

Mark Scheme for January 2011

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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 11) **or** Extract 1B (Questions 12 to 21).

Extract 1A

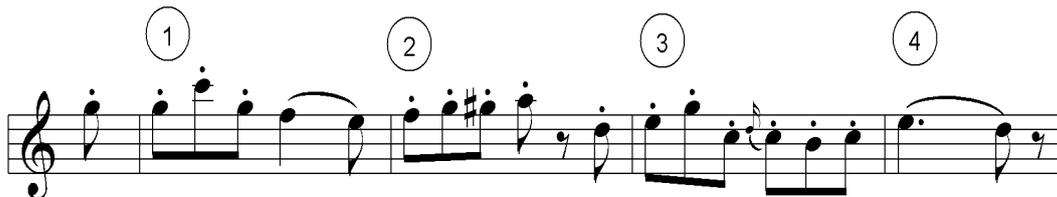
This extract is part of a movement from a piano trio by Mozart. The recording consists of two passages: **Passage 1i** and **Passage 1ii**.

MOZART, Piano trio in C, K.548, 3rd movement, bars 0²-38², & 133²-195. The London Fortepiano Trio (1991), Hyperion CDS44021/3, disk 3, track 3, 00'00"- 00'44" & 03'09"-04'25" [Total length of recorded extracts: 02'00"]

Passage 1i (bar 0² to bar 38) [⊙ track 2]

- 1 **On the score**, mark in the articulation missing from the printed melody from bar 0² to bar 4².

[2]



Award marks as follows:

All articulation marks accurate for all aspects	2
Most articulation marks accurate for at least one aspect	1
No appropriate articulation markings evident	0

- 2 What type of cadence is heard in bar 4?

[1]

- Imperfect**
 Interrupted
 Perfect
 Plagal

- 3 The opening theme of the passage is repeated from bar 8² to bar 16². In what ways does the music change when the theme is restated? [2]

- **Now played by violin (cf. piano RH previously)**
- **'Cello plays bass line (1) using material previous in piano LH (1) with some octave transpositions (1)**
- **Piano now accompanies (1) playing chords (1) interspersed with rests (1)**
- **ref. contrast of dynamics/now *f***
- **ref. 'cello arpeggio figuration at bar 12**

7 Describe briefly the overall structure of **Passage 1i**. [3]

- A⁽¹⁾A⁽²⁾B⁽¹⁾B⁽²⁾C (3)
- Binary/AB
- *ref. matching melodic phrases in each section/internal repetition within sections*
- *ref. first four-bar phrase ends in imperfect cadence (1); second four-bar phrase ends in perfect cadence (1)*
- *ref. anacrusis*
- *ref. "coda" section at end of Passage 1i (bar 32 onwards)*
- *ref. modulatory feel of final section.*

Passage 1ii (Bar 39 to bar 101) [Ⓞ track 3]

8 **On the score**, complete the melody played by the piano from bar 60 to bar 62. The rhythm of this passage is indicated above the staff. [4]

The musical score shows four bars of music. Bar 59 is a whole note chord. Bar 60 starts with a half note, followed by a dotted half note. Bar 61 starts with a half note, followed by a dotted half note. Bar 62 starts with a half note, followed by a dotted half note. The rhythm is indicated by flags above the notes.

<i>Entirely correct</i>	4
<i>One or 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

9 What playing technique is used by the violin player from bar 100² to bar 101¹? [1]

Double/triple stopping

- 10 Describe the various textures of piano writing heard in **Passage 1ii**. Refer to specific bar numbers in your answer. [4]

4 marks	A wide range of piano textures identified, described and located accurately.
3 marks	Evidence provided from a limited range of piano textures, described with general accuracy and located with some degree of precision within the passage.
1-2 marks	Some general evidence (probably from a narrow range of piano textures), with incomplete or inaccurate description and limited evidence of location within the passage.
0 marks	No evidence relating to piano texture offered.

Evidence of relevant detail that may be mentioned by candidates:

- **Two-part texture (e.g. bars 39-46, 56-62)**
- **Chordal – both sustained (bars 73-74) and detached (bars 48-55)**
- **RH arpeggios/broken chords above single line in bass (e.g. bars 64-68)**
- **ref. arpeggio figuration (e.g. bars 69-72)**
- **ref. scale patterns (bars 82, 86)**
- **ref. Alberti bass figuration in LH (bars 92-95)**
- **ref. octaves (allow “unison”) (bars 96²-99)**
- **ref. “full” chords at end of extract (bars 100-101).**

- 11 Describe how **Passage 1ii** makes use of musical ideas from **Passage 1i**. [3]

3 marks	Detailed evidence provided from a range of specific examples, identified and located accurately and making clear comparisons with material from Passage 1i
2 marks	Evidence provided from a general selection of examples, perhaps covering a limited range of musical aspects and making general comparisons with ideas from Passage 1i
1 mark	Some general evidence (probably from a narrow range of superficial evidence) provided, probably concentrating on only one musical aspect and failing to make effective comparisons with any musical aspect of Passage 1i
0 marks	No relevant musical evidence offered.

Evidence of relevant detail that may be mentioned by candidates:

- **ref. opening melodic motif (4 quavers + crotchet) provides main thematic material**
- **ref. extension of motif...**
- **by broken-chord/arpeggio figuration**
- **ref. antiphonal treatment of motifs**
- **ref. concluding unison/octave statements.**

Extract 1B

This extract consists of **three** passages (**Passage 1i**, **Passage 1ii** and **Passage 1iii**) from John Williams' soundtrack score for the 1993 Stephen Spielberg film *Schindler's List*.

JOHN WILLIAMS, *Schindler's List* – Music from the Original Motion Picture Soundtrack, Boston Symphony Orchestra/John Williams (1993), MCA Records Inc., MCD 110969-2, track 1 (Theme from *Schindler's List*), 00'17" - 01'08", track 10 (Making the List), 02'55" – 03'49" & track 11 (Give me your names), 01'55" - 04'04" [Total length of recorded extracts: 03'54"]

Passage 1i (Bar 1 to bar 10³) [⊕ track 4]

12 What is the key at the start of **Passage 1i**? [1]

d (minor)

13 (a) What playing technique is used by the solo violin at the interval of a falling 3rd (A to F) near the end of bar 1? [1]

Portamento (allow *glissando* but not "slide")

(b) **On the score**, place a circle around **one** other pair of notes in the printed melody where this technique is used again in **Passage 1i**. [2]

Award marks as follows:

Both melody notes valid and enclosed by circle	2
Only one melody note valid and enclosed by circle	1
No melodic accuracy	0

(c) What playing technique does the solo violin player use on the sustained note A in bar 6? [1]

Vibrato (allow "sul G")

14 The following chords are used in the section from bar 2 to bar 9:

[5]

- Dm
- F
- Gm7
- A7
- B \flat

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

1 2 3 4

F Dm

5 6 7 8

B \flat

9 10

Gm7 A7

Award 1 mark for each chord positioned accurately

Passage 1ii (Bar 11 to bar 26) [⊙ track 5]

- 15 What instrument plays the melody printed in the score at the start of **Passage 1ii**? [1]

(Alto) Flute

- 16 What device below best describes the treatment of the main theme in **Passage 1ii**?
(Tick one box) [1]

- Augmentation**
 Inversion
 Diminution
 Ostinato

- 17 What instrument takes over the melody line at bar 22⁴? [1]

Cor anglais (allow Oboe)

Passage 1iii (Bar 27 to bar 51²) [⊙ track 6]

- 18 **On the score**, complete the bass line played by 'cellos from bar 36¹ to bar 38². The rhythm of this passage is indicated above the staff. [4]

<i>Entirely correct</i>	4
<i>One or 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

Section B

Answer **all** the Questions in this section (Questions 22 to 34).

Extract 2

The Insert contains a full score of **Extract 2** which is part of the third movement from Mozart's *Concerto for clarinet and orchestra in A, K 622*. 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.

Both performances are played on a basset clarinet.

MOZART, *Concerto for clarinet and orchestra in A, K 622*, 3rd movement, bars 231 to 254².

Extract 2A: Academy of Ancient Music/Hogwood, Pay (1984), Decca/L'Oiseau-Lyre, 414 339-2 (1985), disk 1, track 3, 05'30" – 06'04" [Length of extract: 00'34"]

Extract 2B: Concentus musicus Wien/Harnoncourt, Meyer (1998), Warner Classics/Teldec Classics/Das Alte Werke 2564 69855-6 (2000), track 9, 05'31" – 06'04" [Length of extract: 00'33"]

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

(a) *sfp* (all instruments at bar 1): [2]

Suddenly loud/accented/emphasised (1) **then** (suddenly) quiet (1)

(b) ♪ (clarinet at bar 3²): [1]

Appoggiatura/accurate verbal description of rhythmic value (NOT "grace note")

23 What harmonic device occurs from bar 1 to bar 6¹? [2]

Dominant (1) **pedal** (1)

24 On the blank staff below, write the clarinet part from bar 7 to bar 9 **at sounding pitch**. [4]



<i>Entirely accurate</i>	4
<i>Not more than one error of pitch</i>	3
<i>Between two and four errors of pitch</i>	2
<i>Little accuracy of pitch</i>	1
<i>No accuracy of pitch</i>	0

*Ignore stem direction
(allow enharmonic alternatives).*

- 25 Name the cadence that occurs from bar 14 to bar 15. [1]

Imperfect

- 26 Describe the relationship between the clarinet and the orchestra in this extract. [3]

Marking criteria:

3 marks	Answer makes reference to specific and detailed evidence of the relationship between clarinet and orchestra across a wide range of musical aspects.
2 marks	Answer makes reference to specific evidence of the relationship between clarinet and orchestra across a limited range of musical aspects.
1 mark	Answer makes general reference to some relevant evidence of the relationship between clarinet and orchestra.
0 marks	No relevant evidence offered.

Examples of relevant evidence that may be mentioned by candidates:

- **ref. antiphonal exchanges: soloist / tutti (bars 1-7)**
- **ref. clarinet contrasts of octave *cf.* tutti at same pitch**
- **ref. shorter antiphonal exchanges with upper strings (bars 8-15)**
- **ref. clarinet inverted pedal against antiphony in upper/lower strings (bars 15-16)**
- **ref. clarinet melody + upper string accompaniment (bars 17-24)**
- **ref. string chords / “punctuation” of clarinet semiquaver decoration (bar 23)**

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

- dynamics
- articulation (in both the orchestral and solo parts)
- differences in the solo clarinet line
- 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 has more pronounced *crescendi* towards the ends of phrases in bar 18 and bar 22
- There is greater contrast in dynamic level in Extract 2B for the “echo” figure in bars 10/11

Articulation

- More pronounced *sfp* accents in Extract 2B
- Extract 2B has more pronounced *crescendo* towards the ends of phrases in bar 19 and bar 22
- Solo clarinet part is more heavily articulated in Extract 2B/solo clarinet line is generally smoother/less detached in Extract 2A
- Horn repeated notes are more detached in Extract 2B.

Differences in the solo clarinet line

- Extract 2B plays some passages (e.g. bars 2/3 and 6/8) an octave lower than Extract 2A
- Recognition of use of basset clarinet range in Extract 2B (Extract 2A is a basset clarinet instrument, but played throughout at score pitch).

Aural effectiveness/“sound” of the music

- Lighter bass line in Extract 2A
- Extract 2B has harsher brass/horn sound
- Extract 2B is recorded in a more resonant acoustic.

28(a) Describe the music that immediately follows this extract.

[2]

- Opening theme/Theme A/Rondo theme (1) returns in A major/Tonic key (1)
- *ref.* missing anacrusis
- Now joined by full orchestra/*Tutti* (1)
- *ref.* sudden contrasts of dynamics (1)/*p* < *cresc.* < *f* (2)
- Interspersed/antiphonal with (1) “answer” from clarinet + strings only (1)
- *ref.* clarinet (semiquaver) passage work follows statement of Rondo theme.

(b) Relate the printed extract to the overall structure of the movement from which it is taken.

[2]

- (End of) Episode/B section, leading to...
- Return of Rondo theme/*Ritornello*
- *ref.* to final statement of Rondo theme
- Rondo structure
- Bar 231 to bar 254.

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. The extract consists of two chorus statements.

JELLY ROLL MORTON & HIS RED HOT PEPPERS, *Black Bottom Stomp* (1926), from *Jelly Roll Morton & His Red Hot Peppers, Vol.1 – Chicago Days. 1926/1927, EPM Musique (Jazz Archives No.110) 158942 (1997), track 1, 02'29" – 03'06"*. [Length of recorded extract: 00'37".]

29 Describe briefly the texture of the music in the extract. [2]

- **Polyphonic (1)**
- **ref. to specific feature(s) of any instrumental line to identify/highlight differentiation (+1 for each valid comment).**

30 In the break of the **first** chorus (00'11" – 00'13"):

(a) What instrument is playing? [1]

Cymbal (Hi-hat = 0; drum kit = 0)

(b) Describe briefly the music it plays. [2]

- **Syncopated/off-beat**
- **ref. dampening effect of hand/short/detached/not let ring/choked**
- **Specific ref. to rhythm values of motif.**

31 (a) Describe briefly the music played by the trombone at the start of the **second** chorus (0'24" – 00'29"). [3]

- **High register**
- **Use of rising (1) *glissando*/slide (1)**
- **Off-beat/syncopated (1) accents (1)**
- **Use of *vibrato***
- **ref. held notes (1) that fall by step/semitone (1)**
- **Fall-offs at ends of motifs.**

(b) Name the trombone player in this performance of *Black Bottom Stomp*. [1]

(Edward/"Kid") Ory

32 In the break of the **second** chorus (00'30" – 00'32"):

Describe briefly the music played by the trombone. [2]

- **Rising and falling motif (1) repeated (1) in ascending (1) sequence (1)**
- **ref. arpeggio-like/outlining chord**
- **syncopation/secondary rag**
- **ref. 3-note motif**

- 33 Describe briefly the music that occurs **immediately before** the recorded extract. [3]
- **Banjo (1) solo (1)**
 - **Followed by clarinet (1) *glissando*/slide (1) in high register (1).**

- 34 In what city was this performance recorded? [1]
- Chicago**

Section C

Answer **one** of the following questions (**35 to 37**).

Write your answer in the space provided.

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.

- 35 Compare the rôle and the use of the clarinet in Mozart's *Concerto for clarinet and orchestra* with **either** Jelly Roll Morton's *Black Bottom Stomp* **or** Count Basie's *Jumpin' at the Woodside*. [20]

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

- The variety of functions given to the clarinet in the works chosen
- Consideration of soloist/ensemble differentiation
- The effective use of various instrumental ranges
- Consideration of idiomatic writing and performing conventions for the instrument
- Specific details of instrument design, range and/or timbre, together with an awareness of the contrast between the modern instrument and its "classical" predecessor.

Most candidates should be able to:

- Describe some of the basic functions of the clarinet in both works discussed and attempt to draw simple comparisons between the contribution of the instrument to the overall work
- Demonstrate a general awareness of the ways in which the instrument has been used differently according to historical context, and to mention some basic details regarding the relationship of the modern clarinet to its "classical" predecessor
- Show a basic awareness of the nature of the clarinet part in relation to the contribution of the other performers
- Mention some general ways in which the composition of the instrumental ensembles discussed reflect changes of composing style and/or handling of instrumental sonorities.

More informed answers will offer more detail such as:

- A comprehensive description of the nature of the clarinet employed in each of the works discussed
- Specific detail across a range of examples that relate the clarinet's instrumental capabilities and/or sonority to musical evidence in the prescribed repertoire
- An assessment of the aural effectiveness of each work's use of the clarinet, supported by aurally perceptive and detailed comments on the prescribed repertoire
- A detailed survey of ways in which the composers/performers make use of the specific instrument available (including mention of specific aspects of instrument design, such as the key system on the clarinet/basset horn or the use of specific performing conventions with the jazz tradition)
- A convincing awareness of the ways in which the use of the clarinet is representative of its time within each work discussed, supported by precise detail from the prescribed repertoire.

- 36 How does Bach's *Orchestral suite no.3* reflect the nature of orchestral music at the time? [20]

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

- The nature of the baroque orchestra and the aural balance between sections of the ensemble
- The specific instrumental forces required for *Suite no.3*, including some mention of the use of trumpets
- An awareness of the nature and function of the continuo
- The range of instrumental sonorities employed by Bach across the prescribed movements
- An awareness of instrumental use within the range of prescribed items from the suite.

Most candidates should be able to:

- Describe the basic composition of the orchestra employed by Bach in his *Suite no.3*
- Show some awareness of ways in which this was typical of a baroque ensemble, and also make some comment on features that are unusual for the period of composition
- Refer to some characteristic musical features of Bach's use of instruments that are revealed in the music (eg the elaborate line, contrapuntal textures, walking bass)
- Mention some aspects of the music that demonstrate a degree of aural familiarity with Bach's deployment of instrumental sonorities within the prescribed movements.

More informed answers will offer more detail such as:

- Specific information on the orchestral forces used by Bach, together with detailed awareness of the nature of the instruments used
- Specific and perceptive references to the deployment of instrumental forces across a range of textures and sonorities, revealing a high degree of aural familiarity with the prescribed movements
- Precise details of Bach's handling of individual instruments across a range of relevant features such as idiomatic writing, tessitura and ornamentation
- Specific and perceptive references to features of the prescribed repertoire that characterise the piece as distinctly a product of Bach's style and/or of the baroque period
- Specific references to relevant examples that demonstrate a clear awareness of aspects of the writing that are unusual within the style, period and/or genre.

- 37 Discuss the approaches to jazz performance shown in **two** of the prescribed recordings you have studied. [20]

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

- The musical nature of the works discussed, including an awareness of the use of soloists and the relationship between the solo players and the contribution of the ensemble as a whole
- The nature of early recording technology and the effects this had on jazz performers; in particular on the positioning of performers within an ensemble layout
- The effects on performance of the amount of recording time available to the players
- Comparison between performances that are recorded live and those which are capable of being balanced/edited within a studio
- The effects of performance practice, with particular regard to the layout of musicians, the selection of instruments performing and the development of specific performing conventions within the jazz tradition.

Most candidates should be able to:

- Reveal a basic awareness of the musical nature of the works discussed and refer to some aspects of comparison and/or contrast
- Demonstrate some awareness of the effects that recording technology had on aspects of performance practice (for example, in terms of the positioning of players within the ensemble)
- Make general references to the relationship between the approaches of soloist and the contribution of the complete ensemble within each of the works discussed.

More informed answers will offer more detail such as:

- Specific and detailed references to a range of aspects of performance in each of the works discussed, revealing keen aural familiarity with each recording
- 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 as opposed to a greater freedom to improvise in later performances)
- Clear and perceptive references to relevant aspects of performance practice in the two recordings discussed, and some demonstration of an awareness of these features as a relevant aspect of the performer’s style and/or approach.

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