

# **Examiners' Reports**

---

**June 2011**

**HX42/R/11**

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of pupils of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, OCR Nationals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support which keep pace with the changing needs of today's society.

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.

OCR will not enter into any discussion or correspondence in connection with this report.

© OCR 2011

Any enquiries about publications should be addressed to:

OCR Publications  
PO Box 5050  
Annesley  
NOTTINGHAM  
NG15 0DL

Telephone: 0870 770 6622  
Facsimile: 01223 552610  
E-mail: [publications@ocr.org.uk](mailto:publications@ocr.org.uk)

## CONTENTS

**Advanced GCE Music (H542)**

**Advanced Subsidiary GCE Music (H142)**

### EXAMINERS' REPORTS

<b>Content</b>	<b>Page</b>
Chief Examiner's Report	1
G351 Performing	2
G352 Composing 1	4
G353 Introduction to Historical Study in Music	7
G354 Performing (Interpretation)	13
G355 Composing 2	16
G356 Historical and Analytical Studies in Music	20

# Chief Examiner's Report

## General Comments

Principal examiners' reports comment on the performance of candidates in the six GCE Music units over the recent examination session. There are some issues that cut across units and affect candidate performance in one or more units. These are identified in this introduction.

The specification requires candidates to be able to use subject-specific terminology accurately, and many candidates demonstrate an ability to do this on a consistent basis. In recent sessions, however, there has been a general decline in the accuracy of candidates' use of terminology, particularly in relation to the term "song".

Much modern technology is notoriously inaccurate in its application of the term, and a purely instrumental composition downloaded to a portable device from a site such as *iTunes* may be stored on the device specified as a "song". This is clearly inaccurate use of subject-specific terminology and music candidates at Advanced level are expected to be more discerning in their use of the term. The term "song" is expected to be employed by candidates in their writing (essays, commentaries) and in their discussions in a correct and musically informed manner. Inaccurate use of the term, regardless of its misuse by technology, may impair the clarity and accuracy of a candidate's communication.

Another aspect of learning that has caused concern this session is candidates' level of understanding of some aspects of tonal harmony. Several questions in this session's AS unit G353 (Introduction to Historical Study in Music) required candidates to identify some basic functions of non-harmony notes. It was surprising that so many candidates did not appear to be familiar with terms such as 'auxiliary note', 'passing note' and 'appoggiatura'. Many scripts suggested confused understanding of these terms and this was often mirrored by incorrect treatment of the same types of non-harmony notes in candidates' completion of Western Tonal Harmony exercises for unit G352. If these skills are not acquired accurately at AS level, candidates will struggle to cope with the more complex demands of harmony at A2 level. The range of harmonic features that candidates need to know is identified precisely in the OCR GCE Music specification.

The award of an A\* grade in GCE Music represents genuine musical excellence and although there are many candidates who achieve the 90% threshold in the performance unit at A2, relatively few candidates demonstrate similarly strong levels of competence in the composing and historical study units. Candidates who rely on outstanding performance skills to compensate for weaker performances in either composing or historical study are unlikely to secure the A\* endorsement at A2: centres and candidates need to ensure that they do not demonstrate a significant "Achilles' heel" in their performances at A2 if they are aiming for the highest award.

Across the qualification as a whole, the key to success is personal familiarity with an appropriate range of music. Many candidates' familiarity with the music frequently appears rather superficial: many answers are able to refer only to basic surface features of the music and there is often little to suggest that there has been deeper exploration of the music, or reflection on aspects such as instrumental sonority, harmony and structure. Too many answers refer only to information to be found in well-publicised "guides" to the OCR specification, and do not suggest that candidates are able to draw upon a deeper level of learning and understanding developed through personal and concentrated exploration of the music.

It is a delight to see well-written essays, convincing compositions or strongly communicative performances that reveal candidates' depth of musical understanding as a result of diligent study of appropriate repertoire. In such cases the work is often extremely impressive and approaching professional quality.

## G351 Performing

Visits to centres were conducted from the end of February through to the first week of May, navigating the Royal Wedding and a referendum. The visiting examiners are grateful to centres, heads of department, department secretaries, examinations officers and candidates for facilitating visits and coordinating the paperwork that examiners need prior to the day of examination. Please note that in accompanied solo pieces, the piano accompaniment need not be copied – the solo (candidates') line will suffice.

Although the Section C component can be presented separately, Sections A and B **must** be timetabled together, in that order. Allowing 30 minutes per candidate for the three sections makes timetabling, and the flow of the sections, much easier. Examiners are mindful of the logistical complexity of having ensembles ready to play (over lunch breaks for example) and are grateful to centres when such coordination is built well into the day's programme.

The range of the music presented in Sections A and C continues to be very wide stylistically: music from many periods and genres was offered.

While an audience is welcome for the actual performances in sections A and C, the Discussion (section B) is conducted between the examiner and the candidate only, *in camera*. No part of the examination may be videoed or recorded (other than by the examiner) in any format.

### Section A and Section C

The examining panel heard some outstanding performances in these recitals, with programmes demonstrating a range of features and techniques for the chosen instrument or voice, with strong attention to details and a feel for the styles being shown. It was clear that many centres had rehearsed recitals (often before an audience) prior to the day of the examination and had carefully timed their recitals and planned the programme. Examiners heard some outstanding accompanying too – although not invariably. Pieces written with accompaniment should be performed that way to ensure an understanding of the full texture/environment around the solo line and to ensure a cogent musical “whole” is presented; playing piano accompaniments without a solo (vocal) line, or playing only the guitar part of a song divorced from its full texture (without vocals) will not achieve this.

Examiners welcome self-accompanied song in either Sections A and C, which will be assessed holistically.

In Section C, the most common options were duet/ensemble and second instrument. There were some candidates who offered accompanying (on guitar, piano and organ) but fewer offering option 3, 'performing own composition' (the requirements of which are printed on page 12 of the specification). In ensembles, the candidate's part should be clearly distinguishable from that of any other performers.

There were a smaller number of candidates who offered Option 4: Improvisation – the mark scheme printed on pages 70-72 of the specification, and the paragraphs on pages 13 and 14 are a guide to how this is assessed. Please note that **any** instrument or voice can be used for this option – it does not have to be the same as that offered in Section A (unlike composition, where it **does**).

**Section B: The Discussion**

This follows the Section A performance and will normally last about 5 minutes: it is also recorded. Stronger candidates were able to discuss choices in their performances with confidence, revealing the thinking behind them, sometimes with reference in detail to particular aspects of the score and/or styles presented. There is a need to go beyond the choices of tempo and dynamics: the specifications refers to the need “to recognise what technical and expressive choices need to be made in any particular piece” and also to assess the effectiveness of those choices.

# G352 Composing 1

## Section A: The Language of Western Tonal Harmony

In this section, it is crucial that teachers are able to offer their candidates a range of exercises, consummate to their individual abilities. Ultimately candidates could receive a better mark by completing work well even if they do not completely fulfil all the criteria on the Coursework Cover Sheet. Many centres use a variety of genres which enables the candidates to access the full range of marks available. Restricting the exercises to one genre (folk songs, chorale-style exercises) is likely to limit the candidates in being able to fully demonstrate their own knowledge and understanding.

It is essential, therefore, that a range of exercises of varying levels of difficulty is available to the candidates for this section.

Each exercise need to be chosen carefully to incorporate as many of the requirements as detailed in the specification. Well chosen exercises give candidates opportunities to modulate, continue texture – this is demonstrated in the incipit. Also they can provide models of well shaped bass lines in the incipit for the candidate to continue, and demonstrate an understanding of the principles of voice leading.

### Harmonic Language

- Centres correctly identified higher level achievement where the candidates clearly understood the required harmonic language, using both primary/secondary chords and also seventh chords where appropriate. It is essential that chords are identified in exercises with only melody and bass lines included. However it is good practice, and should be encouraged for all candidates at this level, to identify chords and subsequent progressions, for all exercises.
- The exercises should allow candidates to identify the harmonic rhythm (often indicated initially in the incipit). This is one of the reasons why no more than 2-3 Bach Chorales are recommended for this unit, because the harmony often requires a change of chord for each beat.
- In assessing the achievement of candidates, consideration must be given to the range of keys used – at least one exercise in a minor key is required. Modal exercises, often in the folk -song genre, do not allow candidates to show an understanding of the correct treatment of minor keys.

### Technique

- Candidates should be able to identify modulations and also treat them correctly.
- Carefully chosen exercises can provide the opportunity to continue textures in a variety of styles.
- Candidates need to understand the importance of shaping a bass line effectively through the use of inversions and passing notes where appropriate.
- The importance of voice leading can be successfully realised through full texture work – two exercises in full texture should be included in each submission.

### Notation

- In assessing Notation, it should be remembered that the use of Sibelius software does not always merit full marks being awarded in this section without careful editing. Candidates should be encouraged to check their final submissions.
- The most common errors this year have been – mis-labelling of chords (especially inversions), stem directions, missing rests, misalignment of notes and lack of treatment of an anacrusis.

There has been evidence of exercises only being submitted as fair copies with no teacher comments shown throughout this coursework. It is very important to be able to identify the teacher-input in this unit – which is usually shown through draft copies (no more than two drafts are required). It is expected that teachers will indicate where improvements can be made as part of the teaching process.

### **Timed Test**

The exercise completed under controlled conditions has been very useful in identifying the knowledge that the candidate has gained by the end of the course. As a result of this year's submissions, some observations have been made to benefit the candidates:

- This test should be completed towards the end of the course.
- The test should allow the candidates to demonstrate their knowledge in Harmonic Language and Techniques. The same exercise does not need to be completed by all candidates.
- This is a timed test and should not be returned to the candidates to transcribe into a fair copy with alterations being made.
- Ensure that there is not too much repeated detail that has already been given in the incipit.
- This test is a mandatory requirement in the specification. It needs to be included with each folio and the teacher must sign the authentication statement within the Coursework Cover Sheet to verify that this has been completed. If a centre cannot provide a copy of this test, no marks can be awarded in this section.

### **Section B: Instrumental Techniques**

Some candidates find this section the most rewarding and stimulating area of the composing units. There is evidence that centres encourage candidates to demonstrate their individuality and musical interests through their compositions and arrangements. It is not in the interest of the candidates to stipulate rigidly the genre in which they should work.

It was pleasing to see in many submissions evidence of real creativity with the candidates being able to shape their compositions and arrangements imaginatively.

There were relatively few arrangements in this year's submission. Some were extremely good with the candidates really understanding how to successfully develop their ideas from the original stimulus. The best examples of these arrangements demonstrated the ability to shape them with individually added material where appropriate.

The compositions were often very good with more marks being awarded where candidates were able to develop their ideas coherently within the boundaries of a workable structure.

The Commentaries have proved to be a very successful addition to the composing process. It is not necessary to give a bar-by-bar analysis of the work. Moderators are looking for a real aural understanding of their chosen genre through their listening or even playing experiences. The process of composition should be outlined and evidence of how their influences had ultimately shaped their own compositions or arrangements clarified. The best work was evidenced through relevant listening. As detailed in this current specification, marks for commentaries should be awarded in Materials – not Communication.

In the Use of Medium, candidates were able to demonstrate their knowledge of instrumental writing. There were some interesting combinations of instruments, some were written using traditional ensembles – string or wind quartets – but others were a little more varied. It is essential to understand the balance capabilities of using different instruments and a total understanding here was demonstrated through live performances and recordings. It is understandable that candidates want to develop their instrumental writing in this section, but it is advisable to seek advice as regards the capabilities of some instruments. If in doubt, candidates

should be encouraged to use instruments with which they have some knowledge. In order to access the higher marking bands in this section, candidates need to demonstrate their knowledge of idiomatic writing. They need to use the full range of their chosen instruments and try and incorporate specific techniques so that the moderator can clearly identify the appropriate writing for the chosen instruments.

This year, some submissions used the voice as an important part of the compositions and arrangements. As this section is Instrumental Techniques, there will be no marks awarded for the voice in Use of Medium. It is quite acceptable to add a vocal part, but the principal awarding of marks will be with the instrumental forces.

In Technique, candidates were often able to demonstrate a clear structure. There was evidence of some problems in developing ideas both harmonically and rhythmically. Secure advice from centres, concerning too much repetition of ideas, results in well-balanced work being submitted.

It was good to see candidates using a combination of precise notation and improvisation. However, the improvised passages need to give some indication of the intentions of the composer – perhaps notating the first few bars and then indicating the chord progressions to be used. In some compositions this year, there was some confusion regarding the precise intentions of the composer.

In Communication the scores were generally very clear and neat and the candidates should be commended for their efforts here. In some submissions, there was a lot of missing detail – no instrument names on the score, no opening tempo marking, few relevant dynamics, no phrasing or articulation. Such detail is vital when candidates are making a sequenced recording for their submission. If this detail is missing, the recordings are generally bland and less effective. Some detail was hand-written on the scores as an after-thought – again this is of no benefit to the final recording. Candidates should be encouraged to add the detail as part of the composing-arranging process and included as an on-going procedure.

Notation itself must be rhythmically correct. Inaccuracies can occur when transferring files from other software programmes, but time needs to be allocated to correct any errors here.

There were a number of live recordings this year and they were extremely effective. It takes a lot of time and effort to produce these and centres should be encouraged to do so even if the final recording is not perfect. Centres can, and do, submit a sequenced recording in addition to the live recording.

Overall there have been some excellent submissions in this unit and hopefully candidates can proceed to the next Unit with confidence in their own abilities. Many of the comments from last year's report have resulted in a better understanding and delivery of the specification this year.

## G353 Introduction to Historical Study in Music

### General Comments

The fact that many candidates achieved a mark of 80 or above on this paper reflected the accessibility of the paper to the cohort, and although there were a good number of scripts that examiners viewed as outstanding, many candidates demonstrated some lack of security in terms of detailed responses in at least one section of the unit. A source of concern to examiners continues to be the relatively superficial degree of familiarity with prescribed repertoire revealed in answers to **Section B** questions. In this part of the examination, questions are based on an assumption that teachers and candidates have been engaging in the exploration of this repertoire throughout the AS-level course and (as a consequence of detailed study) have acquired a thorough degree of familiarity with musical detail.

Candidates are clearly feeling more comfortable with the comparison of two performance recordings of **Extract 2**, and examiners saw many perceptive and detailed comparisons this session, suggesting that the skills required for this new type of listening task are being acquired successfully by many candidates, providing clear evidence that the 15 minutes of preparatory listening time has proved beneficial for candidates' development of aural perception.

Candidates' understanding of aspects of harmony and tonality continues to concern examiners: questions related to this area of the subject are too frequently ignored or avoided by many candidates, and where such a tactic is unavoidable, answers tend to involve irrelevant detail relating to a different aspect of the music.

A particular issue that disadvantaged many candidates this session concerned the prescribed repertoire of jazz recordings. The OCR Music specification and previous Examiners' Reports had flagged up the fact that this repertoire would change for the June 2011 session, but many centres appeared not to have consulted the specification or reports and had prepared candidates using the incorrect jazz repertoire for June 2010. Prescribed Repertoire is planned and communicated to centres and candidates well in advance of the examination, and OCR will not provide replacement questions based on previous repertoire if centres have covered incorrect repertoire with their candidates.

### Comments on Individual Questions

#### Section A

**Extract 1A** BEETHOVEN, *Serenade in D, op.8, 5<sup>th</sup> movement, bars 0<sup>2</sup>-16<sup>2</sup>, 48<sup>2</sup>-64<sup>2</sup> & 80<sup>2</sup>-116.*  
The Leopold Trio (1998), Hyperion CDA67253, track 6, 00'00"-01'15", & 06'37"-07'15" [Total length of recorded extracts: 01'53"]

- 1) Candidates who were able to perceive the dissonance between the printed melody and the underlying harmony at the appropriate point were able to select the correct answer from the alternatives in this question. Many candidates did not recognise this dissonance accurately as an *appoggiatura*.
- 2) Most candidates were able to demonstrate an awareness of the general melodic contour, and examiners saw many entirely correct answers to this question. The most common slip made by candidates producing almost correct answers resulted from a failure to perceive the downward movement of a 3<sup>rd</sup> at the end of bar 3.
- 3) Candidates' accuracy in perceiving bass lines has tended not to be as secure as the perception of melodic contour, but in general this question was answered well by most candidates, with many producing entirely correct workings and most candidates demonstrating a clear awareness of the contour of the bass line.

- 4) As in **Question 1**, candidates needed to have acquired a clear sense of harmonic function in order to answer this question accurately. Examiners were concerned that many answers selected options that were clearly at odds with the aural evidence presented in the recording. Work undertaken in connection with **G352 Section A** (*The Language of Western Tonal Harmony*) should have encouraged development of a degree of aural perception and harmonic awareness required to identify the non-harmony note accurately.
- 5) Most candidates perceived the tonality of the new key accurately.
- 6) Although many candidates placed all four chords correctly, the most common error was in incorrect positioning of chords **Ic** and **IV**. Most candidates recognised the positions of chords **V** and **Ib**, but Examiners were surprised that study of *Western Tonal Harmony* for **G352** did not appear to have aided many candidates' recognition of a standard **Ic-V** progression (accompanied by the cliché melody falling by a tone printed in the insert score). Such recognition would have enabled the difficult second-inversion chord to have been positioned accurately in context.
- 7) Most candidates identified the correct performing technique here, although many scripts inaccurately gave dynamic or tempo indications as answers.
- 8) Although most candidates provided a correct answer to this question, some candidates appeared to be thrown by the term "articulation" and (as in **Question 7**) provided inaccurate references to dynamics or tempo.
- 9) Almost all candidates were able to describe the ornament used accurately, although *precise* location of the ornament proved more difficult for some candidates, with a common mistake being the circling of a note next to (usually before) the correct note.
- 10) This question, again focussing on awareness of harmony and tonality, proved to be an effective discriminator: the most able candidates were able to refer to specific chords and keys in their answers, although many scripts did not venture beyond reference to a move to a minor key, and some candidates provided answers that described irrelevant details of instrumentation and/or structure.
- 11) Most candidates identified a change of dynamic level and many mentioned greater use of *staccato* in the **Variation**. Many candidates correctly referred to a move from simple to compound time, but some less precise answers that referred to the use of "triplets" in the **Variation** betrayed a misunderstanding of the precise rhythmic differences between the **Theme** and the **Variation**. Overall, answers suffered from a lack of precision in relation to the musical detail offered to support candidates' observations.

**Extract 1B JERRY GOLDSMITH, *MacArthur/Patton: The Generals' Suite* (no score available), Philharmonia Orchestra/Jerry Goldsmith (1989), Silva Screen Records, FILMCD 336 (2001), track 10, 03'08" – 03'50" & 04'15" – 05'24" [Total length of recorded extracts: 01'51"]**

- 12) Candidates who were able to refer to aspects of musical texture generally performed well in this question, with the monophonic texture of the opening and the addition of a bass line later in the passage being the two most popular points of observation. Sadly, many answers did not refer to features of texture but instead described aspects of instrumentation or structure.
- 13) This question was answered accurately by many candidates. The most common mistake was to circle a note *outside* the area specified in the question.
- 14) (a) The term "scoring" used in this question has appeared several times in previous papers, so examiners were surprised to see so many answers that described the *printed* layout of the skeleton score in the insert. Candidates who appreciated the need to write about the use of instruments in the prescribed passage were able to identify at least some relevant detail in order to answer the question set.
- (b) Candidates who were able to point out specific changes in the melody gained credit here, but many answers consisted of vague generalisations, and comparisons with the original statement of the melody were frequently vague, suggesting only a superficial understanding of the ways in which the line was transformed at its restatement.
- 15) Examiners were pleased that many candidates were able to place all four chords accurately. The most common error among nearly-correct answers was the misplacing of the **A $\flat$**  and **E $\flat$**  chords. In general, the location of the **C** and **G** chords was understood more securely by most candidates.
- 16) This question involved an extended melodic line and examiners were pleased that many scripts presented entirely accurate answers. The most common errors were misinterpretations of the leaps of a 5<sup>th</sup> followed by a 4<sup>th</sup> in bar 37 and the omission of a flat symbol ( $\flat$ ) in front of the crotchet A (the first note of bar 38).
- 17) Examiners were very pleased to see many completely accurate answers to this question, which covered a range of melodic characteristics. The most common errors included inaccurate assessment of the falling 3<sup>rd</sup> between the first two notes of bar 44 and the imprecise measurement of the falling 4<sup>th</sup> and rising 5<sup>th</sup> in bar 47. The underlying broken-chord figuration from bar 45 to the start of bar 46 was recognised by most candidates.
- 18) The appearance of a plagal cadence clearly confused many candidates. Careful scrutiny of the melody line printed in the insert score should have alerted candidates to the use of a chord of **E $\flat$**  in bar 49 before the final **B $\flat$**  chord in bar 50. This understanding would have avoided the "perfect" or "interrupted" answers submitted by many candidates.
- 19) As in **Question 14(a)**, some answers disclosed a misunderstanding of the term "scoring" in relation to the question. The best answers were able to refer to a range of features that demonstrated contrasts of instrumentation between the two passages, but many middle-band answers covered only a narrow range of features, or failed to focus on specific detail in the music.

- 20) Many candidates penalised themselves by referring to detail that was not relevant to the appropriate aspect of the music (structure) clearly identified in the wording of the question. Those who did discuss the appropriate musical aspect received credit, with many answers producing accurate descriptions of the sequence of motifs and their recurrence in **Passage 1ii**. A number of comparisons with the structure of **Passage 1i** often lacked depth and clarity.

## Section B

**Extract 2** *Orchestral Suite (Overture) no.3 in D, BWV 1068, Gigue, bars 48<sup>2</sup> to 72<sup>2</sup>.*

**Extract 2A:** Orchestra of the Bach Collegium Japan / Masaaki Suzuki (2005), BIS Records AB BIS-SACD-1431, disk 1, track 5, 02'13"-02'46"  
[Length of extract: 00'33"]

**Extract 2B:** Capella Istropolitana / Jaroslav Dvořák (1989), Naxos 8.554043 (1997), track 19, 02'04" – 02'35" [Length of extract: 00'31"]

- 21) Most candidates demonstrated secure knowledge of technical terms and signs, but there were many imprecise answers (such as "grace note" for **(a)**) and evidence of confusion between *appoggiatura* and *acciaccatura* ornamentation in the minds of many candidates.
- 22) Candidates who appreciated the focus of this question produced good results, identifying examples of the use of sequence and naming specific key centres. However, many candidates did not appreciate the meaning of the term "composing device" in the question and wrote about irrelevant detail. Another common error was to describe the composing device as "sequencing". Examiners did not credit this observation, since the term is more accurately applied to music technology than to tonal composition practice.
- 23) Many candidates understood how to tackle this mechanical transposition exercise and produced completely accurate answers. A common feature of "near-miss" workings was the omission of sharps in the line. It was disappointing that a significant number of candidates appeared to have little idea how to write the given instrumental part at sounding pitch.
- 24) Examiners have been pleased with the increasing security of candidates' answers to the comparative listening question based on **Extract 2**. Careful and attentive listening during the 15 minutes of preparation time will pay dividends in relation to this question, and most candidates appear to have a good idea of how to approach this task. The best answers referred to specific detail, frequently providing clear and precise references to the score (usually in the form of bar numbers). Both performances were relatively recent recordings but some candidates spent too long attempting to gauge the number of years between the recordings, consequently losing focus on the most important aspects of the comparison.
- 25) These three contextual questions tested how successfully candidates knew the prescribed repertoire they are required to study. While many produced accurate and detailed answers to all three parts, it was clear that there was confusion in the minds of some candidates concerning the specific movement from which the extract was taken (a common location for the extract being the central imitative section of the opening overture), and surprisingly few candidates were able to place the printed extract in context precisely in section **(c)**. Answers to section **(b)** were more secure, with "fast tempo" and "compound time" being the two most popular answers given by candidates.

**Extract 3 LOUIS ARMSTRONG & HIS HOT SEVEN, *Alligator Crawl* (1927), from *The 25 Greatest Hot Fives & Hot Sevens*, ASV Living Era AJA 5171 (1995), track 9, 00'04" – 00'30". [Length of recorded extract: 00'26"].**

- 26) Most candidates were able to identify Johnny Dodds as the soloist. The most common incorrect answer was Louis Armstrong (featured as a soloist elsewhere in the performance but not in the recorded extract).
- 27) Significant features of the clarinet performance in the recorded extract were well understood by most candidates, and many answers received full marks.
- 28) This was not answered as precisely as **Question 27** and few candidates demonstrated an ability to focus on specific detail in the accompaniment. Some answers also betrayed a degree of confusion concerning the instruments performing: references to a double bass rather than a tuba were common, and many candidates referred to the clearly audible banjo as a guitar. Some candidates repeated features for which they had already received credit in answer to the previous question. In general, the term "comping" was applied rather too loosely to several observations about the rôle of individual instruments in the accompaniment.
- 29) This was another contextual question designed to test candidates' knowledge of the complete performance specified for study. Those who knew the recording well had no trouble in answering this question with complete accuracy, but too many answers suggested a very hazy grasp of the musical sequence of events across the performance as a whole. The command term "describe" in the question required candidates to provide some detail of the musical elements heard in the next section of the performance in order to gain high marks. A basic answer simply referring to the music as "a solo" or "an ensemble" was insufficient to gain more than 1 mark for this question.

**Section C** Question choice by candidates in this section covered all three questions, although **Question 30** (use of wind instruments in any two items of prescribed repertoire) proved the most popular option. In general, **Question 32** (the importance of recordings to the transmission of music) was answered least successfully, with many candidates not addressing the focus of the question.

Answers in the highest mark bands are expected to be consistently relevant, demonstrating thorough and detailed knowledge focussed on the question set by examiners, while at a lower level of achievement the 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.

- 30) There were many good answers to this question, with candidates able to demonstrate detailed and specific knowledge of the relevant aspect of the prescribed works. Some candidates limited themselves by failing to consider the availability of comparison between "classical" and "jazz" works. Many candidates who chose to write about the Mozart clarinet concerto frequently wrote in detail about the solo clarinet part but were much less clear in their understanding of the use of other wind instruments (particularly the horns) in the same work. Many answers inaccurately referred to the use of trumpets (and occasionally trombones) by Mozart.

- 31) Most candidates chose Charlie Parker's *Ko-ko* as the focus for their writing, and many demonstrated clear knowledge of relevant background contextual detail. While most candidates were able to trace the general development of bebop and its influence on the development of jazz as a reaction against big-band popularity, a smaller number of candidates was able to explain the particular significance of Ray Noble's *Cherokee* on the creation of *Ko-ko*, even after explaining in detail Parker's fondness for repetitive improvisation on a relatively small range of musical stimuli. Candidates who were able to draw on specific detail in their answers performed well, but many essays provided only general surveys of the emergence of a distinctive bebop style at the hands of key individuals such as Parker and Thelonius Monk. Candidates who wrote about Miles Davis' recording were usually aware of its origins in the music of Gershwin, although there was a degree of confusion as to the nature of *Porgy and Bess*, appearing in various scripts as an oratorio, a film, and a musical.
- 32) This question was not answered well because many candidates who chose this option misunderstood the point of the question: the focus should have been on the ways in which recordings contributed to the transmission of music in the twentieth century. Unfortunately many candidates digressed into a history of the development of recording technology and/or the recording industry. Candidates who did appreciate the point of the question generally demonstrated an ability to assess the contribution of recordings to the spread of jazz styles, while some perceptive candidates mentioned the development of a "canon" of recorded performances and the potential benefits of recording exposure to the careers of instrumentalists. Well-informed candidates went further and considered the effect of recordings on musical style, commenting on musicians' reflections on recorded performances of jazz standards, and exploring further into classical works and the effects of available recordings on performance practice and the development of authentic and period performance styles.

## G354 Performing (Interpretation)

### General Comments

Examiners have reported favourably on the second year of G354: Performing and centres are to be thanked and congratulated on their preparation and running of this unit. It is a real pleasure to listen to the results of what is for some candidates the culmination of many years of practice.

This unit could not run smoothly without effective organisation by centres and in the vast majority of cases this was achieved. However it would be appreciated if the following general points could be borne in mind when setting up the visit.

- Examiners need the timetable for the examination at least one week before the date of the visit. This needs to include candidate names and numbers, repertoire details (including levels) and focus areas.
- Copies of the music (appropriate to the type of instrument and nature of recital) should also be included.
- 30 minutes needs to be allowed for each candidate.
- The inclusion of email details is very helpful, but please ensure that candidates are not given contact details for examiners.

Centres are reminded that it is in the candidates' interest to ensure that, as far as possible, their performances are not disturbed by undue noise.

In most cases, accompanying was of an excellent standard, reflecting evidence of much prior rehearsal.

Examiners reported fewer instances of duplication of repertoire by candidates sitting both G351 and G354 in the same series this year. As this practice does contravene guidelines issued by the Joint Council for Qualifications (JCQ) it is to be avoided.

Examiners are very grateful to centres for providing recording equipment.

One of the defining features of the OCR Performing examination is that it does involve live assessment and whilst this is an excellent opportunity for teachers to discuss general features of the specification with their visiting examiner, examiners are not allowed to give feedback on specific elements of the performing examinations that have just taken place.

### Comments on Individual Sections

#### Section A: Recital

It is always a pleasure to hear such a wide variety of instruments being offered for this section and this year was no exception, examiners hearing everything from steel pans to Irish flutes. This is an area in which candidates are usually very confident and there were very few recitals that did not achieve at the necessary standard. Many candidates performed at a very high level indeed. Most performed repertoire that allowed for access to the full range of marks (grade 6 or above) though care should be taken by candidates not to perform music that is too difficult for them.

A guide of 15 minutes is suggested for the length of the Section A recital and in most cases, length was not an issue. When recitals are substantially below 15 minutes, examiners will need to be convinced that a sufficiently wide range of technique and musical awareness is present. Centres are reminded of the following important points.

- In G354, as stated on page 29 of the specification, there needs to be a **focus** for the repertoire offered. This means that the music must be linked in terms of genre and time period e.g. a set of songs by Cole Porter or movements from a Mozart Sonata etc. Thus, a focus title of “Love from 1600 to present” is not viable; the link needs to be music not extra-musical. A lack of focus will have repercussions in the *viva voce* and will affect the mark awarded. Centres are advised to contact OCR if they are in any doubt about what constitutes a viable focus area.
- Recitals should display a healthy balance in terms of tempo: it is not in the candidate's interest to present only slow movements, for example, as this does not allow them to display a full range of technical skills.
- Since its introduction into the specification last year, it has been encouraging to witness a number of recitals which include extended sections of improvisation.
- At A2 level, candidates can present their recitals as a soloist, as part of an ensemble or as an accompanist, but not a mixture of these disciplines.
- Whatever the nature of the recital, it is important to make sure that the repertoire performed is complete – i.e. that it does not consist of just the accompaniment part of a song (pertinent for pianists, guitarists and kit players).
- Centres do need to provide the examiner with copies of the music being performed (or appropriate lead sheets, etc. where the music is mainly improvised). This is so that candidates can be accurately credited for their achievements in terms of notes, rhythms and performance markings. This is clearly in the candidates' interest, so they are encouraged to make sure that the music does reflect what is actually being performed in as much detail as possible. This is particularly important in the case of guitar tablature, where it is advisable for candidates to add details of rhythm, tempo, dynamics, phrasing and structure for example. Singers need to present the notation of their songs; words alone are not sufficient.

## Section B: *Viva Voce*

Having run for two sessions, it is useful to be able to feed back on the positive aspects of the *viva voce* whilst also offering suggestions for how candidates can build further on their achievements in this area. The *viva voce* affords the possibility for candidates to show what they have learned and taken on board in their own recitals in terms of stylistic awareness and interpretation. The following represents features for guidance.

- Candidates need to have listened to at least two, preferably contrasting, interpretations of music related to the focus area of their Section A recital. This does not have to be exactly the same repertoire that they have performed, though of course it can be, and, in reality, often is. The aim is for candidates to develop an awareness of different interpretative possibilities of the music in their chosen focus area and to be able to discuss these with the examiner. They will be expected to show discernment, explaining what they have taken or rejected from their listening and why.
- In addition, in keeping with the depth of awareness appropriate for A2 level, candidates will be expected to have carried out background research of their musical style and to be able to discuss their findings in some depth.
- Lastly, candidates will be asked to appraise their performance in light of their listening, preparation and research.

To this end, the completion of the *Viva Voce* Preparation Form (VVPF) is very helpful for both candidate and examiner. For the former it allows for organised recording of the factual information they have gleaned and the comparative observations they have made. For the latter it constitutes a useful starting point from which to ask questions. It is thus advisable for the candidate to bring a copy of their VVPF with them to refer to in the discussion.

Now that the *viva voce* has embedded itself, examiners are reporting that whilst candidates seem well prepared and confident in their responses in terms of dynamics, tempo and articulation, they are generally less able to discuss in depth features of sonority, pronunciation (for singers), performance practice and national identity. At this level, candidates are expected to have researched their field of performance in terms of contextual awareness and the VVPF has a section in which to record details of this research. Whilst examiners reported hearing some excellent discussions in this respect, overall this is an area that needs greater attention. Candidates do need to demonstrate an in depth understanding of their focus area.

Some other points to note:

- Be discerning in choice of performers listened to and compared: avoid un-named performances on YouTube.
- Complete a well researched, fully annotated VVPF.

The time, energy and expertise that centres put in to preparing and ensuring that these performing examinations run successfully is very much appreciated – as too is the warm hospitality that is always extended to OCR examiners.

## G355 Composing 2

### Section A: Stylistic Techniques

In this section of the unit candidates are able to choose one of eight options and focus on learning in depth about a specific style. There was good evidence of centres that carefully prepared a course of study where candidates are introduced to a range of techniques often through analytical studies of the genre in question and the use of preliminary exercises. The importance of selecting options and exercises at an appropriate level for candidates cannot be over-estimated. As centres develop and expand their resources, a bank of materials will allow candidates to develop at their own pace. Whilst the teaching of a single option can be an efficient way of imparting knowledge and skills, some centres have found that to offer two contrasting possibilities can be advantageous to candidates. There are challenges to giving sufficient learning support for candidates if multiple options are provided. This section of the unit is a taught course and for this reason moderators might expect to see perhaps one or two drafts of each exercise.

#### Important general points

- Exercises must always be taken from 'real music' – the repertoire of the composer(s) identified in the specification.
- Incipits complete in all parts give candidates clear textural sign-posts and these must always be provided for the first bar or so. They should act as models of good practice with regard to accuracy.
- The moderator must be able to distinguish clearly between the candidate's working and the given part.
- Copies presented for moderation should include teacher annotation, advice and feedback, and should not be clean copies.
- Allow candidates to demonstrate their understanding of the harmonic implications of given melodies – to provide the chord symbols for example in a Gershwin song is giving too much information.
- Recording Section A exercises can be really helpful for assessors, particularly for the more contemporary options. A simple audio file will suffice.
- In the more traditional options, many candidates continue to be less secure working in minor keys and centres should aim to provide candidates with the opportunity to work in a range of keys, both major and minor.

The following observations are pertinent to both assessment and teaching and learning issues within each option.

#### Chorale harmonisations in the style of J. S. Bach

This continues to be a most popular option but there also prevails a tendency for teachers to over estimate the achievement of candidates when assessing their work.

It is important that candidates not only understand the basic principles of 4-part vocal writing but also appreciate the difference between typical hymn-writing style often associated with a later period and the rather more sophisticated elegance of Bach's chorale harmonisations. Centres may introduce candidates to hymn treatments at AS level but in a second year of study the best work in Bach's style will be characterised by:

- an understanding of idiomatic cadences, typical transient modulations, correct preparation and resolution of suspensions in moving towards but not at the pause chord, fluency in passing notes
- the submission should include working in 3-4 metre
- an understanding of the importance of voice leading and attention to the linear profiles of the alto and tenor lines.

Modal and highly chromatic chorales need to be attempted at this level.

### **Two-part Baroque counterpoint**

Centres sometimes assessed the work of candidates generously when candidates did not produce work that demanded a more extended harmonic vocabulary than exercises seen more typically at AS level. Whilst early exercises might include those where the bass line is shaped in predominantly accompanimental manner candidates should progress to exploring aspects of a more contrapuntal relationship in order to achieve the very highest marks. Candidates should attempt exercises that variously demand the writing of bass and treble parts although it is expected that generally candidates write for one more than another.

Candidates are encouraged to continue the good practice of AS level and always show their harmonic understanding of their solutions by annotating exercises with chord symbols.

### **String quartets in the Classical style**

It may disadvantage candidates if an entire cohort works in this genre when clearly some candidates would have fared much better with a different option. String players often engage successfully with the demands of this option. Effective centre assessment took clear account not only of an appropriate range of harmonic vocabulary but also candidates demonstrating clear understanding of a range of idiomatic textures.

### **Keyboard accompaniment in early Romantic style**

Candidates often showed that a study of the techniques of accompanimental keyboard writing had far reaching benefits for pianists and non-pianist alike. Best practice in templates includes the words / translation of songs, enabling candidates to engage with the overall mood of the music as well as opportunities for word painting. In assessment, centres should expect candidates to demonstrate an ability to write interludal and postludal sections where the voice / solo instrument is silent. This option allows candidates to learn about chromatic harmony as well as the spacing and shaping of harmonies within idiomatic piano textures.

### **Popular Song**

Many centres have successfully engaged with the notion of developing resources that aim for stylistic unity within the possibilities suggested in the specification. An eclectic mix of exercises does not give candidates sufficient consistency of approach in terms of language and technique. Moderators saw some fine examples of good practice – candidates following a structured and comprehensive programme covering all necessary aspects of technique in a methodical way. The instrumental ensemble writing in the songs of The Beatles, for example is an important feature of technical mastery and candidates should always work with the medium used in the original versions of the songs chosen.

### **Serial Technique / Minimalism**

Similarly, candidates who were provided with opportunities to analyse and absorb the stylistic similarities and differences between the works of the three major composers of the Second Viennese School, or the music of the New York minimalists were able to demonstrate a growing understanding of the stylistic fingerprints required in their own exercises. Candidates who mistakenly see these options as an opportunity to engage in free composition cannot meet the standards laid down in the criteria.

### **Section B: Composition**

Many candidates chose well when it came to the selection of a stimulus for interpretation within their chosen genre for composition. Stimulating, engaging and thought provoking texts for vocal

settings; stories, myths, paintings, photographs or poetry as a stimulus for programmatic outworking; film clips or self generated storyboards for film or television composition.

Whilst centres generally assessed the achievement of their candidates more accurately in the Section B work there was a tendency to over look the imprecise outcomes of candidates who wrote music that did not fit firmly within either the programmatic or film/TV remit. Candidates and teachers should be clear that it is the technical-specific aspects of each of the three options that are to be credited under 'Technique'.

- Vocal Music – under Technique, this includes specific aspects of text setting, word-painting, relationship between words and rhythm / pitch etc
- Programme Music – under Technique, this includes the way in which the programme is related to and worked out, either in general or more specifically in the music
- Film / TV – under Technique, credit is given to the way image and music relate to each other and in particular the synchronisation of events visually and audibly.

### **Commentaries**

Candidates are reminded of the requirement to provide a brief – a succinct statement of intention. The main body of the commentary should provide evidence of listening that has been part of the research and preparation for composing as well as documenting the process of composing. Some commentaries are too lengthy and full of unnecessary post-compositional analysis. Candidates can use bar numbers when they refer to parts of their own scores – screen shots of these (often without clefs and time/key signatures) are not required. Centres will note that the descriptors under 'Materials' make it clear that this is the place to credit the breadth and depth of aural influences as documented in the commentary and evidenced in the composition. Some centres are mistakenly crediting the commentary under 'Notation'.

### **Vocal composition**

Moderators saw a great variety of highly successful song writing and the inclusion of the words as a separate document was welcomed. Candidates who try out their ideas early on soon learn to amend their initial ideas and shape them into lines that have character and a sense of shape. They might also hear the good advice that singers need places to breath. Regarding the practice of producing a computer realisation of the vocal part, which produces such unsatisfactory outcomes, the reflections of one candidate perhaps give the best summary:

'There are still one or two moments where, with more time, we could tighten the ensemble and intonation of our vocals – but clearly an ICT realisation of the vocals would have been pointless.'

### **Programme music**

Successful candidates were those who made connections with prescribed works but also extended their listening research to the vast range of repertoire that is available for exploration. Candidates are reminded that they need not restrict themselves to the instrumental groupings permitted at AS level but can use electronic sound sources and experimental approaches if appropriate.

Caution might be exercised over the tendency to deploy vast numbers of instruments within an ensemble but some candidates showed great determination to acquire the necessary skill in orchestration in order to achieve success.

Use of Medium is an important assessment category here. Weaker scores contained music that was playable but not idiomatic. Candidates using music technology to present their recordings should be aware of using orchestral strings when the solo strings intended in a quartet, for example, give a very different effect. The harp was a popular instrument but needs researching thoroughly in order to be used effectively.

### **Film / TV composition**

It was pleasing to see an increase in the number of candidates working within this option. Some fine work was submitted. Candidates were resourceful in the ways in which they presented their compositions – some self-generated storyboards often gave candidates a more precisely

structured framework within which to present a diverse range of ideas and develop / intertwine them successfully. Candidates who chose clips of very well known films such as those in the James Bond series, were not able to sufficiently detach themselves from the very strong, well known music of the originals. Borrowed materials in this context, even when acknowledged, can reduce the range of marks available to candidates unless there is sufficient evidence of musical invention in other dimensions. Some innovative and original materials were generated to accompany black and white clips from silent films. Candidates frequently devised a storyboard from the clip to help them structure their work in progress.

On a technical note:

- The DVD must play in a standard DVD player and not be software dependent.
- The work of candidates submitting synchronised film and audio material was more accurately assessed by centres.

### **Presentation and assessment of scores and recordings**

Some moderators reported an increase in the number of live performances and commented on how beneficial this had been for candidates. The wide-ranging benefits to candidates who produced a live recording cannot be overstated – important for the process and quality of the final outcome and not just meriting credit for the recording alone. Some impressive live performances had taken place as parts of concerts or recitals.

Centre assessment was frequently generous here and the following points are relevant:

- scores are often assessed on the accuracy of pitch and rhythm alone, ignoring essential performance detail that may be missing
- Italian terms or their English / French equivalents are valuable
- instruments must be labelled and an opening time / key signature should be included
- sequenced recordings were of variable quality – but the best are very good demonstrating skilful levels of technical intervention
- using mixer facilities in Sibelius, for example, can help produce a better balanced performance.

### **Assessment on Production Values**

This option provides a real opportunity for candidates whose enthusiasms and expertise lie in music production and moderators saw some highly skilled work here. It is important that candidates document their work precisely and clearly with a full and detailed explanation of the equipment and techniques used. This information is in addition to the commentary required explaining the process of composition and identifying the listening influences. Centres can confidently credit production submissions when the information supplied is comprehensive and the aural outcome provides the necessary evidence of technical achievement.

## 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. Some candidates only produced one essay, while others 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 Vaughan Williams's setting and all candidates demonstrated an ability to engage with the music. Questions relating to harmony and tonality proved challenging. Many candidates needed to develop their aural skills to be better able to relate sound to symbol so that they could deal more confidently with questions based on these areas. *Tonality* is one of the two Areas of Study for all units in Music at A2 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. Also, writing concisely, within the space allocated on the question paper, should facilitate more effective time management. Some candidates did not restrict themselves to the bars of the extract required by the question, thus losing more valuable time.

**Section B** responses included all topics. The most popular 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 more successfully than in previous sessions. Understanding of the selected Related Repertoire was less secure, with many candidates showing only sketchy knowledge of the works and little engagement with the actual music. While published study guides provide an appropriate starting point, at this level, in order to gain high marks, candidates need to have carried out rigorous and thorough appraisal of extended sections of the music.

In each session, questions will relate to aspects of the prescribed and related repertoire for each topic as outlined in the specification. Candidates need to have studied these aspects in appropriate depth to fully address the specific questions and need also to be aware that there will not necessarily be the opportunity to write about all three prescribed works.

## Comments on Individual Questions

### Section A

- Q1(a) Most candidates gave some appropriate response. In order to gain marks, candidates needed to demonstrate their understanding of choral textures by giving specific examples from the music.
- Q1(b) The best answers were those that considered interpretative aspects of metre, rhythm, melody and use of instruments. Some found aural identification of instruments more challenging and others discussed bars which were outside the remit of the question.
- Q1(c) This question challenged all but the best candidates. Most were able to make some reference to a tonal centre of E flat and some referred to modality. Better answers demonstrated understanding of harmony and tonality by giving detailed examples from the music.
- Q2 There were many possible examples for discussion here. Good responses detailed the mysterious nature of the ATB unison chromatic swells on 'ooh' and were able to discuss the alternating chords of C major and minor in the shimmering strings.
- Q3 There were many unfocused answers here. To gain marks candidates needed to respond in detail to harmony and tonality.
- Q4 Most candidates were able to mention appropriate features of the music. To gain high marks candidates needed to demonstrate acute aural perception with detailed explanation.
- Q5 To gain marks it was necessary to comment on the interpretation in the performance. Marks were not awarded for merely describing what was in the score.
- Q6 Well answered.
- Q7 In order to gain marks candidates needed to focus on tonality in a choral work and compare it with the extract. Answers which discussed solo songs were not credited. Specific details are needed if full marks are to be achieved.

### Section B

#### Topic 1

- Q8 Most candidates were able to make some relevant points, though discussions of vocal techniques were outside the remit of the question. Detailed reference to the expressive interpretation of text was necessary to gain high marks.
- Q9 Schubert was most often used for comparison in this question. Good answers focused on specific examples with detailed illustrations from the music.
- Q10 Some answers here were rather unfocused, with some candidates restricting their response to the solo airs of Dowland. Candidates needed to make detailed reference to examples of consort music for instrumental, vocal or mixed ensembles.

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 and explanations.
- Q12 Most candidates were able to name keys or tonal centres used at particular moments in both works. Better answers showed a close familiarity with the music and were able to relate detailed examples of the expressive use of harmony and tonality to the programmatic elements of the works.
- Q13 *The Confession of Isobel Gowdie* featured in most answers to this question and most were able to make some comparison. Candidates needed to have detailed understanding of a section from another appropriate work in order to gain high marks.

Topic 3

- Q14 Most candidates were able to mention features such as the *Vertigo* chord and to discuss some aspects of melody. 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 This was well answered by candidates who chose to discuss two symphonic film scores as required in the question. References to the music of *The Hours* were not credited.

Topic 4

- Q17 There were some thorough responses with detailed musical examples here. Others were only able to pinpoint very brief moments in the work rather than discussing the expressive setting of text.
- Q18 Most candidates had some understanding of the processes found in *Stimmung*, but few discussed actual examples from the music. There were some successful comparisons, but candidates need to give convincing illustrations gleaned from close aural perception of the music to gain high marks.
- Q19 There were some successful comparisons here, mostly between works by Bach and Handel. The requirement to discuss two “small-scale” works eluded some candidates who chose to discuss *St Matthew Passion* and *Messiah*, thus limiting the mark they could achieve.

Topic 5

- Q20 There were some detailed answers to this question. Other candidates wrote everything they knew about the work rather than focusing on aspects of the use of instrumental timbres and textures. Answers need to focus closely on the required features to gain high marks.
- Q21 There were some detailed answers here, focusing on *Die Walküre* and, usually, a work by Verdi. Other candidates gave information found in a published guide without being able to show that they actually knew the music.

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 accompaniments found in *Not Too Late*. There was a need to focus on the expressive integration of voice and accompaniment in order to achieve a high mark.

Q24 The Kinks was a popular choice for discussion alongside The Beatles in this question. Good answers were able to link musical features to the lyrics in songs by both groups. Others lacked musical detail, focusing instead on the meaning of the lyrics.

Q25 Most candidates chose to discuss the music of Queen. A vast variety of groups were selected for contrast. Candidates needed to give detailed illustrations, including discussion of the expressive use of tonality, from the music of both groups in order to gain a high mark.

**OCR (Oxford Cambridge and RSA Examinations)**  
**1 Hills Road**  
**Cambridge**  
**CB1 2EU**

**OCR Customer Contact Centre**

**14 – 19 Qualifications (General)**

Telephone: 01223 553998

Facsimile: 01223 552627

Email: [general.qualifications@ocr.org.uk](mailto:general.qualifications@ocr.org.uk)

**[www.ocr.org.uk](http://www.ocr.org.uk)**

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored

**Oxford Cambridge and RSA Examinations**  
**is a Company Limited by Guarantee**  
**Registered in England**  
**Registered Office; 1 Hills Road, Cambridge, CB1 2EU**  
**Registered Company Number: 3484466**  
**OCR is an exempt Charity**

**OCR (Oxford Cambridge and RSA Examinations)**  
**Head office**  
**Telephone: 01223 552552**  
**Facsimile: 01223 552553**

© OCR 2011

