

Mark Scheme for June 2010

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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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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 Haydn. The recording consists of **two** passages: **Passage 1i** and **Passage 1ii**.

HAYDN, Quartet in f# (“Prussian”), op.50 no.4, Hob.III:47, 2nd movement, bars 0²-20², & 80²-100. Kodály Quartett (1996), Naxos/HNH International Ltd., 8.553984, track 2, 00’24”-01’21, & 05’02”– 06’00” [Total length of recorded extracts: 01’55”]

Passage 1i (bar 0² to bar 20) [© track 2]

1 The following chords are used in the section from bar 2 to bar 4: [4]

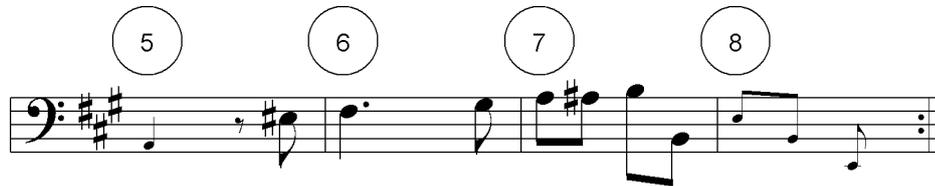
- Ib (A/C#)
- Ic (A/E)
- IV (D)
- Vb (E/G#)

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

The musical score shows the first four bars of Passage 1i. The tempo is *Andante*. The first two bars are marked *p dolce* and the next two bars are marked *fz*. Four numbered circles (1, 2, 3, 4) are placed above the staff to indicate where chords should be identified. Below the staff, four boxes are provided for the answers: Vb, Ib, IV, and Ic.

Award 1 mark for each chord positioned accurately

- 2 On the score complete the bass line played by the 'cello from bar 5² to bar 7. The rhythm of this passage is indicated above the staff. [5]



<i>Entirely correct</i>	5
<i>One error of (relative) pitch</i>	4
<i>Two errors of (relative) pitch</i>	3
<i>Three or four 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

- 3 Explain briefly the harmony from bar 7² to bar 8². [3]

- Chord Ic (in E)
- ...followed by a Perfect cadence (2)/V-I (2)
- ref. 7th in chord V
- ref. suspended (1) over tonic in bass (1)/triple (1) appoggiatura (1)

- 4 The extract modulates during the course of bars 1-8². Name the new key at bar 8 and state its relationship to the tonic key of the passage. [2]

Key	Relationship
<i>E (major)</i>	<i>Dominant</i>

- 5 What melodic device is heard in the 1st violin line from bar 12 to bar 14? [1]

- Augmentation
 Inversion
 Sequence
 Ostinato

- 6 On the score complete the melody played by the 1st violin from bar 14² to bar 16¹. 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 21 to bar 40) [Ⓞ track 3]

- 7 What harmonic device is heard in the 'cello from bar 33 to bar 37¹? [2]

Dominant/E (1) pedal (1)

- 8 Describe how the music of this passage differs from that of **Passage 1i**. [6]

6 marks	Answer makes a range of valid comparisons between the music of both extracts, with specific supporting evidence identified accurately
4-5 marks	Answer makes a range of valid comparisons between the music of both extracts, with most evidence identified generally
3 marks	Answer makes at one basic comparison between the music of both extracts
2 marks	Answer makes several valid comments on the music of one of the extracts
1 mark	Answer makes a valid comment/a limited number of very superficial comments on the music of one of the extracts
0 marks	Answer makes no valid comment on the music of either extract

Relevant evidence that may be mentioned by candidates:

- *ref. same melodic outline; but highly decorated in Passage 1ii*
- *ref. obbligato Violin 1 melody in Passage 1ii*
- *ref. specific detail of melodic elaboration in Passage 1ii (max. 2 comments)*
- *ref. less heavy bass/lowest line in viola/lighter texture in Passage 1ii*
- *ref. main melody doubled in 3rds in Passage 1ii*
- *ref. wider range of notes in Passage 1ii*

9 Compare the final cadence of **Passage 1ii** with that of **Passage 1i**, pointing out significant musical similarities and differences. [3]

- **Both passages end with Perfect cadence (V-I)**
- **Both passages have same bass line**
- *ref. use of faster rate of harmonic change in Passage 1ii (credit ref. to use of IV-Ic-V within a single bar)*
- *ref. use of double stopping/richer sound of final cadence chords*
- *ref. change of dynamic markings: *p* in Passage 1i; *f* in Passage 1ii*

Extract 1B

This extract consists of **three** passages (**Passage 1i**, **Passage 1ii** and **Passage 1iii**) from Andy Price's music for the BBC television series *Robin Hood*.

ANDY PRICE, *Robin Hood* – music from the BBC TV series (no score available), Danubia Symphony Orchestra/Miklos Malek & Peter Pejtsik (2006), Tiger Aspect Productions/EMI 3 81029 2, track 1 (Robin Hood Theme), 00'00" – 00'40", track 18 (Robin and Marian), 00'22" – 01'30" & track 34 (Robin Hood End Credits (00'00" – 00'35" [Total length of recorded extracts: 02'23"]

Passage 1i (Bar 1 to bar 25) [© track 4]

10 Describe briefly the overall structure of the theme in **Passage 1i**. [3]

- **ABA/Ternary**
- **ref. repetition within A and/or B (eg AA¹BB¹AA¹)**
- **ref. regular 4-bar phrase structure**
- **ref. specific change at end of A¹ or B¹**
- **ref. contrasts between compound grouping (A) and simple grouping (B)**
– e.g. mention of effect of duplet rhythms in bars 9, 11, 13 & 15

11 **On the score**, circle **two** notes of the printed melody of **Passage 1i** that are ornamented in the recorded performance [2]

Award 1 mark for each correct note circled
Mark the first two circled notes only

- 12 In what ways does the music of the section from bar 9 to bar 17 contrast with the rest of **Passage 1i**? [4]

4 marks	The answer provides detailed and aurally perceptive evidence drawn from specific examples covering a range of relevant features
3 marks	The answer provides accurate evidence drawn from a general selection of examples covering a restricted range of relevant features
1-2 marks	The answer provides some general evidence (probably from a narrow or very restricted range, possibly covering one aspect (eg instrumentation) only
0 marks	No relevant evidence offered.

Relevant information that may be mentioned by candidates:

- **ref. strings (allow “violins”) cf. emphasis on brass/trumpets and horns sound elsewhere**
- **ref. cymbal roll at 12-13 cf. cymbal crash earlier**
- **ref. dynamic contrasts/9-16 is quieter than the rest of the passage**
- **ref. 9-16 is more legato/smooth/melodic line less broken up by rests**
- **ref. rhythmic effect of the duplets in 9-16; creates a simple-time feel as opposed to the compound-time pulse of the remaining music**
- **ref. (snare) drum roll at 16-17**
- **ref. predominantly major feel to tonality in 9-16 as opposed to major/minor juxtaposition in the remaining sections**

- 13 **On the score**, write the rhythm played by the cymbals from bar 22 to bar 25 on the single-line staff provided. [3]

Entirely accurate	3
One or two rhythmic errors	2
Limited rhythmic accuracy	1
No rhythmic accuracy	0

(Ignore rhythmic values of notes; mark by location against the printed melody)

Passage 1ii (Bar 26 to bar 44²) [Ⓞ track 5]

14 The following chords are used in the section from bar 27 to bar 31: [4]

- E \flat
- E \flat /G
- Fm
- A \flat

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

The musical score consists of two systems of staves. The first system covers bars 26 to 30, and the second system covers bars 31 to 35. Each bar is numbered in a circle above the staff. Chord boxes are placed below the bass staff for bars 27, 28, 30, 31, and 35. The chords in the boxes are E \flat /G, Fm, A \flat , E \flat , and E \flat respectively.

Award 1 mark for each chord positioned accurately

15 What device is heard in the bass in bars 32 and 33? (*Tick one box*) [1]

- Inversion
- Imitation
- Ostinato
- Pedal

- 16 On the score complete the melody played by the 1st violins from bar 34 to bar 39². 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

- 17 Describe briefly the **harmony** of the final cadence of **Passage 1ii** (bar 41 to bar 44²). [3]

- **Plagal cadence/IV-I**
- **ref. f (minor) tonal centre**
- **ref. suspension (1) + more detail – eg suspended E^b (1) from previous c minor chord (1) resolved (1) by descending scale (1) ending on A^b (1)**

Passage 1iii (Bar 45 to bar 56) [⊙ track 6]

- 18 In what ways does **Passage 1iii** make use of melodic material from **Passage 1i**? [6]

6 marks	Detailed evidence provided from a range of specific examples, identified and located accurately, making clear and specific comparisons with Passage 1i
5 marks	Some detailed evidence provided from a range of examples, located with basic accuracy, making clear and relevant comparisons with Passage 1i
3-4 marks	Evidence provided from a general selection of examples, perhaps covering a limited range of melodic aspects and making general comparisons with Passage 1i
1-2 marks	Some general evidence (probably from a narrow range of melodic evidence) provided, probably concentrating on only one melodic aspect and failing to make effective comparisons with Passage 1i
0 marks	No evidence relating to melody offered.

Evidence of relevant melodic detail that may be mentioned by candidates:

- **Passage 1iii uses Theme A only**
- **Theme A is truncated/only first four bars used**
- **Theme is played in a more *legato*/smooth manner**
- **ref. change from compound time to simple time/ref. no duplets**
- **ref. slower tempo**
- **ref. augmentation/longer note values especially towards the end**
- **Theme A no longer broken by rests**
- **ref. repetition of last two bars (bars 7-8) of Theme A at bar 51² onwards**

Section B

Answer **all** the Questions in this section (Questions **19** to **28**).

Extract 2

The Insert contains a full score of **Extract 2** which is taken from the first movement of Schubert's *Symphony no.8 in b ("Unfinished")*, D.759. 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.

SCHUBERT, *Symphony no.8 in b ("Unfinished")*, D.759, 1st movement, bars 324 to 352.

Extract 2A: Orchestra of the Age of Enlightenment/Sir Charles Mackerras (1990), Virgin Veritas/EMI Classics, 7243 5 61806 2 8 (2000) disk 1, track 5, 11'57" – 12'49" [Length of extract: 00'52"]

Extract 2B: NBC Symphony Orchestra/Arturo Toscanini (1939), Guild GHCD 2202 (2002), track 2, 11'35" – 12'24" [Length of extract: 00'49"]

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

(a) *pizz.* (strings at bar 1): [1]

Pizzicato/plucked

(b) > (woodwind at bar 4): [1]

Accent/emphasise/suddenly loud

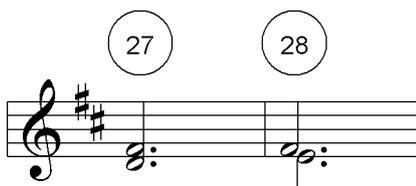
(c) I° (oboe and clarinet at bar 29): [1]

Primo/1st/Solo part

20 Explain the notation of the timpani part from bar 17 to bar 24. [1]

(Repeated) demisemiquavers / roll

21 On the blank stave below, write the horn parts at bar 27 and bar 28 **at sounding pitch**. [4]



**Award 1 mark for each correct pitch
Ignore stem direction
(allow enharmonic alternatives).**

Award max.1 for octave displacement.

22 Explain the **harmony** of the section from bar 27 to bar 29 (the final three bars of the extract). [3]

- **Ic – V7 – I (3)**
- **Perfect cadence/V – I**
- **Recognition of V7**
- **Recognition of Ic**

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

- dynamics
- articulation
- the balance between sections of the orchestra
- 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 mentioned by candidates:

Dynamics

- **Extract 2B inserts pronounced *crescendi* at bar 16-17 and subsequent phrases**
- **The final *crescendo* is more pronounced in Extract 2A**
- **Extract 2A makes greater contrast between the dynamic markings in bars 27-29**

Articulation

- **Woodwind accents are more prominent in Extract 2A at bars 18-22**
- **Extract 2B cuts the opening chord in bar 29 more than Extract 2A**

Aural effectiveness/“sound” of the music

- **Fuller/richer/clearer string sound in Extract 2A**
- **Extract 2B has more dominant string sound**
- **ref. unfocussed nature of low string sound in Extract 2B cf. clarity in Extract 2A**
- **ref. brighter flute sound at top of range in Extract 2A**
- **ref. surface noise in Extract 2B**

- *ref.* less resonant acoustic/less “echo” in Extract 2B
- *ref.* 2A begins more slowly (1) then has a greater *accelerando* than 2B (1)/2B has little variation of pace
- *ref.* 2A pitch slightly lower than 2B

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

- **Start of (1) the Coda (1)**
- **Sonata form structure**
- **Bar 324 to bar 352**

(b) Describe briefly the music that follows this extract. [4]

- **Opening theme/Theme A (1) now truncated (1)**
- **First stated in woodwind (1) then upper strings (1) and finally 'cellos and double basses (1)**
- *ref.* pedals (in the brass/lower strings & woodwind)
- *ref.* I / IV alternation
- ***Tutti* chords/perfect cadence (1)**
- Final sustained (tonic) chord

Extract 3 [⊕ track 9]

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

This extract is taken from *So What* from *Kind of Blue* performed by the Miles Davis Sextet. The extract is taken from a solo statement.

MILES DAVIS, *So What* (1959), from *Kind of Blue*, Columbia Legacy/Sony Music CK 64935, track 1, 01'31" – 02'28". [Length of recorded extract: 00'57"].

25 (a) Name the soloist in this extract. [1]

(Miles) Davis

(b) Which **two** of the following performing techniques can be heard in the extract? [2]

- Arco
- Double stopping
- Glissando
- Half valving
- Muting
- Pizzicato

(c) Describe briefly the main features of the piano writing in the recorded extract. [3]

- **(Block) chords in clusters / 4ths**
- **Short/detached/light articulation (1) at opening (1)**
- *ref.* fragmentary phrases
- *ref.* clipped final chord
- *ref.* *So What* rhythm / syncopation
- **Chords/clusters become sustained later in the extract**
- **...but return to detached articulation (1) towards the end of the extract (1)**

26 Describe briefly the music of the **accompaniment**, writing your answers in the boxes below. [5]

<i>Bass</i>	<i>Percussion</i>
<ul style="list-style-type: none"> • Walking bass • (Regular) crotchet movement • Scale patterns • Repeated/ostinato • (Allow <i>pizzicato</i> if <u>not</u> credited in 25(b)) 	<ul style="list-style-type: none"> • Use of (ride) cymbal (1) using sticks • <i>ref.</i> cymbal splash at start • Snare (1) played with brushes (1) • On the beat (1) • <i>ref.</i> dotted rhythms / swung rhythm (1) on final beat of the bar (1)

(Award 1 mark for each valid observation, to a maximum of 3 marks in each column)

- 27 Describe briefly the music that **immediately** follows the recorded extract. [3]
- **New trumpet solo section**
 - **Trumpet line becomes more static/changes to longer note values**
 - **ref. higher tessitura / range**
 - **ref. trumpet returns to original motif**
 - **Walking bass stops (1) and is replaced by pedal note (D) (1)**
 - **Double bass also makes use of double stopping**

- 28 In what city was this performance recorded? [1]

New York

Section C

Answer **one** of the following questions (29 to 31).

Write your answer in the space provided.

Questions 29 to 31**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.

- 29 Compare and contrast the orchestral forces and their use in any **two** of the prescribed orchestral scores you have studied. [20]

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

- The size and instrumental composition of the orchestral forces used in each work discussed
- Composers' deployment of instrumental forces supported by reference to appropriate and clearly-identified examples from the prescribed repertoire
- Aspects of orchestral composition and/or deployment of forces that are representative of the composer, period or style
- The aural effectiveness of instrumental combinations used in relation to aspects such as a programme and structure
- Comparison of aspects of instrumental forces and/or their deployment in the two pieces of prescribed repertoire chosen for discussion

NB: Examiners should accept accurate and appropriate references to the music of Count Basie as representative of a work involving "orchestral" forces.

Most candidates should be able to:

- Demonstrate basic awareness of the instrumental forces used in both works discussed
- Show some awareness of the general deployment of instrumental forces in each work chosen for discussion
- Display some awareness of the aural effectiveness of instrumental forces in at least one of the prescribed items of repertoire
- Attempt some degree of comparison of the nature of instrumental resources and/or their deployment in the two items of repertoire discussed.

More informed answers will offer more detail such as:

- Specific information on the composition of instrumental forces and acute awareness of the aural effectiveness in terms of instrumental deployment across a range of clearly-identified examples from each of the two works chosen for discussion
- Detailed comparisons that demonstrate comprehensive knowledge and acute understanding of the aural effectiveness of the music and a keen sense of the use of instruments in relation to aspects such as structure, programme or historical context
- Specific and perceptive references to the nature of instruments and/or instrumental groupings, together with informed comments relating to their deployment in relation aspects such as musical style, interpretation and/or musical context.

- 30 Explain the circumstances that influenced the creation and performance of Miles Davis' *So What*. [20]

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

- The development of a new style of jazz in the late 1950s as a reaction against perceived excesses of styles such as big band, be-bop and swing
- The personal friendship between Davis and his performers who had worked together in various combinations prior to the recording of *Kind of Blue*
- An increasing focus on small chamber resources as opposed to large instrumental ensembles, together with more laid-back tempi
- The increasing popularity of jazz and the desire to give the genre an authority comparable with that of classical music
- Davis' move towards a form of "art" jazz conceived as a studio performance rather than as a repeated live experience
- The exceptional nature of the recording: most items were produced at a single take rather than refined over a period of time.

Most candidates should be able to:

- Demonstrate basic awareness of the new musical direction represented by *So What*
- Show some awareness of Davis' work with various jazz ensembles
- Refer to some characteristic musical features of Davis' style that are revealed in the music (eg the steady tempo, and individual recording balance of each instrument)
- Mention some significant features of the performance of *So What*, and link these to a specific personality or instrument within the group.

More informed answers will offer more detail such as:

- Specific information on Davis' style, especially in relation to his work immediately prior to recording *Kind of Blue*
- Davis' career and range of experience prior to forming the sextet and recording the album
- Precise details of Davis' increasing interest in creating a new "high art" form of jazz, perhaps referring to his regular late-night gatherings in New York and extended discussions on the nature of jazz with like-minded spirits such as Gil Evans
- Specific and perceptive references to features of the prescribed repertoire that characterise the piece as distinctly a product of Davis' style, demonstrate his innovative approach to jazz **and/or** reveal an awareness of Davis' exploitation of the performing abilities of individual soloists and their instruments within the ensemble.

- 31 Describe some of the ways in which the limitations of early recording technology affected the style and performance of jazz in the early twentieth century. [20]

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

- The nature of early recording technology; in particular the need to record all performers from a single microphone source
- The effects on performance duration as a result of limited recording time
- Aspects of editing: the necessity to record “live” with no possibility for editing at a later stage
- The effects of recording limitations on performance practice, with particular regard to the layout of musicians and the selection of instruments performing

Most candidates should be able to:

- Reveal a basic awareness of the nature of early recording technology and refer to some of its most significant musical limitations
- Demonstrate some awareness of the effects this had on performance practice either in terms of reproduction on instrumental sound or the nature of early jazz bands
- Show a basic understanding of the effects of time restrictions on early jazz performances
- Make general references to the relationship between the limitations of recording technology and the development of a front line arrangement for performers

More informed answers will offer more detail such as:

- Specific and detailed references to the nature of early recording technology, perhaps referring to aspects of microphone design or the process of transferring recording sound to a shellac disk
- Precise and detailed references to the performance aspects that reveal the effects of recording limitations in terms of instrumental combinations and/or the overall design/structure of a performance (eg the occasional necessity to “rush” an ending in order to avoid the time limit)
- Clear and perceptive references to relevant aspects of performance practice in early jazz performance: eg the need to tailor originally longer “live” performances to a specific time limit
- Detailed reference to the effects of technology on the performance layout: e.g. the division of early ensembles into front-line and rhythm sections in order to achieve clarity of line for the soloists

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