

Mark Schemes for the Units

January 2009

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Advanced Subsidiary GCE Music 3872

MARK SCHEMES FOR THE UNITS

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2552 Introduction to Historical Study

Section A

Section A consists of two recorded extracts. Scores for both extracts are provided in the Insert. Answer all the Questions on either **Extract 1A** (Questions 1 to 10) or **Extract 1B** (Questions 11 to 22).

Extract 1A

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

BEETHOVEN, Symphony no.7 in A, op.92, 2nd movement, bars 27-50, 150-173¹, & 255-272, Herbert von Karajan, Berlin Philharmonic Orchestra (1963), Deutsche Grammophon 463 092-2, track 2, 00'43" – 01'24", 04'18"- 04'58" & 07'16"- 07'45" [Total length of recorded extracts: 01'50"]

Passage 1i (bar 1 to bar 24) [⊕ track 2]

1 Outline briefly the structure of the theme in **Passage 1i**. [2]

- **ABB (2)**
- **ref. three main sections**
- **ref. second section repeated**
- **specific references to bar numbers (1 max.)**

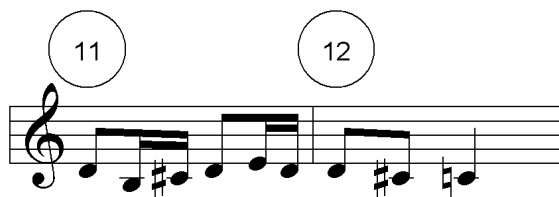
2 Which term below describes the **harmonic function** of the note B in bar 4 most accurately? [1]

- ☐ **Anticipatory note**
- ☒ **Appoggiatura**
- ☐ **Passing note**
- ☐ **Upper auxiliary note**

3 What melodic device occurs in the violin countermelody (the top melodic part of the printed score) from bar 9 to bar 12? [2]

Descending (1) sequence (1)

- 4 On the score complete the main melody (played by the violas) from bar 11 to bar 12. The rhythm of this passage is indicated above the staff. [5]



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

- 5 The following chords are used in the section from bar 19 to bar 24: [3]

- I (Am)
- V (E)
- Vb (E/G#)

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

Award 1 mark for each chord positioned accurately.

Passage 1ii (Bar 25 to bar 48) [⊙ track 3]

- 6 Compare **Passage 1ii** with **Passage 1i**, showing **specific** ways in which the composer varies the melody. Refer to bar numbers in your answer. [4]

Award 1 mark for each valid description of melodic alteration + 1 mark for each accurate location (to a maximum of 4 marks)

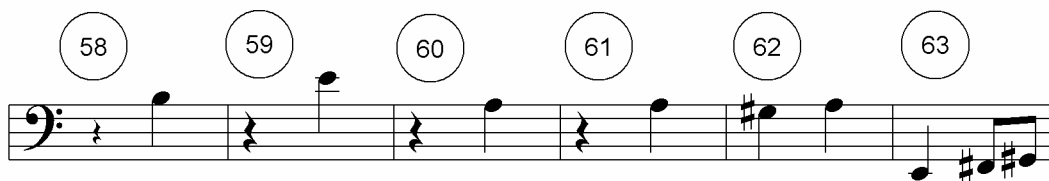
- *ref.* triplet figuration replacing semiquavers Bar 27²
- *ref.* simplification of motif at bar 5² Bar 29²
- *ref.* change of melodic shape Bars 33-36
- *ref.* triplet decoration/“link” material Bars 40 & 43

- 7 How is the use of instruments in **Passage 1ii** different from that in **Passage 1i**? [6]

- *ref.* addition of woodwind/flute (1) in octaves (1)
- Strings/violins now *pizzicato* / plucked
- *ref.* string broken chord/arpeggiac figuration
- *ref.* new semiquaver (1) accompaniment figure (1)
- *ref.* (dominant) pedal in Vc & Cb (1) derived from (violin) countermelody in **Passage 1i** (1)
- *ref.* pedal now inverted – now at bottom of texture (1)

Passage 1iii (Bar 49 to bar 66) [☉ track 4]

- 8 **On the score** complete the bass line played by the 'cellos and double basses from bar 58² to bar 63. The rhythm of this passage is indicated above the staff.

[4]

<i>Entirely correct</i>	4
<i>One error of (relative) pitch</i>	3
<i>Between two and four 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

- 9 Describe Beethoven's use of instruments in **Passage 1iii**.

[3]

- Antiphonal scoring(1)
- Main material passed down the wind range (1)/between flutes and horns (or any other combination from two groups) (1) or between flutes + oboe (1)/oboe + clarinets (1)/bassoons + horns (1)
- String (chords) (1) *pizzicato* (1) on weak/2nd beat of each bar (1)

- 10 Show how musical material from **Passage 1i** is used in **Passage 1iii**.

[5]

- Use of same harmonic base/progressions
- Structure truncated/no repeat of the B section
- *ref.* movement to C major in both passages
- *ref.* material truncated (1) to crotchet + 2 quavers (1)
- ...at first in two-bar units (1) then in one-bar units (1)
- *ref.* repeated notes/chords
- *ref.* falling chromatic line (derived from bar 12)
- *ref.* rising scale pattern at end (1) taken from violin countermelody in Passage 1i (1)
- Similar melody (not same)
- *ref.* antiphony (if not credited in Q9)
- *ref.* (violin) counter melody of 1i now becomes main melody

Extract 1B

This extract consists of **two** passages (**Passage 1i** and **Passage 1ii**) from Ron Grainer's original score for the television comedy series *Steptoe and Son*.

RON GRAINER, *Old Ned*, (no score available), No orchestra specified/no conductor specified (1962), Pye Records/River Records (1999) RRCD15, track 6, 00'01"- 00'53" & 01'47"- 02'25" [Total length of recorded extracts: 01'30"]

Passage 1i (Bar 1 to bar 26) [☉ track 5]

- 11 What instrument plays the bass line printed in the score from bar 1 to bar 8? [1]

Trombone

- 12 Tick one box to indicate which of the rhythm patterns below is played by the woodblock from bar 1 to bar 3 and from bar 5 to bar 6. [1]



- 13 What is the harmonic function of the note G# in bar 10? [2]

Chromatic (1) passing note (1)

- 14 The following chords are used in the section from bar 16 to bar 19: [3]
- I (C)
 - II (Dm)
 - V (G)

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

Award 1 mark for each chord positioned accurately

- 15 The first phrase of the main theme (bar 9 to bar 12) is played by a banjo. Mention **two** specific ways in which this melody is changed when this phrase is repeated (bar 13 to bar 16). Refer to specific bar and beat numbers in your answer. [4]

Award 1 mark for each valid reference to a melodic change + 1 mark for each accurate location

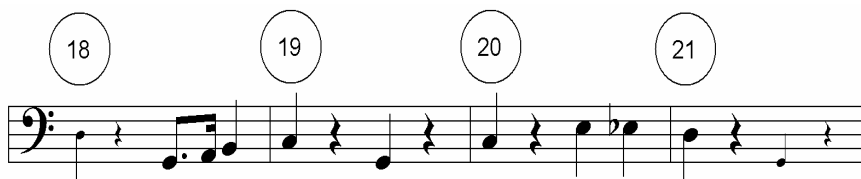
- | | |
|---|--------------------------------------|
| • Addition of upper auxiliary note (B) | Bar 15 ¹ |
| • ref. change to cadential figuration | Bar 15 ²⁻³ |
| • ref. repetition of material from 14 ⁴ -15 ³ | Bar 15 ⁴ -16 ³ |

- 16 Comment briefly on the **phrase structure** in the second section of **Passage 1i** (bar 17 to bar 26) [3]

- *ref. two-bar units/repetition of rhythmic idea at 17-20*
- *ref. material restated at 21-22*
- *ref. changed ending/sustained/long note in melody*
- *ref. extension to five-bar unit*
- *ref. single bar return to tonic at bar 26*

- 17 On the score complete the trombone bass line from bar 18 to bar 21¹.
The rhythm of this passage 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 four errors of (relative) pitch</i>	2
<i>The general melodic shape reproduced but with largely inaccurate intervals between notes</i>	1
<i>No melodic accuracy</i>	0

- 18 (a) What technical term describes the note G printed in the melody line of the score from bar 22³ to bar 25⁴?

[2]

Dominant/inverted (1) pedal (1) (allow drone)

- (b) What performance technique is heard at the **start** of this note (bar 22³)?

[1]

Slide / glissando / portamento / scoop

- (c) Describe briefly the accompaniment beneath this note:

[2]

- **Trombone (1) has bass line from the introduction (1)**
- **ref. repeat of bars 4 and/or 8 at bar 26**
- **ref. tonic/dominant alternation**

Passage 1ii (Bar 27 to bar 44) [⊙ track 6]

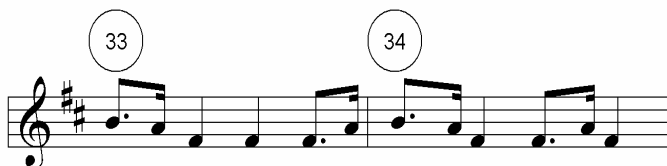
- 19 What is the key of the music at the start of **Passage 1ii**?

[1]

D (major)

- 20 On the score write the music played by the banjo from bar 33 to bar 34.
The rhythm of this passage is indicated above the staff

[3]



<i>Entirely correct</i>	3
<i>Not more than one error 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

- 21 Compare **Passage 1ii** with **Passage 1i**, pointing out similarities and differences.
Organise your answer under the following headings:

(a) **Scoring/Instrumentation** [2]

- Banjo plays melody in both
- *ref.* melody no longer confined to the banjo
- Taken up by the saxophone at bar 35
- Banjo return to melody line at bar 41 (1) joined by saxophone (1)
- Woodblock present in both

(b) **Phrasing and structure** [2]

- Both have 4-bar phrases
- Passage 1ii has no introduction
- Passage 1ii lacks extended dominant pedal of Passage 1i
- Opening phrase returns at bar 41 (1) as a coda (1)
- ...but truncated to three bars (1) with final tonic chord at bar 44

There must be at least one example of a difference in either (a) or (b).

- 22 Show how **melodic** ideas from **Passage 1i** are used in **Passage 1ii**. [4]

- *ref.* use of same melodic material (1) but decorated in Passage 1ii (1)
- Award 1 mark for a valid description of a specific melodic change + 1 mark for accurate location – to a maximum of 4 marks
- *ref.* return of main theme at 41
- *ref.* description of changed melodic ending at bar 43

Section B

Answer **all** the questions in this section (Questions **23** to **35**).

Extract 2

The Insert contains a full score of **Extract 2** which is taken from the first movement of Beethoven's *Concerto for piano and orchestra in c, op.37*. There is no recording for this extract.

BEETHOVEN, *Concerto for piano and orchestra in c, op.37*, first movement, bar 481 to bar 500.

23 Explain the meaning of the following terms or signs as they are used in the printed extract:

- (a) *ped.* (*piano at bar 2*): [1]

Use of the sustaining pedal

- (b) *poco cresc.* (*strings at bar 17*): [1]

(Getting) **a little louder**

- (c) TUTTI (*woodwind & strings at bar 19*): [1]

Full (orchestra)/everyone/all (instruments)

24 Explain the notation of the violins' music from bar 9 to bar 12. [1]

(Repeated) semiquavers/(measured) Tremolo / Tremolando

25 Describe the various textures in the piano writing of the printed extract, giving precise bar references for your examples. [4]

Award 1 mark for a valid ref. to texture + 1 for each accurate location

- **Full/block chords :** bars 1, 3, 5 & 7
- **ref. broken chords:** bars 2, 4, 6 & 8
- **ref. (barren/bare) octaves:** bars 9-18
- **ref. effect of sustaining pedal**
- **ref. higher register**

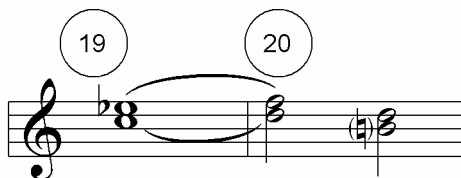
26 Comment on the sound of the music in the section from bar 1 to bar 8. [4]

- *ref. unusual harmonic progression*
- *ref. V7c in F (2) leading to a diminished 7th chord (1)*
- *ref. expectation of resolution to Ic thwarted*
- *ref. unconventional scoring*
- *ref. sustained (1) string chords (1)*
- *ref. ominous use of timpani “punctuation” (1) on tonic & dominant (1) derived from end of first subject(1)*
- *ref. piano descending (1) figuration based on diminished 7ths (1)*
- *ref. “blurring” effect of use of sustaining pedal*
- *ref. effectiveness of dynamics (pp)*
- *ref. no woodwind and brass*

27 Describe Beethoven’s use of harmony in the section from bar 13 to bar 21¹. [4]

- *ref. rate of harmonic change*
- *ref. ending with a perfect cadence*
- *Specific chord identification: I VI IIb V7 I (3 max)*
- *ref. Same progression as bars 9-12 or 13-16 (1) but at a faster rate (1) (bar 17)*

28 On the blank stave below, write the clarinet parts from bar 19 to bar 20 at sounding pitch. [4]



<i>Entirely accurate</i>	4
<i>One error of pitch</i>	3
<i>Two or three errors of pitch</i>	2
<i>Four or five errors of pitch</i>	1
<i>No accuracy of pitch</i>	0
<i>Missing accidental counts as 1 error</i>	
<i>(Allow enharmonic alternatives but <u>not</u> octave displacement.)</i>	

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

- **Piano arpeggios/broken chords**
- **... followed by ascending (1) scales (1)**
- ***ref.* punctuating chords (1) in orchestra (1)**
- **All based on the tonic chord/I**
- ***ref.* concluding repetition of tonic note (C)**

30 Relate the printed extract to the overall structure of the 1st movement of the concerto. **[2]**

- **Immediately after (1) the cadenza (1)**
- **Coda**
- **Bars 481-500**
- **Overall Sonata Form structure**

Extract 3 [⊙ track 7]

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

This extract is taken from *So What* from *Kind of Blue* performed by the Miles Davis Sextet.
The extract consists of a single solo statement.

MILES DAVIS, *So What* (1959), from *Kind of Blue*, Columbia Legacy/Sony Music CK 64935, track 1, 00'33" – 01'29". [Length of recorded extract: 00'56"].

31 (a) Name the instrument playing the main melodic motifs in this extract. **[1]**

(Double) bass


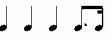
(b) Identify two playing techniques used by this instrument in the recorded extract. **[2]**

- ***Pizzicato* / plucking**
- ***Glissando* / *portamento* / slide**
- **Pitch bending**

(c) Name the soloist in this section of the extract. **[1]**

(Paul) Chambers

32 Describe briefly the main musical features of the **accompaniment**, writing your answers in the boxes below. **[6]**

<i>Instruments</i>	<i>Musical features</i>
Drum kit	<ul style="list-style-type: none"> • (Ride) cymbal (1) & snare (drum) (1) • Use of (wire) brushes • ref. to <i>So What</i> rhythm (): Credit <u>once</u> only • ref.  rhythm pattern • ref. swing rhythm
Woodwind & brass	<ul style="list-style-type: none"> • Syncopated (1) rhythm • Parallel (1) chords (1) = <i>So What</i> chords
Piano	<ul style="list-style-type: none"> • Chords (1) at start & end of sections (1) • ...then later with brass & woodwind • syncopated (1) rhythm

(Award 1 mark for each valid observation, to a maximum of 6 marks for this question)

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

- Trumpet/(Miles) Davis (1) solo (1)
- *ref.* cymbal strike
- Walking bass (1) begins played by (double) bass (1)
- *ref.* fragmentary melodic line
- *ref.* Davis' use of half-valving (1) and ghost notes (1)

34 Where does the recorded extract appear in the overall structure of *So What*? **[1]**

After the introduction/Main theme/A¹ A² B A³/0'33" – 1'29"

35 In what city was this performance of *So What* recorded? **[1]**

New York

Section C

Answer **one** of the following questions (**36 to 40**).

Write your answer in the space provided.

(1½ pages of lines to be inserted for answer.....)

Questions 36 to 40

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

- 36 Compare the rôle of the solo instrument in Miles Davis' *So What* with **either** Beethoven's *Piano concerto in c* **or** Haydn's *Concerto for trumpet and orchestra*. [25]

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

- The competitive nature of the solo concerto against the more collaborative nature of Miles Davis' group improvisations.
- The differences between the two instruments considered (piano and/or trumpet).
- Awareness of social and historical contexts, including an appreciation of the nature of the instruments being used (for example, the contrast between Haydn's keyed trumpet and Davis' modern valve instrument).
- Methods used by the composers/performers to "highlight" the solo instrument within the texture.
- Performing techniques employed in the works under discussion, including some awareness of period performance style and/or artistic idiosyncrasies.

Most candidates should be able to:

- Recognise the essential elements of "competition" in both works and make some reference to the uneven balance of musical forces.
- Describe in basic detail some examples of the soloist's rôle in each work.
- Discuss the main differences between the two solo instruments (brass/keyboard).

More informed answers will offer more detail such as:

- An ability to select and describe in detail specific examples of the rôle taken by the soloist in each work.
- Perceptive comments on the aural effectiveness of the musical examples discussed
- An exploration of the nature of the composer's response to idiomatic writing in each work.
- Specific comments on the aural effectiveness of different instrumental techniques and contrasting musical textures found in the music of the soloist in each concerto.

- 37 In what ways does Jelly Roll Morton's performance of *Black Bottom Stomp* reflect the style of jazz typical in the late 1920s? [25]

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

- The nature of jazz in the 1920s, including the essential features of "Dixieland" style and the use of small ensembles.
- The basic element of group improvisation around a standard chord sequence.
- The chief elements of the performance style, including solo performing techniques and group elements (such as comping).
- The general division of recordings into "solo" and "ensemble" sections, and the chief musical characteristics of each type.
- The constraints imposed on performances by the relatively primitive nature of recording technology.

Most candidates should be able to:

- Identify the main features of 1920s jazz style, including aspects of structure, harmony and performance techniques.
- Describe in basic detail specific ways in which *Black Bottom Stomp* was typical of the jazz music produced during the late 1920s.
- Demonstrate an awareness of the main limitations imposed on early jazz performances by the primitive nature of recording technology (eg the presence of a time limit and the need for a frontline arrangement).

More informed answers will offer more detail such as:

- Awareness of detailed musical characteristics of "Dixieland" jazz, coupled with an attempt to assess the extent to which *Black Bottom Stomp* reflects the characteristics mentioned and contributed to Morton's reputation as "the first great composer of jazz".
- Perceptive comments on the playing techniques and musical textures used in the performance, covering the main solo lines, accompaniment textures and ensemble improvisations.
- An exploration of specific ways in which the recorded "document" was influenced by the restrictions of early recording technology. This should attempt to cover both the limited duration of the track and issues of instrumental balance and clarity.

- 38 Explain the similarities and differences between the music written for brass instruments in the final movement of Haydn's *Concerto for trumpet and orchestra* and that in Weber's overture to *Der Freischütz*. [25]

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

- The nature of brass forces used in both works and an awareness of specific "highlighting" of brass at key moments in the music.
- The limitations of brass instruments in both works: Haydn's soloist (using a keyed trumpet) is untypical; his orchestral brass range is much more restricted. Weber uses horns crooked in two different keys to obtain his melodic "woodland" music at the start of the overture.
- The contrasting aims of the works discussed: Haydn's aim is to demonstrate the capability of a "new" instrument; Weber is attempting to create a sense of atmosphere and musical imagery in preparation for the operatic action to follow.

Most candidates should be able to:

- Identify the specific brass forces employed in each work (including references to Haydn's use of orchestral brass in *tutti* sections).
- Describe specific points at which the brass instruments are especially prominent within the musical texture.
- Comment in basic detail on the aural effectiveness of the brass writing in the examples discussed.

More informed answers will offer more detail such as:

- Detailed consideration of the technical construction of the instruments used by Haydn and Weber, together with an exploration of the way in which the nature of the instrument influenced the music composed for it.
- Perceptive comments on the aural effectiveness of specific examples discussed, covering a range of instrumental textures.
- Awareness of the contrasting nature of the two works and clear appreciation of the "virtuoso" solo element in Haydn's concerto against the programmatic "atmosphere" created in Weber's overture.
- Detailed comments relating to audience expectations in relation to brass writing and awareness of specific ways in which the prescribed works may have confounded those expectations (eg a chromatic line in the Haydn concerto and a four-horn ensemble in the Weber).

39 What aspects of Weber's overture to *Der Freischütz* are characteristic of its time? [25]

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

- The basic nature of the early 19th-century orchestra, including expansion of the woodwind and brass sections.
- The wide contrasts of elements such as key, instrumental range and timbre evident in much of Weber's overture.
- The influence of emerging Romanticism in the early 1800s and the increasing interest in using instrumental music for effect.
- The link between music and extra-musical stimuli (eg operatic action or scenic depiction).
- The dominance of sonata-form structure and its manipulation by composers in the early 19th century.

Most candidates should be able to:

- Discuss in basic detail ways in which the orchestra employed by Weber expanded the instrumental resources typical of earlier works or reflected typical 19th-century orchestral groupings.
- Acknowledge the basic sonata-form structure of the overture and identify some of the main sections and/or themes.
- Describe in basic detail some ways in which the music attempts to create an atmosphere or mirror a scene in the overture.

More informed answers will offer more detail such as:

- Detailed comment on the nature of the instruments used by Weber linked to specific examples of a range of aurally effective writing in the overture.
- Exploration of Weber's use of elements such as key, instrumental range and/or texture to create an image in the listener's mind covering a range of specific examples.
- Clear awareness of the contemporary influence of the emerging Romantic movement, together with its interest in elements of folk-lore and the supernatural. There may also be some attempt to link this with the growth of German nationality in the post-Napoleon period and the emergence of German *Singspiel*.
- Awareness of specific ways in which Weber manipulates sonata-form structure in the overture.

- 40 The photograph below shows Duke Ellington and his orchestra performing in 1929. In what ways did the performance venue affect the type of music Ellington and his orchestra produced? [25]



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

- The influence of Ellington's extended residency at the Cotton Club and its effect on personnel, reputation and the nature of the music performed.
- The integration of music with elaborate floor shows, many of which were based around exotic themes (eg Egyptian, Arabian).
- The affluent and cross-cultural nature of the audience; white New Yorkers who heard Ellington's music (and performances by other black musicians) as part of an extended evening's entertainment.
- Ellington's cultivation of a stable group of soloists for whom he could compose and who could create a distinctively "Ellington sound".
- The essential characteristics of the "Ellington sound", including the dark, brooding "jungle" sound and the performance techniques associated with it.
- The limitations imposed upon recorded performances by contemporary technology.

Most candidates should be able to:

- Display an awareness of the link between Duke Ellington and the Cotton Club.
- Acknowledge the link between Ellington's music and the exotic floor shows offered at The Cotton Club.
- Describe in basic detail ways in which Ellington's music developed a characteristic style that fitted with the dancing displays at the club.
- Demonstrate an awareness of the extended residency Ellington enjoyed at The Cotton Club.

More informed answers will offer more detail such as:

- Detailed understanding of the nature of the entertainment offered at The Cotton Club, together with an assessment of Ellington's rôle within the overall entertainment package.
- Discussion of specific ways in which Ellington developed a distinctive style of music to accompany the floor shows, supported by perceptive comment on the aural effectiveness of the examples discussed.
- Clear awareness of the nature of the audience (white, affluent Americans) and of the rôle of The Cotton Club in promoting black jazz musicians (eg Duke Ellington and Cab Calloway) and in securing stable employment for Ellington and his orchestra over a lengthy period of time.
- Knowledge of aspects of stage routines (eg twirling of the Double bass), the emergence of "concert jazz" and/or the elements of racism evident in Ellington's use of the 'jungle' sound.

2555 Historical and Analytical Studies

Section A

1 Describe the vocal textures used in bar 4 to bar 16³.

- Two opening phrases in homophony. (1)
- Bare, open 5th chords in first phrase. (1)
- Imitative contrapuntal writing (1) in following phrases, over tonic pedal (1) in Bass II to begin with.
- After tonic pedal note (1), only two part, sparse texture. (1)

Credit these and any other correct observation.

[max 4]

2 (a) After the description of the shooting in the opening section, the music of bar 17 to bar 27 creates a contrasting mood for the peace of the olive grove.

Explain how vocal melody, harmony, tonality and texture are used to create this different mood.

Contrast between the shooting and the peace of the olive grove is achieved by the following:

- First use of *melisma* in the song. (1)
- The long rise and fall of the *melisma* in Tenor I could be said to reflect the shape of the protective tree. (1)
- The phrasing is now much longer (1) perhaps contrasting the rapid action of the shooting, and the eternity of sadness for the remaining comrade.
- The twisting (1) chromatic melody (1) gives a feeling of sadness and grief.
- The change to C major (1) gives a feeling of peace, though the immediate bitonality (1) of D major over C pedal is unsettling.
- The augmented 4th/whole tone influence in Tenor 1 and later (1) may be mentioned for its unsettling effect and later connections with death.
- There is some degree of rhythmic unison in the first bars but this disintegrates into shorter imitative phrases (1) in the top three parts while Bass II has Tenor I's previous long *melisma*. (1)
- The passage ends homophonically with a cadence of D_b major to C major (1) over a tonic pedal. (1)
- The percussion part now uses only one timpani (1) and single bass notes (with some drags) and a long roll (1) give a sad "tolling" effect and emphasise the solitary remaining comrade.

Credit these and any other correct observations. At least two aspects in the question should be correctly addressed to achieve full marks.

[max 4]

(b) Referring to the vocal writing of bar 39 to bar 48, explain how Barber's music reflects the meaning and mood of the text.

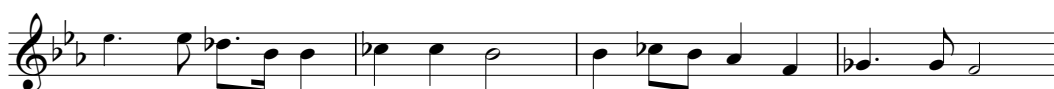
- Short phrases reflect division. (1)
- Repeated notes and rests in Bass II (in dialogue with timpani) suggest *staccato* gunfire. (1)

- The repeated large intervals **(1)** and longer, *legato* phrase **(1)** suggest “opened wide the distances”. “final loneliness” is reflected by *diminuendo* **(1)** lengthening note values **(1)** falling melody through the voices **(1)** and unison. **(1)**
- The *crescendo* reflects “opening wide” and the *diminuendo* the “final loneliness”.
- The opening up of the vocal range from high Tenor 1s to low Bass 2s **(1)**

Credit these and any other correct observation.

[max 3]

- 3 In bar 35 to bar 38 the two Tenor parts are in unison. On the score, complete this melody from 35² to 38². Write your answer in the first Tenor line only.**



- (4 marks) Notes and rhythm entirely correct
- (3 marks) About $\frac{3}{4}$ of the notes/relative pitch and rhythm correct
- (2 marks) About $\frac{1}{2}$ of the notes/relative pitch and rhythm correct
- (1 mark) Contour only and some rhythm correct
- (0 marks) No melodic or rhythmic accuracy

[max 4]

- 4 In bar 61 to bar 70, how does the vocal setting of line 15 to line 17 of the poem differ from the rest of the extract and provide a conclusion to the extract?**

- The different rhythm on “stopwatch” **(1)**, the long notes on “-watch” and “map” **(1)**, and the extra beat reflecting “five” **(1)** all lead to the
- *allargando* **(1)** which signals the end of the extract.
- The first use of divided voices increases the texture. **(1)**
- The rise to the highest pitches **(1)** and loudest dynamics **(1)** in the passage.
- These features are used to create a feeling of climax for the extract. **(1)**
- Answers may also mention the lengthening note values, long pause, and *diminuendo* reflecting timelessness. **(1)**

[max 5]

- 5 Discuss the contribution of the accompaniment to:**

the introduction

- Gives a military, marching feel. **(1)**
- The dynamic contrast and indicated stick change anticipate the two moods of the song, violence and loneliness. **(1)**

bar 39 to bar 48

- The *glissando* intervals could suggest the map reader’s dividers opening or the metaphoric division between the two comrades. **(1)**
- The repeated quavers and rests suggest *staccato* gunfire. **(1)**
- The *diminuendo* roll reflects “loneliness”. **(1)**

bar 60 to the end of the extract.

- The timpani play the rhythm and tune of the first tenors' first line of the song. **(1)**
- The drags on every beat contribute to the build up of the climax **(1)** and the thickening texture.
- The *diminuendo* roll contributes to the musical setting of "timelessness". **(1)**
- Change to and from hard sticks to soft sticks. **(1)**

Credit these and any other correct observation.

[max 5]

6 Referring to another piece of vocal music from this period, explain how accompaniment is used to create mood. Give detailed references to text from your chosen piece.

- (4 - 5 marks) Answers describe several ways in which accompaniment creates mood in the chosen work: a number of detailed references to text in the chosen piece are given.
- (2 - 3 marks) Answers describe one or two ways in which accompaniment creates mood in the chosen work: some creditable references to text in the chosen piece may be given.
- (1 mark) Answers may show some knowledge of the use of accompaniment in another piece, but fail to give a convincing explanation of the creation of mood, or give any reference to text.
- (0 marks) No creditable explanation or references to text given.

[max 5]

[Samuel Barber, *A Stopwatch and an Ordnance Map*, Op.15: Choir of Ormond College, University of Melbourne, cond. Lawrence. Naxos 8.559053]

Extract 2

Passage 1 - Theme

- 7 Identify the structure of the Theme, using letters A, B and so on, and describe any musical features used.

Structure

- A A B A **(1)**; or
- A A1 B A1 **(2)** and if the different chord ending A (dominant) and A1 (tonic) is explained **(1)**
- 8-bar phrase structure **(1)**

[max 2]

Musical features

(3 marks) Identifies and describes in detail several features of the melody, rhythm, harmony, texture or expression.

(1 - 2 marks) Identifies and describes a few instances of the use of one or two musical features.

(0 marks) Fails to describe successfully any musical feature.

[max 3]

Passage 2 - Variation

- 8 Compare the use of texture and tonality in this passage with that in the Theme (Passage 1).

Texture:

- The theme uses a wide range of the piano **(1)** and a full texture. **(1)**
- The theme has the melody in octaves **(1)** in the RH/treble and a stride/um-pah LH/bass. **(1)**
- The variation has a simpler/more sparse/more open texture with the repeated chords in the mid range **(1)** and elements of the melody appearing above and below them. **(1)**

[max 3]

Tonality:

[The key scheme for passage 2 is:

B_b major/F[#] major/F[#] minor/D major/D_b major/D_b minor/(dim. 7th)/B major/B minor/F[#] major]

- The use of modulation is more complex **(1)** in Passage 2, Passage 1 goes to related keys only. **(1)**
- The variation begins in B_b major/ the dominant of the piece. **(1)**
- Passage 2 uses chromatic harmony **(1)** and major/minor shifts. **(1)**
- Passage 2 uses tertiary modulations. **(1)**

Award **(1)** each for any two correct modulations identified **(max. 2)**.

[max 3]

9 Explain how the musical material of Passage 2 relates to the Theme (Passage 1).

- The music begins with the final six notes/three chords/cadence chords of the B section **(1)** repeated octave lower **(1)** with answering two notes (echo) in bass (LH). **(1)**
- After a repeated note which grows into a triad **(1)** the opening melody (first 2 bars) of B is heard **(1)** over the continuing repeated notes **(1)**, and this is answered by the opening melody/first 2 bars of A in the bass (LH). **(1)**
- This section is repeated **(1)** (award 1 for observing the *appoggiatura* introduced into the melody on the repeat).
- As the repeated notes continue, the melody expands to develop the opening six notes of the variation (last six notes of the theme). **(1)**
- The opening chords and bass echo from the opening are repeated to end the passage. **(1)**

Credit these and any other correct observations with **(1)**

[max 4]

**[Reizenstein: Variations on Lambeth Walk. Philip Martin, piano.
Reizenstein Piano Works: Continuum ASIN 5000050PFK]**

Section B

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

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

The quality of the candidate's language is assessed.

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

Marking Categories

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

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

10 Discuss the techniques of word setting in the sacred music of either Thomas Tallis or William Byrd.

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

Answers on Tallis may include the following points:

- Under Elizabeth his settings, though still in Latin, have a more restrained style.
- He adopts a more syllabic style required by the Anglican church.
- Anthems such as the *Lamentations of Jeremiah* are distinguished by dramatic and expressive use of harmony.
- His vocal writing seems to transcend the constraints of counterpoint, and follow the natural inflection of the text making 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 Catholic heritage to the more modern influences, including Italian.
- His most expressive settings are of texts concerning lamentation and entreaty.
- His later music written for Catholic nobility displays a more joyful spirit and a serenity not present earlier.

[35]

11 Discuss the expressive word setting in the vocal music of at least one Italian composer from the period.

Of the many possible contenders for discussion, including Lassus, Gesualdo, Monteverdi, Palestrina, Victoria, Caccini and the Gabriellis, Lassus and Monteverdi will give the most scope for those wishing to address both sacred and secular music.

The features of expressive text setting in the period may include:

- word painting;
- chromaticism;
- dissonances of various kinds;
- recitative and the adherence to speech rhythms;
- reduction of forces to voice and *continuo*;
- contrasts in combinations of vocal forces and instruments;
- contrasts in dynamics, texture, register, tempo, tonality;
- monody;
- ornamentation.

[35]

12 Illustrate the emergence of tonality during this period, by referring to the music of at least one composer

There are many suitable composers for discussion, those most useful may include Monteverdi or Tomkins - composers whose music illustrate the movement towards:

- a more unified chordal language;
- the concentration on the Ionian and Aeolian modes focusing on the major/minor distinction;
- the use of chromaticism and dissonance for expressive effect;
- a style using monody over a bass and harmonic progressions;
- the wish in both sacred and secular music in *seconda prattica* for the text to dominate the music;
- the creation of mood and expression, and often sharp contrasts of emotion - the *affections*.

[35]

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

13 Explain the conventions of *opera seria* during this period. Refer to the music of one composer who worked within these conventions, and one who reacted against them.

The features of *opera seria* which caused dissatisfaction included:

- the restricted structure of alternating recitative and aria, with few ensembles or choruses;
- the *Metastasio* model for the *libretto*: a conventional hierarchy of characters each with a set number of arias depending on importance;
- the dependence on stories from ancient legend and literature;
- the limiting of the narrative to recitatives, while arias were a vehicle for vocal display;
- the limited rôle for the orchestra;
- the adherence to the *da capo* aria.

Reference may be made to those works of Handel that followed these models, and Hasse and Porpora are also relevant. Gluck's reforms should be known, including the importance of the poetry and dramatic realism, the rejection of the cult of the voice and of the use of instrumental *ritornelli*, and the importance of the orchestra in preparing the audience for the following drama in the overture and in reflecting the mood and emotion of the action itself.

[35]

14 Describe the sacred music of one country during this period. Refer to the music of at least one composer from your chosen country to illustrate your answer.

Candidates have a wide field here, and an opportunity to discuss in detail the religious music from one country which they have prepared. Important countries will be England, France, Italy, and Germany. Candidates may concentrate on liturgical settings, but they could also include, as appropriate, large-scale works such as the Mass and the Passion. Composers to whom reference may be made will include Bach, Handel, Schütz, Buxtehude, Scarlatti, Carissimi, Purcell, Blow, Humfrey, Lully and Charpentier.

[35]

15 Discuss the relationship between text and music in at least one work by J.S.Bach.

The significant features of Bach's setting or text may include:

- the influence of the Lutheran chorale;
- the expressive use of the newly emerging tonality;
- the expressive use of chromaticism, dissonance and ornamentation;
- the contrasts of texture, vocal forces, homophony and counterpoint;
- the moulding of all aspects of contrast, including the rôle of the chorus, into unified and dramatic large-scale works, such as the Passions;
- expressive instrumental writing.

[35]

Topic 3: 1815 to 1885 (Aspects of Romanticism).**16 Discuss the contribution of the piano accompaniment to the expressive word setting in at least three songs by Schubert.**

Answers should go beyond a mere description of what happens in the chosen accompaniments, and should go on to make close links between these and the meaning and mood of the texts. The use of piano figurations is important, as is also an often complex harmonic language: Schubert's use of chromaticism, dissonance and modulation under an otherwise diatonic vocal melody that is, the elevation of a simple folk-like melody to a more emotional, and often turbulent, expression.

[35]

17 Illustrate the influence of works of literature on music, by referring in detail to at least two instrumental works from the period

There is a very wide range of possible works here. It is likely that settings of Shakespeare will be used for illustration by many, and Mendelssohn's music for *A Midsummer Night's Dream* will be a suitable choice. As well as orchestral examples, keyboard works such as Listz's treatment of the Faust story are also possible for illustration.

Examiners should also credit illustrated references to appropriate overtures, both concert and operatic, as well as extended orchestral passages from opera eg the *Royal Hunt and Storm* music from *Les Troyens*.

Central to the answer should be the use of Romantic techniques in descriptive or narrative settings. These may include:

- the use of the enlarged and more expressive Romantic orchestra
- the imaginative and more flexible approach to orchestration as pioneered by Berlioz in particular
- the use of increasingly complex and expressive harmonic language
- the use of new compositional techniques for programmatic ends - *leitmotif* and thematic metamorphosis
- the development of a single movement form - the symphonic poem - for a unified and continuous expressive experience.

[35]

18 Describe the musical life in England during this period. Illustrate your answer with references to at least one genre.

Answers may observe a low point in home grown English composition at the start of the period, and the fact that it was largely due to the influence of foreign composers here that a native school of composition was rekindled.

S. S. Wesley was important in the early period, and his large-scale anthems with their choruses, solos and ensembles, are still in church repertoire.

For large-scale oratorio, works with mature orchestral accompaniment, England depended on foreign composers such as Mendelssohn and Gounod. Their works, such as *St Paul* and *La Redemption*, were written for Festivals featuring the successful English tradition for choral singing.

Domestic music making was important in this period, and the wealth of parlour songs, small-scale piano works and character pieces, and piano arrangements of orchestral repertoire, were all important features of Victorian musical life. It would also be appropriate to mention the importance of piano manufacture in England at this time, with companies such as Broadwood and Clementi (in Evesham).

The first tentative steps towards an English renaissance came with Parry and Stanford (strictly speaking Irish) and their work is heavily influenced by oratorio and their academic backgrounds. The operettas of Sullivan are also important.

The position of London in providing opportunities and enthusiastic audiences had attracted both Mozart and Haydn to visit, and now in this period Weber and Beethoven wrote for Covent Garden and the Philharmonic Society. Virtuoso performers and composer/performers considered London an important and lucrative venue in their European concert tours. Regional venues (Birmingham, Manchester) established venues and orchestras in the period. As well as the Royal Academy and Royal College of Music, the academic pursuit of music was popular in universities.

[35]

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

Answers to questions in this Topic should not refer to aspects of solo song. (Topic 5)

19 Explain with detailed references to at least two films, the techniques used in the symphonic film scores of John Williams.

Answers are likely to focus on films of the recent time, though Williams has an enormous output spanning many years, and there is much for candidates to engage with through his career. Candidates could give an outline of the breadth of this career from the early *Poseidon Adventure*, through the *Star Wars* and *Indiana Jones* series, to the more recent oscar-winning *Schindler's List*, *Minority Report*, and *Harry Potter* movies.

But the question asks for details of his techniques, and answers should illustrate Williams' powers of atmospheric writing, and his use of *leitmotifs*, his natural style derived from Mahler and Strauss, and his ability to encompass stirring thrillers, comedy, pathos, and magical mystery, indeed every emotion, and to communicate the drama of each emotion.

[35]

- 20 Discuss the non-Western influences in the music for stage of at least one composer from the period.**

Answers should illustrate how African, Hispanic, Asian, or Far-Eastern music and/or instruments have been used in, or influenced the score of a stage work. The use of dance idioms could be mentioned (*West Side Story*), as well as works with a non-Western setting (*Miss Saigon*, *Nixon in China*), and those with influences such as those in *Curlew River*.

[35]

- 21 Give detailed references to illustrate Bernstein's integration of music and drama in at least two extended passages from *West Side Story*.**

The question calls for extended passages to be addressed, and the score gives much scope for this, allowing candidates to show how the dramatic tension and tempo over long time periods are controlled by Bernstein's score: the Prologue up to the first dialogue, the Dance at the Gym up to *Maria*, the Quintet build-up to the Rumble and the Rumble itself, these and other sections of the show all offer much potential for discussing the composer's techniques of integration.

Details of this technique may include:

- the use of underscore, silence, and other devices such as *leitmotif* for dramatic purpose;
- the use of operatic styles: ensembles arias, and recitative;
- the use of different genres to establish and distinguish characters;
- the use of dance as an integrated element of the drama;
- classical devices such as word painting, and motivic development to enhance the drama.

[35]

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

Answers to questions in this Topic should not refer to songs from musicals or other large-scale genres. (Topic 4)

- 22 With reference to the music of two composers from the period, discuss techniques of expressive word setting in 'art' songs.**

Candidates have a wide choice of composers here. From the point of view of the use of tonality for expressive purposes, answers can range from the purely tonal examples of those like Richard Rodney Bennett to the atonality of Boulez and Berio. Between these extremes lies the language of Britten, Rorem, Barber and many others who continue to use bitonality, dissonance, and chromaticism as well as other straightforward means of melodic and rhythmic word painting.

[35]

- 23 Illustrate the range of harmonic language which Lennon and McCartney brought to popular music. Give examples from at least three songs.**

The importance of the songs of Lennon and McCartney cannot be overestimated. The two added to their natural gift for melody and words an intuitive grasp of a more sophisticated and expressive harmonic language, which they introduced to the world of popular song.

The use of the Dorian mode in *Eleanor Rigby* heightens the sadness of the song; the several flatwards modulations of *Penny Lane* reflect the nostalgic, backward-looking lyrics, and the complexity of the chord changes in just the introduction to *I am a walrus*, these would all be suitable examples to illustrate the richness of the partnership's songs. As the question calls for a range of harmonic language, it is also appropriate to include mention of the simple, almost naïve style of numbers such as *Yellow Submarine*.

[35]

- 24 Choose at least two composers or song-writing partnerships to illustrate the development of popular song in this period. Give detailed references to musical features used in the setting of lyrics.**

The notes on the previous question would clearly bear repetition here. To these, successful answers may also consider the importance of instrumental accompaniment and performing styles. The importance of technology in modifying sounds, and the use of effects in general in both the live performance and studio recording is an important feature of the setting of lyrics in popular song.

[35]

Section C

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

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

Marking Categories

- 18-20 A thorough and detailed knowledge and understanding of repertoire, with a well-developed sense of historical perspective and extensive ability to make connections, successfully applied in direct answer to the specific question, well-supported by appropriate references to music and other relevant examples. Essays clearly expressed in language of high quality, essentially without faults of grammar, punctuation or spelling.
- 15-17 A thorough knowledge and understanding of repertoire, with some sense of historical perspective and ability to make connections, mostly successfully applied in answering the specific question, supported by appropriate references to music and other relevant examples. Essays clearly expressed in language that is mainly of good quality, with some occasional lapses of grammar, punctuation or spelling.
- 12-14 Good knowledge and understanding of repertoire, with some sense of historical perspective and ability to make connections, partly successfully applied in answer to the question, supported by some references to music and other partially relevant examples. Essays expressed with a moderate degree of clarity but with some flaws in grammar, punctuation or spelling.
- 9-11 Some knowledge and understanding of repertoire with glimpses of a sense of historical perspective and a sensible attempt to make connections, only partly applied in answer to the question, supported by a few references to music and other not always relevant examples. Essays sometimes confused in expression with some faults in grammar, punctuation or spelling.
- 6-8 Some knowledge and understanding of repertoire but little sense of historical perspective and some attempts to make connections, with sporadic reference to the question supported by some, barely relevant, examples. Essays poorly expressed in language that has weaknesses in grammar, punctuation or spelling.
- 3-5 Little knowledge and understanding of repertoire with no sense of historical perspective, little attempt to make connections with weak reference to the question unsupported by relevant examples. Essays poorly expressed in language that shows persistent weaknesses in grammar, punctuation or spelling.
- 1-2 Very little knowledge and understanding of any repertoire or evidence of ability to make any connections, very poor quality of language throughout.

Comments on individual questions

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

25 Explain how the function of music has changed over time.

Answers should show how the function of music has changed significantly with time, and may use illustrations from more than one genre or historical period. The points made could include:

- liturgical music: a reduced rôle with the decline of church going;
- the move from entertainment for the privileged few to the middle class and then the masses;
- the political use of music;
- music for the large and small screen;
- music in advertising;
- music therapy;
- music for the amateur: the enabling power of technology.

[20]**26 Is it acceptable for musicians to re-use another's material? Refer to the music of at least one performer or composer.**

Candidates should be able to go beyond a discussion, however deep, of the rights and wrongs of such re-use, from adaptation to plagiarism. The rubric for this section requires that reference is made to music, and such references might include:

- theme and variations, or other similar treatments of a melody;
- re-working of earlier material in a contemporary style e.g. Jacques Loussier;
- cover versions;
- re-workings in different instrumental/vocal formats e.g. Bach orchestrated by Elgar or Stokowski;
- musical reference to another's music for humour/satire;
- solo improvisation: e.g. organ, jazz.

[20]**27 Identify at least two pieces of music which audiences initially found difficult to understand. Explain the features which might have caused this first reaction.**

Some examples used in answers will have provoked outrage or caused puzzlement through purely musical means, many others will have done this with a combination of musical innovation and other elements such as subject matter. It is important that the substance of the answer deals chiefly with the musical features of the works discussed.

It will be appropriate in most cases to explain that initial hostility is often founded on suspicion of new and unfamiliar musical language, particularly harmonic, and a lack of connection to the familiar. Also relevant would be the nature of the communication with the listener: the reaction to Wagner was for many not only against his language but also the unnerving assault on the senses.

It is entirely appropriate for candidates to refer to personal experience in this answer.

Candidates may infer from the question that they should discuss music which survived initial rejection and gained acceptance, but this inference is not a requirement.

Candidates may make the point that it is only through such radical experiment and innovation that real development of language and expression as been achieved.

[20]

28 Refer to the music of at least one composer to support the view that music with text is more powerful than words alone.

Candidates have the opportunity here to give examples from their own experience of the power of musical expression. They may choose to refer to purely instrumental music, referring to examples where melody, harmony, rhythm, instrumentation and any other musical feature speaks directly to the senses and the emotions. The final word of the question will lead some to discuss the way in which the added dimension of a musical setting to text can heighten the impact of the words, again allowing their meaning, mood and sound to reach the senses and feelings as well as the mind.

Examples may include not only words which are sung, but also those which are accompanied by music, as in dramatic underscore, or the reinforcing of a spoken message with music, e.g. in advertising or party political communication.

[20]

29 Explain how advances in technology have given musicians new opportunities in the last fifty years. Illustrate your answer with references to the work of at least two musicians.

Answers here may refer to:

- sequencing and notating software
- sophisticated and relatively inexpensive recording technology
- technology for enhancing performance, either live or when recorded
- the availability of sampled sound enabling instrumental sounds to be worked with and recorded, and ensemble sounds to be synthesised
- the potential for promoting performances independently through the internet, by-passing record labels and the need for live performance.

[20]

Grade Thresholds

Advanced GCE Music (3872/7872)
January 2009 Examination Series

Unit Threshold Marks

Unit		Maximum Mark	A	B	C	D	E	U
2552	Raw	100	68	61	55	49	43	0
	UMS	100	80	70	60	50	40	0
2555	Raw	100	72	65	58	52	46	0
	UMS	100	80	70	60	50	40	0

Specification Aggregation Results

Overall threshold marks in UMS (ie after conversion of raw marks to uniform marks)

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

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

	A	B	C	D	E	U	Total Number of Candidates
3872	15.93	35.39	60.00	76.92	95.39	100	65
7872	5.88	47.06	76.47	88.24	94.12	100	17

82 candidates aggregated this series

For a description of how UMS marks are calculated see:

http://www.ocr.org.uk/learners/ums_results.html

Statistics are correct at the time of publication.

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