

Mark Scheme for January 2012

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, OCR Nationals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support, which keep pace with the changing needs of today's society.

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.

© OCR 2012

Any enquiries about publications should be addressed to:

OCR Publications
PO Box 5050
Annesley
NOTTINGHAM
NG15 0DL

Telephone: 0870 770 6622
Facsimile: 01223 552610
E-mail: publications@ocr.org.uk

Section A

Question	Answer	Marks	Guidance
1	Max of 4 from: <ul style="list-style-type: none"> • Syllabic • Simple rhythm and melody in short phrases (1) reflects simple, straightforward ideal of life in the countryside (1) • On one note, or in stepwise movement • Mainly quavers, with each phrase ending on a long note • <i>Poco rit</i> at mention of <i>old man stretched out</i> – word painting • Extended phrase to emphasise her cat – suggests its importance to her • Moves to low register to express <i>death/cat at feet</i> • Quite declamatory, straightforward, fast • Ref. dynamics, articulation 	4	
2	Max of 4 from: <ul style="list-style-type: none"> • Syllabic • Lyrical • Begins with sweeping phrases (1), which mainly rise as she speaks of the excitement of her life in the Parisian suburbs (1) • Leap (of 9th) on <i>Parigi</i> emphasises importance of Paris • Smaller range/repeated notes for Michele's weary life suggests monotony • Time signature changes to accommodate text • Even short, repeated notes are written in context of lyricism of longer phrase • Tempo more flexible, allows for emotion 	4	

Question		Answer	Marks	Guidance
3	(a)	<p>The main points discussed might include:</p> <p>b 10-32</p> <ul style="list-style-type: none"> • Sparsely orchestrated, simple, homophonic texture, <i>pp</i> with little dynamic contrast, very much an accompaniment, not intruding on voice, mostly below it in pitch • March-like ostinato in strings (and <i>ww</i>) <i>pizz/col legno</i>, punctuated by off-beat minim in muted horn, which matches longer note in melody • Long held pedals from b 22 in bassoon, flute and later 'cello • b 27 oboe takes up repeated note figure from vocal melody <p>b 33-42</p> <ul style="list-style-type: none"> • Louder, wide dynamic range, large range of tessitura • Richly orchestrated, integrated with vocal melody; violins (<i>arco</i>) and flutes reinforce vocal melody in octaves; bassoons and lower strings have held notes and rising flourishes; harmony filled out by <i>ww</i>, strings, horns • Clarinets have semiquaver run into b 42 • Restricted range for Frugola, simple, sparse orchestration supports her simple line, whereas rich orchestration for Giorgetta suggests opulence of the city 	8	<p>7-8 marks Answers comment on specific examples in precise detail.</p> <p>5-6 marks Answers contain specific examples with some detailed comment.</p> <p>3-4 marks Answers refer to examples, but fail to comment successfully.</p> <p>1-2 marks Superficial observation only.</p> <p>0 marks No relevant observations made.</p>
	(b)	<p>Max of 4 from:</p> <p>b 10-32</p> <ul style="list-style-type: none"> • Dorian mode on D (accept D minor) • Almost continuous drone/pedal D • Simple Dm chord (1) with moving triads (1) in inner parts <p>b 33-42¹</p> <ul style="list-style-type: none"> • B\flat major • Diatonic • b 34-37 B\flat pedal (1) with chords changing above (1) • Some 7^{ths} and other added notes 		

Question	Answer	Marks	Guidance
4	Max of 4 from: <ul style="list-style-type: none"> • Melody in orchestra throughout (1), same as Giorgetta's previous vocal melody (b 33) (1) • Voice parts use this for support (1) as they reminisce, at first in dialogue (1) with short snatches of orchestral melody (1) • Then more continuous (1) with many short syllables (1) within long lyrical phrase of orchestra (1) • Melody moves between cor anglais (b 56), oboe/violins (b 60), flute/clarinet in octaves (b 64), violins (b 69), tutti (b 75²) [<i>max 2 for instruments</i>] 	4	
5	Answers might include: <ul style="list-style-type: none"> • Change to light orchestration based around strings – youthful, carefree mood • Definite accompaniment under voice, rather than being integrated with voice • Unobtrusive accompaniment contrasts with expansive scoring which precedes it • Change to strict 4/8 – slower • Jaunty melodic line/syncopation – flirty, mischievous [ref. tango feel] • More restricted vocal range • b 85-86 figure divided between strings and ww rather than being continuously in one instrument • b 86 horn has cuckoo call taken up by clarinet, trumpet and <i>pizz</i> violins b 88²-89 – suggests <i>Bois de Boulogne</i> of text • b 91-92 triangle added 	6	Award (1) for example + (1) for explanation

Question	Answer	Marks	Guidance
6	Answers might include: <ul style="list-style-type: none"> • Sparse at first, <i>pp</i>; quick build to top C on <i>nostalgia</i>, then large <i>cresc.</i> in full orchestra • Restatement of main theme, as in orchestra previously, with changes of metre as before • Duet of Giorgetta and Luigi in unison/octaves – unity of purpose; intense • Strongly diatonic, melodic, B\flat major • Very high tessitura in doubled melody – strings/ww • Climax on high B\flat in voices with <i>allargando</i> • Dynamics build twice 	5	5 marks Answers explain in detail a range of specific examples. 3-4 marks Answers explain in detail one or two examples. 1-2 marks Answers refer to one or two relevant examples, but fail to explain successfully. 0 marks No relevant observations made.
7	5 marks Answers identify strong similarities and/or differences between the stylistic features of the extract and the chosen work. Detailed references are made. 3-4 marks Answers identify similarities and/or differences between the stylistic features of the extract and chosen work. General references are made. 1-2 marks Answers may show some knowledge but fail to compare successfully the extract with the chosen work. 0 marks No relevant observations made.	5	

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.

Mark	Categorised by
23 – 25 marks	Thorough and detailed knowledge of the appropriate aspect of the chosen Topic, supported by close familiarity with 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 spelling, punctuation and grammar.
20 – 22 marks	Specific knowledge of the appropriate aspect of the chosen Topic, supported by familiarity with 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 spelling, punctuation and grammar.
16 – 19 marks	Good knowledge of the appropriate aspect of the chosen Topic, supported by some familiarity with 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 spelling, punctuation and grammar.
12 – 15 marks	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 spelling, punctuation and grammar.
9 – 11 marks	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 marks	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 marks	Barely any knowledge of the chosen Topic, music or understanding of context. No attempt to address the question. Very poor quality of language throughout.

Question	Answer	Marks	Guidance
8	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • describe some of the harmonic and tonal processes used • give some explanation of how these processes interpret the text • support some of these observations with references to the music in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • showing a greater awareness of the specific harmonic and tonal processes in the work • describing in detail how this relates to the interpretation of the subject matter • showing a close familiarity with the music in their ability to give detailed illustrations. 	25	
9	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • describe some of the vocal and instrumental 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. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • showing a greater awareness of the specific techniques in each chosen work • describing in detail techniques such as melody, tonality, tessitura and virtuosity as appropriate and how they are integrated to interpret the text • showing a close familiarity with the music in their ability to give detailed illustrations. 	25	
10	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • 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. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • 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. 	25	

Question	Answer	Marks	Guidance
11	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • give an account of some instances of descriptive writing in the work • give some explanation of how the music interprets the subject matter • support some of these observations with references to the music in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • showing a greater appreciation of the specific programmatic features of the work • describing in detail examples of expressive use of timbre and texture • showing a close familiarity with the music in their ability to give detailed illustrations. 	25	
12	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • describe some of the styles and techniques used • give some explanation of how these features interpret the subject in the music of one or both composers • support some of these observations with references to the music in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • showing a greater knowledge of the contrasting styles and techniques • describing in detail features such as instrumentation, texture, timbre and tonality showing how these interpret the subject matter • showing a close familiarity with the music in their ability to give detailed illustrations. 	25	
13	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • give an account of some instances of descriptive writing in the chosen works • give some explanation of how the music interprets the subject matter • support some of these observations with references to the music of one or both composers in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • showing a greater appreciation of the specific programmatic features of each chosen work • describing in detail techniques such as texture, timbre, thematic transformation and tonality • showing a close familiarity with the music in their ability to give detailed illustrations. 	25	

Question	Answer	Marks	Guidance
14	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • 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. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • giving a detailed description of the music of three scenes including the use of <i>leitmotif</i> 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. 	25	
15	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • show some knowledge of the melodic and harmonic language and tonality used • give some, perhaps general, descriptions to illustrate the dramatic effect of melody and harmony/tonality • support some of these observations with references to the music in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • showing a greater appreciation of the importance of melody, harmony and tonality in creating and sustaining the action • giving detailed examples of the relationship between music and drama – including the use of <i>leitmotif</i> and underscore • showing a greater understanding of the integration of music and drama in the chosen films • showing a close familiarity with the music in their ability to give detailed illustrations. 	25	
16	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • give some, perhaps general, descriptions to illustrate the musical interpretation of the action in the music of one or both composers • 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. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • giving a detailed description of the music of two films including the use of techniques such as <i>leitmotif</i> and underscore • referring to details of instrumentation, texture, timbre and tonality showing how this integrates the dialogue and action • showing a close familiarity with the music in their ability to give detailed illustrations. 	25	

Question	Answer	Marks	Guidance
17	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • give some, perhaps general, descriptions of sections from the work to illustrate its effectiveness • comment on contrasting aspects of the vocal writing • support some of these observations with references to the music in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • explaining in detail the musical language of the work • giving detailed examples of how vocal sonorities, texture and tonality in the musical setting reflects aspects of belief • showing a close familiarity with the music in their ability to give detailed illustrations. 	25	
18	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • describe some of the vocal writing used by each composer • give some explanation of how this writing interprets the text • support some of these observations with references to the music of one or both composers in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • showing a greater knowledge of the use of specific vocal forces in each work and how these portray the drama • 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. 	25	
19	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • describe some of the vocal features used in each chosen work • give some explanation of how these relate to the aspects of belief in the texts • comment on the musical language including aspects of tonality, structure and texture • support some of these observations with references to the music of one or both composers in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • 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. 	25	

Question	Answer	Marks	Guidance
20	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • give an account of Wagner's use of harmony and tonality • show how this relates to the interpretation of drama • support some of these observations with references to the music in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • showing a greater awareness of the specific techniques • discussing in detail the interpretation of the libretto through melody, harmony and tonality • showing a close familiarity with the music in their ability to give detailed illustrations. 	25	
21	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • 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 contrasting features such as use of chorus, solo, duet, ensemble in the chosen works <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • explaining in detail the musical language of the two works • giving detailed examples of techniques of word setting, melodic and harmonic embellishments, dissonance and how these contribute to expressive effect in the two works • showing a close familiarity with the music in their ability to give detailed illustrations. 	25	
22	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • 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 metre, rhythm, texture, tonality, varied vocal forces, use of dance. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • explaining in detail the musical language of the chosen composers • giving detailed examples of techniques of word setting, melodic and harmonic embellishments, dissonance and how these contribute to expressive effect in the chosen works • showing a close familiarity with the music in their ability to give detailed illustrations. 	25	

Question	Answer	Marks	Guidance
23	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • explain, perhaps only in general terms, the contrasting use of instruments for expressive effect • refer to examples of how the accompaniment 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. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • 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 • showing a close familiarity with the music in their ability to give detailed illustrations. 	25	
24	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • explain, perhaps only in general terms, the use of melody and harmony for expressive effect • refer to examples of how the harmony and tonality reflect the meaning and mood of the lyrics in the chosen tracks • support some of these observations with references to the music of one or both artists in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • showing a greater appreciation of the relationship between melody, harmony and lyrics • giving detailed examples of the use of harmony and tonality in the creation of mood and expression in individual tracks • compare in detail the harmonic and tonal procedures used by the chosen artists • showing a close familiarity with the music in their ability to give detailed illustrations. 	25	

Question	Answer	Marks	Guidance
25	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • explain, perhaps in general terms, the musical features of the chosen tracks and how these features respond to the lyrics/mood • give some references to features such as melody, rhythm, texture, tonality and instrumentation, as appropriate • comment on the effectiveness of the performing and recording techniques in complementing the musical features. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • 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. 	25	

OCR (Oxford Cambridge and RSA Examinations)
1 Hills Road
Cambridge
CB1 2EU

OCR Customer Contact Centre

Education and Learning

Telephone: 01223 553998

Facsimile: 01223 552627

Email: general.qualifications@ocr.org.uk

www.ocr.org.uk

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored

Oxford Cambridge and RSA Examinations
is a Company Limited by Guarantee
Registered in England
Registered Office; 1 Hills Road, Cambridge, CB1 2EU
Registered Company Number: 3484466
OCR is an exempt Charity

OCR (Oxford Cambridge and RSA Examinations)
Head office
Telephone: 01223 552552
Facsimile: 01223 552553

© OCR 2012

