

OCR Report to Centres

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This report on the examination provides information on the performance of candidates which it is hoped will be useful to teachers in their preparation of candidates for future examinations. It is intended to be constructive and informative and to promote better understanding of the specification content, of the operation of the scheme of assessment and of the application of assessment criteria.

Reports should be read in conjunction with the published question papers and mark schemes for the examination.

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Advanced GCE Music (H542)

Advanced Subsidiary GCE Music (H142)

OCR REPORT TO CENTRES

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Overview

General comments

In their review of overall performance in this session, examiners noted that many candidates had been able to improve on their outcome in the same unit last June as a result of hard work and diligent preparation during the autumn. There were, however, some areas in which concern was expressed in relation to apparent gaps in the level of knowledge and understanding demonstrated by some candidates, to their disadvantage.

The OCR A-level Music specification is an integrated course, and it is vital that candidates appreciate the need for skills, knowledge and understanding to extend beyond the limits of any one Unit. Learning undertaken in preparing an item of prescribed repertoire (for example, close study of instrumental arrangement within the work or consideration of performance practice and playing techniques) may well provide a foundation of learning that candidates can draw upon in order to tackle the demands of specific questions in the two written units and/or in the creation of individual compositions or the completion of stylistic exercises.

This is especially true of work undertaken in preparation for the two composing Units (**G352 & G355**) in respect of exercises in *The Language of Western Tonal Harmony* (at AS level) and in *Stylistic Imitation* (A2 level). Here, work in the classroom should enable candidates to acquire understanding that promotes an ability to recognise and manipulate melodic and harmonic material within specific parameters (for example, the use of standard harmonic and cadential progressions or the manipulation of melodic ideas within a set structural pattern).

Once candidates have mastered the basic tonal techniques required at either AS or A2 levels, this learning should extend outward beyond the unit to address aspects of harmony and tonality in elements such as the performance discussions (G351 & G354) and the two written papers (**G353 & G356**). Examiners are concerned that candidates who, for example, can demonstrate successfully how to recognise and treat a standard IIb-Ic-V7-I progression in their AS Western Tonal Harmony exercises are unable to recognise a similar progression when hearing it in a piece of prescribed repertoire or as an “unprepared” exercise in **Section A** of either unit. Centres are encouraged to help candidates understand the need for the type of integrated learning that will enable them to make these subtle connections between the activities of listening, composing and performing: a feature that characterises the OCR specification.

Another area in which candidates are often disadvantaged is that of subject-specific terminology. In delivering the A-level course it is vital that teachers make consistent and proper use of subject-specific terminology. There is clear confusion in the minds of many candidates concerning the meaning of terms such as “articulation”, “sequence” and “scoring”. This confusion frequently causes candidates to provide inappropriate material in answer to questions set by examiners in the listening papers, and often results in rendering the candidate unable to address the demands of the question at the level of depth expected at GCE standard. Regular engagement with subject-specific terminology in an accurate and informed manner in the classroom enables candidates to acquire an understanding of appropriate terms and facilitates accurate use of language fundamental to the subject in both the written and verbal aspects of A-level Music assessment.

The Principal Examiner reports that follow this introduction highlight the most significant features of candidate and centre performance in each unit and provide helpful advice on how best to prepare for the specific demands at each level. The comments also identify common errors made by candidates and areas in which key aspects of the subject were either not well understood or misinterpreted by many candidates. Careful study of the points made by senior examiners should help to guide teachers and students in their preparation for future sessions.

G353 Introduction to Historical Study in Music (Written Examination)

General comments

The OCR A-level Music specification outlines an integrated course that is designed to produce versatile and informed “thinking musicians”. For assessment purposes the course is divided into six Units, but delivery of a course treating each Unit as an example of compartmentalised learning is bound to disadvantage candidates. The Units are interrelated, and knowledge and skills acquired during preparation for one Unit may need to be drawn upon in order to undertake work successfully in another.

Some aspects of candidate performance in Unit **G353** suggest a need for those planning and delivering the AS element of the course to consider this more carefully in providing appropriate learning and preparatory tasks for candidates. Nowhere is this more apparent than in the investigation of aspects of basic harmony and tonality in work connected with the composing Unit **G352**, especially in **Section A**, *The Language of Western Tonal Harmony*.

Throughout a course of study in this area candidates must acquire a secure knowledge of the basic principles of harmonic progression and also be able to identify standard chord progressions. They should also be able to recognise and explain the function of standard non-harmony notes within the musical texture (usually in relation to a melody or bass line). Without such skills and knowledge candidates will not be able to demonstrate high levels of achievement in **Section A** of Unit **G352**, and their lack of harmonic knowledge will also disadvantage them when facing a number of questions set in the **G353** paper.

In general terms this is an area in which candidate performance is significantly weaker than is the case in relation to aspects such as instrument identification, stylistic awareness and musical structure. Harmony and tonality are fundamental elements of the subject, and a rigorous programme of learning *must* form a central part of the AS course if candidates are not to be disadvantaged. At present the evidence suggests that many candidates’ understanding of basic aspects of tonal harmony is insufficiently secure to enable them to reach an acceptable level of achievement at GCE standard.

Comments on individual questions

Section A

Extract 1A **MOZART, Divertimento in D, K.251, 5th movement, Theme, Variation 1 & Variation 2. Orpheus Chamber Orchestra (1986), Deutsche Grammophon 471 440-2, disk 5, track 4, 00’02” – 00’40”, 00’40” – 01’18” & 01’56”– 02’36” [Total length of recorded extracts: 01’56”]**

- 1 Candidates who were able to perceive the “unfinished” nature of the harmony at the cadence point in bar 8 selected the correct answer from the alternatives in this question. Some candidates submitted answers that suggested that the harmonic effect of the music had not been perceived accurately at this point.
- 2 Most candidates were able to demonstrate an awareness of the general melodic contour, and Examiners saw many entirely correct answers to this question. Many candidates disadvantaged themselves by writing the bass line in bars 9 and 10, but then left bars 11 and 12 blank. Another common error was the omission of an accidental (#) before the G on the second beat of bar 11.

- 3 Most candidates perceived the tonality of the new key accurately.
- 4 Work undertaken in connection with **G352 Section A** (*The Language of Western Tonal Harmony*) should have enabled candidates to acquire the levels of skill and harmonic understanding necessary to answer this question. The music of bar 21 presented a standard passing 6/4 progression and the bass line falling by step should have provided candidates with a further clue to the correct placement of chords. Relatively few candidates managed to place all five chords with complete accuracy.
- 5 Instrumental recognition is a basic feature of GCSE listening papers, and at A-level candidates are expected to demonstrate more sophisticated levels of discrimination. While most candidates identified the oboe accurately in answer to this question, there were many answers that offered other woodwind instruments (“clarinet” was the most popular alternative), while some candidates believed that the theme was being performed by a string instrument.
- 6 Previous papers for both **2552** and **G353** have asked candidates to add articulation markings to a printed line of music, and most candidates were able to place markings for at least one aspect (*staccato* or phrased) accurately. Lack of understanding of basic music terminology caused some candidates to add irrelevant markings of either ornamentation or dynamics to the score.
- 7 Most candidates were able to identify the correct note and the ornamentation that was added in the recorded performance. The most common (incorrect) alternative offered was “turn”, which did not describe accurately what should have been heard as a result of attentive listening.
- 8 This was quite a lengthy melodic line for dictation, but many candidates produced workings that were entirely correct, and almost all answers demonstrated some awareness of the general melodic contour of the line. The chromatic move at start of bar 34 was missed by a number of candidates, and some answers that managed to negotiate the initial chromaticism neglected to cancel its effect by placing a \natural sign before the quaver D at the end of bar 34.
- 9 In general, candidates’ answers to this question indicated a need for more rigorous understanding of the basic harmonic functions of non-harmony notes in the classroom preparatory work on *The Language of Western Tonal Harmony* (**G352**). Both notes performed standard functions in relation to the underlying harmony and at GCE level more candidates should have been able to identify these functions with greater precision.
- 10 This question required candidates to refer to changes in the melodic line presented originally in the **Theme**. Candidates who focussed on this aspect were able to demonstrate appropriate knowledge and receive credit for their perception, but many answers digressed to discuss aspects of the accompaniment, thereby disadvantaging candidates.
- 11 Many answers noted the higher pitch of the violin countermelody in **Variation 2**, and Examiners gave credit for references to a “compound time” feel to the music played by the 1st Violin (reflecting aural perception of the use of triplets).
- 12 Candidates whose answers focussed on the instrumentation of the three passages were able to receive appropriate credit for their observations. In order to achieve maximum marks Examiners were looking for perceptive comments that referred to all three passages in the extract. The paper setters had taken great care to avoid confusion in the wording of this question, adding the explanatory “instrumentation” after the word “scoring” in the question. In spite of this, many candidates still wrote about the visual layout of the printed

music (the score), and were unable to receive credit. The term “scoring” is standard musical terminology in both classical and popular music and at GCE level candidates should understand that this refers to the distribution and use of instruments to ‘score’ a piece of music, not to the printed layout of staves on the page.

Extract 1B **BARRY GRAY, Joe 90, ATV Music (1968), Silva Screen Records Ltd./ITV Global Entertainment Ltd., SILCD1279 (2009), track 29, 00’00” – 01’01” & track 25, 01’57” – 02’12” [Total length of recorded extracts: 01’16”]**

- 13** **(a)** Examiners expected almost all candidates to be able to identify the sound of a flute accurately, but were surprised at the number of scripts giving “oboe”, “clarinet” or “violin” as an answer to this question.
- (b)** Most candidates were able to refer to at least two relevant features of the introductory music, with many scripts providing full and perceptive descriptions of musical detail. In general responses suggested the need for more work to be done on issues of discrimination between instruments within instrumental families, especially the combinations of bassoon/bass clarinet and glockenspiel/triangle.
- 14** **(a)** Most candidates identified the tambourine accurately, but several scripts offered “drum kit” as an answer. This did not offer sufficient evidence of aural perception to receive credit from Examiners.
- (b)** The effect of rhythmic syncopation was well recognised by almost all candidates.
- 15** The change of key was a popular perception here and many answers identified the new tonal centre precisely. Other popular comments related to the addition of brass instruments to the melody line and to variations in the bass line. Relatively few candidates commented on the addition of a harp *glissando*.
- 16** Many candidates were able to place all four chords accurately. This question was answered well.
- 17** The use of the term “melodic device” in the wording of this question should have alerted candidates to a range of possible responses. Aurally and visually, the ascending sequence in the music was prominent, but many scripts gave incorrect answers, the most common being “countermelody” and “question and answer”.
- 18** The best answers to this question demonstrated evidence of attentive listening as a result of detailed comment on several aspects of the music. A number of answers suggested careful listening, but were limited to only one aspect of the music (usually a catalogue of the instruments heard).
- 19** The line of this countermelody dictation was lengthy, but a number of pitch indications were provided in the skeleton score to help candidates. Most responses demonstrated an awareness of the melodic contour, although some answers lacked the necessary accidentals. Candidates who perceived that the entire countermelody was based upon the notes of a pentatonic scale were able to produce completely accurate workings.
- 20** Most candidates identified a change in the scoring of the statement of the main theme. The most common responses were the addition of horns and trumpets to the melodic line and the addition of a string countermelody above the main theme.
- 21** This question was answered well by almost all candidates. Most responses identified the basic ternary structure of the extract and some referred to the addition of an introduction.

More attentive listeners noted the changes that occurred in repetitions of the “A” material. Unfortunately some responses betrayed a degree of confusion by describing accurately a ternary-form structure, then naming it (usually in a summative comment) “binary form”.

- 22 Most candidates identified the bass pattern accurately.
- 23 Candidates who gave the generic response “guitar” did not receive credit here: Examiners expected a higher degree of discrimination and credited electric or lead guitar as valid responses.
- 24 A change of key and the addition of a coda/outro were popular comments in response to this question. Perceptive candidates referred to the truncation of thematic material or to the fact that only the “A” motif appeared in **Passage 1ii**. The use of an *ostinato* bass line, antiphony towards the end of the extract and rising chromaticism leading to the conclusion were also mentioned by candidates who had listened attentively to the music.

Section B

Extract 2 **MOZART, *Concerto for clarinet & orchestra in A, K.622*, 3rd movement, bars 277 to 301.**

Extract 2A: **Concentus musicus Wien/Wolfgang Meyer & Nikolaus Harnoncourt (2000), Teldec Classics (Reissued by Warner Classics, 2007) 2564 69855-6, track 9, 06’35” – 07’08” [Length of extract: 00’33”]**

Extract 2B: **Boston Symphony Orchestra/Benny Goodman & Charles Munch (1956), RCA/Ariola International (1985) RD85275, track 3, 07’02” – 07’38” [Length of extract: 00’36”]**

- 25 Both parts of this question were answered accurately by most candidates.
- 26 Answers to this question confirmed the need for greater rigour in teaching and learning in connection with *The Language of Western Tonal Harmony* (**G352**). Work undertaken regularly in the classroom must provide candidates with the analytical skills and harmonic understanding to enable them to apply their knowledge to both unseen music (**Section A** of **G353**) and to music that has been prepared (the prescribed repertoire of **Section B**). Very few candidates were able to identify all five chords and their respective positions with complete accuracy, even with the aid of additional evidence provided by the full orchestral score printed in the Insert.
- 27 Harmonic understanding should also extend to the basic functions of nonharmony notes in standard tonal language. Relatively few candidates were able to gain all marks available in this question by referring not only to the passing note function of the specific note in bar 14, but also to its chromatic rôle.
- 28 Most candidates are now aware of the need for absolute accuracy in this type of mechanical transcription exercise. Examiners will credit enharmonic alternatives in answers, but not octave transposition. Most candidates produced accurate workings, but the chromatic ascent at the start of bar 19 caused one or two pitch errors in otherwise accurate answers. Very few candidates submitted answers that suggested that instrumental transposition had not been covered as part of their preparation for this paper.
- 29 Almost all candidates referred to the fact that the musical notation referred to semiquaver note values, but many responses failed to note additionally the use of double stopping.

- 30** The comparison of recorded performances is proving popular with candidates, and most responses suggested that candidates are learning how to tease out relevant detail from the two performances. Basic comparisons (“faster”, “louder”, etc) will receive some credit, but for answers in the higher mark bands Examiners look for more perceptive detail ranging across several musical aspects.

This session perceptive candidates referred to aspects such as the more pronounced string articulation in **Extract 2A** and the noticeable clarinet *vibrato* employed on sustained notes by Benny Goodman in **Extract 2B**.

Candidates must be careful not to make sweeping generalisations that can disadvantage them: the performances this session were at different pitches (**Extract 2A** was performed at a lower period pitch) but they were **not** “in different keys”, as many candidates suggested. Similarly, it must not be assumed that a period performance represents an earlier recording: in the case of the two extracts used for this session **Extract 2A** was a period performance recorded in 2000, whereas **Extract 2B** (performed at modern concert pitch) was recorded in 1956.

- 31** This contextual question tested how well candidates knew the prescribed repertoire they are required to study. While many produced accurate and detailed responses, it was clear that there was confusion in the minds of some candidates concerning the events that preceded the printed extract.

Extract 3 **CHARLIE PARKER & HIS REBOPPERS, *Ko-ko* from *Ornithology* (1945), Naxos Jazz Legends, 8.120571 (2001), track 1, 02’30” – 02’54” [Length of recorded extract: 00’24”]**

- 32** This question caused difficulties for some candidates, with some responses producing vague descriptions of texture such as “thin”. More detailed responses referred to the single melodic line accompanied by percussive backing.
- 33** This question was answered well: most candidates knew that the material originally appeared in the introduction to *Ko-ko*, but in section **(b)** some scripts failed to identify two clear musical differences between the two statements of this material.
- 34** The trumpet was identified by almost all candidates, but in relation to the saxophone many candidates failed to specify the use of an *alto* saxophone in the recorded extract. Examiners expected this level of detail in relation to a recording studied as an example of prescribed repertoire.

In sections **(b)** and **(c)** candidates who had listened to the prescribed recording attentively were able to identify the intervals of an octave and a 3rd accurately.

- 35** This question was answered well: most candidates knew that Max Roach’s kit solo preceded the recorded extract.
- 36** This question tested candidate’s contextual awareness and most responses demonstrated awareness of distinctive features of Bebop. Fast pace and virtuosic improvisation were the two most popular features mentioned, but informed candidates also referred to the presence of a walking bass, the use of a small instrumental ensemble and the distinctive onomatopoeic “be-bop” figure located at the end of some phrases.
- 37** Most candidates knew that the performance was recorded in 1945, although some dates offered as answers stretched back into the 19th century!

Section C

This part of the Unit tests candidates' awareness of the prescribed repertoire in relation to its musical and historical context, encouraging candidates to "think outward" from the focus on the detail of prescribed repertoire assessed in **Section B**.

Answers in the highest mark bands are expected to be consistently relevant, and to demonstrate thorough and detailed knowledge, addressing the specific question set by examiners. At a lower level of achievement candidates' writing must provide evidence of at least basic understanding of context together with some accurate supporting references to the prescribed repertoire studied throughout the course in order to achieve a standard appropriate to AS level.

Candidates are reminded strongly that answers should be in continuous prose: a list of bullet points is not acceptable as a response to a question in this section of the Unit.

- 38** Many answers to this question drew on detailed evidence from Louis Armstrong's performance of *Alligator Crawl* but did not always relate this information to the context of instrumental jazz during the 1920s. Many answers focussed excessively on the method of sound recording and the time limit placed on performances by the primitive nature of the technology, but more informed candidates were able to discuss aspects such as instrumentation, structure and performance technique and to show in what ways each aspect was either typical or unusual in relation to the jazz repertoire of the time.
- 39** Most candidates who chose this question were able to describe the instrumental forces used by Mozart in his clarinet concerto, although a number of candidates erroneously referred to the presence of instruments such as oboes, trumpets and/or timpani in Mozart's orchestra. Weaker answers simply described a sequence of musical events within the third movement, but the best answers were able to show how Mozart made use of various sections of the orchestra to accompany the soloist at key points in the music, supporting their observations with detailed references to the prescribed movement and demonstrating acute aural perception in terms of attention to detail in the writing.
- 40** Candidates who produced a history of the development of recording technology in answer to this question did not receive high marks: the focus of the answer should have been the contrast in recording conditions experienced by working musicians in the early- and mid-twentieth-century periods.

Many candidates were aware of the development of recording companies during the 1930s, 1940s and 1950s, leading to a more professional studio environment with microphones for individual instruments and sound engineers to balance the recording input. This enabled Gil Evans to experiment with more "orchestral" timbres in his arrangements. In describing the new recording facilities, many candidates betrayed confusion relating to the availability of complex editing facilities, and some candidates evidently believed that digital recording and editing was fully available to recording studios in the late 1950s.

G356 Historical and Analytical Studies in Music

General comments

All candidates were able to demonstrate some musical knowledge and understanding in their answers to both sections of the Paper. Some gave detailed responses, while others needed to develop the ability to select appropriate knowledge and apply correct technical terminology in answering the specific question in order to gain high marks.

Most candidates completed the Paper. Others did not manage their time efficiently, spending too long on Section A and thus leaving themselves insufficient time for the essays in Section B. Almost all candidates produced two essays as required, but some wrote only very briefly in their second one. Effective time management is essential in order to access the full range of marks.

Section A produced some good answers to questions on general aspects of Puccini's setting, and all candidates demonstrated an ability to engage with the music. Questions relating to the use of melody, harmony and tonality proved challenging. Many candidates needed to develop their aural skills to be better able to deal confidently with questions based on these areas. *Tonality* is one of the two Areas of Study for all units in Music at A2 level and candidates need to demonstrate secure understanding of this important aspect of the subject in order to gain high marks.

In most questions in Section A, marks are awarded for each relevant comment. It is entirely appropriate for candidates to write in bullet point fashion rather than in extended prose. Indeed, writing in a succinct, but precise, manner should assist in focusing the candidate's mind on the requirements of the specific question. The ability to select only information that is relevant is an essential skill at this level. Some candidates did not restrict themselves to the bars of the extract required by the question, thus spending time providing irrelevant information.

Section B was approached in a positive manner by all candidates. The most popular topics were *Programme Music*, *Music for the Stage* and *Popular Music*.

Most candidates demonstrated good knowledge of individual works from the Prescribed Repertoire and some were able to show real engagement with the music. Comparison questions relating to the Prescribed Repertoire were answered quite successfully and understanding of the selected Related Repertoire was more secure than in previous sessions, with most candidates showing some appropriate knowledge.

A number of candidates took too long to get to the heart of the essay title while others wrote all they knew without restricting themselves to apposite examples. To gain high marks, candidates' writing must focus consistently on aspects of the music that are appropriate to the specific question.

Comments on individual questions

Section A

- Q1** Most candidates gave some appropriate response. In order to gain marks, candidates needed to demonstrate their understanding by giving specific examples from the music.
- Q2** Some aspect of the lyrical use of sweeping phrases to show Giorgetta's enthusiasm for Paris, as well as specific examples of text setting were noted by most candidates.
- Q3(a)** The best answers were those that considered interpretative aspects of the accompaniment and detailed specific use of instruments. Some found aural recognition of instruments challenging with many identifying the oboe heard in bar 27 as a flute. To gain high marks candidates needed to demonstrate acute aural perception with detailed explanation.
- Q3(b)** There were many unfocused answers here. To gain marks, candidates needed to make specific reference to aspects of harmony and tonality. Some wrote very generally about minor and major, while others discussed bars that were outside the remit of the question.
- Q4** To gain marks, it was necessary to discuss the use of melody. Many candidates focused entirely on the singers, not noticing that Giorgetta's melody (heard first at bar 33) was now in the orchestra.
- Q5** There were many possible examples for discussion here. Candidates needed to give explanation of each example to gain full marks. Some offered more than the three examples required by the question, but gave no explanation.
- Q6** Detailed responses were needed to gain high marks. There were many possible examples of dramatic impact, but many candidates focused only on dynamic contrasts.
- Q7** In order to gain marks, candidates needed to choose a dramatic vocal work from the period 1900 to 1945 and to compare its stylistic features with those found in the extract. Answers that discussed solo art songs or other non-dramatic works were not credited. Specific details are needed if full marks are to be achieved.

Section B

Topic 1

- Q8** This question required candidates to discuss at least four songs. Detailed reference to harmonic and tonal processes was necessary to gain high marks.
- Q9** To gain high marks, answers needed to focus on specific examples with detailed illustrations from the music of both composers.
- Q10** There were many possible choices of composer here. Candidates needed to make detailed reference to specific examples of word setting techniques to gain high marks.

Topic 2

- Q11** Candidates often listed instrumental techniques found at various points in *The Four Seasons* without reference to the specific question. In order to gain high marks it was necessary to give detailed illustrations that focused on timbre and texture.

- Q12** Most candidates were able to give some examples from *The Confession of Isobel Gowdie* and another appropriate work. Better answers showed a close familiarity with the music and were able to relate detailed examples of the style and techniques to the programmatic elements of the works.
- Q13** *Symphonie fantastique* featured in all answers to this question and most were able to discuss some appropriate musical features, though specific knowledge of the other chosen work was rare. Candidates needed to have detailed understanding of a section from another suitable work in order to gain high marks.

Topic 3

- Q14** Most candidates were able to mention features such as use of *leitmotif* and underscore. Detailed responses on the music from at least three scenes were necessary to gain high marks. Candidates need to avoid becoming too embroiled in merely relating the storyline.
- Q15** There were some successful comparisons here with the two items of prescribed repertoire being chosen. Most candidates were able to discuss the contrasting approaches, but detailed illustrations from the music of both composers were necessary to gain high marks.
- Q16** Most candidates chose *The Hours* as one of their examples here. There were some good responses, but, again, many related the storyline without detailed musical references.

Topic 4

- Q17** Most candidates had some understanding of the processes found in *Stimmung*, but few discussed actual examples from the music. To gain high marks candidates need to give convincing illustrations gleaned from close aural perception of the music.
- Q18** There were some thorough responses with detailed musical examples here. Others were only able to pinpoint very brief moments in the works rather than discussing the use of vocal forces for dramatic effect.
- Q19** There were some successful discussions here, most choosing Byrd's *Mass for Four Voices* and a work by Tallis. Others wrote all they knew rather than focusing on the expressive setting of text. Answers need to focus closely on the required features to gain high marks.

Topic 5

- Q20** There were some detailed answers to this question. Other candidates wrote about harmony and tonality, but did not relate this to the interpretation of drama as required by the question.
- Q21** Although there were some responses that demonstrated understanding of the demands of the specific question, many candidates referred to dramatic effects in *West Side Story* and their other chosen work, but did not discuss the use of vocal forces. Answers need to focus closely on the required features to gain high marks.
- Q22** This was quite well answered. *Dido and Aeneas* was an obvious choice as it is prescribed repertoire. Other works chosen included those by Blow and Handel. The best candidates were able to give a detailed account of both selected works. Others need to focus more closely on examples from the music rather than merely making generalised comments.

Topic 6

- Q23** Candidates were able to write in detail about the instruments found in various tracks on the album. There was a need to focus on the how the lyrics are interpreted in order to achieve a high mark.
- Q24** A variety of groups were selected for contrast with Queen in this question. Answers were often rather general in nature. Candidates needed to give detailed illustrations of the expressive use of harmony and tonality from the music of both groups in order to gain a high mark.
- Q25** Amy Winehouse was a popular choice for discussion alongside Norah Jones in this question. Good answers were able to link musical features to the lyrics/mood in songs by both singer-songwriters. Others lacked musical detail, focusing instead on the meaning of the lyrics.

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