

Mark Scheme for January 2013

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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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Question	Answer	Marks	Guidance										
1	Tonic (1) pedal (1)	2											
2	(a) Acciaccatura	1											
	(b) Performed as an appoggiatura/quaver	1											
3	Ascending (1) sequence (1)	2											
4	Syncopation	1											
5	<p>Bar 19³ (Violins) Performing technique: double stopping; credit accurate description/specific bowing detail (eg heel of the bow/down bow – <u>not</u> accent)</p> <p>Bars 21–30 (Viola & 'cello) Performing technique: Pizzicato/plucking</p>	2											
6		4	<table border="0"> <tr> <td>Entirely correct</td> <td style="text-align: right;">4</td> </tr> <tr> <td>One or two errors of (relative) pitch</td> <td style="text-align: right;">3</td> </tr> <tr> <td>Three or four errors of (relative) pitch</td> <td style="text-align: right;">2</td> </tr> <tr> <td>The general melodic shape produced but with largely inaccurate intervals between notes</td> <td style="text-align: right;">1</td> </tr> <tr> <td>No melodic accuracy</td> <td style="text-align: right;">0</td> </tr> </table>	Entirely correct	4	One or two errors of (relative) pitch	3	Three or four errors of (relative) pitch	2	The general melodic shape produced but with largely inaccurate intervals between notes	1	No melodic accuracy	0
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7	Imperfect	1											

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8	<ul style="list-style-type: none"> Melody + chordal accompaniment (eg bars 1–8) Accompaniment makes use of pulse notes Melody is slower moving Contrary motion (eg bars 10, 12 & 14; inner parts at bar 17) (Sustained) block chords/homophony (bars 19–20) / <u>rhythmic</u> unison Broken chord figuration within melody + chord texture (eg bars 21 onwards) Melody always played by Violin 1. 	4	<p>4 marks Answer identifies precisely musical textures in Passage 1i, with supporting evidence identified accurately</p> <p>2–3 marks Answer identifies generally musical textures in Passage 1i, with limited or partially accurate supporting evidence</p> <p>1 mark Answer makes some valid comment on at least one aspect of musical texture in Passage 1i, but with little or no supporting evidence offered</p> <p>0 marks Answer makes no valid comment on the musical texture in Passage 1i</p>										
9	E \flat (major)/Relative major	1											
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11		6	Award 1 mark for each chord positioned accurately										

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12		<u>Tonic</u> major	1	
13		Trumpet	1	
14	(a)	Imperfect	1	
	(b)	Perfect	1	
15		<p>Relevant detail that may be mentioned by candidates:</p> <ul style="list-style-type: none"> • Rapid brass stabs heard in both statements (but only from 14⁴ in the first statement) • Horn countermelody heard in both statements (only from 14⁴ in the first statement) • (Semiquaver) violin descant/obligato featured in second statement, replacing inverted pedal notes in first statement • Basic percussion patterns are identical in both statements (but with more complex fills in the second statement) • Harmony of accompaniment is similar and the start of both statements, but in the second statement it is altered towards the end to conclude with a perfect cadence • Repeated note in guitar, later transferred to percussion (triangle). 	5	<p>5 marks Answer identifies clear and precise detail in the evidence to produce strong comparisons with the original statement of the theme</p> <p>3–4 marks Answer makes accurate comparisons, but supporting evidence lacks detail or is general in nature</p> <p>1–2 marks Answer identifies some superficial points of evidence only, probably lacking clear focus</p> <p>0 marks Answer makes no accurate comparison</p>
16	(a)	Oboe	1	

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17 (a)		1	Mark the <u>first</u> circled note only.										
(b)	Grace notes (1) – scale ascending to the printed note. <u>Not</u> gliss, smear etc	1											
18	<ul style="list-style-type: none"> • <i>ref.</i> Strings (1) playing quavers (1) • Pizzicato/plucking • <i>ref.</i> addition of cymbal to percussion • <i>ref.</i> sustained notes in horn (bar 30) • Rim shots 	3											
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20		3	Award 1 mark for each chord positioned accurately
21	<ul style="list-style-type: none"> • Block chords/homophonic • Staccato/detached/stabs • <i>ref.</i> rhythmic pattern – syncopation (1) • Repeated notes • <i>ref.</i> chords are sustained/no longer detached towards the end of the passage 	3	

Question	Answer	Marks	Guidance
22	<p>Themes All three passages make use of the main theme, but it is not repeated in Passage 1i The theme is stated at a higher pitch in Passage 1ii The ending of the theme is changed in Passage 1iii</p> <p>Structure Passage 1i: Intro then A + A Passage 1ii: A only (no intro) Passage 1iii: A + A then outro</p> <p>Tonality Passage 1i contains several key centres: begins in g minor and moves to E_b Main theme is stated/Passage 1i ends in B_b (1) Passages 1ii & 1iii remain in the key in which they begin Passage 1ii is in a different key/C Passage 1iii begins (and ends) in E</p>	6	<p>5–6 marks Answer makes detailed comments on all three aspects of the question and identifies a range of relevant evidence from each passage, providing clear and precise detail</p> <p>3–4 marks Answer makes some relevant comments on at least two aspects of the question, and identifies a range of evidence from at least two passages, providing general detail</p> <p>1–2 marks Answer makes comments on one or more passages, with superficial evidence and lacking precision in its detail</p> <p>0 marks Answer makes no accurate or relevant comment on the music</p>
23	(a) Always (1) quiet/soft (1)	2	Piano = 0
	(b) Bowed/with the bow	1	
	(c) 1 st oboe/clarinet/player only (<u>NOT</u> “soloist”)	1	
24	<ul style="list-style-type: none"> • (Repeated) <u>semiquavers</u> • Double stopping. 	2	Tremolo = 0
25	<u>Dominant</u> pedal	1	(both aspects must be correct for credit, as this is prescribed music)

Question	Answer	Marks	Guidance
26	<ul style="list-style-type: none"> • Extract begins in D/tonic major • Opening melody repeated in d/tonic minor • Music modulated to F major, then back to d (minor) by sequence • Use of diminished 7th chords (bars 23, 25 & 27) • Music moves to e minor chord (acting as chord II) at bar 29 • ...followed by V7 – I_b in D • ...and a concluding I_c – V7 – I cadence. 	4	<p>4 marks Answer makes precise and detailed references to specific aspects of harmony and tonality within the extract, covering several specific examples, located accurately.</p> <p>3 marks Answer refers to examples of harmony and tonality within the extract, but with evidence identified generally or incompletely.</p> <p>1–2 marks Answer refers to points of harmony and/or tonality in the extract, but at a superficial level and with little or no detail.</p> <p>0 marks Answer makes no reference to relevant aspects of harmony or tonality within the extract.</p>

Question	Answer	Marks	Guidance
27	<p>Tempo</p> <ul style="list-style-type: none"> Extract 2A is at a slightly slower tempo than Extract 2B <p>Articulation</p> <ul style="list-style-type: none"> <i>ref.</i> repeated notes more detached in Extract 2A than Extract 2B <i>ref.</i> generally more evidence of articulation/phrasing in Extract 2B. <p>Balance between the instrumental sections of the orchestra</p> <ul style="list-style-type: none"> <i>ref.</i> violins more prominent at start of Extract 2A than at start of Extract 2B (especially in relation to the trills in bar 7) <i>ref.</i> more prominent/larger brass sound in Extract 2A <i>ref.</i> less full string sound in Extract 2B. <p>Aural effectiveness/“sound” of the music</p> <ul style="list-style-type: none"> <i>ref.</i> orchestral crescendo more prominent in Extract 2B at bars 13 onwards <i>ref.</i> Extract 2B presents greater dynamic contrasts than Extract 2A in general <i>ref.</i> more evident use of string vibrato in Extract 2A <i>ref.</i> Extract 2B performance represents a “period” performance sound <i>ref.</i> Extract 2B is performed at a slightly lower pitch than Extract 2A. 	8	<p>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</p> <p>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</p> <p>3–4 marks Some relevant evidence of aural perception offered from both recordings, with an attempt to make some effective comparison between recordings</p> <p>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</p> <p>0 marks No relevant evidence offered from either recording</p>

Question	Answer	Marks	Guidance
28	<ul style="list-style-type: none"> • Tutti in D • <i>ref. ff</i> dynamics • Rising arpeggio figure... • ...passed between 1st Violins and 'cellos/double basses • Alternating I/V7 harmony • <i>ref.</i> soloist enters with arpeggio theme. 	4	
29	<ul style="list-style-type: none"> • Orchestral/1st exposition • 2nd Subject (1) and part of the closing section (1) • Sonata form structure • Credit <i>ref.</i> to end of (1) 1st/orchestral ritornello (1) • Allow sonata ritornello form 	2	
30	<ul style="list-style-type: none"> • New Orleans/Dixieland (1) polyphony(1) • Collective (1) improvisation (1) • Accurate verbal description (1). 	2	
31	<ul style="list-style-type: none"> • <u>Trumpet/Cornet</u> (1) • High register • Use of vibrato • <u>Clarinet</u> (1) countermelody (1) • Wide range • <i>ref.</i> rests at start of phrases • <i>ref.</i> (descending) arpeggio figure • <i>ref.</i> use of motifs from previous chorus/chorus 1 • <u>Trombone</u> • Use of long/held/sustained notes/minims • Use of glissando (1) and vibrato (1). 	6	Award 1 mark for each instrument identification (max. 3), then max. 2 marks for further detail on any individual instrument (max. 3 marks for further detail overall)
32	<ul style="list-style-type: none"> • Detached/short notes (1) on beats 1 & 3 of the bar (1) / minims (1) played by the brass bass • <u>Fills</u> at cadences played by the brass bass • Piano <u>comping</u>/ chords 	2	

Question		Answer	Marks	Guidance
33		<ul style="list-style-type: none"> • Cornet/Trumpet melody • ABA¹ structure • C (major) • Modulation to the dominant • Narrow pitch range for the A section • A¹ in higher register than A • Move in e (minor) for the B section (1), then to G (major) (1) • <i>ref.</i> two-bar link/overlap with chorus at the start of the section • <i>ref.</i> off-beat cymbal rhythm pattern. 	4	
34		1927	1	

Question	Answer	Marks	Guidance
35	<p>The main issues/evidence that should be addressed by candidates:</p> <ul style="list-style-type: none"> • The composition of the instrumental ensemble employed by Vivaldi • The character of a typical baroque instrumental ensemble • Consideration of soloist/ensemble differentiation and its relationship to typical baroque practice • The use of ritornello form and Vivaldi's individual treatment of the structure • Consideration of idiomatic writing and performing conventions for the solo instrument and the accompanying ensemble • Specific details of the ways in which the two "partners" are treated and developed within the prescribed repertoire. <p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • Describe the basic composition of Vivaldi's ensemble and show some basic ways in which this relates to baroque convention • Demonstrate a general awareness of the relationship between the soloist and the accompanying ensemble, covering at least some general evidence from the prescribed movement • Show a basic awareness of the nature of the structural form of the movement and the role of each component within the form • Mention some general ways in which the style of the music is typical of its historical context, covering some points of general observation. <p>More informed answers will offer more detail such as:</p> <ul style="list-style-type: none"> • A comprehensive description of the role of instrumental ensemble employed, drawing on precise detail and probably referring to evidence from a number of recordings heard • Specific detail of the relationship between the soloist and the accompanying ensemble across a range of examples that reveal detailed knowledge of the musical evidence in the prescribed repertoire • A clear awareness of specific way in which Vivaldi makes use of ritornello structure, revealing an awareness of his characteristic treatment of the form and supported by aurally perceptive and detailed comments on the prescribed movement • A detailed survey of ways in which Vivaldi writes idiomatically for the soloist and also for the accompanying instruments, including mention of specific aspects such as instrumental sonorities and the use of specific performing conventions with the baroque tradition • A convincing awareness of the ways in which the music represents typical characteristics of baroque concerto writing. 	20	

Question	Answer	Marks	Guidance
36	<p>The main issues/evidence that should be addressed by candidates:</p> <ul style="list-style-type: none"> • An awareness of the nature and function of both instrumental ensembles within their historical context • The range of instrumental sonorities employed by Armstrong and Davis within the prescribed recordings • An awareness of the changing nature of music audiences and the transmission of musical repertoire in the early twentieth century. • The nature of the performance and recording conditions in the 1920s and the 1960s, and the changes that took place between these two periods • The specific development of recording technology and its impact on performance, instrumental groupings, recording practice and musicians' conditions <p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • Describe the basic conditions under which musicians performed in the 1920s and the 1960s, demonstrating an awareness of the most significant changes that took place between the two periods • Show some awareness of the nature of technological change, particularly in the area of recording, and be able to refer to at least one basic effect this had on the nature of music performance in each period • Refer to some features of each recording that are representative and/or typical of its period • Mention some aspects of the music that demonstrate a degree of basic aural familiarity with the nature of instrumental jazz from both the 1920s and the mid-twentieth century. <p>More informed answers will offer more detail such as:</p> <ul style="list-style-type: none"> • Specific information on the ensembles employed by Armstrong and Davis, together with detailed awareness of the nature of changes that took place between the two recordings, and making some justification for those changes • Specific and perceptive references to the deployment of instrumental forces within each item of prescribed repertoire, revealing a high degree of aural familiarity with the prescribed movements • Precise details of developments in recording technology and a clear awareness of specific effects that this exerted on the nature of music and the use of instrumental groups • Specific and perceptive references to features of the prescribed repertoire that characterise the piece as distinctly a product of its historical context. 	20	

Question	Answer	Marks	Guidance
37	<p>The main issues/evidence that should be addressed by candidates:</p> <ul style="list-style-type: none"> • The wind instrumentation in the two chosen items of prescribed repertoire • Awareness of the extent to which the wind ensembles reflected common practice of the period of composition • Knowledge of the ways in which individual wind instruments and wind sonorities are deployed by the composers/musicians chosen • Focussed comparison of the use of wind instruments in the two items chosen, together with clear justification of observations made. <p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • Reveal a basic awareness of the range of wind instruments employed within each item of prescribed repertoire chosen for comparison • Demonstrate some awareness of the effectiveness of the use of wind instruments within each work chosen, drawing upon some general evidence from each item to support • Make general references to the ways in which the use of wind instruments within each item is representative of historical context and/or style of the composer/band leader • Show some general awareness of the differences and similarities in the use of wind instruments across the two items chosen for comparison. <p>More informed answers will offer more detail such as:</p> <ul style="list-style-type: none"> • Specific and detailed references to the instrumental groups employed within each item, drawing upon precise detail in order to demonstrate strong levels of aural perception • Precise, accurate references to the use of wind instruments within each chosen work, enabling the candidate to draw detailed comparisons that reveal clear understanding of historical and/or stylistic contexts across the two items • Awareness of broader considerations such as the extent to which deployment of wind instruments in the chosen repertoire is representative of a particular style, genre or individual. 	20	

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