

A LEVEL

Examiners' report

MUSIC

H543

For first teaching in 2016

H543/05 Summer 2019 series

Version 1

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Introduction

Our examiners' reports are produced to offer constructive feedback on candidates' performance in the examinations. They provide useful guidance for future candidates. The reports will include a general commentary on candidates' performance, identify technical aspects examined in the questions and highlight good performance and where performance could be improved. The reports will also explain aspects which caused difficulty and why the difficulties arose, whether through a lack of knowledge, poor examination technique, or any other identifiable and explainable reason.

Where overall performance on a question/question part was considered good, with no particular areas to highlight, these questions have not been included in the report. A full copy of the question paper can be downloaded from OCR.



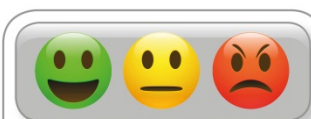
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Paper 5 series overview

H543/05 Listening and appraising is the written paper for A level Music. The paper targets two Assessment Objectives (see OCR specification, version 1.5, May 2019, page 24):

AO3 demonstrate and apply musical knowledge.

AO4 use analytical and appraising skills to make evaluative and critical judgements about music.

To do well candidates needed to:

Analyse, explain and compare styles of music, musical elements and the conditions and context in which music was created in four Areas of Study:

- AoS1: Instrumental Music of Haydn, Mozart and Beethoven
- AoS2: Popular Song: Blues, Jazz, Swing and Big Band
- Two other Areas of Study, chosen from:
 - AoS3: Developments in Instrumental Jazz 1910 to the present day
 - AoS4: Religious Music of the Baroque Period
 - AoS5: Programme Music 1820-1910
 - AoS6: Innovations in Music 1900 to the present day.

Demonstrate and apply their knowledge and skills in answering questions on:

- AoS1 and AoS2:
 - Unfamiliar music and its related background
 - Prescribed repertoire and its related background
- AoS3-6: Wider listening based on the chosen Areas of Study

Most candidates attempted all the questions. Some left out questions in Sections A and B: most frequently unanswered were the dictation questions or questions about tonality. A few candidates appeared to run out of time to complete Section C, shown by an incomplete or much shorter second essay.

This was the second year of the examination. There was more awareness of the requirements of the paper. In general, the answers were more focused, specific and relevant to the questions being asked.

Candidates who performed well tended to:

- describe what they hear in the music, using detail and bar numbers.
- write effectively about harmony and tonality.
- describe musical details from a concerto by Beethoven or Haydn.
- know about Frank Sinatra's arrangers.
- read essay questions carefully and be consistent in following their instructions.

Candidates who performed less well tended to:


- rely too much on what they see in the score, instead of what they hear on the CD
- know only a limited amount of music, perhaps only music they have studied with their class
- write all they know about the music (even if it is not relevant), instead of answering the question.

Section A overview

Section A has two questions on unfamiliar music from Areas of Study 1 and 2. In addition to the exam paper, candidates are provided with recorded extracts on CD and (in a separate Insert) a lead sheet of the song and an outline score in two staves of the instrumental extract. In general, Question 1 has shorter questions and Question 2 has longer ones.

The order of extracts and questions may change from one year to the next. This year, Question 1 asked about Area of Study 2: Popular Song (the Gershwin song 'Oh, Lady Be Good!'). Question 2 featured Area of Study 1: Instrumental Music of Haydn, Mozart and Beethoven (Haydn's String Quartet in D, Op. 64 No. 4).

Candidates responded well to both extracts. There was a clear improvement on the performance in Section A in comparison to last year. Most candidates managed to score quite well in Section A compared to their performance in Sections B and C.

	Misconception	<p>There are no marks for language or style of writing in Section A (or in Section B). In longer questions, a few candidates were disadvantaged by trying to write full sentences.</p> <p>A common error was to introduce the answer by repeating parts of the question (e.g. 'Haydn created different textures for the string quartet by...'). This takes up space. Far better to go straight in with detail for which marks can be given (e.g. 'In bars 1-8 the violin has the melody and the other instruments accompany').</p>
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Question 1 (c)

- 1 **Track 2** on your CD is a recording from Area of Study 2: Popular Song: Blues, Jazz, Swing and Big Band.

The extract is a 2007 recording of 'Oh, Lady Be Good!' The words and music are by George Gershwin and Ira Gershwin. The singer is Dianne Reeves.

A lead sheet is provided in **Extract 1** in the accompanying Insert.

The song is sung an octave lower than written.

The lyrics of the **Verse** and **Refrain** (as sung on the recording) are below:



- (c) Identify **two** ways in which the instrumental writing in the **Verse** (bar 5 to bar 20) helps to express the meaning of the words.

1

.....

2

.....


[2]

In this question candidates had to link (i) the instruments and the music they played with (ii) the mood of the lyrics.

Many candidates understood what the arranger was trying to achieve in writing the accompaniment in this way. A little more than naming instruments was needed: what sort of music were the instruments playing?

Some answers described a musical feature accurately but did not go on to link it to the meaning of the words. Candidates had to show they understood the mood of the lyrics. Words such as 'dreamy', 'determined' and 'romantic' were sufficient; sometimes it was enough to quote from the song – 'woe', 'sad', 'blue', 'blossom out'.

There was no credit for major or minor: tonality was the subject of Question 1(a) and Question 1(b).

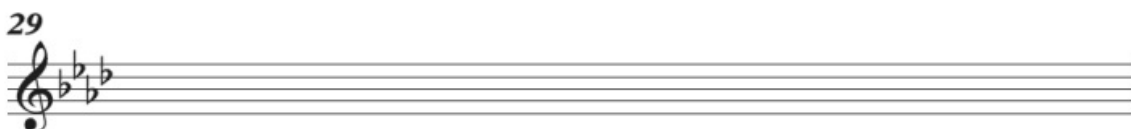
	AfL	<p>The accompaniment and instrumentation help to create the mood of the song. The instruments and the music they play change to reflect the changing emotions in the lyrics.</p> <p>candidates should study the work of arrangers. This can be used to support activities in Composing.</p>
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Question 1 (e)

- (e) Compare the melody from bar 29 to bar 36 in the recording and the lead sheet, listening for the differences in pitch and rhythm.

Then, **on the staff below**, re-write the melody from bar 29 to bar 36 with the changes to pitch and rhythm which are sung on the recording.

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[4]

This was a different type of dictation question compared to the melodic dictation of last year's paper. Using the notation in the lead sheet as a starting guide, candidates had to notate what the singer actually sings. There were a limited number of alterations to pitch, but candidates had to avoid making changes to pitches that were actually correct. The rhythm was more challenging for most candidates.

4 marks were given for 7 or 8 correct bars. Almost all candidates gained at least 1 mark. There were many fully correct answers which had the changes in pitch and corrected the rhythm. Most candidates realised that there were eight bars in the melody. The rhythm could be notated quite simply – as in the Mark Scheme – but examiners allowed differences for syncopation or swing (which in practice is not always strictly notated).

Question 1 (g)

(g) Identify **two** ways in which the singer makes the first 16 bars of her improvisation musically interesting (the repeat of bar 21 to bar 36). Do not refer to the words or syllables.

1

.....

2

.....

[2]

The question required some careful listening to Dianne Reeves's accomplished scatting. A number of candidates showed a good understanding of how to make an improvisation interesting. The best answers tried to explain the variety in the improvisation, how Reeves varies the lengths of phrases and contrasts rhythmic figures, melodic ideas and vocal registers. The descending sequence was heard by a number of candidates. Some comments were vague, perhaps more related to the style of the song as a whole – 'swinging', 'blue notes'.

Question 1 (h)

(h) The improvisation continues for a further 16 bars. Describe **two** ways in which the brass and reeds support the singer in bar 37 to bar 52 of this section (© 2'08" to 2'32").

1

.....

2

.....

[2]

Candidates had to listen carefully to the accompaniment and 'Describe...'. The Mark Scheme required two parts to a description ('two or more items'), which could be two descriptions or a description and a location. A phrase like 'notes in the brass' is not precise enough: 'syncopated chords in the brass' or 'brass fills in bars 51-52' are better.

Question 1 (i)

(i) Identify the alteration of the final chord played in the recording. Underline your answer.

Ab sus4 Ab6 Ab7 Ab9

[1]

An added 6th is a common alteration in this repertoire, particularly for a final chord. Ab6 was correctly chosen by a number of candidates, but the majority either heard a different chord or guessed incorrectly.

Question 2 (a)

- 2 ☉ **Track 3** on your CD is a recording from Area of Study 1: Instrumental Music of Haydn, Mozart and Beethoven.

A skeleton score is provided: **Extract 2** in the accompanying Insert.

The extract is from the first movement of Haydn's *String Quartet, Op. 64, No. 4 in G major, Hob. III:66*.

The music consists of the **exposition** (bar 0⁴ to bar 38), the **repeat of the exposition** (☉ beginning at 1'25"), and the **development** (bar 38⁴ to bar 60; ☉ beginning at 2'41", ending at 3'23").

- (a) Write the bass from bar 23³ to bar 25³ **on the staff below**. The rhythm of the bass (played on the 'cello) is printed above the staff.

You may write on the Insert but you must copy your final answer on the staff below. Examiners will see and mark only this answer.

Item removed due to third party copyright restrictions

[3]

This is a more standard dictation question. The bass clef is generally less familiar to candidates, but the two-part texture made it easy to hear. Appendix 2 in the Mark Scheme gives a guide to how dictation questions are marked. In this question candidates were marked by the number of errors in intervals. Incorrect pitches are allowed unless they are between two correct pitches. There is 1 mark for the general shape of the melody, not given if the intervals are going in the wrong direction or getting too wild.

Good answers were usually confident in using bass clef. Weaker answers tended to begin well then lose focus on the movement of the line. The stepwise movement was often correct, but the descending fifth was more difficult to judge.

Question 2 (b)

- (b) Explain briefly how the music of the **exposition** (bar 0⁴ to bar 38) demonstrates Haydn's skill in creating different textures for the string quartet.

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..... [4]

Comments on textures were usually good. Many candidates were able to explain three different textures for one mark each; two accurate references to bar numbers were given a fourth mark. Some candidates were indiscriminate in using labels such as 'homophonic'. 'Polyphonic' was sometimes incorrectly used to mean any texture of independent moving parts. Examiners wanted more detailed description of the activity in the quartet, with reference to melody (1st violin), inner parts (2nd violin & viola) and bass (cello).

Candidates may look at the skeleton score in the Insert and listen to the recording on the CD. Relying on the score only provides an incomplete aural picture. For example, some candidates assumed, looking at the empty bass line in bars 9-11 of the score, that the cello had dropped out, when it was instead playing in close harmony with the other parts. Similarly, in the 'sopra una Corda' passage the pedal D accompanying the melody can be seen in the score, but the sustained chords can only be heard by listening to the CD.

Question 2 (c)

(c) Describe the music of the **development** (bar 38⁴ to bar 60). You should refer to:

- the treatment of material from the exposition
- tonality and modulation

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.....
.....
..... [6]

The question tests candidates' ability to understand a longer passage of music. Candidates should be familiar with the sonata principle, including the usual methods of Haydn, Mozart and Beethoven when it comes to the development.

Perceptive candidates understood that the development in this extract is in three distinct sections, each based on different thematic material from the exposition. The opening melody is not used at all. Instead the development begins with the second subject. Examiners were hoping for some understanding of 'imitative' entries, but often candidates tended to rely on terms that were general and imprecise: 'polyphonic', 'contrapuntal', 'fugal'. The violin semiquavers were sometimes described as 'scalic', when they are clearly mostly arpeggios/broken chords ('scalic' was also incorrectly applied to the piano arpeggios in the Mozart extract in Section B).

Tonality and modulation were often accurate and well-understood. It was encouraging that candidates were familiar enough with key relationships to expect the development to visit the dominant and relative minor, and then to return to the tonic for the recapitulation. Bar numbers were helpful in establishing the candidate's understanding of the keys ('Bar 42 is in E minor...'). Weaker answers sometimes added an unnecessary justification, explaining how they worked it out ('...shown by the D#s in the bass'). This took up too much space at the expense of describing the themes.

Exemplar 1

In bars 39-42, ~~the~~ the music is fugal, using the melody in the 1st violin ^{from bar 33}. Haydn uses the semiquaver pattern from bar 14 and bar 27 again to go through different keys including E minor, A major, D major, using the circle of fifths. The quarter-quarter-quarter-crotchet accompaniment figure is brought back in bar 42. The music settles in E minor but modulates back to G major for the recapitulation in bar 61. There is more chromaticism in the development. The syncopated rhythm is reused in bars 54-57. And the use of sf markings in moments of quiet in bar 36 is used again in 59.

Exemplar 1 is very efficient in presenting the information. The response is 'precise, detailed ... convincing' (top band, 6 marks). The small handwriting allows detail to be included. The candidate provides: (i) locations in bar numbers, (ii) brief descriptions of the material from the exposition, (iii) locations of the material in the exposition, and (iv) keys that the music passes through. There is a clear understanding of the structure of the development, the way it moves through different thematic material, modulates through the 'circle of fifths', 'settles in E minor' and returns to the tonic for the recapitulation.

Exemplar 2

- tonality and modulation
- Modulated to E minor ^{at bar 43} which is relative minor of the tonic key G major and is typical of Classical period
- Begins in D major
- Broken chord patterns at bar 43, 45 and 45 have been used in exposition in bars 14-15, however in the development slurs and staccatos have been added

Exemplar 2 has some understanding of the keys and what is expected of related keys. The broken chord patterns are correctly identified and traced back to bars 14-15, but the candidate has not commented on the beginning or the end of the development. 'Some reference to tonality' (middle band, 3-4 marks) but 'basic identification of ... thematic material' (bottom band, 1-2 marks). There is an attempt to refer to bar numbers, enough to get this to middle band, 3 marks.

Question 2 (d)

(d) Explain the significance of 'Op. 64, No. 4' **and/or** 'Hob. III:66' in identifying the string quartet by Haydn from which this extract is taken.


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..... [2]

Some candidates were familiar with the conventions of identifying works by Haydn. Haydn's long employment at the court of the Esterházy family is well-known, but candidates should be aware that he wrote sets of string quartets (and other music) to sell for publication, enhancing his reputation across Europe. These are represented by opus numbers. The confusion over editions of his music is being resolved by scholars, including Hoboken, who produced a modern catalogue of Haydn's works.

	<p>AfL</p>	<p>Candidates should be aware of the background to the music of Haydn, Mozart and Beethoven (and to Popular Song in Area of Study 2) – the context in which the music is created, performed and disseminated – and to expect one or more questions on this in Section A.</p> <p>Question to consider: How did composers earn a living from their art?</p> <p>For Haydn, candidates may investigate:</p> <ul style="list-style-type: none"> • his contract with the Esterházy • how he became famous and his music well-known before he travelled to London • his relationships with performers, composers, patrons, audiences and publishers • changes in attitudes to Haydn's music since his death and how his music survived to be performed today.
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Section B overview

Section B is based on the study of two prescribed works.

Successful candidates tended to be consistent in these ways:

- they were able to make accurate observations on the harmony of the Mozart (perhaps with less detail on melody)
- they were generally familiar with a passage from a concerto by Beethoven or Haydn, in addition to having a good knowledge of the Mozart concerto
- they were familiar with the singing style and technique of Frank Sinatra and able to discuss a comparison with Rod Stewart with detailed evidence from the two recordings
- they were well aware of the significance of one or more of Sinatra's arrangers in his recordings with Capitol in the 1950s.

Question 3 (a)

3 Area of Study 1: Instrumental Music of Haydn, Mozart and Beethoven.

A full score for **Extract 3** is in the accompanying Insert. There is a recording of the extract on your CD: ☉ **Track 4**.

The extract is part of the prescribed movement from Mozart's *Piano Concerto No. 23 in A major, K. 488*, third movement.

(a) Describe the harmony and melody in this extract.

.....

 [10]

Examiners were looking for comments on the construction of the melody. High scoring candidates were able to identify four-bar phrases, how the piano decorates the melody by adding quavers and chromatic passing notes, and the increasingly varied writing for the right hand of the piano as the section develops. Candidates were often uncertain about how to describe the melody. Often candidates tended to comment on the instrumentation. Answers on harmony only were normally restricted to 5-6 marks or below.

Attempts to comment on the harmony were more successful. Key centres were often correctly identified. Many could write about the diatonic nature of much of the writing and recognise that modulations take place in this passage. A few candidates struggled to identify keys correctly, such as naming A major at the beginning (possibly misreading the transposition in the clarinets) and wrongly identifying E minor towards the end of the extract. There were numerous references to Alberti bass which did not refer to the harmony.

Question 3 (b)

- (b) Explain how Mozart and **either** Haydn **or** Beethoven create a sense of drama in their concertos. Refer to examples from the prescribed movement and at least one other concerto.

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..... [10]

Most candidates were able to make at least a brief comparison to a named concerto by Haydn or Beethoven. Many answers had enough of a description to suggest that the music was familiar to them. The openings of Beethoven’s Emperor and Violin concertos were often used as examples.

Some less successful candidates relied too much on the score in the Insert and the recording on the CD as a source of examples for this question. More successful candidates took examples from the rest of the movement and from the other movements in the concerto. For example, some were aware of the F# minor slow movement and could write effectively about the dramatic effect of the lively rondo theme which begins the third movement.

Question 4 (a)

- 4 Area of Study 2: Popular song: Blues, Jazz, Swing and Big Band.

Extract 4 consists of the first part of 'I've Got You Under My Skin' in two different performances.

Extract 4a (© Track 5) is the prescribed recording by Frank Sinatra from the album, *Classic Sinatra 1953–1960*.

Extract 4b (© Track 6) is performed by Rod Stewart, recorded in 2010.

There is no score of this music.

- (a) Compare and contrast the vocal styles and interpretations of the **singers** (not the accompaniment) in Extract 4a and Extract 4b.

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..... [10]

Most candidates responded well to this question. There were many detailed and considered comparisons of the two singers. The best answers made perceptive general points, consistently supported by detail from the recordings.

Exemplar 3

Frank Sinatra here uses long phrases. He uses ~~rubato~~ rubato to create a conversational feel, allowing the words to dictate the rhythms, whereas Rod Stewart is more straight in terms of rhythms, though he does too use syncopation like Sinatra. Both Artists have a similar vocal range however Stewart's tone is slightly softer and raspier than Sinatra who is a crooner, & Sinatra often slides up to notes.

Exemplar 3 is part of a longer response which was given 4 marks. It has some good general points: Sinatra's 'long phrases' and 'rubato', the comparison of Sinatra's 'conversational' rhythms and Stewart's 'straight' rhythms, and Stewart's 'softer and raspier' voice. The observations should be supported by detail from the recordings.

Exemplar 4

For example in the B section Stewart sings the harmony for the first few notes. ^{Stewart} He also sings with more expression for e.g. 'repeats in my ear' is higher ~~than~~ and lower. Stewart also uses blues notes for example on the word 'use' in 'use your mentality'. He also changes rhythms ~~such as~~ e.g. 'cos' is ~~easy~~ ^{easy} in the line 'cos I've got you under my skin' ^{for the last time!} He also sings 'stop' in 'stop just before I begin' more forcefully than Sinatra. Unlike Stewart, Sinatra uses glissandi ~~more than Stewart for~~ ~~example~~ on the end of notes e.g. 'you' in 'I've got you under my skin' on the final line of A. [10]

* when he sings it for the final time.

Exemplar 4 is also taken from a longer response, but this scored 7 marks. The response includes details of the music at different places in the song. The lyrics are sensibly used as locations: 'repeats in my ear', 'use your mentality', the treatment of 'cos' and 'stop'. General points are important, but specific details with locations allow this response to go into the second (7-8) band of marks.

Question 4 (b)

- (b) Comment on the collaboration between Frank Sinatra and the arrangers with whom he worked. You may refer to examples from the prescribed songs and/or any other recordings by Frank Sinatra.

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..... [10]

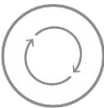
Candidates are expected to study the background to the prescribed songs. In this case Sinatra's songs are taken from his 1950s albums for Capitol Records. There was a very positive response to this question. Sinatra's working relationship with Nelson Riddle was familiar to most candidates, with many detailed and informed answers. There were many accurate references to other arrangers, ranging from Axel Stordahl to Billy May. Less successful answers often understood the general significance of the arrangers but mixed up the details of who arranged which songs. Candidates who had revised were able to do well on this question.

Section C overview

It is clear from reading the essays how much work centres have undertaken to make sure that their candidates enjoy a rich and varied programme for listening and discussion. Many candidates were able to write knowledgeably about the music they had studied, including detailed points on the music and on its historical and social context.

Compared to last year, in general, candidates were more successful in focusing on answering the question.

<i>Candidates who performed well tended to be:</i>	<i>Candidates who performed less well tended to:</i>
<ul style="list-style-type: none"> • familiar with a range of music from their chosen Area of Study • knowledgeable about the background to the music • consistent in answering the question • organised and precise in structuring and expressing ideas. 	<ul style="list-style-type: none"> • have limited knowledge of a small number of works in their chosen Areas of Study • analyse the music, sometimes at length, but not answer the question • refer to the question only in the opening and closing paragraphs • write about music that is irrelevant to the question.

	<p>AfL</p>	<p>Discussion of examples from the music should be concise.</p> <p>Successful candidates are able to:</p> <ul style="list-style-type: none"> • write in detail about a brief passage, then move on. The writing should show that the music is very familiar and fully understood • refer briefly to other ideas, works and composers to show that the wider background is understood. <p>In order to be successful, candidates must practice writing essays under timed conditions.</p>
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Question 5


Area of Study 3: Developments in Instrumental Jazz 1910 to the present day.

- 5* Explain how the working conditions of musicians (for example, in New Orleans but also elsewhere) led to the development of early jazz. Refer to the characteristics of early jazz in one or more recordings. [25]

The question identifies New Orleans as a starting point for early jazz. Many candidates understood that jazz and jazz musicians migrated north, with Chicago and New York as the most important centres for live and recorded jazz in the 1920s.

Candidates were expected to have a knowledge of the background to musicians such as Jelly Roll Morton or Louis Armstrong. Well-informed candidates were able to explain their success and relate the background to the music. *Black Bottom Stomp*, for example, shows Morton's ability to lead a group of freelance New Orleans musicians assembled for the purpose of recording. There were perceptive comments from candidates about the speed with which the New Orleans style went out of fashion in the 1920s. The decline in Morton's career was contrasted with the success of Louis Armstrong, who adapted his style to suit the public demand for more solos and fewer polyphonic sections (as in *West End Blues*).

There was much good detail on New Orleans, including Storyville. Many candidates recognised the city's unique history and racial background, commenting for example on its rich musical life. Candidates were often less secure how and why jazz became centred around Chicago and New York. Sometimes candidates summarised the context by referring generally to slavery and the Civil War, sometimes more relevantly to the challenges faced by black musicians compared to their white counterparts. The best answers were able to be more specific, for example, in explaining how Armstrong went to Chicago to join his mentor King Oliver, and how his bold trumpet style – famous through his recordings and transcriptions of his solos – became the model for aspiring jazz musicians everywhere.

	<p>Misconception</p>	<p>Some answers continued into the big bands of the 1930s, including references to Ellington's <i>Ko-Ko</i> (1940).</p> <p>In the OCR specification, the page summarising Area of Study 3 has 'early jazz' as the first of the bullet points for 'styles of jazz'. 'Early jazz' is taken to mean anything before 'swing'. See, for example, Gunther Schuller's <i>Early Jazz</i> (OUP, 1968), which goes up to Duke Ellington's <i>Creole Rhapsody</i> (1931).</p>
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Question 6

- 6* Compare the rhythm sections in early jazz and swing to the rhythm sections in bebop and cool jazz. Refer to examples which demonstrate how styles and techniques in rhythm sections (for example in bass, drums, piano and other instruments) have changed over time. [25]

This question looked at jazz from the viewpoint of the rhythm section, rather than its more obvious leaders and soloists. Generally, this question was better answered than Q5. Most candidates were aware of the function of players in the rhythm section and how these were modified over time. They had a good knowledge of the repertoire: Armstrong's *Hotter Than That*, Ellington's *Ko-ko*, Parker's *Koko* and Miles Davis's *So What* were popular choices.

Names of players indicated specific knowledge. Examiners were pleased to see recognition for important sidemen in addition to the leaders: Max Roach (drums), Jimmy Blanton and Paul Chambers (bass), Bill Evans (piano) were among those given credit for their work. Candidates should have some knowledge of such musicians and be able to explain their contribution to the technique of their instrument and to the style of jazz in question.

The essay presented a challenge in organising the ideas and the examples. Different approaches included:

- writing about four jazz works in turn, summarising the rhythm section for each style
- writing about bass, drums and piano in turn, with examples from each of the four styles
- grouping early jazz and swing together, writing about that, then writing about bebop and cool jazz grouped together.

Any of these approaches worked perfectly well. Under pressure of time, some exam technique is required. Some essays were too long, with candidates running out of time to answer another question.

Question 7

Area of Study 4: Religious Music of the Baroque Period.

- 7* Evaluate the effectiveness of two or more works for solo voices and/or choir written for Catholic worship during the Baroque period. You may wish to consider vocal textures, the setting of Latin text, and the context in which the music was created and performed. [25]

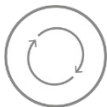
This question assessed candidates for their knowledge of repertoire intended for the Catholic church. Candidates could be expected to be familiar with repertoire from Italy and France. Italian oratorio was accepted. A few works fell outside the scope of the question, including Handel's *Messiah* and Bach's *Magnificat* (written for Lutheran Leipzig) but the *Mass in B minor* was acceptable. Two works were the minimum requirement: answers with only one work were limited to no more than the 11-15 marks, answers with none to 1-5 marks or 0 marks.

There were some detailed accounts of passages from Monteverdi's *Vespers* and Vivaldi's *Gloria in D*. The best answers gave vivid accounts of the word painting in Monteverdi and the rich variety of textures in his choral writing. By comparison, the French repertoire was neglected, but examiners were pleased read detailed accounts of Michel de Lalande (Delalande) and others. Music in France, centred around the court of Louis XIV, is quite straightforward to study when compared to the fragmented politics and religion of Germany and Italy. The best answers were able to identify the distinctive qualities of religious music in France and account for the development of the 'grand motet' as an alternative to settings of the Mass.

Some candidates had a fair understanding of the purpose of Catholic religious music in the context of the Baroque period. In general, however, this is an area of weakness. Candidates have a better grasp of the post-Reformation Lutheran or Anglican churches. A few candidates responded consistently to 'Evaluate the effectiveness...', but others did not really express an opinion.

Less successful answers tended to be rather vague about basic details, such as the place of the music in Catholic worship, or the vocal and/or instrumental forces required to perform the work. Sometimes the comments on the music would be limited.

Examiners encourage centres and candidates to research and explore music by composers other than Bach or Handel. Youtube is a good source for video of concert performances of French and Italian music. Centres should be careful not to spend too much time analysing works on the scale of Handel's *Messiah* or Bach's *St. Matthew Passion* to the exclusion of smaller pieces by a range of English and European composers.

	<p>AfL</p>	<p>A useful discussion point with candidates: How far is it possible to think about the history of music in terms of <i>progress</i> and <i>improvement</i>?</p> <p>The notion of 'progress' tends to encourage us to believe that 'modern' is best, certainly better than what is in the past. It may be true of some things: scientific progress, advances in making musical instruments, social improvements.</p> <p>However, this is not necessarily a useful yardstick by which to judge art. Is a later work, by definition, more effective than an earlier work? Can early Baroque music be compared fairly with Bach or Handel?</p> <p>An early Baroque composer, such as Monteverdi, should be taken on his own merits. He should be judged for his own contribution to the development of music in the circumstances given to him when he became a composer. He is not inferior to Vivaldi because he doesn't use tonality fully or write a <i>da capo</i> aria.</p>
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Question 8

- 8* Explain how German composers of the Baroque period adapted their church music in response to change (for example changes in society, the Lutheran church or the demands of employers). Refer to examples from one or more composers in your answer. [25]

This question required candidates to explore the German repertoire – which for most meant J.S. Bach – in the context of religion and society.

Most were able to discuss Bach's music readily. There were some very good descriptions of passages from *Wachet auf* and the *St. Matthew Passion*. The best answers demonstrated a clear connection with the music, with detail on the setting of text, the use of the chorale melodies, the recitative and aria pattern, and so on.

Fewer candidates were able to explain in any depth how these demonstrated how 'response to change'. In general, there was some awareness of Bach's role in Leipzig and that he produced cantatas for the church calendar. Candidates explained the outline of the Lutheran Reformation and the replacement of Latin with German, the language of the congregations. Martin Luther was a well-known figure, but some candidates confused the timeline, believing that the Reformation took place in Bach's lifetime.

Question 9

Area of Study 5: Programme Music 1820–1910.

- 9* Explain the popularity of the symphonic poem with composers of programme music in this period. Give examples from the symphonic poems of two or more composers for whom it was an effective form for expressing stories, ideas and emotions. [25]

The majority of candidates chose one of the essays from this Area of Study. Many were able to write detailed accounts of symphonic poems, linking features in the music with its programme. There was often a clear and sympathetic response to the music. Accurate technical language supported observations about the composers' methods in presenting their programme through the music. The clear knowledge of the repertoire showed the efforts of centres and candidates to listen and understand the period.

Popular choices included Liszt's *Orpheus*, Smetana's *Vltava* and Strauss's *Don Quixote*. Many candidates understood the advantages of the symphonic poem as a medium for composers to express their ideas. More successful candidates were able to relate this to the popularity of literature with nineteenth century audiences. Many candidates were aware of the role of the symphonic poem in developing national feeling at a time when Europe was dominated by large empires.

Weaker responses tended to be unclear about what a symphonic poem was. Some responses focused too closely on analysis of the music and lost sight of the question being asked. Discussions of *Vltava* sometimes insisted on including every step of the journey down the river, with musical detail on each. A short passage discussed in detail is enough to convince examiners that the work is familiar to the candidate.

?	Misconception	<p>Examiners took Liszt's twelve works from his Weimar period (1848-58) as the starting point of the 'symphonic poem'. Earlier works were not accepted, despite similarities as programmatic orchestral pieces in the romantic idiom. These include Mendelssohn's <i>Hebrides Overture</i> or Berlioz's <i>Symphonie fantastique</i>.</p> <p>Works by other composers after Liszt were accepted unless they were clearly concert overtures or programme symphonies. Tchaikovsky's 'fantasy overture', <i>Romeo and Juliet</i>, was accepted.</p>
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Question 10

- 10* Evaluate the impact on composers of advances in the construction and manufacture of orchestral instruments and/or pianos. Refer in your answer to the music of at least two composers of programme music from 1820 to 1910. [25]

This question targeted 'technological advances, e.g. valved brass, piano making', included in the specification under 'conditions and context' (page 11, Area of Study 5: Programme Music 1820-1910).

A number of candidates had studied the development of the piano in some depth, linking this to the popularity of the instrument for use at home. Grieg's *Lyric Pieces* and Schumann's *Kinderszenen* were often chosen, with the best answers able to link together (i) the development of the cast iron frame and a more responsive action to (ii) the new capabilities of the piano in tone, dynamics and range to (iii) the expressive possibilities in illustrating a programme. Knowledge of orchestral instruments tended to be less precise, mostly limited to adding valves to brass instruments.

Mendelssohn's *Hebrides Overture* was sometimes used to illustrate the early romantic orchestra, but points tended to be limited. Berlioz's *Symphonie fantastique* tended to be a more useful starting point. Other answers focused on the rich orchestral works of the end of the century, such as Richard Strauss's *Don Quixote*, with plenty of potential for discussing instrumental effects related to the programme.

Exemplar 5

Another composer who took advantage with the ability to have large orchestrations, was Dvorak. He composed *Carnival Overture* in 1891, as part of his 'Nature, Life and Love' trilogy. The piece reflects the busy atmosphere of the carnival through forte dynamics and short rhythmic values. Dvorak uses a tamborine in his orchestration, which is very uncommon to be found in orchestra. The development of instruments allowed composers to write for a larger array of instruments and to create their desired timbres.

Exemplar 5 is an extract from a longer essay. The paragraph shows some familiarity with Dvořák's *Carnival Overture*. There is knowledge of the 'busy atmosphere' and the tambourine. It links to the question at the end by referring to the 'larger array of instruments' and the 'desired timbres'.

It does not describe how the tambourine is used in the piece or where. The candidate could have added more detail, for example:

- The tambourine reinforces the syncopated rhythm of the full orchestra tutti, contributing to the mood of celebration;
- It is part of a percussion section of triangle, cymbals and timpani.
- Later it adds colour by accompanying the lyrical G major theme in the violins.

The essay as a whole discusses three works and attempts to answer the question. There is some knowledge of the music, not always precise, sometimes superficial, just enough to be in the middle band of marks. 11 marks.

Question 11

Area of Study 6: Innovations in Music 1900 to the present day.

- 11* Explain how composers between 1900 and 1950 exploited innovations in harmony and tonality to create powerful and expressive music. Refer to works by two or more composers in your answer. [25]

'Harmony and tonality' is a common theme in the specification. It is not always easy to discuss, but the gradual breakdown of tonality and the search for alternatives are important issues in music from 1900 to 1950. Almost all candidates had something to say on this topic.

Stravinsky's *The Rite of Spring* was a popular choice of work, with candidates able to discuss examples of polytonal or octatonic procedures. Details about the 'Augurs chord' and other specific places in the score showed that this music was very familiar. Often rhythmic details were included, not always relevant, sometimes overdone, but frequently supporting the idea of expressive power required by the question.

Schoenberg was much discussed, not always in the context of a particular work, but more often in a technical description of serialism. The best answers were able to relate serial methods to the music itself, explaining how it was 'powerful and expressive music'. Discussions of Berg's *Violin Concerto* usually managed to take in the obvious emotional impact of the work, but such issues tended to be avoided in discussing Webern's *String Quartet Op. 28* or Schoenberg's *Wind Quintet*, even in *Pierrot Lunaire*. Examiners are encouraged when candidates see beyond the technicalities of musical innovations and respond to the composer communicating with audiences and musicians.

Exemplar 6

A typical bebop ensemble is a quartet of saxophone, trumpet, drums and double bass, using only two rhythm section instruments, as seen in Charlie Parker's 'Koko' (1945). Although Dizzy Gillespie ~~also~~ plays piano as well as trumpet, ~~it has a minor role on this track,~~ it is given a minor role and was often sidelined in Parker's bebop quartets. The fast, virtuosic style of the music is reflected in the ~~style of the music~~ playing of the rhythm section. Max Roach accompanies Charlie Parker's virtuosic solo with a relentless swing ~~beat~~ feel at 300 beats per minute ~~on the drums~~. He then launches into a disorientating solo using syncopations and cross rhythms and unexpected bass drum accents known as 'dropping bombs'. This innovative playing style ~~we show~~ a more soloistic role ~~of~~ ~~gives~~ being given to the drummer. In addition,

Exemplar 6 is from an essay which was given full marks. It shows a very clear familiarity with Charlie Parker's *Koko*. There are many things going on in this paragraph:

- the response mentions Max Roach and describes some of his playing
- there is some specific detail: '300 beats per minute', 'syncopations and cross rhythms', 'bass drum accents'
- adjectives reinforce the impression that the candidate has really absorbed this music: 'relentless swing feel', 'disorientating solo', 'unexpected'
- the detail is placed in a historical context, as required by the question: 'a typical bebop ensemble', 'piano ... minor role ... often sideliner', 'innovative playing', 'more soloistic role'.

Question 12

- 12* Describe what, in your opinion, is most exciting or interesting in the work of contemporary composers. Explain their music and justify your views, referring to one or more pieces written since 1980. [25]

This question invited candidates to discuss 'contemporary composers', defined as writers of any music since 1980. The focus of the question is on making 'critical judgements'. Candidates had to be familiar enough with their chosen music to describe it in a technical sense, and then justify their view that the music is 'exciting or interesting'.

Steve Reich's *Different Trains* was a favourite choice. Candidates who performed well were able to explain the rhythmic techniques, the use of pre-recorded music combined with a live quartet, the spoken interviews and how these were assembled and integrated into the music. The best answers were able to identify reasons for their choice. These could be related to the way the music communicates with an audience or its achievement as an example of musical technique.

Candidates who performed less well tended to write about the music but ignore its effect on the listener (or performer). As with Schoenberg in Question 11, candidates should be careful not to get so involved with technical detail that they neglect to explain what a good piece it is.

A few candidates chose to discuss examples of music from non-Western or non-classical genres. This is a perfectly acceptable interpretation of 'contemporary composers'. The best answers wrote about the music in persuasive detail, explaining exactly why the musical techniques and creativity of the composers communicated so successfully with the candidate. Weaker answers tended to be a little general and lacking in convincing detail. A description of a passage in detail will do much to persuade the examiner that this music has been understood, absorbed and internalised in a meaningful way.

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Section A, Q1

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