

GCE

Music

Unit **G353**: Introduction to Historical Study in Music

Advanced Subsidiary GCE

Mark Scheme for June 2016

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, Cambridge Nationals, Cambridge Technicals, 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 mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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

© OCR 2016

Section A

Section A consists of **two** recorded extracts. Skeleton scores for both extracts are provided in the Insert.

Choose **either** Extract 1A (Questions 1 to 10) or Extract 1B (Questions 11 to 21) and answer all the questions on your chosen Extract.

Extract 1A

This extract is part of a set of variations for flute and piano by Franz Schubert. The recording consists of **two** passages: **Theme** and **Variation**.

SCHUBERT, *Variations on "Trockne Blumen" for flute and piano, D.802, bars 38-69 & bars 94-116b. Aldo Barten & Martin Helmchen, (2008), Pentone Classics PTC 5186 334 (2009), tracks 7 & 9 [Total length of recorded extracts: 03'46"]*

Theme (bar 1 to bar 32) [☉ track 2]

1 (a) What is the key at the start of the **Theme**? [1]

e (minor)

(b) Identify the key to which the music has modulated by bar 4. [1]

G (major) / Relative major

2 The material of bars 1 to 8 is restated at bars 9 to 16. In what ways is the music altered in the restatement? [3]

- **Melody moves from piano right-hand to flute (1)**
- **Melody line now an octave higher**
- **Piano now accompanies**
- **...with detached chords (1)**
- **Credit valid references to flute decoration of the melodic line (e.g. bar 14)**

3 The following chords are used in the section from bar 17 to bar 20: [4]

- **B major**
- **D major**
- **E minor**
- **G major**

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

Award 1 mark for each chord positioned accurately

4 What type of cadence occurs in bar 24? [1]

- Imperfect
 Interrupted
 Perfect
 Plagal

5 Comment on the **harmony** and **tonality** of the section from bar 25 to bar 32. [3]

- Change of key signature to E major (*cf.* e minor at opening)
- Bars 25-26 alternate B7 and E/B (with pedal in bass)
- Music passes through c# minor (at bars 27-28)
- *ref.* use of more chromatic harmony from bar 29 onwards
- Section concludes with a perfect cadence (1) in E (major) (1)

6 On the score insert appropriate dynamic markings in the section from bar 29 to bar 32. [2]

Award 1 mark for each dynamic indication placed accurately (max. 2)

7 Outline briefly the structure of the Theme. [3]

- A (bars 1-16); B (bars 17-24a); C (bars 24b-32) N.B. Not "Ternary form"
(ABC = 1 ; ABC + Bar references = 2 ; ABC + Ternary = 0)
- *ref.* repetition within sections
- *ref.* 2-bar units in the C section
- *ref.* repetition of phrases within A and B, but not in C
- *ref.* anacrusis in B & C, but not in A

Variation (Bar 33 to bar 56b) [© track 3]

8 On the score complete the melody line played by the flute in bar 47 and bar 48. The rhythm of this passage is indicated above the staff, and the pitch of the first note has been indicated. [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>Very little / no melodic accuracy</i>		0

9 Describe the relationship between the piano and the flute in the Variation. [4]

- Piano and flute are treated in antiphony (1) opening with one-bar units (1) in the A section (1)
- Piano begins; flute responds (1) using interval of a (perfect) 5th (1)
- Both parts come together at the cadence point
- In the B section the flute has a more independent part (1) and occasionally shadows the piano RH (1) at the interval of a 3rd (1)
- In the C section, piano and flute are again treated antiphonally (1) but now in half-bar units (1)

N.B. Credit *ref.* to antiphony once only in any response.

- 10 Describe the variety of piano writing in the **Variation**. Included reference to texture and figuration in your answer.

4 marks	Answer identifies clear and accurate details of piano writing in the passage, covering both specified aspects
3 marks	Answer identifies some accurate details of piano writing, covering at least one specified aspect
1-2 marks	Answer identifies only very basic features of piano writing, with superficial detail
0 marks	Answer makes no accurate reference to piano writing

Relevant detail that may be mentioned by candidates:

- RH states the theme in octaves at first (bars 33-34²), later filling out chords (bar 34³ onward)
- LH plays octaves, moving mainly by step (bars 33-44), alternating with arpeggio / broken chord patterns (e.g. bars 34³⁻⁴, 36³⁻⁴, 38³⁻⁴)
- Piano later has a more lyrical melodic line in RH (bars 45-48)....
- ...above *staccato* single notes in LH, often rising chromatically
- Final section return to LH octaves (bars 49-55), rising and falling by step, both diatonically and chromatically
- *ref.* use of wide piano range; high RH notes (bars 33, 44), low LH tessitura (bars 33-55)
- *ref.* sudden changes of dynamic (e.g. bars 41 and 49)

Extract 1B

This extract consists of **two** passages (**Passage 1i** and **Passage 1ii**) from Elmer Bernstein's film score for the 1961 Western *The Comancheros*.

ELMER BERNSTEIN, *The Comancheros* – Main Title, bars 6-42 & 43-74 (no score available).
Utah Symphony Orchestra, Elmer Bernstein (1961), from *Great Composers – Elmer Bernstein*,
Varese Sarabande VSD 6077 (1999), track 3, 00'00" - 00'52" & 00'53" – 01'42" [Total length of recorded extracts: 01'42"]

Passage 1i (Bar 1 to bar 37) [⊙ track 4]

11 What instruments play the printed melody from bar 1 to bar 16²? [1]

Violins

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

- Am
- C
- Dm
- F

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

The musical score shows two systems of music. The first system contains bars 9, 10, 11, and 12. The second system contains bars 13, 14, and 15. Below the bass line, there are seven boxes for identifying chords: F (under bar 9), Dm (under bar 11), Am (under bar 13), and C (under bar 14). Bars 10, 12, and 15 do not have boxes provided.

Award 1 mark for each chord positioned accurately

13 Which of the following playing techniques is used by the snare drum player in bar 16? [1]

- Drag
 Flam
 Paradiddle
 Roll

14 A new theme begins at bar 164. What instruments play this melody? [1]

Trumpets

15 On the score, complete the melody from bar 21³ to bar 24². The rhythm of this passage has been indicated above the staff. [4]



<i>Entirely accurate</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 but with largely inaccurate intervals between notes</i>	1
<i>Very little / no melodic accuracy</i>	0

16 Describe in detail the **accompaniment** of this theme in the section from bar 16⁴ to bar 31. Refer to specific musical features in your answer. [6]

5-6 marks	Answer identifies specific and accurate features of the accompaniment with precise and detailed references throughout
3-4 marks	Answer identifies some accurate features of the accompaniment, but some references lack detail or are general in nature
1-2 marks	Answer identifies only one basic feature of the accompaniment, with superficial or no reference to detail
0 marks	Answer makes no accurate reference to the accompaniment

Relevant detail that may be mentioned by candidates:

- **Ref. side/snare drum roll at start**
- **New countermelody added on glockenspiel**
- **ref. use of triplet rhythm (allow syncopation) in groups of minims**
- **ref. countermelody rises and falls by step**
- **ref. countermelody stops at cadence points (e.g. bars 22-24)**
- **ref. "swirling" violin figuration rising by step in short note values / semiquavers**
- **ref. bass line based largely on rising broken-chord patterns and no longer using dotted rhythms that characterised earlier accompaniment**

- 17 What playing technique is used by the guitar in bar 36 and bar 37? [1]

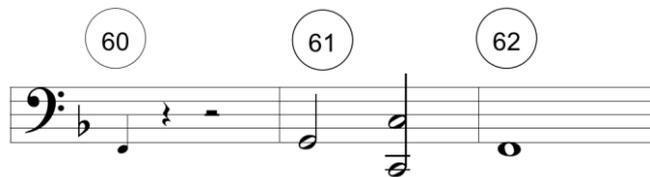
Strumming

Passage 1ii (Bar 38 to bar 69) [⊕ track 5]

- 18 What device is heard in the melody line from bar 46 to bar 51? [1]

(Descending) sequence

- 19 **On the score**, complete the bass line in 61 and bar 62. The rhythm of this passage has been indicated above the staff. [3]



<i>Entirely accurate</i>	3
<i>One error of (relative) pitch</i>	2
<i>The general melodic shape but with largely inaccurate intervals between notes</i>	1
<i>Very little / no melodic accuracy</i>	0
<i>(Allow either note at bar 61³)</i>	

- 20 Comment on the **harmony** and **tonality** of the section from bar 61 to the end of **Passage 1ii**. Refer to specific bar numbers in your answer. [5]

5 marks	Answer identifies clear and accurate details of harmony and tonality in the passage with precise reference to location
3-4 marks	Answer identifies some accurate detail of harmony and tonality, but location references lack detail or are general in nature
1-2 marks	Answer identifies one or two points of harmony or tonality, with superficial or no reference to location
0 marks	Answer makes no accurate relevant observation

Relevant detail that may be mentioned by candidates:

- Opening is in F major
- Reinforced by a series of perfect cadences in bars 61-64
- *ref.* II7 – V7 – I progression in two-bar units
- Final phrase concludes with a further perfect cadence in F major...
- ...underpinned by a tonic pedal in the bass (bars 66-68)
- *ref.* “unexpected” brass chords in bar 67-68 extending the cadence
- *ref.* A \flat major and G \flat major, resolving finally onto the tonic chord of F
- *ref.* inverted dominant pedal

- 21 Compare the structure of **Passage 1ii** with that of **Passage 1i**. [3]
- **Both passages are built on two main themes (A & B) + a coda**
 - **Passage 1i has theme A followed by two statements of theme B; in Passage 1ii theme B is stated only once**
 - **In the coda section of Passage 1ii the final note is extended**

Section B

Answer **all** the Questions in this section (Questions **22** to **34**).

Extract 2

The Insert contains a full score of **Extract 2** which is taken from the first movement of Bach's *Brandenburg Concerto no.2 in F, BWV 1047*.

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, *Brandenburg concerto no.2 in F, BWV 1047*, 1st movement, bars 59² to 80¹.

Extract 2A: Karl Richter / Munich Bach Orchestra (1968), Deutsche Grammophon / Universal Music 463 657-2 (2002), disc 1, track 5, 02'20" – 03'07" [Length of extract: 00'47"]

Extract 2B: Trevor Pinnock / The English Concert (1982), Archiv Produktion / Universal Music 410 500-2 (1982), track 5, 02'35" – 03'28" [Length of extract: 00'53"]

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

(a) *tr* (bar 1) [1]

Trill (allow accurate verbal description)

(b) *piano* (bar 8): [1]

Quietly / softly

23 Discuss the music of the first eight bars of the extract. Refer to musical motifs, tonality and instrumental writing. [6]

Marking criteria:

5-6 marks	A comprehensive discussion of the score, with comments covering all three aspects of the music and supporting evidence demonstrating aural perception in relation to the precision of its identification.
3-4 marks	A detailed answer discussing accurately the music of the relevant section, but with uneven or incomplete coverage of the three aspects, or with evidence identified only generally.
1-2 marks	The answer discusses a very restricted range of evidence from at least one specified aspect, with limited or no supporting evidence.
0 marks	The answer makes no reference to aspects of Bach's writing for the instruments in the relevant section.

Relevant information that may be mentioned by candidates:

- **Focus is placed on the instruments of the solo (concertino) group**
- **Accompanied by a continuo bass line mainly moving in quavers**
- **No use of ripieno (full) strings in this section**
- **ref. contrapuntal entries at two-bars' distance**
- **Each two-bar unit gives the motif to a different concerto instrument**
- **The sequence is flute / violin / oboe / trumpet**

- As each solo instrument completes the motif, it becomes part of the contrapuntal accompaniment, gradually increasing the texture
- Each two-bar unit has a separate tonal centre: B \flat major / g minor / E \flat major / c minor

24 Describe how Bach creates harmonic interest in the passage from bar 13 to bar 16¹. [4]

In answer to this question, candidates must describe how Bach creates harmonic interest, not simply identify chords used. This means that answers must show an awareness of how the individual harmonic elements (the chords and their perceived tonal associations) work in progression.

Assess responses in two basic stages. Answers must show understanding of elements in the 1-2 mark bands **BEFORE** credit can be given for additional information that might be offered in the 3-4 mark bands.

1 mark	Recognition of chain/series of unresolved/unstable/incomplete...
2 marks	<ul style="list-style-type: none"> • Modulations/change of key in each bar • (Dominant) 7th chords
3 marks	<p><i>Addition of <u>specific</u> detail, e.g.:</i></p> <ul style="list-style-type: none"> • Precise identification of any one chord (see below) • <i>ref.</i> to (descending) <u>chromatic</u> bass line • Progression resolves into g at bar 16¹
4 marks	<p>Precise identification of more than one key centre or chord inversion within the progression:</p> <ul style="list-style-type: none"> • Chord at bar 13 is V7b in F major, and leads to... • Chord at bar 14 is V7d in B-flat major, leading to... • Chord at bar 15 is V7 in g minor, which <u>does</u> resolve

If candidate responses do not demonstrate awareness of criteria in the 1-2 mark bands, award **1 mark maximum in total** for any valid observation(s) (e.g. recognition of the chromatic bass line, precise identification of individual chord(s), or resolution into g).

- 25 Discuss the use of sequence and suspension in the oboe part from bar 18 to the end of the extract. Refer to bar and beat numbers in your answer. [4]

Device	Bar / beat	Musical detail
Sequence	18 ¹ , 19 ¹ , 20 ¹	<ul style="list-style-type: none"> • Sequential pattern is one bar long • Derived from the trumpet line in bar 17²-18¹ • Pattern begins at the start of a bar • Treated in a descending manner • In antiphony with / imitation... • ...at a distance of half a bar... • ...and a 5th below • Begins on an off-beat / opens with quaver rest
Suspension	19 ¹ OR 20 ¹	<ul style="list-style-type: none"> • Suspension occurs on first beat of the bar • Doubles the suspensions in the 1st violins... • ...but with more elaborate resolution • Resolved by a fall of a 3rd (1) rather than by step (1) • Suspension clashes as a 7th against the bass line at the start of the bar

N.B: Max. 3 marks for discussion of only one specified aspect.

- 26 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
 - the instrumental forces used in each performance
 - the overall sound of each recording.
- [8]

Marking criteria:

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

Examples of relevant evidence that may be used by candidates:

Tempo

- Extract 2A is at a faster tempo than Extract 2B
- Extract 2A is approximately ♩ = 102; Extract 2B is approximately ♩ = 92

Articulation

- *ref.* more clipped articulation in Extract 2B than Extract 2A
- *ref.* 'cello line is more *legato* in Extract 2A
- *ref.* generally more evidence of articulation/phrasing in Extract 2B
- *ref.* prominent trumpet *staccato* in Extract 2A

Instrumental forces and their use

- *ref.* trumpet more prominent / strident in Extract 2A
- *ref.* oboe has a much more nasal in sound in Extract 2B
- *ref.* less prominent use of string vibrato in Extract 2B
- *ref.* heavier / more prominent string bass line in Extract 2A
- *ref.* harpsichord more prominent aurally in Extract 2B

Aural effectiveness / "sound" of the music

- Extract 2A is at a higher pitch than Extract 2B
- *ref.* Extract 2A at concert pitch; Extract 2B is at period/lower pitch (approx. A = 425)
- Both extracts use recorder flutes, but only Extract 2B uses additional period instruments
- *ref.* *crescendo-diminuendo* in bars 11-12 in 2B, but not in 2A
- *ref.* prominent use of *crescendo-diminuendo* in bars 13-15 of Extract 2A, but not in Extract 2B
- *ref.* wider range of dynamic contrast in Extract 2A / Extract 2A is generally louder than Extract 2B
- *ref.* concertino instruments appear to be recorded more forward in Extract 2A
- *ref.* sudden swells art bars 11-12 evident in Extract 2B, but not in Extract 2A

27 What is the structural form of the complete movement from which this extract is taken? [1]

Ritornello form

Extract 3 [⊙ track 8]

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

This extract is part of *Manteca* performed by Dizzy Gillespie and His Orchestra. The extract forms part of a solo leading to a chorus statement.

DIZZY GILLESPIE AND HIS ORCHESTRA, Manteca (1947), from The Complete RCA Victor Recordings, Sony BMG / Bluebird 366528-2 (1995), disc 1, track 1, 01'47" – 02'19". [Length of recorded extract: 00'32"].

28 Name the solo melodic instrument heard at the start of this extract. [1]

Tenor saxophone

29 Describe the playing techniques employed by the solo performer in this extract. [3]

- **Fall offs / smears**
- **Pitch bending**
- **Blue notes**
- **Slides / *glissandi***
- **Vibrato on sustained notes**
- **Staccato articulation on repeated notes**
- **Ornamentation (e.g. occasional use of mordent decoration)**

30 Describe the music of the accompaniment at the start of this extract. [3]

- **Brass (and horn) (1) chords/stabs (1)...**
- **Detached at first (1) then sustained later (1)**
- **Use of fall offs at ends of interjections**
- **Heavy vibrato**
- **Walking bass (1) in the pizzicato (1) string bass**
- **Credit *ref.* to Cuban percussion / congas if not credited in Question 31**

31 Describe **two** ways in which the **accompaniment** changes around **00'16"**. [2]

- **Brass (and horns) drop out**
- **Percussion (and bass) only**
- ***ref.* conga drums and/or Cuban percussion**

32 In what ways does the music change at **00'28"**? [2]

- **Becomes more homophonic / chordal**
- **Brass and horns return**
- ***ref.* brass melodic interest (1) with saxophone countermelodies / antiphony (1)**
- ***ref.* melodic ascent and crescendo at end of the extract**
- ***ref.* influence of big band style**

33 Describe briefly the music that **immediately** follows the recorded extract. [3]

- **Trumpet / Gillespie enters with melody line**
- **Opens with ascending leap (1) of an octave (1)**
- **ref. use of high register**
- **ref. vibrato on sustained high note**
- **ref. strident tone**
- **ref. blue notes / pitch bending**
- **ref. descent to lower register**
- **ref. elaborate decoration of melodic line**
- **Accompaniment consists of sustained (1) chords (1) from the reeds / saxophones (1)**
- **Brass drop out**

34 Name one other musician who collaborated with Dizzy Gillespie in the composition of *Manteca*. [1]

(Walter “Gil”) Fuller OR (Chano) Pozo

Section C

Answer **one** of the following questions (**35 to 37**).

Write your answer in the space provided.

Questions 35 to 37

Marks

Characterised by

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

- 35 Compare the approaches to the concerto in Bach's *Brandenburg concerto No.2 in F, BWV 1047* and Mozart's *Concerto for piano & orchestra in d, K.466*. [20]

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

- The deployment of instrumental resources/sonorities within each work
- Consideration of soloist/ensemble differentiation and its effect in each item of repertoire
- Consideration of idiomatic writing and performing conventions for the solo instrument and for instrumental groupings within each ensemble
- The instrumental forces employed in each ensemble

Most candidates should be able to:

- Describe the basic instrumental resources used in each prescribed work and point out the main similarities and differences between the ensembles
- Demonstrate a general awareness of the use of the principal solo instrument within each work and mention some basic ways in which instrumental sonorities are treated in each item
- Show a basic awareness of the ways in which soloist and accompaniment parts are differentiated within each item of prescribed repertoire
- Mention some general ways in which the genre of the concerto is approached and the use and/or composition of the instrumental ensembles discussed reflect changes of approach to the genre

More informed answers will offer more detail such as:

- A comprehensive description of the nature of each ensemble used, drawing clear and perceptive comparisons across the two works discussed
- Specific detail across a range of examples that reveal detailed knowledge of relevant musical evidence in the prescribed repertoire
- A clear awareness of specific and varied ways in which musical material for both soloist and instrumental accompaniment is handled and developed within each recording, supported by aurally perceptive and detailed comments on the prescribed repertoire
- A detailed survey of ways in which the composers/performers make use of the specific instruments available (including mention of specific aspects such as instrumental sonorities, structure, and the use of specific performing conventions with the relevant tradition)
- A convincing awareness of the ways in which approaches to the soloist within the concerto changed over time, supported by precise detail from the prescribed repertoire.

- 36 Discuss the use of percussion instruments in any **two** items of prescribed repertoire you have studied. [20]

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

- The nature of the percussion ensemble employed in the prescribed items of repertoire
- Awareness as aspects of percussion techniques and sonorities that are representative of each style or genre
- The nature of the instrumental ensembles employed in each item of repertoire and the interaction between instrumental and percussion forces in each work
- The contrasting approaches taken to a range of percussive sonorities employed across the prescribed items of repertoire discussed
- An awareness of the influence external cultural traditions styles on the prescribed items of repertoire discussed
- An awareness of the use of percussion instruments within the range of examples from each style of repertoire discussed in relation to the jazz style of each period

Most candidates should be able to:

- Describe the basic composition of the instrumental forces employed in each item of repertoire discussed, with more specific detail on the percussion forces employed
- Show some awareness of the main ways in which each item of prescribed repertoire discussed makes use of percussion instruments
- Refer to some basic features of the writing for instruments that are idiomatic and/or representative of the style of the individual composer/arranger/period or reflect the influence of external cultures and traditions
- Mention some basic aspects of the music that demonstrate a degree of aural familiarity with the deployment of percussion sonorities within the prescribed recordings and/or scores

More informed answers will offer more detail such as:

- Specific information on the percussion forces used in each item of prescribed repertoire discussed, together with detailed awareness of the nature of the instruments and relevant performing techniques used
- Specific details and examples disclosing detailed knowledge of the use of percussion instruments and performing techniques in each item of repertoire discussed
- Specific and perceptive references to the deployment of percussion forces across a range of textures and sonorities, revealing a high degree of aural familiarity with the prescribed recordings and/or scores
- Precise details of each composer/arranger's handling of percussion instruments across a range of relevant features such as idiomatic writing, tessitura and improvisation
- Specific and perceptive references to features of the prescribed repertoire that characterise the music as distinctly a product of the composer/arranger's style and/or its historical context

- 37 In what ways did the recording conditions experienced by Miles Davis and Dizzie Gillespie contrast with those of earlier jazz groups such as the New Orleans Rhythm Kings?
[20]

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

- The performance conditions experienced by Davis and Gillespie, and the contrast with those of musicians working in the 1920s
- The influence of recording technology and improvements in both recording equipment and technology for recording and reproducing music
- The pressures placed on jazz musicians by the terms of legal contracts issued by the recording companies
- The influence of the recording companies in promoting and marketing artists and its effect of the status and careers of band members

Most candidates should be able to:

- Reveal a basic awareness of the contrasts between the basic facilities offered to jazz musicians recording in the 1920s with the more professional studio environment that prevailed in the 1940s and 1950s.
- Demonstrate a general awareness of the improvements in recording technology, both in terms of the equipment used to record performances and the sound quality produced, and also of the nature of the recorded product and the limitations this imposed on jazz performances
- Show awareness of the importance of the recording companies in providing recording facilities and promoting ensembles
- Provide some basic awareness of the restrictions imposed on jazz musicians by the demands of recording company contracts

More informed answers will offer more detail such as:

- Specific and detailed references to the nature of recording conditions provided for jazz musicians working in the 1920s and in the mid-twentieth century
- Clear awareness of specific ways in which recording technology developed over the period in question, supported by detailed examples in relation to the relevant prescribed recordings
- Precise and detailed references to the influence of recording companies on the conditions of jazz musicians across the period in question, with some evidence of the ways in which recording companies were influential in marketing bands and, to some extent, determining musical style
- Detail relating to the working conditions of jazz musicians across the period in question, with reference to the contractual demands imposed on performers by the recording companies and the financial rewards given to performers meeting the contractual terms.

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

OCR Customer Contact Centre

Education and Learning

Telephone: 01223 553998

Facsimile: 01223 552627

Email: general.qualifications@ocr.org.uk

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 2016

