

Mark Scheme for the Units

January 2010

H142/H542/MS/10J

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G353 Introduction to Historical Study in Music

Section A

Section A consists of two recorded extracts. Scores for both extracts are provided in the Insert. Answer all the Questions on either **Extract 1A** (Questions 1 to 10) or **Extract 1B** (Questions 11 to 21).

Extract 1A

This extract is part of movement from a symphony by Haydn. The recording consists of **two** passages: **Passage 1i** and **Passage 1ii**.

HAYDN, *Symphony no,103 ("Drum Roll")*, Hob.I:103, 2nd movement, bars 26²-50², & 134²-160¹. Collegium Musicum 90/Richard Hickox (2000), Chandos Records Ltd., CHAN 0655, track 2, 01'56"- 03'36, & 07'43"- 08'36" [Total length of recorded extracts: 02'33"]

Passage 1i (bar 0² to bar 24) [⊕ track 2]

- 1 Describe briefly the overall structure of **Passage 1i**. [3]
- **Binary form/AB (1)**
 - **Each section repeated**
 - **ref. anacrusis**
 - **ref. return of A towards end of B section (bar 16²)**
 - **ref. B section longer than A/uneven lengths of sections**
- 2 To what key has the music modulated by bar 8? [1]

Dominant/G (major)

- 3 What melodic device is heard in the section from bar 9 to bar 12? (*Tick one box*) [1]
- Antiphony**
 - Augmentation**
 - Sequence**
 - Ostinato**
- 4 The following chords are used in the section from bar 12 to bar 16: [5]
- **I (C)**
 - **IIb (Dm/F)**
 - **IV (F)**
 - **IVb (F/A)**
 - **V (G)**

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

Musical score for piano, measures 11 to 17. The score is written in treble and bass clefs. Measures 11-15 are shown in a single system, and measures 16-17 are in a second system. Chord diagrams are provided below the bass staff for measures 12, 13, 14, and 16.

Chord diagrams:

- Measure 12: I
- Measure 13: IV
- Measure 14: IV^b
- Measure 14: II^b
- Measure 16: V

5 On the score complete the melody played by the 1st violins from bar 15 to bar 16². The rhythm of this passage is indicated above the staff.

[4]

Musical staff for the 1st violin melody completion, measures 15 and 16. The staff is in treble clef. Measure 15 contains a sequence of notes with a sharp sign above the first note. Measure 16 contains a sequence of notes ending with a quarter rest.

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

- 6 On the score complete the bass line played by the 'cello from bar 21 to bar 22¹. The rhythm of this passage is indicated above the staff. [4]



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

Passage 1ii (Bar 25 to bar 51¹) [⊕ track 3]

- 7 What device is heard in the bassoon bass line from bar 26 to bar 32¹? (*Tick one box*) [1]

- Augmentation
 Inversion
 Sequence
 Pedal

- 8 What performing technique is used by the strings from bar 26 to bar 33¹? [1]

Pizzicato/plucking

- 9 Describe how the melody and structure of **Passage 1ii** differs from that of **Passage 1i**. Do **not** refer to aspects of instrumentation in your answer to this question. [5]

5 marks	Answer makes a range of perceptive comparisons relating to melody and structure with supporting evidence identified accurately
4 marks	Answer makes several valid comparisons relating to melody and structure with most supporting evidence identified accurately
3 marks	Answer makes a number of valid comparisons relating to melody and/or structure with supporting evidence identified generally
2 marks	Answer makes at least one valid comparison relating to melody and/or structure
1 mark	Answer makes a general comment relating to melody or structure of one extract
0 marks	Answer makes no valid comment on the melody or structure of either extract

Relevant evidence that may be mentioned by candidates:

- *ref.* sections not repeated in Passage 1ii
- *ref.* melodic elaboration (e.g. bars 38-40) for specific details
- *ref.* addition of a pause at the end of bar 47
- *ref.* delay of final chord by insertion of descending scale figure and repetition of cadence figure at bars 50-51
- *ref.* bar 9-10 is an octave lower in Passage 1i than in Passage 1ii (*cf.* bars 33-34 in 1ii)

10 Compare the instrumentation of **Passage 1ii** with that of **Passage 1i**.

[5]

5 marks	Answer makes a range of aurally attentive and perceptive comparisons relating to instrumentation, drawing on specific evidence identified accurately
4 marks	Answer makes several valid comparisons relating to instrumentation with supporting evidence identified accurately
3 marks	Answer makes some relevant and valid comparisons relating to instrumentation with most evidence identified generally
2 marks	Answer makes at least one valid comparison relating to instrumentation, but fails to identify evidence effectively
1 mark	Answer makes a general comment relating to instrumentation in one extract
0 marks	Answer makes no valid comment on the instrumentation of either extract

Relevant evidence that may be mentioned by candidates:

- **Woodwind more prominent in Passage 1ii**
- *ref.* flute *obbligato* in Passage 1ii
- *ref.* bassoon octave pedal *ostinato*
- *ref.* strings reduced to punctuating chords at bars 26-33
- *ref.* string *pizzicato* (if not credited at Question 8)
- *ref.* addition of trumpets (and horns) at bar 36
- *ref.* timpani added in Passage 1ii
- *ref.* reduction to woodwind (+ horns) alone for final cadence and repetition at bars 48-51

Extract 1B

This extract consists of **three** passages (**Passage 1i**, **Passage 1ii** and **Passage 1iii**) from Jerome Moross's theme music for the 1960s television series *Wagon Train*.

JEROME MOROSS, *Wagon Train – Main Theme* (no score available), City of Prague Philharmonic Orchestra/Paul Bateman (1999), Silva Screen Records Ltd. FILMXCD 315, disk 2, track 15, 00'01" - 01'11", 01'14" – 02'31" & 02'32" - 03'07" [Total length of recorded extracts: 03'02"]

Passage 1i (Bar 0⁴ to bar 24) [⊙ track 4]

11 Describe briefly the overall structure of the theme in **Passage 1i**. [3]

- **ABA/Ternary**
- **ref. repetition within A (e.g. AA¹)**
- **ref. shorter length of B (4 bars cf. 8 bars for A)**
- **ref. regular 4-bar phrase structure**
- **ref. anacrusis**
- **ref. specific “paired” cadences (e.g. bar 4 and bar 12)**

12 **On the score** complete the bass line played by the double basses from bar 9² to bar 11. The rhythm of this passage is indicated above the staff. [5]

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

13 What device is heard in the bass line from bar 13 to bar 18? (*Tick one box*) [1]

- Augmentation**
- Inversion**
- Sequence**
- Pedal**

Passage 1ii (Bar 21² to bar 43) [⊙ track 5]

14 What is the relationship of the key of **Passage 1ii** to the key of **Passage 1i**? [1]

Subdominant/4th

15 Complete the table below to indicate the instruments that play the melody line in **Passage 1ii**. [5]

<i>Bar numbers</i>	<i>Instrument(s) playing the melody line</i>
21 ⁴ to 27 ³	Piccolo (+ Bassoon)
27 ⁴ to 29 ³	Clarinet
29 ⁴ to 33 ³	Cor anglais (allow Oboe)
33 ⁴ to 41 ³	(Solo) Violin (<u>NOT</u> “violins”)
41 ⁴ to 43 ³	(French) Horn

16 What playing technique is used by the strings from bar 30 to bar 33³? [1]

***Tremolando* (NOT “scrubbing”)/credit valid description**

17 Describe briefly the variety of musical texture in **Passage 1ii**. [5]

5 marks	The answer provides detailed and aurally perceptive evidence drawn from a range of specific examples covering a wide range of musical texture
4 marks	The answer provides detailed evidence drawn from some specific examples covering range of musical texture
3 marks	The answer provides some accurate detail drawn from a general selection of examples covering a limited range of musical texture
1-2 marks	The answer provides general evidence covering a narrow or very restricted range of musical texture
0 marks	No relevant evidence relating to musical texture offered.

Relevant information that may be mentioned by candidates:

- ***ref. melody + chords on each beat at opening***
- ***ref. doubling of melody at octave below (bars 22-27³)***
- ***ref. sustained chords in middle of texture***
- ***ref. accompanying chords on alternate beats/1st & 3rd beats at bars 30 - 33***
- ***ref. absence of low bass line for much of Passage 1ii (especially bar 34 onwards)***
- ***ref. (string) harmony “in parts” at bar 34-41***
- ***ref. doubling of melody line at the 3rd/6th/10th at bars 35 and 37***

Passage 1iii (Bar 44⁴ to bar 53) [⊙ track 6]

18 What device is heard in the bass from bar 45 to bar 50³? (*Tick one box*) [1]

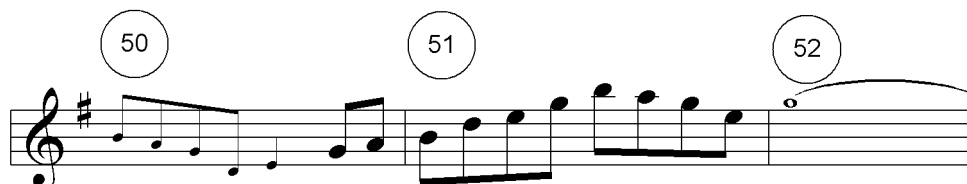
- Dominant pedal
 Imitation
 Sequence
 Tonic pedal

19 What tempo indication has been omitted from the score in bar 51? [1]

Rit(ardando)/Rall(entando)/Getting slower/allargando

20 **On the score** complete the melody from bar 50⁴ to bar 51⁴. The rhythm of this passage is indicated above the staff.

[4]



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

21 Describe briefly the **scoring** of the final chord of **Passage 1iii** (bar 52 to bar 53³). [3]

- *ref. brass/trumpets play the melody line*
- *ref. timpani (1) roll (1)*
- *ref. harp (1) glissandi (1)*

Section B

Answer **all** the Questions in this section (Questions 22 to 32).

Extract 2

The Insert contains a full score of **Extract 2** which is taken from the third movement of Mozart's *Concerto in A for clarinet and orchestra, K 622*. Two recordings of the extract from **different** performances are provided on the CD: **Extract 2A** (Ⓢ track 7) and **Extract 2B** (Ⓢ track 8). No CD timings for these recordings are given in the score.

MOZART, *Concerto in A for clarinet and orchestra, K 622, 3rd movement, bars 57 to 97¹.*

Extract 2A: Vienna Philharmonic Orchestra/Alfred Prinz/Karl Böhm (1974), Deutsche Grammophon 429 826-2, track 3, 01'30" – 02'35" [Length of extract: 01'05"]

Extract 2B: English Chamber Orchestra/Thea King/Jeffrey Tate (1985), Hyperion CDA66199, track 3, 01'26" – 02'28" [Length of extract: 01'02"]

22 Explain the following terms or signs as they are used in the printed extract:

(a) *a2* (bassoons at bar 17): [1]

Both (bassoons) play the same line

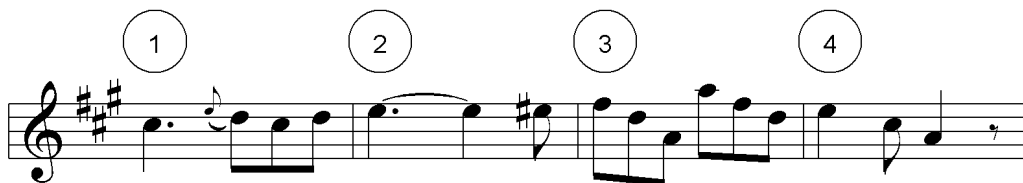
(b) *Tutti* (full score above bar 17): [1]

All/full/everyone/orchestral (rather than solo) section

(c) *tr* (clarinet at bar 40): [1]

Trill/credit detailed description

23 On the blank stave below, write the clarinet part from bar 1 to bar 4 at **sounding pitch**. [4]



Entirely accurate	4
One error of pitch	3
Two or three errors of pitch	2
Limited accuracy of pitch	1
No accuracy of pitch	0

(Allow enharmonic alternatives)

Ignore articulation markings and rest at end of bar 4

24 Complete the table below to indicate the key centres at the chosen points in the extract.

[2]

Bar number	Key
16 ²	E (major)
21 ¹	e (minor)

25 Describe briefly Mozart's writing for the clarinet in the printed extract.

[4]

4 marks	The answer provides detailed and relevant evidence drawn from a wide range of clarinet writing, with supporting evidence identified precisely
3 marks	The answer provides accurate evidence drawn from several specific examples covering a range of clarinet writing, with supporting evidence identified accurately in most cases
2 marks	The answer provides some accurate detail drawn from a general selection of examples covering a limited range of clarinet writing, with supporting evidence identified generally
1 mark	The answer provides limited evidence covering a narrow or very restricted range of clarinet writing and offering limited supporting evidence
0 marks	No relevant evidence relating to writing for the clarinet offered.

Relevant information that may be mentioned by candidates:

- Lyrical melodic lines (e.g. bars 1-4, 9-12)
- *ref. virtuoso passage work/rapid arpeggio/scale passages*
- *ref. sudden contrasts of register*
- *ref. exploitation of wide range/chalumeau register/uses all three registers*
- *ref. contrasts of articulation: staccato/legato*
- *ref. ornamentation - specific ref. to acciaccatura or trill*
- *ref. sequential passages (e.g. bars 21-24)*

26 Compare the two performances of this music and comment on the differences between them. You may refer to aspects such as:

- the music played by the clarinet in each recording
- articulation
- the sound of the orchestral accompaniment in each recording.

[8]

Marking criteria:

7-8 marks	Specific and consistent evidence of aural perception offered across a range of musical features drawn from both extracts, linked to perceptive and well-constructed comparisons
5-6 marks	A range of relevant evidence of aural perception offered from both recordings, together with a range of effective comparisons, although perhaps lacking detail in some areas
3-4 marks	Some relevant evidence of aural perception offered from both recordings, with an attempt to make some effective comparison between recordings
1-2 marks	Limited and/or basic relevant evidence of aural perception offered from at least one recording, but with little or no attempt to make effective comparison
0 marks	No relevant evidence offered from either recording

Examples of relevant evidence that may be mentioned by candidates:

The music played by the clarinet:

- *ref.* richer/darker sound of the clarinet in Extract 2B
- *ref.* variation from the score in Extract 2B and specific details/examples
- *ref.* use of basset clarinet in Extract 2B *cf.* conventional clarinet in Extract 2A
- Clarinet sound is more forward in Extract 2B than in Extract 2A

Articulation

- *ref.* semiquaver passagework is generally more detached in Extract 2B than in Extract 2A – e.g. bar 5-6)
- *ref.* some score articulation ignored in Extract 2A (e.g. bar 7)

The sound of the orchestral accompaniment

- *ref.* fuller/richer orchestral sound in Extract 2A/smaller forces in Extract 2B
- *ref.* more evident string vibrato in Extract 2A/little vibrato in Extract 2B
- *ref.* more prominent bass line in Extract 2A (especially at bar 27ff)
- *ref.* more reverberant acoustic/echo in Extract 2A

Other details

- 2B slightly lower pitch
- 2A pulse more variable
- 2B pulse initially faster

27 Describe briefly the music that immediately follows this extract. [3]

- **ref. chromatic/diminished 7th chords**
- **ref. *sforzando* accents**
- **Dominant (1) pedal (1) in bass (+ horns) (1)**
- **ref. tonal move to a (minor)**
- **Antiphonal exchanges (1) between *tutti* and clarinet (+ 1st violins & violas) (1)**
- **ref. clarinet chromatic (ascending) figure**

28 What is the form of the complete movement from which the extract is taken? [1]

Rondo (form)

Extract 3 [⊕ track 9]

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

This extract is taken from *Jumpin' at The Woodside* performed by Count Basie and His Orchestra. The extract is taken from a solo statement.

COUNT BASIE & HIS ORCHESTRA, *Jumpin' at The Woodside* (1938) from *One O' Clock Jump: Original 1936-1939 Recordings* (2003), Naxos Jazz Legends 8.120662, track 12, 01'09" – 01'40". [Length of recorded extract: 00'31"].

29 (a) Identify the solo instrument in this extract. [1]

Trumpet

(b) Which of the following performing techniques can be heard at the start of the extract (00'04" to 00'06")? [1]

- Ghost notes**
- Glissando**
- Half valving**
- Pitch bending**

(c) In what way has the sound of the solo instrument been modified? [2]

Use of a plunger or cup (1) mute (1)

30 (a) Describe briefly the music of the **accompaniment** in the first part of the extract (00'04" to 00'21"). [4]

- **Rapid movement (1) ref. on the beat/4 to the bar (1) in the *pizzicato/detached* (1) bass [not walking bass]**
- **Syncopated (1) detached (1) chords (1) in the reeds**
- **Trombone (1) has rising (1) two-note figure (1) ascending by step (1)**
- **Percussion/drums (1) played with (wire) brushes (1)**

- (b) Mention **one** way in which the music of the accompaniment changes at the start of the second part of the extract (00'22" to 00'29") [1]
- **Saxophone chords become sustained/held rather than detached**
 - **Trombones drop out of the texture**
- (c) Explain the significance of the new theme that the soloist states briefly at 00'29" to 00'35" [2]
- **Theme from opening (1) of *Lester Leaps In* (1)**
 - **Recorded by Basie & His Orchestra (1) around the same time as *Jumpin' at the Woodside*/September 1939(1)**
 - **ref. to Lester Young's (1) solo that cuts in at end of recorded trumpet solo (1)**
- 31 Describe briefly the music that **immediately** follows the recorded extract. [3]
- **Solo (1) for tenor (1) saxophone (1)/(Lester) Young**
 - **Interrupts end of the trumpet solo**
 - **Opens with repeated (1) B⁷ (1) quavers (1)**
 - **Accompanied by syncopated (1) brass (1) chords (1)**
- 32 In what year was this performance recorded? [1]
- 1938**

Section C

Answer **one** of the following questions (**33 to 35**).

Write your answer in the space provided.

Questions 33 to 35

Marks	Characterised by
19-20	Thorough and detailed knowledge and understanding of background to the repertoire, supported (where appropriate) by detailed and specific examples of music, well-assimilated and applied in direct answer to the question. Ideas well structured and expressed in language of consistently high quality, essentially without faults of grammar, punctuation or spelling.
16-18	Specific knowledge and understanding of the background to the repertoire, supported (where appropriate) by reference to clearly-identified examples of music, mostly well applied towards answering the question. Ideas generally well structured and expressed in language that is of good quality with very few lapses in grammar, punctuation or spelling.
13-15	Good general knowledge and understanding of the background supported (where appropriate) by some accurate references to examples of music. Some attempt to apply this in direct answer to the question. Ideas fairly clearly expressed in language that is mainly of good quality, but with minor flaws in grammar, punctuation and spelling.
10-12	Some knowledge of the background to the repertoire, supported (where appropriate) by references to a few accurate examples of music but with little detail. Ideas not always clearly related to the question and expressed in language that displays some weaknesses in grammar, punctuation and spelling.
7-9	Limited knowledge and/or confused understanding of the background, perhaps illustrated by references to music that are not always accurate and/or not well understood. Ideas not always relevant or accurate and rather poorly expressed with persistent errors in grammar, punctuation and spelling.
4-6	Little knowledge of relevant background, with little illustration from music examples and few ideas that bear little relevance to the question. Ideas poorly expressed with serious weaknesses in grammar, punctuation and spelling.
0-3	Very little knowledge of any relevant background, with no musical illustrations and/or very few ideas. Little coherent thought in the answer and expressed in language of very poor quality.

- 33 Compare the use of brass instruments in J.S. Bach's *Orchestral Suite (Overture) no.3 in D* and Miles Davis's *So What*, pointing out similarities and differences. [20]

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

- The respective content of the instrumental brass group required for each work
- The range and nature of the brass instruments contained within the ensemble
- The contrasting nature of the trumpets used
- The respective ranges used in each work, especially in relation to the trumpet
- Specific details of instrumental writing features (e.g. aspects of ornamentation and performance techniques)

Most candidates should be able to:

- Describe the brass instruments used in each work together with a basic outline of their respective roles
- Demonstrate a basic awareness of the main ways in which composers use brass instruments within the ensemble, and the ways in which approaches to brass writing had changed between the two works
- Show awareness of the main aspects of brass writing (e.g. the most obvious performing techniques in Davis's music, or the use of the *clarino* range by Bach)
- Mention some basic ways in which changes in the nature of the brass instruments resulted in changes of composing style and/or handling of instrumental sonorities

More informed answers will offer more detail such as:

- A comprehensive description of the similarities and contrasts between the two brass ensembles, supported by perceptive and specific musical evidence
- Specific detail across a range of examples that relate instrumental capabilities and/or sonority to musical evidence in the prescribed repertoire
- An assessment of the aural effectiveness of instrumental changes, supported by aurally perceptive and detailed comments on the prescribed repertoire
- A detailed survey of ways in which the composers recognised/made use of the specific brass instruments available to them (including mention of specific aspects of instrument design, such as the lack of a key system on the trumpet employed by Bach's performers, or the exploitation of the trumpet's middle range that characterises Davis's performance)
- A convincing awareness of the ways in which the brass instruments (and/or the composers' use of them) are representative of their time.

- 34 In what ways does Schubert's use of the orchestra in his *Symphony no.8 in b* ("Unfinished"), D 759, reflect the style of its time? [20]

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

- The nature of the orchestra in the early 19th century
- The range and nature of the instruments contained within the ensemble
- The increasing emphasis on dramatic effect within orchestral music
- Exploitation of wide range of orchestral timbre available by the early 1800s, especially in respect of woodwind and brass grouping
- Specific instrumental features (e.g. more extensive use of woodwind instruments)

Most candidates should be able to:

- Describe the basic composition of the early 19th-century orchestral and mention some basic details regarding the relationship of the group to its "classical" predecessor
- Demonstrate a basic awareness of the main ways in which Schubert's use of individual instruments and/or instrumental groupings within the orchestra is typical of its time
- Show awareness of the importance of dramatic contrasts within the music and how these are scored
- Mention some basic ways in which the composition of Schubert's orchestra reflected changes of composing style and/or handling of instrumental sonorities characteristic of the early 1800s

More informed answers will offer more detail such as:

- A comprehensive description of the nature of the symphony in the orchestra in the early 1800s
- Specific detail across a range of examples that relate instrumental capabilities and/or sonority to musical evidence in the prescribed repertoire
- An assessment of the aural effectiveness of Schubert's use of the orchestra, supported by aurally perceptive and detailed comments on the prescribed repertoire
- A detailed survey of ways in which Schubert recognised/made use of the specific instruments available to them (including mention of specific aspects of instrument design, such as the key system on the clarinet or the exploitation of the brass and percussion for dramatic effect)
- A convincing awareness of the ways in which the orchestra grouping (and/or Schubert's use of instruments) are representative of their time. (Reference may also be made to the influence of Beethoven in providing a sense of perspective).

- 35 Describe some of the ways in which approaches to recording changed between Jelly Roll Morton's recording of *Black Bottom Stomp* in 1926 and Miles Davis's recording of *So What* in 1959. [20]

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

- The contrast between recording around a single microphone and recording in a studio environment that allows individual instruments to be recorded and balanced
- The development of the Sound Engineer and his role within the recording process – set against the need for a front-line ensemble pattern in early recordings
- The issues relating to transmission: the move from 78rpm recordings with a strict time limit to LP recordings that allow more extended development of musical ideas
- Aspects of editing: the view of music as a “live” art against the potential to edit recorded performances
- The contrasting methods of “communication”: direct interaction with an audience, hearing the performance in person; transmission of “art” music produced in a studio via the indirect means of LP purchase and via radio broadcasts

Most candidates should be able to:

- Reveal a basic awareness of the main contrasts between recording sessions in the late 1920s and those of the late 1950s
- Demonstrate some awareness of the main improvements in technology and the resulting improvement in the quality of recorded sound and its reproduction
- Show a basic understanding of the limitations of early recordings, referring to some significant examples of these in relation to the repertoire studied
- Make general references to the contrast between early jazz recordings and the range of options (recording, radio broadcast, television) available to later jazz performers.

More informed answers will offer more detail such as:

- Specific and detailed references to the nature of recording employed for each work, making clear and accurate references to aspects such as technology and/or recording location
- Precise and detailed references to the aspects of performance that relate to recording limitations and/or improvements: e.g. the need for 78rpm performances to end suddenly in order to avoid overrunning, the availability of close-micing and subtle balancing of sound sources within a small ensemble in later jazz recordings
- Clear and perceptive references to relevant aspects of musical transmission in relation to the prescribed works (e.g. the recording of music “live”, or as part of a “high-art” jazz culture created in a studio environment
- Increasing availability of music performances in the mid-20th century, linked to the growth of a recording industry and consumerism; *general* access to a much wider range of musical transmission, allowing musicians to spread their music via radio and early television broadcasts.

G356 Historical and Analytical Studies in Music

1 In *That Yongë Child*, bar 1 to bar 18, (© Track 2):

- (a) Identify the main features of the vocal melody and explain how they interpret the text. Include reference to tonality in your answer. [6]

Max of 6 from:

- *ref. sung quasi recitativo and parlante* – speech rhythm; almost entirely syllabic
- Same basic shape and rhythm to each phrase – rising and falling (1) with longest note at top on emphasised syllable (1)
- Phrases of first section all begin with C major triad (1), which then rises further each time to A \flat , C, D \flat giving modal feel (1)
- Second section has feeling of A as tonal centre, again each phrase rises further (C, D, E)
- Rhythm of each phrase set in particular part of bar to match stress of words
- *Marcato* used for opening of final phrase to emphasise only phrase which starts on first beat of bar
- Each section gets louder from a quiet start – matches climax of words
- 1st section/verse (b 2-8): 2 x 2 bar phrases, then extends to 3 bars
- 2nd section/verse (b 9-17): 2 x 2 bar phrases, then extends to 4 bars (1) through rhythmic augmentation (1)

- (b) Describe the harp accompaniment and its relationship to the vocal part. [5]

Max of 5 from:

- Accompaniment like in a recitative
- D \flat -C disjointed ostinato throughout (1), mostly in spaces in vocal melody or on long notes, (1) semitone fall gives feeling of unrest (1)
- Spread chord emphasises climax (1) of first three phrases: F minor, C minor, D \flat major (1)
- Use of D \flat major chord on “sweet” is first use of major chord (1) – briefly settles tension between the C and D \flat of the ostinato and the D \flat against the C major triad of the vocal melody (1)
- Marks/shadows voice part an octave lower in latter part of phrase three for emphasis [accept almost in unison with voice]
- In second section, spread chords and lower part more prevalent
- Used in imitation with vocal part in bar 14
- Ends with C \sharp major chord, but still with D \flat -C falling ostinato to emphasise “wrong”

2 In *Balulalow*, bar 19 to bar 49, (© Track 3):

- (a) Verse One (bar 19 to bar 32) is a lullaby. How does the music reflect this? [4]

Examples might include:

- Use of solo voice could suggest mother singing to baby
- Vocal line begins with simple phrasing like a lullaby
- Lilted minim-crotchet in voice gives rocking feeling
- Steady tempo could be said to suggest regular rocking of cradle
- Static harp bass provides stability on which the cradle moves
- Alternation of F \sharp minor/major creates rocking motion
- Use of 6_4 metre in voice against 3_2 in harp adds to rocking
- Soft dynamics suggest lullaby

- (b) There is a change of mood in Verse Two (bar 31⁶ to bar 40⁴) to one of praise and glory. How does the music reflect this change? [5]

Examples might include:

- Full chorus used for first time to suggest unity of praise
- Harp instructed to play *più sonoro* to join in mood of praise
- After unison start, becomes homophonic (1) on *evermoir* and *glair* strengthening meaning of text (1)
- Starts louder than previous lullaby section (1), then has crescendo to forte on *knees* (1)
- After sway between F# minor/major, settles on strong D major chord on *knees*
- Lilted feel changes to complete rhythmic homophony (1) in minims to emphasise unity of purpose (1)

- 3 Discuss the tonality and harmony of *As Dew in Aprile*, bar 49b to bar 79², (© Track 4). Give bar numbers to support your answer. [5]

4-5 marks	A thorough knowledge of harmony and tonality demonstrated, with detailed support from specific examples
2-3 marks	Some knowledge of harmony and/or tonality, with support from specific examples
1 mark	Little knowledge of harmony or tonality demonstrated, with no convincing support from specific examples
0 marks	No correct observations made or support offered

The main points included might be:

- Begins firmly in E^b major.
- Leading note (D^b) flattened to give D^b major chord eg 55-57, 95-97 – feeling of modality.
- Semitonal tension between D^b and D₁ eg 54-59.
- Tonal ambiguity often created between two chords/keys, accept “not atonal”.
- C major versus cm7 chord in harp eg 64-65, 68-69, 73-74, 77-78.
- E^b major and C major used in alternate phrases of canon melody eg 61³-64
- Few different chords used – long passages alternate two chords

- 4 By considering the music of all three carols, explain how Britten achieves contrast in aspects of rhythm, vocal textures and accompaniment. [10]

9-10 marks	Answers explain in detail a range of specific examples of contrast in aspects of rhythm, vocal textures and accompaniment.
7-8 marks	Answers explain in detail a few specific examples of contrast in aspects of rhythm, vocal textures and accompaniment.
5-6 marks	Answers contain specific examples of contrast, but lack detail or do not consider all three aspects.
3-4 marks	Answers refer to one or two examples of contrast, but fail to explain successfully.
1-2 marks	Basic observation only, with no explanation.
0 marks	No relevant observations made or contrast considered.

The following, and many other possible examples, show how Britten creates contrast. Candidates must refer to all three aspects to gain seven or more marks, but need not necessarily include examples from all three carols.

- Use of freer recitative rhythm in *That Yongë Child*, lilting rhythm in *Balulalow*, driving rhythm in *As Dew in Aprille*
- Contrast of rhythm between voice and accompaniment in *That Yongë Child*
- Contrast of insistent two-note ostinato in accompaniment and arch shaped melodic line in *That Yongë Child*
- Steady rhythm in accompaniment against lilting one in voices in *Balulalow*
- Solo in *That Yongë Child* contrasts with use of full vocal forces during the other carols
- *Balulalow* begins as a solo, taken up in unison, then becomes homophonic and eventually imitative; ends homophonically with treble solo above
- *As Dew in Aprille* begins homophonically and becomes a two-part canon with one voice taking one part and the other two voices sharing the second part; returns to homophony at the end
- Accompaniment of *That Yongë Child* is irregular & spasmodic whereas that in *Balulalow* is regular & constant and that of *As Dew in Aprille* propels the music forward
- Range of accompaniment of *That Yongë Child* is low (never going above the D^b - C ostinato), that of *Balulalow* is midrange and that of *As Dew in Aprille* uses entirely the upper range
- Independent accompaniment in *As Dew in Aprille* includes contrasting techniques such as arpeggiated chords, repeated quaver patterns, glissando

5 Compare the stylistic features of these carols with those found in another setting of English words from the period 1900 to 1945 with which you are familiar. [5]

5 marks	Answers identify strong similarities and/or differences between the extract and the chosen piece. A number of valid points are made which cover a variety of stylistic features.
3-4 marks	Answers identify similarities and/or differences between the extract and chosen piece. A few good points are made covering one or two stylistic features.
1-2 marks	Answers may show some knowledge but fail to compare successfully the extract with the chosen piece; a rather irrelevant answer covering perhaps only one stylistic feature.
0 marks	No creditable comparison made, or stylistic features covered.

Section A Total [40]

[Britten: *A Ceremony of Carols*, Op. 28. Choir of King's College, Cambridge, Sir David Willcocks (conductor), James Clark & Julian Godlee (soloists), Osian Ellis (harp) 1972. EMI 7243 5 65112 2 4, Tracks 4, 5, 6: 04' 26"]

Section B

In this section candidates are required to demonstrate their understanding of the issues relating to the areas of study *Tonality* and *Interpretation*, their knowledge and their ability to draw sufficiently closely on this to support their points appropriately, and to be able to relate their knowledge about specific examples of repertoire to appropriate contexts of time and culture.

The quality of the candidate's language is assessed.

Mark	Categorised by
22 – 25	Thorough and detailed knowledge of the appropriate aspect of the chosen 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 and spelling.
18 – 21	Specific knowledge of the appropriate aspect of the chosen 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 of mainly good quality, with perhaps occasional lapses of grammar, punctuation and spelling.
15 – 17	Good knowledge of the appropriate aspect of the chosen Topic, supported by some familiarity with a range of relevant examples, not entirely precise in detail and a general understanding of context, but not always able to apply this knowledge and understanding to answering the specific question. Answers expressed with moderate clarity with some flaws in grammar, punctuation, and spelling.
12 – 14	Some knowledge of the appropriate aspect of the chosen 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 specific question. Answers partially clear in their expression with faults in grammar, punctuation, and spelling.
9 – 11	Some knowledge of the chosen Topic, partly supported by familiarity with some music, but insecure and not always relevant. A general understanding of context not directly applied to answering the specific question. Answers poorly expressed in places with persistent weaknesses in spelling, punctuation, and grammar.
6 – 8	A little knowledge of the chosen 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 poorly expressed in incorrect language.
0 – 5	Barely any knowledge of the chosen Topic, music or understanding of context. No attempt to address the question. Very poor quality of language throughout.

Section B

Answer **two** questions in this Section.

Where questions mention works or composers, answers should refer to the Prescribed Repertoire, though they need not be restricted to this music.

Candidates are reminded that material should not be duplicated in the two questions they answer from this section of the paper.

Topic 1: Song

- 6 Describe in detail the characteristic musical features found in Dowland's *First Booke of Songes or Ayres*. Give detailed illustrations from at least four songs to support your observations. [25]**

Most candidates should be able to:

- describe some of the musical features used
- give some explanation of how these features interpret the text
- support some of these observations with references to the music in some detail.

More informed answers will demonstrate deeper understanding by:

- showing a greater appreciation of the relationship between vocal/instrumental parts
- giving detailed examples of word painting and mood setting
- showing a close familiarity with the music in their ability to give detailed illustrations.

- 7 Discuss the expressive word setting techniques found in the works of Schumann and Maxwell Davies. Give examples from at least two songs by each composer.[25]**

Most candidates should be able to:

- describe some of the vocal and instrumental techniques used
- give some explanation of how these techniques interpret the text
- support some of these observations with references to the music of one or both composers in some detail.

More informed answers will demonstrate deeper understanding by:

- showing a greater awareness of the specific techniques in each chosen work
- describing in detail techniques such as melismatic and syllabic writing
- showing a close familiarity with the music in their ability to give detailed illustrations.

- 8 Evaluate the effectiveness of the use of accompaniment in the music of two composers of Lieder writing in the early nineteenth century. [25]**

Most candidates should be able to:

- describe instrumental writing of one or both composers in some detail
- show some understanding of the interpretation of the text in this writing
- give some references to features such as rhythm, texture and tonality, as appropriate.

More informed answers will demonstrate deeper understanding by:

- explaining the differing rôles of the two composers' accompaniments
- giving detailed examples from the instrumental writing of word painting and mood setting
- illustrating in detail the use of melody, rhythm, tonality and texture in the instrumental writing
- showing a close familiarity with the music in their ability to give detailed illustrations.

Topic 2: Programme Music

- 9 Discuss MacMillan's use of contrasting instrumental timbres and textures to interpret the subject matter in *The Confession of Isobel Gowdie*. Give detailed illustrations from at least two extended passages to support your observations. [25]**

Most candidates should be able to:

- describe some of the contrasting instrumental timbres and textures used
- give some explanation of how these features interpret the subject
- support some of these observations with references to the music in some detail.

More informed answers will demonstrate deeper understanding by:

- showing a greater knowledge of the timbres and textures involved
- describing in detail such techniques as high divided string writing, use of percussion colour, contrast between polyphonic sections and complete homophony
- showing a close familiarity with the music in their ability to give detailed illustrations.

- 10 Compare the descriptive writing in the music of Berlioz with that of another composer of the nineteenth century. Support your answer with detailed references to at least two contrasting extended passages from each composer. [25]**

Most candidates should be able to:

- give an account of some instances of descriptive writing in the chosen works
- give some explanation of how the music interprets the subject matter
- support some of these observations with references to the music of one or both composers in some detail.

More informed answers will demonstrate deeper understanding by:

- showing a greater appreciation of the specific programmatic features of each chosen work
- describing in detail techniques such as texture, timbre, thematic transformation and tonality
- showing a close familiarity with the music in their ability to give detailed illustrations.

- 11 Discuss the effectiveness of the interpretation of subject matter in the instrumental music of at least two composers writing in the eighteenth century. Give detailed examples to support your observations. [25]**

Most candidates should be able to:

- show some knowledge of the descriptive writing of one or more composers
- show some understanding of how this writing interprets the subject matter
- give some references to features such as rhythm, texture, tonality and instrumental techniques as appropriate.

More informed answers will demonstrate deeper understanding by:

- referring to a wide range of examples illustrating the descriptive features of the chosen works
- giving detailed examples of the effectiveness of the programmatic elements of the music
- showing a close familiarity with the music in their ability to give detailed illustrations.

Topic 3: Music for the Screen

- 12 Discuss the use of instruments in the musical interpretation of dialogue and action in *The Hours*. Give detailed examples from at least two extended scenes to illustrate your answer. [25]**

Most candidates should be able to:

- describe, perhaps only in general terms, some details of the orchestration
- give some explanation of how the choice of instruments interprets the dialogue and action
- support some of these observations with references to the music in some detail.

More informed answers will demonstrate deeper understanding by:

- showing a greater awareness of the relationship between the music and the dialogue and action
- referring to details of instrumentation, texture and timbre and showing how this reflects the mood and dramatic intent
- showing a close familiarity with the music in their ability to give detailed illustrations.

- 13 Compare the use of melody and harmony for dramatic effect in the film music of Korngold and Herrmann. Illustrate your answer with detailed examples from a film score by each composer. [25]**

Most candidates should be able to:

- show some knowledge of the melodic and harmonic language used by one or both composers
- give some, perhaps general, descriptions of scenes from each chosen film to illustrate the dramatic effect of melody and harmony
- support some of these observations with references to the music in some detail.

More informed answers will demonstrate deeper understanding by:

- showing a greater appreciation of the importance of melody and harmony in creating and sustaining the action
- giving detailed examples of the relationship between music and drama – including the use of *leitmotif* and underscore
- showing a greater understanding of the increased integration of music and drama in the music of Herrmann
- showing a close familiarity with the music in their ability to give detailed illustrations.

- 14 Evaluate the effectiveness of the musical techniques found in the film scores of two composers writing before 1950. Support your answer with detailed examples from a film score by each composer. [25]**

Most candidates should be able to:

- describe, perhaps only in general terms, details of the orchestration in scenes by one or both composers
- refer to techniques such as *leitmotif* and underscore in the music
- explain the importance of the music in enhancing the drama

More informed answers will demonstrate a deeper understanding by:

- showing and illustrating an appreciation of the importance of the music in creating and sustaining the drama
- giving detailed examples of the musical techniques used to achieve this
- showing a close familiarity with the music in their ability to give detailed illustrations.

Topic 4: Music and Belief**15 Evaluate the effectiveness of the vocal writing in Byrd's *Mass for Four Voices*. Give detailed illustrations from at least two movements to support your observations.[25]**

Most candidates should be able to:

- describe some of the vocal features in the music
- give some explanation, perhaps only in general terms, of how these features respond to the text of the Mass
- comment on the musical language including the use of tonality
- support some of these observations with references to the music in some detail.

More informed answers will demonstrate deeper understanding by:

- showing greater knowledge of how the text is interpreted in the music
- giving detailed examples of the varied use of vocal forces, part writing, harmonic content
- explaining the effectiveness of this writing
- showing a close familiarity with the music in their ability to give detailed illustrations.

16 Compare the rôle of the chorus in the religious music of Bach and Handel. Give examples from at least two passages of music by each composer. [25]

Most candidates should be able to:

- describe some of the choral techniques used by each composer
- give some explanation of how these techniques interpret the text
- support some of these observations with references to the music of one or both composers in some detail.

More informed answers will demonstrate deeper understanding by:

- showing a greater knowledge of the specific techniques in each chosen work and how these portray the drama
- comparing in detail the approaches to features such as homophony, polyphony, melismatic and syllabic writing, word painting
- showing a close familiarity with the music in their ability to give detailed illustrations.

17 Discuss the expressive use of timbre and texture in two musical interpretations of belief by different composers writing since 1950. Give detailed examples to support your observations. [25]

Most candidates should be able to:

- give some, perhaps general, descriptions of sections from each chosen work to illustrate the effective use of timbre and texture
- comment on the vocal/instrumental writing, including the use of technology where appropriate, in the two works
- support some of these observations with references to the music in some detail.

More informed answers will demonstrate deeper understanding by:

- explaining in detail the musical language of the chosen composers
- giving detailed examples of how timbre and texture in the musical settings reflect aspects of belief – including the use of vocal sonorities, instrumental writing, tonality, use of technology, as appropriate
- explaining in detail the styles and musical language of the chosen composers
- showing a close familiarity with the music in their ability to give detailed illustrations.

Topic 5: Music for the Stage

- 18 Illustrate the ways in which the drama is interpreted in the music of *West Side Story*. Support your answer with detailed references to at least two extended passages from the work. [25]**

Most candidates should be able to:

- describe, perhaps only in general terms, features such as melody, rhythm, harmony, tonality, structure, vocal and instrumental textures found in the music
- give some explanation of how these features interpret the libretto for dramatic effect
- support some of these observations with references to the music in some detail.

More informed answers will demonstrate deeper understanding by:

- showing a greater appreciation of the relationship between vocal/instrumental parts
- giving detailed examples of use of devices such as the augmented fourth and chromaticism for dramatic effect
- explaining in detail the integration of latin rhythms and dance forms in the characterisation of the score
- showing a close familiarity with the music in their ability to give detailed illustrations.

- 19 Compare Wagner's interpretation of subject matter with that of a nineteenth-century Italian opera composer. Give detailed examples from one work by each composer to support your answer. [25]**

Most candidates should be able to:

- give an account of Wagner's use of features such as *leitmotif* and chromaticism within the continuous nature of the music-drama
- refer, perhaps only in general terms, to the techniques used by the other chosen composer
- support some of these observations with references to the music of one or both composers in some detail.

More informed answers will demonstrate deeper understanding by:

- showing a greater awareness of the specific techniques in each chosen work
- comparing in detail the interpretation of the libretto through melody, rhythm, harmony and tonality
- comparing the rôle of the orchestra for dramatic effect in each work
- showing a close familiarity with the music in their ability to give detailed illustrations.

- 20 Discuss the musical features of English court masque, opera or theatre music of the late seventeenth century. Refer to the music of at least two composers to support your answer. [25]**

Most candidates should be able to:

- describe vocal writing of one or both chosen composers in some detail
- show some understanding of the interpretation of the text in this writing
- give some references to features such as metre, rhythm, texture, tonality, use of dance.

More informed answers will demonstrate deeper understanding by:

- explaining in detail the musical language of the chosen composers
- giving detailed examples of techniques of word setting, melodic and harmonic embellishments, dissonance and how these contribute to expressive effect in the chosen works
- showing a close familiarity with the music in their ability to give detailed illustrations.

Topic 6: Popular Music

- 21 Discuss the characteristic musical features, including the use of technology, in *Not Too Late*. Give detailed illustrations from at least four tracks from the album to support your observations. [25]**

Most candidates should be able to:

- explain, perhaps only in general terms, the use of melody and harmony for expressive effect
- refer to examples of how accompaniment, including the use of technology, reflects the meaning and mood of the lyrics
- comment on the performance techniques and styles used to complement the lyrics
- support some of these observations with references to the music in some detail.

More informed answers will demonstrate deeper understanding by:

- showing a greater appreciation of the relationship between melody, harmony and lyrics
- giving detailed examples of the use of instrumentation in the creation of mood and expression in individual tracks
- explaining in detail the performing styles and techniques and the use of production technology in the musical interpretation of the lyrics
- showing a close familiarity with the music in their ability to give detailed illustrations.

- 22 Compare the musical techniques, including tonality, found in the songs of *The Beatles* and another British group of the 1960s. Give examples from at least two tracks by each band. [25]**

Most candidates should be able to:

- explain, perhaps only in general terms, the musical features of the chosen *The Beatles* tracks and how these features respond to the lyrics
- compare these features directly to the tracks from the other chosen band
- compare, as appropriate, the performing and recording techniques used to complement these musical features
- support some of these observations with references to the music of one or both bands in some detail.

More informed answers will demonstrate deeper understanding by:

- comparing in detail the musical response to the lyrics through aspects of melody and harmony
- describing in detail the instrumentation used to create the expressive mood of individual tracks
- discussing, where appropriate, innovative features found in the music of each band
- showing a close familiarity with the music in their ability to give detailed illustrations.

- 23 Evaluate the effectiveness of the interpretation of lyrics found in the songs of at least two glam rock bands of the 1970s. Give detailed examples to support your observations. [25]**

Most candidates should be able to:

- explain, perhaps in general terms, the musical features of the chosen tracks and how these features respond to the lyrics
- give some references to features such as melody, rhythm, texture, tonality and instrumentation, as appropriate
- comment on the effectiveness of the performing and recording techniques in complementing the musical features.

More informed answers will demonstrate deeper understanding by:

- describing in detail the musical features of the chosen tracks, perhaps referring, where appropriate, to diversity of style
- explaining in detail the use of melodic, harmonic and tonal features that respond to, and enhance, the meaning and mood of the lyrics
- giving specific examples, as appropriate, of techniques used in performance and production
- showing a close familiarity with the music in their ability to give detailed illustrations.

Section B Total [50]

Paper Total [90]

Grade Thresholds

Advanced GCE Music H142/H542
January 2010 Examination Series

Unit Threshold Marks

Unit		Maximum Mark	A	B	C	D	E	U
G353	Raw	90	68	61	54	47	41	0
	UMS	90	72	63	54	45	36	0
G356	Raw	90	70	61	53	45	37	0
	UMS	90	72	63	54	45	36	0

Specification Aggregation Results

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

	Maximum Mark	A	B	C	D	E	U
H142	300	240	210	180	150	120	0

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

	A	B	C	D	E	U	Total Number of Candidates
H142	14.5	40.5	71.0	93.1	99.2	100	131

131 candidates aggregated this series

For a description of how UMS marks are calculated see:

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

Statistics are correct at the time of publication.

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