

# **OCR ADVANCED SUBSIDIARY GCE IN MUSIC (3872)**

## **OCR ADVANCED GCE IN MUSIC (7872)**

### **Specimen Question Papers and Mark Schemes**

These specimen assessment materials are designed to accompany the OCR Advanced Subsidiary GCE and Advanced GCE specifications in Music for teaching from September 2000.

Centres are permitted to copy material from this booklet for their own internal use.

The GCE awarding bodies have prepared new specifications to incorporate the range of features required by new GCE and subject criteria. The specimen assessment material accompanying the new specifications is provided to give centres a reasonable idea of the general shape and character of the planned question papers in advance of the first operational examination.

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Oxford Cambridge and RSA Examinations

Advanced Subsidiary GCE

MUSIC

INTRODUCTION TO HISTORICAL STUDY

2552

## Specimen Paper

Additional materials:

Answer paper

Cassette

Manuscript paper (2 sheets)

Playback facilities with headphones for each individual candidate. Any suitable equipment may be used, including personal stereo players of good quality with *both* fast forward *and* rewind facilities; these should be fitted with fresh batteries if they cannot be powered from the mains electricity supply.

**TIME** 2 hours

### INSTRUCTIONS TO CANDIDATES

Write your name, Centre number and candidate number in the spaces provided on the question paper and answer booklet.

Write your answers to Section A on either the question paper or the score; write your answers to Section B on the question paper; write your answers to Section C on the separate answer-booklet provided.

At the end of the examination fasten the question paper, score and answer booklet securely together before handing them in.

There are three sections in this paper.

#### Section A

Answer **all** the questions on **one** of the extracts: **either** on Extract 1: Side A of the tape (questions **1** to **5**) **or** on Extract 1: Side B (questions **6** to **9**).

#### Section B

Answer **all** the questions on both extracts.

#### Section C

Answer **one** question.

### INFORMATION FOR CANDIDATES

The number of marks is given in brackets [ ] at the end of each question or part question.

The quality of your written English will be taken into account in your answer to Section C.

**Each side of your cassette tape contains two extracts of music.**

**Side A** contains an extract for Section A, taken from the period 1700 to 1830 (Extract 1 Questions 1 to 5), and Extract 3 for Section B (Questions 13 and 14).

**Side B** contains an extract for Section A, taken from the repertoire of Jazz 1920 to 1960 (Extract 1 Questions 6 to 9), and Extract 3 for Section B (Questions 13 and 14).

There is no recording for Extract 2 in Section B (Questions 10 to 12).

## SECTION A

You must answer all the questions on **either** Extract 1 Side A (questions 1 to 5) or Extract 1 Side B (questions 6 to 9). Decide which side of the tape contains the extract for the questions you intend to answer in Section A.

Skeleton scores of **Extract 1 Side A** and **Extract 1 Side B** are contained in the accompanying Insert.

Write your answers on this question paper or on the score. The questions make clear what you are to do. You may listen to the Extract you have chosen as many times as you wish. You are advised to spend no longer than 40 minutes on Section A.

### Side A (Extract 1)

The extract consists of a theme followed by one complete variation and the first half of a second variation.

#### Theme (Bars 1 to 16<sup>1</sup>)

1 (a) What is the tonic key of the theme?

.....[1]

(b) In the first 4 bars the dominant chord in the tonic key occurs twice in root position. **On the score**, mark the two places where this chord is heard by writing V under the bass stave. [2]

(c) What key is reached at bar 8?

.....[1]

2 (a) **On the score**, complete the missing melody on the treble stave from bar 8<sup>4</sup> to bar 10<sup>1</sup>. [4]

(b) **On the score**, identify the chord marked 'x' at bar 15<sup>1</sup>. [2]

(c) Describe the phrase structure of the Theme (bars 1 to 16) as fully as you can.

.....  
.....  
.....[4]

3 (a) What instrument doubles the violin an octave higher in bars 14<sup>4</sup> to 16<sup>1</sup>?

.....[1]

- (b) In most of this passage the horns play only the dominant. Identify two consecutive bars in which they sustain a different note. Give the precise bar numbers and identify the note played.

.....[1]

**Variation 1**

- 4 (a) In the passage between bar 16<sup>3</sup> and 18<sup>2</sup> identify **one** example of the use of melodic dissonance in the solo piano part. Give the precise bar and beat number of your example and name the note

.....[1]

- (b) In as much detail as you can, describe the melodic line played by the piano in the passage marked 'y' on your score (bars 18<sup>2</sup> to 20<sup>1</sup>). Explain in what way this is different from what you heard at the equivalent place in the Theme.

.....  
.....  
.....[4]

- (c) The piano plays continuously through this variation. Name two simple melodic devices used by the composer to keep the music moving over the rests in the accompaniment at bars 20, 26 and 28.

.....  
.....[2]

- (d) On the score in bar 27 circle each of the notes that refer directly back to the original theme. [2]

- (e) In which 4 bars can the 1st violins be heard clearly playing a phrase of the theme? Give the bar and beat numbers to indicate the beginning and the ending of the phrase.

.....  
.....[2]

**Variation 2**

5 (a) On the score, complete the bass line in bar 38. [4]

(b) As fully as you can describe in what ways this variation sounds different from Variation 1.

.....  
.....  
.....  
.....

[4]

**Side B (Extract 1)**

The Extract consists of a theme followed by two improvisations.

**Theme (Bars 0 to 32)**

6 (a) The tonic note of this theme appears four times in the bass between bars 1 and 3. On the score write on the bass stave of bars 1 to 3 where each tonic note is played. [4]

(b) On the score complete the melody from bar 6<sup>2</sup> to bar 8<sup>3</sup>. [4]

(c) On the score identify the chord marked 'x' at bar 20<sup>1</sup>. [1]

7 As fully as you can, outline the rhythmic structure (phrasing) of bars 1 to 12 and explain how this creates a 'raggy waltz' feel.

.....  
.....  
.....  
.....

[4]

**Improvisation 1 (Bars 41 to 71)**

- 8 (a) Describe in detail one way in which the pianist adds interest to (embellishes) the printed melody in the passage from bar 41 to bar 47.

.....  
.....

[2]

- (b) On the score complete the double bass line in bars 55 to 57 and 59 to 60. [4]

- (c) On the score underneath the bass stave, write the chord symbols II7 - V7 - I at the point where this chord sequence is heard in the tonic key. [3]

- (d) On the score ring one 'blue note' in the printed melody in the passage between bars 67 and 71. [1]

- (e) Briefly describe the drum part in this improvisation.

.....  
.....

[2]

**Improvisation 2 (Bars 80 to 112)**

- 9 (a) The score for this variation uses the jazz swing convention for notating pairs of quavers. On the score ring two separate beats where pairs of quavers are not 'swung' but played 'straight'. [2]

- (b) Describe the shape of the melodic line played in the passage between bars 102<sup>3</sup> and 108<sup>2</sup>.

.....  
.....  
.....  
.....  
.....

[4]

- (c) In as much detail as possible, compare the passage between bars 81 and 92 with the equivalent place in the theme (bars 1 to 12). It may help you if you refer to chords, tonality, instrumentation and phrasing.

.....

.....

.....

.....

**[4]**

## SECTION B

Answer **all** the questions in this section.

### Prescribed Orchestral Scores

The accompanying insert contains Extract 2 taken from **one** of the Prescribed Scores. Answer **all** the questions (**10** to **12**) on the extract.

A full score of the music for Extract 2 is in the Insert.

#### **Extract 2** (Beethoven: *Symphony no 5 in C minor - last movement*)

- 10 (a)** Which woodwind instruments play the melody in the opening two bars of the extract?

.....[1]

- (b)** What does the instruction ‘a 2’ mean above the first note of the horn melody in bar 2<sup>4</sup>?

.....[1]

- (c)** Explain the meaning of the way the 2nd violin part is notated in bar 11.

.....  
.....[2]

- (d)** Identify all the instruments that play the bass line in the passage from bar 12 to bar 15.

.....  
.....  
.....

[3]

- 11 (a) In the passage from bar 5 to bar 10 the composer has written the instruction ‘cresc. poco a poco’ in all the parts. He has also created the effect of a crescendo by the way he has written for the instruments. As fully as you can, describe how the effect of a crescendo is built into the scoring.

.....  
.....  
.....  
.....  
.....  
.....

[6]

- (b) The music of the passage from bar 0<sup>4</sup> to bar 16<sup>1</sup> is repeated from bar 17<sup>4</sup> to bar 33<sup>1</sup> but the scoring for the instruments is different. In as much detail as you can describe what the differences in scoring are between the two passages. Refer precisely to bar and beat numbers in your answer.

.....  
.....  
.....  
.....  
.....  
.....

[6]

- 12 Briefly describe what happens in the music immediately after the end of this extract.

.....  
.....  
.....  
.....  
.....  
.....

[6]

**Prescribed Jazz Repertoire 1920 to 1960**

Questions **13** and **14** refer to **Extract 3** which is recorded on **both** sides of the tape, immediately after **Extract 1** on **Side A**, and immediately after **Extract 1** on **Side B**. There is no need for you to turn the tape over.

**Extract 3** is taken from one of the jazz pieces in the list of Prescribed Repertoire. The section of the recording that you will hear contains the second statement of the initial theme followed by the first twelve bars (the first ‘chorus’) of the trumpet improvisation.

**13 (a)** Who is playing the trumpet on this recording?

.....[1]

**(b)** During most of the theme the two saxophones play a repeated pattern. Describe how this pattern is arranged and how it changes through the theme.

.....  
.....  
.....

[3]

**(c)** For each of the trumpet, piano, bass and drum parts, describe as accurately as you can a change in either instrumental sound or technique between the ‘theme’ and the ‘first chorus’ of the trumpet solo.

.....  
.....  
.....  
.....

[4]

**14 (a)** Describe the trumpet player’s improvisational approach through the first chorus of his solo.

.....  
.....  
.....  
.....

[4]

(b) How does the trumpet player's approach to improvisation differ from that of the two saxophone players heard later in the complete recording of the whole piece?

.....  
.....  
.....

[3]

## SECTION C

Answer **one** question.

Write your answer in the separate answer book provided.

- 15** Briefly explain how and why the role of brass instruments in the late eighteenth-century orchestra was restricted. [25]
- 16** What aspects of Duke Ellington's writing in *Ko-ko* were new and forward looking? [25]
- 17** The circumstances of Haydn's professional life changed significantly in 1790. Comment briefly on some of the ways in which the change affected his work as a composer. [25]
- 18** Briefly describe how changes in recording technology affected the performance of jazz musicians through the period 1920 to 1960. [25]
- 19** Compare the nature and function of percussion instruments in Rossini's *Overture* with those in jazz in the 1940s and 1950s. [25]



**Oxford Cambridge and RSA Examinations**

**Advanced Subsidiary GCE**

**MUSIC**

**INTRODUCTION TO HISTORICAL STUDIES**

**2552**

**Mark Scheme**

## SECTION A

### Side A Extract 1

- 1** (a) C minor [1]  
(b)  $1^3$  and  $4^1$  [1 each = 2]  
(c) G minor [1]
- 2** (a) 1 mark for the repeated G + 1 mark for each of the other 3 notes [4]  
(b) Tonic [1] second inversion [1]: accept Ic or 6/4 [2]  
(c) 16 bars in two; balancing halves; each begins with 2 x 2; then continuous 4-bar phrase; identical; except for key. [4 x 1 mark for any of the above points]
- 3** (a) Flute [1]  
(b) Bars 5 and 6 = E flat [1]
- 4** (a) Any of F sharp or A flat (b 16), F, E natural or C sharp (b 17), D or B natural (b 18) [1]  
(b) Rises chromatically; in staccato quavers; from dominant to tonic; and descends back again; previously three-beat rest; followed only by sustained chord. [4 x 1 mark for any of the above points]  
(c) Scales [1]; broken chords (or arpeggios) [1]  
(d) A flat; G; F sharp; F natural. [2 x 1 mark for each pair of notes]  
(e) Bar 28<sup>4</sup> [1] to bar 321 [1]
- 5** (a) E flat; B flat; C; C sharp. [4 x 1 mark for each note]  
(b) Theme returns unaltered; WW only; shared between oboe and flute; bassoon fills rests with quaver movement; broken chord; second bassoon joins in at bar 37; richer harmony bars 37 to 39 [4 x 1 mark for any of the above points]

**Side B (Extract 1)**

- 6** (a) Note G at 1<sup>1</sup>, 1<sup>3</sup>, 2<sup>2</sup>, 3<sup>1</sup> **[4x1 mark]**  
– if accurate rhythmically but note wrong allow **[3 marks]**
- (b) 1 mark for identifying 6<sup>2</sup> – 6<sup>3</sup> as copy of 5<sup>1</sup> – 5<sup>2</sup>; 2 marks for ‘f d e d’ in 7<sup>1</sup> – 7<sup>2</sup> if fully accurate, 1 mark if 2 or more notes accurate (alternative credit if this pattern seen in 8<sup>2</sup> – 8<sup>3</sup> or as ‘f d e’ in 7<sup>3</sup> - 8<sup>1</sup>); 1 mark for bars 7/8 seen as sequence of 5/6. **[4 marks max]**
- (c) D or D<sup>7</sup> or D<sup>9</sup> or V or V<sup>7</sup> or V<sup>9</sup> or dominant (7th/9th) **[1 mark for any of these]**
- 7** Bars 1 – 2 effectively in 2 time; Bars 3 – 4 in straight 3; Bars 5 – 8 contain two x 4+2 beats (accept ‘effectively in two time’); Bars 9 – 12 back in straight 3; Cross Rhythms/Shifting of accents gives jazz/rag feel (2 vs 3 = Rag vs Waltz); **[4 x 1 for any of above points]**
- 8** (a) Playing in 3rds; adding crushed notes (accept clear description of crushed note effect); reference to the staggering rhythm e.g. in bar 43. **[2]**
- (b) Bb, Ab [1 mark if both in place – obvious link to theme bars 15/16], G, E, D **[3 x 1 mark each]**
- (c) On the first beat of each bar in bars 49/50/51 (Or: credit bars 69/70/71). **[3 x 1 mark for each correctly placed chord]**
- (d) Any of the Bb’s or F’s. **[1 mark]**
- (e) Hi-hat/cymbal keeps same regular swing rhythm virtually throughout; Snare drum has a more unpredictable/offbeat part; Snare drum often hits on 3rd beat **[2 x 1 mark for any of these]**
- 9** (a) 80<sup>2</sup>, 80<sup>3</sup>, 81<sup>1</sup>, 85<sup>3</sup>, 87<sup>3</sup>, 88<sup>1</sup>, 98<sup>1</sup>, 98<sup>2</sup>, 101<sup>3</sup>, 102<sup>1</sup> (Allow 93<sup>1</sup>, 99<sup>2</sup>) **[2 x 1 mark – any two]**
- (b) Notes on the beat ascend and descend (chromatic) scale; offbeat notes return to same note/pedal note/tonic; description of characteristic expanding/contracting style; developed from musical idea in bars 13-23 and/or bars 5-8 and parallel passages in the theme. **[4 x 1 mark]**
- (c) Key is semitone higher/Ab major; Alto saxophone now has tune (must have alto for mark); piano now comping; melody now phrased much more firmly in 3 time; drum part more regular in 3 (in the theme it marked the cross rhythms); piano still has cross beat effect (in bars 85-88); chord sequence different at start (more of a straight 12 bar blues sequence); last 4/5 bars chord sequence similar to theme (from bar 92) **[4 x 1 mark for any of the above points]**

## SECTION B

- 10 (a) Bassoons [1]
- (b) Both instruments play the same part [1]
- (c) Each noted is played as repeated [1] semiquavers [1] [2]
- (d) Double basses; cellos; double bassoon [3 x 1 mark each]
- 11 (a) Gradual adding of instruments [1] + increasing outer limits of compass [1] plus 2 x 1 mark for any of: cumulative effect of imitation in WW; timp roll; trumpet; detail of figuration. [6]
- (b) Bar 17<sup>4</sup> to 19<sup>1</sup> now strings in unison; with double bassoon; bar 19<sup>4</sup> to 21<sup>1</sup> adds piccolo and oboe to horns; bar 21 onwards piccolo trill replaces horn dom. pedal; bar 21<sup>4</sup> violins 1 and 2 take theme in 8ves; flute has 1st violin figuration; horns and oboes offbeat; bassoons join in; no timp roll but offbeat also. [6 x 1 mark for each accurate observation]. [6]
- 12 It gets quicker [1] + 'builds up to the end' [1] plus 2 x 2 marks for description and clear indication of how it does so e.g. *tutti*; closing theme from exposition; loud, repeated perfect cadences [6]
- 13 (a) Miles Davis [1]
- (b) Alto saxophone is above the tenor saxophone [1]; the pattern is in thirds [1]  
It changes notes in the lower part to accommodate the change in harmony in bar 5 [1]  
Credit also for: the contrast between marcato playing bars 1 to 4, 7 to 8, and legato (and quieter) in bars 5 to 6 [maximum 1 mark]. [3]
- (c) Trumpet: change from muted (harmon mute) to open trumpet [1]  
Piano: change from sustained tremolo chords to short and louder chord punctuations behind the trumpet solo [1]  
Bass: louder and more defined playing beneath solo - although the part remains the same - 'grooves' more with the drums [1]  
Drums: moves from brushes to sticks; moves from a repeated pattern on snare drum to a much freer backing on ride cymbal with occasional pushes on snare drum [1] [4]
- 14 (a) Uses repeated rhythms on one note; stays centred around one note (tonic) on the tonic chord sections of the chorus; but becomes more melodic and sustained on the alternating subdominant and dominant sections of the chorus; uses space and starts gradually; mostly plays within the mode without chromaticism; uses sequence to extend an idea (bars 5 to 6). [4 x 1 mark for each relevant point = 4 marks max]

- (b) The alto saxophone player (Cannonball Adderly) plays with more chromaticism, in a style closer to 'be-bop', using faster scalar runs covering the whole instrument, and note bends/'blue notes' [2]; the tenor saxophone player (John Coltrane) plays across the beat (much less rhythmic than Miles Davis or Cannonball Adderly) in fast and intense bursts, with a pronounced blues/pentatonic quality. A stronger and louder tone using mostly the top register of the instrument [2]. **[3 marks]**

## SECTION C

### Questions 15 to 19

#### Marks Characterised by

- 22-25** A thorough and detailed knowledge and understanding of the background to specific examples of repertoire, 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** A thorough knowledge and understanding of the background to the repertoire, mostly well-applied towards answering the question. Ideas generally well structured and expressed in language that is mainly of good quality with perhaps a few lapses in grammar, punctuation or spelling.
- 15-17** Good knowledge and understanding of the general background but with little detail. Some attempt to apply this in direct answer to the question. Ideas fairly clearly expressed but with some flaws in grammar, punctuation and spelling.
- 12-14** Some knowledge of the background to the repertoire but not always well understood. Ideas not always clearly expressed and some weaknesses in grammar, punctuation and spelling.
- 9-11** Some knowledge of the background, not always relevant or accurate, Ideas rather poorly expressed with persistent errors in grammar, punctuation and spelling.
- 6-8** Little knowledge of relevant background. Few ideas poorly expressed with serious weaknesses in grammar, punctuation and spelling.
- 0-5** Very little knowledge of any relevant background. Little coherent thought very poorly expressed.

## SECTION C.

### Comments on Individual Questions

- 15** Briefly explain how and why the role of brass instruments in the late eighteenth-century orchestra was restricted. **[25]**

[An answer on the following lines, if expressed in 'language of high quality', would achieve the highest band of marks 22 – 25 only if it covered most of the points and supported some of them by references to specific, relevant examples e.g. of 'supernatural' trombones, or explained exactly e.g. how the harmonic series restricted the ability of instruments to play melodically. Without the examples or more detailed explanation, it would achieve a mark in the band 18 - 21.]

- *Limited number of brass instruments available to orchestra of Haydn and Mozart: horns (2 or 4) and trumpets (2) only;*
- *Addition of trombones near end of century, chiefly for effects in opera orchestras for 'supernatural' or 'hellish' scenes. Added to general orchestra around the turn of the century.*

- *Lower tension of strings and slacker bow meant that string sound was less powerful than today, consequently brass needed to be kept in reserve to avoid overshadowing string melodic lines - brass confined therefore largely to supporting role (pedals, reinforcing perfect cadences) and/or adding 'weight' to points of climax;*
- *Restricted range: largely confined to notes of the harmonic series because of lack of valve technology;*
- *Late 18th-century brass instruments able to play in wider range of keys than baroque counterparts as result of availability of greater range of crooks;*
- *Chromatic passages impossible (except on trombones) and limited ability to modulate between keys without use of crooks.*

16 What aspects of Duke Ellington's writing in *Ko-ko* were new and forward looking? [25]

- *Instrumentation: a more diverse range of instrumental combinations (and approaches to arranging) than other contemporary big band compositions; features bass (briefly) as soloist;*
- *Harmony: much more dense and chromatic than other contemporary big band arrangements;*
- *Material: much less obvious 'theme', really a set of variations on a 'minor blues' sequence ('minor blues' itself was innovative for 1939); not a conventional 'head' arrangement - no obvious return to the statement of the theme at the end;*
- *A piece of recorded jazz that was no longer just a song or dance number - more 'pure composition'.*

17 The circumstances of Haydn's professional life changed significantly in 1790. Comment briefly on some of the ways in which the change affected his work as a composer. [25]

[An answer on the following lines, if 'fairly clearly expressed', would achieve a mark at the lower end of the medium band 15 - 17; it understands and approaches the question in an appropriate way but lacks sufficient supporting detail. To achieve a higher band a more explicit comparison would be needed between the resources of London and those of Esterhaz, an indication of some of the music Haydn would have heard and some specific detail of at least one of the symphonies quoted.]

- *End to a restricted life 'in service'; Esterhaz and Vienna;*
- *'Retirement' freed him to travel; to become familiar with music in other cities and accept more external commissions;*
- *Visits to London introduced him to the large 'professional' orchestra assembled by Salomon and provided the opportunity to write for a large and competent ensemble;*
- *Large-scale works often making use of orchestral 'effects' ('Military', Drum Roll', Clock').*

18 Briefly describe how changes in recording technology affected the performance of jazz musicians through the period 1920 to 1960.

[25]

- *The brevity of 78 rpm disc led to compressed performances of songs that would have lasted longer when played live;*
- *The more expansive format of LP allowed for longer pieces/improvisations, leading to a change in writing jazz, leaving more space for improvisation (cf. *Kind of Blue*, released with only five tracks on it);*
- *By the 1950s microphone stereo recording and multiple microphone placement allowed ensembles to be 'balanced' in the studio, with quieter or more delicate sounds balancing with the rhythm section (e.g. Miles Davis' use of close-miked harmon muted trumpet);*
- *Mass production of recordings led to the popularity of swing as dance music (leading to regular employment for jazz musicians in dance bands); subsequent development of the music towards either newer jazz-derived dance music - r & b, ballad crooners such as Sinatra and Nat King Cole, even rock-and-roll - or towards more complex harmonic and melodic areas in bebop and later cool/West Coast jazz;*
- *These later developments could be recorded cheaply, proliferation of small, more specialised companies, dissemination of the music beyond the US;*
- *Recording allowed the music to be studied and imitated, leading to rapid stylistic development;*
- *Recorded improvisations (e.g. by Charlie Parker) became 'standards' that themselves became vehicles for improvisation).*

19 Compare the nature and function of percussion instruments in Rossini's *Overture* with those in jazz in the 1940s and 1950s.

[25]

*Rossini: side drum, bass drum, cymbals, timps. No tuned percussion.*

*Jazz: drum-kit (pedal bass drum, snare drum, cymbals, pedal hi-hat cymbals, toms), Afro-Cuban imports (such as congas, bongos, claves, cowbells, timbales, maracas etc) and tuned percussion (mostly vibraphone but occasionally xylophone and marimba).*

*Rossini: instruments highlight tutti events, punctuate and add weight (timps + bass drum), and sometimes underline ensemble rhythms i.e. contribute only intermittently.*

*Jazz: drum-kit provides constant layer of pulse, metre and swing over which the rest of the ensemble rides; also used to highlight accents (cymbals and SD) in themes, written passages or improvisation; sometimes given space for improvised solo, either independently of pulse or maintaining it; plays almost continuously; Afro-Cuban instruments maintain set patterns that interlock with the drum-kit patterns; vibraphone plays pitched melodic or chordal parts in role either of keyboard or front-line melody such as saxophone or trumpet.*

*The non-tuned percussion in Rossini are decorations to largely pitch-centred music; non-tuned percussion in jazz are at the heart of a mostly rhythm-centred music (origins in marching bands and African/Latin American dance music).*

## Specimen Paper

### INSTRUCTIONS TO CANDIDATES

There are two sections in this paper. Candidates are required to complete Section A. In Section B candidates may **either** submit a folio of exercises in Stylistic Techniques **or** complete the assignment in this Paper.

#### Section A

Candidates are required to set **one** of the two given texts as a vocal composition. A fully notated score must be submitted, complete in all details, together with a commentary which outlines the candidate's research and compositional process, identifies precisely music studied as models for style or technique, and explains any other relevant contextual influences.

[50 marks]

#### Section B

Candidates who do not choose to submit a folio of exercises in Stylistic Techniques are required to compose incidental music to the given film story board with exact timings, lasting no longer than **five** minutes. It may be composed for any electro-acoustic, synthesised or purely acoustic medium.

Submission of the complete composition must take one of the following forms:

**Either** A cassette recording of the completed assignment, either in the intended instrumentation or reduced as a piano or synthesised/sequenced demonstration together with a full score

**Or** A cassette recording of the completed assignment, either in the intended instrumentation or reduced as a piano or synthesised/sequenced demonstration, together with a full commentary on the methods of mixing and producing the cassette master which will become the principal examination document to be assessed on production values.

[50 marks]

Completed assignments must be forwarded to reach the Examiner nominated by OCR **by the specified date.**

This booklet contains the texts for Section A and the film storyboard for Section B.

### INFORMATION FOR CANDIDATES

The number of marks is given in brackets [ ] at the end of each question or part question.

## Section A

Select **one** of the following two texts and set it as a song:

**either** for solo voice, and an accompaniment for a solo polyphonic instrument (such as piano, organ or guitar) or a group of at least four instruments (such as a chamber ensemble or rhythm section) or a sequenced and synthesised ‘backing track’ produced by using music technology

**or** unaccompanied *a cappella* voices in no fewer than four parts.

### Text 1

When you are old and grey and full of sleep  
And nodding by the fire, take down this book,  
And slowly read, and dream of the soft look  
Your eyes had once, and of their shadows deep;

How many loved your moments of glad grace,  
And loved your beauty with love false or true,  
But one man loved the pilgrim soul in you,  
And loved the sorrows of your changing face;

And bending down beside the glowing bars,  
Murmur, a little sadly, how Love fled  
And paced upon the mountains overhead  
And hid his face amid a crowd of stars.

W B Yeats

### Text 2

Three waitresses all wearing black diamond earrings  
Talking about Zombies and Singapore Slings  
No trouble in their faces, not one anxious voice,  
None of the crazy you get from too much choice,  
The thumb and the satchel or the rented Rolls-Royce.  
And you think she knows something by the second refill  
You think she’s enlightened as she totals your bill  
You say “Show me the way to Baran grill”.

The guy at the gas pumps, he’s got a lot of soul,  
He sings Merry Christmas for you just like Nat King Cole,  
And he makes up his own tune right on the spot  
About whitewalls and windshields and this job he’s got.  
And you want to get moving and you want to stay still  
But lost in the moment some longing gets filled  
And you even forget to ask, “Hey, where’s Baran grill?”

Joni Mitchell

[50 marks]

## Section B

### Film storyboard

TIMINGS (in minutes and seconds)	DESCRIPTION OF SCENE	TYPE OF MUSIC CUE
0:00	Title sequence for <b>'Dracula'</b> : a montage of Gothic images - lightning, old engravings showing the legend, a distant castle, bats flying at twilight etc.	A signature tune: a 'theme' for Dracula placed in a dramatic, quasi-orchestral setting.
0:45	Fades to a sequence showing a coach driven at speed by horses across Eastern European countryside in the daytime - inside we see the main character, Jonathan Harker, full of optimism, talking to the other passengers and admiring the scenery outside.	Gradual fade to 'travelling' music, representing both the movement of the coach and the optimism of Harker.
1:30	Cut in time to later in the journey, at sunset: the coach slows, and the passengers become more fearful.	
1:50	The coach stops - Harker steps out of the coach in order to walk the final mile to the Count's castle. The castle is visible in the distance and he walks slowly along a narrow track towards it.	Slower, more reflective sequence, with a hint of the Dracula theme from the title music.
2:20	From the distance along the track, and at great speed, another coach and horses comes towards Harker.	Fast and sinister 'travelling' music for the second coach...
2:30	It stops and Harker is invited to enter by a mysterious coachman.	...stops briefly...
2:40	It returns at great speed (much faster than the previous coach) towards the castle - outside it is suddenly night.	...before continuing up to the arrival at the castle.
3:10	Approach to the castle	
3:30	Stops at the castle - Harker steps out, and the coach quickly departs.	The 'travelling' music gives way to more mysterious, suspenseful music, with hints of the Dracula theme from time to time.
3:40	Harker approaches the main entrance slowly, and walks through an open door.	
4:00	Inside, the castle is empty, dusty and cobwebbed, but lit with flares on the walls. Harker explores slowly and gingerly, and enters through into banqueting room where, seated in a far corner at a table covered with maps and books, he encounters...	The mysterious music develops gradually through a crescendo...
4:45	Count Dracula for the first time.	...to a clear statement of the Dracula theme.

## Oxford Cambridge and RSA Examinations

### Advanced GCE

### MUSIC

### HISTORICAL AND ANALYTICAL STUDIES

**2555**

### Specimen Paper

Additional materials:

Answer paper

Cassette

Manuscript paper (2 sheets)

Playback facilities with headphones for each individual candidate. Any suitable equipment may be used, including personal stereo players of good quality with *both* fast forward *and* rewind facilities; these should be fitted with fresh batteries if they cannot be powered from the mains electricity supply.

**TIME** 2 hours 30 minutes

### INSTRUCTIONS TO CANDIDATES

Write your name, Centre number and candidate number in the spaces provided on the answer paper/answer booklet.

Write your answers to the questions in Section A in the spaces provided in this question paper. Write your answers to questions in Sections B and C on the separate answer paper provided.

If you use more than one sheet of paper, fasten the sheets together.

There are three sections in this paper.

#### Section A

Answer **all** the questions on the recorded extracts on **Side A** of the tape.

#### Section B

Answer **one** question on **one** of the Prescribed Topics.

#### Section C

Answer **one** question.

### INFORMATION FOR CANDIDATES

The number of marks is given in brackets [ ] at the end of each question or part question.

You will be awarded marks for accurate spelling, punctuation and grammar in your answers to questions in Sections B and C.

## SECTION A

Answer **ALL** Questions

**Side A** of your cassette tape contains **two** extracts. **Extract 1** is an extract of vocal music composed in the 20th century.

A score of **Extract 1** is provided in the accompanying insert.

Answer **ALL** the questions on **both** extracts.

**Extract 1** on **Side A** of the cassette tape is *Videntes stellam* by Poulenc. The Latin text and an English translation is given below. Each English word lies directly under the Latin word to which it refers.

<i>Videntes</i> Seeing	<i>stellam</i> the star		
<i>Magi</i> The wise men	<i>gavisi</i> rejoiced	<i>sunt gaudio</i> a joy	<i>magno</i> that was great
<i>et</i> and	<i>intranter</i> entering	<i>domum</i> the house	
<i>obtulerunt</i> they offered	<i>aurum</i> gold,	<i>thus</i> frankincense	<i>et myrrham.</i> and myrrh.

- 1 (a) The composer repeats some of the lines of text. Outline briefly what the principal musical sections are.

.....  
.....  
.....  
.....

[4]

- (b) How do the time-signature changes help to move the music forward? Are they a suitable response to the words?

.....  
.....  
.....  
.....

[4]

2 (a) On the score, complete the alto and tenor parts in bars 14 and 15. [4 marks]

(b) How far is this extract composed in a tonal style? Support your answer by detailed examples in the music, giving bar and beat numbers of each.

.....  
.....  
.....  
.....

[4]

(c) Compare Poulenc's handling of tonality in this piece with that of one other twentieth century composer of choral music. Illustrate your answer with detailed reference to at least one choral piece by the other composer.

.....  
.....  
.....  
.....

[4]

3 How does the composer vary the sonority to interpret the text? Comment on such matters as texture, pitch, dynamics and spacing of chords in your answer.

.....  
.....  
.....  
.....

[4]

4 (a) The recording was made in a very resonant acoustic. How has this affected the nature of the recorded sound?

.....  
.....

[2]

(b) What unmarked adjustment to the tempo do the performers make in bar 36?  
.....[1]

(c) Suggest two markings in the score that might explain why this adjustment has been made.  
.....  
.....  
[2]

(d) Identify one other passage where the same kind of unmarked adjustment to the tempo is made.  
.....[1]

**Extract 2**

This extract follows **Extract 1** on your cassette tape. There is no score.

Answer **all** the questions on this extract.

**5** The music of this extract is composed in four-bar phrases. Using the following table, identify the melodic material of the extract by using letters (A, B etc) to indicate each new melody and numbers (A<sup>1</sup>, A<sup>2</sup> etc) to indicate varied repetitions. Write a brief comment beside each to describe what changes are made to the melodies. The first three phrases have been done for you.

Phrase 1.....A<sup>1</sup>.....

Phrase 2.....A<sup>2</sup> the last note is a tone lower.....

Phrase 3.....B.....

Phrase 4.....

Phrase 5.....

Phrase 6.....

Phrase 7.....

Phrase 8..... [6]

**6** Briefly describe the music of the accompaniment to the first phrase.

.....  
.....  
.....

**[3]**

**7** Comment on the nature of the melodic material, the composition of the orchestra and some of the ways the composer uses the instruments in as much detail as you can. Relate your comments to any other styles or genres with which you are familiar.

.....  
.....  
.....  
.....  
.....  
.....

**[6]**

## Section B

Answer **one** question from **one** topic.

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

- 8 What features of sacred music in the sixteenth century were the cause of concern at the Council of Trent? Illustrate your answer by reference to musical examples. [35]
- 9 In what ways were musicians in England at this time influenced by ideas imported from abroad? [35]
- 10 Compare two works with which you are familiar to show how composers moved from modal to tonal styles of composition. [35]

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

- 11 The Beggar's Opera made fun of the fashion for opera seria. Explain and illustrate some of the features that were the target of this ridicule. [35]
- 12 Choose any one work by Purcell to illustrate his effective setting of the English language. [35]
- 13 What part did the singing and playing of chorales play in Lutheran worship? [35]

### Topic 3: 1815 to 1885 (aspects of Romanticism)

- 14 In what ways were Wagner's music dramas different from those of other nineteenth-century composers? Illustrate your answer by comparing at least one work by Wagner with one work by another composer. [35]
- 15 Many Romantic composers found sources of inspiration in the literature of their time. Choose one work for orchestra and describe how the composer represents a story through the music. [35]
- 16 Illustrate ways in which an accompaniment can contribute to the interpretation of the text in a Lied. Answer with reference to the music of at least two composers. [35]

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

- 17** In his music for *West Side Story* Bernstein draws on a wide range of styles and techniques. Refer to examples from the music to demonstrate how the composer used these. [35]
- 18** Describe some of the techniques used by either Britten or Sondheim in setting words to music. [35]
- 19** What contribution can music make to the dramatic effectiveness of action on stage or screen?  
Refer in detail to examples drawn from two contrasting works you know well. [35]

**Section C**

Answer **one** question.

Illustrate your answer by references to relevant music.

- 20** What contribution can music make to the expression of beliefs? Illustrate your answer by reference to music from two different centuries or traditions. [20]
- 21** Describe some of the ways in which modern technology has changed the way music is disseminated. [20]
- 22** How does what you have learned about performance practice and performing conventions help you as a performer? Illustrate your answer by reference to music in at least two different styles. [20]
- 23** Is virtuosity always a bad thing? Illustrate your answer by referring to music from at least two contrasting genres. [20]
- 24** Explain what is meant by the term 'patronage' in relation to 17th and 18th century composers. Is there an equivalent today? [20]

**Oxford Cambridge and RSA Examinations**

**Advanced GCE**

**MUSIC**

**HISTORICAL AND ANALYTICAL STUDIES**

**2555**

**Mark Scheme**



## SECTION A

- 1 (a) Repetition of first two lines, to same musical material each time, provides framework; stated three times as first half of piece; using two-bar phrases with rests in between for the first two words which are repeated twice each time; then three-bar phrase for second line settling on cadences first and second times; but the words *gaudio magno* run on without break the third time towards the new (third) line of text = five bars without any repetitions; complete repeat follows at bar 253 at different pitch; concludes with three statements of opening line.

4 x 1 mark for each valid point. [Tonality and effective use of voices to be assessed in later questions. If referred to in this answer, transpose to correct question - do not credit twice but, equally, do not discount for being answered in the wrong place].

[4]

- (b) The words *Videntes stellam* always in same upbeat rhythm effective lengthening of final note in later statements in very regular 3/4. The 4/4 bar allows more space, but still compact, for the quavers to trip, expressing 'joy'. The third statement of the opening moves forward by extending the 4/4 to *gaudio magno* (bar 20); omitting the quaver rest between *gaudio* and *magno* gives more impulsion; towards new words. Alternations between 4/4 and 3/4 in the second section flow; but are disturbed by expressive displacement of accents as *obtulerunt echoes domum* (a bowing and offering in the music? a sense of physical gesturing?).

[2 x 1 mark for each accurate descriptive point + 2 x 1 mark for interpretative responses - if argued with relevant reference to the music].

[4]

- 2 (a) Mark as per score: 1 mark for alto + 3 marks (per note and rhythm) for tenor.

[4]

- (b) It has a key signature and, although this disappears by the end, it finishes in the same clearly-recognisable key, A major. There are well-defined cadences, the *gno* in the first two statements, particularly, but also the phrase endings on *myrrham*. These have a sense of dominant/imperfect, although chromatically altered. Bar 26 restatement centred a semitone lower, A flat major; but *et intrantes* starts second time major third higher; C major; Modifications allow return, via A minor reference, to original key.

x 1 mark for each straight, accurate descriptive point + 2 x 1 mark for argument-based references to specific e.g.s on keys i.e. cadences chromatically enriched, but basically tonal harmony, enharmonic changes.

[4]

- (c) The chosen comparison may be similar or very dissimilar. Credit each valid point about the candidate's choice x 1 mark each (up to a maximum of 3 marks) + 1 mark for each reference to an example (up to a maximum of 3 marks).

[4]

- 3 He begins with only upper voices singing very softly, the second line has dynamic change; which is not exactly repeated the second time. Basses enter; *divisi*, for the third statement of the opening words; and he draws attention to them with a moving lower part through the chord on *-lam*; which is held longer than previously. Effective use of contrary motion at bar 20 reinforces the crescendo. Basses continue in reprise; which is louder than the first time; dropping out for the first two of the final statements - as in the beginning; but return for final cadence; underlining the finality of the cadence.

Texture homophonic throughout, very plainly chordal. Coming and going of basses is the only variation in resources; but dynamics precisely tailored towards a climax. No vivid or dramatic word-painting: subtle underlining of verbal rhythms (as in obtulerunt in qun 2); words grouped in sensible phrases e.g. aurum, thus et myrrham. Myrrham marked out by rich spacing; low register of sopranos for final phrase emphasises quiet prayerful atmosphere.

[4 x 1 mark for each accurate descriptive point accompanied by corresponding references to interpretation of the text].

[4]

- 4 (a)** Voices recorded close for clarity; individual voices sometimes prominent (e.g. bars 31/32; reverberation very prominent, especially in rests; final quavers of phrases cut rather short (e.g. on -gi, sunt, -o each time). [2 x 1 mark for each relevant point]. [2]
- (b)** Rallentando (accept ritenuto or description) [1]
- (c)** Diminuendo to the end of the phrase [1 mark] + comma before start of next phrase [1]
- (d)** Either bar 7 or the final phrase of the piece [1]
- 5** [A<sup>1</sup> A<sup>2</sup> B] A<sup>3</sup> (rhythm altered) C<sup>1</sup> C<sup>2</sup> (lower, extended) C<sup>3</sup> (tutti, not solo) C<sup>4</sup> (as C<sup>3</sup>) [6 x 1 mark] [6]
- 6** Strong beat from lower strings and bass drum; syncopation from violins and trumpets; ostinato rhythm in viola, bassoon and cymbal; 3 + 3 + triplet; also rhythm of piano which repeatedly descends. 1 mark for beat; 1 mark for sync. chords; 1 mark for ostinato. [3]
- 7** Candidates should comment on: ‘blue’ notes and other chromatic inflections; large orchestra of mixed composition - inclusion of saxophones, brush cymbal and piano (+ banjo but this is difficult to hear) = a cross between ‘symphony orchestra’ and ‘big band’ or jazz band; special effects = trumpet flutter-tonguing; clarinet glissandi; oboe slap tonguing. Candidates should make a link between their experiences of 18th/19th century orchestral sound and early 20th century jazz ensembles. [4 x 1 mark for detailed comments on the music + 2 x 1 mark for comparisons with other styles that the candidate can identify]. [Gershwin: Rhapsody in Blue bars 91 to 123] [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.

The quality of the candidate's written communication must be assessed.

- 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 that is 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 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

In this Section of the Unit 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 following outlines indicate the sort of approach to answering some of the questions which will meet the assessment criteria. Wherever the choice of work(s) for discussion is open, it is not possible to give comprehensive coverage of all potentially valid answers. Where the question asks specifically about a named work a list of valid points is given.

- 8 What features of sacred music in the sixteenth century were the cause of concern at the Council of Trent? Illustrate your answer by reference to musical examples. [35]

*The specific practices to which the Council objected were:*

- *the use of secular material in religious compositions (e.g. Parody Masses based on secular Chansons, Lieder or madrigals);*
- *the use of complex polyphonic techniques which obscured the clarity of the words;*
- *the addition of improvised ornamentation to the written text of the music, especially when this involved virtuoso display;*
- *the use of instruments other than the organ to accompany singing.*

*Candidates should be able to illustrate some of the above points by reference to specific works by named composers. The most accessible examples are parody masses with secular titles derived from their model (e.g. Lassus: Missa 'Je ne menge point de porc', Missa 'Frère Thibault', Missa 'Je ne suis déshéritée').*

*Candidates should also know that some of the listed items reflected the general stylistic trends of the time, especially the move towards greater simplicity and clarity in the music, which reflected the humanistic desire for words to be understood in performance. They should be aware that the most extreme proposals of some members of the Council, which might have resulted in polyphonic music being banned altogether, were defeated in part thanks to the intervention of composers such as Lassus and Palestrina, who submitted Mass settings which were in accordance with a more moderate position (traditionally, but on slender grounds, associated with Palestrina's Missa 'Papae Marcelli').*

- 12 Choose any one work by Purcell to illustrate his effective setting of the English language.

[35]

*A wide range of examples from a variety of contexts may be suitable: expressive recitative/affective arioso, song/aria or chorus - from stage or sacred contexts. Candidates will not have access to scores to verify the detail of their illustrations, and examples (which may be written out in MS or described in words) need only to be sufficiently accurate to provide recognisably appropriate support for each specific point.*

*Many candidates may choose the single item, Dido's 'Lament', without its preceding recitative. This is limited, being more usually discussed as an example of ground-bass technique (which, if mentioned, serves to authenticate the candidate's familiarity with the music, but is not the most relevant point here). The recitative provides a subtle example of word-painting - in the 'dying' descent of the vocal line - as well as more obvious effects such as the 'anguish' of the chromatic harmony, the lingering on 'darkness', the expiring, breathless effect of the broken phrases, the almost static bass. Some candidates may exploit the status of the opera as 'one work' to demonstrate a range of techniques: these should include some discussion of Purcell's handling of the verbal rhythms of English - the short/long treatment of 'ever', for instance - as well as characteristic inflections.*

- 14 In what ways were Wagner's music dramas different from those of other nineteenth-century composers? Illustrate your answer by comparing at least one work by Wagner with one work by another composer.

[35]

*Candidates must demonstrate an awareness of the norms of 19th-century opera, particularly those based on Italian practice:*

- *its division into 'numbers' (perpetuating the 18th-century alternation of recitative and aria);*
- *the use of virtuoso display in ornamentation added to the written text, by the singers;*
- *the subservient, accompanying role of the orchestra.*

*They should be aware of the main features of the type of opera which Wagner proposed:*

- *that there should be no artificial division of the music into recitative and aria styles, but that it should be based on a technique of 'endless melody';*
- *that the orchestra should assume a significant role, providing not only support to singers, but also a continuous, symphonic, musical commentary on the drama;*
- *that all the contributory art forms, including poetry, music, stage design, costume design and stagecraft, should be regarded as having equal importance, resulting in a whole that would be greater than the sum of its parts (Gesamtkunstwerk);*

- that it should be termed Music Drama to reflect its difference.

Candidates should know that the aim to develop a quasi-symphonic structure was achieved through the use of significant themes (Leitmotiven), to which later commentators have given symbolic names reflecting their apparent symbolism in the dramatic context.

Candidates should be able to illustrate some of these practices by references to appropriate examples from Das Rheingold or subsequent works.

- 16** Illustrate ways in which an accompaniment can contribute to the interpretation of the text in a Lied. Answer with reference to the music of at least two composers. [35]

Most candidates will answer with reference principally to Lieder by Schubert. Schumann offers the most accessible contrast but examples by Brahms or Wolf may be drawn on with equal validity. Candidates will not have access to scores to verify the detail of their illustrations, and examples (which may be written out in MS or described in words) need only to be sufficiently accurate to provide recognisably appropriate support for each specific point. Mere description of what happens in an accompaniment is not sufficient on its own, however: for the example to attract credit an attempt should be made to relate what is going on in the music to some aspect of the meaning of the text. The 'interpretation' referred to in the question may be taken as fairly straightforward 'meaning' of words: candidates are not required to expose inner nuances that point to a particularly subtle personal gloss on the part of the composer.

Most examples will demonstrate how specific figuration in the accompaniment represents a relevant aspect of the text. The principal techniques to which candidates are most likely to refer include the creation of evocative background pictures (most likely 'water' in Die Schöne Müllerin or Die Forelle), underlining of narrative (e.g. the 'characters' in Die Erbkönig, the 'event' of the sudden silence in Gretchen) and mood (e.g. Ich hab' im Traum geweinet from Dichterliebe). The role of the piano in 'setting the scene' in a structural way through the introduction links between verses and a postlude should be mentioned. There should also be some consideration of appropriateness of style to reflect the nature of the vocal line e.g. the simplicity of harmony, texture and rhythm in such 'folk-song' style examples as Heidenröslein (which could usefully be contrasted with Brahms' treatment of 'folksong' style).

- 17** In his music for West Side Story Bernstein draws on a wide range of styles and techniques. Refer to examples from the music to demonstrate how the composer used these. [35]

Candidates will not have access to scores to verify the detail of their illustrations, and examples (which may be written out in MS or described in words) need only to be sufficiently accurate to provide recognisably appropriate support for each specific point. In most cases, it will be sufficient, provided the point made is sufficiently specific, for the candidate merely to give the title of the musical number to which they wish to refer.

- *Traditional operatic techniques (e.g. the ensemble in the 'Tonight' Quintet in which musically discrete identities are expressed).*
- *Several key scenes with no music (Maria's final scene with the gun) or an almost film style with underscore ('The Rumble').*
- *Dance integrated into the action (the 'ballet' is a complex dream sequence foreshadowing inner hopes and fears of the characters, with leitmotif style references looking both backwards and forwards to the final tragedy).*
- *Popular musical styles of the day especially in the dance-hall sequence 'Mambo'.*
- *Latin American styles to characterise Puerto-Rican Sharks (e.g. 'America' with its characteristic alternating 3/4 and 6/8 feel - Spanish influence - and intro. featuring clave rhythms).*
- *Music-hall styles used for 'Officer Krupke' - light relief and characterisation of the Jets.*
- *Fusion of styles e.g. 'Cool' as jazz fugue based around the gang whistle, or the otherwise conventionally operatic 'Maria' which has a popular-music derived bass line.*
- *'Classical' leitmotif/transformation of themes techniques - mainly related to the 'gang whistle' (rising perfect 4th followed by rising augmented 4th) - permeating e.g. 'Maria', 'Cool', 'One hand one Heart', 'The Rumble'.*
- *Musico/dramatic foreshadowing (e.g. seeds of 'Somewhere', the ballet and the final bars found in the closing bars of Act 1 'Tonight' duet).*
- *Whole score based on unstable augmented 4th.*

## 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 judgment 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.

**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 an 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 weakness 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 weakness 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

- 20** What contribution can music make to the expression of beliefs? Illustrate your answer by reference to music from two different centuries or traditions. **[20]**

*Most answers will deal primarily with vocal music, probably with a central focus on word-setting in liturgical contexts but there is a wide range of occasions and purposes to which candidates may refer: as well as the obvious formally-designated 'locations' of church/mosque/synagogue/temple, they might explore such expressions of non-religious belief as patriotic songs, other 'bonding' songs of societies/clubs/ teams, and the more informal identifying songs of political/pressure groups.*

*Candidates should be able to go beyond merely describing techniques of setting text: to consider the significance of what is set or what isn't, who sings it, what is accompanied, what sorts of music are considered appropriate. Some answers may describe uses of instruments, with or without voices, their history and/or their ritual symbolism and traditional associations.*

*All candidates should be able to draw on relevant examples of music from the first half of the twentieth century (Section A). Those that have studied Topics 1, 2 or 3 in Section B will have had access to appropriate repertoire from at least a different century and most candidates, whichever Topic they have studied in Section B, will have encountered some music illustrative of the two principal Christian traditions: Roman Catholic and Protestant. Answers need not be confined to consideration of the use of music in Christian worship: candidates who have knowledge or direct experience of other faiths will be able to make relevant comparisons and all candidates may draw on their wider general knowledge and experience.*

- 23** Is virtuosity always a bad thing? Illustrate your answer by referring to music from at least two contrasting genres. **[20]**

*Candidates need firstly to demonstrate that they understand the concept of 'virtuosity': they will need to describe a tension between technical display and expressive effect and to illustrate it, most probably by reference to strongly contrasting examples from the repertoire of their own instrument or voice (e.g. a clarinettist might contrast a fast movement by Weber with a slow one by Mozart).*

*The question requires candidates to adopt a position ('yes' or 'no') and to support their answer by reference to music: illustrations may be offered as roughly accurate musical examples or they may be made as (recognisable and accurate) descriptions without actual quotations - both are acceptable. All candidates will have studied a wide range of music (in Modules 2552 and 2555) that can be drawn on appropriately, both vocal and instrumental, and will have had the occasion to reflect on this issue in relation to their own performance, specifically in Module 4 Section B and generally throughout all their practical work.*

*Either answer may be equally valid: an attempt should be made to support the answer by an argument that is upheld by the musical examples. Assessment will depend on the level of the candidate's understanding, the breadth and detail of their knowledge of appropriate repertoire and the overall coherence of the answer.*