

Mark Schemes for the Units

June 2009

HX42/MS/R/09

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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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G353 Introduction to Historical Study in Music

Section A

Section A consists of two recorded extracts. Scores for both extracts are provided in the Insert. Answer all the Questions on either **Extract 1A** (Questions 1 to 9) or **Extract 1B** (Questions 10 to 18).

Extract 1A

This extract is part of movement from a string quartet by Schubert. The recording consists of three passages: Passage 1i, Passage 1ii and Passage 1iii.

SCHUBERT, Quartet in a ("Rosamunde"), op.29 no.1, D.804, 2nd movement, bars 1-17, 54-77³ & 111-126. Melos Quartett (1975), Deutsche Grammophon 463-155-2, track 6, 00'00"-01'23, 03'22"-04'44" & 06'28"-07'28" [Total length of recorded extracts: 03'45"]

Passage 1i (bar 1 to bar 16b) [⊙ track 2]

- 1 The extract begins in C major and modulates to **two** different keys during the course of bars 1-8. Name the two keys and state their relationship to the tonic key of the passage.

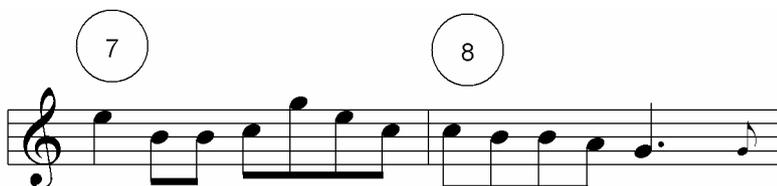
[4]

Key	Relationship
d (minor)	Supertonic (minor) (allow 'minor of the sub-dominant')
G (major)	Dominant

(Allow key sequence in either order)

- 2 **On the score** complete the melody played by the 1st violin in bar 7 and bar 8. The rhythm of this passage is indicated above the staff.

[5]



Entirely correct	5
One or two errors of (relative) pitch	4
Three or four errors of (relative) pitch	3
Five or six errors of (relative) pitch	2
The general melodic shape produced but with largely inaccurate intervals between notes	1
No melodic accuracy	0

3 What performance instruction (not printed in the score) is followed by the performers in bar 11?

Rit. / Rall. / Slowing down

[1]

4 On the score complete the bass line played by the 'cello in bar 10 and bar 11. The rhythm of this passage is indicated above the staff.

[4]

<i>Entirely correct</i>	4
<i>One error of (relative) pitch</i>	3
<i>Two or three errors of (relative) pitch</i>	2
<i>The general melodic shape produced but with largely inaccurate intervals between notes</i>	1
<i>No melodic accuracy</i>	0

Passage 1ii (Bar 17 to bar 40) [⊕ track 3]

5 The following chords are used in the section from bar 21 to bar 23:

[4]

- I (C)
- Ib (C/E)
- V7b (G7/B)
- V7c (G7/D)

On the score indicate where these chords occur by writing in the boxes provided.

Award 1 mark for each chord positioned accurately

- 6 In the section from bar 17 to bar 28 describe how the music of the **accompaniment** differs from that of **Passage 1i**. [2]

2 marks	Answer makes a valid comparison between the accompaniments of both extracts
1 mark	Answer makes a valid comment on the accompaniment of one of the extracts OR a partially secure/accurate comparison
0 marks	Answer makes no valid comment on the accompaniment in either extract

Relevant evidence that may be mentioned by candidates:

- *ref. faster / semiquaver rhythmic movement (in 2nd violins)*
- *ref. ♩ ♪♪ rhythm also present in viola line*
- *ref. greater variety of rhythmic patterns in accompaniment*
- *ref. less rich texture / less frequent use of double stopping*
- *ref. homophonic cf. more linear texture*

- 7 Compare the **structure** of **Passage 1ii** with that of **Passage 1i**, pointing out **one** similarity and **one** difference.

Similarities:

[2]

- **Both passages follow ABB structure / Both have same Section A**

Differences:

- *ref. B section written out fully in Passage 1ii, not using repeat marks*
- *ref. Passage 1ii ends in a different key to Passage 1i*
- *ref. B section changed / different in Passage 1ii*

- 8 Describe the **tonality** and **harmony** of bars 29-40 in **Passage 1ii**. Refer to specific chords and keys in your answer.

[4]

4 marks	Evidence provided from a <u>range</u> of specific examples covering both tonality and harmony.
3 marks	Evidence provided from a general selection of examples covering both tonality and harmony.
1-2 marks	Some general evidence (probably from a narrow range) provided, covering either tonality or harmony.
0 marks	No evidence relating to tonality or harmony offered.

Evidence of detail that may be mentioned by candidates:

- V7d / F7 in B \bar{d} at bar 29
- C major at bar 32
- B \bar{c} major at bar 33
- C minor at bar 34¹
- A \bar{c} major at bar 34³
- V7-I / Perfect cadence (1) in E \bar{d} major at 35⁴-36
- V7d / A \bar{c} (1) in D \bar{c} major (1) at bar 37
- Diminished 7th chord at bar 38
- Second perfect cadence / V7-I (1) in E \bar{d} major at bar 40
- *ref. tonality moving flatwards*
- *ref. chromaticism*

Passage 1iii (Bar 41 to bar 56) [\odot track 4]

- 9 Show how the rhythm of the opening melody from **Passage 1i** is used in **Passage 1iii**.

[4]

-  rhythm pattern (1) treated in imitation / antiphony (1)
- *ref. falling interval extended in bars 41 & 43*
- *ref. motif stated on a monotone / same pitch in bars 44-46*
- *ref. motif stated in chords (1) as accompaniment (1) at bars 48-52*
- *ref. melodic similarities at openings of "paired" phrases*
- *ref. specific melodic contrasts at ends of "paired" phrases*

Extract 1B

This extract consists of **two** passages (**Passage 1i** and **Passage 1ii**) from Edwin Astley's theme music for the 1972 television series *Randall and Hopkirk (Deceased)*.

EDWIN ASTLEY, *Randall and Hopkirk (Deceased)* (no score available), City of Prague Symphony Orchestra / Nic Raine (1996), Silva Screen Records FILMXCD 184, disc 1, track 5, 00'05" - 00'51" & 00'53"- 02'10" [Total length of recorded extracts: 02'03"]

Passage 1i (Bar 0⁴ to bar 16) [Ⓞ track 5]

- 10 Describe briefly the overall structure of the theme in **Passage 1i**. [3]
- **A¹A²BA³ (3) / AABA (2) (allow ABCB = 1)**
 - **ref. *anacrusis***
 - **ref. regular 4-bar phrase structure**
 - **ref. specific change from A¹ to A² (e.g. Imperfect – perfect cadences)**

- 11 **On the score**, write the following on the blank single stave printed:

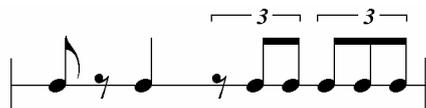
- (a) The rhythm played by the (electric) bass in bar 1. [2]



(Allow variants within acceptable limits, e.g. double-dotted crotchet at opening, or triplet "swung rhythm" notation)

Entirely correct	2
One rhythmic error	1
Very little or no rhythmic accuracy	0

- (b) The rhythm of the brass chords in bar 8. [3]



(Allow first beat as EITHER quaver OR crotchet value)

Entirely correct	3
One rhythmic error	2
Two or three rhythmic errors	1
Very little or no rhythmic accuracy	0

12 What type of cadence occurs from bar 3 to bar 4? (*Tick one box*) [1]

- Imperfect
 Interrupted
 Perfect
 Plagal

13 What ornament is used by the performer to decorate the first note of the melody printed in bar 7? (*Tick one box*) [1]

- Acciaccatura* (crushed note)
 Mordent
 Trill
 Turn

14 The following chords are used in the section from bar 9 to bar 16: [4]

- Cm
- D^b/F
- Fm
- G7

On the score indicate where these chords occur by writing in the boxes provided.

The musical score consists of two systems of music, each with a treble and bass clef staff. The first system covers bars 9 to 12. Above the treble staff, bars 9, 10, 11, and 12 are circled. Below the bass staff, a box labeled 'G7' is positioned under bar 10. The second system covers bars 13 to 16. Above the treble staff, bars 13, 14, 15, and 16 are circled. Below the bass staff, boxes labeled 'Fm', 'D^b/F', and 'Cm' are positioned under bars 13, 14, and 16 respectively.

Award 1 mark for each chord positioned accurately

Passage 1ii (Bar 17⁴ to bar 44) [⊙ track 6]

- 15 Which **two** of the following features can be heard in bars 19, 20 and 22? [2]
(Tick two boxes)
- Flam
 Fluttertongue
 Lip smear
 Rim shot
 Swung rhythm
 Tremolando
- 16 In what ways is the melody that begins at bar 23³ different from its statement in **Passage 1i**? [5]
- *ref. melody doubled (e.g. brass)*
 - *ref. longer **anacrusis** (minim, not crotchet)*
 - **No use of ornamentation**
 - **Now played by violins / strings (1) octave lower than opening (1)**
 - **More sustained / *legato* / smoother**
 - *ref. extension at end of theme / addition of coda*
- 17 Describe briefly the scoring (instrumentation) of the **accompaniment** in the section from bar 24 to bar 40. [5]
- *ref. flute(s) (1) countermelody (1) derived from bars 18-19 (1)*
 - *ref. rhythmic **ostinato** / swung rhythm (1) and “bluesy” melodic link (1)*
 - **Muted (1) brass (1) chords (1)**
 - **...and doubling of melody (1) from bar 32 onwards (1)**
 - *ref. harpsichord (1) spread chords (1) on first beat of bar (1)*
 - *ref. 'cello (1) shadowing theme in 3rds/6ths (1) at 25⁴ - 27¹ and/or 29⁴ - 31¹*
- 18 Comment briefly on the use of **harmony** at the end of **Passage 1ii** (bar 39 to bar 44) [4]
- *ref. **Chromatic harmony (allow modulation / key change)***
 - *ref. **specific key / chord changes:**
Cm (bar 39); Fm/C (bar 40); D[♭] (bar 41); G[♭] (bar 42); G7 (bar 43); C7 (bar 44)*
 - *ref. chromatic ascent*
 - *ref. conclusion on V7 / Imperfect cadence*

Section B

Answer **all** the Questions in this section (Questions **19** to **30**).

Extract 2

The Insert contains a full score of **Extract 2** which is taken from one of the prescribed movements from J.S. Bach's *Orchestral Suite (Overture) no.3 in D, BWV 1068*. Two recordings of the extract from **different** performances are provided on the CD: **Extract 2A** (© track 7) and **Extract 2B** (© track 8). No CD timings for these recordings are given in the score.

J.S.BACH, *Orchestral Suite (Overture) no.3 in D, BWV 1068, Air, bars 7 to 18.*

Extract 2A: Munich Bach Orchestra / Karl Richter (1961), Archiv 463 660-2, track 2, 03'44" – 05'44"

Extract 2B: Musica Antiqua Köln / Reinhard Goebel (1986), Archiv 415 673-2, track 2, 03'02" – 04'36"

19 Explain the following terms or signs as they are used in the printed extract:

(a) *tr* (Violin 1 at bar 6³): [1]

Trill / rapid alternation of adjacent notes

(b) \overline{W} (All parts at bar 12³): [1]

Pause / fermata / hold note for longer than normal duration

(c) $>$ (*C^k* printed in small font size immediately before the minim B in the 1st violin part at bar 4³): [1]

Appoggiatura (accept "leaning note" OR accurate description of performance)

20 What device is heard in bars 7 and 8? [1]
(Ascending) sequence

21 Name the key at the following points in the extract:

(a) Bar 2³: e (minor) [1]

(b) Bar 4³: b (minor) [1]

(c) Bar 10³: G (major) [1]

22 On the blank staff below, write the viola part of bar 5 in the treble clef.

[3]



Entirely accurate	3
Not more than three errors of pitch	2
Little accuracy of pitch	1
No accuracy of pitch	0

(Allow enharmonic alternatives.)

Award 1 for octave displacement)

23 Compare the two performances of this music and comment on the similarities and differences between them. You may wish to refer to such aspects as:

- dynamics
- tempo
- ornamentation
- pitch
- the overall sound of each recording.

[8]

Marking criteria:

7-8 marks	Specific and consistent evidence of aural perception offered across a range of musical features drawn from both extracts, linked to perceptive and well-constructed comparisons
5-6 marks	A range of relevant evidence of aural perception offered from both recordings, together with a range of effective comparisons, although perhaps lacking detail in some areas
3-4 marks	Some relevant evidence of aural perception offered from both recordings, with an attempt to make some effective comparison between recordings
1-2 marks	Limited and/or basic relevant evidence of aural perception offered from at least one recording, but with little or no attempt to make effective comparison
0 marks	No relevant evidence offered from either recording

Examples of relevant evidence that may be cited by candidates:

Dynamics

- Both extracts contain an opening *crescendo* not marked in the score
- The *crescendo* is more pronounced in Extract 2B

Pitch

- Extract 2B is at a lower pitch than Extract 2A
- Extract 2B is played at period / Baroque pitch

Tempo

- Tempo is quicker in 2B / slower in 2A

Ornamentation

- Ornamentation is most prominent / extensive in Extract 2B
- Ornamentation printed in the score is omitted in Extract 2A (e.g. bar 4³ and 10³)

Aural effectiveness / “sound” of the music

- Fuller/richer string sound / more strings in Extract 2A
- Extract 2B uses one instrument per part
- String *vibrato* used throughout in Extract 2A
- String *vibrato* used sparingly only on sustained notes in Extract 2B
- Harpsichord more prominent in Extract 2B
- Harpsichord plays block chords only in Extract 2A, but spreads chords in Extract 2B

- 24 Study the final cadence of the extract (bar 12²⁻³) [Ⓞ 7: 01'50"-2'00"; Ⓞ 8: 01'26"-01'35"]. Describe the main differences between the two recordings in their performance of this cadence. [3]

- Extract 2A follows the printed score closely
- Extract 2B elaborates the melodic lead into the final tonic note in the Violin 1 line
- Extract 2B adds an *appoggiatura* (not printed in the score) (1) in the Violin 2 line (1)
- Harpsichord extends spread tonic chord in Extract 2B
- *ref. to the rit.* at end of 2A more pronounced
- *ref.* small break before final chord in 2A

- 25 (a) Relate the printed extract to the overall structure of the movement from which it is taken. [2]

- Air / 2nd movement (1)
- Binary / AABB form
- B section / bars 7-18

- (b) What features of the printed extract are characteristic of the movement? [2]

- Decorated / elaborate (1) lyrical (violin) melody (1)
- Use of dissonance / suspensions in the melodic line
- Continuous quaver movement in the bass line / walking bass
- Octave leaps in the bass line

Extract 3 [© track 9]

There is no score for **Extract 3**.

This extract is taken from *Black Bottom Stomp* performed by Jelly Roll Morton and His Red Hot Peppers. In the recording you will hear **two** solo sections.

**JELLY ROLL MORTON AND HIS RED HOT PEPPERS, *Black Bottom Stomp* (1926), from *Jelly Roll Morton & His Red Hot Peppers, Volume 1: Chicago Days, 1926/1927, Jazz Archives no.110 / EPM 158942 (1997), track 1, 01'51" – 02'28"*.
[Length of recorded extract: 00'37"]**

26 In the **1st solo** (0'04"-0'23"):

- (a) Name the solo instrument heard in the recording. [1]

Trumpet

- (b) In what way has the sound of this instrument been modified? [1]

Use of a mute

- (c) Describe briefly the music of the accompaniment in this solo. [3]

- **Block / detached (1) chords (1) / Stop time (2)**
- **Syncopated / off-beat (1)**
- **ref. Charleston rhythm**
- **ref. accented / stabs**

27 In the **2nd solo** (0'24"-0'41"):

- (a) What solo instrument is heard prominently? [1]

Banjo

- (b) Who is the soloist in this performance? [1]

(John) Saint-Cyr

- (c) Describe briefly how the accompaniment of this 2nd solo differs from that of the 1st solo. [3]

- **Addition of walking bass (1) played by the string/double bass (1)**
- **ref. silence / rest / break (1) at the half-way point**
- **ref. 'slapped'/percussive bass sound**

- 28 What performing technique is heard in the clarinet at the end of the recorded extract (0'41"-0'42")? [1]

Glissando / slide / portamento

- 29 Describe briefly the music that occurs **immediately before** the recorded extract. [3]

- Solo (1) for piano / (Jelly Roll) Morton (1)
- *ref.* "Charleston" (1) chords (1)...
- ... played by full band / ensemble / *tutti*
- *ref.* stride piano

- 30 In what year was this performance of *Black Bottom Stomp* recorded? [1]

1926

Section C

Answer **one** of the following questions (**31 to 33**).

Questions 31 to 33

Marks	Characterised by
19-20	Thorough and detailed knowledge and understanding of background to the repertoire, supported (where appropriate) by detailed and specific examples of music, well-assimilated and applied in direct answer to the question. Ideas well structured and expressed in language of consistently high quality, essentially without faults of grammar, punctuation or spelling.
16-18	Specific knowledge and understanding of the background to the repertoire, supported (where appropriate) by reference to clearly-identified examples of music, mostly well applied towards answering the question. Ideas generally well structured and expressed in language that is of good quality with very few lapses in grammar, punctuation or spelling.
13-15	Good general knowledge and understanding of the background supported (where appropriate) by some accurate references to examples of music. Some attempt to apply this in direct answer to the question. Ideas fairly clearly expressed in language that is mainly of good quality, but with minor flaws in grammar, punctuation and spelling.
10-12	Some knowledge of the background to the repertoire, supported (where appropriate) by references to a few accurate examples of music but with little detail. Ideas not always clearly related to the question and expressed in language that displays some weaknesses in grammar, punctuation and spelling.
7-9	Limited knowledge and/or confused understanding of the background, perhaps illustrated by references to music that are not always accurate and/or not well understood. Ideas not always relevant or accurate and rather poorly expressed with persistent errors in grammar, punctuation and spelling.
4-6	Little knowledge of relevant background, with little illustration from music examples and few ideas that bear little relevance to the question. Ideas poorly expressed with serious weaknesses in grammar, punctuation and spelling.
0-3	Very little knowledge of any relevant background, with no musical illustrations and/or very few ideas. Little coherent thought in the answer and expressed in language of very poor quality.

- 31 Compare the instrumental ensembles used to perform J.S. Bach's *Orchestral Suite (Overture) no.3 in D* and Schubert's *Symphony no.8 in b ("Unfinished")*, pointing out similarities and differences. [20]

The main issues / evidence that should be addressed by candidates:

- The respective size of the orchestra for each work.
- The range and nature of the instruments contained within the ensemble.
- The dominance of string foundation in both groups.
- The presence of a *continuo* group within the baroque orchestra.
- Development of a wider range of orchestral timbre available by the early 1800s, especially in respect of woodwind and brass grouping.
- Specific instrumental features (e.g. melodic differences in the use of the trumpet).

Most candidates should be able to:

- describe orchestral sizes and mention some basic details regarding instrumental groups and sonorities;
- demonstrate a basic awareness of the main ways in which composers' use of individual instruments and/or instrumental groupings within the orchestra had changed between the two works;
- show awareness of the importance of string tone as the foundation of both groups;
- mention some basic ways in which changes in the composition of the orchestra resulted in changes of composing style and/or handling of instrumental sonorities.

More informed answers will offer more detail such as:

- A comprehensive description of the similarities and contrasts between the two orchestral ensembles, supported by perceptive and specific musical evidence.
- Specific detail across a range of examples that relate instrumental capabilities and/or sonority to musical evidence in the prescribed repertoire.
- An assessment of the aural effectiveness of orchestral changes, supported by aurally perceptive and detailed comments on the prescribed repertoire.
- A detailed survey of ways in which the composers recognised/made use of the specific instruments available to them (including mention of specific aspects of instrument design, such as the key system on the clarinet available to Schubert, or the exploitation of the trumpet's range that characterises Bach's writing.
- A convincing awareness of the ways in which the orchestra groupings (and/or the composers' use of instruments) are representative of their time.

- 32 Explain the circumstances that influenced the creation and performance of numbers such as Count Basie's *Jumpin' at the Woodside*. [20]

The main issues / evidence that should be addressed by candidates:

- The development of localised styles (notably "Kansas City Jazz") and swing in the 1920s and 1930s.
- The characteristic inclusion of saxophones (often as replacements for the clarinet of earlier jazz bands).
- Basie's development of his own big band in Kansas from 1927 onwards (following extensive touring with dance bands).
- Basie's extended residency at The Woodside Hotel in Harlem, New York during the 1930s.
- Basie's incorporation of elements from other jazz pieces: Gershwin's *I got rhythm* and Waller's *Honeysuckle Rose*.
- Basie's reputation as a famous bandleader and the technical expertise of his soloists.

Most candidates should be able to:

- demonstrate basic awareness of the year and place of composition;
- show some awareness of Basie's reputation as a bandleader and his band's residency at The Woodside Hotel;
- refer to some characteristic musical features of Basie's style that are revealed in the music (e.g. the fast four-to-a-bar tempo or the characteristic combination of trumpets and saxophones, use of call and response / antiphony);
- mention some significant features of the soloists' virtuosity, and link this to a specific personality or instrument within the group;

More informed answers will offer more detail such as:

- Specific information on Basie's formation of his Kansas band, perhaps making reference to his incorporation of soloists he had worked with as part of Bennie Moten's dance band during the early 1930s.
- Basie's extensive use of riff to generate units and length.
- Precise details of the band's extended residency at The Woodside Hotel, making detailed references to aspects such as the nature of the group's musical "duties" and the clientèle who would have heard them perform.
- Specific and perceptive references to features of the prescribed repertoire that: characterise the piece as distinctly a product of Count Basie's style, demonstrate his incorporation of material from popular jazz standards of the period **and/or** reveal an awareness of Basie's exploitation of the performing abilities of individual soloists and their instruments: e.g. the "histrionic" effects on the horn, or the characteristic marking time on the cymbals by Jo Jones.

- 33 Describe some of the ways in which jazz and orchestral music have reached later audiences. Refer to at least **one** orchestral and **one** jazz work from the prescribed repertoire (set works) in your answer. [20]

The main issues / evidence that should be addressed by candidates:

- The contrast between transmission via live performance intended for an audience and one produced within a recording studio.
- The issues relating to transmission: the score as a means of musical communication and preservation, or the “authenticity” of a recorded performance.
- Aspects of editing: the reception of music as a “live” art against the potential to edit recorded performances.
- The contrasting methods of “communication”: direct interaction with an audience, hearing the performance in person; transmission of “art” music produced in a studio via the indirect means of LP purchase and via radio broadcasts.

Most candidates should be able to:

- reveal a basic awareness of the contrasting ways in which works of music were “preserved” and transmitted to later audiences;
- demonstrate some awareness of the nature of audiences, and of the wider social range that would have heard modern performances;
- show a basic understanding of the limitations of both score and recordings and refer to some significant general details of each method;
- make general references to the contrast between audiences at the time of the chosen repertoire and modern listeners receiving the same work.

More informed answers will offer more detail such as:

- Specific and detailed references to the nature of transmission for each work, making clear and accurate references to aspects such as social and/or geographical diversity.
- Precise and detailed references to the performance and transmission aspects such as issues relating to “authenticity” in performance or the limitations of a score and issues relating to Urtext versions of the score.
- Clear and perceptive references to relevant aspects of musical transmission in relation to the prescribed works (e.g. the reception of music “live” in a concert situation or at a live jazz performance opposed to the ability to select and sample music as required in the leisure of a domestic setting).
- Increasing availability of music performances in the 20th century, linked to the growth of a recording industry and consumerism; general access to a much wider range of musical styles and performances for many people.

Grade Thresholds

Advanced GCE Music H142/H542
June 2009 Examination Series

Unit Threshold Marks

Unit		Maximum Mark	A	B	C	D	E	U
G351	Raw	120	97	87	77	67	57	0
	UMS	120	96	84	72	60	48	0
G352	Raw	90	72	65	58	51	44	0
	UMS	90	72	63	54	45	36	0
G353	Raw	90	65	59	53	47	42	0
	UMS	90	72	63	54	45	36	0

Specification Aggregation Results

Overall threshold marks in UMS (ie after conversion of raw marks to uniform marks)

	Maximum Mark	A	B	C	D	E	U
H142	300	240	210	180	150	120	0

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

	A	B	C	D	E	U	Total Number of Candidates
H142	19.31	41.66	65.88	83.01	94.16	100	1247

1247 candidates aggregated this series

For a description of how UMS marks are calculated see:
http://www.ocr.org.uk/learners/ums_results.html

Statistics are correct at the time of publication.

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