

GCE

Music

Unit **H143/03**: Listening and appraising

Advanced Subsidiary GCE

Mark Scheme for June 2017

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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.

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Annotations

Annotation	Meaning
BOD	Benefit of doubt
BP	Blank page
X	Cross
CONT	Context
EG	Example/Reference
IL	Inaccurate language
J	Just/Justification
NAQ	Not answered question
NE	No example
NOM	No opinion mentioned
REP	Repeat
SEEN	Noted but no credit given
	Tick
VG	Vague
N/A	Highlight

Subject-specific Marking Instructions

- a. A page of music manuscript is included at the end of the Question Paper. Check this page for answers (e.g. music examples for Section C) and annotate, (e.g. tick if relevant/accurate, 'Seen' if no credit given). Music examples are not required but may be used to support a point in the answer or show knowledge or familiarity with the music.
- b. Music conventions at this level include:
- superscript is used to indicate the number of a beat within a bar (e.g. bar 3⁴ is the fourth beat of bar 3)
 - lower case letters / Roman numerals indicate minor keys/chords (e.g. a is A minor, ii is a minor chord)
 - chords may be written as Roman numerals (I, II, ii etc.) or guitar symbols (C, D, Dm), with the usual notation for inversions and extensions.
- c. Learners are expected to be familiar with the technical language used to discuss music at this level and to use appropriate musical vocabulary and terminology related to the Areas of Study.
- d. Answers in the mark scheme below are mainly in list form (e.g. bullet-point lists). The lists are intended to show a range of possible answers to a question. Candidates are not expected to provide all the answers in the list in order to get full marks. Nor are the lists intended to be exhaustive. Your Team Leader will provide guidance on the application of the mark scheme and on the treatment of unexpected but relevant answers.

Question		Answer		Marks	Guidance										
1	(a)	octaves		1											
	(b)	<table border="1"> <thead> <tr> <th>Bar number</th> <th>Chord</th> </tr> </thead> <tbody> <tr> <td>7</td> <td>V7b or B7/D#</td> </tr> <tr> <td>9¹</td> <td>IV or Am</td> </tr> </tbody> </table>	Bar number	Chord	7	V7b or B7/D#	9 ¹	IV or Am		2	Accept: Bar 7 – Vb or B/D# Bar 9 ¹ – iv or a (lower case), not A				
Bar number	Chord														
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	(c)	<table border="1"> <thead> <tr> <th>Treatment of X</th> <th>Location (A, B, C or D)</th> </tr> </thead> <tbody> <tr> <td>Motif X is played in the bass</td> <td>B</td> </tr> <tr> <td>Motif X is shortened to one bar and passed between instruments</td> <td>C</td> </tr> <tr> <td>Motif X is repeated in the tonic</td> <td>A</td> </tr> <tr> <td>Motif X is played in harmony and modulates to D major</td> <td>D</td> </tr> </tbody> </table>	Treatment of X	Location (A, B, C or D)	Motif X is played in the bass	B	Motif X is shortened to one bar and passed between instruments	C	Motif X is repeated in the tonic	A	Motif X is played in harmony and modulates to D major	D		3	<p>1 mark for each correct location, maximum 3 marks.</p> <p>No credit for a correct answer which duplicates another answer, i.e. using a letter twice or more. Examples: AAAA = 0 marks, BCAA = 2 marks (for B and C), BCBC = 0 marks, but BDDD = 1 mark for single correct B.</p> <p>Also 3 marks for three correct answers and a missing answer.</p> <p>Allow bar numbers if used instead of letters: B - bars 20-21; accept bar 20 (not bar 21) C – bars 25-27 A – bars 13-14 D – bars 42-43</p>
Treatment of X	Location (A, B, C or D)														
Motif X is played in the bass	B														
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Motif X is repeated in the tonic	A														
Motif X is played in harmony and modulates to D major	D														
	(d)	<ul style="list-style-type: none"> • Appoggiatura • Explanation of a decoration/ornamentation of a harmony note, accented dissonance • Played as even/4 semiquavers 		2	1 mark for each bullet point.										

Question	Answer	Marks	Guidance
(e)	<ul style="list-style-type: none"> • Sequence (1); melody is repeated a step lower (1) • Antiphony / imitation (1) (of semiquavers in 1st violins) by 2nd violins (1) • Suspension (1); effect of dissonance in semibreves in oboes 1&2 (created by harmony note being held over from the previous bar) / then resolved (1) 	4	Descending sequence (2) Credit ref. chord progression is a harmonic sequence (allow 'circle of fifths')
(f)	<p style="text-align: center;">47</p> 	4	<p>See Appendix 2 for general guidance on marking dictation questions. Apply dovetailing rule to beginning (but see Bar 47 guidance below) and end.</p> <p>4 marks – completely correct 3 marks – 1 or 2 errors of relative pitch 2 marks – 3 or 4 errors of relative pitch 1 marks – some accuracy in pitch or the general shape is correct 0 marks – very little accuracy</p> <p>Bar 47 – F#-D (no accidentals) = 1 error. F#-D# = 1 error. If one or both pitches is incorrect, credit either a <u>minor</u> third or a tone (e.g. E-D) as a correct interval. Only a completely correct answer can have 0 errors.</p>

	(g)	<ul style="list-style-type: none"> • Begins in G major / relative major • Modulates to end in B major / dominant / imperfect cadence 	2	
	(h)	<ul style="list-style-type: none"> • Minor key • Expressive effects of harmony (e.g. chromaticism, diminished chords, juxtaposition of major-minor) • Fast pace / rhythmic energy, e.g. (extended passages of) semiquavers / repeated quavers, moving the music forward • Counterpoint • Contrasts in dynamics (e.g. pp to f in bars 11-13) 	2	
2	(a)	<p>SCORE: <i>Slowly</i></p> <p>SUNG:</p> <p>Wil - low, weep for me, wil - low, weep for me, Bend your branch-es down a - long the</p> <p>ground and cov-er me... Lis- ten to my plea, hear me, wil- low, and weep for me...</p>		

		<p>See approximate transcription of Rebecca Ferguson's vocal line (above).</p> <p>PITCH:</p> <ul style="list-style-type: none"> • bar 4² – sings higher D, avoids low A / ACA (in score) sung as DCD • bar 6² – descending by step to Eb sung as descending 4th to C • bar 6-7 – final note G sung as A <p>RHYTHM:</p> <ul style="list-style-type: none"> • long notes are shortened / minims sung as crotchets • bars 1/2 – displacement of 'weep for me', 'me' falls on the 3rd beat/not syncopated • same rhythm in bar 3 for 'Bend your branches down' • bars 3/4 – '-long' is longer, 'ground' on the 1st beat • bar 5 – 'listen' in short-long rhythm (accept change from even quavers), triplet rhythm for 'to my' • bar 6 – 'willow' made longer, syncopation of delayed 'and' • displacement of 'weep for me' to bar 7 	4	<p>1 mark for each bullet point</p> <p>Location must be clear from bar/beat number or from description (e.g. lyrics, naming of pitches).</p> <p>1 mark for 'long notes are shortened' / minims sung as crotchets – no location needed.</p> <p>If answers are not fully described, allow recognition of implied change if location and description of the performance are clear (i.e. credit aural perception). Example: 'the final note is a G' – no credit (this is printed in the score); 'the final note is higher' – 1 mark (change of pitch identified).</p> <p>No credit for comments on jazz/popular music conventions for notating swing rhythms, e.g. dotted rhythms/triplets not strictly observed.</p>
	(b)	<p>Answers may refer to:</p> <p>Rich/chromatic harmony, dense texture, delicate/shimmering/impressionist. Piano and strings dominate, limited percussion/woodwind.</p> <p>Link to the words/mood of the song/intention - heartbreak, grief, loss, imagery of weeping willow, a stream of tears.</p>	6	<p>5-6 marks: Answer gives a perceptive and detailed comment on the instrumental textures, e.g. precise identification of instruments and how they are used. Able to explain perceptively three or more links between instrumental textures and the words of the song.</p> <p>3-4 marks: Answer gives some detailed comment on the instrumental textures, e.g. clear</p>

		<p>Introduction/bars 1-8 - repeated oscillation/rocking triplets in piano RH (e.g. lullaby, stillness, peaceful, waving of branches). Falling semitone motif in LH piano (e.g. weeping). Spread chord, high in piano on 4th beats. Low flute, clarinet. Bass notes in piano, static, little movement, repeated notes in minims/semibreves (no string bass).</p> <p>Build-up of texture from bar 9 – drums played with brushes, triplet rhythm, Violin trills (e.g. rustling leaves).</p> <p>Richer texture in B/bridge section (from bar 17), more forward movement from drums, strings moving in crotchets, crescendo, more active fills in violins (e.g. sighing glissando). Reduced/drums stop at bar 22⁴ to leave voice alone on ‘So none will find me sighing’.</p> <p>Return of A at bar 25 – accompaniment resumes in style of the opening. Now with high tremolo in violins.</p> <p>Credit any other valid observations.</p>		<p>identification of instruments and how they are used. Able to explain one or two links between instrumental textures and the words of the song, but with limited detail.</p> <p>1-2 marks: Answer gives some relevant comment on instrumental textures, e.g. basic identification of instruments with little detail of their use, or one well explained example. Very limited/no links to the words/mood of the song.</p> <p>0 marks: Answer gives no accurate or relevant observations.</p>
	(c)	<p>Answers may refer to:</p> <p>General points: Low-middle vocal register, rich tone, narrow range; gentle, expressive singing, breathy / short-breathed, long notes are not sustained/phrases shortened – adds to emotion, vulnerable quality.</p> <p>A (bars 1-8): simply sung, natural, unforced; develops more variety on ‘listen’ (bar 5), clearer tone, follows the speech rhythm of the word, engages the listener, crescendo; gentle descending slide/glissando on octave ‘weep’ (bar 8).</p> <p>A1 (bars 9-16): a little more variety; ‘sad’ (bar 13) is lengthened, darker tone, change of emphasis, with a slide up to the note (and on ‘hear’, bar 14), brings out the expressive meaning, slight crescendo; return to quiet, more inward/ sensitive for ‘weep’.</p>	6	<p>5-6 marks: 4 or more good points, showing a reliable judgement and perceptive understanding of the vocal performance, supported by precise musical detail.</p> <p>3-4 marks: 2 or more points, showing a good judgement and understanding of the vocal performance, supported by precise musical detail; or 4 points which mostly lack detail.</p> <p>1-2 marks: one valid judgement supported by precise musical detail; or superficial points, lacking detail.</p> <p>0 marks: a basic judgement but not supported by relevant evidence.</p>

		<p>B (bars 17-24): clearer, more projected, more variety of tone colour for expression; bar 21 – softens vowel sound of ‘night’ (‘ah’ sound, no ‘t’ at the end), upward slide (doit) at the end; similar treatment of ‘light’ (bar 22); bar 24 – straight quavers (contrast to swung quavers), opens out to climax of song, final note G is (unusually) held as a minim, one breath into the return of ‘weeping willow tree’.</p> <p>A2 (bars 25-end): bar 30 – more smears, decoration/melisma on ‘hear me willow’, repeat of last line gets quieter, more expressive slides, e.g. descending to emphasise ‘weep’.</p> <p>Credit any other valid observations.</p>		
	(d)	<ul style="list-style-type: none"> • AABA / 32-bar song form / accurate description (e.g. repeat of 8-bar sections with a bridge/B section) (2) / standard popular song form (1) • 8-bar phrases / ref. to bar numbers, A (1-8, 9-16, 25-32) / B/bridge section <u>at bars 17-24</u> • Each phrase made up of two 4-bar phrases • A based on repeated figure / hook ‘Willow weep for me’ • Introduction added in the recording • Repetitions of last line / coda/outro • Repeat mark in the lead sheet is not observed in the recording 	4	<p>4 marks: must have AABA / 32-bar song form / accurate description + two other points. Accept standard popular song form (not ABA) + 3 other points.</p> <p>Credit other points up to maximum 3 marks.</p> <p>Not binary. Accept ABA/ternary (1)</p>

3	(a)	<p><i>Bar numbers refer to the extract.</i></p> <p>MELODY:</p> <ul style="list-style-type: none"> • Balanced 2-bar phrases. Repeated 4-bar section (bars 1-4 repeated in bars 5-9). • Virtuoso solo part • Using full range of clarinet. Large leaps from high to low, e.g. two octaves in bar 2. Descending arpeggio bar 11. • Some conjunct movement e.g. bars 8 and 9. Bars 14-17: mainly conjunct melody (imitation) until broken chords cadence figures at bars 19-22. • Chromatic movement, e.g. bar 3. Ascending chromatic scale, e.g. bar 9. • Use of ornamentation – trills, e.g. bars 19-22 on strings, bar 38 on clarinet. • Imitative treatment of theme, bars 13-18 (repeat of passage first heard at bars 25-30 of the orchestral exposition). • Melodic interest in strings with solo clarinet arpeggios/broken chords (bars 19-25). Solo clarinet then takes the lead until the end of the extract. • Ascending arpeggios in bars 30-32, varied by the performer on the recording. • Brief cadenza at the pause / fermata in bar 12 	10	<p>9 - 10 marks: Answer makes detailed comments on harmony, tonality and melody and identifies a range of relevant locations where these occur; precise detail provided.</p> <p>7-8 marks: Answer makes:</p> <ul style="list-style-type: none"> • detailed comments on melody and harmony or tonality, with some precise locations. • OR clear comments about harmony, tonality and melody, with some locations. <p>5-6 marks: Answer makes:</p> <ul style="list-style-type: none"> • detailed comments on either melody or harmony and tonality, with some locations. • OR relevant comments about harmony, tonality and melody in the extract with some locations. <p>3-4 marks: Answer makes:</p> <ul style="list-style-type: none"> • relevant comments on either melody or harmony and tonality; • OR comments about harmony, tonality and melody in the extract with superficial evidence. <p>1–2 marks: Answer makes comments on at least one of harmony, tonality and melody with</p>
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		<p>HARMONY:</p> <ul style="list-style-type: none"> • Functional harmony. Mainly tonic and dominant chords. Use of dominant seventh chords. Root position chords e.g. bars 19-22. • Perfect cadences: e.g. Perfect cadence in C# minor at bars 3-4. Repeated cadences bars 19-22 (repeated 4 times). • Ic - V - I cadence at bars 37-39. V7 of E (B7) at bar 11-12. • V7c in this cadence sequence: I - V7c – I - V7 - I. • Clarinet plays broken chord diminished sevenths at bars 31-32. <p>TONALITY:</p> <ul style="list-style-type: none"> • Starts in C# minor – relative minor of dominant. • In E major (dominant) from bar 12-13. <p>Credit any other relevant points.</p>		<p>superficial evidence and lacking precision in its detail.</p> <p>0 marks: Answer makes no accurate or relevant comment on the music.</p> <p>Answers which discuss Melody only – max. 6 marks. Harmony and Tonality only – max. 5 marks.</p>
	(b)	<p><i>Bar numbers refer to the whole score.</i></p> <p>GENERAL POINTS:</p> <ul style="list-style-type: none"> • Mainly strings and Clarinet solo. • Orchestral woodwind used very little – just for emphasis at ends of sections. • Horn has some long, sustained notes – very typical writing for horn of the time. <p>DETAILED LOCATION POINTS MAY INCLUDE:</p>	10	<p>9 - 10 marks: Answer makes detailed comments on use of instruments and identifies specific and relevant locations where these occur; precise detail provided.</p> <p>7-8 marks: Answer makes clear comments on use of instruments throughout the movement with some musical detail.</p> <p>5-6 marks: Answer makes relevant comments about the use of instruments and identifies some features and locations.</p> <p>3-4 marks: Answer makes some relevant</p>

	<p>ORCHESTRAL RITORNELLOS:</p> <ul style="list-style-type: none"> • Strings only at the beginning. Violin 1 has melody – as is typical of the period for much of the orchestral sections without soloist. • Flute and Bassoon join in after first phrase for added emphasis. • Horn plays either repeated notes or longer sustained notes as there are only a few notes available for instruments without valves. • Violin 2 sometimes plays an octave below 1st violin and flute doubles an octave above. • Semiquaver scalic writing on violins • Some dialogue between violin 1 and 2, e.g. the section before the codetta of Exposition 1 (bars 39 – 42). Use of ornamentation on violins also at this point. • Cellos/Vc. sometimes independent, at other times Mozart specifies both Vc. and Db. (Tutti Bassi) on the bass line. • Specific detail, e.g. repeated quavers, broken chord patterns. <p>THE CLARINET EPISODES:</p> <ul style="list-style-type: none"> • Clarinet used as soloist in the episodes with many scalic runs and broken chords. Clarinet stands out above quite sparse string accompaniment. • Clarinet also plays melodies lyrically with clear phrasing and slurs, e.g. start of Exposition 2 at bars 57 to 63. • Clarinet often plays virtuoso embellishment of main melody. 	<p>comments on use of instruments with a few features identified.</p> <p>1–2 marks: Answer makes limited comments on use of instruments with superficial evidence and lacking precision in its detail.</p> <p>0 marks: Answer makes no accurate or relevant comment on the music.</p> <p>Credit examples from the extract (bars 116-154). The question asks about ‘the movement as a whole’: Answers in the 7-8 band and the 9-10 band must show familiarity with examples from outside the extract.</p>
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		<ul style="list-style-type: none"> • Virtuoso runs and broken chords are often staccato • End of section is often a virtuoso display from the clarinet, e.g. bars 141 to 153 with ascending scales then descending broken chords, triplets then semiquavers. • Clarinet plays trills as was typical to indicate the end of sections e.g. bar 226. • No extended cadenza in this piece (unlike other concertos, e.g. piano concertos) – instead there are pauses (bar 315), e.g. for performer to elaborate. • Use of full range of clarinet from high notes to very low notes, ref. clarino / chalumeau registers, ref. low register / wider range of basset clarinet • Clarinet also used as accompanist with broken chord (ref. Alberti bass type) accompaniment in semiquavers, e.g. bars 134 to 137. • Some quiet antiphonal sections with strings answering clarinet in simple crotchet rhythm, e.g. bars 194 – 197. <p>Credit any other relevant points</p>		
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4	(a)	<p>Answers may refer to:</p> <p>VOCAL STYLES</p> <ul style="list-style-type: none"> • 4b has changes of lyrics compared to 4a. E.g. v.2 starts 'What kind of life is this'. 4b repeats some lyrics for emphasis e.g. on v3 'What kind of lips'. 	10	<p>Extract 4a: Sammy Davis Jr. (track 5)</p> <p>Extract 4b: Sarah Vaughan (track 6)</p> <p>9 - 10 marks: Specific evidence of aural perception across a range of musical features drawn from both extracts, linked to perceptive and well-constructed comparisons. Answer</p>
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	<ul style="list-style-type: none"> • Both start without introduction. • 4b Vaughan uses more melisma and portamento on many of the words e.g. 'of' and 'fool' in line 1 and 'dwell' at end of line 4. • 4b Vaughan's more sustained phrasing, control of breathing, e.g. long notes at the end of a line sustained into the next line without a breath <p>INSTRUMENTATION</p> <ul style="list-style-type: none"> • 4a has just piano accompaniment for much of the song. Piano plays broken chords – dialogue effect with piano completing lines of song in the forefront. • Orchestra comes in for emphasis in v5. But quite restrained instrumentation – strings, snare drum. • Final verse has a large orchestra, fortissimo with chords in the piano and brass fanfare in the outro. • 4b uses smaller orchestration – but fuller from the beginning. Still use of piano but also (Hammond) organ, muted trumpet and saxophone. Simple drum rhythm played on beat. Organ plays sustained chords and fills with blues-style figuration. <p>THE ARRANGEMENTS</p> <ul style="list-style-type: none"> • 4b is slower. Has a regular pulse/tempo (e.g. in the pizzicato bass). • 4a: Davis has a more flexible tempo at the beginning with use of rubato. The piano accompanist follows what Davis does (e.g. in the pauses at the ends of phrases) and is obviously used to doing so. 	<p>compares performance in detail and identifies a range of different features; precise detail provided</p> <p>7-8 marks: A range of relevant evidence of aural perception offered from both recordings, consistent and focused across several aspects of the music. Perceptive, detailed and effective comparisons.</p> <p>5-6 marks: Relevant evidence of aural perception from both recordings discussing aspects of both performances, some detail but perhaps not always consistent</p> <p>3-4 marks: Some relevant evidence of aural perception offered, discussing a few aspects of 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. Answer makes no accurate or relevant comment on the music</p> <p>Candidates will be familiar with 4a Davis (a prescribed work). Answers in the 7-8 and 9-10 bands must comment with some detail about 4b Vaughan in their comparison.</p>
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		<ul style="list-style-type: none"> • 4a: quiet for v 1-3, louder in v.4 and crescendos to fortissimo with full orchestra for ending. Finishes loud and with emphasised words. • 4b: a quieter version, does get louder but not as much crescendo at end. • Both in Bb major. 4a has last verse in higher key / C major. • 4b has one less verse and repeats last verse – ‘Why can’t I fall in love’. <p>ANY OTHER PERFORMING TECHNIQUES</p> <ul style="list-style-type: none"> • 4a starts with quiet introspection but is very much a performance to the audience – speaking to them. Becomes more forceful towards the end. • 4b quieter and more introspective throughout. Less forceful at end. <p>Credit any other relevant points</p>		
	(b)	<p>Answers may refer to:</p> <p>MR. BOJANGLES:</p> <ul style="list-style-type: none"> • Introduces song with imitation drum sounds. Follows with whistling – makes the performance seem more relaxed. Understated accompaniment to start on guitar to allow singer to be the focus. • Quiet start for v. 1 – story telling. Gaps between phrases for emphasis on story. Delays the start of phrases to provide syncopated effect – allows a laid-back feel. Some words repeated and these emphasise the story. • In second verse orchestration builds up. Singer also louder for 	10	<p>9-10 marks: Detailed, clear and thorough understanding of the performance aspects of the chosen song. Precise examples from the music.</p> <p>7-8 marks: Clear understanding of most of the performance aspects of the chosen song, supported by relevant examples, mostly applied accurately.</p> <p>5-6 marks: General understanding of many of the performance aspects but lacking evidence, or detailed understanding of some issues with</p>

	<p>certain words – e.g. ‘travel’.</p> <ul style="list-style-type: none"> • Becomes quieter again as old man is imitated in singing style – provides a contrast and effective way of story-telling. Builds up and crescendos for the end of the story telling verses. • Next section – ‘Mr. Bojangles’, an emphasis on what the song is about so builds up again, words repeated several times. Some syllables extended with longer sustained notes. • Gets quieter again at end to emphasise the sad aspect of the story. Whistling at end as well – casual effect to finish. <p>THE BIRTH OF THE BLUES:</p> <ul style="list-style-type: none"> • A more extrovert performance for this song. • Starts with very definite first note. Uses free rhythm for introductory verses – almost like speaking. Uses just piano accompaniment in order to focus on singer. • Repeat of ‘This is how the blues’ for emphasis. Melisma on the word blues. Very low note on ‘oh yeah’ to imitate blues singers. • Main section in swing style with big band accompaniment to make the song more lively. Lots of brass and sax at ends of phrases. • Very loud and extrovert singing in this section. Upbeat and lively. Use of syncopation to add effect of blues. • Speaks to audience – encouragement for them to participate. • Even louder for third verse. Uses some vocalization. Slide on word 	<p>some supporting evidence.</p> <p>3-4 marks: Some general understanding and knowledge of the performance aspects of the chosen song, able to make a few valid points, with limited examples.</p> <p>1–2 marks: Superficial or very limited understanding of the performing aspects of the chosen song, with very few or no examples</p> <p>0 marks: Answer makes no accurate or relevant comment on context.</p> <p>If both songs are discussed, mark both as separate answers and award the higher mark.</p>
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		<p>'blues'.</p> <ul style="list-style-type: none"> Repeat of last verse after applause – enjoyment of performer. Unaccompanied at end with improvising for final phrase. <p>Credit any other relevant points</p>		
5		<p>Answers may refer to:</p> <ul style="list-style-type: none"> Ellington using his playing experience to attract the best players to his band, resulting in a group of highly skilled jazz musicians and therefore exploration of a wide range of performing and improvisation skills. Recorded between 1940 and 1942. Bassist Jimmy Blanton and tenor saxophonist Ben Webster had key roles in the band, hence the name of the band. Jimmy Blanton transformed the role of the double bass to function as a solo/melodic instrument rather than part of the rhythm section. Band includes clarinet, full range of saxophones, trumpets, trombones, bass, piano, drum kit. Distinctive voicing of chords across the band. Use of call and response between the players. Ellington wrote music which exploited the skill of each of the players, the range of each instrument and the different techniques of playing including use of mutes. Combination of composed music and improvisation. Ellington provided the framework for each piece but encouraged the band members to explore the colours of their instrument. Ref. to 'Ellington effect'. Ideas based on modes – Ko-ko based on Aeolian mode and/or extended chords (9ths, 11ths, 13ths) Ellington was an expert in composing pieces which were able to be 	20	<p>Apply generic grid in Appendix 1.</p> <p>Most candidates should be able to:</p> <p>Discuss in general terms the role of Ellington in creating the band and providing a framework for each piece. Show some understanding of the role of some of the key instrumentalists such as Cootie Williams and Joe Nanton. Show familiarity with the music and be able to discuss some specific detail.</p> <p>Demonstrate some understanding of the process of creating the music perhaps in a limited way but able to explain some of the features of Ellington's music.</p> <p>More informed answers will:</p> <p>Explain in detail the role of important band members, showing perception in the understanding of their contribution to the music and giving some precise examples from the music.</p> <p>Demonstrate a clear understanding of how the music was created, including some detail on the use of harmony, rhythm, timbre and texture. Show close familiarity with the music, specific in detail, using technical language with confidence</p>

		<p>recorded on 78rpm recordings / 3-minute time limit.</p> <ul style="list-style-type: none"> • Concerto for Cootie: The complex, stabbing rhythm of the trumpet parts playing chords under the saxophone melody in Concerto for Cootie, rising riff of trombones, sections connected by drum kit. Careful balance between repetition and new melodic ideas. Contrasting textures between sections, for example the solo clarinet providing contrast to the full band sound. Piano rarely taking a lead role but also improvising around the chords and some melodies. • In Ko-Ko the repetition of the accompaniment patterns allows solo instruments to improvise on the main melody. The double bass taking a leading melodic role. Rhythmic motifs give the piece energy. • Harlem Air Shaft: sophisticated handling of instrumental resources, variety of solos, antiphonal use of sections (e.g. chordal saxophones, melody/counter melody), importance of rhythm section in maintaining the pace and drive of the music. AABA choruses (e.g. varied effects at B / bridge). Programme reflects bustling activity of life in Harlem. <p>Credit any other relevant points made in answer to the question</p>		<p>and precision. Consistent use of examples throughout the answer.</p> <p>Able to make informed judgements about the music and its context in relation to the question.</p>
6		<p>Answers may refer to:</p> <p>For SATB chorus and orchestra (strings, oboe, oboe da caccia, horn and continuo organ)</p> <p>Chorale:</p> <ul style="list-style-type: none"> • Some discussion of the role/treatment of the chorale melody in Lutheran Church music. 	20	<p>Apply generic grid in Appendix 1.</p> <p>Most candidates should be able to:</p> <p>Discuss in general terms some of the musical features of Wachet Auf. Show some understanding of the devices used in some movements or passages of the music. Show familiarity with the music and be able to discuss</p>

	<ul style="list-style-type: none"> • The use of Chorale melody in Wacht Auf to structure the whole work with different harmonisations of the melody and the different ways it is used. • The opening chorus has contrapuntal texture under the melody for the Sopranos, with semiquaver melisma for Alleluia. • Middle movement for tenor and orchestra with strings providing countermelody to chorale melody. • The last movement has homophonic treatment of the melody for SATB chorus with pauses at the end of each phrase. • Chorale melody begins with rising chord and repeated notes with very simple rhythm, with first two phrases modulating to the dominant before resolving to a perfect cadence in the tonic to end the third phrase, followed by shorter phrases, concluding with repetition of the third phrase. <p>Recitatives:</p> <ul style="list-style-type: none"> • Recitativo secco, organ continuo, first for Tenor soloist. • Second recitative has fuller accompaniment with strings and continuo – here representing Christ speaking – this compares with the passions. <p>Duets:</p> <ul style="list-style-type: none"> • Not just for two voices but with obbligato instruments – solo violin and oboe, introducing melody in the introduction then providing countermelody to voice, sometimes with long held notes (this is also a feature of solos and duets in Bach’s Passions). • First duet: use of ornamentation in melody; repetition of melodic 	<p>some specific detail.</p> <p>Demonstrate some understanding of the role of music in the Lutheran church service of the time, perhaps in a limited way but with some reference to the role of the Chorale melody and some other musical features.</p> <p>More informed answers will:</p> <p>Explain in detail a broad range of musical features found in Wacht Auf, describing several passages of music or composing techniques, showing perception and a sophisticated understanding of the music. Show close familiarity with the music, specific in detail, using technical language with confidence and precision.</p> <p>Demonstrate a clear understanding of the role of music in the Lutheran Church service. Relate some musical features to the context of Lutheran church (e.g. the resources available to church musicians at the time and the expectations of clergy/congregation, the role of instruments).</p> <p>Able to make informed judgements about the music and its context in relation to the question.</p>
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		<p>material in dominant in second section; use of held notes in Soprano in third section with Bass having shorter melodic phrase under; Final section makes more use of imitation between the voices.</p> <ul style="list-style-type: none"> • Second duet: some imitation but also voices moving in harmony together. • Da capo structure – a common feature of arias of the period. <p>Opening chorus:</p> <ul style="list-style-type: none"> • Introduction makes use of dotted rhythms, maintained through much of the opening movement. • Strings sometimes provide countermelody to voices, horns double the Soprano/Chorale melody. Orchestra concludes opening movement with repetition of introduction. <p>Harmony:</p> <ul style="list-style-type: none"> • Diatonic harmonies with common cadential progressions used, e.g. Ic - V7 - I, and iib - V7 - I. • Modulations to related keys, e.g. dominant and relative minor – examples given. • Use of diminished chords for effect - examples given. <p>Context of Lutheran church music:</p> <ul style="list-style-type: none"> • An explanation of how Bach’s music fits within the tradition of music in the Lutheran church, how it developed over time, including the expectations of clergy and congregations, and the role of instrumental concert music in Church. 		
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		<ul style="list-style-type: none"> • Some understanding of how a cycle of cantatas was used over the Church year. • Music was composed for individual churches or regions rather than works for publication. • Typical resources available to church composers, e.g. place of Leipzig as an important centre for worship. <p>Credit any other relevant points made in answer to the question.</p>		
7		<p>Answers should relate musical features to programmatic ideas and the effect on the atmosphere created by the music. Answers may refer to:</p> <p>General points:</p> <ul style="list-style-type: none"> • Use of sonata form to structure the whole piece but with some of the melodic ideas being strongly based on repetitive motifs, as the opening – based on falling broken tonic chord. • Use of pedal notes and sustained chords with repetitive motif with swells in dynamics of opening suggests the sea and the swelling waves with the minor key giving a feeling of isolation (Could be compared to Smetana's Ma Vlast). • Passing of melodic ideas between instruments is quite naturalistic, like the sounds of the sea and birdsong coming from different places. • Music is evocative of the remoteness of an island and the power of the sea. • Orchestration - no percussion used, mainly focused on strings and different woodwind timbres. 	20	<p>Apply generic grid in Appendix 1.</p> <p>Most candidates should be able to:</p> <p>Discuss in general terms musical features of the Hebrides Overture. Show some understanding of composing techniques in some passages of the overture. Show familiarity with the music and be able to discuss some specific detail.</p> <p>Demonstrate some understanding of the mood/ atmosphere/picture created by the music, perhaps in a limited way.</p> <p>More informed answers will:</p> <p>Explain in detail a broad range of musical features from the Hebrides Overture, describing several passages of music or composing techniques, showing perception and a sophisticated understanding of the music. Show close familiarity with the music, specific in detail, using technical language with confidence and precision. Consistent use of examples</p>

	<ul style="list-style-type: none"> • Not limited by the typical restrictions of sonata form. <p>Specific detail:</p> <ul style="list-style-type: none"> • Use of diminished 7th chords (e.g. bar 70), commonly used for expressive effect. • Expressive, lyrical melody in cellos and bassoons in a major key for the second subject – expansive song-like theme, richly Romantic with oscillating semiquaver chords in upper strings. • Rising chromatic bass to build tension, e.g. bar 71ff. • Sudden timbre changes add to dramatic effect e.g. when the brass enter at letter B. • Extension of melodic ideas such as at the beginning of the Development – a reminder of earlier motifs but now with added dimension. • Rapid changes of key in the development section, constantly shifting light/cloud/sky; particularly alternating between G minor and D major chords. • Sometimes moves to remote keys such as F minor to show remoteness of the islands. • Changing articulation of melodic ideas, e.g. bar 159ff gives a new sense of energy to melodic ideas and changes of timbre – pizzicato strings. • Expressive dynamic contrasts help to create an appropriate mood/atmosphere of wildness of the landscape and the power of the sea. 	<p>throughout the answer.</p> <p>Relate the musical features to programmatic ideas and the effect on the atmosphere created by the music. Effective in linking the music and the programme, e.g. placing the music in the context of visit to Scotland. Possibly show awareness of wider context, development of Romantic sensibility, programme overture/precursor of symphonic poem.</p> <p>Able to make informed judgements about the music and its context in relation to the question.</p>
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		<ul style="list-style-type: none"> • Clarinet melody in thirds gives feeling of contentment and harmony. • Business of the strings with fast tremolos and semiquavers • The fading ending gives a sense of peace combined with a resolution to the tonic – B minor. 		
8		<p>Answers should refer to specific examples of textures and timbres used in the music, focusing on innovative ideas for the time and comparing these to one composer in the late Romantic style.</p> <p>Answers may refer to the following details from Stravinsky. Chosen features should be compared with the late Romantic style post-1900.</p> <p>Orchestra:</p> <ul style="list-style-type: none"> • Large orchestra, exploiting full woodwind including piccolo, alto flute, cor anglais, bass clarinet, contrabassoon, large brass and percussion sections. • New ways of using instruments – the use of solo bassoon in high register at the beginning which Stravinsky allows the performer to express in their own way. • Simultaneous use of different ostinato. • Unexpected contrasts of timbre and texture take listener by surprise, interrupting melodic phrases with sudden rhythmic outbursts. <p>Texture:</p> <ul style="list-style-type: none"> • Unusual textures – as seen at the opening and Fig 13 and 14 with the contrast on accented double stopping in strings contrasting 	20	<p>Apply generic grid in Appendix 1.</p> <p>Most candidates should be able to:</p> <p>Discuss in general terms passages of music which relate to timbre and texture. Show familiarity with the music and be able to discuss some specific detail.</p> <p>Demonstrate some understanding of how these techniques were innovative in relation to music from the late Romantic era, perhaps in a limited way, and compare to the work of one other composer, possibly in general terms.</p> <p>More informed answers will:</p> <p>Explain in detail a range of innovative textures and timbres used by Stravinsky, describing several passages of music, showing perception and a sophisticated understanding of the music. Show close familiarity with the music, specific in detail, using technical language with confidence and precision. Consistent use of examples throughout the answer.</p> <p>Compare and contrast the use of timbre and texture by placing the music in a wider context with close reference to the music of at least one</p>

	<p>with solo clarinet, bassoon and pizzicato cello.</p> <ul style="list-style-type: none"> • Each woodwind instrument having own idea unrelated to others, played at the same time. • Sudden changes in texture – numerous examples could be given • Sharing of melodic phrases between contrasting timbre (e.g. horn and flute). <p>Instrumental writing:</p> <ul style="list-style-type: none"> • Fully exploiting the range of each instrument and new techniques such as flutter tonguing and string harmonics, muted strings and brass. Inclusion of specific performing technical detail, e.g. which string to play on for certain passages. • Octave displaced grace notes, e.g. flutes at Fig 21. • Use of trills. • Precise use of contrasting articulation particularly in strings and percussion. <p>Rhythm and tempo</p> <ul style="list-style-type: none"> • Freedom from the barline and the strictness of the same number of beats – changing time-signature every bar in first 14 bars and ‘tempo rubato’ marking. • Rhythmic complexity of many sections combined with unusual textures. • Changing tempi in each section, combined with rhythmic and harmonic complexity to give new and exciting sound. 	<p>late Romantic composer.</p> <p>Able to make informed judgements about the music and its context in relation to the question.</p> <p>Answers that discuss Stravinsky only will not normally access higher than the 9-12 band.</p>
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		<p>Other significant features:</p> <ul style="list-style-type: none">• Exploits strong sudden changes in dynamics.• Use of silence.• Use of dissonance.• Motivic nature of the music rather than strongly melodic ideas. <p>Credit any other relevant points made in answer to the question.</p>		
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APPENDIX 1**SECTION C Generic Marking Grid**

In this section candidates are required to use analytical and appraising skills to make evaluative and critical judgements about music relating to the Area of Study chosen. They need to apply these skills to specific examples of repertoire and to appropriate contexts of time and culture. Candidates will also be assessed on their ability to construct and develop a sustained and coherent line of reasoning and marks for extended responses are integrated into the marking criteria below.

17 - 20 marks: Thorough and detailed knowledge and understanding of the background, supported by close familiarity, with a wide range of relevant examples of music and a good ability to make evaluative and critical judgements. Extensive understanding of context, with a clear demonstration of the ability to analyse and appraise in relation to the question. There is a well-developed and sustained line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.

13 - 16 marks: Specific knowledge and understanding of the background, supported by close familiarity with a range of relevant examples of music with an ability to make accurate judgements. Has a good understanding of context, with evidence of the ability to analyse and appraise in relation to the question. There is a well-developed line of reasoning which is clear and logically structured. The information presented is relevant and in the most part substantiated.

9 - 12 marks: Good knowledge and understanding of the general background, supported by some familiarity with a range of relevant examples, not entirely precise in detail. A general understanding of context, but not always able to analyse and appraise in relation to the question. There is a line of reasoning presented with some structure. The information presented is in the most part relevant and supported by some evidence.

5 - 8 marks: Some knowledge of the background to the repertoire, but relatively superficial, partly supported by familiarity with some relevant examples and some understanding of context, but only partly able to analyse and appraise in relation to the question. The information has some relevance and is presented with limited structure. The information is supported by limited evidence.

1 - 4 marks: Some knowledge of the relevant background to the repertoire, partly supported by familiarity with some music, but insecure and not always relevant. A general understanding of context, with weak analysis and appraisal in relation to the question. The information is basic and is communicated in an unstructured way. The information may be weakly supported by limited evidence, and the relationship to the evidence may not be clear.

0 marks: No response worthy of credit.

APPENDIX 2

SECTION A Melody dictation or bass dictation questions

Answers are marked by 'relative pitch', i.e. by interval between the previous and next note.

Mark the errors with a cross X. The mark scheme will tell you how many errors are allowed.

EXAMPLE:

4 marks – completely correct

3 marks – 1 or 2 errors of relative pitch

2 marks – 3 or 4 errors of relative pitch

1 marks – some accuracy in pitch or the general shape is correct

0 marks – very little accuracy

- Mark diatonic passages by step – 3rd, 4th etc. Ignore changes from tone to semitone, major 3rd to minor 3rd etc.
- An incorrect pitch between two correct pitches is 1 error only.
- Treat accidentals as 1 error. The mark scheme will usually give more detail about chromatic notes.

EXAMPLES:

	4	Completely correct.
	3	2 errors: (i) E to B is incorrect; the rest of the line is correct in relative pitch/intervals – accept tone D-C but (ii) the final G to the cue note G is incorrect ('dovetailing').

<p>47</p> 	<p>3</p>	<p>1 error. Accept enharmonic equivalents (D# and Eb). (i) the incorrect E is one error between two correct pitches.</p>
<p>47</p> 	<p>1</p>	<p>8 errors. The general shape is correct, so 1 mark for shape.</p>
<p>47</p> 	<p>0</p>	<p>The general shape is insecure. A few correct pitches but not accurate enough to gain a mark.</p>

APPENDIX 3

CD EXTRACTS

Track	Extract	Recording	Source timings
1	Spoken instructions		
2	Extract 1	Haydn: Symphony No. 44 in E minor 'Trauer', 1st movement, bars 1-61. From <i>Haydn: 29 Named Symphonies</i> , disc 3, track 1. Academy of St. Martin in the Fields, Sir Neville Marriner (conductor). iTunes. (P) Universal International Music B.V.	0'00" – 1'44"
3	Extract 2	Ann Ronell: Willow Weep For Me. Sung by Rebecca Ferguson. From <i>Rebecca Ferguson: Lady Sings the Blues</i> , track 15 (complete). iTunes. (P) 2015 Simco under exclusive licence to Sony Music Entertainment UK Limited.	0"00" – 2'38" Complete track
4	Extract 3	Mozart: Clarinet Concerto, 1st movement, bars 115 – 154. From <i>Emma Johnson, Mozart Clarinet Concerto</i> , Emma Johnson (clarinet), English Chamber Orchestra, Raymond Leppard (conductor). iTunes. ASV records 1985.	3'54" - 5'22"
5	Extract 4a	Leslie Bricusse and Anthony Newley: What Kind of Fool am I. Sung by Sammy Davis Jnr. From <i>Sammy Davis Jnr, Greatest Hits Live</i> , track 4. 1995. iTunes. Curb Records.	0'00" – 3'11" Complete track.
6	Extract 4b	Leslie Bricusse and Anthony Newley: What Kind of Fool am I. Sung by Sarah Vaughan. From <i>Sarah Vaughan sings Soulfully</i> , track 2. 1963. (re-release 1992). iTunes. Roulette.	0'00" – 3'22" Complete track

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1 Hills Road
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001