

A LEVEL
Type of resource

MUSIC

H543/05
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Listening and appraising Candidate style answers

Version 1



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INTRODUCTION

This resource has been produced by senior members of the GCE Music examining team in order to offer teachers an insight into how the assessment objectives are applied. For the most part only questions requiring a level of judgement have been used.

Please note that as these responses have not been through moderation, this resource is provided for advice and guidance only and does not in any way constitute an indication of grade boundaries or endorsed answers. The sample assessment material for these answers and commentary can be found on the GCE Music web page: <http://www.ocr.org.uk/Images/219403-unit-h543-05-listening-and-appraising-sample-assessment-material.pdf>



QUESTION 3A

Area of Study 1: Instrumental Music of Haydn, Mozart and Beethoven

A full score for Extract 3 is in the Insert. The extract is part of the prescribed movement from Beethoven's Symphony No. 3 in E flat major, Eroica.

There is a recording of this extract on your CD (track 4).

Describe the treatment in this extract of ideas presented earlier in the movement.

[10]

SAMPLE ANSWER

This extract is part of the development section. It starts by using part of the first subject. This is just a one bar idea that is passed around various different instruments.

Later on the extract uses a dotted rhythm. This is an idea from earlier in the movement and it is first heard as part of the transition. Beethoven develops this idea in the extract by writing it for different instruments and in different keys.

There is then further use of the 1st subject theme, this time the second half of the theme. It is in C minor and then repeated in C# minor. There is another use of the 1st subject, this time beginning on the lower strings. Here Beethoven uses a sequence with the first 4 notes being repeated in D minor then again in sequence a note higher. This is combined with a rhythmic idea which first appeared in the second subject section.

This semiquaver idea is used as a short section on second violins and is again combined with the 1st subject theme.

6 marks awarded

Commentary

This answer provides some detail on the themes used and where they appear earlier in the movement.

The mark scheme gives the following guidance for 5-6 marks:

Answer makes relevant comments about the sources of themes with locations from earlier in the movement.

The answer does make reference to the motifs used in the extract provided. There is a score for this extract so the answer could be more detailed and could identify different ideas in the extract with bar numbers. It could also identify which instruments are used for the motifs, for example at the beginning of the extract, the answer could be much more detailed about which instruments are used. References to earlier in the movement do not of course need bar numbers and it would be sufficient to refer to these as 1st subject, transition, 2nd subject, part a, etc. This has been done in this answer but this could also be improved, for example by describing clearly which part of the 1st subject theme is used.

QUESTION 3B

Area of Study 1: Instrumental Music of Haydn, Mozart and Beethoven

Explain briefly how Beethoven's symphonies differ from symphonies written by Haydn and/or Mozart.

[10]

SAMPLE ANSWER

Beethoven wrote 9 Symphonies whereas both Mozart and Haydn wrote many more. Haydn wrote 104 and Mozart wrote 41. However, Beethoven's symphonies are generally longer than those written by Mozart and Haydn.

All three composers used the classical structure of 4 movements with the first movement in Sonata form, but Beethoven tended to enlarge the movements, particularly the first. There is still use of a continuo in early Haydn symphonies and structure was the main consideration in symphonies by Haydn and Mozart. Beethoven continued the Viennese symphonic tradition in his early symphonies but by the time he wrote his third symphony he was being more innovative and the first movement in particular is much longer and more dramatic than previous symphonies. Beethoven also developed the third movement from a traditional Minuet and Trio which usually had a stately three in a bar to a faster and livelier Scherzo movement that was often one in a bar. There are other features of Beethoven's symphonies that show he was trying to be innovative. For example, there is a March movement used in the second movement of the Eroica Symphony. This is the first time a march has been used in a symphony. Other developments include Symphony no. 6 which is descriptive and paints a picture of the countryside. This Symphony is also in 5 movements instead of the normal 4. Haydn wrote several symphonies which had names but these were often added later. For example Symphony no. 100 is called the Military Symphony because of its use of percussion in the second movement and the Surprise symphony (no. 94) is so-called because of the loud chord which appears at the end of the first theme. Another innovative idea of Beethoven's was to include the use of a choir in the Symphony no. 9 which is why it became known as the choral symphony.

8 marks awarded

Commentary

This is a good answer that provides relevant detail on symphonies in the Classical period. There are examples showing some knowledge of Haydn symphonies and the changes that were made by Beethoven.

The mark scheme gives the following guidance for 7-8 marks:

Answer makes clear comments on other symphonies with good relevant examples provided.

Further detail showing some knowledge of early Haydn symphonies as well as the use of thematism in Haydn symphonies would move this answer into the top band. More detail on Beethoven symphonies showing clear knowledge of music studied would also improve this answer.

QUESTION 4A

Area of Study 2: Popular Song: Blues, Jazz, Swing and Big Band

Extract 4 consists of two works of Anthing Goes. Extract 4a is one of the prescribed tracks from Ella Fitzgerald's The Cole Porter Songbook Vol. 1. Extract 4b is a version of the same song performed by Lady Gaga and Tony Bennett.

There is no score of this music.

Compare and contrast the two performances, including similarities and differences in your answer. You may refer vocal styles, instrumentation and any other performing techniques. **[10]**

SAMPLE ANSWER

Extract 4a is at a slower tempo than the other version.

There is an instrumental introduction followed by the vocalist singing the verse then two choruses. There is then an instrumental section followed by a final verse to finish.

The instrumentation is typical big band style with brass and woodwind, but there also strings and harp. The strings accompany the verse and also play fills at the ends of lines in the choruses. The vocalist sings the written music but includes some pitch bends and syncopation to make the performance interesting.

4b is a faster and livelier version. There are two singers in this version, male and female, and they only sing the choruses, omitting the verse sung by the singer in version 4a. The two singers sing a line each and sometimes sing a phrase together. There is a brass introduction and brass chord accompaniment for the vocalists. This version uses swing rhythm and the instrumental section uses some improvisation.

6 marks awarded

Commentary

This answer has good basic detail on the comparison between the two versions of the song. There are fairly obvious statements made such as two vocalists instead of one and the basic structure of each piece. This shows there is some relevant evidence of aural perception from both recordings.

The mark scheme gives the following guidance for 5-6 marks:

Relevant evidence of aural perception from both recordings discussing aspects of both performances, some detail but perhaps not always consistent.

Improvements

This answer could be improved by adding more detail with more focus across several aspects of the music. For example, detail of instrumentation could include features such as brass stabs, flute fills, and use musical language such as glissando. Further focus could be on the vocal styles, noting that there is a more introvert performance for version A, mentioning syncopation in vocal delivery, ornamentation of notes whereas version B is very extrovert with more projection of voice and demonstrates more communication with the audience.

QUESTION 4B

Area of Study 2: Popular Song: Blues, Jazz, Swing and Big Band

Explain the qualities of Cole Porter songs which led Ella Fitzgerald and others to record them.

[10]

SAMPLE ANSWER

Cole Porter songs show many qualities that make them suitable for singers. For example he used to write the lyrics as well as the music and this often helped to make the phrasing work better for singers. He often wrote quite witty lyrics which also made the songs memorable and suitable for recording.

The melodies he wrote for the songs were often quite simple but also memorable and were very suitable for singers. He wrote many simple, short and bouncy phrases, in particular for the more witty songs but he was also able to write longer, more complicated melodies for the more introspective songs. These melodies were also very memorable.

Cole Porter was an all-round musician and he wrote his own piano arrangements showing that he had full control of the complete song. He did not need someone else to write the piano accompaniments as happened with many songwriters of the time. He wanted to be in total control of his songs in the writing process. He was often able to include ideas from the words in his music, for example the song 'Every time we say goodbye' includes the line 'how strange the change from major to minor'. The song at this point changes from minor to major chords. This song became a jazz standard and performers such as Dinah Washington and Ella Fitzgerald have recorded it. Let's Do it lets fall in love was another example of his use of wordplay and jazz singers liked the song because of the phrasing of his lyrics. It was a particular favourite of Ella Fitzgerald.

Many of his songs were also suitable for dancing and many were written in the first instance as songs for musicals. For example the song Anything Goes was written for a musical, also called Anything Goes. Ethel Merman performed in this musical and became a star through it. In the 1930s and 40s he wrote full scores for a number of Broadway musicals as well as Hollywood productions. Other well known musicals include Kiss me Kate and High Society. Many of his songs that are still well known today were written for musicals such as 'Night and Day' and 'I get a kick out of you'.

7 marks awarded

Commentary

This answer provides in general terms, reason for the qualities of Cole Porter songs.

The mark scheme gives the following guidance for 7-8 marks:

*A range of suitable evidence for the quality of the songs.
Identifying different features in a range of songs.*

The answer could be improved by providing specific evidence for the quality of compositions across a range of musical features. The answer needs to describe songs in detail and identify a range of different features with some precise detail provided.

QUESTION 5

Area of Study 3: Instrumental Jazz 1900 to present day

Explain how jazz music and musicians adapted to the demands of audiences in the first half of the twentieth century, illustrating your answer with reference to the work of two or more musicians. [25]

SAMPLE ANSWER

The first jazz music originated in New Orleans at the beginning of the twentieth century. This was partly due to the eclectic mix of people in the area as New Orleans was a big port and many people came from the African sub-continent. This led to the syncopated rhythms of African music being used in the music as well as improvisation and small groups of musicians started improvising together. This became known as New Orleans Counterpoint. The musicians found work performing in clubs and they performed at street parades and at dances. Jazz music in this form spread from New Orleans to other parts of the USA such as Chicago and New York and jazz musicians started performing in clubs in these cities. There was a lot of segregation of black and white people and it became popular for the white audiences to be entertained by black jazz musicians such as Duke Ellington. His style became known as the jungle style because he tried to emulate the sounds of African music to make it more popular. The Cotton Club in New York for example became very popular because of Duke Ellington's band playing there. This was a nightspot in the Harlem district of New York that featured prominent black musicians who performed for white audiences. The club helped musicians such as Duke Ellington and Cab Calloway become famous. Mood Indigo and Black and Tan Fantasy are examples of music from this period.

Because the musicians were performing to an audience they wanted to show off their individual skills and solo improvising became more popular in this period. At this stage the group of musicians would still be quite small with one of each solo instrument as well as the rhythm section. As time went on audiences began to want to dance to the music as well as listen and this led to the groups of musicians becoming bigger with eventually a whole section of reeds and brass instrumentalists. This type of music became known as swing and bands would have a written melody to start a piece with different musicians performing solo improvisations in the middle. The soloists would become popular with audiences who would go to see particular musicians perform. As the music became more popular for dancing to, this dictated the style of music and the dancers would become more important. Many bands and band leaders became popular for this style of music such as Glenn Miller with his famous numbers such as In the Mood. Benny Goodman was another famous band leader. One of his famous pieces is 'Stompin' at the Savoy' which is in the swing style. Swing was jazz that had a main section that was composed but that also provided opportunities for musicians to improvise. The jazz bands that played swing were known as big bands and they included trumpets, trombones, clarinets, saxophones and a rhythm section. The music was arranged to provide some contrasts between brass and reeds and soloists.

After the war the trend developed for smaller groups of musicians to perform together again and the larger bands were not as popular. A new style developed called Bebop. This was music with a faster tempo and using more difficult chords such as extended chords and with fast chord changes and changes of key. The focus was very much on the instrumentalist's virtuosity with again a focus on solo improvisations based on the chord progressions, with audiences coming to listen to the skill of the musicians rather than to dance.

17 marks awarded

Commentary

This answer follows the develop of jazz showing how different audiences were catered for.

There are some examples showing the candidate has knowledge of specific works but without any real detail of works or styles.

The mark scheme gives the following guidance for 16-19 marks: *Good knowledge and understanding of the general background, supported by some familiarity with a range of relevant examples, not entirely precise in detail. A general*

understanding of context, but not always able to apply this knowledge and understanding to answering the specific question.

This answer could be improved by showing further understanding of the relationship between the developments in jazz music with the demands of the audiences. It could go on to explain different performing styles and techniques and show a more detailed familiarity with the music when giving detailed illustrations.

QUESTION 6

Area of Study 3: Instrumental Jazz 1900 to present day

Compare two jazz recordings made since 1940 which make distinctive but different uses of harmony and melody.

[25]

SAMPLE ANSWER

In *Ko-ko*, an example of Be-bop, Charlie Parker was focused on developing the chordal basis of his improvisation. *Ko-ko* is one of the first examples of Be-bop to be recorded in the early 1940s. Be-bop is a fast style of jazz and is a complete contrast to the melodic style of Big Band jazz that was popular until Be-bop was developed. In this style performers were totally focused on their improvising skills and *Ko-ko* features fast virtuoso solos. After the introduction, the first chorus is improvised. It is mainly diatonic although there are some chromatic notes at times. These chromatic notes appear when the chord change is also chromatic so the improvisation fits with the chords. 9th, 11th and 13th chords had been used in jazz music before this time but Charlie Parker aimed to make use of these chords in his improvisations so that he made the music more dissonant. There are many 7th, 9th and 13th chords as well as other added note chords in *Ko-ko*. The use of substitution chords is also typical of much jazz music where a chord is replaced by a more colourful one. This can be heard at the beginning of the B section which starts with an F#13 chord instead of the expected F chord. The B section uses a circle of fifths with a series of 9th and 13th chords in order to return to the repeat of the A section. In his improvisation, Parker makes use of short motifs that are sometimes repeated at different pitches. He would use motifs that he memorised as well as scalic ideas and broken chords so that he could play at a fast speed. This was known as formulaic improvisation. The 2nd chorus uses mixed lengths of phrases and has a larger range than the first, stretching to 2 octaves. In the B section there are descending arpeggio figures and then fast descending scales in semiquavers.

In contrast, *'So What'*, an example of 'Cool Jazz', was recorded in 1959 by Miles Davis. The track is from the album *'Kind of Blue'* and it has been said that this album changed the face of music and is one of the greatest jazz albums. This is a much slower tempo than the previous piece and has a concentration on the melodic rather than the harmonic features of the music. He makes use of modal jazz in this piece because it enabled him to concentrate on the melodic improvisation rather than the chords. This is because he didn't need to adapt his improvisation to fit the chord progressions as *'So What'* is based on a static progression of 2 chords. These chords are unrelated major chords that are repeated throughout the A sections which are in D dorian mode. These chords modulate up a semitone for the B section and then return to the original ones for the repeat of the A section. The harmony avoids any resolution of the leading note as there are no cadences at all. The spacing of the chords features a particular spacing which became known as the *So What* chord. The bottom notes are an interval of a fourth apart and this particular quartal spacing was a feature of the track.

Davis uses silences effectively in his melodic improvising. He creates melodic tension at times, for example holding an E, the 9th of D dorian on beats 2 and 3 of bar 14. He also plays 11ths on occasion as well as the unresolved melodic 13th in the Eb dorian B section.

21 marks awarded

Commentary

This answer demonstrates a good understanding of the two works discussed and is able to explain the differences between the two pieces.

The mark scheme gives the following guidance for 20-22 marks:

Specific knowledge and understanding of the background, supported by close familiarity with a range of relevant examples of music with an ability to make accurate judgements. Has a good understanding of context,

with evidence of the ability to apply this knowledge and understanding to answering the specific question.

The answer could also give detailed explanations as to how the recording techniques used contribute to the success of the recording. Some detail on instrumentation and textures would also be appropriate.

QUESTION 7

Area of Study 4: Religious Music of the Baroque Period

Discuss how at least two composers from 1600 to 1750 used harmony and tonality to illustrate the text in religious works. [25]

SAMPLE ANSWER

In early Baroque religious music, the focus was much more on the melody than the harmony. Modality was still a feature and many early religious works feature modal harmony whilst there is a gradual change to the major-minor key system. False relations are therefore quite common in early religious music. The *Prima prattica* renaissance polyphony was still used at the beginning of the Baroque period and it developed during this time to *seconda prattica* where the text is of more importance. The harmony therefore became more important in the Baroque period rather than the focus on the melody line in earlier music.

Giacomo Carissimi was an Italian composer who wrote oratorios in early Baroque style. *Jephte* is probably Carissimi's best known work. The story of *Jephte* comes from the Old Testament book of Judges. It is a typical oratorio latino, in one section with music for the chorus. The chorus represents the crowd commenting on the scene and they also sometimes take the role of the narrator (*historicus* in Latin), telling the story. The soloists also sometimes act as the narrator and are the characters *Jephte* and his daughter. Much of the oratorio uses the new Baroque style of monody, developed by Monteverdi. This can be seen in the first two numbers in which an alto soloist as narrator sets the scene and a tenor soloist takes the role of *Jephte* in a recitative-like style. Carissimi uses very chromatic harmony at times, to emphasise the words. For instance in the chorus 'And the children of Ammon howled' he has written a part for the continuo which descends down the chromatic scale causing dissonant writing. He also makes use of suspensions to create dissonance and uses double and triple suspensions as well. The Phrygian cadence, a typical modal cadence is used and chromaticism and dissonance occurs in many of the solo sections in order to portray the words. For example *Jephte's* solo, 'Alas my daughter thou art undone' features chromaticism and dissonance.

In some contrast, the German composer, Bach wrote using the by then well-established major and minor key system. His religious music consists of Cantatas as well as settings of the Mass and Passions. He was writing for the German Lutheran Church and music was very important in their services. Every Sunday, the main service would include a Cantata. This would refer to the Bible passages which were read that Sunday and discussed in the sermon. The Cantata was performed just before the sermon.

Bach wrote many cantatas, one for each Sunday. The Cantata *Wachet Auf* was written for the 27th Sunday after Trinity. It is a chorale cantata because it takes the music from an existing chorale and uses it as the basis for several movements.

Bach wrote using functional tonality using the major and minor scale system which had now developed. He made use of tonic and dominant harmonies and cadences to assert the key. However, in order to portray the words he would also use chromatic chords and dissonances where necessary. One of the dissonances used, as with Carissimi was the suspension and near the beginning of the first chorus of *Wachet Auf* there is a chain of suspensions on the 1st oboe. Bach utilises cadences to change keys and his modulations are usually to related keys in large chorus movements. For example in the first movement he modulates to dominant and subdominant. In the Recitatives, where he is moving the story forward, he tends to modulate to more remote keys and use more chromatic chords and dissonances. For instance in the second movement, there is a recitative he modulates through several keys. The movement begins in C minor but this is followed by perfect cadences in G minor, and B \flat major, before returning to C minor. He also uses dissonant chords such as a chord VII (a diminished chord) and a diminished 7th chord. The second recitative is similar in that it begins in E \flat major, but like the previous recitative, passes through several keys in a short space of time (F minor, B \flat minor and A \flat major), ending in B \flat major. It links the key of the previous movement with the key of the following movement. There are frequent diminished 7th chords (bars 2, 8 and 12) and use of secondary dominants to help in the portrayal of the words.

20 marks awarded

Commentary

This answer demonstrates a good understanding of the two works discussed and is able to explain the differences between the two pieces.

The mark scheme gives the following guidance for 20-22 marks:

Specific knowledge and understanding of the background, supported by close familiarity with a range of relevant examples of music with an ability to make accurate judgements. Has a good understanding of context, with evidence of the ability to apply this knowledge and understanding to answering the specific question.

The answer could also give detailed explanations as to how the recording techniques used contribute to the success of the recording. Some detail on instrumentation and textures would also be appropriate.

QUESTION 8

Area of Study 4: Religious Music of the Baroque Period

Explain how the Oratorio changed from its origins to the Oratorios of Handel. Use examples from two or more works to illustrate your answer. [25]

SAMPLE ANSWER

An oratorio, although a piece of religious music is not performed in a church service. The Oratorio was first developed in Italy in the early 1600s. They were originally written to be performed in an Oratory which was a prayer room.

From the early oratorios the form developed into a series of movements, similar to opera with soloists and a chorus. There would be recitatives, arias and choruses with instrumental accompaniment. However, unlike opera, an oratorio was not performed on stage and instead was performed in a concert without the use of scenery and costumes. The Oratorio became popular in Italy particularly in Lent because operas were not allowed, so audiences attended Oratorio performances instead. Early Italian composers included Monteverdi and Carissimi. The text was often in Latin and the Oratorio form developed further in Italy and in the rest of Europe. The oratorio Jephthe is probably Carissimi's best known work. It tells the story of Jephthe from the Old Testament. The text is in Latin and so is an Oratorio Latino. There are movements for the chorus as well as many for soloists. The soloists sometimes take the part of the narrator but also play the characters Jephthe and his daughter.

Much of the oratorio uses the new Baroque style of monody, developed by Monteverdi. Monody was a type of accompanied solo song which became popular as a reaction to the polyphony of much music of the time. The aim was for the words to be heard. In many movements from Jephthe this style of music was used. The narrator, an alto soloist, sings in this style as does the tenor soloist who takes the part of Jephthe.

Other composers such as Scarlatti wrote Oratorios in Italy but the form became much more popular in England later in the century. Handel was particularly important in the development of Oratorio. He was born in Germany but spent time in Italy when he wrote several Italian Oratorios. He travelled to England as a well-known composer and composed Italian operas which were very popular. However, opera in Italy lost its popularity as works with English text began to be developed and were starting to become popular. Therefore Handel started to write Oratorios, combining features from both Italian opera and Oratorio. He originally wanted to stage his work in an opera house but the Bishop would not permit this as it was considered it was wrong to stage a biblical work in such a building. Handel therefore presented his Oratorios in concert versions and they became a great success. He was very much responsible for creating the form which had various soloists, a chorus and an orchestra. They were sung in English on a religious subject and performed in a concert hall. One of his most famous Oratorios is Messiah. This is in three parts, the prophecies about the arrival of Jesus and his birth, his passion and crucifixion and the expected second coming of Jesus. There are recitatives and arias where the soloists sing in a more melismatic style. Many of the choruses are well known and have made the work particularly popular. For example, the choruses 'And the Glory of the Lord' and the 'Hallelujah' chorus are particularly well known. Many of the arias are equally well known and include examples such as 'Every valley shall be exalted' and 'He was despised'. Handel wrote many other Oratorios in English such as Israel in Egypt, Judas Maccabeus and Esther. The use of chorus in his works was very important; recitatives were used to move the story forward and arias were written as a commentary or a reflection on the action.

19 marks awarded

Commentary

This answer is able to describe aspects of the development of the Oratorio and gives some examples of musical features of different Oratorios. The answer does show understanding of Handel's role in the development of Oratorio.

The mark scheme gives the following guidance for 16 to 19 marks:

Good knowledge and understanding of the general background, supported by some familiarity with a range of relevant examples, not entirely precise in detail. A general understanding of context, but not always able to apply this knowledge and understanding to answering the specific question.

This answer could be improved by writing in more detail about the music to show knowledge of musical features such as harmony and melody and how these contribute to the development of Oratorio. It could go on to show a more detailed understanding of Handel's compositional style in his Oratorio writing and his contribution to the development of the Oratorio.

QUESTION 9

Area of Study 5: Programme Music 1820 to 1910

Compare the effectiveness of the expressive use of timbre and texture in programmatic works by two composers of the period 1820 to 1910

[25]

SAMPLE ANSWER

Mendelssohn wrote the Overture, Fingal's Cave, to describe his journey to the Scottish highlands and in particular his visit to the famous Fingal's cave on the uninhabited island of Staffa. His music depicts the journey at sea, the scenery, the islands and the cave.

He used an orchestra which was not as big as some in the later 19th century. He made use of double woodwind, two trumpets and horns together with strings. He wrote different music for cellos and basses. This shows a development from earlier music because he made more use of the bass instruments to depict the scene as for instance in the first subject where the bassoon, cellos and violas have a one bar motif that represents the swell of the sea.

Texturally he layers themes, for example he adds a further melody on woodwind on top of this motif near the end of the first subject. The second subject starts with a flowing melody which is played on cellos and bassoons. The upper strings accompany with broken chords, perhaps again imitating the waves. This melody is then repeated on violin 1 for emphasis. The Overture continues with a brass fanfare. Although he doesn't use a lot of brass, they are used to provide effect. This heralds a louder section and full tutti orchestra as if the sea is getting wilder. The melodic interest at the start of the development played on different instruments. The viola has the 1st subject melody which is answered by the woodwind playing a fanfare. Mendelssohn continues this instrumental idea with various instruments taking the lead. There is another full tutti section, which is played staccato signifying storm and fierceness. In the recapitulation the 2nd subject is now played on clarinet instead of cello, again a good choice for a flowing melody. There is first one clarinet and then the second joins in harmony which is particularly effective.

Mendelssohn makes use of a smaller orchestra than many in the 19th Century but he makes use of instruments such as cellos and bassoons as well as other woodwind as soloists. The double basses are used independently from the cellos as they carry the bass line alone. They are also important at the start of the development where the opening motif is introduced by the violas and passed to the cellos and basses. The strings, particularly the violins, often play continuous semiquavers creating a shimmering effect, particularly when they play tremolo alternating between two notes. He uses a range of textures such as homorhythmic tutti sections as well as melody dominated homophony and 2 and 3 part layered textures.

Tchaikovsky wrote a fantasy-overture based on the Romeo and Juliet story by Shakespeare. He uses a relatively larger orchestra than Mendelssohn. He writes for double woodwind and adds a piccolo and cor anglais to this. The brass section is larger with four horns in F, two trumpets, two tenor trombones, a bass trombone and a tuba. There is a percussion section consisting of three timpani, cymbals and bass drum. He also writes for harp and as with Mendelssohn, the double basses have their own music.

There are some notable features of instrumental writing such as the beginning where Friar Lawrence is represented. The clarinet and bassoon play in four-part harmony which sounds like a hymn. They play in low register and the dark colour suggests that there could be a tragic end. The second theme, representing the feud between the Montagues and Capulets is loud and is scored for full orchestra. The second subject theme represents the love between Romeo and Juliet and is played by cor anglais. The percussion section is used to good effect, for example the 9 bars of drum roll at the start of the coda. He uses a variety of textures such as the homophony at the beginning, homorhythmic sections in the second theme followed by layered writing with woodwind playing the main theme and violins accompanying with rising scales. The love theme is simple melody dominated homophony at first with the accompaniment in chords on the horns. There are many sections of full orchestral tutti for the important moments in the story then the ending reverts to a simple melody on bassoon, cello and violin with simple accompaniment. There is a homophonic section on woodwind and the movement finishes with harp playing broken arpeggios over chordal movement on strings and woodwind.

23 marks awarded

Commentary

This answer demonstrates good understanding of the timbre and texture in the music selected. Examples of timbre and texture have been selected and related to the features of the programme intended to be conveyed by the composer. Further detail of each of the pieces selected would provide more evidence of the candidate's understanding of context.

The mark scheme gives the following guidance for 23-25 marks:

Thorough and detailed knowledge and understanding of the background, supported by close familiarity with a wide range of relevant examples of music with a good ability to make accurate and confident judgements. Has an extensive understanding of context, with a clear demonstration of the ability to apply this knowledge and understanding to answering the specific question.

QUESTION 10

Area of Study 5: Programme Music 1820 to 1910

Explain the developments in the symphonic poem from 1820 to 1910, referring in detail to examples from the work of at least two composers. [25]

SAMPLE ANSWER

The name symphonic poem was first used by the composer Liszt to describe a piece of music for orchestra in one movement. This was a new type of programme music and the music was meant to illustrate a poem, story or painting in detail rather than having the restraints of a structure such as sonata form. Composers in particular wanted their listeners to imagine the programme rather than concentrating on the structure of the piece. Liszt aimed to expand the one movement of the concert overture. The music in overtures, as a start to a play or opera was meant to inspire listeners to imagine scenes or images, and this continued in the concert overture but Liszt wanted to write longer and more complex works like the first movements of symphonies but without the rigid structure that was involved. He made use of cyclic form and also thematic transformation in the symphonic poems he wrote. The first piece which he titled symphonic poem was Les Preludes and he wrote several more including Hamlet, Mazeppa and Orpheus.

Many other composers wrote in the form including Strauss, who wrote Don Quixote and Ein Heldenleben.

The French composer Paul Dukas is famous today for a symphonic poem 'The Sorcerer's Apprentice'. He was particularly admired for his orchestration and his careful use of instrumental sounds that can be seen in this work. He based this symphonic poem on a poem by Goethe. The score, when published, was accompanied by a French translation of this poem. It tells of a sorcerer's apprentice who is left to clean up. When he tires of working he puts a spell onto a broom to do the work for him. Unfortunately, there is soon far too much water and the apprentice cannot stop the broom. He chops it in half, but this only creates two brooms. Fortunately, the sorcerer returns and sorts out the mess. Though this work is subtitled a scherzo, it is only a scherzo in style (lively triple time), not in structure.

Other French composers continued to write symphonic poems such as Saint Saens with his piece also based on a poem called Danse Macabre. Debussy wrote a piece in impressionist style called 'Après midi d'un faun. This again sets scenes from a poem this time by Mallarmé where a sleeping faun dreams of nymphs.

During the second half of the 19th century some composers felt there was considerable German influence on music and they aimed to do something different. They worked in national styles, reflecting their own countries in a variety of ways, including folk music influences or using stories from a country's history or legends. Many used the symphonic poem for their music, including Smetana who wrote a series of six pieces called Ma Vlast (My Country) and Sibelius who is most famous for his piece about his country called Finlandia.

16 marks awarded

Commentary

This answer shows some relevant understanding about the development of the Symphonic Poem. It references some examples of music but lacks detail on the actual music.

The mark scheme gives the following guidance for 16-19 marks:

Good knowledge and understanding of the general background, supported by some familiarity with a range of relevant examples, not entirely precise in detail. A general understanding of context, but not always able to apply this

knowledge and understanding to answering the specific question.

This answer could be improved by writing about examples of music in more detail and providing musical features of different Symphonic Poems. It could show a deeper understanding of the musical features such as harmony and melody and show how these contribute to the development of the symphonic poem.

QUESTION 11

Area of Study 6: Innovations in music 1900 to present day

Discuss rhythmic innovations since 1900, using examples from the work of at least two composers.

[25]

SAMPLE ANSWER

Many composers in the twentieth century made use of rhythmic innovations in their music. A typical example of this is the composer Stravinsky. Stravinsky is commonly regarded as one of the most influential composers of the 20th century. His three early ballet scores for Diaghilev made him famous.

The third of his three ballets, the Rite of Spring, is an excellent example of his use of rhythmic ideas. The piece starts with a quiet section featuring a high bassoon. Rhythmic innovations appear immediately with a lack of strong pulse, created by the constantly changing time signatures and its pulse is disguised by pauses and varied divisions of the beat into triplets, semiquavers or quintuplets. The opening phrase is repeated with rhythmic variation in the following bars. The metre of these opening bars changes frequently and the phrase structure of the melodic line goes across bar lines. As instruments are added to the texture, the rhythmic patterns and phrasing is different giving a polyrhythmic feel to the music. The next movement, the Augurs of Spring, features chords played by strings using a down bow for each beat. Different beats are marked with accents causing syncopation and a completely unpredictable rhythm. There are also sforzandi in the eight horns which emphasise the syncopated accents in the strings. The first three sforzandi are on offbeats, the next two on the beat and then a final offbeat again. Stravinsky continues to hide the main pulse with changing time signatures again throughout this movement. He makes use of unusual time signatures, sometimes changing each bar making the piece sound quite violent and disruptive. For instance he takes the quaver as beat and changes the time signature each bar such as 6+6+7+3+6+4+6+6. The cross-bar phrasing also makes the tempo change so much and while the texture is homophonic, there are a number of groups of instruments playing different blocks of rhythm against each other.

Stravinsky also makes use of ostinati as a way of focusing on rhythms. This can be seen in the Symphony of Psalms, where he often writes more than one ostinato at a time. For example in movement 3 he writes an ostinato for chorus near the beginning which is combined with a 2 note horn ostinato. He makes use of rhythmic motifs, for example the fast repeating bassoon and horn chords in quavers which are layered with two ostinatos. In this piece also Stravinsky changes metre frequently. In his neoclassical works he also puts rhythm to use in order to make the music sound modern and different, for example using syncopation and changes of metre in the Sinfonia from Pulcinella.

Many other composers made use of rhythmic innovations. Bartok's String Quartet no. 5 demonstrates his use of rhythm. The first movement begins with fast, syncopated, repeated Bbs, which make an aggressive start to the music. The music is driven forward by complex cross rhythms and intricate polyphonic writing. The repeated quavers return at later stages in the movement but they are never exactly the same, for example just before the second subject as a repeated double stopped semitone. They appear again at the beginning of the development, this time on E and then the music becomes even faster. The faster third and fifth movements employ the dance rhythms characteristic of traditional folk music. Bartok was particularly influenced by the folk music from his native Hungary. He often incorporated folk song into his compositions and for instance, the Bulgarian rhythm in the third movement involves a time signature of 4+2+3 quavers, changing in the trio to 3+2+2+3.

Many composers made use of rhythmic innovations in minimalist music. One of the first of these pieces was 'In C' by Terry Riley. He wrote 53 melodic motifs which were simple in structure, such as motif 1 which is 3 crotchets. The motifs are repeated as many times as each instrumentalist wishes creating a complex instrumental sound. He and other composers such as Steve Reich explored the use of phasing in music further. The motifs gradually switch out of phase with each other resulting in new textures and patterns.

Other composers used rhythmic ideas in their music. Schoenberg although working in a new method of composing called serialism also incorporated complicated rhythms in his music and sometimes even used imitation of the motifs on different instruments creating rhythmic canon.

23 marks awarded

Commentary

This is a well informed answer showing that the candidate has understanding of rhythmic innovations and is able to provide some detailed examples from different pieces of music.

The mark scheme gives the following guidance for 23-25 marks:

Thorough and detailed knowledge and understanding of the background, supported by close familiarity with a wide range of relevant examples of music with a good ability to make accurate and confident judgements. Has an extensive understanding of context, with a clear demonstration of the ability to apply this knowledge and understanding to answering the specific question.

QUESTION 12

Area of Study 6: Innovation in Music 1900 to present day

Compare two works composed since 1940 which make distinctive but different uses of instrumental technique and/or instrumentation.

[25]

SAMPLE ANSWER

Many composers after 1940 made use of distinctive instrumental techniques in their music. The Italian composer Luciano Berio composed a series of Sequenzas for a variety of different solo instruments to show the virtuoso aspects of these instruments. The first was written in 1958 and is for flute. He has written for a range of different instruments such as trombone, bassoon and soprano saxophone. These works explore the full possibilities of each instrument, often calling for extended techniques. The flute sequenza is the first of thirteen pieces for solo performer in the Sequenza series. The others in the series are written for harp, mezzo-soprano, piano, trombone, viola, oboe, violin, clarinet, trumpet, bassoon, alto saxophone, and accordion. Sequenza No. 1 is an exploration of the modern virtuoso flautist's technique. It is written in an unconventional way. Sequenza No. 1 was the first piece to be written by Berio in proportional notation. There is no clef either at the start or on any of the staves, it does not have a notated metre, there are no bar lines and the rhythms are indicated by their placement upon the page. The tempo is indicated by marked sections of the score which are approximately one-inch apart. The beamed notes are to be played in a connected fashion, while unbeamed notes are to be played separately. There are a number of demanding flute techniques required in this piece. As they are required to be played in quick succession from each other, this makes the performance more difficult. These include flutter-tonguing, angular melodies crossing from high to low registers, a large range of dynamics with rapid changes of dynamics, harmonics, and using the key-clicks as percussion sounds. Sequenza No. 1 is also one of the first pieces to require multiphonics on the flute. Each of the Sequenzas is intended to be performed on stage and are intended to be as much performance art as just a composition for a virtuoso instrumentalist.

Many composers experimented with different combinations of instruments and instrumental techniques, with for example, the composer, Boulez who wrote *Le Marteau sans Maître*. This is a chamber work which sets surrealist poems to music. It is for a vocalist and five instruments. Boulez uses a twelve note series in this composition but he extends the use of a series to cover note values and dynamics. The instrumentation in itself is an unusual combination consisting of xyloimba, vibraphone, guitar, alto flute, and viola. There is a lack of a proper bass instrument and there are influences from the music of Asia in the music.

A different composer who explored the use of instrumental techniques was John Cage. In his *Sonatas for Prepared piano* he wrote in an innovative way for piano. A prepared piano is a piano that has had its sound altered by placing objects on or between the strings. Although any object could be used to prepare a piano, certain considerations are necessary and they must be applied directly to the piano strings, stay in position during playing and must be able to be removed at the end of the performance. The *Sonatas and interludes* is a cycle of 20 short works (16 sonatas and 4 interludes) composed in the 1940s. This is Cage's most famous work for prepared piano, and also the most complex. The piano preparation takes about two to three hours and involves forty five notes. This means that the pieces, although written in normal musical notation, sound nothing like what is expected. When Cage first developed the prepared piano he expected the sounds he was devising to be able to be repeated in every performances. However, he came to realise that not only pianists, but pianos as well, are unique and that every performance would have its own characteristics and led to the adoption of indeterminacy in his music. The textures in these sonatas are often sparse although sometimes chords are used. Other textures include monophony, two-part homorhythm and layered textures. Cage also composed these pieces focusing on the microcosmic and macrocosmic proportions on the rhythms so that every aspect of the rhythms were predetermined.

22 marks awarded

Commentary

This is a good answer showing clear understanding of the use of different instrumental techniques. The candidate is able to refer to examples of specific pieces in order to support observations. There is an appreciation of the relationship between the composing techniques and the instrumentation used as an innovative approach.

The mark scheme gives the following guidance for 20-22 marks:

Specific knowledge and understanding of the background, supported by close familiarity with a range of relevant examples of music with an ability to make accurate judgements. Has a good understanding of context, with evidence of the ability to apply this knowledge and understanding to answering the specific question.

Further detail of other examples of instrumental techniques could be incorporated into this answer for it to score in the top band of marks.



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