

Mark Schemes for the Units

June 2007

3872/7872/MS/R/07

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

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

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Any enquiries about publications should be addressed to:

OCR Publications
PO Box 5050
Annesley
NOTTINGHAM
NG15 0DL

Telephone: 0870 870 6622
Facsimile: 0870 870 6621
E-mail: publications@ocr.org.uk

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Advanced GCE Music 7872

Advanced Subsidiary GCE Music 3872

MARK SCHEMES FOR THE UNITS

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**Mark Scheme 2552
June 2007**

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions for Examiner booklet (revised June 2006)

For many question papers there will also be subject or paper specific instructions which supplement these general instructions. The paper specific instructions follow these generic ones.

1 Before the Standardisation Meeting

Before the Standardisation Meeting you must mark a selection of at least 10 scripts. The selection should be drawn from several Centres. The preliminary marking should be carried out **in pencil** in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, **the marked scripts must be brought to the meeting.** (*Section 5c, page 6*)

2 After the Standardisation Meeting

- a) Scripts must be marked in **red**, including those initially marked in pencil for the Standardisation Meeting.
- b) All scripts must be marked in accordance with the version of the mark scheme agreed at the Standardisation Meeting.
- c) **Annotation of scripts**

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (eg indicate an omission);
- the use of standard abbreviations eg for follow through, special case etc.

Scripts may be returned to Centres. Therefore, any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

Where annotations are put onto the candidates' script evidence, they should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

d) Recording of marking: the scripts

- i) Marked scripts must give a clear indication of how marks have been awarded, as instructed in the mark scheme.
- ii) All numerical marks for responses to part questions should be recorded unringed in the right-hand margin. The total for each question (or, in specified cases, for each page) should be shown as a single ringed mark in the right-hand margin at the end of each question.
- iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
- iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
- v) Every blank page should be crossed through to indicate that it has been seen. (*Section 8a – d, page 8*)

e) Handling of unexpected answers

The Standardisation Meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme in the context of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers. (*Section 6a, bullet point 5, page 6*)

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem. (*Appendix 5, para 17, page 26*)

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 11) or **Extract 1B** (Questions 12 to 25).

Extract 1A

This extract is part of a movement from a *Sinfonia concertante* attributed to Mozart. The recording consists of **two** passages: **Theme** and **Variation**.

MOZART (attrib.), *Sinfonia concertante in E[♭]*, K.App.C 14.01 (297b), 3rd movement, bars 0²-24² and 24²-48². Orpheus Chamber Orchestra (1991), Deutsche Grammophon 429 784-2, track 6, 00'00" – 00'36", 00'36" – 01'13" [Total length of recorded extracts: 01'14"]

Theme (bar 0² to bar 24²) [⊙ track 21]

- 1 Name the key of the music at the start of the **Theme**. [1]

E[♭] (major)

- 2 **On the score** complete the bass line played by the 'cellos and double basses from bar 1² to bar 4¹. The rhythm of this passage is indicated above the staff. [4]

The musical score shows a bass line in 2/4 time, E-flat major. The notes are: Bar 1: G₂, A₂, B₂; Bar 2: C₃, B₂, A₂; Bar 3: G₂, A₂, B₂, C₃; Bar 4: D₃, C₃, B₂. The rhythm is indicated by flags above the notes.

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

3 What device is heard in the section from bar 5 to bar 6? (*Tick one box*) [1]

- Augmentation
 Inversion
 Pedal
 Sequence

4 The following chords are used in the section from bar 5 to bar 8: [5]

- I ($E^{\flat 1}$)
- Ib ($E^{\flat 1} / G$)
- IIb ($Fm / A^{\flat 1}$)
- V7 ($B^{\flat 1} 7$)
- V⁷d ($B^{\flat 1} 7 / A^{\flat 1}$)

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

The musical score shows three bars of music. Above the treble clef staff, the bar numbers 6, 7, and 8 are circled. The bass clef staff has five boxes below it for chord identification: V7d, Ib, IIb, V7, and I.

Award 1 mark for each chord positioned accurately

5 The music modulates to **two** different keys during the course of the **Theme**. Name the two keys and state their relationship to the tonic key of the passage. [4]

<i>Bar</i>	<i>Key</i>	<i>Relationship</i>
10	c (minor)	Relative minor
12	$B^{\flat 1}$ (major)	Dominant

Award 1 mark for key and 1 mark for relationship.
 ("Bar" column is for location purposes only)

- 6 Complete the table below by indicating where the following musical features occur in the **bassoon** part: [2]

- Rising arpeggio
- Semiquaver Alberti bass pattern

<i>Bars</i>	<i>Musical feature</i>
1-4 <u>OR</u> 5-7 <u>OR</u> 13-15	<i>Semiquaver Alberti bass pattern</i>
9 <u>OR</u> 11	<i>Rising arpeggio</i>

- 7 Where in the **Theme** does the oboe play an inverted dominant pedal? [1]

Bars 21 AND / OR 22/23 (NOT '23' ONLY)

- 8 Describe Mozart's writing for **strings** in the accompaniment to the **Theme**. [4]

- **Detached/quaver (1) chords (1) pizzicato/plucked (1) in bars 0-16 (1)**
- **Arco / smooth / sustained (1) semiquavers (in violins) (1) from bar 17 (1)**
- **ref. more continuous texture of string writing from bar 17 onwards**

Variation (Bar 25² to bar 49²) [⊙ track 3]

- 9 **On the score** complete the melody played by the French horn from bar 28¹ to bar 29² and from bar 32¹ to bar 33¹. The rhythm of these passages is indicated above the staff. [5]

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

- 10 Compare bars 0²-8² of the **Theme** with bars 25² to 33² of the **Variation**, showing how the composer varies the melody. [4]
- *ref. contrasting use of staccato and legato (1 mark for each specific reference)*
 - **Use of triplet decoration in Variation**
 - *ref. shorter note values / semiquaver; demi-semiquaver*
 - *ref. melodic antiphony (between clarinet and french horn) in Variation*
 - *ref. use of cadential figuration in the Variation (“feminine” cadence figuration not evident in the Theme)*
 - *ref. stepwise/scale movement in variation cf leaps in theme*
- 11 How is the **scoring** (instrumentation) of the **Variation** different from that of the **Theme**? [4]
- **Melody passed between more instruments in the Variation**
 - **Clarinet (1) and (French) horn (1) more prominent in Variation**
 - **More use of antiphony / contrasts clarinet against horn and bassoon in Variation**
 - **Melodic interest moves to oboes at bar 43 (1)**
 - **Theme has melody predominantly in oboe**
 - **Horns added to accompaniment and melody in Variation / richer texture**
 - **Variation lacks bassoon obbligato present in the Theme**
 - **Strings/violins and oboes swap rôles at end of passages / Dominant pedal in oboe in Theme cf. pedal in violins in the Variation**

- 14 Describe briefly the music of the violin counter-melody that is heard in the section from bar 11 to bar 18. [3]

- Rising scale (1) at start / bars 11-14²
- High point is note E¹
- Followed by descent (1) by step (1)
- Rises again by step/scale (1)
- Mainly one note per bar / semibreves / long notes
- Sustained / legato / smooth
- *ref. faster rhythmic movement* (\circ E E) in bar 14

- 15 Tick **one** box to indicate which of the rhythm patterns below is played by the snare drum from bar 11 to bar 17. [1]



- 16 (a) What other percussion instrument is heard in the section from bar 11 to bar 17? [1]

Cymbals / Hi-hat

- (b) Describe briefly the music played by this instrument. [1]

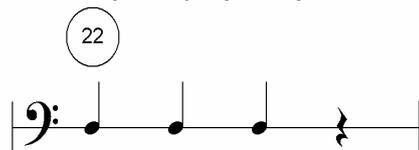
- Syncopated / off beat
- On quaver (1) off beats (1) of beats 3 & 4 / 2nd half of the bar (1)

Passage 1ii (Bar 19 to bar 35) [\odot track 5]

- 17 What device is heard in the bass in the section from bar 19 to bar 27? [1]

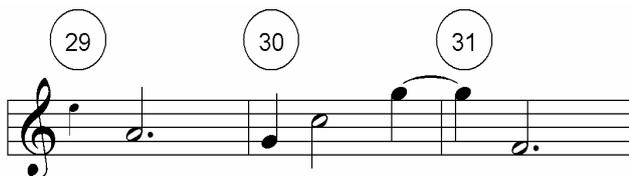
(Tonic / C) Pedal (1)

- 18 On the score write in the rhythm played by the bass drum in bar 21 and bar 22. [1]



<i>Entirely accurate</i>	1
<i>One or more rhythmic errors</i>	0

- 19 On the score, complete the violin melody from bar 29² to the end of bar 31. The rhythm of the melody is indicated above the staff [4]



<i>Entirely correct</i>	4
<i>Not more than one error of (relative) pitch</i>	3
<i>Between two and 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

- 20 Comment briefly on the **texture** of the music in **Passage 1ii**. [3]

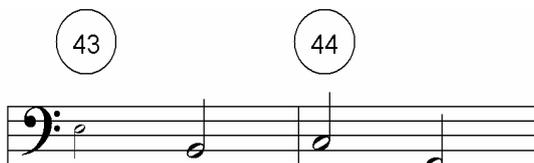
- **Barren / sparse**
- **Mainly two-part texture / bass and melody**
- **Linear/contrapuntal nature of string writing from bar 28 to bar 33**
- **Contrasts provided by triads/chords (1) from muted (1) brass (1)**

- 21 Comment briefly on the **harmony** in **Passage 1ii**. [4]

- **Unison/octave at opening**
- **Indeterminate harmony / neither major nor minor / no 3rd in chord**
- **Clear major key for fragments of the theme**
- **ref. to “wrong key” chords from brass (1)**
- **ref. to remote relationship / C[♯] major**
- **ref. ending on dominant in bass / inconclusive / 6/4 chord**

Passage 1iii (Bar 36 to bar 49) [Ⓞ track 6]

- 22 **On the score** complete the melody played by the string basses from bar 43 to bar 44. The rhythm of this passage is indicated above the staff. [2]



<i>Entirely correct</i>	2
<i>The general melodic shape reproduced but with largely inaccurate intervals between notes</i>	1
<i>No melodic accuracy</i>	0

- 23 How is the melody printed in the bass line of the score from bar 45 to bar 47 related to the main theme? [2]

- **Opening of the final phrases of main theme / music from bar 9,17, 42**
- **Truncated / shortened / missing last two notes**
- **Two octaves lower**
- **Rhythm augmented / longer note values**

- 24 Describe the music of the accompaniment from bar 45 to bar 47. [3]

- **String (1) chords (1)**
- **Syncopated / off-beat**
- **Final chord sustained / held**
- **ref. interval of falling (1) minor (1) 3rd (1) between chords**

- 25 Comment on the use of **key** in the three passages. [4]

- **Passage 1i opens with tonal ambiguity (1): E[♭] minor (1) in the introduction moving to E[♭] major (1) when the main theme appears**
- **Passage 1ii is more stable in terms of tonality (1); clearly set in C major (1); underpinned by tonic pedal (1)**
- **Use of “unexpected” / unrelated (1) / C[♯] major (1) chords (1) at bar 27.**
- **Passage 1iii returns to E[♭] major (1)**
- **ref. movement from tonic to new key and return to tonic (1)**

Section B

Answer all the questions in this section (Questions 26 to 37)

Extract 2

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

HAYDN, *Concerto in E[♯] for trumpet and orchestra, Hob.VIIe:1, 3rd movement, bars 80 to 124.*

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

(a) coll' arco ('Cellos and double basses at bar 5): [1]

With the bow / bowed

(b) P (Solo trumpet at bar 7) [2]

Lower / inverted (1) mordent (1)

(c) ; (Solo trumpet at bar 28) [1]

Appoggiatura / leaning note / Credit valid explanation

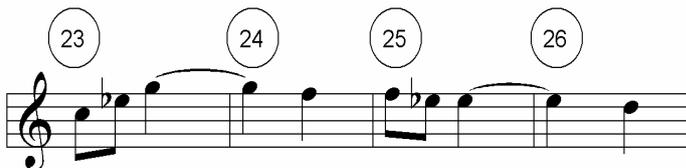
(d) \backslash (All parts at bar 45) [1]

Pause / fermata / credit valid explanation

27 Complete the table below. [3]

Bars	<i>Orchestral part</i>	<i>Device used</i>
1-5 ²	<i>Flute</i>	<i>Inverted / dominant <u>pedal</u></i>
1-4	Oboes / bassoons / viola	<i>Syncopation / Antiphony</i>
1-5	<i>Solo trumpet & 1st violins</i>	<i>Antiphony / Imitation</i>

- 28 On the blank stave below write out the music played by the Solo Trumpet from bar 23 to bar 26 at sounding pitch. [3]



Award marks as follows:

Entirely accurate	3
One or two errors of transposed pitch	2
Only a few pitches transposed accurately	1
No transposition accuracy	0

(Allow enharmonic alternatives but not octave displacement.)

- 29 The theme played by the solo trumpet from bar 1 to bar 4 has appeared earlier in the movement. Complete the table below by comparing the music of the printed extract with the **first** appearance of the theme. [3]

	<i>Music of Extract 2</i>	<i>Original appearance of this music</i>
Theme	Theme in solo trumpet	No soloist present / played by violins / oboes / orchestra
Accompaniment	No brass or timpani Antiphony between soloist and orchestra	Tutti brass and timpani Different accompaniment figures in strings & woodwind No use of antiphony
Key	Statement in dominant key (B¹)	Original statement in tonic key (E¹)

Award 1 mark for each valid paired comment

- 30 (a) Name the chord in bar 45 [1]
- **Dominant $\underline{7}^{\text{th}}$ / V7 / B $\dot{1}$ 7 (“Dominant” or “V” only = 0)**
- (b) Explain its effect in this context. [1]
- ***ref. inconclusive / unfinished / imperfect cadence***
 - ***ref. prepares for cadenza / soloist passage***
 - ***leading back to tonic***
- 31 Describe Haydn’s writing for the solo trumpet in the printed extract. [4]
- **Melodic interest (eg 2nd Subject at bars 1-4)**
 - **Use of “fanfare” / triadic motifs (eg bars 7-14)**
 - **Exploitation of chromaticism (eg bars 15-17)**
 - **Intricate writing (eg bars 27-28)**
 - **Sustained line (31 – 33)**
 - ***ref. scale (31 – 37)***
 - **Virtuoso ornamentation of line (eg mordents, appoggiaturas & trills)**
 - **Tonic / dominant alternation (38 – 41)**
 - **Wide range**
- 32 Describe what music immediately follows the printed extract. [2]
- **Cadenza**
 - **1st Subject / Theme A / Main theme / Rondo theme returns**
 - **Tonic key / E $\dot{1}$ (major)**
- 33 Relate the printed extract to the overall structure of the third movement. [2]
- **Before the development / 2nd (1) exposition (1)**
 - **Closing section / after the 2nd Subject**
 - **Overall sonata / rondo form structure**
 - ***ref. “B” theme / 2nd Subject***

Extract 3 [⊕ track 7]

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

This extract is taken from *Black Bottom Stomp* performed by Jelly Roll Morton and his Red Hot Peppers. In the recording you will hear an ensemble chorus followed by an instrumental solo.

JELLY ROLL MORTON AND HIS RED HOT PEPPERS, *Black Bottom Stomp* (1926), from *Jelly Roll Morton & His Red Hot Peppers, vol.1: Chicago Days, 1926/1927*, EPM, Jazz Archives, no.110, CD 158942, track 1, 00'57" – 01'33". [Length of recorded extract: 00'36"]

34 In the opening ensemble section:

(a) Describe briefly the texture of the music. [2]

- **Contrapuntal / lines interweaving**
- **Use of dialogue/antiphony/imitation/trading between frontline soloists**
- **Cross-rhythms evident**
- **Supported by rhythmic and harmonic backing (1) from the rhythm section / comping/chords (1)**
- **ref. "interruption" (1) by brass "dialogue" half-way through the section (1)**

34 (b) Complete the table below by listing features prominent in the music played by each of the instruments in this section.

<i>Instrument</i>	<i>Prominent features of the music played</i>	
Trumpet	<ul style="list-style-type: none"> • <i>Syncopated melody</i> • <i>Use of sequence</i> 	[1]
Clarinet	<ul style="list-style-type: none"> • <i>Counter-melody</i> • <i>Wide range</i> • <i>Descending arpeggio figuration</i> • <i>High register</i> • <i>Virtuoso/ornamented</i> • <i>Use of vibrato</i> 	[2]
Trombone	<ul style="list-style-type: none"> • <i>Use of glissando / slide / portamento</i> 	[1]

35 In the solo section:

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

Clarinet

(b) Who is playing this instrument? [1]

(Omer) Simeon

(c) Describe briefly the music played by the instrument in this part of the extract. [3]

- **Elaborate / virtuoso**
- **Low range / chalumeau at start of section**
- **ref. cross-rhythms / secondary rag pattern**

36 What is unusual about the rhythm of the chords that are heard at the end of the recorded extract? [2]

- **Displace the beat / syncopated**
- **ref. "Charleston" beat/rhythm**
- **Specific ref. to rhythmic values ($\frac{1}{2}$ $\frac{1}{4}$. $\frac{1}{4}$. C $\frac{1}{2}$. $\frac{1}{4}$. $\frac{1}{4}$ C) (2 max.)**

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

- **Solo (1) for piano / (Jelly Roll) Morton (1)**
- **LH stride piano / wide leaps (1) imitates banjo accompaniment (1)**
- **RH has arpeggio figuration**

Section C

Answer **one** of the following questions (**38 to 42**).

Write your answer in the space provided.

Questions 38 to 42

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

- 38 Weber's overture to *Der Freischütz* proved very popular with audiences during the early part of the nineteenth century. What factors might have accounted for such a positive response from audiences? [25]

Candidates' answers should display some awareness of the historical context of the work: some candidates may be aware of the nature of early Romanticism, the orchestral influence of Beethoven, and the increasing trend towards programme elements in orchestral music. More informed candidates may refer to the broader musicological background and relate *Der Freischütz* to the growth of German national opera (Singspiel) and the Romantic interest in supernatural influences that is an important part of the opera plot and is reflected in the music of Weber's overture.

Answers may focus upon Weber's use of structure within the overture, relating the various sections to aspects of the opera story, tonality (the effective contrasts of major/minor and the use of some chromatic harmony to effect) and instrumentation (particularly evident in the more mysterious minor-key passages of the overture).

There should also be some appreciation of the extent to which these aspects reflected their historical context, eg the linking the orchestral sonorities with external/programmatic influences in an attempt to create a "story in sound" typical of the development of programme music in the late 1820s and 1830s.

- Weber's audiences were cultured Germans, largely upper-middle class, and supportive of the development of a Austro-German musical style defined by the work of Beethoven and continued in Weber's championing of German national opera
- Supernatural and "Gothic" elements appealed to the Romantic tastes of the period, as did the use of the orchestra to represent extra-musical ideas
- Weber's experimentation with tonality and instrumentation were innovatory: effective use of chromatic harmony and subtle orchestration (eg use of *tremolo* strings) would have appealed to contemporary listeners
- Weber's instrumental technique developed as a result of his familiarity with much contemporary opera and orchestral writing (he had been director of the opera house in Breslau before moving to Dresden and Berlin). This experience is used to considerable effect in Weber's crafting of the overture. Notable points that would have been aurally innovatory include the section highlighting the horns near the opening of the overture, and the use of low clarinets together with kettle drums pitted against tremolo strings in the minor-key music influenced by the Wolf's Glen scene of the opera.

- 39 What changes in jazz musicians' approaches to recording took place between the recording of Jelly Roll Morton's *Black Bottom Stomp* in 1926 and Miles Davis' *So What* in 1959?
[25]

Candidates' answers should provide evidence of an awareness of the context of change that occurred in the recording industry during the period in question, and there should also be an awareness of the extremely close relationship between jazz performance and recording.

Informed candidates will be aware that Morton was working essentially with a functional form of jazz, often used to accompany dancing or other public entertainment; Davis was much more concerned with "art jazz" conceived and produced within a controlled studio setting. This fundamental shift in concept affected the very nature of the music produced. Morton employed the traditional pattern of a series of solos (backed by a rhythm section) alternating with interjections from the full ensemble. Davis could exercise much greater control over the "finished" product as a result of engineer balance, individual instrument microphones and editing capabilities that were not available in 1926.

Material relating to the development of recording technology is also relevant here: Morton was restricted by the use of a single microphone and technology that limited duration to approximately three minutes on 78 rpm discs while Davis had the benefit of more advanced LP recording techniques that enabled him to explore more substantial development of ideas over longer duration (up to 30 minutes per side of each LP disc). In addition, technological advances were accompanied by significant increases in the quality of recorded sound.

Some candidates may also refer to the often precarious nature of the relationship between jazz musicians and the emerging recording companies. This was a symbiotic relationship: the musicians needed contracts to gain exposure and secure national distribution for their music; the recording companies were anxious to record the most popular groups to secure sales volume as the market became increasingly competitive during the 1920s.

- An important issue is the move from functional dance music with front-line to a more complex style of "jazz art" based on controlled studio conditions
- Developments were paralleled by improvements in recording technology, leading to improved recording quality, more subtle balancing of the sound sources and longer duration of single recording sessions.
- Early recordings limited to a three-minute limit of the 78rpm discs; Davis was able to develop ideas more fully as a result of LP technology, allowing a single session of up to 30 minutes
- Morton's music was intended to be heard in a "live" situation, direct to an audience; Davis did not intend to perform direct to an audience but rather through the indirect medium of a recording.

- 40 In what ways do the final movement of Haydn's *Concerto for orchestra and trumpet* and Miles Davis' recording of *So What* reflect changes in the approach to trumpet performance? [25]

Answers to this question should display knowledge of the contrasting ways in which the trumpet is exploited in each work and relate this to changing views of the instrument over time. Haydn's music sets the soloist apart from the orchestra on a pedestal whereas Davis' recording uses the trumpet (still as a soloist) within a much more intimate setting and against a more varied tonal background.

Informed candidates may also refer to contextual background detail: Haydn's concerto was intended for performance within a "live" situation (a Viennese public concert hall) whereas Davis' performance was produced entirely within the confines of a studio setting.

Candidates may also show some awareness of the development of the trumpet from the time of the Viennese instrument maker Anton Weidinger's keyed trumpet to the modern valve trumpet used by Miles Davis.

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

The best answers will be aware of the specific nature of Weidinger's E^{♯1} trumpet and its system of keys (not valves) which enabled it to produce a range of chromatic notes that would not have been obtainable on a natural trumpet. They will also be able to create a sense of perspective by referring to the ways in which Davis created a distinctive sound in the mid-1900s by employing close-recording technique and the characteristic sound of a harmon mute. Reference may also be made to performing features that characterise Davis' jazz improvisation such as half-valving and ghost notes.

- Haydn's music contrasts trumpet soloist against an orchestra in which brass sound is limited to supporting harmonies; Davis highlights soloist's sound by close-micing and balance adjustments made by recording engineers
- Haydn's concerto was one of the earliest to exploit the E^{♯1} keyed trumpet invented by Joseph Weidinger – and its extended chromatic range. The soloist is highlighted by range and also by technical demand in the music. Davis working with the full range of a modern valve trumpet but created distinctive style with use of harmon mute and other special effects such as ghost notes and half-valving
- Both works exploit the increased range of the instrument: passages explore extremes of range and contrasts of articulation and timbre
- Both prescribed works make use of innovatory trumpet sound: Haydn's E^{♯1} trumpet would have sounded less bright sound than the natural trumpets in D (*ref.* contemporary reviews); Davis' novel sound would have been at the cutting edge of jazz development in the late 1950s.

- 41 Outline the main changes that took place in the symphony orchestra between the period of Haydn's *Concerto for trumpet and orchestra* and that of Weber's overture to *Der Freischütz*.
[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 specific forces employed by Weber and will compare these with the more conventional classical forces of Haydn.

Contextual information might also refer to the contrasting performance backgrounds: Haydn's music designed for performance in a mainly aristocratic setting as opposed to Weber's more public performance (although Weber's audiences were largely upper-middle class and *Der Freischütz* was commissioned by an aristocrat: the King of Prussia).

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

- Larger brass section and percussion evident in Weber's scoring – forceful impact of *tutti*s and darkness of mood in the mysterious minor-key sections of Weber – significantly larger forces than used by Classical composers such as Haydn
- Increased instrumental ranges – especially in the brass section where Weber has instruments with valve systems available, giving a wider chromatic range of available notes. This is especially evident in the opening horn passage of Weber's overture. In Haydn's scoring brass chromaticism is available only on Weidinger's solo E¹ trumpet
- Division of bass lines: Schubert Weber divides 'cello and bass lines to give greater depth to the orchestral string sound; Haydn has 'cellos and basses playing from a single line (some may refer to the use of a continuo part in "authentic" reconstructions)
- Greater melodic use of woodwind in Weber (e.g. the extensive use of clarinets), whereas melodic use of woodwind in Haydn is fragmentary and much of the wind writing is used to double string lines or to sustain harmonies
- Greater degree of dramatic writing in Weber's overture, notably the use of tremolo strings and kettledrum backing, as opposed to Haydn, where dramatic effect is provided by dynamic contrasts based on reduction of orchestral forces.

- 42 The photograph below shows Duke Ellington's orchestra in 1927, one of the years in which he recorded *East St Louis Toodle-Do*. In what ways did jazz ensembles change in the period between Ellington's recording and that of Miles Davis in 1959? [25]



Candidates' answers to this question should display an awareness of the changing nature of jazz ensembles during the period. Most candidates should be aware of Ellington's links with the Cotton Club in Harlem and his production of musical numbers to accompany the lavish and exotic floor shows there. This led to the development of an ensemble that was larger than the "traditional" jazz group favoured by earlier artists (eg Louis Armstrong). The increased size of the group encouraged the change of terminology, replacing "band" with "orchestra" from 1927 onwards.

At a basic level candidates should be aware of Ellington's music being performed within a "live" social context and the way in which this contrasted with Davis' view of jazz as an art concept conceived within a studio environment.

There are, however, more subtle distinctions to be made, and more informed candidates should be aware of the changing nature of jazz ensemble that led to a reduction in numbers for Davis' 1959 recording that followed on from earlier successful experiments with smaller instrumental ensembles.

Candidates should also be aware that Ellington's performance was directed towards social performance in clubs and dance halls, but Davis did not envisage a "live" audience: in his case the reception of the music was designed to be via the indirect medium of the LP recording.

- **Jazz repertoire initially performed in public settings of dance halls and clubs – frequently to audiences of relatively wide social mix. Davis moves away from this view in favour of the concept of “jazz art” - distributed and received indirectly and exclusively through the medium of the LP record**
- **Most pieces aimed at a specific audience: Ellington benefited from regular employment at the Cotton Club where his compositions accompanied lavish floor shows. Davis built upon the success of previous recording ventures with smaller ensembles.**
- **Effects of technology on the ensemble: in a “live” performance Ellington needed a substantial range of instruments and effects to provide a convincing background for the dancing displays and other acts; in contrast Davis had a much greater degree of control over the final version of a recording as a result of the use of individual instrument microphones and relating balancing and editing capabilities that were available by the end of the 1950s.**

**Mark Scheme 2554
June 2007**

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

Notes	Mark Awarded (out of 10)	
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Materials

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

Notes	Mark Awarded (out of 10)	
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Technique

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

Notes	Mark Awarded (out of 10)	
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Text setting/Structure

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

Notes	Mark Awarded (out of 10)	
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Use of Medium

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

Notes	Mark Awarded (out of 10)	
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**Notation,
Presentation and
Commentary**

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

OPTION 1 TOTAL (50 marks)	
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Option 2: Film Storyboard (Commissioned Assignment) (50 marks)

Notes	Mark Awarded (out of 10)	
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Materials

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

Notes	Mark Awarded (out of 10)	
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Technique

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

Notes	Mark Awarded (out of 10)	
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Structure

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

Notes	Mark Awarded (out of 10)	
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Use of Medium

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

EITHER

Notes	Mark Awarded (out of 10)	
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Notation/Presentation

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

OR

Notes	Mark Awarded (out of 10)	
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Production

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

OPTION 2 TOTAL (50 marks)	
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Option 3: Stylistic Techniques (50 marks)**Stylistic Imitation**

Notes	Mark Awarded (out of 15)	
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Language

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

Notes	Mark Awarded (out of 15)	
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Techniques

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

Notes	Mark Awarded (out of 10)	
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Stylistic Fluency

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

Notes	Mark Awarded (out of 10)	
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Texture

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

OPTION 3 TOTAL (50 marks)	
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Option 4: Free Composition (50 marks)

Notes	Mark Awarded (out of 10)	
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Materials

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

Notes	Mark Awarded (out of 10)	
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Technique

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

Notes	Mark Awarded (out of 10)	
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Structure

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

Notes	Mark Awarded (out of 10)	
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Use of Medium

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

Notes	Mark Awarded (out of 10)	
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Realisation, Notation and Commentary

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

OPTION 4 TOTAL (50 marks)	
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**Mark Scheme 2555
June 2007**

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions to Examiner booklet (revised June 2006)

For many question papers there will also be subject or paper specific instructions which supplement these general instructions. The paper specific instructions follow these generic ones.

1 Before the Standardisation Meeting

Before the Standardisation Meeting you must mark a selection of at least 10 scripts. The selection should be drawn from several Centres. The preliminary marking should be carried out **in pencil** in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, **the marked scripts must be brought to the meeting.** (*Section 5c, page 6*)

2 After the Standardisation Meeting

- a) Scripts must be marked in **red**, including those initially marked in pencil for the Standardisation Meeting.
- b) All scripts must be marked in accordance with the version of the mark scheme agreed at the Standardisation Meeting.
- c) **Annotation of scripts**

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (eg indicate an omission);
- the use of standard abbreviations eg for follow through, special case etc.

Scripts may be returned to Centres. Therefore, any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

Where annotations are put onto the candidates' script evidence, it should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

d) Recording of marking: the scripts

- i) Marked scripts must give a clear indication of how marks have been awarded, as instructed in the mark scheme.
- ii) All numerical marks for responses to part questions should be recorded unringed in the right-hand margin. The total for each question (or, in specified cases, for each page) should be shown as a single ringed mark in the right-hand margin at the end of each question.
- iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
- iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
- v) Every blank page should be crossed through to indicate that it has been seen. (*Section 8a – d, page 8*)

e) Handling of unexpected answers

The Standardisation Meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme in the context of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers. (*Section 6a, bullet point 5, page 6*)

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem. (*Appendix 5, para 17, page 26*)

Extract 1

1 Explain the relationship between the voice and the orchestra in the passage from bar 1 to bar 16.

There are many points of comparison to be made here. These may include:

- Doubling of voice part in orchestra (bar 1) **(1)**
- Accompaniment extends bar 1 under the voice's next phrase **(1)**
- Orchestral imitation **(1)** (in inversion - bars 5 to 8 **(1)**)
- Voice part in bar 10 imitated by orchestra in bar 11 **(1)**
- Orchestra imitates and extends vocal phrase (bars 13 and 14) **(1)**
- Sparse string writing **(1)** (bars 9 and 10, 12 and 13) in contrast to the expansive vocal line. **(1)**
- Imitation of accompaniment in bars 13/14 **(1)** of vocal cadence figure **(1)**
- Vocal line reinforced by orchestral/violin doubling **(1)**

Credit these and any other valid observations to a maximum of: **[3]**

2 In the passage from bar 16 to bar 27:**(a) describe the accompaniment in bars 16 to 19 and explain how it reflects the text.**

- A fanfare/imposing/grand sound
- Double dotted rhythm effect
- Repeated rising figure as dynamic increases
- This grand sound is to reflect the text: *Divine knowledge* and to anticipate *entertained like an Angel*
- Aural effect of thicker texture

Credit **(1)** mark for a suitable description of the music, and **(1)** for identifying the links with the text, to a maximum of: **[3]**

(b) name the chord heard at bar 21¹.

E (major) **(2)** / submediant / VI **(1)** major **(1)** **[2]**

(c) comment on the vocal treatment of the words 'in their splendour and glory' (bar 24 to bar 27).

- Octave jump in voice part **(1)**
- High range in voice part **(1)**
- Hemiola used in bar 25 for emphasis **(1)** and to achieve rit **(1)**
- Use of loud dynamic **(1)**
- Longer note values **(1)**
- Use of accent/vibrato/portamento **(1)**
- Use of vocal articulation to interpret text **(1)** **(max 3)**

Credit these and any other valid observations to a maximum of: **[3]**

3 (a) Explain the significance of the harmony in relation to the text in bars 53 to 55¹.

- The chords are: C minor (Cm/c), C flat major (C[♭]), G minor, B flat minor (B[♭] m/b[♭] m) and D flat major (D[♭])
- The surprising, unrelated sequence (though some candidates may observe the relationship of thirds after the first chord) emphasises the *new, strange, inexpressibly rare, delightful, and beautiful* in the text.

Credit (1) identifying an expressive chord change, (1) for referring to the way in which the tonality strays and returns in the phrase, and (1) for linking this to anyone of the words given above. (1) for identifying chromatic movement in harmony. [3]

(b) On the score, complete the voice part in bars 57 to 59¹,



(4) Notes and rhythm entirely correct. (The ornament is not necessary to achieve this mark.)

(3) About ¾ of the notes/relative pitch and rhythm correct.

(2) About ½ of the notes/relative pitch and rhythm correct.

(1) Contour only and some rhythm correct.

(0) No melodic or rhythmic accuracy. [4]

4 The sub-title of the music is *Recitativo stromentato* (recitative with instrumental accompaniment).

Refer to specific examples of rhythmic flexibility and explain how they create mood and enhance the text.

Indicative content:

- the many occasions where the tempo eases at phrase endings for significant text eg: *sublime and celestial* bars 2/3
knowledge was Divine bar 15 etc.
- the bars marked *liberamente* and *colla voce*: bars 44/45 and 63-77
- the sustained chords in these free passages allowing the singer freedom of expression (candidates may mention the widely spaced string texture beginning at bar 62 which creates an ethereal and marvelling mood)
- the *accelerando* for the excitement of *inexpressibly rare and delightful and beautiful* bars 53/54
- the *animato* in bars 79/80 *heart to leap and almost mad with ecstasy*
- the use of duplets in the vocal part contrasting with the lilting $\frac{6}{8}$
- the use of silence in the accompaniment allowing the singer freedom bars 20,24, 81/82 - these also heighten the feeling of the child alone in the new world

5-6 Identifies a range of instances of rhythmic flexibility and makes perceptive links to the text.

3-4 Identifies one or two instances of rhythmic flexibility and makes some valid but superficial links to the text.

1-2 Identifies one or two instances of rhythmic flexibility but fails to make convincing links to the text. [6]

5 (a) Comment on Finzi's handling of tonality in this extract.

The broad tonal structure of the extract is one of tertiary modulation **(1)**, often to relative keys **(1)**, but also by more direct enharmonic shifts **(1)**:

- opening in G major
- E major at bar 21 **(1)**
- C sharp minor by bar 25 **(1)**
- A flat major by bar 34 **(1)**
- F minor at bar 44 **(1)**
- A flat major by bar 62 **(1)**
- E major at bar 71 **(1)**
- G sharp minor at bar 73 **(1)**

Credit these observations to a maximum of:

[3]

(b) Compare this use of tonality with one other piece of vocal music from this period.

Answers should give detailed illustrations of similarities and/or differences in their comparison with the candidates' chosen work. **[3]**

- 3** – Draws several valid points of comparison between the extract and the chosen piece
- 2** – Makes comparisons between the extract and the chosen piece but at a superficial level
- 1** – Draws relevant material from one of the pieces but fails to make comparisons

[Finzi: Dies Natalis, Ian Bostridge, Academy of St. Martin in the Fields, cond. Marriner. Phillips 454-438-2]

Extract 2

6 Passage 1

Comment on the ways in which the composer uses and combines the instruments. Refer to texture, timbre, range, and any other features you hear.

solo violins:

- use extremes of range **(1)**
- use imitation **(1)**
- use arpeggio writing **(1)**

string orchestra:

- has falling interval **(1)** of a third **(1)** layered **(1)** in descending **(1)** and later ascending **(1)** fashion
- uses simple pulse note rhythms **(1)**
- ostinato **(1)**

prepared piano:

- has sustained pedal notes **(1)**
- has single note melody against upper violin solo **(1)**
- has bell-like timbre **(1)**
- contrasting timbre **(1)**

Credit these and other valid observations to a maximum of:

[7]

7 Passage 2

Comment on the similarities and differences between this music and Passage 1.

- Slower tempo **(1)**
- Same key **(1)**
- Same falling third **(1)**
- Piano now has rising arpeggio figures **(1)** (ref. to riff/ostinato)
- Solo violins have slow sustained melody **(1)** using long note values **(1)** against the falling third **(1)**
- Sustained countermelody in lower orchestral strings **(1)** (ref. to polyphonic/layered texture)

Credit these and other valid observations to a maximum of:

[4]

8 Passages 1 and 2

Comment on the use of harmony and tonality, structure, and any other features that you notice in these passages.

- Both passages are in a minor key **(1)**
- Each passage is permeated by a minor chord **(1)**, though shifting melodic lines create dissonances. **(1)**
- Despite being written in a contemporary, minimalist style **(1)**, the music has a traditional/antique/Baroque/classical sound **(1)** achieved through the use of string orchestra **(1)** and its arpeggio solo writing **(1)**.

Credit these and any other valid observations to a maximum of:

[4]

[Arvo Pärt :

Tabula Rasa: Passage 1 from *Ludus* - Passage 2 from *Silentium*

**Tasmin Little, Martin Roscoe, Bournemouth Sinfonietta, Richard Studt (director and Violin
2 EMI Classics for Pleasure 7243 5 75805 2 6**

Section B

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

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

The quality of the candidate's language is assessed.

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

Marking Categories

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

Comments on Individual Questions

The following notes are a guide to some of the relevant points candidates may be expected to make. They are 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 here. It is clearly not possible to give comprehensive coverage of all potentially valid answers.

The principal focus in answers should be on the areas of study *Words and Music* and *Tonality*.

Topic 1: 1550 to 1620 (The influence of the Council of Trent, the English Reformation, *Prima and Seconda Prattica*)

- 9 Discuss the sacred music of either Thomas Tallis or William Byrd. Illustrate your answer with references to music which show the composer's techniques of word setting.**

Unlike the generation which followed them, and who composed more or less exclusively for the Anglican Church, Tallis and Byrd wrote successfully for both Catholic and Protestant traditions as the times demanded.

Answers on Tallis may include the following points:

- Early large-scale settings for church festivals.
- Under Elizabeth his music has a more restrained style, though still in Latin.
- He adopted a more syllabic style required by the Anglican Church.
- His masterpieces include anthems such as the settings of the Lamentations of Jeremiah - distinguished by dramatic and expressive use of harmony.
- His writing for voices seems to transcend the constraints of counterpoint, and shows a new style of following the natural inflections of the language - the ease with which the lines are made to fit the voice made for a new power of expression.

The features of Byrd's music may include the following:

- An ability to combine the modern need for clarity with a rich polyphonic style.
- A preference for the counterpoint and textures of his own heritage to the more modern influences from Italy.
- As with Tallis, his best music finds expression in texts concerned with lamentation and entreaty.
- Music from his later period written under Catholic patronage displays a more joyful spirit and a serenity not found in earlier work.

[35]

- 10 Discuss the vocal music of one Italian composer from this period. Refer to at least two works to illustrate the expressive setting of text.**

A large number of composers are available for discussion here, including Gesualdo, Monteverdi, Palestrina, Victoria, Caccini and the Gabriellis. Of these, Palestrina and Monteverdi are the most likely to be chosen. Monteverdi will offer more scope for discussion as his work includes important contributions to both sacred and secular genres. Answers should focus on the use of counterpoint, homophony, harmony, and the use of dissonance among other features in illustrating the techniques of word setting in the chosen composer.

[35]

11 Discuss how tonality developed from modality during this period. Illustrate your answer with references to the music of two composers.

Candidates are likely to focus on the work of English or Italian composers here. The music of Monteverdi or Tomkins for instance would be suitable to illustrate 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 chromaticism and dissonance within a tonal language for expressive text setting
- a texture using monody over a bass line and harmonic progressions
- both secular and sacred music in seconda prattica where the text dominates the music
- the creation of mood and the expression of human feelings and qualities, and the often sharp contrasts of extreme emotion - all through the possibilities offered by a new tonal language.

[35]

Topic 2: 1685 to 1765 (reactions against *Opera Seria*).**12 Discuss and illustrate some of the features of *The Beggar's Opera* which were new, and which made the work popular.**

Though less common at first than *Opera Seria*, comic opera was popular with audiences at this time. This popularity lay with the representation of ordinary people in everyday situations, using vernacular music. When *opera seria* was eventually ousted, many of the conventions of comic opera were adopted into its successor.

The appeal of *The Beggar's Opera* lay in its contemporary plot, satirising the politics and public figures of the day, the morals, honesty, and vices of the extremes of the social scale, and other issues such as transportation. The satirical treatment of prevailing operatic conventions (*Opera Seria*) was also hugely popular.

The music of the opera comprises popular tunes or ballads (the setting of *Were I laid on Greenland's coast to Over the hills and far away*) and melodies taken (*begged*) from Purcell, Handel, and others (eg the March from *Rinaldo* used for the highwaymen's *Let us take the road*).

A significant influence of the popularity of *The Beggar's Opera* was the decline in audiences' appetite for *Opera Seria*. This led Handel to turn from the theatre to the composition of oratorio.

[35]**13 Discuss the dramatic setting of text in the sacred music of one or more German composers in the period.**

Bach is the likely choice for this answer, and candidates should be able to refer in detail to his treatment of text in works such as the cantatas and the two great settings of the *Passion*.

- The chorales are important, whether written for liturgical use or as part of a larger choral work. Bach's ability to combine the Lutheran simplicity of the melody and homophony with complex and expressive harmony is important.
- As the cantata developed through the seventeenth and eighteenth centuries it became quite opera-like in its dramatic writing and combinations of solo, ensemble, and chorus settings. These works used the newly-devised metrical poetry and Biblical prose.
- As well as operatic influences, Bach's music also shows other secular influences: French Overtures, da capo arias, and imaginative instrumental word painting and picturesque writing.
- The large-scale forces and extended structures of the *Passions* are moulded into a dramatic unity.
- The use of the chorus is given more importance in this unified structure, both as part of the action and as a commentary on it.
- Other important features will include the use of key (in an increasingly sophisticated tonal language), chromaticism and dissonance, vocal and instrumental elaboration, all in the pursuit of highly expressive text setting.

[35]

14 Compare Handel's oratorios with Italian opera of the time. Give illustrations from his work to show the similarities and differences between the style and techniques of the two genres.

- Handel's oratorios developed into a distinct style. They shared with Italian opera the tradition of using recitative followed by arias, and these arias are similar to those found in opera in their form and techniques of expressing affections.
- Handel also incorporated ideas from popular English genres such as the masque, and anthem and the chorus.
- Handel's oratorios had English texts and often used larger orchestras than opera.
- These works found wide appeal with the English, who thought Italian opera much too aristocratic for their taste.
- The oratorios were based on Old Testament stories and focused on peoples who were blessed by God and who triumphed over adversity.
- Like opera, these oratorios were not intended for church performance, and were 'staged' in theatres with dramatic overtones
- Some, like *Semele*, were not biblical but based on legend.
- The use of the chorus was an innovation. Handel borrowed from the Lutheran chorales and the English choral tradition and began to use choruses to comment on the narrative (where opera would have used aria to comment on the action).

[35]

Topic 3: 1815 to 1885 (aspects of Romanticism)

- 15 Give a detailed account of the stylistic features of German Lieder, by referring to a song cycle.**

Popular song cycles for discussion will be *Die Schöne Müllerin*, *Winterreise*, or *Schwanengesang* by Schubert, and *Dichterliebe* and *Frauenliebe und Leben* by Schumann.

Answers should firstly establish the features of lied before going on to discuss how the cycle of their choice uses these in the extended form. The simple folk-like lyrical melodies of some songs should be contrasted with the more turbulent and emotionally charged examples. The rôle of the piano is crucial, especially when dealing with the techniques for creating unity and contrast within a cycle of songs. The extended piano codas of Schumann in which the disturbed emotions of the text are resolved lead the listener from one song to the next, and are crucial in establishing the changing moods within the sequence of songs. Equally important will be a discussion of the use of harmony and tonality in the word setting and the structure of the cycle. **[35]**

- 16 Discuss Wagner's theories of music and drama. Illustrate your answer with detailed references to a passage from a music drama.**

Answers should make clear the new approach to opera developed by Wagner in his mature music dramas, rejecting the conventions of the prevailing grand and comic opera traditions.

The significant features and techniques will include:

- the composer's own libretti, many using myth or legend, in contrast to the growing realism in Italian opera
- the abandoning of conventional structures in favour of a more fluid organic style giving a continuously extending stream of music and uninterrupted action
- the use of leitmotifs to represent characters, emotions, or themes
- the use of the orchestra, much enlarged in size and expressive range, as the driving musical force, unifying the structure and the action, around which the voices weave their arioso-like melodies
- the almost recitative-like nature of the vocal lines, shunning artificial display in favour of convincing drama
- the use of increasingly ambiguous tonality and chromaticism as dramatic tools
- Wagner's concept of *Gesamtkunstwerk* - the integration of all the elements of the musical and theatrical experience to convey the central emotional message of the drama. **[35]**

17 Give examples to illustrate the increasing use of chromaticism in this period.

Answers should give detailed illustrations from works, either vocal or instrumental/orchestral to show how composers achieved the emotional impact of the Romantic style through the development of tonality, and in particular through the use of chromaticism.

Whichever composer(s) or genre are chosen, answers should include the following points:

- The emotion was generally derived from some subject matter - text, story, scene, of theme.
- Form is not abandoned, but is made to serve the depiction of the subject and the communication of feeling.
- Short themes (*leitmotif*, *l'idée fixe*, motto themes) from which extended movements or whole works may evolve in response to the subject (thematic metamorphosis), are made to develop and change through harmonic as well as melodic transformation.
- A freer, more fluid approach to harmonic progression and modulation, all for expressive effect

Illustrations may be found in the songs of Schubert and Schumann, but it is the increased chromaticism in the music of Wagner which is likely to be the focus of many answers.

[35]

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

- 18 Discuss the dramatic setting of text in Britten's music. Refer to one or more extended passages.**

Answers should show a knowledge of the structure and techniques of word setting shown in Britten's music. Examples should be given of Britten's highly individual style of vocal writing and the tonal language of his music. References to opera should illustrate the combination of this sometimes complex vocal language with the security of a familiar structure of aria, recitative, ensemble and chorus producing music of gripping drama. At the heart of Britten's vocal music is the composer's intuitive feeling for word setting. **[35]**

- 19 Compare *West Side Story* with any other Broadway musical to illustrate the integration of music and drama.**

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

- the use of leitmotif to establish the characters and to convey underlying feeling
- the use of music from Latin-American and Western popular idioms to represent the opposing gangs
- the use of operatic structures and styles
- the use of the tritone as unifying device
- the use of a literary source for the plot.

Although Bernstein rejected many of the features of the frothy Broadway musicals of the forties and early fifties, it is possible to find examples where social issues are included (even as early as *The Depression*, musicals such as *The cradle will rock* were disturbing the social conscience, and *Show Boat* addressed the issue of inter-racial relationships) and the scores of the best shows from the decade before *West Side Story* contain many numbers of quality and show a desire to give the genre sophistication and gravitas.

Illustrations of subsequent musicals which show the influence of *West Side Story* are likely to include the many scores by Sondheim. **[35]**

- 20 Illustrate the rôle of music in late twentieth century expressions of belief, by referring to the music of one or more composers.**

Answers here should focus on the musical setting of text which associated with liturgy or other sacred writing. The music of Tavener, Gorecki, and Pärt is important in this context, and *The Lamb*, *Totus tuus*, and *Litany* respectively will be well-known works for illustration. Bernstein's *Chichester Psalms* would also be very suitable for discussion.

Although the Specification refers to settings of the liturgy, oratorios, Passions, and other allied genres, candidates could, with credit, refer to secular belief, such as the pacifism of Britten's *War Requiem*, or the anti-totalitarian message of much music from the late Soviet era. **[35]**

Topic 5: 1945 to the present day (aspects of song)**21 Discuss the features of word setting to be found in the songs of Britten.**

Answers should underline Britten's important position in the tradition of English song writing, not only as a continuation of the twentieth century English school into which he was born (Vaughan Williams, Gurney, Butterworth, Warlock, and so on) but the tradition stretching back to Purcell and Dowland: influences which were so important to him. His language is essential tonal. To this tonal language he brought a fascination with devices from earlier days (eg chaconne) and forged a highly personal language and an unerring flair for word setting.

Despite the frequent dissonance and bitonality, the individual approach to melodic shape, and the constant search for new vocal effects, Britten's songs remain accessible, even to children for whom he wrote so much. **[35]**

22 What was new in the musical language and techniques of Lennon and McCartney? Illustrate your answer by referring to specific songs.

The importance of the songs of Lennon and McCartney cannot be overestimated. The composers added to their natural gift for melody and words an intuitive grasp of language and technique from other genres and cultures. Not only did they expand the harmony of popular music into a much more sophisticated and expressive language, but they were able to assimilate features from mainstream music's past - the use of the Dorian mode in *Eleanor Rigby* or the Baroque piccolo trumpet in *Penny Lane* - and from the *avant garde* the use of tape loops, reverse tapes, and other studio effects. From Indian music they used not only the sounds to give their songs an hallucinogenic sound, but also its language: *Jealous Sky* uses a pentatonic rag.

The significance of *Sergeant Pepper* lies in the way this eclectic language and range of techniques is moulded into a themed album. From the Victorian fairground sounds of *For the benefit of Mr. Kite* to the poignancy of *She's leaving home*, loneliness gives a unity and satisfying cohesion. **[35]**

23 Compare the use of tonality in songs from both 'art' and popular genres.

Candidates have a very wide choice of composers, but all answers should address the central themes of tonality and its use in the setting and expression of text.

The choice of language is much wider for the art song genre, ranging from the purely tonal, as in the delightful review-style songs of Richard Rodney Bennett, to the atonal world of Boulez or Berio. Between these extremes is the music of Britten, Rorem, and many others for whom a language of bitonality, dissonance, and chromaticism and other techniques within underlying tonality is still valid.

The songs of Lennon and McCartney will give many illustrations of how this genre began to explore more seriously the expressive use of harmony, drawing on the language of mainstream music to give pop music a sophistication far above the raw and primitive sound of the fifties. From the very early songs such as *From me to you* with the interesting chords and modulations of its middle section, to the bewildering sound world of *Strawberry Fields Forever* and beyond, the Beatles were able to combine their gift for melody and word setting with a harmonic language which would change the language of pop forever. The introduction to *I am the walrus* uses sixteen chords which glide and slither under a fairly static melody. The deceptively naïve *Penny Lane* has seven modulations, to drive the song on its journey of recollection. **[35]**

Section C

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

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

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

Comments on Individual Questions

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

24 Choose two works from different centuries which you feel have been groundbreaking, and justify your choice.

Answers here should address works similar in significance to *Incoronazione di Poppea*, the *Eroica Symphony*, *The Rite of Spring*, or *Kontakt* - works which at a stroke have changed a genre, or musical language, or the very essence of what music is and is for. Equally valid would be a work that establishes new performing demands and techniques, or the use of music in a new genre such as film.

Examples from all styles, serious, popular, jazz, antique or recent are equally valid. Examples from the *avant garde* may not yet be viewed with sufficient experience to judge them to be ground-breaking, but they may be and candidates may make convincing arguments for recent works. [20]

25 What are the advantages and disadvantages of live performances over recordings? Consider your answer from the perspectives of both performers and listeners.

Answers should explain how the 'unknown' element of live performance can add excitement for both performer and listener. Other observations may include:

- the sense of occasion can produce performances of unexpected quality and skill
- the fact that this is a once-and-for-all chance, rather than the security of multiple takes in the studio, gives an impetus and adrenalin to a live performance
- the response of an audience can inspire performers to give performances not achievable in recordings
- the conditions of place (the particular auditorium and the players response to it) and occasion (performances following momentous events such as the Prom concert following the events of 9/11) - these can lend an indefinable quality to the performer for both musician and listener
- genres which involve improvisation, or the collaboration of soloists, can exceed their counterparts in the studio, and again audiences can contribute to these occasions as much as benefit from them
- the combining of recorded and acoustic material
- the use of technology to enhance or modify live performances
- the disappointments of a poor performance, poor acoustic, disturbances from coughing, poor seating, weather (outdoor performances) [20]

- 26 Explain how music has reflected its social context. Refer to music from different centuries and/or traditions in your answer.**

This question gives candidates the opportunity to describe how music has reflected its social context and perhaps helped to shape it. Examples are possible from the music of the Reformation and Counter-Reformation, the movement for social change at the time of the French Revolution, the struggle for national identity in the nineteenth century, and the restrictions put on the arts in the Soviet era. As well as examples from serious genres, equally valid are the development of jazz in racial oppression, the development of folk music into the protest music of the Sixties, the punk revolution in the Seventies, hip-hop, and club. **[20]**

- 27 Discuss the influence of patronage or sponsorship on music from the past and the present.**

Candidates should explain how all but the most popular of genres are dependant on financial support beyond the income from audiences and other royalties. They may say that even these popular genres are suffering from the free dissemination of recordings via the internet. Just as in earlier times of patronage, today we have sponsorship from central government, lottery funds, business and industry, the broadcasting media, as well as from trusts and wealthy individuals. This may be direct support to the individual composer in the form of a commission, or support for a body such as an orchestra or a festival which in turn commissions new work, or arranges performances for artists. It may be relevant to mention merchandizing and the financial support generated by fan bases and other support groups

The danger is that the supporter may well place constraints on the musician, constraints which are based on the commercial appeal of the composition or performance. **[20]**

- 28 Explain how listening has influenced your own performing or composing.**

Candidates have the opportunity here to draw on their listening experience, perhaps as part of their extended work in other units, or maybe that of a single live performance which has opened their eyes in some way. Perhaps the instrumental or vocal technique of a performer has shown new possibilities and attracted the candidate to try to assimilate it, or perhaps a particular interpretation has introduced new ideas which have appealed. Candidates may describe how their antipathy towards a particular style of playing or even a genre of music has been overturned by the experience of a performance. **[20]**

**Advanced GCE Music 3872/7872
June 2007 Assessment Series**

Unit Threshold Marks

Unit		Maximum Mark	a	b	c	d	e	u
2550	Raw	100	82	72	62	53	44	0
	UMS	100	80	70	60	50	40	0
2551	Raw	100	81	73	65	57	49	0
	UMS	100	80	70	60	50	40	0
2552	Raw	100	72	65	58	51	44	0
	UMS	100	80	70	60	50	40	0
2553	Raw	100	78	70	62	55	48	0
	UMS	100	80	70	60	50	40	0
2554	Raw	100	77	70	63	57	51	0
	UMS	100	80	70	60	50	40	0
2555	Raw	100	72	66	60	54	48	0
	UMS	100	80	70	60	50	40	0

Specification Aggregation Results

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

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

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

	A	B	C	D	E	U	Total Number of Candidates
3872	22.5	42.4	63.4	82.6	94.1	100	1523
7872	21.35	46.5	72.0	88.6	97.1	100	1241

2764 candidates aggregated this series

For a description of how UMS marks are calculated see;
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OCR (Oxford Cambridge and RSA Examinations)
1 Hills Road
Cambridge
CB1 2EU

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(General Qualifications)

Telephone: 01223 553998

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