

# **Mark Scheme for June 2012**

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

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

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

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Any enquiries about publications should be addressed to:

OCR Publications  
PO Box 5050  
Annesley  
NOTTINGHAM  
NG15 0DL

Telephone: 0870 770 6622  
Facsimile: 01223 552610  
E-mail: [publications@ocr.org.uk](mailto:publications@ocr.org.uk)

## Section A

Question		Answer	Marks	Guidance
1	(a)	<p><i>Max of 5 from:</i></p> <ul style="list-style-type: none"> <li>• Double choir/chorus</li> <li>• b 18-26 voices in pairs: SA/TB of each choir</li> <li>• In 3rds</li> <li>• parts follow each other imitatively in each choir</li> <li>• b 18-26 choir 2 inverts the imitation</li> <li>• b18-26 the 2 choirs have different ideas, whereas in b 27-34 they share a motif</li> <li>• b 27-39 choir 1 then choir 2 in unison/octaves (1) in antiphony between choirs (1)</li> <li>• In harmony from b 34</li> <li>• b 42-49 monophonic (choir 2 only).</li> </ul>	5	
1	(b)	<p><i>Max of 5 from:</i></p> <p>b 18-39</p> <ul style="list-style-type: none"> <li>• Dialogue between 2 choruses: choir 1 = persecutors, choir 2 = persecuted</li> <li>• Choir 1 – agitated, short phrases reflects urgency of text (1)</li> <li>• Hemiola/syncopation (1) on <i>curse them, kill them</i>, with falling chromatics (1)</li> <li>• Choir 2 – staccato questioning (1)</li> <li>• Falling semitonal sighs on <i>Why?</i></li> <li>• Splitting of parts within each choir emphasises disorganised groups of people</li> <li>• Overlapping statements of the two choirs shows increasing desperation of victims/fury of mob.</li> </ul> <p>b 42-49</p> <ul style="list-style-type: none"> <li>• (Choir 2 only) complete change of mood: simple phrase on repeated note creates air of resignation/hopelessness or possibly the innocence of the group</li> <li>• Stark contrast in dynamics as compared with previous section.</li> </ul>	5	
2		<p><i>Max of 4 from:</i></p> <ul style="list-style-type: none"> <li>• b 40-45 pedal effect chord of F# minor</li> <li>• With added 2<sup>nd</sup> (b 44<sup>1</sup>) and 6<sup>th</sup> (b 45<sup>2</sup>)</li> <li>• b 46-52<sup>1</sup> pedal effect moves to open 5ths on C#</li> <li>• b 49-50 with moving part of added 4<sup>th</sup>, b2<sup>nd</sup>, 7<sup>th</sup>, 6<sup>th</sup>/auxiliary notes/appoggiaturas</li> <li>• Diatonic</li> <li>• C# minor</li> <li>• Creates extended plagal cadence – adds to feeling of resignation ('Amen')</li> <li>• Ends on octave G# dominant.</li> </ul>	4	

Question	Answer	Marks	Guidance
3	<p><i>Max of 6 from:</i></p> <ul style="list-style-type: none"> <li>• Syllabic (1), mostly stepwise 2 bar phrase (1) in simple rhythm (1)</li> <li>• Imitative (1), AT begin with rising scalar figure, SB with falling (1) – (imprecise) inversion</li> <li>• Canon between AT then SB</li> <li>• As if conversation in agreement</li> <li>• <i>ref.</i> fugue-like entries, fugato, melodies in counterpoint</li> <li>• Emphasis of repeated notes on <i>they shall not work</i></li> <li>• b 78-79 unison angular movement with octave and 7<sup>th</sup> leap on <i>starve</i></li> <li>• Rise in intensity of dynamics as text becomes more insistent</li> <li>• Simple, diatonic, straightforward</li> <li>• C major (1) sometimes with b7<sup>th</sup></li> <li>• Passing ref to G major b 78-79</li> <li>• Flattened seventh gives mixolydian/modal feel.</li> </ul>	6	To achieve 5 or 6 marks, answers must refer to both melody and tonality

Question	Answer	Marks	Guidance
4	<p>9-10 marks – Answers demonstrate secure and acute aural perception by explaining in detail specific examples of contrast in aspects of vocal lines, instrumentation, tonality and at least one other point of interest.</p> <p>7-8 marks – Answers demonstrate secure aural perception by explaining in detail specific examples of contrast in at least three of the required aspects.</p> <p>5-6 marks – Answers contain specific examples of contrast, but lack detail of explanation, or refer only to only one feature.</p> <p>3-4 marks – Answers refer to examples of contrast, but fail to explain successfully.</p> <p>1-2 marks – Superficial observation only, with no explanation.</p> <p>0 marks – No relevant observations made or contrast considered.</p>	10	<p>The main points discussed might include:</p> <ul style="list-style-type: none"> <li>• b 90-101 pleading of Mother; repetition of phrase in rising sequence emphasises personal nature of dramatic situation; expressive lyricism; climax on <i>dread terror</i>; lowest point on <i>death</i></li> <li>• b 90 legato string accompaniment with clarinet outlining vocal part</li> <li>• b 98 strings, clarinet, flute and horn repeat opening phrase 5<sup>th</sup> higher at end of vocal phrase – adds emphasis; sweeping phrase</li> <li>• Pedal G, then pedal D, simple I, IV, V harmony</li> <li>• b 102-106 vocal writing for Boy more declamatory and disjunct; urgent feel; melisma on <i>Ah</i> with rising figure adds emphasis to second <i>Mother</i>; falling chromatics</li> <li>• b 102-106 brass accompaniment features trumpet</li> <li>• b 107-114<sup>2</sup> much calmer – stability of Aunt and Uncle; Aunt simple line – bass descends chromatically; Uncle becomes more insistent, rises in pitch</li> <li>• b 107-114<sup>2</sup> more static string accompaniment with poignant, sighing quaver figure on oboe and later clarinet; brass also added for Uncle; vocal line doubled in viola for Aunt and Trombone for Uncle</li> <li>• b 114<sup>3</sup>-119 Boy interrupts in high tessitura with emphatic <i>ff No!</i> over sec 7<sup>th</sup> chord (C dim with 7<sup>th</sup>) in brass/strings; close chromatic movement for <i>I must save her</i> with imitative brass accompaniment adding to urgency</li> <li>• Begins in G minor, more chromatic in sections for Boy; moves towards E<math>\flat</math> minor for Uncle; ends with three simple string chords: Dm7, Fm7, G7</li> <li>• Mood changes completely for each character</li> <li>• Begins <i>pp</i> for pleading of Mother, also for Aunt and start of Uncle. Boy much louder and more insistent. Tempo changes match changes in dynamics</li> <li>• Voice parts enter more quickly after each other as the scene progresses adding to the urgency of the situation.</li> </ul>

Question	Answer	Marks	Guidance
5	<p><i>Answers might include:</i></p> <ul style="list-style-type: none"> <li>• Recitative-like, declamatory (1), with introductory chord (usually strings) then accompanied only by 'celli (1), <i>ref.</i> baroque recits with continuo (1)</li> <li>• Rhythm written precisely, but within a <i>comodo</i> tempo – takes on speech rhythm</li> <li>• Harmonically/tonally ambiguous</li> <li>• Links sections together</li> <li>• Short phrases</li> <li>• Syllabic</li> <li>• Takes part of narrator anticipating next section each time.</li> </ul>	5	
6	<p>5 marks – Answers identify strong similarities and/or differences between the stylistic features of the extract and the chosen piece. Detailed references are made.</p> <p>3-4 marks – Answers identify similarities and/or differences between the stylistic features of the extract and chosen piece. General references are made.</p> <p>1-2 marks – Answers may show some knowledge but fail to compare successfully the extract with the chosen piece.</p> <p>0 marks – No creditable observations made.</p>	5	

## Section B

## Guidance

In this section candidates are required to demonstrate their understanding of the issues relating to the areas of study *Tonality* and *Interpretation*, their knowledge and their ability to draw sufficiently closely on this to support their points appropriately, and to be able to relate their knowledge about specific examples of repertoire to appropriate contexts of time and culture.

The quality of the candidate's language is assessed.

**Mark**      **Categorised by**

**23 – 25** Thorough and detailed knowledge of the appropriate aspect of the chosen 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 spelling, punctuation and grammar

**20 – 22** Specific knowledge of the appropriate aspect of the chosen 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 of mainly good quality, with perhaps occasional lapses of spelling, punctuation and grammar.

**16 – 19** Good knowledge of the appropriate aspect of the chosen 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 spelling, punctuation and grammar.

**12 – 15** Some knowledge of the appropriate aspect of the chosen 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 specific question. Answers partially clear in their expression with faults in spelling, punctuation and grammar.

**9 – 11** Some knowledge of the chosen Topic, partly supported by familiarity with some music, but insecure and not always relevant. A general understanding of context not directly applied to answering the specific question. Answers poorly expressed in places with persistent weaknesses in spelling, punctuation, and grammar.

**6 – 8** A little knowledge of the chosen 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 poorly expressed in incorrect language.

**0 – 5** Barely any knowledge of the chosen Topic, music or understanding of context. No attempt to address the question. Very poor quality of language throughout.

Question	Answer	Marks	Guidance
7	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• describe some of the vocal techniques used</li> <li>• give some explanation of how these techniques interpret the text</li> <li>• support some of these observations with references to the music in some detail.</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>• showing a greater awareness of the specific vocal techniques in the work</li> <li>• describing in detail the way these techniques are used in the expression of the text</li> <li>• showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25	
8	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• describe some of the techniques used</li> <li>• give some explanation of how these techniques interpret the text</li> <li>• support some of these observations with reference to the music in some detail.</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>• showing a greater knowledge of the specific techniques in the music</li> <li>• giving detailed examples of word painting, mood setting, part writing and tonality in comparison of music by Dowland and Italian composers</li> <li>• showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25	
9	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• give an account of some instances of descriptive writing in the chosen pieces</li> <li>• give some explanation of how the music interprets the subject matter</li> <li>• support some of these observations with references to the music in some detail.</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>• showing a greater appreciation of the specific programmatic features of the chosen pieces</li> <li>• describing in detail techniques such as texture, structure, thematic transformation and tonality</li> <li>• showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25	



Question	Answer	Marks	Guidance
10	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• show some knowledge of the harmonic and tonal processes found in the music</li> <li>• show some understanding of how this writing interprets the subject matter</li> <li>• give some references to features such as chromaticism, dissonance, modality.</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>• referring to a wide range of examples illustrating the contrasting use of harmony and tonality</li> <li>• giving detailed examples of how this relates to the effectiveness of the programmatic elements of the music</li> <li>• showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25	
11	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• give an account of some instances of the expressive use of timbre and texture in the two works</li> <li>• give some explanation of how the music interprets the subject matter</li> <li>• support some of these observations with references to the music of one or both composers in some detail.</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>• showing a greater appreciation of the specific programmatic features of each chosen work</li> <li>• describing in detail timbre and texture are used to interpret the subject matter</li> <li>• showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25	
12	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• show some knowledge of the descriptive writing of both composers</li> <li>• show some understanding of how this writing interprets the subject matter</li> <li>• give some references to features such as rhythm, texture, tonality and instrumental techniques as appropriate.</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>• referring to a wide range of examples illustrating the descriptive features of the chosen works</li> <li>• giving detailed examples of the effectiveness of the programmatic elements of the music</li> <li>• showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25	

Question	Answer	Marks	Guidance
13	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• describe, perhaps only in general terms, some details of the orchestration</li> <li>• give some explanation of how the choice of instruments interprets the dialogue and action and integrates the storylines</li> <li>• support some of these observations with references to the music in some detail.</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>• showing a greater awareness of the relationship between the music and the dialogue and action</li> <li>• referring to details of instrumentation, texture and timbre and showing how this reflects the mood and dramatic intent of the storylines</li> <li>• showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25	
14	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• give some, perhaps general, description of the music to illustrate the musical interpretation of the action</li> <li>• give some explanation of how the music interprets the dialogue and action</li> <li>• support some of these observations with references to the music of one or both composers in some detail.</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>• giving a detailed description of the music including the use of <i>leitmotif</i> and underscore</li> <li>• referring to details of instrumentation, texture, timbre and tonality showing how this enhances the dialogue and action</li> <li>• showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25	
15	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• give some, perhaps general, descriptions to illustrate the musical interpretation of the action in the music of one or both composers</li> <li>• give some explanation of how the music interprets the dialogue and action</li> <li>• support some of these observations with references to the music in some detail.</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>• giving a detailed description of the music of two films including such features as <i>leitmotif</i> and underscore</li> <li>• referring to details of instrumentation, texture, timbre and tonality showing how this integrates the dialogue and action</li> <li>• showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25	

Question	Answer	Marks	Guidance
16	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• describe some of the expressive instrumental features in the music</li> <li>• give some explanation, perhaps only in general terms, of how these features respond to the text</li> <li>• support some of these observations with references to the music in some detail.</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>• showing greater appreciation of the use of contrasting instrumental timbres and textures in interpreting the text of the Passion</li> <li>• giving detailed examples of how these devices are used for dramatic effect</li> <li>• showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25	
17	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• give some, perhaps general, descriptions of sections from each work to illustrate the effective use of melody, harmony and use of the medium</li> <li>• comment on the vocal writing, and the use of accompaniment and technology where appropriate, in the two works</li> <li>• support some of these observations with references to the music in some detail.</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>• explaining in detail the musical language of the two works</li> <li>• giving detailed examples of how the musical techniques found in the musical settings reflect aspects of belief – including the use of vocal sonorities, instrumental writing, tonality, use of technology, as appropriate</li> <li>• explaining in detail the styles and musical language of the chosen composers</li> <li>• showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25	
18	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• describe some of the harmonic and tonal processes used in each chosen work</li> <li>• give some explanation of how these reflect the text</li> <li>• support some of these observations with references to the music of one or both composers in some detail.</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>• showing a greater knowledge of the specific techniques in each work and how these reflect the text</li> <li>• discussing in detail the composers' approaches to harmony and tonality</li> <li>• showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25	

Question	Answer	Marks	Guidance
19	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• describe the vocal and instrumental writing in some detail</li> <li>• show some understanding of the interpretation of the text in this writing</li> <li>• give some references to features such as melody, rhythm, texture, harmony and tonality for expressive effect in integrating music and drama.</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>• describing in detail Wagner's approach to musical drama</li> <li>• giving detailed examples of features such as syllabic and melismatic word setting, word painting, chromaticism, and <i>leitmotif</i> for expressive effect in the chosen works</li> <li>• showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25	
20	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• describe, perhaps only in general terms, features of the music of both composers</li> <li>• give some explanation of how these features interpret the libretto for dramatic effect</li> <li>• support some of these observations with references to the music in some detail.</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>• showing a greater appreciation of the relationship between vocal/instrumental parts</li> <li>• giving detailed examples of the use of features such as melody, rhythm, harmony, tonality, structure, vocal and instrumental textures for dramatic effect</li> <li>• showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25	
21	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• explain, perhaps only in general terms, the use of melody and harmony for expressive effect</li> <li>• refer to examples of how the harmony and tonality reflect the drama in the chosen works</li> <li>• support some of these observations with references to the music in some detail</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>• showing a greater appreciation of the relationship between melody, harmony and text</li> <li>• giving detailed examples of the use of harmony and tonality in the dramatic interpretation of both works</li> <li>• comparing in detail the harmonic and tonal procedures used by both composers</li> <li>• showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25	

Question	Answer	Marks
22	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• explain, perhaps in general terms, the diverse musical styles of the album</li> <li>• give some references to how these features respond to the lyrics</li> <li>• comment on the effectiveness of the performing techniques in complementing the musical features.</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>• describing in detail the diversity of style of the album</li> <li>• explaining in detail how these features respond to the lyrics</li> <li>• giving specific examples, as appropriate, of techniques used in performance</li> <li>• showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25
23	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• explain, perhaps in general terms, the musical features of melody and structure in the albums</li> <li>• give some references to how these features respond to the lyrics and mood</li> <li>• comment on the effectiveness of the performing and recording techniques in complementing the musical features.</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>• describing in detail the musical features of melody and structure</li> <li>• explaining in detail how this use responds to, and enhances, the meaning and mood of the lyrics</li> <li>• giving specific examples, as appropriate, of techniques used in performance and production</li> <li>• showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25
24	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• explain, perhaps only in general terms, the use of technology and recording processes in the chosen albums</li> <li>• refer to examples of how this enhances the meaning and mood of the lyrics</li> <li>• comment, where appropriate, on how these features of the writing and of the performance were innovatory in popular music</li> <li>• support some of these observations with references to the music in some detail.</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>• showing a greater appreciation of the relationship between melody, harmony and lyrics and the use of technology</li> <li>• explaining in detail the contrasting performing styles and techniques and the use of production technology in the musical interpretation of the lyrics</li> <li>• showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25

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

**OCR Customer Contact Centre**

**Education and Learning**

Telephone: 01223 553998

Facsimile: 01223 552627

Email: [general.qualifications@ocr.org.uk](mailto:general.qualifications@ocr.org.uk)

**[www.ocr.org.uk](http://www.ocr.org.uk)**

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Facsimile: 01223 552553

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