

GCE

Music

Unit **G353**: Introduction to Historical Study in Music

Advanced Subsidiary GCE

Mark Scheme for June 2017

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, Cambridge Nationals, Cambridge Technicals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

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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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Annotations

In answers with bullet point evidence lists in the mark scheme, credit **1 mark** for **each bullet point**, up to the question maximum **unless** individual credit points of evidence are indicated (in brackets) within a particular bullet point.

Any term or word underlined in the mark scheme is essential to qualify for the award of the mark.

In marking **Section C** you are asked to follow a number of marking conventions. The purpose of these is to:

- *demonstrate that prescribed repertoire has been studied*
- *demonstrate that relevant aspects of context have been understood*
- *ensure that subsequent readers of the script are able to follow the thinking of the original Examiner*
- *support the thinking and marking of the original Examiner in any subsequent Results Enquiry.*

Your annotations will show other readers the “conversation” you have had with the script. In any one script you are **not** expected to use all of the annotations listed.

| Annotation | Explanation |
|--------------------------|--|
| ✓ | Recognises a point worthy of credit (repertoire <u>or</u> context based) |
| ✓✓ | Recognises a significant point (the examiner may indicate relevance to repertoire (✓✓R), context (✓✓C) or to both aspects) |
| ✗ | An error (of content, context or understanding); indication of a zero mark in the question paper |
| NAQ | Not answering the question |
| eg? | An appropriate example (musical or historical) required as supporting evidence |
| sp / gr / p / Eng | Spelling/grammar/punctuation/language error. (You are not expected to correct all examples of these) |
| Rub. | Rubric infringement |
| L? | Query link to question/relevance |
| R? | Lacking explanation of/reason for the point being made |
| Dup. | Duplication of material/evidence used elsewhere in the Unit |
| I.C. | Insufficient sense of contour (<i>for melodic dictation in Section A</i>) – <i>This is used to qualify a mark of zero for dictation responses</i> |

Subject-specific Marking Instructions**Recording of marks – Sections A & B**

- Give a clear indication of how marks have been awarded.
- Record the numerical mark for the response to each question or part-question **unringed** in the right-hand margin next to the question total.
- Show the total for Section A as a single **ringed** mark in the right-hand margin at the end of the section.
- Show the total for Section B as a single ringed mark in the right-hand margin at the end of the section (**N.B.** do not ring separate totals for Extract 2 and Extract 3 in Section B).
- If a candidate continues an answer in the answer booklet, note this on the script **for each question where this occurs** and write the total mark, **ringed**, for the question or part-question at the end of the response in the answer booklet; then transfer the mark, **unringed**, to its correct place on the question paper.
- If a candidate answers questions on both extracts in Section A, take the higher mark as the total for the Section and write “**INFRINGEMENT – 1A & 1B answered**” on the front cover of the question paper.

Recording of marks – Section C

- Record the numerical mark for each question as a single **ringed** mark in the right-hand margin at the end of the essay.

Recording of marks – Insert

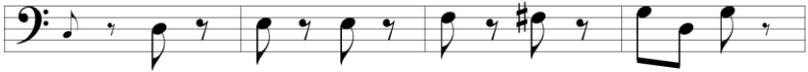
- Record the mark for each response written in the Insert as a ringed mark on the right-hand side of the page, positioned as instructed at the standardisation meeting.
- Use a ringed 0 (zero) to indicate zero marks; not a cross
- Use a cross to indicate an incorrect chord or an interval error in melodic dictation, as instructed at the standardisation meeting
- Transfer all the ringed totals from the Insert to the appropriate column in the question paper

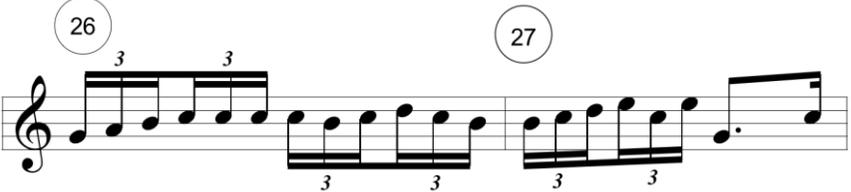
Recording of marks – General

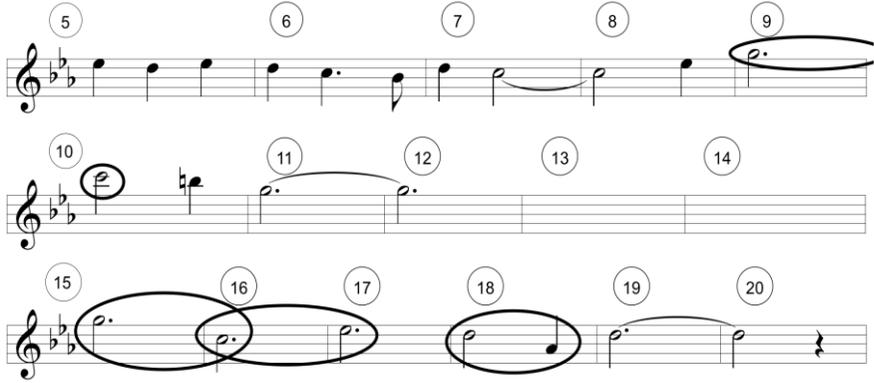
- Transfer ringed totals for Sections A, B and C to the front page of the script, where they should be totalled.
- Show evidence that you have seen the work on every page of a script and Insert on which the candidate has made a response.
- Cross through every blank page to show that you have seen it.

Here is the mark scheme for this question paper.

| Question | | Answer/Indicative content | Mark | Guidance | | | | | | | | | |
|----------|-----|--|------|--|-------------------|---|---|----------------------------|---|---|------------------|---|--|
| 1 | | <input checked="" type="checkbox"/> Binary <input type="checkbox"/> Rondo <input type="checkbox"/> Ternary <input type="checkbox"/> Through-composed | 1 | | | | | | | | | | |
| 2 | a |  | 1 | Mark the <u>first</u> circled note only. | | | | | | | | | |
| 2 | b | <ul style="list-style-type: none"> • <i>ref.</i> grace notes / hemidemisemiquavers / demisemiquavers • <i>ref.</i> to use of <u>two</u> (added) notes • <u>Specific</u> ref. to pitch (C and D) • <i>ref.</i> <u>mordent</u> figuration(2) | 2 | | | | | | | | | | |
| 3 | | <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 15%;">Note</th> <th style="width: 10%;">Bar</th> <th style="width: 75%;">Harmonic function</th> </tr> </thead> <tbody> <tr> <td>X</td> <td>6</td> <td>(Lower) auxiliary note (1)</td> </tr> <tr> <td>Y</td> <td>8</td> <td>Appoggiatura (1)</td> </tr> </tbody> </table> | Note | Bar | Harmonic function | X | 6 | (Lower) auxiliary note (1) | Y | 8 | Appoggiatura (1) | 2 | |
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| Y | 8 | Appoggiatura (1) | | | | | | | | | | | |

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|---|---|--|---|---|-------------------|---|---------------------------------------|---|--|---|---|---|-----------------------------------|---|
| 4 | | <input type="checkbox"/> Imperfect <input type="checkbox"/> Interrupted <input checked="" type="checkbox"/> Perfect <input type="checkbox"/> Plagal | 1 | | | | | | | | | | | |
| 5 | | <div style="text-align: center;"> 9 10 11 12 </div>  | 4 | <table style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 2px;">Entirely accurate</td> <td style="text-align: right; padding: 2px;">4</td> </tr> <tr> <td style="padding: 2px;">One or two errors of (relative) pitch</td> <td style="text-align: right; padding: 2px;">3</td> </tr> <tr> <td style="padding: 2px;">Three or four errors of (relative) pitch</td> <td style="text-align: right; padding: 2px;">2</td> </tr> <tr> <td style="padding: 2px;">The general melodic shape but with largely inaccurate intervals between notes</td> <td style="text-align: right; padding: 2px;">1</td> </tr> <tr> <td style="padding: 2px;">Very little / no melodic accuracy</td> <td style="text-align: right; padding: 2px;">0</td> </tr> </table> | Entirely accurate | 4 | One or two errors of (relative) pitch | 3 | Three or four errors of (relative) pitch | 2 | The general melodic shape but with largely inaccurate intervals between notes | 1 | Very little / no melodic accuracy | 0 |
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| Very little / no melodic accuracy | 0 | | | | | | | | | | | | | |
| 6 | | <ul style="list-style-type: none"> • Clarinet is added to the melody • Violin plays the melody at higher pitch • Specific ref. to violin doubling the clarinet at the <u>octave above</u> | 2 | | | | | | | | | | | |
| 7 | | <div style="text-align: center;"> 13 14 15 16a </div>  <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <div style="border: 1px solid black; padding: 2px 5px;">I</div> <div style="border: 1px solid black; padding: 2px 5px;">V7c</div> <div style="border: 1px solid black; padding: 2px 5px;">Ib</div> <div style="border: 1px solid black; padding: 2px 5px;">IV</div> <div style="border: 1px solid black; padding: 2px 5px;">V7</div> </div> | 5 | Award 1 mark for each chord positioned accurately | | | | | | | | | | |

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|---|---|---|---|---|---|-------------------|---|---------------------------------------|---|--|---|---|---|-----------------------------------|---|
| 8 | | <p><i>Relevant detail that may be mentioned by candidates:</i></p> <ul style="list-style-type: none"> • Section begins in C major (bar 17) • Using chords V7 and I (bar 17) • Use of ascending harmonic sequence in bar 18 • ...moving to D minor (using chords V7 and I in bar 18) • Bar 19 repeats the music of bar 17 • ...followed by a V7 – I progression in G major in bar 20 • Music returns to C major at bar 21 | 4 | 4 marks | Answer identifies clear and accurate details of tonality and harmony in the passage with precise reference to location | | | | | | | | | | |
| | | | | 2-3 marks | Answer identifies some accurate detail of tonality and harmony, but location references lack detail or are general in nature | | | | | | | | | | |
| | | | | 1 mark | Answer identifies only a single point of tonality or harmony, with superficial or no reference to location | | | | | | | | | | |
| | | | | 0 marks | Answer makes no accurate comment on tonality or harmony | | | | | | | | | | |
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| Three or four errors of (relative) pitch | 2 | | | | | | | | | | | | | | |
| The general melodic shape but with largely inaccurate intervals between notes | 1 | | | | | | | | | | | | | | |
| Very little / no melodic accuracy | 0 | | | | | | | | | | | | | | |
| 10 | | <p><i>Relevant detail that may be mentioned by candidates:</i></p> <ul style="list-style-type: none"> • Introduction of bassoon and/or horn in bar 34 • ...playing mainly in parallel 3rds • Antiphony with the violin melody at a distance of a crotchet beat • Clarinet added to the ensemble at the end of bar 37 • ...doubles the violin melody an octave below • Bassoon and/or horn return half-way through bar 39 • <i>ref.</i> bassoon doubling strings at the end of bar 39 • Detached quavers in 'cello/double bass • 2nd violin/viola imitates horn/bassoon at 35² & 37² | 4 | 4 marks | Precise and accurate recognition of aspects of instrumentation supported by specific detail and exact locations for all examples identified | | | | | | | | | | |
| | | | | 3 marks | Specific recognition of some aspects of instrumentation supported by mostly accurate detail and location | | | | | | | | | | |
| | | | | 1-2 marks | Recognition of some aspect of instrumentation supported by general indication of detail and/or location | | | | | | | | | | |
| | | | | 0 marks | No valid comment on instrumentation | | | | | | | | | | |

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|----|---|--|---|---|---|
| 11 | a | | Clarinet | 1 | |
| 11 | b | | <ul style="list-style-type: none"> • <i>ref.</i> low range • Dark sound • Specific <i>ref.</i> to use of chalumeau register | 2 | |
| 11 | c | | <ul style="list-style-type: none"> • Repeated / used as an ostinato • Changes pitch in some bars • <u>Specific</u> <i>ref.</i> to pitch change or explanation of change to fit the harmony | 2 | |
| 12 | a | | <input type="checkbox"/> Double stopping <input checked="" type="checkbox"/> Glissando <input type="checkbox"/> Roll <input type="checkbox"/> Strumming | 1 | |
| 12 | b | |  | 2 | Mark the first <u>two</u> circles only. Allow either note within the marked circles. |
| 13 | | | c (minor) | 1 | |

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|---|---|--|---|--|-------------------|---|---------------------------------------|---|--|---|---|---|-----------------------------------|---|
| 14 | | <ul style="list-style-type: none"> • <i>ref.</i> sustained/held notes(1) • <u>Inverted(1)</u> pedals(1) • <i>ref.</i> descending (1) five-note pattern (1) • <i>ref.</i> use of octave doubling • <i>ref.</i> to specific pitches used • <i>ref.</i> high pitch | 3 | | | | | | | | | | | |
| 15 | |  | 4 | <table> <tr> <td>Entirely accurate</td> <td>4</td> </tr> <tr> <td>One or two errors of (relative) pitch</td> <td>3</td> </tr> <tr> <td>Three or four errors of (relative) pitch</td> <td>2</td> </tr> <tr> <td>The general melodic shape but with largely inaccurate intervals between notes</td> <td>1</td> </tr> <tr> <td>Very little / no melodic accuracy</td> <td>0</td> </tr> </table> | Entirely accurate | 4 | One or two errors of (relative) pitch | 3 | Three or four errors of (relative) pitch | 2 | The general melodic shape but with largely inaccurate intervals between notes | 1 | Very little / no melodic accuracy | 0 |
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| Very little / no melodic accuracy | 0 | | | | | | | | | | | | | |
| 16 | | <ul style="list-style-type: none"> • Flute added to the melody line... • ...doubling the (theremin) melody (1) an octave above (1) • (French) horn (1) adds decoration at the middle cadence point (1) • Piano (1) plays spread chords / arpeggios (1) • Woodwind (1) (sustain) <u>chords</u> (1) | 5 | <p><u>Max. 3</u> for instrument identification only</p> | | | | | | | | | | |
| 17 | | <ul style="list-style-type: none"> • Ternary form (ABA) • <i>ref.</i> introduction • <i>ref.</i> elements of repetition within A (A¹, A², etc.), and also within B | 2 | | | | | | | | | | | |

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| 18 | | <p><i>Relevant detail that may be mentioned by candidates:</i></p> <ul style="list-style-type: none"> • Piano plays single-line motif in RH (in crotchets) • <i>ref.</i> based on notes from opening clarinet motif • Used as an ostinato • <i>ref.</i> angular nature/ <u>specific</u> <i>ref.</i> to chromaticism and/or Aug 2nds • Extended rising chromatic scale (bar 97-100) • <i>ref.</i> high register / tessitura • <i>ref.</i> arpeggio figuration towards the end • <i>ref.</i> spread/broken chords at the end of the passage | 4 | 4 marks | Answer identifies clear and accurate aspects of piano writing in the passage with precise reference to location |
| | | | | 2-3 marks | Answer identifies some accurate detail of piano writing, but location references lack detail or are general in nature |
| | | | | 1 mark | Answer identifies only a single aspect of piano writing, with superficial or no reference to location |
| | | | | 0 marks | Answer makes no accurate comment on piano writing |
| 19 | | Rallentando / Ritardando / Slowing down | 1 | | |
| 20 | | <ul style="list-style-type: none"> • No use of 'B' material in Passage 1ii • Passage 1ii lacks an introduction • Passage 1ii is much shorter (equates to bars 5 to 36 [or bars 53-84] of Passage 1i) | 2 | | |
| 21 | a | (Return to the) original (<i>Allegro</i>) speed | 1 | | |
| 21 | b | First/principal (bassoon) player only (allow "one player only") | 1 | | |
| 21 | c | <u>Both players</u> (bassoons and/or trumpets) play the same line | 1 | | |
| 22 | | <ul style="list-style-type: none"> • (Repeated) semiquavers (allow "tremolando") • <i>ref.</i> double stopping | 2 | | |

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| 23 | | <p><i>Relevant detail that may be mentioned by candidates:</i></p> <ul style="list-style-type: none"> • Extract begins in E major • Opening four-bar phrase uses chord I, moving to V7b / imperfect cadence • <i>ref.</i> melodic appoggiatura in bar 2 • Answered by another four-bar phrase in descending sequence... • ...built on V7b moving to chord I • Further two-bar sequential patterns... • ...in A major (V7b-I) at bars 9-10, then F-sharp minor (bars 11-12) • V7d-Ib progression in E major at bars 13-14 • Bars 15 & 16 repeat bars 13-14 • <i>ref.</i> diminished 7th at bar 17 • Ic with appoggiatura at bar 18 • V7d with appoggiatura at bar 19 leading to Ib in bar 20 • Diminished 7th in bar 21 leading to chord Ic in bar 22 • <i>ref.</i> bars 15-18 contain same harmony as bar 19-22 • <i>ref.</i> based on tonic-dominant harmony | 5 | <table border="1"> <tr> <td data-bbox="1350 201 1518 347">5 marks</td> <td data-bbox="1518 201 2089 347">Answer identifies clear and accurate details of harmony and tonality in the passage with precise reference to location</td> </tr> <tr> <td data-bbox="1350 347 1518 494">3-4 marks</td> <td data-bbox="1518 347 2089 494">Answer identifies some accurate detail of harmony and tonality, but location references lack detail or are general in nature</td> </tr> <tr> <td data-bbox="1350 494 1518 609">1-2 marks</td> <td data-bbox="1518 494 2089 609">Answer identifies only a single point of harmony or tonality, with superficial or no reference to location</td> </tr> <tr> <td data-bbox="1350 609 1518 689">0 marks</td> <td data-bbox="1518 609 2089 689">Answer makes no accurate reference to harmony or tonality</td> </tr> </table> | 5 marks | Answer identifies clear and accurate details of harmony and tonality in the passage with precise reference to location | 3-4 marks | Answer identifies some accurate detail of harmony and tonality, but location references lack detail or are general in nature | 1-2 marks | Answer identifies only a single point of harmony or tonality, with superficial or no reference to location | 0 marks | Answer makes no accurate reference to harmony or tonality |
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| 0 marks | Answer makes no accurate reference to harmony or tonality | | | | | | | | | | | |
| 24 | | <ul style="list-style-type: none"> • Earlier statement (bars 43-74) was in e minor; the printed extract is in E major • Earlier statement was played by strings only; in the printed extract the flute is added, doubling the 1st violin line • Earlier statement was preceded by a one-bar introduction based on the tonic chord; there is no introduction in the printed extract | 2 | | | | | | | | | |
| 25 | | <p style="text-align: center;">(17)</p>  | 2 | <p>Award 1 mark for each correct pitch Ignore rhythmic indications Accept enharmonic alternatives</p> | | | | | | | | |

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| 26 | | <p><i>Examples of relevant evidence that may be cited by candidates:</i></p> <p>Tempo & rhythm</p> <ul style="list-style-type: none"> • Extract 2B is at a slightly faster tempo than Extract 2A. • Both extracts end around $\text{♩}=184$ but Extract 2B opens slightly slower than this • Extract 2A maintains a strict tempo; Extract 2B has more artistic licence (pressing on from bar 9) • Rhythms are more precise in Extract 2A • The snare drum clearly enters late at bar 61 in Extract 2B <p>Articulation</p> <ul style="list-style-type: none"> • <i>ref.</i> cleaner/clearer articulation in Extract 2A than Extract 2B • <i>ref.</i> generally more evidence of articulation/phrasing in Extract 2A • <i>ref.</i> accents more pronounced in Extract 2A (e.g. bars 10 and 12) <p>Dynamics</p> <ul style="list-style-type: none"> • <i>ref.</i> more narrow range of dynamic contrast in Extract 2B • <i>ref.</i> larger drop in dynamic level at bar 22 in Extract 2B, followed by a more pronounced <i>crescendo</i> • <i>ref.</i> use of a series of small <i>crescendi</i> from bars 28-44 in Extract 2A • <i>ref.</i> Extract 2A has less dynamic intensity from bar 58; Extract 2B remains <i>ff</i> <p>Aural effectiveness / “sound” of the music</p> <ul style="list-style-type: none"> • <i>ref.</i> less clear recorded sound / narrow aural spectrum in Extract 2B • <i>ref.</i> audible surface noise in Extract 2B • <i>ref.</i> low strings pitches more discernable in Extract 2A • <i>ref.</i> bass line more heavily accented at start of Extract 2B • <i>ref.</i> violins more prominent in Extract 2A • <i>ref.</i> piccolo more prominent in Extract 2A • <i>ref.</i> triangle (not printed in the score) clearly audible in Extract 2A but less so in Extract 2B | 8 | 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 |

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|--------------|--|---|---|---|------------|---|------------|--|--------------|--|------------|---|
| 27 | | <ul style="list-style-type: none"> • Link/bridge passage (7 bars) • <i>ref.</i> 1st (and 2nd) violins only / unaccompanied • <i>ref.</i> use of triplet patterns • Based on (implied) underlying V7 chord • Pattern rises gradually • Fragmentary / line broken by rests/silences • Ends with long notes / dotted minims (1) rising <u>chromatically</u> (1) | 3 | | | | | | | | | |
| 28 | a | Clarinet | 1 | | | | | | | | | |
| 28 | b | (Leon) <u>Roppolo</u> | 1 | | | | | | | | | |
| 29 | | <p><i>Relevant evidence that may be used by candidates:</i></p> <ul style="list-style-type: none"> • <i>ref.</i> wide range employed • <i>ref.</i> use of <i>glissando</i>, both ascending and descending • <i>ref.</i> high tessitura at start of the extract • <i>ref.</i> sustained note at the start of the extract • Use of wide vibrato • Use of pitch bending / blue notes • First 8 bars generally move downward in pitch after the sustained high note • <i>ref.</i> shorter phrase lengths / <i>ref.</i> two-note/three-note motif toward the end of the extract (around 0'26" onwards) • <i>ref.</i> final phrase has a more varied melodic shape | 4 | <table border="1"> <tr> <td>1. 4 marks</td> <td>2. A thorough description of the music of the passage, with precise references to all three specified aspects</td> </tr> <tr> <td>3. 3 marks</td> <td>4. Some description of the music of the passage, but with general or incomplete coverage of at least two specified aspects</td> </tr> <tr> <td>5. 1-2 marks</td> <td>6. Basic description of a restricted range of music from the passage, covering only one or two specified aspects</td> </tr> <tr> <td>7. 0 marks</td> <td>8. The answer makes no reference to valid description of the music or of any specified aspect</td> </tr> </table> | 1. 4 marks | 2. A thorough description of the music of the passage, with precise references to all three specified aspects | 3. 3 marks | 4. Some description of the music of the passage, but with general or incomplete coverage of at least two specified aspects | 5. 1-2 marks | 6. Basic description of a restricted range of music from the passage, covering only one or two specified aspects | 7. 0 marks | 8. The answer makes no reference to valid description of the music or of any specified aspect |
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| 30 | | <ul style="list-style-type: none"> • Piano only • <i>ref.</i> use of stride piano • <i>ref.</i> octaves in RH • <i>ref.</i> short rising (1) four-note motif (1) <u>repeated</u> in RH (1) • Piano RH provides countermelody line against the clarinet • <i>ref.</i> occasional chromaticism in RH octaves • <i>ref.</i> broken-chord/spread chord figurations in piano RH • <i>ref.</i> swung rhythm • <i>ref.</i> syncopation • <i>ref.</i> interplay with the clarinet motif at end of the extract | 4 | |
| 31 | | <ul style="list-style-type: none"> • Trombone (1) solo (1) • <i>ref.</i> use of glissando • <i>ref.</i> use of pitch-bending / blue notes • Accompanied by piano only • <i>ref.</i> piano texture similar to that of the recorded extract (1) but with more chords in the RH (1) • <i>ref.</i> piano link at end of trombone solo | 4 | |
| 32 | | 1923 | 1 | |

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| 33 | | <p><i>The main issues / evidence that should be addressed by candidates:</i></p> <ul style="list-style-type: none"> • The deployment of instrumental resources/sonorities within each work in relation to dynamic level • Consideration of dynamic differentiation and its effect in each item of repertoire • Consideration of idiomatic writing and performing conventions for individual instruments and for instrumental groupings within each ensemble • The instrumental forces employed in each item of repertoire <p><i>Most candidates should be able to:</i></p> <ul style="list-style-type: none"> • Describe the basic instrumental resources used in each prescribed work selected and point out how dynamic contrast is achieved on a broad scale within each item discussed • Demonstrate a general awareness of the use of dynamic contrast within each work and mention some basic ways in which instrumental combinations and sonorities are treated in each item • Show a basic awareness of the ways in which dynamic levels are differentiated within each item of prescribed repertoire • Mention some general ways in which the element of dynamic contrast is approached in each item of repertoire discussed and/or how the use of the instrumental ensembles discussed reflects changes of approach to dynamic contrast over time <p><i>More informed answers will offer more detail such as:</i></p> <ul style="list-style-type: none"> • A comprehensive description of the nature of each ensemble used, drawing clear and perceptive comparisons across the two works discussed • Specific detail across a range of examples that reveal detailed knowledge of relevant musical evidence in the prescribed repertoire • A clear awareness of specific and varied ways in which dynamic contrast is handled and developed within each recording, 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 instruments available (including mention of specific aspects such as instrumental sonorities, structure, and the use of specific performing conventions with the relevant tradition) to enhance dynamic differentiation in the music • A convincing awareness of the ways in which approaches to dynamic contrast changed over time, supported by precise detail from the prescribed repertoire. | 20 | |
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| 34 | <p><i>The main issues / evidence that should be addressed by candidates:</i></p> <ul style="list-style-type: none"> • The deployment of instrumental resources/sonorities within each work, with a focus on the relationship between soloist(s) and ensemble • Consideration of soloist/ensemble differentiation and its effect in each item of repertoire • Consideration of idiomatic writing and performing conventions for the solo instrument(s) and for instrumental groupings within each ensemble • The instrumental forces employed in each ensemble <p><i>Most candidates should be able to:</i></p> <ul style="list-style-type: none"> • Describe the basic instrumental resources used in each prescribed work selected and point out the main similarities and differences between the ensembles • Demonstrate a general awareness of the use of the solo instrument(s) within each work and mention some basic ways in which the relationship between soloist(s) and ensemble is treated in each item • Show a basic awareness of the ways in which soloist and accompaniment parts are differentiated within each item of prescribed repertoire • Mention some general ways in which relationship between soloist(s) and ensemble is approached and how the use and/or composition of the instrumental ensembles discussed reflect changes of approach over time <p><i>More informed answers will offer more detail such as:</i></p> <ul style="list-style-type: none"> • A comprehensive description of the nature of each ensemble used, drawing clear and perceptive comparisons across the two works discussed • Specific detail across a range of examples that reveal detailed knowledge of relevant musical evidence in the prescribed repertoire • A clear awareness of specific and varied ways in which musical material for both soloist(s) and instrumental accompaniment is handled and developed within each item of repertoire, supported by aurally perceptive and detailed evidence • A detailed survey of ways in which the composers/performers make use of the specific instruments available (including mention of specific aspects such as instrumental sonorities, structure, and the use of specific performing conventions with the relevant tradition) to enhance the relationship between soloist(s) and ensemble • A convincing awareness of the ways in which approaches to the soloist(s) and to the ensemble changed over time, supported by precise detail from the prescribed repertoire. | 20 | |
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| 35 | <p><i>The main issues / evidence that should be addressed by candidates:</i></p> <ul style="list-style-type: none"> • The deployment of technology to aid the presentation / preservation of musical repertoire • Consideration of the use of technology in relation to instrument design and construction • Consideration of technology used to record and reproduce music • The instrumental forces employed in each ensemble <p><i>Most candidates should be able to:</i></p> <ul style="list-style-type: none"> • Describe the basic ways in which technology has influenced the music in each prescribed work selected and point out the main similarities and differences between the items discussed • Demonstrate a general awareness of the use of technology within each work and mention some basic ways in which technology is used in each item • Show a basic awareness of the aspects of technology that have affected music recording and how instrument design has had an influence on each repertoire item selected • Mention some general ways in which technology is employed in the creation / recording of music, and demonstrate an awareness of changes in the nature and use of technology that have taken place over time <p><i>More informed answers will offer more detail such as:</i></p> <ul style="list-style-type: none"> • A comprehensive description of the nature and use of technology in each item of prescribed repertoire discussed, supported by clear and perceptive comparison across the works selected • Specific detail across a range of examples that reveal detailed knowledge of relevant evidence of the use of technology in the prescribed repertoire • A clear awareness of specific and varied ways in which technology is handled and deployed within each item of repertoire, supported by aurally perceptive and detailed comments on the relevant music • A detailed survey of ways in which the composers/performers made use of the specific technology available to them (including mention of specific aspects such as instrumental sonorities, instrumental balance, and the use of specific performing conventions with the relevant tradition) • A convincing awareness of the ways in which the use of technology in music changed over time, supported by precise detail from the prescribed repertoire. | 20 | |
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APPENDIX 1 – this contains a generic mark scheme grid for **Section C**

| Mark | 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. |
| 1 – 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. |
| 0 | No answer worthy of credit. |

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