

Mark Scheme for June 2010

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

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

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Section A

Extract 1

1 Song 1 (track 2)

Comment on the relationship between the vocal melody and the piano part from bar 1 to bar 20.

- The piano is in unison/8ve with the voice in bar 7. (1)
- The piano continues to repeat this like an ostinato/riff. (1)
- The piano part is written high in the range (1) RH 8va. And LH on treble clef (1) so that the voice part lies within the texture, (1) until bar 17 when the voice moves above the accompaniment (1) or the piano RH drops an 8ve and is below the voice) and the LH goes down to bass clef.
- Simple, open texture often with single lines in both hands when the voice sings. (1)
- In the introduction, the piano RH anticipates the vocal melody. (1)

Credit these and any other correct observations with one mark each.

Max [5]

2 Song 1 (track 2)

The passage from bar 27 to bar 41 contains the performance direction 'with growing excitement'.

Explain how the music suggests this growing excitement (a) in the vocal melody, and (b) through the use of tonality and texture in the accompaniment.

(a) Vocal melody

- The voice begins an octave lower than the opening of the song (1) to create the opportunity for rising pitch through the following successive phrases (1)
- The use of crescendo throughout the passage. (1)
- The use of accents. (1)

Max [3]

(b) Tonality and texture in the accompaniment

- The passage begins simply in F major as before, but changes abruptly to A major (1).
- Increasing use of bitonality/dissonance. (1)
- *frantic*: A major over D minor (1)
- bars 36/37: A minor over A major. (1)
- The RH rises to 8va. for bars 36 to 38. (1)
- bars 39 to 41 have octaves in both hands (1) and full RH chords on first beats (1) and have the only pedal markings in the song (1) replacing the *sempre staccato* elsewhere.
- Recurring 3-note descending scale in bass (1)
- Bars 39 – 41 tonality is clearer – I chord/bar (1)

Max [3]

Credit these and any other correct observations with one mark each to a maximum of three for each feature.

6 Songs 1 and 2 (tracks 2 and 3)

Explain to what extent Bernstein's musical language in these songs can be described as tonal. Give detailed references to the music in your explanation.

- The musical language in the songs is always basically tonal. **(1)**
- Song 1 makes frequent use of bitonality **(1)** – (but award **2** for each **explanation of a bitonal effect – max.4**)
- Many chords in Song 2 have added notes e.g the 7ths and ninths in bars 51 to 59. **(Award 1 for each different example of an added note chord – max.2.)**

Credit these and any other correct observation.

Max [4]

7 Compare the stylistic features of this extract with those of another song from the period 1900 to 1945 with which you are familiar.

- (5)** Answers draw strong comparisons between the extract and the chosen piece: a number of differences/similarities are identified with illustrations from musical language and text setting.
- (3-4)** Answers draw one or two creditable comparisons between the extract and the chosen piece, focusing on the musical language or text setting.
- (1-2)** Answers may show some knowledge, but fail to compare successfully the extract and the chosen piece: points generally weak and irrelevant.
- (0)** No creditable stylistic points identified in another chosen work or comparison made.

[5]

**[Bernstein: *I Hate Music! A Cycle of Five Kid Songs for Soprano (1943).*
Roberta Alexander (sop.)/Tan Crone (pft.): 2004 Etcetera ASIN B000027KX6]**

Extract 2

8 The music begins on the note D.

Describe in detail the music of the introduction (0' 03" – 0' 19").

- The opening melody uses the first five notes **(1)** of the D minor **(1)** scale.
- The melody uses mainly step-wise movement **(1)** and is not harmonised **(1)**.
- It establishes a drone **(1)** using the tonic and dominant **(1)**, which has an improvised feel **(1)** before settling into an ostinato pattern **(1)** with a 'vamp till ready' introduction feel **(1)**.

Max [5]

9 Describe the vocal melody in the section 0' 49" – 1' 13".

- It is mainly step-wise. **(1)**
- It is melismatic **(1)** with breaks on an open vowel for breathing **(1)**.
- It uses the scale of the constant guitar chord **(1)**, and occasionally pauses on a dissonance **(1)**.
- It has a compass of 1 octave **(1)**.
- It is largely vocalising **(1)**.
- Sustained note functions as pedal under saxophone. **(1)**

[3]

10 Explain the relationship between the music for saxophone and the vocal melody in this extract.

- The saxophone melody imitates the vocal melody **(1)**
- In the section 0' 46" – 1' 10" it imitates the complete vocal melody **(1)** and then extends and decorates the final note **(1)**.
- In the section 1' 11" – 1' 44" the saxophone replies to the vocal phrase with a much embellished version **(1)**.
- In the section 1' 45 – 2' 00" the saxophone has interjections *within* the vocal phrase **(1)** and the voice too now decorates the melody. **(1)**
- The saxophone melody has some tongued articulation which contrasts with the more legato line of the singing. **(1)**

Credit any other correct observations with one mark each.

Max [4]

11 Explain the musical influences which you hear in this music.

- The music has the feeling of improvisation or recitative, with free melodies over sustained chords (if not credited earlier). Candidates may use the text to suggest the influence of religious chanting.
- A feeling of folk-dance can be heard in the use of drone/ostinato accompaniment, the triple time/ 6/8 rhythm, and the simple call and response imitation and structure. Candidates may suggest an early music/medieval/Renaissance influence.
- Candidates may suggest some Spanish/Portuguese/Moorish influence. **[3]**

[3] Answers identify several influences, and explain the associated musical features in detail.

[2] Answers identify one or two influences, and give less detailed descriptions of the musical features.

[1] Answers identify a single influence, but fail to explain its associated musical features.

[0] Answers fail to identify any musical influences.

**[Ora pro nobis from the album *Romaria* by the Dowland Project.
Potter/Surman/Valent/Stubbs. 2008 ECM New Series ASIN B0010X7RCI]**

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 |

Comments on individual questions

The following notes are a guide to some of the relevant points candidates may be expected to make. They are not definitive or model answers, and examiners must be ready to reward candidates if they take different, but equally valid approaches.

Particularly, candidates may have studied works and composers other than those mentioned here. It is clearly not possible to give comprehensive coverage of all potentially valid answers.

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

Topic 1: 1550 to 1620 (The influence of the Council of Trent, the English Reformation and *Prima and Seconda Prattica*).**12 Illustrate the expressive setting of text found in the music of at least one Italian composer from the period.**

Many composers would be suitable for discussion here. Likely ones for selection by candidates include Gesualdo, Palestrina, Caccini, Monteverdi, and the Gabriellis. Depending on the composer(s), it may be appropriate to refer to sacred or secular music, or to both, but in every case answers should focus on and illustrate the musical means of setting text.

The importance of Palestrina, for instance, lay in his interpreting of the directives of the Council of Trent in such a way that the developing style of sacred music was not stifled.

Musical features of the period may include:

- word painting through melodic, rhythmic, harmonic, and textural means
- chromaticism and the use of dissonance
- the development of recitative
- the emerging tonal language
- instrumental accompaniment
- contrasts of polyphony and homophonic writing.

Thorough and specific answers will show a knowledge and secure understanding of a range of features. Illustrations from the repertoire will explain the use of these features in response to the meaning and mood of specific text.

Good/general responses will explain some features of expressive writing in response to text. They will not always be detailed, or perhaps relevant to the appropriate aspect of the question. References to the music may not be detailed or indeed always made.

Weaker answers will show only a little knowledge of the topic, and may stray from the specific aspect of the question. The references to appropriate music may be sparse and not well understood.

[35]

13 Discuss the programmatic instrumental music of at least one English composer from the period.

Answers which consider the descriptive instrumental music in England in the period, could include:

- an explanation of the pre-eminence of this repertoire in Europe
- the keyboard styles of Gibbons, Byrd and Bull
- the achievements of the Fitzwilliam Virginal Book
- consort music
- the use of dance, variations on popular songs, and grounds and fancies
- the use of ornamentation, technical invention, rhythmic complexities and virtuoso writing.

Thorough and specific answers will show a knowledge and secure understanding of a range of features. Illustrations from the repertoire will explain the use of these features in response to the meaning and mood of specific text.

Good/general responses will explain some features of expressive writing in response to text. They will not always be detailed, or perhaps relevant to the appropriate aspect of the question. References to the music may not be detailed or indeed always made.

Weaker answers will show only a little knowledge of the topic, and may stray from the specific aspect of the question. The references to appropriate music may be sparse and not well understood. [35]

14 Explain the features of *seconda prattica* by referring to at least one work by Monteverdi.

The music of Monteverdi is acknowledged to have established the *seconda prattica*. His operas, madrigals, and sacred music were important for:

- the supremacy of the text in shaping the music
- the use of dissonance for expressive effect
- more idiomatic vocal music and virtuoso writing, as distinct from an instrumental style
- the accompaniment of this florid vocal writing with a figured bass indicating unobtrusive and less polyphonic harmony
- the use of dissonance and chromaticism in a new tonal language which began to include modulation and the use of the minor mode
- the use of recitative for narrative and dramatic purposes.

Thorough and specific answers will show a knowledge and secure understanding of a range of features. Illustrations from the repertoire will explain the use of these features in response to the meaning and mood of specific text.

Good/general responses will explain some features of expressive writing in response to text. They will not always be detailed, or perhaps relevant to the appropriate aspect of the question. References to the music may not be detailed or indeed always made.

Weaker answers will show only a little knowledge of the topic, and may stray from the specific aspect of the question. The references to appropriate music may be sparse and not well understood. [35]

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

- 15 Compare the techniques of expressive word setting found in the music of Purcell and Handel. Illustrate your answer by referring to at least one work by each composer.**

Purcell's vocal output includes odes, cantatas, songs, anthems, and operas or incidental music for plays. His best-known opera *Dido and Aeneas*:

- is for small forces, and contains recitatives, arias, choruses, and dances
- these forms are combined in a fluid and seamless way to maintain the drama
- it has French influences (homophonic rhythmic dances) and Italian as well as English styles (lyrical melodies and an adherence to natural speech rhythms)
- its vocal style has an original approach to phrasing, the use of dissonance, dramatic pauses, minor scales, and ground bass.

The Fairy Queen will illustrate a more Italian style. This influence can also be seen in the arioso style of the solos and choruses in Purcell's sacred music.

Handel's music also combined Italian and English styles. His operas made use of:

- *recitative secco* or *accompagnato*
- da capo arias which allowed the singer to respond to the text and the drama through florid writing
- in keeping with *opera seria* these works were singer-oriented with styles ranging from coloratura to simple rustic melodies.

With the decline of *opera seria*, Handel his attention to oratorio. He brought his experience of opera to the settings of biblical stories, which contain:

- word painting and other symbolism in response to the text
- a more important role for the chorus (often being use in preference to aria) both as narrative and also as commentary on the text (*All we like sheep; Wonderful, Counsellor; Since by man came death*).

Thorough and specific answers will show a knowledge and secure understanding of a range of features from both composers. Illustrations from the repertoire will explain the use of these features in response to the meaning and mood of specific text.

Good/general responses will explain some features of expressive writing in response to text. Answers may be uneven, with significantly less knowledge and support being shown for one of the two composers. They will not always be detailed, or perhaps relevant to the appropriate aspect of the question. References to the music may not be detailed or indeed always made.

Weaker answers will show only a little knowledge of the topic, and may stray from the specific aspect of the question. They may cover only one of the two required composers. The references to appropriate music may be sparse and not well understood. **[35]**

16 Discuss the handling of tonal harmony in the sacred music of one composer from the period.

There is a wide scope for candidates to select from here. Purcell, Handel, Bach and Gluck would all be very suitable. The range of musical features used in the expressive setting of text is likely to include:

As equal temperament was refined, it allowed composers to modulate freely, and to explore a more sophisticated tonal language using dissonance, and the rise and fall of harmonic tension. The sacred music of Bach, in particular the Passions and the B Minor Mass, will provide excellent illustrations of this new language used for expressive and dramatic purposes.

Thorough and specific answers will show a knowledge and secure understanding of a range of features. Illustrations from the repertoire will explain the use of these features in response to the meaning and mood of specific text.

Good/general responses will explain some features of expressive writing in response to text. They will not always be detailed, or perhaps relevant to the appropriate aspect of the question. References to the music may not be detailed or indeed always made.

Weaker answers will show only a little knowledge of the topic, and may stray from the specific aspect of the question. The references to appropriate music may be sparse and not well understood.

[35]

17 Explain some of the changes introduced to opera during this period. Illustrate your answer with references to the music of at least one composer.

Central to a discussion of opera in this period will be the mature examples of *opera seria*, and the reforms which were introduced to replace it. It may be appropriate for answers to give a summary of the features of *opera seria* by way of context. The reforms could be illustrated by a discussion of the features introduced in *The Beggar's Opera*:

- its contemporary plot, satirising the behaviour, morals, and public figures of the day
- the satirical treatment of the conventions of *opera seria*
- the use of popular tunes or ballads, and of melodies taken from Handel and others.

An account of the operatic reforms of Gluck will include an explanation and illustration of:

- the 'beautiful simplicity' of melody – eg *Che farò senza Euridice*
- the restriction of music to its 'true office' of serving the poetry without interrupting the drama with 'useless superfluity of ornaments'
- the dramatically convincing role of the chorus
- the unified structure which allows the different forms to combine to create and maintain dramatic interest.

Thorough and specific answers will show a knowledge and secure understanding of a range of features. Illustrations from the repertoire will explain the use of these features in response to the meaning and mood of specific text.

Good/general responses will explain some features of expressive writing in response to text. They will not always be detailed, or perhaps relevant to the appropriate aspect of the question. References to the music may not be detailed or indeed always made.

Weaker answers will show only a little knowledge of the topic, and may stray from the specific aspect of the question. The references to appropriate music may be sparse and not well understood.

[35]

Topic 3: 1815 to 1885 (Aspects of Romanticism).

18 Explain how Wagner's use of voice and orchestra in his music dramas differs from a typical Italian opera of the period.

Answers may choose to begin with an explanation on the typical Italian style before contrasting this with Wagner's music dramas. Likely Italian composers will include Rossini, Bellini, Donizetti, and Verdi.

The important features of the Italian style will include:

- highly ornamented and virtuosic vocal display over and above the demands of the text and plot
- the structure using clearly defined and separate recitatives and arias, ensembles, and choruses
- the mostly secondary rôle of the orchestra.

The important features of Wagner's new music drama style will include:

- the priority that the music must serve, and be part of a total and unified response to text
- the fluid and almost declamatory vocal style, still virtuoso and demanding in the extreme, but not used as an end in itself
- the integration of voices and orchestra into one expressive texture
- the use of leitmotif as a dramatic tool
- the concept of endless melody, and the dissolution of separate numbers into continuous orchestra-led music
- the wholeness of all aspects of the production – *Gesamtkunstwerk*.

Thorough and specific answers will show a knowledge and secure understanding of a range of features. They will clearly distinguish between the two styles. Illustrations from the repertoire will explain the use of these features in response to the meaning and mood of specific text.

Good/general responses will explain some features of expressive writing in response to text. They will not always be detailed, or perhaps relevant to the appropriate aspect of the question. They may be uneven, showing more knowledge of and support from either Italian or German style. References to the music may not be detailed or indeed always made.

Weaker answers will show only a little knowledge of the topic, and may stray from the specific aspect of the question. They may fail to address the Italian style in anything more than the most superficial contextual manner. The references to appropriate music may be sparse and not well understood. [35]

19 Show how aspects of Romanticism are found in vocal and/or instrumental music in the period.

Essential to accessing high marks here is an explanation of the salient aspects of Romantic music. The importance of emotion and feeling, both in the direct response of the music to text or other subject matter, and the communication of this emotional experience to the listener in a more direct way than previously.

In all genres, this Romantic expression and purpose will be achieved through some or all of:

- the use of more progressive, chromatic, or ambiguous harmony and tonality for descriptive and dramatic effect
- a more flexible approach to phrasing and form, with structure being driven more by content
- the nuances of melody, harmony and tonality are suggested by the meaning and mood of the text or subject matter
- a more adventurous use of dynamics, tempo, and instrumental timbre and effects
- the use of a larger orchestra or the use of the full range of notes and tone of the modern piano – both of these improved instrumental mediums lent themselves to developing tonal and harmonic language for expressive effect.

Thorough and specific answers will show a knowledge and secure understanding of a range of features. Illustrations from the repertoire will explain the use of these features in response to the meaning and mood of specific text or other subject matter. If both genres are covered, then each will be equally detailed, and equally well supported with illustrations. A discussion of just one genre will require an in-depth knowledge, and support from closely detailed illustrations.

Good/general responses will explain some features of expressive writing in response to text. They will not always be detailed, or perhaps relevant to the appropriate aspect of the question. If both genres are discussed, they may be uneven, showing more knowledge of and support from either vocal or instrumental styles. References to the music may not be detailed or indeed always made.

Weaker answers will show only a little knowledge of the topic, and may stray from the specific aspect of the question. The references to appropriate music may be sparse and not well understood. [35]

20 Discuss the relationship between text and music in at least three songs from a song cycle of the period. Include a consideration of the expressive use of harmony and tonality in your answer.

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

Answers should firstly establish the features of lied, before going on to discuss how the cycle of their choice uses these in extended form. The questions requires an account of the relationship between text and music, so both vocal melody and accompaniment should be covered.

The appropriate musical features could include:

- the contrast in the cycle between simple folk-like melodies, and more sophisticated and emotionally charged examples
- the role of the piano is crucial, especially as it provides the developing harmonic language for expressive purposes, and also as its writing and figuration create and unity and contrast within the cycle
- the extended piano postludes of Schumann in which the disturbed emotions of the text are resolved, leading the listener (and the singer) from one song to the next, are crucial in establishing the changing moods within the sequence of songs.

Thorough and specific answers will show a knowledge and secure understanding of a range of features. Candidates may discuss separate and isolated songs to illustrate a range of styles and techniques, but at least two songs should be consecutive, to illustrate features of contrast and unity within a cycle. Illustrations from the repertoire will explain the use of these features in response to the meaning and mood of specific text or other subject matter.

Good/general responses will explain some features of expressive writing in response to text. They will not always be detailed, or perhaps relevant to the appropriate aspect of the question. Answers may not address the particular features of contrast and unity within the cycle. References to the music may not be detailed or indeed always made.

Weaker answers will show only a little knowledge of the topic, and may stray from the specific aspect of the question. Songs referred to may not be from a cycle; nevertheless they may attempt to explain and illustrate features and techniques which are also found in cycles. The references to appropriate music may be sparse and not well understood.

[35]

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

- 21 Discuss the relationship between words and music in the setting of religious text. Refer to at least two works to illustrate your answer.**

There is clearly a wide range of possibilities here from which candidates may choose. Both liturgical settings and works for concert or staged performances may be included, as well as works such as Britten's *War Requiem* which use both religious and other text.

In all answers it is important for candidates to address both Areas of Study, *Tonality* and *Words and Music*, to give a full account of the relationship. Features for discussion will include:

- vocal techniques and choral textures
- the contribution of accompaniment
- the use of tonal, or more experimental language.

Thorough and specific answers will show a knowledge and secure understanding of a range of features, related to both Areas of Study. Illustrations from the repertoire will explain the use of these features in response to the meaning and mood of specific text.

Good/general responses will explain some features of expressive writing in response to text. They will not always be detailed, or perhaps relevant to the appropriate aspect of the question, and one Area of Study only may be addressed. References to the music may not be detailed or indeed always made.

Weaker answers will show only a little knowledge of the topic, and may stray from the specific aspect of the question. Only the area of Study *Words and Music*, or (less likely) *Tonality* will be addressed. The references to appropriate music may be sparse and not well understood. **[35]**

- 22 Compare the techniques found in the film scores of John Williams and one other composer. Illustrate your answer with references to at least one film score by each composer.**

The output of film scores by Williams is vast, covering many genres of film including sci-fi, fantasy, disaster, and human interest. There is therefore much for candidates to select for discussion. The common features running through Williams' style and technique when writing for this wide range of genres and emotions will include:

- the use of strong atmospheric writing
- the use of leitmotif, to aid the narrative, and to suggest unspoken thought
- Williams' natural style rooted in the symphonic tradition of Mahler and Strauss

Candidates have a similarly wide choice of film composers for comparison, ranging from those who preceded Williams in technique or date (Korngold, Steiner, Herrmann, Walton and so on) to more recent composers and styles (Glass, and Shore for example).

Thorough and specific answers will show a knowledge and secure understanding of a range of features, related to both Areas of Study. Illustrations from the repertoire will explain the use of these features in response to the meaning and mood of specific text. Both Williams and the chosen comparison will show an in-depth knowledge and understanding of style and technique.

Good/general responses will explain some features of expressive writing in response to dialogue and action. They will not always be detailed, or perhaps relevant to the appropriate aspect of the question, and one Area of Study only may be addressed. References to the music may not be detailed or indeed always made, and the two composers may not show similarly detailed knowledge.

Weaker answers will show only a little knowledge of the topic, and may stray from the specific aspect of the question. Only the area of Study *Words and Music*, or (less likely) *Tonality* will be addressed. The knowledge and understanding of the style and technique of one of the two composers may be superficial and unsupported by illustrations. The references to appropriate music may be sparse and not well understood. [35]

23 Explain in detail the musical features which made Bernstein's *West Side Story* so significant for music theatre in the period.

The following features found in *West Side Story* show how this musical achieved a new level of integration of music and drama, and established the features of this genre for later stage musicals:

- the use of leitmotif: the tritone – harmonic instability underpinning the social instability
- the use of underscore: the prologue and the rumble, and the use of silence: Maria's final scene
- the use of non-American musical idioms: the Latin-American dance idioms for the Jets
- the use of contemporary American popular music: rock and other dance idioms for the Sharks
- the use of vaudeville style for comic relief: *Gee Officer Krupke*
- the use of operatic techniques and styles: recitative, aria, ensembles, chorus
- the integration of styles: fugue and jazz in *Cool*.
- the use of a literary source.

Thorough and specific answers will show a detailed knowledge, and secure understanding of a range of features. Illustrations from the musical will explain the use of these features in response to the meaning and mood of specific text, and action. Some detail of earlier musicals may given for context, and to explain the impact of WSS.

Good/general responses will explain some features of expressive writing in response to text. They will not always be detailed, or perhaps relevant to the appropriate aspect of the question. References to the music may not be detailed or indeed always made.

Weaker answers will show only a little knowledge of the topic, and may stray from the specific aspect of the question. They may fail to explain adequately more than one or two features of the musical. The references to appropriate music may be sparse and not well understood. [35]

Topic 5: 1945 to the present day (Aspects of Song)**24 Explain Britten's use of harmony and tonality in at least three songs.**

Britten's use of harmony and tonality was highly individual, and distinctive. His eclectic style incorporated chromaticism, dissonance, atonality and serialism, as well as the influence of tonal idioms from other cultures.

In all his writing for voice Britten used harmony and tonality as just two features in his unerring ability to set language, and particularly the English language.

Britten used his harmonic language to create mood and atmosphere, as well as for more direct responses to the meaning and sound of the text. The contribution of accompaniment to the musical response to the meaning of, and feelings within the text may be appropriate for discussion also.

Thorough and specific answers will show a detailed knowledge, and secure understanding of a range of features. Illustrations from the songs will explain the use of these features in response to the meaning and mood of specific text.

Good/general responses will explain some features of expressive writing in response to text. They will not always be detailed, or perhaps relevant to the appropriate aspect of the question. References to the music may not be detailed or indeed always made. Detailed knowledge may be restricted to only one or two of the songs discussed.

Weaker answers will show only a little knowledge of the topic, and may stray from the specific aspect of the question. They may fail to explain adequately more than one or two features of the songs. Only one or two songs may be known. The references to appropriate music may be sparse and not well understood. **[35]**

25 Discuss the use of technology in the studio recording and production of songs by at least two artists or groups. Refer to at least three songs in all, to illustrate the expressive use of the techniques discussed.

Answers here should focus on the use of technology in the studio production process, rather than in the process of composition. They should detail and illustrate with examples the manipulation and enhancing of the acoustic elements during the performance and/or in post-performance production.

It is the use of technology as a further tool in the musical response to the meaning and mood of lyrics which is important.

These techniques are evolving all the time, but some standard ones will include:

- the use of effects controlled by the performer to enhance or distort the sound quality of the voice or instrument
- the use of multi-tracking to give balance not possible in live performance, and to add chorusing
- the use of looped sounds, and reverse taping
- the ability to mix in other sampled sounds, both musical and ambient.

Thorough and specific answers will show a detailed knowledge, and secure understanding of a range of features. Illustrations from the songs will explain the use of these features in response to the meaning and mood of specific text.

Good/general responses will explain some features of expressive writing in response to text. They will not always be detailed, or perhaps relevant to the appropriate aspect of the question. References to the music and studio techniques may not be detailed or indeed always made. Detailed knowledge may be restricted to only one or two of the songs discussed.

Weaker answers will show only a little knowledge of the topic, and may stray from the specific aspect of the question. They may fail to explain adequately more than one or two features of the songs or techniques applied in the studio. Only one or two songs may be known. The references to appropriate music may be sparse and not well understood.

[35]

26 Discuss the techniques of word-setting in the 'art' songs of at least one composer. Refer in detail to at least three songs in all, to illustrate the expressive use of voice and accompaniment.

Candidates have a wide range of possible composers and styles to consider here.

Vocal features will include:

- word painting through melodic shape and range
- innovative vocal techniques
- the use of rhythm, tempo, dynamics, and other expressive features.

Most will discuss songs which have piano accompaniment, but the techniques which are common to all accompanied songs will include:

- the creation of mood and atmosphere
- the use of the accompaniment to reflect and embellish the meaning of the words
- the use of the accompaniment to reflect the feelings behind the words, either as they are sung or in purely instrumental passages which intersperse the text or are heard in codas
- the use of harmony, modulation, dissonance, and more complex tonality to convey meaning or anticipate for the listener (and the singer) a mood or action
- the use of texture in the accompaniment, sometimes discretely supporting the vocal line, sometimes creating a richer texture which washes over the melody.

Thorough and specific answers will show a detailed knowledge, and secure understanding of a range of features. Illustrations from the songs will explain the use of these features in response to the meaning and mood of specific text.

Good/general responses will explain some features of expressive writing in response to text. They will not always be detailed, or perhaps relevant to the appropriate aspect of the question. References to the techniques of writing for the voice and/or the accompaniment may not be detailed. Detailed knowledge may be restricted to only one or two of the songs discussed.

Weaker answers will show only a little knowledge of the topic, and may stray from the specific aspect of the question. They may fail to explain adequately more than one or two features of the voice parts or their accompaniments. Only one or two songs may be known. The references to appropriate music may be sparse and not well understood.

[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 difficult to provide any sort of detailed guide to answers. The following notes are designed to assist examiners in looking for appropriate, relevant, and well-informed answers.

27 Explain in detail the innovatory features of two musical turning points.

There is clearly great scope here for candidates. All periods and genres are available for discussion, the only constraint being that the works chosen have been innovative and influential. Answers should show a detailed knowledge of why the chosen music has broken new ground. This may have been a new form of expression (eg Romanticism), a new musical language (eg serialism or punk) or a newly developed performing style or technique (eg the guitar style of Van Halen, or beat box techniques).

Answers should support the views expressed with close examples from the music, and should be able to explain the influence of the innovation on subsequent musicians.

Thorough and specific answers will show a detailed knowledge, and secure understanding of the innovative style or language. Illustrations will be detailed and will show a real familiarity with the music. An appreciation of the significance for later music will also be shown.

Good/general responses will explain some features of the new style or language. They will not always be detailed, or perhaps relevant to the appropriate aspect of the question. References to the innovative features or their subsequent influence may not be detailed or well understood.

Weaker answers will show only a little knowledge of the topic, and may stray from the specific aspect of the question. They may fail to explain adequately the innovative features or the later influence. The references to appropriate music may be sparse and not well understood. **[20]**

28 Explain how music has been influenced by its social, political, or geographical context. Illustrate your answer with references to at least two works from different times.

Answers should address in detail the ways in which, both stylistically or contextually, music has reflected and been influenced by the society and surroundings from which it came. Candidates may well discuss music they have studied as part of this course, but the focus should be on choosing specific composers, and placing them in context, demonstrating an awareness of how the music 'came to be'. Relevant examples exist in all genres of music. The social or political conditions may include:

- the renaissance and its social requirement for music making in the educated classes
- the greater accessibility to music after the social revolution of the eighteenth century
- musicians response to nineteenth century nationalism
- musicians response to two World Wars
- the response of popular music to consumerism and globalisation.

Thorough and specific answers will show a detailed knowledge, and secure understanding of the social or political conditions and their influence on musicians. Illustrations will be detailed and will show a real familiarity with the music.

Good/general responses will explain some features of the musical response to political or social conditions. They will not always be detailed, or perhaps relevant to the appropriate aspect of the question. References to musical illustrations may not be detailed or well understood.

Weaker answers will show only a little knowledge of the topic, and may stray from the specific aspect of the question. They may fail to explain adequately the influence of social or political conditions. The references to appropriate music may be sparse and not well understood. [20]

29 Give a detailed explanation of important musical influences on your own composing.

Candidates have the opportunity here to explain and illustrate how their own composing has been influenced and shaped by their listening and learning. They may wish to refer to the work of another composer whom they have studied, or to compositional techniques they have experienced as performers, or through their listening.

Candidates may also wish to discuss how their composing style or technique has been shaped by the musical possibilities opened up by technology.

Answers could address some of the following:

- techniques for writing for particular instruments
- techniques of handling texture
- musical language, especially harmonic
- stylistic features of previously unfamiliar genres, including world music
- techniques of word-setting, or dramatic underscore.

Thorough and specific answers will show a detailed knowledge, and secure understanding of the influences cited. They will explain in detail how their own composing style or technique has been informed and shaped by these influences. Illustrations will be detailed and will show a real familiarity with the musical influences.

Good/general responses will explain some features of style and/or technique from the influential sources. They will not always be detailed, or perhaps relevant to the appropriate aspect of the question, or they not convincingly explain the influence on their composing. References to musical illustrations may not be detailed or well understood.

Weaker answers will show only a little knowledge of the topic, and may stray from the specific aspect of the question. They may fail to explain adequately the musical influences of how they have changed the candidate's own composing. The references to appropriate music may be sparse and not well understood. [20]

30 Explain how technology has influenced the work of musicians. Refer in detail to the work of at least two musicians, one working before 1900.

Answers here can focus on the influence of technology on performing and/or on composing. The question requires illustrations from two periods in history, and candidates will need to consider therefore developments in music technology from the past, as well as the more obvious ones from their own time.

Developments from the past may include:

- the invention of printing leading to the spread of music and musical knowledge and styles
- developments and refinements in instrument design and manufacture, leading to improved sound, and fully chromatic systems, leading in turn to more expressive performing
- developments in the science of music, leading to equal temperament and the possibility of modulation through the diatonic system; also the awareness this scientific knowledge brought of acoustics (instrumental textures and orchestration) and auditorium design.

In the period from 1900, it is the introduction of electronics which has had the significant influence on performers, composers, and those musicians who have been able to compose, record and promote their music independently. Mass communication, recording, the internet, even air travel, have all made possible the dissemination of musical styles, genres and cultures around the world.

Thorough and specific answers will show a detailed knowledge, and secure understanding of the influence of technological change on the work of the two chosen musicians. Illustrations from music with the candidates are familiar will show in detail examples of this influence.

Good/general responses will explain some features of the influence of technology on the chosen musicians. They will not always be detailed, or perhaps relevant to the appropriate aspect of the question. References to musical illustrations may not be detailed or well understood. Answers may be uneven, with relatively little being known or illustrations given of one of the two musicians.

Weaker answers will show only a little knowledge of the topic, and may stray from the specific aspect of the question. They may fail to explain adequately the influence of technology on a second musician, especially one from an earlier age. The references to appropriate music may be sparse and not well understood. **[20]**

31 Explain how the performance of music can be enhanced by time, place, or occasion. You may illustrate your answer from your own personal experiences as performer and/or listener.

Answers here may refer to the candidate's own experience as performer and/or listener which have been affected or shaped by, for instance:

- good acoustics at an unfamiliar venue
- performing as a member of, or as a soloist with, an ensemble which lifted the candidate's performance to new levels
- attending a performance, as musician or audience, at an important time or occasion e.g. following a personal or national celebration or tragedy
- taking part in, or attending a moving performance in another country, with whom relations may not have always been friendly
- witnessing, as performer, or listener the appearance of a new work or talent.

Thorough and specific answers will show a detailed knowledge, and secure understanding of the influence time, place, or occasion on performances. Illustrations from music and performances with the candidates are familiar will show in detail examples of this influence.

Good/general responses will explain some features of the influence time, place, or occasion on performances. They will not always be detailed, or perhaps relevant to the appropriate aspect of the question. References to musical illustrations and performances may not be detailed or well understood. Answers may be uneven, with relatively little being known or illustrations given of one/some of the performances cited.

Weaker answers will show only a little knowledge of the topic, and may stray from the specific aspect of the question. They may fail to explain adequately or more than superficially the influence of time, place, or occasion on performance. The references to appropriate music may be sparse and not well understood. **[20]**

[END]

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