the harmonic vocabulary, principles of modulation, treatment of dissonance and suspensions, well-constructed bass lines with a sense of direction, use of unessential notes, and cadential formulae.

Weaker submissions, like last year, contained many grammatical errors such as parallel 5ths and 8ths, a lack of understanding of the harmonic implications inherent in the chorale melody, little understanding of modulation, and use of cadences rare in the style (i.e. plagal and interrupted).

The most common problems were low tenor lines; poor spacing; a lack of passing notes; fewer than eight chorales in the folio; chorales not being of sufficient length; no chorales submitted in minor keys; and chorales selected which only enabled candidates to demonstrate a knowledge of 'simple harmonic vocabulary' and a 'limited range of common textures', which did, of course, mean that such candidates were unable to access the highest mark band. To cover a wide range within this style it is important to include chorales which demonstrate a range of textures and types in both major and minor keys.

Examiners again commented on the fact that some candidates had been given the chorale melody without any section being complete in all parts. It is impossible for candidates to ascertain the type of texture that Bach is going to use in a particular chorale without being provided with a suitable incipit, and centres are urged to always provide such material in order to help the candidate.

Classical String Quartets

Examiners noted a continuing improvement, especially with regard to understanding textures and appropriate accompaniment patterns. There was continuing evidence of the study of the Haydn/Mozart string quartet style, and cadences were often idiomatic. However, again, many candidates invariably did not add bowing and phrase marks to their work.

Some centres gave candidates examples which erred on the side of simplicity, thus restricting the opportunities for the candidates to demonstrate their skills over a range of appropriate textures. To cover a range of types within this style it is important to include examples which give candidates the opportunity of showing that they can handle a fast movement, a slow movement and a minuet and trio movement. They could encompass triple metre, quadruple metre, compound time, imitation between instruments and chromaticism.

Early Romantic Keyboard Accompaniments

Approximately 7% of candidates chose this option, and there were some pleasing folios. Most candidates submitted workings exclusively of lieder again this year, but it was also encouraging to see that candidates from some centres submitted examples from Instrumental sonatas of the period. It was good to see that more candidates are comfortable with chromatic chords and distant modulations. Weaker submissions adhered to simple harmonic vocabulary, with no use of appropriate chromatic chords at obvious places, and little attempt to continue in the style of the given material

Twentieth-Century Musical Theatre

Very few candidates opted for this style again this year, but there was a big improvement. There was evidence of better choices of material, and the best folios contained examples from a wide range of styles with some extremely imaginative continuations, where it was obvious that the candidate had a good understanding of textures presented. The weaker submissions, although employing appropriate chords, made little attempt to continue in the style of the given opening material

Centres are reminded that it is inappropriate to give candidates chord symbols throughout a piece and that folios must include excerpts in both major and minor keys.

Film Storyboard

There were some brilliant submissions, especially where it was clear that candidates had studied a wide range of film music from westerns, and had used compositional techniques from them as the basis for their own work. Examiners noted a real understanding of pastiche Western music, with strong themes, inventive scoring (e.g. banjo and 'honky-tonk' piano for the saloon) and a convincing sense of drama. It was, however, disappointing to see that slightly fewer candidates chose this option than last year.

Many candidates composed well-shaped contrasting themes for the main characters/ideas, and the combinations of them were often effective and dramatic. There was still room for more dramatic tension at key moments, with surprisingly few candidates changing key or consistently building the texture as the piece progressed.

Modulation is essential in a diatonic framework lasting five minutes, and a number of candidates did not do this. Scoring is another major problem with some of the weaker submissions which showed little understanding of the function of the brass (especially horns) and woodwind sections and poor string spacing. The weaker attempts were also characterised by poor thematic ideas with lack of differentiation, and an impoverished chord sequence.

Most candidates coped well with designing their compositions around the given timings, but some submissions seemed to bear little relationship to them. Most recordings had been produced using a computer sequencer and only a few candidates submitted 'live' recordings using real instruments. Some candidates manipulated their compositions to fit the given timings using technology, with outcomes which were not always musical (e.g. meaningless accelerandos/rits/general pauses etc).

Film storyboard submissions must contain a recording, together with either a full score or a full commentary on the methods of producing/mixing the master recording. Candidates can choose either the score or the recording as the principal Examination document, and alternative assessment criteria are provided for these two options. It is essential that candidates make it clear whether they want the score or the recording to be assessed.

It was noted that a number of candidates submitted computer-generated CDs which did not play in a normal hi-fi system. **It is particularly important to remember to check recordings in a hi-fi system before dispatching them to Examiners.**

Very few candidates chose to have the recording assessed. Many of those who did, whilst submitting a commentary, did not focus on the methods of producing/mixing the master recording, but instead gave a running commentary on their actual music, which was not what was required. Also recordings were often marred by distortion, and many candidates did not seem to know how to 'pan' their ensemble to fill the sonic spectrum.

Again this year, the majority of candidates submitted their score as the principal examination document. Centres are reminded to inform candidates that it should be made clear on the score how the timings match up with their music. This is particularly important where the timings on the accompanying recording are not totally accurate. The best candidates incorporated not only details of the timings on their scores, but also an appropriate sentence from the storyboard itself. This is highly commendable, and helpful to Examiners.

The scores were generally good, and were an improvement on last year. The main errors were meaningless phrase marks, unnecessary rests, notes enharmonically incorrect, a lack of slurs, and as ever, some enormous scores with only two bars per page. Formatting is an important part of creating the final copy, and just changing the staff size and hiding empty bars would be a big improvement.

In this option Examiners were looking for creativity, and the ability to obtain a balance between writing to given timings/dramatic situations and producing a satisfying musical structure. The storyboard is designed in such a way so as to encourage candidates to compose their pieces with an overall musical structure in mind. The best candidates produced musical motifs which they associated with the different characters and situations, and combined and developed their material as appropriate.

Some outstanding and imaginative work was seen in this option and a considerable number of candidates received very high marks for their work.

Principal Examiner's Report

Historical and Analytical Studies 2555

General Comments

Centres continue to prepare their candidates with confidence for this unit, and Examiners were pleased to note much work of high quality from candidates who had clearly engaged with their musical studies with enthusiasm and skill. Attainment in **Section A** showed a further improvement, and candidates are now working with a greater level of success in the areas assessed here.

The standard of responses in the essay sections was disappointing this session, with fewer really impressive high marks being awarded for perceptive answers which showed a depth of understanding supported by a wide range of musical illustrations. As in previous years, some centres continue to prepare their candidates for fewer than all of the required areas in their chosen **Section B** Topic. These candidates can often find difficulty in addressing their very detailed but restricted range of knowledge to the questions set. Though it must be reported that in many cases this session, answers improved as they went on, as candidates appeared to move away from answers prepared for an essay not set. Many answers in **Section C** showed a perceptive response to the question, and very good general contextual knowledge often from a wide historical experience. However, these answers often failed to include any named works, composers, or genres in support of the views expressed, and consequently Examiners were unable to give credit above the 'good/general' level.

Comments on Individual Questions

Section A

- 1** This question is designed to make candidates listen to the whole extract at the outset, and to answer a straightforward question on structure. There were many correct answers here attracting full marks, and few candidates this year discussed irrelevant features such as tempo or dynamics.
- 2** There were many very good answers here, with a large number receiving three or four marks. Even most of the weaker answers achieved the contour of the melody as well as some features of the tied rhythm. Many otherwise perfect answers lacked only the second B flat.
- 3** Only a small number of candidates received full marks here. Most identified the first chord as D major, and many correctly named the second as D minor. There were few correct answers of E flat major for the third chord; many gave C minor as the answer, indicating that the minor sixth interval from the unison G had been recognised, but that the simpler recognition of the major mode had not.
- 4** Although this was the easier dictation question it was less well done, with most answers receiving only one or two marks. Many achieved the repeated B flats and the final Cs but were displaced by an octave. There was evidence of some answers which had been written with the treble clef in mind, where they would have been almost or completely correct.

- 5** A large number of answers received between five and eight marks here, but relatively few did better. There were some perceptive answers from most: the walking pizzicato bass for instance being related by many to a timeless quality. As in the past there was evidence of confusion with musical language: unison/homophonic/monophonic/monody/heterophonic were often used incorrectly, and there were still cases of features, e.g. orchestration, being discussed in the wrong sub-section of the question.
- 6** Some candidates commented on the *choice* of tempo rather than its *use* in the extract. A large number mentioned the use of *rubato* but full credit was given only when this was related to the expansive expression of the text. Few candidates commented on the gradual increase in the overall tempo, even though this was given in the markings.
- 7** This was poorly answered this year in many cases. Despite being a question which can be expected, a significant number of candidates made no attempt at an answer, and others gave an answer which failed to make a comparison with another work. In some cases just a named composer was given in comparison. Some answers gained most, or all, of the marks by bullet-pointing many similarities or differences; others did equally well by identifying only two or three points but expanded on their expressive use in the setting of text. There was some evidence that in some cases candidates did not have a body of suitable listening experience on which to draw in their answers here. A few candidates chose wholly inappropriate music for their answer and gave themselves little scope for convincing or meaningful comparison.

Teachers' Tip: This question appears regularly, and candidates can be prepared for it. This year it requested a comparison with another work from 1900 – 1955, the same period from which **Extract 1** is chosen. This qualification is likely to be included when the question is used in the future. Centres can therefore keep this in mind as they prepare their candidates in aural training based on the vocal repertoire from these years. Britten's *War Requiem* and Walton's *Belshazzar's Feast* were popular works for comparison, and successful candidates made convincing references to the many similarities in musical features used, as well as the very different moods produced.

- 8** The format of this question varied slightly this year. The grid was still given as a visual point of contact with the music, but fewer questions were on the grid. Instead some more extended responses were required in the following questions.
- Most candidates identified the appearance of theme B on the oboe. Very few correctly identified G major for the modulation, with many assuming that the music had moved to the dominant. The return to the tonic was correctly identified by most.
- 9** This was well-answered, with the 'sharing' of the theme between correctly identified instruments featuring in most answers. The 'um/cha' string accompaniment was mentioned by many.
- 10** Answers here varied widely with all marks from nought to four being awarded. In many cases the instrumentation of the four themes was correctly given, but the combination of the four melodies was not mentioned. A large number of answers gave horn rather than tuba as the instrument playing theme D.

- 11** This was well-answered, with many candidates giving more correct observations than could be credited.
- 12** This was also well-answered. Very few mentioned the use of muted strings, but most identified the use of glissando.

Section B

Examiners were disappointed that there were fewer really impressive answers this year. As mentioned above, the preparation of many candidates was limited this year with some of the required detail of the areas of study within the four set Topics being poorly attempted. This was most noticeable in those candidates attempting Topic 3 and Topic 4, and only a small number of top answers were seen here.

Topics 1 and 2 were again generally better answered than the later ones, with candidates usually able to show both understanding and familiarity with the composers and the music discussed. Topics 3 and 4 produced many average and good answers, with a good range of music being cited in support, but there was evidence that detailed study of just one or two works left some candidates with a restricted choice of question, and some ingenuity was required to tailor this knowledge to the questions set.

Teachers' Tip: Centres should consult the new version of the Specification for changes to the required areas of study in Topic 4. These have been amended and reduced in number. The dates have also been changed. A new Topic 5 has been created, with similar dates. This new Specification will be examined at A2 level for the first time in June 2007.

The quality of written language was generally better this year, and there was also an improvement in essay writing, with more answers being well structured. Candidates were able to show a better understanding of the chronology of music history. Centres are to be commended for these improvements; candidates were better able this year to communicate what they knew, and to support their answers with illustrations in an organized manner.

Topic 1

13,14,15

Very few answers were received for Questions **13** and **14**, and the quality of these was varied and generally not good.

Question 15 was more popular, and Examiners noted that while the background to the subject and the general features of the two styles were well understood, the ability to illustrate these with precise musical references was varied.

Topic 2

- 16** A good number of answers were received to this question, and though a few were impressive, many could give only scanty support for the features mentioned. The *Messiah* was a popular choice for discussion, with most answers also able to make reference to at least one opera, and to the prevailing unpopularity of *opera seria* which prompted Handel's move into oratorio.
- 17** A very small number of candidates tackled this question.

- 18 The small number of answers tended to be of high quality here, with candidates able to show a depth of knowledge and a real understanding of Bach's dramatic word setting.

Topic 3

- 19 There were some excellent answers to this question showing secure preparation by centres and a real understanding of the subject. Candidates were generally able to comply with the question and to discuss in detail the music of one scene from Wagner.

Popular operas for illustration included *Tristan und Isolde*, *Das Rheingold*, *Die Walküre*, and *Götterdämmerung*, and candidates were able to discuss the approach to music-drama convincingly, and in some cases impressively. Features mentioned included:

- continuous melody, rather than division into recitative, aria, and chorus
- chromaticism and tonal ambiguity
- the use of the orchestra and its narrative and dramatic importance
- the use of leitmotifs
- the use of the composer's own libretti, based on Romantic myth and legend.

- 20 The few answers here, with one or two excellent exceptions, were of generally average or poorer standard. Candidates were often able to do little more than outline the plot of an operetta, and any substantial discussion of the musical features used for dramatic purpose was rarely found.

- 21 There were few really weak answers here. Most candidates were able to show both knowledge and an ability to refer freely to music for illustration. Those candidates who achieved high marks were able to go beyond the factual account of how subjects from literature were treated by composers, and were able to convey an understanding of the expressive and Romantic nature of the musical story telling. Popular works for discussion included:

- Mendelssohn's music for *A Midsummer Night's Dream*
- Berlioz's *Symphonie Fantastique* and *Harold in Italy*
- Tchaikovsky's *Fantasy Overture 'Romeo and Juliet'*

Topic 4

- 22 The really successful candidates here were able to give detailed accounts of works such as Britten's *War Requiem*, and the music of Tavener. These answers gave convincing references to musical features in support of explanations of the belief which underpinned the works.

Less successful answers tended to come from those candidates who had not prepared this requirement in the Specification. Typically, these would be candidates who had a more or less detailed knowledge of *West Side Story*, and who attempted to use this knowledge to explain how it illustrated Bernstein's 'belief in making a statement against racial prejudice' or his belief 'in the importance of integrating music and drama'.

23 This was a popular choice, and produced essays which gained a very wide range of marks. Candidates were usually able to give, by way of setting the context, an account of the important features of *West Side Story*. These included:

- the importance of the orchestral Prologue
- the use of jazz and Latin-American features to differentiate the two rival gangs
- the dramatic use of underscore, particularly in 'Dance at the Gym', and 'The Rumble'
- the dramatic use of the tritone as a leitmotif
- tonal instability
- the use of complex rhythms and cross-rhythms to underline the aggression and rivalry.

The weaker responses often devoted too much of their essay to this, and were unable to show in detail how these and other features influenced later works. Very often only one other work could be discussed in the light of the influences of the Bernstein.

Stronger answers were able to show a good understanding of the stage works of Sondheim, and *Jesus Christ Superstar* and *Joseph* were also popular works for discussion. There was a welcome increase in the number of candidates prepared to discuss film scores, and here the music of Bernard Herrmann and John Williams was most frequently used very successfully for illustration.

24 This question again attracted those candidates whose preparation had focused mainly on *West Side Story*. Here they were able to give stronger and more convincing accounts of how Bernstein fused a new language from many very different sources, and how this fusion was driven by a dramatic imperative.

This dramatic purpose was also cited as the background to the language used by Britten in his *War Requiem* and also in *Curlwew River*. Similarly convincing accounts were given of the language employed in Maxwell Davies's *Eight Songs for a Mad King* and Tavener's *The Lamb*.

Section C

The standard of response was again improved in this section this year, although candidates seemed less able to illustrate their views with references to music or musicians.

25 This was a popular question which generally produced good answers or better. The issue of patronage in previous centuries was mentioned by most, and many also discussed the restrictions which composers faced with the limitations of early instruments, and the accepted 'rules' of harmony and form.

Although most candidates felt that composers generally enjoyed more artistic freedom today, many pointed out that they now faced new restrictions such as the need to write 'commercially' acceptable popular music, or the restrictions of writing scores for film or television.

26 This produced a varied response. Some candidates either mis-read the question or were unable to use the knowledge they had of twentieth century developments in technology to show how composition had been influenced. These concentrated on accounts of the improvement in recording and broadcasting technologies. Better answers were able to give, in some detail, the development of compositional techniques made available by magnetic tape and, later, synthesisers. Others were

able to explain the effect of the greater duration made possible by LPs and later CDs on recorded jazz compositions and on the development of the concept album.

- 27** Although not the most popular question in this section, this question did produce some very good and well-illustrated answers, with candidates able to present both sides of the argument.
- 28** This question produced some quite shallow answers which talked superficially of the widespread use of 'musak' in today's world. However, there were also many really perceptive answers. These covered the aspect of salon music in earlier ages, and went on to discuss the powerful use of music as underscore in drama and other areas of the visual media. Where more straightforward answers discussed the relaxing nature of background music, others went on to explain the use of music in marketing and also in therapy.
- 29** This was the least well-answered of the synoptic questions. Few answers were able to make a convincing case for either side of the argument, and instead produced rather unconvincing and rather subjective generalisations.

Final comment

Although there were few very high marks awarded this year, the overall standard remains very pleasing. Candidates have much ground to cover in this, and the other A2 units, and not much more than two terms in which to do so. The work is demanding and standards are high. Centres are to be congratulated on the consistent improvement in the attainment of the young musicians whose work we see.

**Advanced Subsidiary GCE Music (3872)
June 2005 Assessment Session**

Unit Threshold Marks

Unit		Maximum Mark	a	b	c	d	e	u
2550	Raw	100	81	72	63	54	45	0
	UMS	100	80	70	60	50	40	0
2551	Raw	100	78	69	61	53	45	0
	UMS	100	80	70	60	50	40	0
2552	Raw	100	68	62	56	50	45	0
	UMS	100	80	70	60	50	40	0

Specification Aggregation Results

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

	Maximum Mark	A	B	C	D	E	U
3872	300	240	210	180	150	120	0

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

	A	B	C	D	E	U	Total Number of Candidates
3872	21.9	41.5	62.2	82.3	95.2	100.0	1652

**Advanced GCE Music(7872)
June 2005 Assessment Session**

Unit Threshold Marks

Unit		Maximum Mark	a	b	c	d	e	u
2553	Raw	100	78	70	62	55	48	0
	UMS	100	80	70	60	50	40	0
2554	Raw	100	78	70	63	56	49	0
	UMS	100	80	70	60	50	40	0
2555	Raw	100	67	61	55	49	43	0
	UMS	100	80	70	60	50	40	0

Specification Aggregation Results

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

	Maximum Mark	A	B	C	D	E	U
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
7872	23.0	46.7	69.9	88.4	98.0	100	1241

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