

Mark Scheme for January 2011

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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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- 1 Comment on how the accompaniment responds to the text in bar 0⁴ to bar 19, (⊙ 0' 00" to 0' 33"). [5]

Max of 5 from:

- Opening triads suggest chime of bells
- Echo in b 1⁴-2 creates expectancy
- Then constant quaver figures include scales/arpeggios evocative of peal of church bells (1), use of contrary motion (1) – radiates happiness (1)
- Tolling bell in b 9/11
- Provides rhythmic drive for whole song and support for the voice
- *Crescendo*, with link to text
- Opening motif used to link verses, now with quavers added beneath
- Accompaniment in middle range (allowing melody to come through)

Credit other valid points

- 2 Discuss the features of the vocal melody and the use of tonality in the setting of the first four stanzas of the poem, bars 2⁴ to 68³, (⊙ 0' 05" to 1' 54"). Comment on how these reflect the mood of the text. [7]

Max of 7 from:

- Simple diatonic melody (1) in F major (1) – happy, pastoral mood for Summer (1)
- Based round notes of the triad, folk-like
- Ref. inclusion of A \flat colouring in bar 10
- Completely syllabic (apart from *come* b45/65) – youthful innocence
- Strophic (1), 4-bar balanced phrases (1), three phrases per verse (1)
- Each verse opens in same way, but ending altered each time for modulation
- 1st verse stays in F major, 2nd verse modulates up a semitone so 3rd verse is in F \sharp major (1), 3rd verse ends in G major (1) for 4th verse – heightens tension as narrative proceeds (1)
- Ref. recognition of key changes
- Verses 1, 2 and 4 have high point climax on the leading note which then falls back rather than leading to the tonic
- Verse 3 differs as it rests on the mediant of the new key for *love would stay* (1); this is quiet and tender (1) rather than the loud endings of the other verses

Vocal melody and tonality must be discussed to gain full marks

- 3 In stanzas five and six of the poem, the poet tells of the death of his love. Referring to the music of the voice and the piano, explain in detail Butterworth's setting in the passage from bar 67 to bar 100, (⊙ 1' 51" to 3' 27"). [10]

9-10 marks	Answers explain in precise detail specific examples of Butterworth's setting in the music of the voice and piano.
7-8 marks	Answers explain in some detail specific examples of Butterworth's setting in the music of the voice and piano.
5-6 marks	Answers contain specific examples of Butterworth's setting, but lack detail of explanation, or refer only to voice or piano.
3-4 marks	Answers refer to examples of Butterworth's setting, but fail to explain successfully.
1-2 marks	Superficial observation only, with no explanation.
0 marks	No relevant observations made.

The following, and other possible examples, show how Butterworth has set this passage:

- Four bars in happy major key with bells still ringing – passionate writing; moves in sequence to minor (C minor) with *dim/rall* foreshadowing complete change of mood
- b 73 F#m⁷, Cm⁷ chords; use of silence as quavers stop; repetition of chords into b 75
- From b 75 tempo slower
- Repeated 4-chord sequence
- Inclusion of tritone/Aug 4th (*diabolus in musica*) in bass eg b 75-76 adds to feeling of unrest in this verse
- Vocal melody begins as before and is in opening key of F – unexpected that these words would be set to same melody as happy earlier verses
- Accompaniment, in series of held semibreve secondary chords, is tonally ambiguous portraying numbness of girl's death – stark and wintry
- Continuous structure rather than two separate verses
- Settles to G minor at b 86
- Ref. rest before *alone* b 85⁶-86
- Ref. similarity of movement in piano treble to opening bell motif b 75-85
- b 86 repeated G in piano represents the death knell tolling – begins completely alone, but then opening bell motif in augmentation is added as the tolling descends
- From b 87, vocal melody now in G minor – exactly as b 76-83 apart from key
- Ending changed for climax on *would not wait for me* where music returns to ambiguous chromaticism
- Return to 4-chord sequence b 97 links to final verse

4 In the final stanza, from bar 100, (⊙ 3' 27"):

(a) Comment on the use of tempo in response to the text. [3]

Max of 3 from:

- Begins at moderate pace of previous section – links with sadness of that verse
- Speed increases as accompaniment returns to original quavers and more impassioned mood from b 104
- Pause on declamatory *hear*, b 110 – almost anguished cry
- Then *I will* emphasised by a *piacere* freedom, b 112
- Return to moderate tempo for *come*, b 114

(b) Explain the tonality and use of motifs in bar 114 to the end of bar 116, (⊙ 4' 01" to 4' 08"). [4]

- Whole tone in all parts
- Use of whole tone scale expresses experience of death and loss – creates desolate emptiness
- Based on quavers originally heard in b 14
- Uses bell motif from opening (or ref. b 14)
- B₁ pedal creates tritone with vocal part – symbolic of death

- 5 Identify and explain **three** examples to illustrate how the performers on this particular recording enhance Butterworth's music in their interpretation of the score. Give bar numbers to support your answer. [6]

Examples might include:

- Almost *sotto voce* on *love and I would lie* in b 21⁴-23 and in restrained opening
- Very emphatic on *call to church* in b 41⁴-46
- Rich vibrato adds to warmth of mood in opening stanzas
- *Rit* after this starts earlier than marked signifying that the lovers stay where they are
- First syllable of *springing* in b 58³ is shortened, which breaks up *legato* feel of line
- Tempo moves on with excitement of prospects of wedding b 60⁴-66 and then returns to tempo for *in time*
- Lack of vibrato on *mourn* b 92¹ and *me* b 97 adds to feeling of loneliness
- Unmarked *subito mf* on *hum* in b 104
- Scoop/glissando/slide on *hear you* b 110-111 – enhances plea to the bells

Award one mark for example and a further mark for explanation.

- 6 Compare the stylistic features of this song with those found in another song for voice and piano from the period 1900 to 1945 with which you are familiar. [5]

5 marks	Answers identify strong similarities and/or differences between the extract and the chosen piece. A number of valid points are made which cover a variety of stylistic features.
3-4 marks	Answers identify similarities and/or differences between the extract and chosen piece. A few good points are made covering one or two stylistic features.
1-2 marks	Answers may show some knowledge but fail to compare successfully the extract with the chosen piece; a rather irrelevant answer covering perhaps only one stylistic feature.
0 marks	No creditable comparison made, or stylistic features covered.

Section A Total Marks [40]

[Butterworth: *Bredon Hill*. Bryn Terfel (Baritone) and Malcolm Martineau (Piano) 1995. DG 445 946-2 Track 15]

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
22 – 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 grammar, punctuation and spelling.
18 – 21	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 grammar, punctuation and spelling.
15 – 17	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 grammar, punctuation, and spelling.
12 – 14	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 grammar, punctuation, and spelling.
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.

Section B

Answer **two** questions in this Section.

Where questions mention works or composers, answers should refer to the Prescribed Repertoire, though they need not be restricted to this music.

Candidates are reminded that material should not be duplicated in the **two** questions they answer from this section of the paper.

Topic 1: Song

- 7 Explain the effectiveness of the word setting techniques found in **at least three** songs from *Dichterliebe*. [25]

Most candidates should be able to:

- describe some of the word setting techniques used
- give some explanation of how these features interpret the text
- support some of these observations with references to the music in some detail.

More informed answers will demonstrate deeper understanding by:

- showing a greater appreciation of the relationship between voice and piano
- giving detailed examples of word painting and mood setting
- showing a close familiarity with the music in their ability to give detailed illustrations.

- 8 Discuss the integration of voice and instruments in the songs of Maxwell Davies and one other composer writing since 1950. [25]

Most candidates should be able to:

- describe the vocal and instrumental writing of one or both composers in some detail
- show some understanding of the interpretation of the text in this writing
- give some references to features such as melody, tonality, tessitura and virtuosity, as appropriate.

More informed answers will demonstrate deeper understanding by:

- explaining in detail how the voice and instruments are integrated in the music of the two composers
- giving detailed examples of word painting and mood setting
- illustrating in detail the use of melody, rhythm, tonality and texture in the expression of the text
- showing a close familiarity with the music in their ability to give detailed illustrations.

- 9 Give a detailed account of the use of the lute as solo and accompanying instrument in the music of Dowland's time. [25]

Most candidates should be able to:

- describe some of the instrumental timbres and textures used
- give some explanation of how these features interpret the subject
- support some of these observations with references to the music in some detail.

More informed answers will demonstrate deeper understanding by:

- showing a greater knowledge of the timbres and textures involved
- describing in detail the instrument's use in varying situations
- showing a close familiarity with the music in their ability to give detailed illustrations.

Topic 2: Programme Music

- 10 Discuss the writing for dramatic effect in *The Confession of Isobel Gowdie*. Give detailed illustrations from **at least two** extended passages to support your observations. [25]

Most candidates should be able to:

- describe some of the contrasting use of instruments
- give some explanation of how these features interpret the subject
- support some of these observations with references to the music in some detail.

More informed answers will demonstrate deeper understanding by:

- showing a greater knowledge of the use of instruments
- describing in detail such techniques as high divided string writing, use of percussion colour, contrast between polyphonic sections and complete homophony
- showing a close familiarity with the music in their ability to give detailed illustrations.

- 11 Compare the expressive use of harmony and tonality in Vivaldi's *The Four Seasons* and Berlioz's *Symphonie fantastique*. [25]

Most candidates should be able to:

- show some knowledge of the harmonic and tonal processes found in the music of one or both works
- show some understanding of how this writing interprets the subject matter
- give some references to features such as chromaticism, dissonance, as appropriate.

More informed answers will demonstrate deeper understanding by:

- referring to a wide range of examples illustrating the contrasting use of harmony and tonality in both works
- giving detailed examples of how this relates to the effectiveness of the programmatic elements of the music
- showing a close familiarity with the music in their ability to give detailed illustrations.

- 12 Give a detailed account of the musical features used in the interpretation of subject matter in **two** nineteenth century symphonic poems and/or programmatic overtures by different composers. [25]

Most candidates should be able to:

- give an account of some instances of descriptive writing in the chosen works
- give some explanation of how the music interprets the subject matter
- support some of these observations with references to the music of one or both composers in some detail.

More informed answers will demonstrate deeper understanding by:

- showing a greater appreciation of the specific programmatic features of each chosen work
- describing in detail techniques such as texture, timbre, thematic transformation and tonality
- showing a close familiarity with the music in their ability to give detailed illustrations.

Topic 3: Music for the Screen

- 13 Evaluate the dramatic effectiveness of Glass' music for *The Hours*. Give detailed examples from **at least two** extended scenes to illustrate your answer. [25]

Most candidates should be able to:

- describe, perhaps only in general terms, details of the orchestration
- refer to techniques such as repetition of themes and underscore in the music
- explain the importance of the music in enhancing the drama

More informed answers will demonstrate a deeper understanding by:

- showing and illustrating an appreciation of the importance of the music in creating and sustaining the drama
- giving detailed examples of the musical techniques used to achieve this
- showing a close familiarity with the music in their ability to give detailed illustrations.

- 14 Discuss the use of instruments in the interpretation of dialogue and action in the film music of Herrmann and another composer of the same period. [25]

Most candidates should be able to:

- describe, perhaps only in general terms, some details of the orchestration
- give some explanation of how the choice of instruments interprets the dialogue and action in the music of one or both composers
- support some of these observations with references to the music in some detail.

More informed answers will demonstrate deeper understanding by:

- showing a greater awareness of the relationship between the music and the dialogue and action in the music of both composers
- referring to details of instrumentation, texture and timbre and showing how this reflects the mood and dramatic intent
- showing a close familiarity with the music in their ability to give detailed illustrations.

- 15 Explain the characteristic techniques used by **two** composers writing film scores in the post-Mahlerian tradition. [25]

Most candidates should be able to:

- describe, perhaps only in general terms, details of the orchestration in scenes by one or both composers
- refer to techniques such as *leitmotif* and underscore in the music
- explain the importance of the music in enhancing the drama

More informed answers will demonstrate a deeper understanding by:

- showing and illustrating an appreciation of the importance of the music in creating and sustaining the drama
- giving detailed examples of the characteristic techniques used to achieve this
- showing a close familiarity with the music in their ability to give detailed illustrations.

Topic 4: Music and Belief

- 16 Discuss the contrasting vocal timbres used in the musical interpretation of belief in *Stimmung*. Give detailed illustrations from **at least two** extended passages to support your observations. [25]

Most candidates should be able to:

- give some, perhaps general, descriptions of sections from the work to illustrate the effective use of timbre
- comment on contrasting aspects of the vocal writing
- support some of these observations with references to the music in some detail.

More informed answers will demonstrate deeper understanding by:

- explaining in detail the musical language of the work
- giving detailed examples of how timbre and texture in the musical setting reflects aspects of belief – including the use of vocal sonorities, texture, tonality
- showing a close familiarity with the music in their ability to give detailed illustrations.

- 17 Give an account of the contrasting harmonic and tonal processes found in Byrd's *Mass for Four Voices* and Bach's *St Matthew Passion*. [25]

Most candidates should be able to:

- describe some of the features of harmony and tonality in the music
- give some explanation, perhaps only in general terms, of how these features respond to the text in the music of one or both composers
- support some of these observations with references to the music in some detail.

More informed answers will demonstrate deeper understanding by:

- showing greater appreciation of the contrasting use of harmony and tonality in the two works
- giving detailed examples of how this use responds to the text of the Mass and the Passion
- showing a close familiarity with the music in their ability to give detailed illustrations.

- 18 Explain the characteristic musical features found in English motets and anthems of the late sixteenth and early seventeenth centuries. [25]

Most candidates should be able to:

- describe some of the vocal features used in each chosen work
- give some explanation of how these relate to the aspects of belief in the texts
- comment on the musical language including aspects of tonality, structure and texture
- support some of these observations with references to the music of one or both composers in some detail.

More informed answers will demonstrate deeper understanding by:

- showing a greater knowledge of the specific techniques in each work and how these reflect the text
- comparing in detail the approaches to features such as homophony, polyphony, melismatic and syllabic writing, word painting
- showing a close familiarity with the music in their ability to give detailed illustrations.

Topic 5: Music for the Stage

- 19 Discuss the expressive use of harmony and tonality in the interpretation of drama in *Dido and Aeneas*. Support your answer with detailed references to **at least two** extended passages from the work. [25]

Most candidates should be able to:

- describe, perhaps only in general terms, Purcell's use of harmony and tonality for dramatic effect
- give some reference to the melodic, harmonic and rhythmic features in the text setting
- support some of these observations with references to the music in some detail.

More informed answers will demonstrate deeper understanding by:

- explaining in detail the dramatic effect of the harmony and tonality used
- giving detailed examples of techniques of tonality, harmonic embellishments, and dissonance and how these contribute to expressive effect
- showing a close familiarity with the music in their ability to give detailed illustrations.

- 20 Show how Wagner and Bernstein integrate music and drama in their works for the stage. [25]

Most candidates should be able to:

- describe the vocal and instrumental writing of one or both composers in some detail
- show some understanding of the interpretation of the text in this writing
- give some references to features such as melody, rhythm, texture, harmony, tonality, for expressive effect in integrating music and drama

More informed answers will demonstrate deeper understanding by:

- describing in detail the musical language of both composers
- giving detailed examples of features such as syllabic and melismatic word setting, word painting, chromaticism, *leitmotif* for expressive effect in the chosen works
- showing a close familiarity with the music in their ability to give detailed illustrations.

- 21 Illustrate the ways in which the drama is interpreted in an Italian opera of the nineteenth century. [25]

Most candidates should be able to:

- give an account of the use of features such as aria, recitative, ensemble, chorus
- refer, perhaps only in general terms, to the ways in which the drama is interpreted
- support some of these observations with references to the music in some detail.

More informed answers will demonstrate deeper understanding by:

- showing a greater awareness of the specific techniques in the chosen work
- discussing in detail the interpretation of the libretto through melody, rhythm, harmony and tonality
- showing a close familiarity with the music in their ability to give detailed illustrations.

Topic 6: Popular Music

- 22 Discuss the use of technology and recording processes found in *A Night at the Opera*. Give detailed illustrations from **at least four** tracks from the album to support your observations. [25]

Most candidates should be able to:

- explain, perhaps only in general terms, the use of technology and recording processes in the album
- refer to examples of how this enhances the meaning and mood of the lyrics
- comment on how these features of the writing and of the performance were innovatory in popular music
- support some of these observations with references to the music in some detail.

More informed answers will demonstrate deeper understanding by:

- showing a greater appreciation of the relationship between melody, harmony and lyrics and the use of technology
- explaining in detail the contrasting performing styles and techniques and the use of production technology in the musical interpretation of the lyrics
- showing a close familiarity with the music in their ability to give detailed illustrations.

- 23 Compare the use of harmony and tonality in the songs of Norah Jones and another contemporary singer/songwriter. Give examples from **at least two** tracks by each artist. [25]

Most candidates should be able to:

- explain, perhaps only in general terms, the use of melody and harmony for expressive effect
- refer to examples of how the harmony and tonality reflect the meaning and mood of the lyrics in the chosen tracks
- comment on the performance techniques and styles used to complement the lyrics
- support some of these observations with references to the music in some detail.

More informed answers will demonstrate deeper understanding by:

- showing a greater appreciation of the relationship between melody, harmony and lyrics
- giving detailed examples of the use of harmony and tonality in the creation of mood and expression in individual tracks
- compare in detail the harmonic and tonal procedures used by the chosen artists
- showing a close familiarity with the music in their ability to give detailed illustrations.

- 24 Explain the contrasting musical styles found in the songs of **at least two** British pop groups of the 1960s. **[25]**

Most candidates should be able to:

- explain, perhaps in general terms, the musical features of the chosen tracks and how these features respond to the lyrics and mood
- give some references to features such as melody, rhythm, word setting, tonality and instrumentation, as appropriate
- comment on the effectiveness of the performing and recording techniques in complementing the musical features.

More informed answers will demonstrate deeper understanding by:

- describing in detail the musical features of the chosen tracks, perhaps referring, where appropriate, to diversity of style
- explaining in detail the use of melodic, harmonic and tonal features that respond to, and enhance, the meaning and mood of the lyrics
- giving specific examples, as appropriate, of techniques used in performance and production
- showing a close familiarity with the music in their ability to give detailed illustrations.

Section B Total Marks [50]

Paper Total Marks [90]

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