

**GCE**

**Music**

Unit **G356**: Historical and Analytical Studies in Music

Advanced GCE

**Mark Scheme for June 2016**

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, Cambridge Nationals, Cambridge Technicals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support, which keep pace with the changing needs of today's society.

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

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

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

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

© OCR 2016

### Annotation of Section B Scripts

In marking **Section B** you are asked to follow a number of marking conventions. The purpose of these is to:

- *Demonstrate that prescribed repertoire has been studied*
- *Demonstrate that relevant aspects of context have been understood*
- *Ensure that subsequent readers of the script are able to follow the thinking of the original Examiner*
- *Support the thinking and marking of the original Examiner in any subsequent Results Enquiry*

You are asked to use the following annotations. Your annotations will show other readers the “conversation” you have had with the script. In any one script you are **not** expected to use all of the annotations listed.

Annotation	Meaning of annotation
✓	Recognises a point worthy of credit (repertoire <b>or</b> context based)
✓✓	Recognises a significant point [the examiner may indicate relevance to repertoire (✓✓ <b>R</b> ), context (✓✓ <b>C</b> ), or to both aspects (✓✓ <b>RC</b> )]
<b>x</b>	An error (of content, context or understanding)
<b>NAQ</b>	Not answering the question
<b>eg</b>	An appropriate example (musical or historical)
<b>sp/gr/p/Eng</b>	Spelling/grammar/punctuation/language error (You are <b>not</b> expected to correct all examples of these)
<b>Rub.</b>	Rubric infringement
<b>Rep.</b>	Redundant repetition
<b>Dup.</b>	Duplication of point(s) from one question to another
<b>cf.</b>	Comparison
<b>L?</b>	Query link to question/relevance
<b>R?</b>	Lacking explanation of/reason for the point being made
<b>BOD</b>	Benefit of the doubt

**Subject Specific Instructions****Recording of marks – Section A**

Give a clear indication of how marks have been awarded. For questions without a holistic MS, this should be one tick per mark awarded.

Record the numerical mark for the response to each question or part-question **unringed** in the right-hand margin next to the question total.

Show the total for Section A as a single **ringed** mark in the right-hand margin at the end of the section.

If a candidate continues his/her answer in the answer booklet, note this on the script **for each question where this occurs** and write the total mark, **ringed**, for the question or part-question at the end of the response in the answer booklet; then transfer the mark, **unringed**, to its correct place on the question paper.

**Recording of marks – Section B**

Record the numerical mark for each question as a single **ringed** mark in the right-hand margin at the end of the essay.

**Recording of marks – General**

Transfer ringed totals to the front page of the script, where they should be totalled.

Show evidence that you have seen the work on every page of a script on which the candidate has made a response.

Cross through every blank page to show that you have seen it.

Question		Answer/Indicative content	Mark	Guidance
1	a	<p><i>Max of 4 from:</i></p> <ul style="list-style-type: none"> <li>• range of 6<sup>th</sup></li> <li>• mostly moves by step, with some 3<sup>rds</sup></li> <li>• syllabic</li> <li>• simple rhythms</li> <li>• <i>p</i></li> <li>• F# minor – minor key contributes to mood</li> <li>• 1<sup>st</sup> phrase mainly descending, starts on its highest note (D) and ends on its lowest (the tonic)</li> <li>• 2<sup>nd</sup> phrase begins on tonic, moves up to highest note (D) and remains in that area</li> <li>• b 7/11 include appoggiatura (becomes important later)</li> <li>• b 5<sup>3</sup>-6<sup>3</sup> long notes on <i>Far, far</i> suggest distance</li> <li>• b 5<sup>3</sup>-6<sup>3</sup> <i>Far, far</i> set to note D/submediant/added 6<sup>th</sup> gives impression of being far away</li> <li>• ...creates dissonance with (F# minor) piano chord</li> <li>• b 8-9 descending figure on <i>spirits have flown</i> could suggest sadness</li> <li>• b 11<sup>4</sup>-12<sup>1</sup> tied note/syncopation/accent on <i>Ah!</i> suggests sigh</li> </ul>	4	Answers must refer to text setting to gain full 4 marks

Question		Answer/Indicative content	Mark	Guidance
1	b	<p><i>Max of 6 from:</i></p> <ul style="list-style-type: none"> <li>• b 0<sup>3</sup>-4<sup>2</sup> act as introduction</li> <li>• b 0<sup>3</sup> viola melody anticipates vocal melody/motif</li> <li>• b 0<sup>3</sup> piano RH chromatic falling figure (1) taken up by viola in b 5<sup>4</sup> (1)</li> <li>• from b 5<sup>1</sup> repeated triplet motif in piano LH provides stability</li> <li>• from b 5<sup>3</sup> piano less chromatic/more consonant harmonies after entry of voice</li> <li>• b 5-9 tonic pedal in piano LH</li> <li>• b 5-11 inverted pedal/ostinato in quaver-crotchet figuration piano RH</li> <li>• b 5<sup>4</sup>-8 viola motif independent of voice/piano gives unsettled feeling</li> <li>• b 9<sup>2</sup>-10<sup>3</sup> viola has motif from main melody</li> <li>• b 11<sup>2</sup>-12<sup>3</sup> viola motif repeated a sixth higher</li> <li>• b 9-12 rising bass line in piano</li> <li>• wide range of note values including combination of duplet/triplet rhythms builds complex texture – could suggest turmoil of thoughts in text</li> <li>• wide range of dynamics in first 2 bars, mostly <i>p</i> after that with small swells (&lt; &gt;)</li> <li>• credit F# minor if not credited in Q1(a)</li> <li>• viola – credit inclusion of appoggiatura in motif if not credited in Q1(a)</li> </ul>	6	Answers must refer to use of motifs to gain full 6 marks

Question	Answer/Indicative content	Mark	Guidance	
2	<p><i>Answers might refer to:</i></p> <ul style="list-style-type: none"> <li>• b 13 sudden change of mood, dramatic, <i>f</i>, anticipates the coming wind</li> <li>• b 13-15 arpeggiated triplets in piano LH underpin full chords derived from opening three notes of main motif (C#9, D) repeated twice (b 15 changed at end to remain C# now C#13), C# (dominant) tonality [could be considered as interrupted cadences in tonic]</li> <li>• b 13 viola has rising figure which moves up octave in b 14, then in b 15 becomes <i>con fuoco</i> with shorter note values and rushing scale, adding to dramatic effect of the wind</li> <li>• b 16-20 voice now more dramatic, declamatory, <i>f</i>, <i>ff</i>, accents emphasise <i>blow, lift, I, come</i></li> <li>• b 16 voice use of syncopation on <i>blow</i> suggests unsettled nature of wind</li> <li>• b 16-18 viola imitates vocal <i>blow ye winds!</i></li> <li>• b 16-25 piano represents blowing wind with constant semiquavers (to b 22) and chords; contrary motion. Increased use of sustaining pedal. Shifting harmony (b16-17 dim7 over D in bass, Bm<sup>Add 6</sup> (repeated); b 18 Dm<sup>Add 6</sup>, Fm<sup>Add 6</sup>; b 19-21 C<sup>Add 6</sup>; b 22-23 D<sup>b7</sup>; b 24-5 Dm over C/G in bass)</li> <li>• b 18<sup>3</sup>-19<sup>1</sup> plagal cadence in C (Fm<sup>Add 6</sup>, C<sup>Add 6</sup>) remote relationship to tonic F# minor</li> <li>• b 19-25<sup>2</sup> C pedal</li> <li>• b 22/23 viola long appoggiaturas</li> <li>• b 22-23<sup>2</sup> could be considered bitonality: viola in C, piano in D<sup>b</sup></li> <li>• from b 23 calmness restored through return to triplets (effect of slowing), <i>diminuendo</i>, texture gradually thins</li> <li>• b 19-25 viola takes up main motif in high tessitura, beginning on added 6<sup>th</sup> of chord, more insistent at first but then falling away to held G</li> <li>• b 26-30 voice has motif from opening, slightly altered in pitch and rhythm, establishing a more tranquil mood, <i>p</i> with small swells (&lt; &gt;)</li> </ul>	9	8-9 marks	Answers demonstrate secure and acute aural perception by explaining in detail specific examples of interpretation of text in aspects of vocal melody, accompaniment and harmony and tonality.
			6-7 marks	Answers demonstrate secure aural perception by explaining in detail specific examples of interpretation of text in at least two of the required aspects.
			4-5 marks	Answers contain specific examples of interpretation of text, but lack detail of explanation, or refer in detail to only one aspect.
			2-3 marks	Answers refer to examples from the music, but fail to explain successfully.
			1 mark	Superficial observation only, with no explanation.
			0 marks	No relevant observations made.

Question	Answer/Indicative content	Mark	Guidance
	<ul style="list-style-type: none"> <li>• b 26-30<sup>2</sup> viola silent during vocal phrase allowing voice to dominate</li> <li>• b 26-29 piano <i>pp</i> block chords, with longer note values, still, in contrast to previous figuration, establishing change of mood and allowing voice to move freely over it</li> <li>• b26-30 chords move downwards during vocal phrase, with use of 1<sup>st</sup> inversions (Am<sup>Add 6</sup>, G, F, dim7) to settle in E minor at b 30 (sort of inverted cadence)</li> <li>• b 28 appoggiatura emphasises <i>nature</i></li> </ul>		

Question	Answer/Indicative content	Mark	Guidance
3	<p><i>Answers might refer to:</i></p> <ul style="list-style-type: none"> <li>• b 13 unmarked slight <i>accel</i> shows coming of wind</li> <li>• b 13 ref <i>f</i> in piano for new section</li> <li>• b 17-18 viola minim cut short, accents on next 2 crotchets emphasising syncopation</li> <li>• b 19 voice vibrato on <i>wild</i></li> <li>• b 19-20 distinct vibrato in viola</li> <li>• b 23/5 unmarked <i>rit</i> as wind subsides</li> <li>• b 26 slower tempo for new mood of text</li> <li>• b 26-30 text sung simply, every note placed carefully but with quite a free rhythm, &lt; &gt; almost disregarded – poignancy</li> <li>• b 29 singer rolls <i>r</i> on <i>round</i></li> <li>• b 29 unmarked <i>rit</i> to emphasise text</li> <li>• b 30 slower tempo – reflective</li> <li>• b 30-33 viola <i>sul tasto</i>, very little/no vibrato – cold rather than <i>dolce</i></li> <li>• b 30-35 piano muffled possibly <i>una corda</i> – stillness</li> <li>• b 34-35 presses forward a little to new stanza at b 36</li> <li>• b 35 viola slight <i>cresc</i></li> </ul>	4	Credit only the first four examples.

Question	Answer/Indicative content	Mark	Guidance
4	<p><i>Answers might refer to:</i></p> <ul style="list-style-type: none"> <li>• b 42<sup>4</sup> melody changes to fall to the tonic and plagal cadence in the tonic</li> <li>• b 43 viola takes up vocal melody from b 41 (instead of repeating b 40-41 as in stanza 1)</li> <li>• b 44 viola trill (B<math>\sharp</math>) links to next phrase</li> <li>• b 45 voice has repetition of final phrase of words, now moving higher to end on the dominant, again with plagal cadence, now in the tonic major. Ending the vocal melody on the dominant leaves the postlude to have the final thought. Use of longer note values emphasises text</li> <li>• b 46 viola soaring crotchet figure leads to final rendition of main motif with ending heard at b 22-25, now beginning on D<math>\sharp</math> and ending on double-stopped major 6<sup>th</sup>, the A<math>\sharp</math> giving optimism</li> <li>• piano RH inverted pedal figure continues to b 44, then new falling triplet figuration (similar to b 23) is developed into falling and rising arpeggiated figure to settle on oscillation and extended chord allowing music to wind down</li> <li>• b 44 starts in tonic key (F<math>\sharp</math>m), through chords with 7<sup>th</sup> and added 6<sup>th</sup> (G<math>\sharp</math>7, G<math>\flat</math>7, E<sup>Add 6</sup>, Bm<sup>Add 6</sup>) to establish F<math>\sharp</math> major at final vocal note (b 48). Chord of G<math>\flat</math> (over F<math>\sharp</math> bass) in b 50-51 creates Neapolitan relationship with tonic. Move to the tonic major gives an optimistic ending</li> <li>• use of <i>sotto voce</i>, <i>dolcissimo</i>, <i>p</i>, <i>pp</i> suggest quietness of dawn</li> </ul>	6	Award 1 mark for example + 1 for explanation. Credit only the first three examples.

Question		Answer/Indicative content	Mark	Guidance	
5		<p><i>Answers might refer to:</i></p> <ul style="list-style-type: none"> <li>• b 0<sup>3</sup>-5<sup>1</sup> introduction viola and piano share melodic material</li> <li>• b 5-12, b 26-55 piano takes on a mainly accompanying role supporting the voice/viola</li> <li>• b 13-25 all interact with each other in <i>con fuoco</i> passage reflecting the text</li> <li>• viola interacts with voice as an <i>obbligato</i> often with main motif (eg b 9-12), sometimes repeating vocal phrases (eg b 16)</li> <li>• piano mostly has accompanying rôle independent of the other two parts</li> <li>• examples of how these interactions respond to the text</li> </ul>	5	5 marks	A thorough understanding of the varied interaction of voice, viola and piano demonstrated.
				3-4 marks	Some understanding of the varied interaction of voice, viola and piano demonstrated.
				1-2 marks	A little knowledge of the interaction of voice, viola and piano demonstrated.
				0 marks	No creditable observation made.
6			6	5-6 marks	Answers identify strong similarities and/or differences between the stylistic features of the extract and the chosen song. Detailed references are made.
				3-4 marks	Answers identify similarities and/or differences between the stylistic features of the extract and the chosen song. General references are made.
				1-2 marks	Answers may show some knowledge but fail to compare successfully the extract with the chosen song.
				0 marks	No creditable observation made.
		Section A Extract: Frank Bridge: <i>Far, far from Each Other</i> . London Bridge Ensemble, 2008. DUTTON CDLX 7205, Track 7			

Question	Answer/Indicative content	Mark	Guidance
7	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• describe some of the word setting techniques used</li> <li>• give some explanation of how these features 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 appreciation of the expressive use of word setting</li> <li>• giving detailed examples of word painting, mood setting, part writing and tonality</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 the instrumental writing in the music of both composers</li> <li>• show some understanding of the interpretation of the text in this writing</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>• explaining the differing rôles of the two composers' accompaniments</li> <li>• comparing detailed examples of the use of melody, rhythm, tonality, texture, word painting and mood setting in the instrumental writing</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>• describe some of the techniques used by the chosen composers</li> <li>• give some explanation of how these techniques interpret the text</li> <li>• support some of these observations with references to the music of one or more chosen 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 the music of the chosen composers</li> <li>• giving detailed examples of word painting, mood setting, part writing, harmony and tonality in the songs of the chosen composers</li> <li>• showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25	

Question	Answer/Indicative content	Mark	Guidance
10	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• describe some of the musical features in the work</li> <li>• give some explanation of how these features interpret 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 knowledge of the expressive musical features in the work</li> <li>• describing in detail such features as high divided string writing, use of percussion colour, contrast between polyphonic sections and complete homophony</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>• describe some of the ways in which melody and rhythm are used by both composers</li> <li>• give some explanation of how these features interpret 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>• describing in detail melodic and rhythmic features of the music of both composers</li> <li>• showing a greater knowledge of how these features 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>• give an account of some instances of descriptive writing in the chosen 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>• illustrating the effectiveness of techniques such as texture, timbre, 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/Indicative content	Mark	Guidance
13	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• give some, perhaps general, descriptions of the music</li> <li>• give some explanation of how the music enhances 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 including the use of <i>leitmotif</i> and underscore</li> <li>• referring to details of instrumentation, texture, timbre and tonality to show how the music enhances the dialogue and action</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 descriptions to illustrate the musical interpretation of the action in both film scores</li> <li>• give some explanation of the relationship between music and dramatic 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 a deeper understanding by:</p> <ul style="list-style-type: none"> <li>• giving a detailed description of the music of both films including the use of techniques such as <i>leitmotif</i> and underscore</li> <li>• explaining details of instrumentation, texture, timbre and tonality showing how this integrates the music and dramatic action</li> <li>• showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25	

Question	Answer/Indicative content	Mark	Guidance
15	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• describe, perhaps only in general terms, some aspects of the use of harmony and tonality in both chosen film scores</li> <li>• give some explanation of how this use interprets the dialogue and action in the music of both composers</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>• referring to details of harmony and tonality and showing how this reflects the mood and dramatic intent</li> <li>• showing a greater awareness of the relationship between the music and the dialogue and action in the music of both composers</li> <li>• showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25	
16	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• give some, perhaps general, descriptions of sections from the work to illustrate the effective use of timbre and texture</li> <li>• comment on contrasting aspects of the vocal writing</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 work</li> <li>• giving detailed examples of how timbre and texture in the musical setting reflects aspects of belief</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>• describe some of the harmonic and tonal processes used in the music of both composers</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 more 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/Indicative content	Mark	Guidance
18	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• describe some of the choral techniques used in the chosen works</li> <li>• give some explanation of how these techniques are used for expressive effect</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 choral techniques in each chosen work and how these portray the text</li> <li>• illustrating the effectiveness of approaches to features such as homophony, polyphony, melismatic and syllabic writing, word painting</li> <li>• showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25	
19	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• describe some of the ways in which melody and rhythm are used in the work</li> <li>• give some explanation, perhaps only in general terms, of how these features interpret the drama</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>• describing in detail melodic and rhythmic features of the music</li> <li>• explaining in detail how these features are used in the interpretation of drama</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, use of vocal timbres and textures in both works</li> <li>• give some reference to how vocal timbres and textures are used for dramatic effect</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>• explaining in detail the dramatic effect of the various vocal timbres and textures used</li> <li>• comparing how different vocal combinations and the use of features such as recitative, songs and choruses are used for dramatic effect in each work</li> <li>• showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25	

Question	Answer/Indicative content	Mark	Guidance
21	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• describe, perhaps only in general terms, the use of harmony and tonality in the chosen works</li> <li>• give some reference to how these features are used for expressive effect</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>• explaining in detail the dramatic effect of the harmony and tonality used</li> <li>• giving detailed examples of use of tonality, harmonic embellishments and dissonance, and how these contribute to the expressive effect</li> <li>• showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25	
22	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• describe, perhaps in general terms, musical features of the chosen tracks</li> <li>• give some explanation of how these features are used for expressive 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>• describing in detail the contrasting musical features of the chosen tracks</li> <li>• explaining in detail the expressive effect of features such as melody, rhythm, texture, tonality, instrumentation and use of technology</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>• describe, perhaps in general terms, musical features of the music of both singer-songwriters</li> <li>• give some references how these features interpret the lyrics/mood</li> <li>• support some of these observations with references to the music of one or both singer-songwriters in some detail.</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 the chosen tracks</li> <li>• comparing in detail how features such as melody, harmony, tonality, instrumentation interpret the lyrics/mood in the music of each singer-songwriter</li> <li>• showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25	

Question	Answer/Indicative content	Mark	Guidance
24	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"><li>• describe, perhaps in general terms, musical techniques of the chosen albums</li><li>• give some references to how these techniques interpret the lyrics/mood</li><li>• support some of these observations with references to the music of one or both albums in some detail.</li></ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"><li>• describing in detail musical techniques of the chosen tracks, referring, where appropriate, to diversity of style</li><li>• giving detailed examples of the use of features such as melody, rhythm, texture, tonality, instrumentation and use of technology in both albums</li><li>• showing a close familiarity with the music in their ability to give detailed illustrations.</li></ul>	25	

**APPENDIX 1** – this contains a generic mark scheme grid for **Section B**

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 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 familiarity with 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 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.

**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)

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored

**Oxford Cambridge and RSA Examinations**  
**is a Company Limited by Guarantee**  
**Registered in England**  
**Registered Office; 1 Hills Road, Cambridge, CB1 2EU**  
**Registered Company Number: 3484466**  
**OCR is an exempt Charity**

**OCR (Oxford Cambridge and RSA Examinations)**  
**Head office**  
**Telephone: 01223 552552**  
**Facsimile: 01223 552553**

© OCR 2016

