

## **Mark Schemes for the Units**

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**January 2010**

**3872/7872/MS/10J**

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## **CONTENTS**

**Advanced GCE Music 7872**

**Advanced Subsidiary GCE Music 3872**

### **MARK SCHEMES FOR THE UNITS**

<b>Unit/Content</b>	<b>Page</b>
2555 Historical and Analytical Studies	1
Grade Thresholds	22

# 2555 Historical and Analytical Studies

## Section A

### Extract 1

#### 1 Passage 1 (track 2)

Explain the use of harmony, melody and rhythm in this passage.

- The opening harmony is bitonal **(1)** combining C major and F sharp major **(1)**.
- A dissonant chord is sustained under the sung melody **(1)**. This chord uses all the notes from the opening melodic phrase **(1)**.
- The sung melody is in free time/*senza misura* **(1)** (has no bar lines), giving a timeless feel.
- The final phrase (at least) is modal **(1)**.
- The combination of a modern harmonic language and an early/old-fashioned/plainsong/chanting/liturgical style of melody **(1)** also contribute to this effect.

Credit any other appropriate observations with 1 mark each.

**[4]**

#### 2 Passage 1 (track 1)

On the score, complete the melody for the last line of text.



- (4)** Notes and entirely correct.
- (3)** About  $\frac{3}{4}$  of the notes/relative pitch correct.
- (2)** About  $\frac{1}{2}$  of the notes/relative pitch correct.
- (1)** Contour only correct.
- (0)** No melodic accuracy.

**[4]**

**3 Passage 2 (track 3)**

**Referring to bars 5 to 16, describe the use of metre and rhythm in responding to the text.**

Metre and rhythm respond to the theme of *dance* as follows:

- The metre is 5 beats in a bar divided into 2 + 3 **(1)** throughout.
- The tempo remains constant.
- The two 2-bar rhythms in the accompaniment alternate **(1)** throughout.
- The strong accents **(1)** of the first rhythm, and the bass syncopation **(1)** of the second, reflect 'dancing' **(1)**.
- There is syncopation/cross rhythm in bar 12 where the inner line has a 3 + 2 grouping **(1)**.
- The use of a first beat rest (e.g. bar 7) creates syncopation **(1)**.

Credit any other appropriate observations with 1 mark each.

**[4]**

**4 Passage 2 (track 3)**

**Explain the harmony and tonality of bars 41 to 51.**

- The bass has an ostinato **(1)** throughout these bars based on the tonic and dominant of A **(1)**.
- The upper part of bars 41 to 43 imply chords built in fourths **(1)** in a rising sequence **(1)**.
- From bar 44 there is a descending sequence of major chords falling by semitones **(1)** over the ostinato **(1 – if not mentioned earlier)**. This is repeated.

**[4]**

**5 Passage 2 (track 3)**

**Identify and explain three examples of word-painting in this passage.**

- The use of strong, accented and syncopated repeated rhythms reflects the notion of praising through dance **(Credit if not credited in Question 3). (max. 2)**
- The return to homophony after counterpoint reflects *All things join*. **(max. 2)**
- The use of the very loud ostinato bass gives a *pesante*, folk-dance effect. **(max. 2)**
- The rapid descending semiquavers, over a wide range, reflect *I flee*. **(max. 2)**
- *Lament* and *mourn* are reflected in the softer dynamics **(1)**, the use of the minor key **(1)**, and the slurred descending semitone **(1)**. **(max.2)**
- The rising, aspirational figure on *Amen*.
- The plainsong figure on *Amen* (e.g. bar 23) **(1)**, reinforced by the antiphony **(1)**, gives a liturgical effect **(1)**. **(max.2)**
- In bars 51 – 55 the orchestra's dance rhythm drops out, for *dance not*.
- In bar 52 the C major harmony of the chorus is set against the continuing C sharp major in the orchestra, emphasising the 'out of step' nature of those who *dance not*.

Credit any other appropriate observations with 1 mark for each instance of word-painting, and a further mark for an explanation.

**Max [6]**

- 6 Describe some of the contrasting vocal textures found in both passages (tracks 2 and 3), and explain how they are used to express the text. [4]**

**Passage 1:**

- The use of unison/monophony in Passage 1 suggests prayerful chanting/plainsong/praying 'as one voice'

**Passage 2:**

- Bars 5 to 15 have a sparse texture of imitative entries building to full double chorus for *Dance ye all!* with answering *Amen* from the semi-chorus.
- Sparse unison/monotone/open intervals return for *lament* and *mourn*.
- Bars 30 to 33 are homophonic with an antiphonal/answering/heterophonic/imitative interjection from the semi-chorus (imitating the chorus soprano melody) and giving a notion of *music of the spheres*. These bars and the contrapuntal use of paired voices which follows and the homophonic climax of *join in the dance!* create a feeling of tumultuous and universal praise.
- In the remaining bars of the passage, as elsewhere, the semi-chorus is heard after and above the double chorus, suggesting an angelic *amen* in response to the earthly praise.
- The semi-chorus sopranos occasionally divide to give full three-part triadic texture with the altos. This concordant sound gives an angelic effect.

Credit any other appropriate observations as follows:

- [4]** Answers describe at least three or four contrasting vocal textures, and explain in detail the relationship of each to the text.
- [3]** Answers describe two contrasting vocal textures, and explain their relationship with the text.
- [2]** Answers describe two contrasting vocal textures, and explain with partial success their relationship to the text.
- [1]** Answers describe only one vocal texture, or more than one instances of similar textures, and fail to explain their use in response to the text.
- [0]** Answers fail to describe successfully any vocal texture.

- 7 Compare the stylistic features of this music with those of another choral work from the period 1900 to 1945 with which you are familiar. [4]**

- [4]** Answers draw strong comparisons between the extract and the chosen piece: a number of differences/similarities are identified with illustrations from musical language and text setting.
- [3]** Answers draw one or two creditable comparisons between the extract and the chosen piece, focusing on the musical language or text setting.
- [1-2]** Answers may show some knowledge, but fail to compare successfully the extract and the chosen piece: points generally weak and irrelevant.
- [0]** No creditable stylistic points identified in another chosen work or comparison made.

**[Holst: *The Hymn of Jesus* Op. 37. London Symphony Orchestra and Chorus. Cond. Sir Charles Groves. EMI Classical ASIN B0000Z7JFS]**

**Extract 2**

In answers to the questions on this extract, it is not necessary for instruments to be correctly named, as long as each line is **clearly** identified e.g. upper, lower, middle.

**Passage 1 (track 4)****8 (a) Identify and describe the musical motifs used in this passage.**

- The 'cello/bass line has a *pizzicato* phrase **(1)**, rising in shape **(1)** and with a repeated minim crotchet rhythm **(1)**. **(max. 2)**
- The violins/upper part are in octaves **(1)** and have a repeated *arco*/bowed **(1)** descending scale passage **(1)** (mostly), non-legato/*detaché*/quaver-quaver rest **(1)** and diminuendo **(1)**. **(max. 2)**
- The viola/middle line has a sustained/*legato* line **(1)** with more adventurous contour **(1)**.
- All three motifs make some use of chromatic movement. **(1)**

Credit these any other valid observations with one mark each.

**Max [4]**

**(b) Explain how these motifs are combined in the passage.**

- The 'cello and violin motifs combine and repeat as *ostinati*/ riffs **(1)**.
- These two ideas are of unequal length, and so go out of phase **(1)**, then...
- the viola and 'cello are heard together **(1)** before the violin motif joins in **(1)**.

Credit these and any other valid observations with one mark each.

**Max [4]**

**Passage 2 (track 5)****9 Describe the musical treatment of the motifs taken from Passage 1.**

- Just the opening one or two notes **(1)** of each motif are used.
- The 'cello adds an octave interval to the 2-note figure. **(1)**
- Just the first two notes of the violin motif are harmonised **(1)**.
- The one sustained note of the viola part is much lengthened **(1)**, and appears at different pitches **(1)**.

Credit these and any other valid observations with one mark each.

**Max [4]**

**10 Comparing this passage with Passage 1, what new musical material is added and what changes are made?**

- New synthesised sounds are introduced **(1)** some short, and imitative of the violin motif **(1)** and a very quiet pre-echo precedes the long sustained note **(1)**.
- The synthesised timbres of the new material contrast with the original string sounds. **(1)**
- There is some use of chorusing e.g. the violin motif, to give the impression of many instruments playing **(1)**.

- The addition of other parts to create a chordal version of the two-note violin motif may be credited if not mentioned in answer to Q 9.
- Though still in  $\frac{3}{4}$  time, the tempo is faster **(1)**.
- Percussive sounds are added **(1)**.
- A new rhythmic ostinato is added **(1)**.

Credit these and any other correct observation with one mark each.

**Max [3]**

**[Gabriel Prokofiev: String Quartet No.1. Elysian Quartet. Hip-Hop Remix produced by Prokofiev. 2006 NonClassical ASIN B0002K0ORW]**



**Section B**

In this section candidates are required to demonstrate their understanding of the issues relating to *Words and Music* and *Tonality*, their knowledge of relevant music and their ability to draw on this to support their points appropriately, and to be able to relate their knowledge about specific examples of music to appropriate historical and cultural contexts.

Candidates are required to demonstrate that they can draw sufficiently closely on appropriate examples from the repertoire to support a knowledgeable answer to the specifics of the question.

The quality of the candidate's language is assessed.

Marks out of 35 must be given in accordance with the Marking Categories listed below.

**Marking Categories**

- 31-35 Thorough and detailed knowledge of the appropriate aspect of the Prescribed Topic, supported by close familiarity with a wide range of relevant examples of music and an extensive understanding of context, with a clear demonstration of the ability to apply this knowledge and understanding to answering the specific question. Answers clearly expressed in language of high quality, essentially without faults of grammar, punctuation or spelling.
- 26-30 Thorough knowledge of the appropriate aspect of the Prescribed Topic, supported by close familiarity with a range of relevant examples of music and a good understanding of context, with evidence of the ability to apply this knowledge and understanding to answering the specific question. Answers clearly expressed in language mainly of good quality, with perhaps occasional lapses of grammar, punctuation or spelling.
- 21-25 Good knowledge of the appropriate aspect of the Prescribed Topic, supported by some familiarity with a range of relevant examples, not entirely precise in detail and a general understanding of context, but not always able to apply this knowledge and understanding to answering the specific question. Answers expressed with moderate clarity with some flaws in grammar, punctuation or spelling.
- 16-20 Some knowledge of the appropriate aspect of the Prescribed Topic, but relatively superficial, partly supported by familiarity with some relevant examples and some understanding of context, but only partly able to apply this knowledge and understanding to answering the question. Answers partially clear in their expression with faults in grammar, punctuation or spelling.
- 11-15 Some knowledge of the Prescribed Topic, partly supported by familiarity with some music, but insecure and not always relevant. With only general understanding of context not directly applied to answering the specific question. Answers poorly expressed in places with persistent weaknesses in grammar, punctuation or spelling.
- 6-10 A little knowledge of the Prescribed Topic with little familiarity with music and sketchy understanding of context. A series of vague and unrelated points not attempting to address the question and expressed poorly in incorrect language.
- 1-5 Barely any knowledge of the Prescribed Topic, music or understanding of context. No attempt to address the question. Very poor quality of language throughout

**Comments on individual questions**

The following notes are a guide to some of the relevant points candidates may be expected to make. They are not definitive answers, and examiners must be ready to reward candidates if they take, but equally valid approaches. Particularly, candidates may have studied works and composers other than those mentioned here. It is clearly not possible to give comprehensive coverage of all potentially valid answers.

The principal focus in answers should be on the Areas of Study *Words and Music* and *Tonality*.

**Topic 1: 1550 to 1620 (The influence of the Council of Trent, the English Reformation, and *Prima and Seconda Prattica*).****11 Illustrate the influence of Italian music on English secular music in the period. Refer to the music of at least one English composer. [35]**

Influenced by the Italian style of secular vocal music, in particular through Yonge's publication of *Musica Transalpina* in 1588, English composers developed their own musical features to reflect the meaning and emotions of their text. These musical means included harmony, with the use of dissonance, melody, rhythm, imitation, and contrapuntal textures.

Thorough and specific answers will set out the context, and cover all of these musical features. They will give detailed references to at least one composer's work and style. Thomas Morley perhaps most closely modelled his style on the Italian influence in his madrigals. Like the Italian balletti, Morley's balletts were homophonic and dance-like, strophic and with fa-la refrains.

References to other contributors to Morley's publication *The Triumphs of Oriana* will illustrate:

- expressive or declamatory word-setting
- contrapuntal and rhythmically exciting word-setting while maintaining the natural accents of the words
- the importance of the melodic lines despite the polyphonic texture
- the importance of structure.

Good/general responses will cover some of these features, though perhaps with few relevant references to the music, and not necessarily always remaining directly relevant to the question as set. They will however show some familiarity with the relevant repertoire.

Weaker answers will be characterised by superficiality and perhaps an inability to answer the specific aspect of the question. They will show some knowledge of the musical features used in the English secular music of the time, though will show little familiarity with any relevant examples.

- 12 Explain the concerns of the Council of Trent regarding sacred music. Show how these concerns influenced music of at least one composer. [35]**

Answers should explain the features of liturgical music which were at issue, and which the Council wished to censure. These would include:

- parody Mass – the use of unsuitable secular melodies from chansons and madrigals
- complex polyphony which obscured the sound and meaning of the text
- the practice of improvised ornamentation
- the use of instruments other than the organ.

Thorough and specific answers will address both elements of the question. The concerns of the Council will be covered, with perhaps musical references in support. The second half of the question will be supported with detailed illustrations from at least one composer's work. Palestrina's music will provide relevant examples of the response to the Council's concerns, showing how polyphony was retained, and explaining the more direct and expressive musical style which he developed.

Good/general responses will cover perhaps only one or two of the Council's concerns. They will be able to give a few illustrations which are directly relevant to the question, but these may be lacking in detail.

Weaker answers will show only limited knowledge of the topic, and maybe little of the specific aspect at question. Answers will not always be relevant, and perhaps will not be able to support their observations with any relevant references.

- 13 Give detailed illustrations of the relationship between text and music found in the sacred music of both Byrd and Tallis. [35]**

Central to the historical context which informed the styles of these composers, was the changing between the Catholic and Protestant traditions.

The important features of Tallis' word setting will include:

- early large-scale liturgical settings
- a more restrained style (though still using Latin) under Elizabeth
- a more syllabic style used for the Anglican Church
- the expressive and dramatic use of harmony – particularly in anthems such as the Lamentations of Jeremiah
- a new vocal style which transcended the constraints of counterpoint, using the natural inflections of the language to make for a new power of expression.

For Byrd, the important features will include:

- the combination of a new clarity with a rich polyphonic style
- the height of musical expression found in texts concerned with lamentation or entreaty
- the serenity and more joyful spirit found in the later work written under Catholic patronage.

Thorough and specific answers will show a knowledge of the important features of both composers, and an understanding of the religious context which shaped them. They will support their observations with directly relevant references to specific examples which show a real familiarity with the music.

Good/general responses will show some understanding of the context, and of the relevant features of the two composers' styles. Answers may be imbalanced, showing a less detailed knowledge of one composer.

Illustrations will not always be given, or they may lack detail.

Weaker answers will show only superficial knowledge of perhaps only one composer, and an inability to refer to relevant repertoire in any detail.

**Topic 2: 1685 to 1765 (Reactions against opera seria).**

**14 Refer to musical features found in *The Beggar's Opera* to explain its popularity during the period. [35]**

The popularity of *The Beggar's Opera* lay in its representation of ordinary people living credible contemporary lives, using vernacular music. When opera seria was eventually ousted, many of the conventions of such comic opera were adopted into its successor. This decline in the appetite for opera seria led Handel to turn to writing oratorio.

The appealing features of *The Beggar's Opera* included:

- the contemporary plot
- the satirising of public figures and issues of morality
- the satirising of the conventions of *opera seria*
- the inclusion of popular tunes or ballads, or melodies 'begged' from Purcell and Handel.

Thorough and specific answers will show a knowledge of both the musical features and the satire on contemporary life which gave the work its appeal. They will also show a knowledge of the context in respect of the growing dissatisfaction with opera seria. Candidates will be able to make detailed and directly relevant references to all of these features.

Good/general responses will give less than a full account of the features listed here. A range of references will be made by way of illustration but these may be lacking in detail or relevance. The important features of the opera may be known, but an appreciation of the musical context in relation to opera seria may not be shown.

Weaker answers will show only limited and rather insecure knowledge of the opera and the historical context. Examples will be few, and may lack detail or relevance to the specific aspect of the question.

**15 Discuss in detail the techniques of expressive word-setting found in the music of at least one composer from the period. [35]**

The scope here is very wide with all vocal genres, secular and sacred, large- and small-scale being available for discussion. However, the question requires a detailed discussion of techniques, and so successful answers will not cast the net too wide, but focus on perhaps just one genre, from one or more composers.

The range of musical features employed in expressive word-setting is likely to include:

- the use of melodic line and melisma
- the use of harmony, and the increasingly confident use of chromaticism, dissonance, and modulation
- the use of instrumental accompaniment
- the use of texture and structure
- the use of recitative, aria, and chorus.

Thorough and specific answers will show a detailed knowledge of the chosen composer(s) and genre(s). A range of techniques will be explained, and these observations will be supported by directly relevant and specific examples. A secure knowledge and real familiarity with the repertoire chosen will be clear throughout the answer.

Good/general responses will be characterised by a more limited range of techniques, and these will be discussed in a more general manner. Support from musical references will be less detailed and perhaps not always directly relevant.

Weaker answers will show only limited knowledge of the specific aspect of the question, and musical support will be limited to only a few references of perhaps limited relevance.

**16 Explain the techniques of Vivaldi's descriptive instrumental music, by referring to at least two contrasting movements. [35]**

It is important that answers should go beyond the immediate picturesque content of the music, to explain the instrumental and musical techniques involved. An explanation of the contextual development of the concerto, both solo and grosso would be appropriate. *The Four Seasons* are likely to be popular for reference, and it would be appropriate to mention this work's place in the collection *The Trial of Harmony and Invention*.

Answers which use *The Four Seasons* for illustration could include:

- details of programmatic content
- the use ritornello and solo/ripieno contrast
- the use of key contrast
- the use of dissonance for programmatic effect
- the use of instrumental effects and virtuoso writing (pizzicato, tremolo, rapid arpeggios, double-stopping).

Thorough and specific answers will explain in detail a wide range of these, and perhaps other features. They will give directly relevant and detailed references to the music. They will show throughout a secure and knowledge of the techniques and the music.

Good/general responses will be able to describe some of the programmatic content in the music chosen. There will however be less ability shown to explain in detail the techniques and features used. References to specific musical examples will be limited and perhaps not always directly relevant.

Weaker answers will perhaps not be able to go beyond a description in rather vague detail of the programmatic content. Knowledge of relevant features and techniques will be limited, as will also the ability to give illustrations of any substance or relevance.

**Topic 3: 1815 to 1885 (Aspects of Romanticism).**

- 17 Discuss the use of tonality and harmony for Romantic expression in either vocal or instrumental music in this period. Refer to the music of at least one composer.**

**[35]**

Candidates have a wide choice here, with all genres of Romantic music, both large- and small-scale being available for discussion.

The key features for discussion will include:

- the use of more progressive, chromatic, dissonant harmony for descriptive or expressive effect
- a more adventurous, and sometimes ambiguous use of tonality for Romantic effect
- the nuances of melody, harmony, and tonality suggested by text, or other subject matter
- the use of harmony and tonality in thematic metamorphosis
- the use of all these features to construct larger, and more flexible structures.

Thorough and specific answers will focus on one or two genres and show a detailed knowledge of the developing use of harmony and tonality for descriptive and dramatic expression. A real familiarity with the chosen repertoire will be clear from a wide range of detailed and directly relevant references to illustrate this knowledge.

Good/general responses will show some knowledge of how harmony became more complex, and of how it and tonality more generally were employed for expressive effect. Some examples may not be well understood, or be very detailed. Both content and illustrations may sometimes lack relevance as, for other features, such as, for instance, orchestral effects or vocal styles are discussed.

Weaker answers will perhaps show little direct relevance to the specific aspect of this otherwise open question. Knowledge of the developing use of harmony and tonality for expressive, Romantic effect will be limited, and the range of illustrations will similarly be restricted and lacking in relevance.

**18 Describe at least one extended scene from Wagner's music dramas to illustrate his innovations. [35]**

Answers should show a detailed knowledge of the new approach to opera developed by Wagner in his mature music-dramas, as he rejected the conventions and styles of the prevailing grand and comic traditions.

The important features and techniques will include:

- the composer's own libretti, many using myth or legend, in contrast to the growing realism in Italian opera
- the rejection of conventional structures for a more fluid and organic style, giving a continuously extending stream of music and uninterrupted action
- the use of leitmotifs to represent characters, emotions or themes
- the use of the orchestra, much enlarged in size and expressive range, as the driving musical force, unifying the structure and the action, around which the voices weave their arioso-like melodies
- the almost recitative-like nature of the vocal lines, shunning artificial display in favour of convincing drama
- the use of increasingly ambiguous tonality and chromaticism as dramatic tools
- Wagner's concept of *Gesamtkunstwerk* – the integration of all the elements of the musical and theatrical experience to convey the central emotional message of the drama.

Thorough and specific answers will show a secure knowledge of these, and perhaps other features. They will be able to show, through a range of detailed and directly relevant illustrations, how Wagner used these features to build and convey the drama through one or more extended scenes.

Good/general responses will perhaps not be able to refer in detail to an extended scene, so necessary to illustrate how Wagner's drama unfolds. A more limited range of musical features may be discussed, and the references to music may be less detailed or relevant.

Weaker answers will fail to show a convincing knowledge of Wagner's intentions, or his methods. Descriptions may be restricted to the superficial accounts of story, and the subtlety and complexity of the writing will be missed. Illustrations, if included, will be vague and perhaps not directly relevant.

**19 Discuss the expressive writing for voice and piano in at least three songs by Schumann. [35]**

Answers should explain the simplicity of the vocal writing here, perhaps setting the context by referring to Schumann's simple, and often folk-like melodies. The important features for discussion will include:

- a progressive approach to harmony and chromaticism for expressive effect
- the use of tonal ambiguity in the interpretation of the poetry
- the importance of the piano, now more than mere accompaniment. In Schumann's songs, it is the piano more than the voice which responds to, and communicates, the shifting emotions of the text.
- in song cycles, should they be referred to, it is the piano which provides the cohesion and contrast, and which tells the emotional narrative of the whole.

Thorough and specific answers will show a detailed knowledge of Schumann's style and of a range of techniques. This knowledge will be supported with references which have direct relevance, and which illustrate in detail. If songs from a cycle are chosen, these may be from different points in the cycle to illustrate the developing narrative and emotions as communicated through the music. They could equally well be consecutive songs from the cycle, chosen to illustrate unity and contrast.

Good/general responses will be characterised by a more limited knowledge and range of support, less detailed, and perhaps lacking in some relevance to the specific aspect of the question. A key feature, such as harmony and tonality, may be omitted.

Weaker answers will show only a limited knowledge of the question. They may give only vague accounts of the story in the poetry, with some superficial knowledge of the musical setting. Illustrations will be lacking in detail, and perhaps have little relevance to the specific aspect of the question.

#### **Topic 4: 1945 to the present day (The integration of music and drama).**

Answers to questions in this Topic should not refer to aspects of Solo Song (Topic 5).

#### **20 Discuss the integration of music and drama in *West Side Story*, and explain how this work has influenced one later stage musical.**

The important features of *West Side Story* will include:

- the use of leitmotif to represent character, thought, and the central dramatic themes of instability, love, and hate
- dramatic use of thematic transformation, word painting, motivic development
- the use of dance as narrative and underscore to present plot and character (the Prologue, the dance at the Gym, Cool)
- the use of Latin-American and contemporary American dance music to depict the two rival gangs and the conflict
- the use of operatic styles such as ensembles, recitative, choruses, aria
- the use of a story from literature
- the inclusion of contemporary social issues.

Thorough and specific answers will discuss a range of these features and illustrate them with detailed references from the music. They will go on to draw parallels with a later work, for instance by Sondheim or Lloyd Webber, giving specific and detailed references to the music and its integration with lyrics and dramatic action.

Good/general responses will cover some of these features, but support the observations with less detailed illustrations. They may show a more superficial knowledge of a later work, making only general references to details of the relationship between music and drama.

Weaker answers will show only limited knowledge of the details of integration in *West Side Story*, and of a later stage musical. They may alternatively do better here, but fail to explain the impact of this work on any later work.

**[35]**



**21 Discuss the relationship between text and music in the music of Britten. Refer to at least one work written for dramatic performance.**

Britten's flair for setting the English language, and his distinctive style in melody, harmony, vocal textures, and instrumental accompaniment, makes use of a basically tonal language. For Britten, there was still much to say in this tonal language which was new, relevant, and expressive in its response to text. The tonal language was overlaid with bitonality, chromaticism, and unpredictable harmonies, as well as excursions into serialism and atonality. Britten was fascinated with devices from the past e.g. chaconne, as well as the musical language and timbres from other musical traditions e.g. south-east Asia.

Thorough and specific answers will address the details of Britten's musical response to text in detail, covering a range of features, supported by close references to examples from one or more dramatic works. They may interpret 'dramatic' as opera (Peter Grimes is a likely source of reference, being a named work in the Specification), other works for staged or semi-staged performance e.g. the *Church Parables*, or the implicit drama in a work such as the *War Requiem*.

Good/general responses will give less detailed answers on Britten's style, and cover only a limited range of features. Illustrations will be few, and will lack specific detail. Answers and illustrations may not always maintain focus on the specific aspect of the question.

Weaker answers will show little knowledge of the details of the composer's style and techniques. They may address other than dramatic works, and show only a very limited familiarity with the music as evident through illustrations [35]

**22 Discuss the use of either tonal or more experimental musical language in at least two film scores.**

There is a wide range of films, composers, and styles here for candidates to consider for answers. Tonal language is found in film scores from the beginning of the period, e.g. Korngold, through to recent scores by John Williams and Howard Shore. Examples of more experimental language can be found in the work of Herrmann and Glass, as well as others. The use of tonal transformation of leitmotifs could be considered.

Thorough and specific answers will show a detailed knowledge of the language used in two films as required, and will explain how this language contributes to the dramatic and expressive presentation of characterisation and of the action. They will perhaps refer to more than one scene from each film to show a range of tonal and harmonic features, or the transformation of thematic material through tonal means.

Good/general responses will be less detailed in their references, and will cover fewer musical features or devices. They may stray from the specific aspect of the question, or show a more limited knowledge of one of the films discussed.

Weaker answers will show only limited knowledge of tonal procedures, and a restricted familiarity with the details of any scores. Candidates may lose the focus on the appropriate aspect or the requirements of the question as set, discussing other features such as instrumentation. [35]

**Topic 5: 1945 to the present day (Aspects of Song)**

Answers to questions in this Topic should not refer to songs from musicals or other large-scale genres (Topic 4).

- 23 Discuss the rôle of accompaniment in at least three ‘art’ songs by a composer from the period. Illustrate your answer with references to explain how accompaniment is used for expressive purposes.**

Answers should cover a range of features to be found in the accompaniments to ‘art’ songs from the period, explaining how they reflect the text, and enhance the expressive nature of the settings. These may include:

- harmony and tonality
- piano, or other instrumental figuration and texture
- melodic decoration and imitation of the voice part
- tempo and dynamics
- structure, and other formal devices.

Thorough and specific answers will show a detailed knowledge of a wide range of musical features, and will be able to explain their contribution to the expressive settings through directly relevant illustrations.

Good/general responses may explain a more limited range of musical features, and the illustrative references may lack detail or relevance. The songs chosen for discussion may not be known in the same degree of detail, and answers may not always focus on the specific aspect of the question.

Weaker answers will show a limited knowledge of the expressive role of accompaniment, and may stray from this appropriate aspect of the question. Fewer than three songs may be discussed, or discussed in appropriate detail, and examples may be few or lacking in relevance. [35]

- 24 Discuss the relationship between music and lyrics in at least three popular songs from the period. Include a consideration of the use of harmony and tonality in your answer.**

Answers should cover a range of features to be found in the settings of popular songs from the period, explaining how they reflect, or add to, the meaning, sentiment, or mood of the lyrics. As well as explaining the use of key and chords, as required by the question, answers may also include a knowledge of:

- melody, rhythm, and tempo
- instrumentation and texture
- the use of technology and effects in performance and in studio production.

Thorough and specific answers will show a knowledge of a wide range of musical features, and/or the use of technology. They will give equally detailed and relevant illustrations from at least three songs to support their explanation of the expressive settings of lyrics.

Good/general responses will show some knowledge, but give fewer or less detailed illustrations. They may lose focus from the specific aspect of the question, or show an inconsistent degree of knowledge and range of examples across the minimum number of songs required.

Weaker answers may fail to address the focus of the question, dealing instead with irrelevant features of the songs. They may show a little knowledge of musical features in fewer than the required three songs, and fail to support this knowledge with examples of any relevance. [35]

**25 Explain the expressive use of technology by the Beatles in the studio production of their songs. Refer in detail to at least three numbers to illustrate your answer.**

Answers should concentrate on the output of the group from the period of their use of studio production for their albums: Sergeant Pepper, Revolver, and so on. The use of technology as a tool for enhancing the setting of lyrics, and to create and communicate mood will include:

- the use of effects controlled by the performer to enhance, modify or distort the sound of the instrument or voice
- the ability of the vocalist to work the microphone to control volume and tone
- the use of multi-tracking to achieve balance not possible in live performance
- the use of effects to manipulate the sound post-performance – looping, reverse tape
- the mixing of other sounds, both musical and ambient.

Thorough and specific answers will show a secure knowledge of the use of technology to manipulate and shape the acoustic elements of the performance, and to add synthesised elements to the tracks. Detailed references to the music will explain how this treatment is used to respond to the lyrics and to express mood.

Good/general responses will show some knowledge of these techniques, but will be less detailed. They will not always focus on the appropriate aspect of the question, and the more limited range of examples given will not necessarily serve to illustrate the expressive use of the production techniques.

Weaker answers will generally show only a little knowledge of the topic, and may have little success in focusing on the specific aspect of the question. Where relevant examples are given, they may fail to illustrate how the production of the song(s) has responded to the lyrics, or contributed to any expression or mood. [35]

**Section C**

Candidates are required to demonstrate their knowledge and understanding of a wide range of music; their ability to place it in a broader musical perspective, making relevant connections and their ability to use their judgment in answering a question, structuring their argument and supporting their points by reference to appropriate examples of music. The quality of the candidate's language must be assessed.

Marks of 20 must be given in accordance with the marking categories below.

**Marking Categories**

- 18-20** A thorough and detailed knowledge and understanding of repertoire, with a well-developed sense of historical perspective and extensive ability to make connections, successfully applied in direct answer to the specific question, well-supported by appropriate references to music and other relevant examples. Essays clearly expressed in language of high quality, essentially without faults of grammar, punctuation or spelling.
- 15-17** A thorough knowledge and understanding of repertoire, with some sense of historical perspective and ability to make connections, mostly successfully applied in answering the specific question, supported by appropriate references to music and other relevant examples. Essays clearly expressed in language that is mainly of good quality, with some occasional lapses of grammar, punctuation or spelling.
- 12-14** Good knowledge and understanding of repertoire, with some sense of historical perspective and ability to make connections, partly successfully applied in answer to the question, supported by some references to music and other partially relevant examples. Essays expressed with a moderate degree of clarity but with some flaws in grammar, punctuation or spelling.
- 9-11** Some knowledge and understanding of repertoire with glimpses of a sense of historical perspective and a sensible attempt to make connections, only partly applied in answer to the question, supported by a few references to music and other not always relevant examples. Essays sometimes confused in expression with some faults in grammar, punctuation or spelling.
- 6-8** Some knowledge and understanding of repertoire but little sense of historical perspective and some attempts to make connections, with sporadic reference to the question supported by some, barely relevant, examples. Essays poorly expressed in language that has weaknesses in grammar, punctuation or spelling.
- 3-5** Little knowledge and understanding of repertoire with no sense of historical perspective, little attempt to make connections with weak reference to the question unsupported by relevant examples. Essays poorly expressed in language that shows persistent weaknesses in grammar, punctuation or spelling.
- 1-2** Very little knowledge and understanding of any repertoire or evidence of ability to make any connections, very poor quality of language throughout.

**Comments on individual questions**

The nature of the synoptic essay makes it difficult to provide any sort of detailed guide to answers. The following notes are designed to assist examiners in looking for appropriate, relevant, and well-informed answers.

**26 Explain in detail how two pieces of music have influenced you as a musician.**

Candidates may choose to explain here how they have been influenced as performers, composers, or as informed listeners, by two pieces of music. It may be that this influence has come through performing or studying the music, or through the experience of listening.

It is important that the particular features of the music are explained in detail, and the nature of the influence on the candidate as a musician should also be made clear. This will involve references to specific music or performances.

Thorough and specific answers will give an in-depth account of the compositional, expressive, or other features of the music, or of the performances, which have been influential. They will continue to explain and illustrate how this influence has found expression in the candidate's own performing, composing, musical appreciation or aspirations.

Good/general responses will give a more limited range of features or influential observations. Candidates may give uneven levels of detail of the two pieces discussed, and they may fail to give convincing accounts of these influences on themselves as musicians.

Weaker answers are likely to be characterised by superficial accounts of music or performances, with little relevant knowledge of musical features being given shown. Just how this music has influenced the candidate may be explained in only simplistic terms with few or no detailed examples being offered in support. **[20]**

**27 Describe the innovatory instrumental music of one composer with which you are familiar. Explain how the music introduced new techniques and powers of expression.**

Candidates may draw on their listening and learning from other Units, or from any other listening experience. Their study of instrumental techniques in jazz and the classical repertoire at AS level would be appropriate for discussion here, but any genre from any period is possible for consideration. What is important is that answers should show a knowledge and understanding of new levels of expression through developing performing technique. This may be made possible through the developing potential of instruments e.g. fully chromatic woodwind fingering systems, or developing technology e.g. effects and distortion for electric guitar. It may equally be achieved through the imagination of the composer using available instruments and sounds e.g. the orchestral music of Berlioz, or more recent music for wind instruments using multiphonics or beat box techniques. The new sounds and expression may be achieved through using the extended range of an instrument, or through exploring the combination of timbres in new textures.

Thorough and specific answers will show a detailed knowledge of the techniques and sounds of one composer's work. Candidates will illustrate with a range of examples, their understanding of how these sounds and techniques are achieved, either through new techniques of performing or of combining in new textures.

Good/general responses will cover less ground, and show a less detailed knowledge of new techniques or sounds. They may stray from the specific aspect of the question, and discuss for instance the contribution of an individual performer rather than composer to the development of instrumental expression. References to music will be limited and perhaps not always directly relevant.

Weaker answers will perhaps fail to discuss the work of a composer, but consider only innovative performers. The little knowledge shown will be superficial or perhaps vague, and very few references to examples will reveal little familiarity with any directly relevant repertoire. [20]

**28 Discuss the music of two composers from different centuries who have used music to express their own convictions or belief.**

Answers here should focus as required on the personal convictions or beliefs of the chosen composers, rather than discussing settings of belief (e.g. liturgical music) which may not be shared by the composer, or dramatic conviction (e.g. the certainty of Tony's belief in West Side Story that *Somethin's comin'*).

In a sense, composition has always been an expression or artistic conviction. Composers of sacred music who have not shared the beliefs they have expressed have been the exception rather than the rule. But it is from the time of Beethoven that we see composition becoming a more personal statement.

Political and moral views have intruded into music – Beethoven's *Fidelio and Eroica Symphony*, and Shostakovich's symphonies, especially numbers 4, 5, and 7. The Nationalism of Smetana and Sibelius, among many others, has relevance here, as does the expressions of personal religious belief by composers such as Messiaen and Tavener.

In more recent times and in more popular genres, the protest songs of the sixties and the political rejection in punk in the late seventies also have relevance in this discussion.

Thorough and specific answers will cover a range of these examples as well as perhaps others. The historical context will be explained as appropriate, and candidates will be able to support their knowledge with detailed references to composers and music.

Good/general responses will cover only a few examples, and perhaps fail to explain fully the appropriate context, or to give specific references to music or musicians in support of their knowledge. They may not maintain a focus on the specific aspect of the question.

Weaker answers may misinterpret the question in the manner of the examples in the first paragraph above, quoting musical expressions of conviction or belief within a work, which are not those of the composer.

They will discuss only one or two examples and fail to make convincing references to music or musicians by way of support for their knowledge. [20]

**29 How have musicians been affected by the society in which they live and work? Refer to the music of at least two musicians.**

Examples may be taken from studies in other Units: jazz musicians working in the clubs in the southern states in the early twentieth century, or late Baroque and Classical composers working in the courts and cathedrals of their employers. The social relevance of jazz may be traced through its subsequent development through soul and R and B through to the rock and popular music of today. The world of pop will give examples such as the protest song movement in the sixties.

Candidates may also refer to the political constraints imposed on musicians at times e.g. the repression of progressive musicians in the Stalin era.

Thorough and specific answers will cover a range of these and possibly other examples. They will show a knowledge and understanding of how social conditions influenced and shaped the work of musicians, and they will be able to give specific and detailed references to music to support their knowledge.

Good/general responses will explain only one or two instances as required, and may not maintain focus on the appropriate aspect of the question. They may fail to explain the conditions which affected the work of musicians, and there may be few detailed musical references in support.

Weaker answers may fail to discuss relevant times or social conditions. Their knowledge of the musicians and their work which they discuss will for some examples be limited and superficial. [20]

**30 Discuss some of the traditions of amateur music-making from the past. Is there still a place for the amateur musician in the modern age of mass media?**

The traditions of amateur music-making from the past will include:

- the popularity among the well-to do and the cultured classes in the Renaissance for domestic music-making, both instrumental and vocal
- the popularity of piano music and parlour songs in the nineteenth century
- the nineteenth century rise of the great choral tradition in England, both at local level, and in the great Festivals
- the support by benevolent industry, as well as church groups, and other youth organisations for brass bands, marching bands, and so on
- the availability of cheap instruments leading to the beginnings of jazz, and later to amateur skiffle and rock bands.

Answers which argue that amateur music-making is still thriving today may refer to:

- the explosion of amateur bands and groups, made possible by accessible technology for performance, recording, and even self-promotion via the internet
- this technology has encouraged a new generation of amateur composers - a new phenomenon
- the revival of choral singing, and music theatre, encouraged in recent years by television shows such as *Last Choir Standing*, and those which search for singers to take professional leading roles
- the immigration into this country over the last half century which has brought with it so many new cultures from world music, which now thrive in schools and communities.

Thorough and specific answers will address both halves of the question in depth. They will show a knowledge of each, and support their discussion with references to traditions and genres against their historical and contemporary contextual backgrounds.

Good/general responses will perhaps be uneven in their dealing with the two halves of the question. They may cite only one or two traditions or genres from either the past or the present, and they may have only superficial knowledge of context.

Weaker answers will show limited knowledge of one or both aspects of the questions, and fail to explain the social or technological context to the traditions or genres discussed.

**[20]**

**[END]**



# Grade Thresholds

Advanced GCE Music 3872 7872  
January 2010 Examination Series

## Unit Threshold Marks

Unit		Maximum Mark	A	B	C	D	E	U
2555	Raw	100	70	64	58	52	46	0
	UMS	100	80	70	60	50	40	0

## Specification Aggregation Results

Overall threshold marks in UMS (i.e. after conversion of raw marks to uniform marks)

	Maximum Mark	A	B	C	D	E	U
3872	300	240	210	180	150	120	
7872	600	480	420	360	300	240	

The cumulative percentage of candidates awarded each grade was as follows:

	A	B	C	D	E	U	Total Number of Candidates
3872	0.0	25.0	50.0	100.0	100.0	100.0	4
7872	11.1	44.4	66.7	100.0	100.0	100.0	9

**13 candidates aggregated this series**

For a description of how UMS marks are calculated see:

[http://www.ocr.org.uk/learners/ums\\_results.html](http://www.ocr.org.uk/learners/ums_results.html)

Statistics are correct at the time of publication.

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