

# **Mark Scheme for June 2011**

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## Section A

Section A consists of two recorded extracts. Scores for both extracts are provided in the Insert.

Answer all the Questions on **either** Extract 1A (Questions 1 to 11) **or** Extract 1B (Questions 12 to 20).

**Extract 1A**

This extract is part of a movement from a string trio by Beethoven. The recording consists of **two** passages: **Theme** and **Variation**.

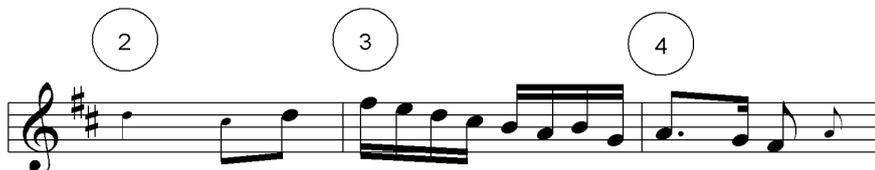
**BEETHOVEN, *Serenade in D, op.8, 5<sup>th</sup> movement, bars 0<sup>2</sup>-16<sup>2</sup>, 48<sup>2</sup>-64<sup>2</sup> & 80<sup>2</sup>-116.***  
**The Leopold Trio (1998), Hyperion CDA67253, track 6, 00'00"-01'15", & 06'37"-07'15" [Total length of recorded extracts: 01'53"]**

**Theme** (bar 0<sup>2</sup> to bar 16) [© track 2]

1 What is the harmonic function of the crotchet D in the violin at bar 2<sup>1</sup>? [1]

- Anticipatory note  
 Appoggiatura  
 Passing note  
 Lower auxiliary note

2 **On the score**, complete the melody line played by the violin from bar 2<sup>2</sup> to bar 4. The rhythm of this passage is indicated above the staff. [4]



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

- 3 On the score, complete the bass line played by the 'cello from bar 5<sup>2</sup> to bar 6. The rhythm of this passage is indicated above the staff. [4]



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

- 4 Which of the following is heard in the 'cello in bar 8? Tick **one** box from each column. [2]

<input type="checkbox"/> <b>Accented</b>	<input type="checkbox"/> <b>Anticipatory note</b>
<input type="checkbox"/> <b>Augmented</b>	<input checked="" type="checkbox"/> <b>Auxiliary note</b>
<input checked="" type="checkbox"/> <b>Chromatic</b>	<input type="checkbox"/> <b>Passing note</b>
<input type="checkbox"/> <b>Inverted</b>	<input type="checkbox"/> <b>Suspension</b>

- 5 To what key has the music modulated by bar 8<sup>2</sup>? [1]

**A (major)/Dominant**

- 6 The following chords are used in the section from bar 12 to bar 14: [4]

- **Ib (D/F#)**
- **Ic (D/A)**
- **IVb (G/B)**
- **V (A)**

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

*Award 1 mark for each chord positioned accurately*

- 7 What playing technique is used by the violin in the section from bar 13<sup>2</sup> to bar 14<sup>1</sup>? [1]

**Double / triple stopping**

**Variation** (Bar 17 to bar 53) [© track 3]

- 8 What **articulation** marking is missing from the bass line printed in the score? [1]

**Staccato** (allow "Detached")

- 9 (a) **On the score**, circle two notes of the printed violin melody from bar 33<sup>3</sup> to bar 41<sup>2</sup> that are ornamented in the recorded performance. [2]

The image shows a musical score for a violin part, bars 33 to 41. The key signature is G major (one sharp) and the time signature is 2/4. The melody is written on a treble clef staff. Bars 33-37 are on the first line, and bars 38-41 are on the second line. Notes in bars 36, 37, and 38 are circled in the original image, indicating they are ornamented in the recording.

**Award 1 mark for each note identified accurately. Mark the first two circled notes only.**

- (b) Name the ornament that is used to decorate the two notes you have circled. [1]

Ornament: **Trill** (allow mordent)

- 10 Describe briefly the **harmony** in the section from bar 47<sup>2</sup> to the end of the **Variation**. [3]

**Opens in G (major)**

**Moves to g (minor)**

**ref. "unexpected" chords at end**

**Vb (1) in g (minor) (1) followed by V7 (1) in B<sup>b</sup> major (1)**

11 Describe how the music of this passage differs from that of the **Theme**.

[6]

<b>6 marks</b>	Answer makes a range of valid comparisons between the music of both extracts, covering a wide range of musical aspects, with detailed supporting evidence identified accurately
<b>4-5 marks</b>	Answer makes a number of valid comparisons between the music of both extracts, covering a limited range of musical aspects, with most supporting evidence identified generally
<b>2-3 marks</b>	Answer makes at least one basic comparison between the music of both extracts (probably mentioning only one musical aspect), with limited or partially accurate supporting evidence
<b>1 mark</b>	Answer makes some valid comment on the music of one of the extracts, with little or no supporting evidence offered
<b>0 marks</b>	Answer makes no valid comment on the music of either extract

*Relevant evidence that may be mentioned by candidates:*

- *ref. same melodic outline; but highly decorated in the Variation*
- *ref. specific detail of melodic elaboration in the Variation (max 2 comments)*
- *ref. change from simple to compound time*
- *ref. use of *staccato* accompaniment in the Variation*
- *ref. passages of lighter/two-part texture in the Variation*
- *ref. no repeat marks in the Variation/structure fully written out*
- *ref. change in harmonic movement towards end of the Variation/faster rate of harmonic change toward the end of the Variation*
- *ref. use of double stopping/richer sound of final cadence chords in the Variation*
- *ref. change of dynamic markings toward final cadences: *p* in the Theme; *f* in the Variation*

## Extract 1B

This extract consists of **two** passages (**Passage 1i** and **Passage 1ii**) from Jerry Goldsmith's *The Generals' Suite*: music from the film scores for *MacArthur* and *Patton*.

**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"]**

**Passage 1i** (Bar 0<sup>4</sup> to bar 20<sup>4</sup>) [© track 4]

**12** Describe briefly the texture of the music from the start of **Passage 1i** to the end of bar 8.

[3]

- **Monophonic/single melody line (1) in bars 1-4 (1)**
- *ref.* accompanying percussion rhythm only
- *ref.* sparse/barren texture (NOT "thin")
- *ref.* fills in bar 4
- *ref.* bass line added (in timpani) from bar 5 (1) with tonic & dominant pitches (1)

**13** **On the score**, in the section from bar 9 to bar 13, circle **two** notes of the printed trumpet melody that are highlighted by *pizzicato* violin chords.

[2]

Mark the first two notes circled only

14 The theme from the start of the passage returns at the end of bar 14.

- (a) Mention **three** ways in which the **scoring** of the music differs when the theme is restated. [3]

*Credit any of the following observations:*

- Flute (1) joins (high) clarinet (1) on melody
- Plucked (1) string (1) chords (1) on beats 1 & 3 (1)
- Low bass line present throughout repeated statement
- (Tubular) bells (1) added on beats 1 & 3 (1)

- (b) Mention **two** ways in which the **melodic line** is changed when it is restated. [2]

*Credit any of the following observations:*

- *ref.* melodic ascent to E at bar 16<sup>3</sup>
- *ref.* change in melodic line at bar 17<sup>2-4</sup>
- *ref.* extension of phrase at 18
- *ref.* repetition of bar 18 at 19<sup>1-3</sup> (1) plus modification (at 19<sup>4</sup>) to end on tonic (1)

15 The following chords are used in the section from bar 9 to bar 20: [4]

- C
- E $\flat$
- G
- A $\flat$

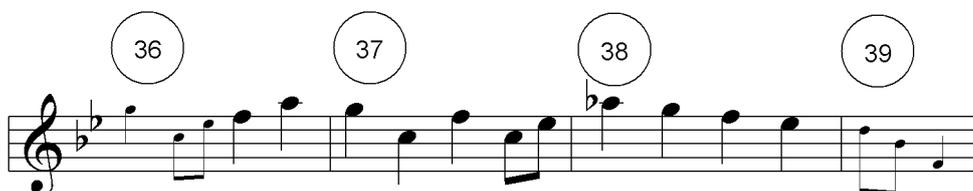
On the score, indicate where these chords occur by writing in the boxes provided.

*Award 1 mark for each chord positioned accurately*

**Passage 1ii** (Bar 21 to bar 51) [© track 5]

- 16 **On the score**, complete the melody played by the 1<sup>st</sup> violins from bar 36<sup>3</sup> to bar 38<sup>4</sup>.  
The rhythm of this passage is indicated above the staff.

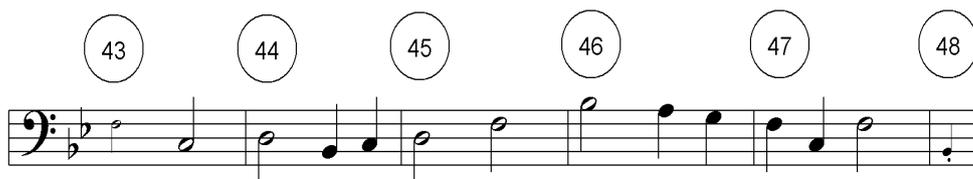
[4]



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

- 17 **On the score**, complete the bass line played by the tubas from bar 43<sup>3</sup> to bar 47<sup>4</sup>.  
The rhythm of this passage is indicated above the staff.

[5]



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

- 18 What type of cadence occurs from bar 49 to bar 50?

[1]

**Plagal**

- 19 In what ways does the **scoring** of **Passage 1ii** contrast with that of **Passage 1i**? [4]

<b>4 marks</b>	The answer provides detailed and aurally perceptive evidence drawn from specific examples covering a range of relevant features relating to instrumentation and scoring
<b>3 marks</b>	The answer provides accurate evidence drawn from a general selection of examples covering a restricted range of relevant features relating to instrumentation and scoring
<b>1-2 marks</b>	The answer provides some general evidence (probably from a narrow or very restricted range, possibly covering one aspect (e.g. instrument identification) only
<b>0 marks</b>	No relevant evidence relating to instrumentation offered.

*Relevant information that may be mentioned by candidates:*

- *ref.* full orchestra throughout *cf.* sparse instrumentation at the start of **Passage 1i**
- *ref.* strings (allow “violins”) countermelody in **Passage 1ii** (not present in **Passage 1i**)
- Bass line played by tubas (allow “brass”) *cf.* no bass line at start of **Passage 1i** or *pizzicato* string bass later in **Passage 1i**
- Melody in trumpets (not “brass” only) in **Passage 1ii** *cf.* woodwind melody in **Passage 1i**
- *ref.* additional military percussion in **Passage 1ii**: answer must identify cymbals or bass drum

- 20 How does the **structure** of **Passage 1ii** differ from that of **Passage 1i**? [2]

<b>2 marks</b>	Detailed evidence provided from a range of specific examples of structural change identified and located accurately, making clear comparisons with <b>Passage 1i</b>
<b>1 mark</b>	Some general evidence (probably from a narrow range of structural evidence) provided, probably concentrating on only one aspect of structure and failing to make effective comparisons with <b>Passage 1i</b>
<b>0 marks</b>	No evidence relating to musical structure offered.

*Evidence of relevant melodic detail that may be mentioned by candidates:*

- *ref.* insertion of new motif (C theme) in violins from 34<sup>3</sup> to 39<sup>2</sup>
- Theme A returns as full statement *cf.* truncated version in **Passage 1i**
- *ref.* extension and modification of cadence figure at 47 to 48<sup>3</sup>
- *ref.* concluding ascending “fanfare” figure added at 48<sup>4</sup> to 51<sup>3</sup>
- *ref.* coda at end

## Section B

Answer **all** the Questions in this section (Questions 21 to 29).

## Extract 2

The Insert contains a full score of **Extract 2** which is part of a movement from J.S. Bach's *Orchestral Suite (Overture) no.3 in D, BWV 1068*. Two recordings of the extract from **different** performances are provided on the CD: **Extract 2A** (© track 6) and **Extract 2B** (© track 7). No CD timings for these recordings are given in the score.

**BACH, *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 Explain the following terms or signs as they are used in the printed extract:

(a) ♪ (*oboes at bar 15*): [1]

**Appoggiatura / accurate verbal description of rhythmic value (NOT "grace note")**

(b) *tr* (*oboes at bar 23*): [1]

**Trill / accurate description of rhythm and pitch**

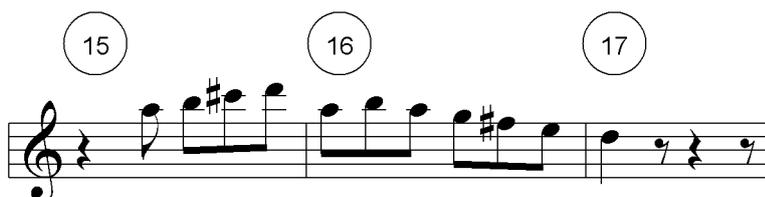
(c) ♯ (*full score at bar 24*): [1]

**Pause / fermata**

22 Explain Bach's use of composing devices and tonal (key) centres in the passage from bar 4 to bar 14. [6]

- Identification of sequence
- Descending (1) in two-bar units (1)/from bar 4 to bar 9
- Credit precise identification of key centres: G major (bar 5); e minor (bar 8)
- Then ascending (1) in one-bar units (1) from bar 11 to bar 14
- Credit precise identification of key centres and/or chords: G major (bar 11); A major (bar 12); b minor (bar 13) and V7b in D (bar 14)

- 23 On the blank staff below, write the 1<sup>st</sup> trumpet part from bar 15 to bar 17 **at sounding pitch**. [4]



<b>Entirely accurate</b>	<b>4</b>
<b>Not more than one error of pitch</b>	<b>3</b>
<b>Two or three errors of pitch</b>	<b>2</b>
<b>Little accuracy of pitch</b>	<b>1</b>
<b>No accuracy of pitch</b>	<b>0</b>
<b>Ignore stem direction</b>	
<b>(allow enharmonic alternatives).</b>	

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

- tempo
- articulation
- melodic decoration and ornamentation
- the balance between sections of the orchestra
- the overall sound of each recording.

[8]

#### Marking criteria:

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

*Examples of relevant evidence that may be cited by candidates:*

#### Tempo

- **Extract 2B is at a slightly faster pace than Extract 2A**
- **Extract 2B makes a significant *ritardando* towards the final cadence**
- **The final *crescendo* is more pronounced in Extract 2A**

#### Articulation

- ***Staccato* articulation is more pronounced in the violins in Extract 2B**

**Melodic decoration and ornamentation**

- *ref.* trumpet grace notes/slides up to note in Extract 2B
- *ref.* melodic *appoggiaturas* in Extract 2A

**Aural effectiveness/“sound” of the music**

- Extract 2A has more dominant string sound (1) and less dominant brass (1)
- Extract 2A is at a lower pitch/period pitch *cf.* Extract 2B
- *ref.* less resonant acoustic/less “echo” in Extract 2B

25 (a) From which movement is this extract taken? [1]

**Gigue / 5<sup>th</sup> movement (allow “last” or “final” movement)**

(b) Name one feature of the extract that is characteristic of this movement’s style. [1]

- **Compound / 6/8 time**
- **Fast / lively tempo**

(c) Relate the printed extract to the overall structure of the movement from which it is taken. [2]

- **Final section (1) of “B” material (1)**
- **Binary form structure**
- **Bar 48 to bar 72**

**Extract 3** [Ⓢ track 8]

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

This extract is taken from *Alligator Crawl* performed by Louis Armstrong and His Hot Seven. The extract is the clarinet solo.

**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** Who is the soloist in this recording? **[1]**

**(Johnny) Dodds**

**27** Describe the music, including performing techniques, played by the soloist. **[4]**

**Credit references to any valid aspect of the clarinet part in the extract, e.g.:**

- **Use of *glissando*/slide**
- **Pitch bending (bent notes)(accept blue notes) / flattened 3<sup>rd</sup> / smear**
- **Scoops**
- **Vibrato**
- **High register**
- **ref. ornamentation (allow trill or mordent)**
- **ref. falling minor 3<sup>rd</sup> interval**
- **ref. broken chord figuration**
- **ref. gradual melodic ascent followed by gradual melodic descent in overall melodic contour**

**28** Describe the music of the **accompaniment**. Identify the instruments used and the music they perform in your answer. **[6]**

<b>6 marks</b>	Answer identifies a range of valid musical detail in the extract, covering a wide range of musical aspects, with supporting evidence identified precisely
<b>4-5 marks</b>	Answer identifies a number of valid musical detail in the extract, covering a limited range of musical aspects, with most supporting evidence identified generally
<b>2-3 marks</b>	Answer makes reference to a few basic valid musical details in the extract (probably covering only one musical aspect), with limited or partially accurate supporting evidence
<b>1 mark</b>	Answer makes some valid comment on the music the extract, with little or no supporting evidence offered
<b>0 marks</b>	Answer makes no valid comment on the music of either extract

*Examples of relevant evidence that may be mentioned by candidates:*

- **Detached/staccato (1) tuba (1) bass line (1) on beats 1 & 3 (1)**
- **Banjo (& piano) (1) – play chords (1) OR ref. comping (1)**
- **ref. Trombone (1) counter-melody (1) in middle of texture (1) in the second half of the extract (1)**

29 Describe briefly the section that follows the recorded extract.

[4]

- **Ensemble**
- *ref.* New Orleans polyphony (allow “Dixieland” style)
- Trumpet melody
- *ref.* to opening repeated notes (in trumpet line, doubled by piano)
- Countermelody (in clarinet and/or trombone)
- *ref.* elaborate clarinet figuration / extremes of range
- Trombone glissandi or smears (1) with vibrato (1) long notes (1)

**Section C**

Answer **one** of the following questions (**30 to 32**).  
Write your answer in the space provided.

**Questions 30 to 32**

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

- 30 Compare and contrast the use of wind instruments (woodwind **and** brass) in any **two** of the prescribed orchestral works you have studied. [20]

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

- The composition of the wind group in each work discussed
- The range and nature of the instruments contained within the ensemble, including some consideration of the use of register
- The use of wind instruments for effect and/or aural contrast
- The contrasting approach to wind sonority in the two works discussed
- Exploitation of wide range of woodwind timbre and/or specific performing conventions in the works discussed
- Specific instrumental features (e.g. instrument design contrasts)

***Most candidates should be able to:***

- Describe the basic composition of the wind group in each work and make some general points of comparison and/or contrast between the two works discussed
- Demonstrate a basic awareness of the main ways in which works chosen make effective use of wind sonorities, although perhaps across a restricted range of examples
- Show a general awareness of the deployment of wind instruments at both individual instrument and group levels within at least one of the works selected
- Mention some basic ways in which the composition of wind groupings reflect changes of composing style and/or handling of instrumental sonorities across the range of the two works discussed

***More informed answers will offer more detail such as:***

- A comprehensive description of the nature of the wind instruments deployed in both of the works discussed
- Specific detail across a range of examples that relate wind-instrument capabilities and/or sonority to musical evidence in the prescribed repertoire
- An assessment of the aural effectiveness of the use of wind instruments at both individual and ensemble levels in both works chosen, supported by aurally perceptive and detailed comments on the prescribed repertoire
- A detailed survey of ways in which the composer and/or performer makes use of the instruments available to them (including mention of specific aspects of instrument design, such as the key system on the clarinet or the exploitation of the brass [frequently with percussion] for dramatic effect) in a range of examples from each of the chosen works
- A convincing awareness of the ways in which the wind grouping and/or the use of instruments are representative of the context of the performance.

- 31 Explain the circumstances that influenced the creation and performance of **either** Charlie Parker's *Ko-ko*, **or** Gil Evans and Miles Davis' arrangement of *It ain't necessarily so*. [20]

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

- The historical background to the chosen work, including references to pre-existent models that served as the basis for the prescribed repertoire
- The relationship between the previous models and the prescribed repertoire, in terms of personalities, performances, style and/or musical arrangement
- The performance contexts of the item discussed, including any notable mention of key performers and/or arrangers
- The extent to which the prescribed repertoire discussed makes use of and/or builds upon existing ideas
- Audience reaction and reception, especially in relation to the revision of a previously established model
- Awareness of the distinctive stylistic contribution of the selected item to jazz repertoire

***Most candidates should be able to:***

- Demonstrate basic awareness of the contextual background to the chosen item of prescribed repertoire
- Show some awareness of the basic stylistic features of the chosen item of repertoire
- Refer to some elements that link the chosen item with a pre-existent model, including general supporting references to musical aspects drawn from the prescribed repertoire
- Mention some significant features of the performance of the chosen item of repertoire and link these to the style of the composer, arranger and/or performer

***More informed answers will offer more detail such as:***

- Specific information on the historical background to the chosen item of prescribed repertoire
- A clear awareness of the ways in which the chosen item of prescribed repertoire builds upon an earlier model, and specific detail regarding the ways in which influences from the earlier version are apparent within detail drawn from the prescribed repertoire
- Precise details of initial composing and/or performing background (perhaps referring to such aspects as Davis' regular late-night gatherings in New York and extended discussions on the nature of jazz with like-minded spirits such as Gil Evans and the popularity of Gershwin's *Porgy and Bess* in preparation for the release of the film version)
- Specific and perceptive references to features of the prescribed repertoire that characterise the piece as distinctly a product of Davis' or Parker's style

- 32 Explain the importance of recordings to the transmission of music in the twentieth century. Refer to at least **two** items of prescribed repertoire in your answer. [20]

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

- The growth of the recording industry in the twentieth century and its influence on music
- The effects on performance duration as a result of limited recording time: the need to “edit” performances to fit the recording time available
- The effects of distribution, both in terms of record sales and in relation to radio broadcasts
- The ability of recordings to preserve a tradition, in relation to both classical and jazz repertoire
- Financial aspects of recording contracts: the need to make a living

***Most candidates should be able to:***

- Reveal a basic awareness of the growth of the recording industry
- Demonstrate some awareness of the effects this had on performances, including the effects of time limits and also in relation to instrumental sound in early jazz recordings
- Show a basic understanding of the effects of time restrictions and the lack of editing facilities on early jazz performances
- Make general references to the relationship between recordings and the spreading of reputation and/or the preservation of a performing tradition
- Show some awareness of the financial pressure on musicians to seek recording contracts

***More informed answers will offer more detail such as:***

- Specific and detailed references to the nature of the growth of the recording industry, perhaps referring to aspects of sales distribution and/or related aspects of radio broadcasts
- Precise and detailed references to the performance aspects that reveal the effects of recording limitations in terms of instrumental combinations and/or the overall design/structure of a performance (eg the occasional necessity to “rush” an ending in order to avoid the time limit)
- Clear and perceptive references to relevant aspects of performance practice and/or to the ability of recordings to preserve a tradition (not just in terms of a jazz canon, but also in relation of classical performance practice)
- Detailed reference to the frequently harsh conditions imposed on musicians by record companies in the drawing up of extended contracts without royalties

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