

Mark Scheme for June 2010

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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.

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

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INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions for Examiner booklet (revised September 2008)

For many question papers there will also be subject or paper specific instructions which supplement these general instructions. The paper specific instructions follow these generic ones.

1 Before the Standardisation Meeting

Before the Standardisation Meeting you must mark at least 10 scripts from several Centres. For this preliminary marking you should use a **pencil** and **follow the mark scheme**. Bring these **marked scripts** to the meeting. (*Section 5b, page 5*)

2 Marking and Annotation of scripts after the standardisation meeting

- a) Scripts must be marked in **red**, including those initially marked in pencil for the Standardisation Meeting.
- b) All scripts must be marked in accordance with the version of the mark scheme agreed at the Standardisation Meeting.
- c) **Annotation of scripts**

Examiners should use annotation to show clearly where a mark is earned or why it has not been awarded. This will help Examiners, checkers, and those people who review the marking of scripts.

Annotation consists of:

- ticks and crosses to show where marks have been earned or not earned
- specific words or phrases as agreed at standardisation and as contained and included in the final mark scheme to show why a mark has been earned or indicate why a mark has not been earned (eg to show there is an omission)
- standard abbreviations, eg for follow through, special case etc.

As you may need to return scripts to centres you should use the minimum of comments and make sure that comments are related to the award of a mark or marks and be matched to statements in the mark scheme. Do not include general comments on a candidate's work.

Record any annotations in the body of the answer, or in the margin next to the point where the decision is made to award or not award the mark.
(*Section 9a-b, page 8*)

d) **Recording of Marks**

- i) give a clear indication of how marks have been awarded, as instructed in the mark scheme.
- ii) record numerical marks for responses to part questions **unringed** in the right-hand margin. Show the total for each question (or, in specified cases – for each page) as a single **ringed** mark in the right-hand margin at the end of each question.
- iii) transfer ringed totals to the front page of the script, where they should be totalled.
- iv) show evidence that you have seen the work on every page of a script on which the candidate has made a response.
- v) cross through every blank page to show that you have seen it.
(*Section 9c, page 8*)

e) **Handling of unexpected answers**

The standardisation meeting will include a discussion of marking issues, including:

- consideration of the mark scheme to reach a decision about the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions, and the handling of unexpected, yet acceptable answers.

(*Section 6a, bullet point 5, page 5*)

If you are not sure how to apply the mark scheme to an answer, then telephone your Team Leader.

(*Appendix 5, para 19, page 28*)

Section A

Answer **all** the questions in this section.

Your CD contains a recording of an extract of accompanied vocal music composed between 1900 and 1945.

A score of the extract is provided in the accompanying Insert.

The music is *West London*, a song for voice with piano, by Charles Ives. The text tells of a tramp and her children. Despite her poverty, she wishes to beg only from the ordinary people who will give willingly, rather than from rich strangers who would give uncaringly.

The text of the extract is as follows:

Crouch'd on the pavement, close by Belgrave Square,
A tramp I saw, ill, moody, and tongue-tied.
A babe was in her arms, and at her side
A girl; their clothes were rags, their feet were bare.

Some labouring men, whose work lay somewhere there,
Pass'd opposite; she touch'd the girl, who hied
Across, and begg'd, and came back satisfied.
The rich she had let pass with a frozen stare.

Thought I: Above her state this spirit towers;
She will not ask of Aliens, but of friends,
Of sharers in a common human fate.

She turns from the cold succour, which attends
The unknown little from the unknowing great,
And points us to a better time than ours.

[Matthew Arnold (1822-1888)]

- 1 Explain the main features of the vocal melody of bar 1 to bar 12³, (⊙ 0' 00" to 0' 46") and how it reflects the mood of the text. Refer to the melodic shape and the tonality in your answer. [6]

Max of 6 from:

- Begins (unaccompanied) on long low C# (1) which resolves to D (1) suggests crouching (as phrase then rises) and bleakness of situation (1)
- Quite simple melody (1) in four phrases (1) (used to set scene)
- Apart from rising melisma (1) on first syllable, mostly syllabic (1)
- After this, revolves around only a few notes
- Mostly step-wise motion
- Features falling minor third suggests unhappy situation
- 2nd phrase moves little and keeps returning to note D suggesting their immobility
- 2nd phrase includes syncopation on *moody* and *tongue-tied*
- Rhythm on *tongue-tied* held back to reflect meaning of word
- After 1st note, almost entirely pentatonic (apart from the E) OR has modal feel based on D, OR D minor

- 2 Describe the accompaniment of bar 1 to bar 8, (⊙ 0' 00" to 0' 29"), and its response to the text. [5]

Max of 5 from:

- Silence of accompaniment in first bar adds to the bleakness
- C# of *crouch'd* is dissonant with first chord
- Three beat motif/cell/ostinato figure (1) repeated 9 times (1) could be said to suggest monotony of tramp's life (1)
- ref. arpeggiated figure
- This is against the 4 metre (1) and against the flow of words suggesting unrest of situation (1)
- Accompaniment moves independently of flow of text perhaps suggesting tramp is out of step with the regularity and uniformity of Belgrave Square
- Undulating, gentle, *legato*
- Mixture of d minor/B \flat major chord OR d minor with added flattened 6th – unsure of its tonal home
- D pedal – unmoving – drone effect

- 3 Explain **three** examples of word painting in the passage from bar 12⁴ to bar 30, (⊙ 0' 46" to 2' 01"). [6]

Examples might include:

- Repetition of pitch on relatively long note crotchets on *labouring men* over busy repetitive accompaniment
- Quicker rhythm and rise in pitch on *hied across*
- F major on *satisfied*
- Ornamentation and increased dynamics on *the rich*
- Falling chromatics on *frozen stare*
- Longer note values and first pause in accompaniment on *Thought I*
- Highest point in whole melody on *spirit towers* over chromatic chord/thick texture
- Dramatic fall in pitch and texture on *Aliens*

Award (1) for the example + (1) for a valid explanation.

- 4 Show how the performers on this recording interpret the section from bar 22 to bar 30³, (⊙ 1' 26" to 2' 01"). [3]

Responses might include:

- Piano spreads chord before singer enters on *Thought I* suggesting reflection
- Lack of vibrato in voice – bare
- Piano reserves crescendo for *towers* allowing the singer's line to come through in previous bar
- Piano seems to want to move on more than singer at *più moto* /relaxation at *più moto*
- Definite build up in dynamics and *allargando* (more relaxed and expansive) to *common human fate* adds emphasis to these words

- 5 Referring to the music of the voice and the piano, discuss the section from bar 31² to bar 42, (⊙ 2' 03" to 2' 55") under the following headings:

(a) rhythm [4]

Max of 4 from:

- Bars 31-36³ piano in continuous crotchets fitting more closely with rhythm of voice than in earlier part of song – move in 4/4 together
- ref. preponderance of dotted rhythms from bar 33
- Bars 36⁴-42 both parts in rhythmic unison
- Harmonic progression repeated (three times)
- Bar 41¹⁻² is rhythmic diminution of previous phrase suggesting excitement
- Accented minim bass note in bar 38/40 emphasises repetition of text
- Bar 42 voice cut off abruptly with accents on *than ours* while piano sustains chord

(b) harmony and tonality [6]

Max of 6 from:

- Bar 31²-36³ in piano, open fifths (1) above each other/superimposed (1)
- Fifths contrast with complex tonality of the previous passage
- ...under vocal melody based round d
- From bar 36⁴ becomes completely diatonic (1) in F major (1)
- ...using only primary chords/chords I, IV and V
- Ends with imperfect cadence
- ref. hymn-like

[Max 10]

- 6 Explain the music of the piano postlude, bar 43 to bar 45, (⊙ 2' 56" to 3' 19") and its impact. [5]

Responses might include::

- Comes after a long silence – unexpected
- Slow/quiet, like a reflective afterthought
- Hymn-like/like an 'Amen'
- Diatonic chords of F# major and B major – bright sound contrasts with most of song
- Ends with perfect cadence (in B major) (1) could suggest final resolution (1)
- Use of unrelated key could be said to reflect outcome
- Approach to final chord seems to expect plagal cadence in F# major
- Links with previous section as it uses melody of bar 37 [39, 41] a semitone higher
- Links with opening phrase of song as this is also melody of bars 2³-3
- ref. low register or bass tessitura

- 7 Compare the stylistic features, including tonality, with those of another song from the period 1900 to 1945. Give detailed references to your chosen song to illustrate similarities and/or differences. [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 tonality and 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 tonality and 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 tonality or one stylistic feature.
0 marks	No creditable comparison made, or stylistic features covered.

- Must be from period 1900-1945
- Must be a "song" (solo song, part song) – should NOT be a choral mass movement, opera chorus, whole oratorio etc

Section A Total [40]

[Ives: *West London*, from *A Song – For Anything*, *Songs by Charles Ives*. Gerald Finley (baritone), Julius Drake (piano), 2004. Hyperion CDA67516 Track 11: 03' 20"]

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

- 8 Discuss the expressive use of harmony and tonality in **at least three** songs from Schumann's *Dichterliebe*. [25]
- Most candidates should be able to:**
- show some knowledge of the expressive use of harmony and tonality
 - explain the use of chromaticism, dissonance and modulation
 - 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 harmony/tonality and the subject matter
 - giving detailed examples of increasing harmonic richness, bold modulations and tonal ambiguity
 - showing a close familiarity with the music in their ability to give detailed illustrations.
- 9 Compare the effectiveness of Dowland's techniques of word setting with those of other English madrigals. [25]
- Most candidates should be able to:**
- describe some of the techniques used
 - give some explanation of how these techniques interpret the text
 - 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 the music of both composers
 - giving detailed examples of word painting, mood setting and part writing in comparison of the two composers
 - showing a close familiarity with the music in their ability to give detailed illustrations.
- 10 Discuss the vocal techniques used by **at least two** composers of songs for solo voice written in the period since 1950. Give detailed examples to support your observations. [25]
- Most candidates should be able to:**
- describe the vocal 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 the vocal techniques found 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.

Topic 2: Programme Music

- 11 Discuss the transformation of themes in the interpretation of subject matter in *Symphonie fantastique*. Give detailed illustrations to support your observations. [25]

Most candidates should be able to:

- describe, perhaps only in general terms, some of the thematic transformations used
- give some explanation of how these features interpret the subject
- support some of these observations with references to instrumentation, rhythm and melodic features.

More informed answers will demonstrate deeper understanding by:

- showing a greater insight into the thematic transformation involved
- describing in detail such techniques as development of the *idée fixe* and use of instrumental timbres in interpreting the subject matter
- showing a close familiarity with the music in their ability to give detailed illustrations.

- 12 Compare the style and techniques used in Vivaldi's *The Four Seasons* with those used in other descriptive instrumental music by a different composer of the period. [25]

Most candidates should be able to:

- give an account of some of the techniques used 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 knowledge of the styles and techniques used in each chosen work
- describing in detail techniques such as timbre, instrumental effects, structure, texture and tonality which compare the music of the two composers
- showing a close familiarity with the music in their ability to give detailed illustrations.

- 13 Give an account of the contrasting harmonic and tonal processes found in the programme music of **two** composers writing since 1950. Give detailed examples to support your observations. [25]

Most candidates should be able to:

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

Topic 3: Music for the Screen

- 14 Describe in detail how Korngold's music for *The Adventures of Robin Hood* enhances the dialogue and the action.

Give **at least three** detailed examples to illustrate your answer. [25]

Most candidates should be able to:

- give some, perhaps general, description of three scenes to illustrate the musical interpretation of the action
- give some explanation of how the music interprets the dialogue and action
- support some of these observations with references to the music in some detail.

More informed answers will demonstrate deeper understanding by:

- giving a detailed description of the music of three scenes including the use of *leitmotif* and underscore
- referring to details of instrumentation, texture, timbre and tonality showing how this enhances the dialogue and action
- showing a close familiarity with the music in their ability to give detailed illustrations.

- 15 Show how timbre and texture are used in the interpretation of dialogue and action in the film music of Glass and **one** other contemporary composer. [25]

Most candidates should be able to:

- give some, perhaps general, descriptions of scenes from each chosen film to illustrate the dramatic effect of timbre and texture
- compare the instrumental writing, including the use of technology where appropriate, in the two films
- 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 Glass and the other chosen composer
- giving detailed examples of the relationship between music and drama - including the use of orchestration, *leitmotif* and underscore as appropriate
- comparing Glass's style and musical language with that of the other chosen composer
- showing a close familiarity with the music in their ability to give detailed illustrations.

- 16 Discuss the use of transformation of themes in interpreting the dialogue and action in **at least two** films by different composers. Support your answer by detailed references to the music. [25]

Most candidates should be able to:

- describe, perhaps only in general terms, the use of transformation of themes 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 a detailed knowledge of thematic transformation in the chosen films
- illustrating how this transformation creates and sustains the drama
- showing a close familiarity with the music in their ability to give detailed illustrations.

Topic 4: Music and Belief

- 17 Discuss the use of musical features, including tonality, in the expressive and dramatic setting of text in the *St Matthew Passion*. Give detailed illustrations from **at least two** extended sections to support your observations. [25]

Most candidates should be able to:

- describe some of the expressive features in the music
- give some explanation, perhaps only in general terms, of how these features respond to the text
- comment on the musical language including the use of tonality
- 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 use of recitative and aria, and the rôle of the chorus in portraying the continuity of the narrative and drama of the Passion
- giving detailed examples of the melodic, harmonic and textural devices used for dramatic effect
- showing a close familiarity with the music in their ability to give detailed illustrations.

- 18 Compare the musical features of Byrd's *Mass for Four Voices* with those found in the church music of another English composer of the same period. Give detailed examples to illustrate your answer. [25]

Most candidates should be able to:

- describe some of the vocal features used by each composer
- 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.

- 19 Discuss the effectiveness of the musical interpretation of belief in the music of **at least two** composers writing since 1950. [25]

Most candidates should be able to:

- give some, perhaps general, descriptions of sections from each chosen work to illustrate the effective use of melody, harmony and use of the medium
- comment on the vocal/instrumental writing, including the use of technology where appropriate, in the two works
- 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 chosen composers
- giving detailed examples of how the musical techniques found in the musical settings reflect aspects of belief - including the use of vocal sonorities, instrumental writing, tonality, use of technology, as appropriate
- explaining in detail the styles and musical language of the chosen composers
- showing a close familiarity with the music in their ability to give detailed illustrations.

Topic 5: Music for the Stage

- 20 Describe in detail the use of vocal forces for dramatic effect in *Dido and Aeneas*. Support your answer with detailed references to **at least two** extended sections from the work. [25]
Most candidates should be able to:

- describe, perhaps only in general terms, Purcell's use of recitative, songs and choruses for dramatic effect
- give some reference to the melodic 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 various vocal textures used
- giving detailed examples of techniques of word setting, melodic and harmonic embellishments, dissonance and how these contribute to expressive effect
- showing how the use of different vocal combinations contributes to the dramatic continuity
- showing a close familiarity with the music in their ability to give detailed illustrations.

- 21 Compare the expressive use of harmony and tonality in *West Side Story* with that found in **one** other stage work written since 1945 by a different composer. Give detailed examples to support your answer. [25]

Most candidates should be able to:

- give an account of Bernstein's use of harmony and tonality for expressive effect
- refer, perhaps only in general terms, to the techniques used by the other chosen composer
- 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 insight into the harmonic and tonal language used by both composers
- comparing in detail the interpretation of the libretto through chromaticism, dissonance, tonal ambiguity as appropriate
- comparing features such as structure and the rôle of the accompaniment for dramatic effect in each work
- showing a close familiarity with the music in their ability to give detailed illustrations.

- 22 Discuss the effectiveness of the word setting techniques found in any **two** works for the stage by different nineteenth-century composers. [25]

Most candidates should be able to:

- describe vocal writing of one or both chosen 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

More informed answers will demonstrate deeper understanding by:

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

Topic 6: Popular Music

- 23 Illustrate the contrasting musical techniques, including the use of technology, found in *Sergeant Pepper's Lonely Hearts Club Band*. Give detailed examples from **at least three** tracks from the album to support your observations. [25]

Most candidates should be able to:

- explain, perhaps only in general terms, the contrasting use of melody and harmony for expressive effect
- refer to examples of how accompaniment, including the use of technology, reflects 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 within the group's expanding sound world
- giving detailed examples of the contrasting use of instrumentation in the creation of mood and expression in individual tracks explaining how this plays a part in the concept of the album
- 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.

- 24 Explain the rôle of instrumental accompaniment in interpreting the lyrics in the songs of Queen and Norah Jones. Give examples from **at least two** tracks by **each** artist to support your answer. [25]

Most candidates should be able to:

- explain, perhaps only in general terms, the instrumental features of the chosen tracks and how these features interpret the lyrics
- comment on the performing and recording techniques used to enhance these musical features
- support some of these observations with references to the music of one or both artists in some detail.

More informed answers will demonstrate deeper understanding by:

- explaining in detail the musical response to the lyrics through aspects of melody, harmony, tonal processes and use of technology
- describing in detail the instrumentation used to create a range of expressive moods
- discussing, where appropriate, innovative features found in the music of each artist
- showing a close familiarity with the music in their ability to give detailed illustrations.

25 Give an account of the interpretation of lyrics and/or mood in the music of **at least two** British artists of the 1960s. Provide detailed examples to support your observations. **[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 [50]
Paper Total [90]

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