

**A LEVEL**

**Examiners' report**

**MUSIC**

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**H543**

For first teaching in 2016

**H543/05 Summer 2024 series**

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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. A selection of candidate answers is also provided. 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 and the mark scheme 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):

AO3: demonstrate and apply musical knowledge.

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

### Areas of study

Candidates need 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

In the examination, candidates have to 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.

### Candidates who did well on this paper generally:

- explained how singers interpret a song
- gave examples from the music, located by bar number or lyric
- understood how and why instrumental music and popular song changed over time
- had an opinion about music and justified it based on knowledge and evidence.

### Candidates who did less well on this paper generally:

- showed limited experience of listening to different singers
- used very few examples to show they could remember the music
- were unsure how music developed over time.

## 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 downloadable music extracts and (in a separate insert) an outline score in two staves of the instrumental extract and a lead sheet of the song. 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 1: Instrumental Music of Haydn, Mozart and Beethoven (the minuet and trio from Haydn's *Symphony No. 78*). Question 2 featured Area of Study 2: Popular Song (Ethel Waters singing 'I've Found A New Baby' in 1926).

### Question 1 (a)

- 1    ☒ **Track 1** is a recording from Area of Study 1: Instrumental Music of Haydn, Mozart and Beethoven.

The extract is the third movement from Haydn's *Symphony No. 78*.

A skeleton score is provided: **Extract 1** in the **Insert**.

- (a) Identify the woodwind instrument playing from bar 9 to bar 12.

..... [1]

Many candidates were able to identify the bassoon; candidates should be familiar with the instruments. The question refers to 'bar 9 to bar 12', where only one woodwind instrument is playing.

### Question 1 (b)

- (b) What is the key of the music from bar 12<sup>3</sup> to bar 15<sup>2</sup>?

..... [1]

Some candidates identified E flat major correctly.

### Question 1 (c) (i)

- (c)  
(i) Which performance technique is used by the accompanying strings from bar 38 to bar 42?

..... [1]

Almost all candidates answered 'pizzicato' or 'plucked' correctly.

## Question 1 (c) (ii)

- (ii) At bar 43 the strings play with the bow. Which Italian word is used to give this instruction to the performers?

..... [1]

Most candidates were well aware of basic Italian terms for performance techniques on strings. Almost all candidates answered 'pizzicato' or 'plucked' correctly. 'Arco' was a little more difficult but mostly correct.

## Question 1 (d)

- (d) Identify **three** features of the music that are characteristic of the third movements of symphonies by Haydn.

1 .....

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2 .....

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3 .....

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[3]

Many candidates were able to identify a minuet (or minuet and trio). The 3/4 time signature was often mentioned. Answers were limited to three features, one on each of the three writing spaces.

Less successful answers mentioned features that were common in other movements, such as 'fast' or 'repetitive'.

### Assessment for learning



Students could be introduced to the minuet early in their study of AoS1. The form is a fairly simple entry to the classical style. Haydn's symphonies, particularly, have a wealth of variety and invention in their third movements.

## Question 1 (e)

- (e) On the stave below, write the notes of the melody from bar 46<sup>3</sup> to bar 50<sup>2</sup>. The rhythm is in quavers throughout.

[4]

Quite a few candidates scored 3 or 4 marks on this question. The question was marked by the method set out in Appendix 2 of the Mark Scheme.

Successful responses realised that the first phrase of the melody follows in descending sequence from bars 44<sup>3</sup>-46<sup>2</sup>. The second phrase was more difficult. Many candidates got the octave leap and the F# at the end. Much of the difficulty was in the speed of the melody, but many managed to cope with this well.

Less successful responses tended to misjudge intervals. Tones and semitones would become thirds. The octave leap became too small. Some candidates gave up halfway through, and a few didn't answer it at all.

## Question 1 (f)

- (f) Explain how Haydn's music in Extract 1 uses witty, humorous and unexpected features to hold the listener's attention.

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..... [4]

Most candidates were able to explain some of Haydn's characteristic good humour in the music. Obvious features included the contrasts in dynamics and the rests or pauses between chords. Abrupt changes of key (to C minor and E flat major) were commented on.

Successful responses noticed how Haydn manipulates texture and instrumentation. Examples include the staccato quavers in the bassoon, the lightness of the woodwind at the end of the minuet, and sudden octaves in the full orchestra. Most examples were precisely located by bar number. High-scoring responses often used appropriate technical terms. 'Appoggiatura' or 'accented dissonance' helpfully described the musical reason for the teasing nature of the melody in the trio.

Less successful responses focused on a limited number of points, such as the sudden changes from loud to soft. Some relied too much on what could be seen in the score. There was no credit for the staccato crotchets in the melody, which were printed in the Insert. There was credit for the staccato bassoon accompaniment, which wasn't printed but could be heard on the recording. The bassoon passage was the more obviously humorous of the two.



## Question 2 (a)

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

The extract is '*I've Found A New Baby*' by Jack Palmer and Spencer Williams. The singer is Ethel Waters, recorded in 1926.

A lead sheet of the song is provided: **Extract 2** in the **Insert**.

The lyrics sung on the recording are below.

Ev'rybody look at me,  
Happy girlie you will see.  
I've got someone nice, oh gee!  
Oh joy, what bliss!  
Just the treasure that I need,  
Pure as gold and guaranteed.  
Is he handsome? Yes, indeed!  
Let me tell you this:

I've found a new baby,  
A sweet honey boy.  
My fashion plate baby  
Has thrilled me with joy.  
His new way of lovin'  
Has made me his slave.  
His sweet turtle-dovin'  
Is all that I crave.

Sweetest kiss, what a kiss,  
Full of bliss, can't resist somehow.  
Tells me lies, but he's wise,  
Naughty eyes mesmerize I vow, and how!

I don't mean maybe,  
I've just had to fall.  
I've found a new baby,  
New baby, that's all.

- (a) Describe the structure of the song in the recording.

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..... [3]

Almost all candidates were able to gain some marks on this question. The most successful responses were from candidates who realised it is an AABA 32-bar song form, starting at the refrain 'I found a new baby'. The section before the refrain is the verse or introduction (bars 5-20<sup>1</sup>). After that, candidates could get full marks by commenting on the full 32-bar solo based on the AABA melody or recognising that the AABA refrain structure is sung/played three times.

Less successful answers often tried to explain the structure in 8-bar phrases or some other complicated pattern. Sometimes the AA was verses 1 and 2, the B a bridge and the final A verse 3.

### Assessment for learning



The AABA 32-bar song form is by far the most common structure in jazz or popular song of the time. Looking at an unfamiliar song melody, students should check first to see if it's in this form.

The three-fold repetition of the opening phrase makes it easy to remember. The B phrase often stands out as different from the rest.

### Question 2 (b)

- (b) Comment on Ethel Waters's singing in this recording, including her vocal style and technique and her interpretation of the song.

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..... [4]

Almost all candidates were able to comment on Ethel Waters' singing. Less successful answers focused mostly on vibrato, which limited the number of marks the answer could get. This was also the case in discussing the singing of Mel Tormé and Shirley Horn in Section B.

See the comment for Question 4(a) on the issue of writing about singing.

### Misconception



Try to avoid writing in negatives: 'Waters doesn't have a big voice and she doesn't use a lot of vibrato, notes are not held on'.

Instead, be positive. Write about what the singer does do: 'Waters has a small voice, and she uses a little vibrato, notes are cut short.'

## Exemplar 1

Waters' ornaments many of her held longer notes with gentle vibrato that heightens the emotional depth of her interpretation. Waters' style here is ~~very~~ bright and smooth, she sings in the upper register of her chest voice occasionally branching into her head voice. During the B section Waters plays and freely interprets the rhythm, utilising rubato and shifting her phrase timings slightly to create a relaxed, personalised feel that engages the listener. [4]

Describe the piano accompaniment in the recording.

The Exemplar 1 response makes seven or eight different points. It covers the three aspects of Waters' singing asked for in the question: vocal style, technique and the interpretation of the song. There is only one example ('During the B section'), but the candidate writes perceptively and in detail about different aspects. There is technical language about singing ('upper register of her chest voice'). There is a good point about rhythm ('rubato and shifting her phrase timings'). The candidate writes about the interpretation and its expressive effect on the listener ('emotional depth ... relaxed, personalised feel that engages the listener').

The response was awarded 4 marks.

## Question 2 (c)

(c) Describe the piano accompaniment in the recording.

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..... [3]

Many candidates recognised the 'stride' piano technique and did well on this question.

## Misconception



In this song the bass (in the left hand of the piano) moves mostly in minims, 2 beats in a bar, in a steady oom-pah march style. This is common in early jazz and ragtime, typical of the 1920s.

'Walking bass' refers to a later style of jazz, more typical of the 1940s and 1950s. It moves in crotchets, 4 beats in a bar. It is a busier, more mobile style of bass, moving around from high to low. It outlines the bass and harmony but with lots of stepwise movement.

## Question 2 (d)

- (d) This recording dates from the 'jazz age'. Explain the role of women in popular song in the 1920s and 1930s. You may refer to singers and/or songwriters of the time to support your answer.

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..... [5]

Many candidates were able to name a woman singer from the 1920s and 1930s. Billie Holiday and Ella Fitzgerald (from the end of the 1930s) were often mentioned. Bessie Smith and Ma Rainey featured quite often, with references to the Blues Queens of the period.

Successful responses were aware of the greater freedom for women in the 1920s. The pivotal role of women in the development of popular song was mentioned and responses included the place of women in jazz and vaudeville, in clubs, on the stage or in the recording studio. The most successful responses had specific examples of songs about economic hardship or social conditions, such as 'Nobody Knows You When You're Down And Out' (Bessie Smith) or 'Strange Fruit' (Billie Holiday).

Less successful responses were general. The barriers women faced, such as sexism or racism, were mentioned but not the achievements of women who overcame them. Sometimes men who worked with women were named but not the women themselves.

## Section B overview

Section B is based on the study of prescribed works, one each from Areas of Study 1 and 2.

### Candidates who did well in Section B were usually:

- able to write in detail about the prescribed music by Beethoven and Mel Tormé
- familiar with another concerto by Haydn, Mozart or Beethoven
- able to understand how singer and arranger worked together to record *Mel Tormé Swings Shubert Alley*.

### Question 3 (a)

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

◉ **Track 3** is a recording of **Extract 3**. It is part of the prescribed movement from Beethoven's *Piano Concerto No. 4 in G major, Op. 58*, first movement.

There is a score of **Extract 3** in the **Insert**.

**(a)** Describe the harmony and tonality in this extract.

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..... **[10]**

There was a wide range of responses to this question. Most candidates were aware that this was the development section. Many referred to the tonal ambiguity of the tritone at the beginning of the extract. Candidates knew about the series of modulations between keys along the circle of fifths. Many were aware that the music settles in C sharp minor, a very distant key from the tonic G major. Most responses knew about the dominant pedal or cadence in the lead-up to the return of the tonic key at the end.

Successful responses were precise in naming keys and chords. F minor was identified at the beginning. The changing keys in the circle of fifths were correct. Specific chords were mentioned, such as Neapolitan 6<sup>th</sup> or the change from E major to E minor at bars 235-237. They explained differences in the rate at which chords change (the harmonic rhythm), for example, every two bars, then every bar, then twice or four times in a bar as the music builds in intensity.

Less successful responses were not able to name keys or chords. Despite general familiarity with the music, dominant and tonic were often mixed up. The dominant pedal notes in the first few bars were wrongly identified as tonic pedals. The series of V7 – I chords in different keys was not well understood. A small number of candidates wrote very little or nothing at all.

## Assessment for learning



Students should be taught the principles of Western harmony. The prescribed works may be a convenient way of making harmony and tonality accessible to students from different backgrounds.

Complex modulatory music like Extract 3 presents a challenge for listeners. Students may benefit from having a passage reduced to something that can be played or sung. Perhaps a single sheet with chords/chord symbols, an outline bass, to be played individually or as a group.

Orchestral scores can often be found as piano arrangements. Sometimes these are an easier introduction to the music than a full score.

## Question 3 (b)

- (b) Comment on the differences between Beethoven's concertos and those by Haydn or Mozart. Refer to the prescribed work and at least one other concerto.

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..... [10]

There were many good responses to this question. Many candidates were able to discuss the Beethoven concerto and compare aspects of it with examples of other concertos. The Mozart piano concertos were often mentioned: Nos. 20, 21, 23 and 24 were popular choices. A few candidates appeared to choose early concertos such as No. 1 or No. 5, but sometimes there wasn't enough detail to tell if they knew the music or not. Mozart's Clarinet Concerto and Haydn's Trumpet Concerto were common non-piano choices.

Successful responses knew about the expansion of the concerto under Beethoven. They were able to explain convincingly about double exposition and the more extended exploration of themes and keys. Good answers mentioned the size of Beethoven's orchestra, the range and virtuosity of the solo part, and the dramatic, early-Romantic style of the music. These were set against the smaller orchestra, the more limited solo parts and the more contained, classical or 'galant' style of the earlier composers.

Less successful responses tended to be vague about their choice of second concerto. Often these answers mentioned only the opening bars, for example, the orchestral exposition or the piano 'cadenza' at the beginning of Beethoven's fifth piano concerto.

## Question 4 (a)

### 4 Area of Study 2: Popular Song: Blues, Jazz, Swing and Big Band.

**Extract 4** is 'Lonely Town' in two different performances.

- **Extract 4a** (⊙ **Track 4**) is the prescribed recording from *Mel Tormé Swings Shubert Alley*.
- **Extract 4b** (⊙ **Track 5**) is sung by Shirley Horn, recorded in 1999.

There is no score of this music.

- (a) Compare the two versions of this song. Refer to the singing as well as the arrangement and accompaniment.

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..... [10]

Most candidates were able to comment in detail on the two performances. Similarities in tempo and style of delivery were obvious. Almost all candidates noticed that Tomé's 'New York, New York' beginning is replaced in Horn's version by an intro for strings and solo sax. A few noticed the similarity in melodic material here.

Successful responses wrote in detail about the singing and about its expressive effect. They used the lyrics as a way of locating examples.

The treatment of 'Unless there's love...' made for an effective comparison. Tormé sustains the slow tempo, controlling his tone in a high register. Horn picks up the pace, Her previous short, breathy phrases reflected the loneliness of city life. Now, at the mention of 'love', she sings longer, phrases in a beautiful legato. The answering solo sax enhances the warmth of the passage.

Less successful responses commented mostly on the accompaniment. Comments on singing tended to focus on vibrato.

## Assessment for learning



A discussion of singing needs to include more than comments on vibrato. It's not wrong to mention it. Sometimes there is a good example, which is fine. But other aspects of singing need to be included. Writing only about vibrato is not adding much to the mark you get.

There is a fuller, more specific example of expressive choices in Tormé, bullet 1.3, in the Mark Scheme. This compares the warm tone/vibrato on 'harbor light' with less vibrato/duller tone on 'lonely'. This is the sort of interpretative point more successful candidates are noticing. Sometimes a candidate can hear the difference in tone but not have the musical vocabulary to express it except in terms of vibrato.

Students should have opportunities in class to develop their skills and language in response to singing.

## Question 4 (b)

- (b) Evaluate the effectiveness of the musical partnership of Mel Tormé and Marty Paich in the album *Mel Tormé Swings Schubert Alley*. Support your answer with examples from one or more songs (**not** 'Lonely Town').

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..... [10]

There were many good responses to this question. Candidates were aware of Tormé's qualities as a singer and the skills of Paich and his band. Each of the three fast songs were consistently quoted as examples of different aspects of the partnership.

Successful responses referred to specific points in the music, for example, to show the precision of the playing and singing. Candidates were aware of the unusual blend of saxes and brass in Paich's band, including French horn and tuba.

Less successful responses were a little limited on the details. Such candidates appeared a little unprepared for a question on the background to the songs.



## Exemplar 2

The collaboration between the 2 artists is clear in 'Too ~~Close~~ Close for Comfort', where its results are highly effective. Paich Paich's arranging style ~~uses~~ often uses antiphonal exchanges between singer & band, creating an equality between these two parts seen throughout, eg. in the use of the voice as an instrument (part of Tammé's flawless virtuoso technique) in the fast scat of 'On the Street Where you live'. Paich also <sup>equally virtuoso</sup> allows solo instrumentalists to shine, eg. in the virtuoso sax solo in 'Too Dam Hot' by Art Pepper. The two artists' collaboration in choosing the jazz 'Dek-tette' makes for a highly effective album, combining Tammé's smooth vocals (fit for both crooning and jazz styles) with an ensemble that appears more of a nod to the ~~bebop~~ <sup>jazz</sup> small-group ~~bebop~~ <sup>bebop</sup> of this era (1960s), which is also clear in the modal flavour (eg. in the modulating chromatic bridge of 'On the Street') in the album's harmonies. The 'Dek-tette' provides a lighter, more intimate quality with an <sup>better</sup> greater weight in the bass through tuba and <sup>1</sup> blend with the voice on the bench horn.

In Exemplar 2, the candidate writes in detail about various aspects of the performances. 'Antiphonal exchange' and 'use of the voice as an instrument' are picked out as features of Paich's arrangements. At the end of the response there is an assessment of the 'lighter, more intimate' sound of the 'Dek-tette'. The band is placed in the context of other jazz of the time ('small-group jazz/bebop ... modal flavour'). The songs are referred to throughout, including reference to a scat passage, an instrumental solo by Art Pepper and 'the modulatory chromatic bridge' in 'On The Street'. The writing shows a confident awareness of the background, appropriate technical language to describe the music and clear familiarity with the prescribed songs.

The response was awarded 9 marks.

## Section C overview

In Section C candidates must answer two essay questions, one each from two different Areas of Study.

The essay questions in Section C require candidates to 'use analytical and appraising skills to make evaluative and critical judgements about music' (Assessment Objective AO4, A Level specification, page 24).

Most candidates answered from Area of Study 5: Programme Music. The numbers answering from the other Areas of Study were more evenly divided.

Candidates who did well in Section C generally:	Candidates who did less well in Section C generally:
<ul style="list-style-type: none"> <li>read the question carefully and understood its instructions to 'Explain...' or 'Evaluate...'</li> <li>made 'evaluative and critical judgements' regularly as they wrote</li> <li>understood the historical and social context in which music was created and how music changed over time</li> <li>used specific passages in the music as examples.</li> </ul>	<ul style="list-style-type: none"> <li>had limited knowledge of the music and so could not explain or evaluate</li> <li>wrote about music that wasn't suitable for the question</li> <li>wrote about a work without giving examples of passages in the music.</li> </ul>

### Question 5\*

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

**5\*** Evaluate the impact of innovations in harmony and tonality on two contrasting styles of jazz. Use examples to support your answer.

**[25]**

This was more often answered than Question 6. Many responses had a good knowledge of two contrasting styles of jazz. Knowledge of harmony and tonality was less secure.

Successful responses were able to summarise the harmonic features of their chosen styles. Examples were well-chosen, with Miles Davis's 'So What' a popular choice. Most candidates were able to discuss how the slow rate of harmonic change allowed Davis to focus more on the melody. Often this would be contrasted with the faster movement in bebop, mostly 'Koko' or 'Ornithology' by Charlie Parker. Perceptive answers were able to comment on the innovative harmonies in the treatment of chord changes such as 'Cherokee' (in 'Koko') or 'How High The Moon' (in 'Ornithology').

Less successful responses were limited in their knowledge of harmony and tonality. There would be some ideas in response to the question. Examples would be rather general, perhaps titles of pieces and a general summary. The beginning of the music might be described, but not solos from later in the work. Candidates should aim to show their engagement with the music.

## Listening to contemporary music

Writing about contemporary jazz (or some music in Area of Study 6) offers particular challenges for candidates.

With free jazz, such as work by Ornette Coleman, candidates' responses often give little sense of what the music sounds like.

Students should spend some time getting to know passages which can be used as examples. Listen to a passage several times. Make a list of musical features. Describe the type of melodies and rhythms each instrument plays and how they respond to each other. If you can, discuss your list with others and compare notes.

In the case of difficult or challenging music, work out its expressive content or its artistic purpose. You may need the help of a more experienced listener with this. Can they explain what, for them, makes the music interesting and exciting?

## Question 6\*

- 6\* Which jazz musicians have, in your opinion, produced the most exciting and interesting music since 1960? Give reasons for your judgement. Use examples from the music of **one or more** jazz musicians to support your answer. [25]

Candidates had more than 60 years of jazz to choose from 1960 to the present day. Many responses had varied choices and were able to demonstrate a genuine engagement with the music. Miles Davis, Herbie Hancock and the Mahavishnu Orchestra were popular choices.

Successful responses communicated an obvious enthusiasm for the music. The detailed descriptions of examples showed that they knew the music really well. In some cases, a detailed discussion of an individual track from one album (for example, 'Chameleon' from Hancock's *Head Hunters*) would go on to make a comparison or a further point about the next track ('Watermelon Man'). The evaluation by the candidate demonstrated why the music is interesting and explained its significance.

Less successful responses often had a limited engagement with their chosen music. Descriptions were limited to one or two of the features of the music. The writing did not communicate any idea of what makes the music so special.

## OCR support



Centres may wish to look at the prescribed works in the AS level specification for suggestions of suitable works for each Area of Study in Section C. More recent jazz works mentioned include Maria Schneider's 'Arbiters of Evolution' (2015) and Hiromi's 'Move' (2012).

## Question 7\*

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

- 7\* Baroque composers sometimes wrote religious music for specific events, for example an oratorio, passion, *Te Deum* or Coronation music. Evaluate the effectiveness of **one or more** of these works. Use examples to support your answer. [25]

The examples of specific events in the question – ‘oratorio, passion, *Te Deum* or Coronation music’ – gave most candidates plenty of scope to write about music they knew well. Handel’s *Messiah* and Bach’s *St Matthew Passion* were the most commonly chosen works. Monteverdi, Purcell and Charpentier were also represented.

Successful responses had a good understanding of the criteria to be considered in judging the effectiveness of the music. *St Matthew Passion* was regarded as a dramatisation of the events of Holy Week through recitatives and choruses. Candidates understood the role of arias in responding to the story. Responses were able to discuss specific examples of Bach’s technique and skill in combining drama and worship.

Less successful responses sometimes provided some obvious detail, for example, about the ‘halo’ of strings that accompany Jesus in the recitatives or the violin obbligato in ‘Erbarme dich’. But often they needed to go on to consider the vocal writing, da capo aria, the treatment of the chorales, and so on.

## Exemplar 3

~~In Henry Purcell,~~ In 1685, Henry Purcell got tasked by the  
 soon to be King to compose a coronation anthem for King James II  
 to be performed in Westminster Abbey. It was a grand task as  
 England the Church of England was still on the mend from the  
 destruction of Oliver Cromwell, many churches had improper musicians  
 and a lot of English Church music had been destroyed.  
 Purcell took influence from a guy called Henry who was  
 taught by another composer who was funded by King Charles II to study

continental Europe music. Lots of inspiration from French and Italian music can be heard in this composition, mainly especially from Monteverdi Vespers with using madrigalisms etc.

In 'My Heart is Inditing' it is a joyous occasion and was performed just after the Queen had been crowned so there are many references to her in the piece. Some of these include, 'her clothing wrought with gold' where Purcell uses 8 part harmonies making for a rich depth of sound. 'The Kings shall be nursing fathers' is complex polyphonic polyphonic rhythms, contrasts 'the Queens shall be nursing fathers' which is homophony before going back to the joyful dotted rhythms. He uses antiphony in 'I speak the things' which would have echoed throughout Westminster Abbey. Also in 'O Jerusalem' he uses block chords which would have filled the abbey making for a grand atmosphere of sound. There are elegant falling melodies in 'virgins that follow her' and at the end 'Amen Amen' is sung in polyphonic ways where the texture overlaps and creates wonderful harmonies. The coronation anthem was a success and successfully portrayed the new king as grand and powerful.

Exemplar 3 is part of a longer response in which the candidate writes about Bach's *St Matthew Passion* and Purcell's *My heart is inditing*. The first paragraph includes contextual information about the recovery of English church music after the Restoration of Charles II. The candidate knows about Humfrey and influences from French and Italian music.

The second paragraph deals directly with the music and its effectiveness. The music is placed in relation to the coronation service in Westminster Abbey. Different examples are identified by the lyrics, with brief musical detail ('8-part harmonies ... dotted rhythms ... falling melodies ... polyphonic ... the texture overlaps'). The candidate makes a judgement of the effectiveness of the music. Regular adjectives show this ('rich depth of sound ... joyful dotted rhythms ... grand atmosphere ... elegant ... wonderful').

The answer was awarded 19 marks.



## Question 8\*

- 8\* Explain which Baroque composers were most successful at setting religious texts for choir or chorus. Write about **one or more** composers. Use examples to support your answer. [25]

Candidates were familiar with one or more works for choir or chorus. Bach's *St Matthew Passion* was a common choice, sometimes discussed alongside Schütz's setting. The choruses from Handel's *Messiah* were often featured. Successful responses, for example, were able to discuss the 'Hallelujah' chorus or 'For unto us is born a Son' in detail. They explained some of Handel's choral techniques and why they were effective in setting the text. Quotations from the English text allowed candidates to locate examples precisely. They were able to write vividly about the music and convey the powerful effect of the music as it builds towards climaxes.

Less successful responses had only a few ideas on choral writing. Candidates often knew about cantus firmus settings or chorales. Homophonic textures were sometimes illustrated by the opening 'Deus in adjutorium' from Monteverdi's *Vespers*. Candidates rarely commented on any of the multi-voice movements that follow. The rich variety of choral technique, for example in 'Dixit Dominus', is more typical of the work as a whole. Some candidates wrote instead about 'Nigra sum', which is a solo setting and so couldn't be credited at all.

## Question 9\*

### Area of Study 5: Programme Music 1820–1910.

- 9\* Explain how the relationship between composer and audience changed between 1820 and 1910 and how this affected the development of programme music. Use examples from the music of **one or more** composers to support your answer. [25]

There were many good explanations of the changing composed-audience relationship in the nineteenth century. Many candidates contrasted the aristocratic patronage enjoyed by Haydn, Mozart and Beethoven with the more independent, freelance existence of post-1820 composers. Berlioz's *Symphonie fantastique* was a popular starting point. Candidates were able to write about the music's autobiographical 'life of an artist' programme, issued to the audience. They knew about the large orchestra and the large-scale contrasts in the story-telling. They also knew that Berlioz promoted his own concerts and had to fill a hall in order to make money.

Successful responses had a clear knowledge of the historical and social context. Some candidates wrote persuasively about the rise of the virtuoso performer, such as Liszt, and the development of the iron-frame piano suitable for larger audiences and venues. Responses referred to the literary tastes of a growing middle-class and the demand for programme music. They also referred to the growth of professional orchestras, playing increasingly difficult music in purpose-built concert halls.

Less successful responses often knew the music well but were less confident about the background.

## Question 10\*

- 10\*** Evaluate the effectiveness of programme music in expressing national identity. Use examples from the music of **one or more** composers between 1820 and 1910 to support your answer. [25]

This was the essay question most often chosen in Section C. All candidates were familiar with programme music to use as examples. Smetana's *Vltava* was the most commonly chosen, with Book 5 of Grieg's *Lyric Pieces* a popular second.

Responses mostly succeeded in commenting consistently on the music. Candidates often discussed the expression of national identity as a reaction to imperial domination or occupation of empires. *Finlandia*, for example, was Sibelius' reaction to Russian occupation.

Successful responses sensibly stopped telling the story of *Vltava* after the peasant wedding. This allowed them to focus more on the music and its 'national' elements, such as the main theme, the features of the polka and the 'Vysehrad' theme at the end. In the Grieg pieces provided similar examples in relation to Norwegian culture, such as drones, bells, folk melodies and the Hardanger fiddle. The titles of the individual pieces gave examples a precise location.

Less successful responses were less detailed about the music and its effectiveness. Works such as Mendelssohn's *Hebrides* overture or Berlioz's *Symphonie fantastique* gave only limited opportunities for relevant discussion.

## Question 11\*

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

- 11\*** After 1900 some composers began to move away from tonality (writing music in a key). Others looked for new ways to compose in a tonal style.

Explain the musical and expressive effect of innovations in **either** atonal **or** tonal music. Use examples from the music of **one or more** composers from 1900 to the present day to support your answer. [25]

Responses to this question could be based on almost any repertoire of the period. The question was 'either ... or ...'. Atonal music was mostly Schoenberg, Berg and Webern. Tonal music was most often Debussy ('*La cathédrale engloutie*') and Stravinsky (*The Rite of Spring* and *Pulcinella*). More recent choices were available, often interesting in detail and fully engaged with the music.

Successful responses properly addressed 'the musical and expressive effect of innovations'. Candidates wrote about the expressionist features of Schoenberg's *Pierrot Lunaire*. Examples of individual songs were used to explain Schoenberg's concise musical style and the psychologically intense emotions expressed in the work. *The Rite of Spring* was often known in detail, with precise references to the 'Augurs chord' and to the modal language of the melodies.

Less successful responses sometimes mis-read the question and wrote about both atonal and tonal music. Responses which treated *The Rite of Spring* as atonal were disadvantaged. Similarly, Cage's *4'33"* was rarely helpful. Discussions of serial music tended to stop after explaining twelve-note theory, rather than go on to evaluate the musical impact.



## Question 12\*

**12\*** “Innovations in contemporary music make it difficult to listen to.”

Evaluate this statement and suggest what could be done to help innovative contemporary music reach a wider audience. Use examples of music from **one or more** composers writing between 1970 and the present day to support your answer. **[25]**

Fewer candidates chose this question than chose Question 11. Responses were mostly from candidates whose clear opinions were well-supported by evidence from examples of music. A few candidates chose contrasting works, one which they considered ‘difficult’ and the other more accessible to an audience. Works by American composers were featured, particularly Steve Reich.

Successful responses made a serious attempt to discuss the purpose of music and the relationship between the composer and the audience. Candidates were able to present detailed analysis of musical techniques by younger composers, such as Jacob Collier. Successful responses were often well-informed about issues of media and technology.

Less successful responses had limited knowledge of music after 1970. There was a general familiarity with some composers or artists working in social media. Often ideas about the music were presented in a general way, with little detail about the music. Solutions for musicians and composers looking for a wider audience were often limited to adding rhythms, instruments or textures from popular music to their works.

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