

GCE

Music

Unit **G356**: Historical and Analytical Studies in Music

Advanced GCE

Mark Scheme for June 2018

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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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You are asked to use the following annotations. 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 | Meaning of annotation |
|--------------------|---|
| ✓ | Recognises a point worthy of credit (repertoire or context based) |
| ✓✓ | Recognises a significant point [the examiner may indicate relevance to repertoire (✓✓ R), context (✓✓ C), or to both aspects (✓✓ RC)] |
| x | An error (of content, context or understanding) |
| NAQ | Not answering the question |
| eg | An appropriate example (musical or historical) |
| sp/gr/p/Eng | Spelling/grammar/punctuation/language error (You are not expected to correct all examples of these) |
| Rub. | Rubric infringement |
| Rep. | Redundant repetition |
| Dup. | Duplication of point(s) from one question to another |
| cf. | Comparison |
| L? | Query link to question/relevance |
| R? | Lacking explanation of/reason for the point being made |
| BOD | Benefit of the doubt |

Here are the subject specific instructions for this question paper

Recording of marks – Section A

- Give a clear indication of how marks have been awarded. For questions without a holistic MS, this should be one tick per mark 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.
- If a candidate continues his/her 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.

Recording of marks – Section B

- 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 – General

- Record the numerical mark for each question as a single **ringed** mark in the right-hand margin at the end of the essay.
- Transfer ringed totals 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 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 | a | <p>Max of 6 from:</p> <ul style="list-style-type: none"> • Monophonic (antiphon) opening; ref plainchant • Mixture of syllabic/melismatic writing • b 1 T opening melody, <i>f</i> almost fanfare-like • Gradually adds parts • Parts often work in pairs: AB (b 4-9¹), then SB (b 9²-12¹), then SA/TB (b 12²-13²) • Unison at starts of phrases in b 1, 4, 7 • b 4 AB imitate T entry, inverting the turn heard in b 3 • b 1-4 line 2 of text shared between T and AB • b 6 ST held note on <i>pax</i> • b 10-11 long melisma on <i>laudamus</i> (in SB), (extending inverted figure from b 6) • b 12⁴-13 SA in 3^{rds} (1) then TB invert line (1) • b 14³ homophonic on <i>adoramus te</i> (1) hushed, <i>p</i> more deferential | 6 | Answers must refer to text setting to gain full marks |
| 1 | b | <p>Max of 6 from:</p> <ul style="list-style-type: none"> • b 1 D major • Diatonic • b 6 C₄ (b⁷) gives hint of modality (mixolydian) • b 9 shift to F# major chord (1), largely based around this chord to b 14 (1), F# modal (mixolydian) [or key of B implied] (1) • b 9-12 F# pedal • b 14-16 imperfect cadence (in B minor) (1), V IV⁷ V (1) [accept F# E⁷ F#], F# suspended over from V to IV (1) OR cadence in F# (1), with flattened 6th/7th (1), I vii⁷ I (1) | 6 | |

| Question | Answer/Indicative content | Mark | Guidance |
|----------|---|------|----------|
| 2 | <p><i>Answers might include:</i></p> <ul style="list-style-type: none"> • Supports voices, doubling them to b 29 • Then more independent, continuing previous idea while voices have new material • Large (detached) chords add to <i>glory</i> • (Harmonic) pedals D (b 19-21¹), B (b 23-25¹), E (b 27-28³) provide stability • Independent (organ) bass (pedal) part (eg b 17) adds depth and provides rhythmic & motivic interest, driving music forward • b 29-39 inverted G# pedal • Ostinato quaver figure from b 31 helps music build to climax • High register used to accompany SA, includes low register (and pedals) when accompanying full choir | 4 | |

| Question | Answer/Indicative content | Mark | Guidance | | | | | | | | | | |
|-----------|---|------|---|---------|--|-----------|---|-----------|--|-----------|-------------------------------|---------|--------------------------------|
| 3 | <p><i>The main points discussed might include:</i></p> <ul style="list-style-type: none"> • 3/4 metre • Adagio • <i>Piano</i> at start, long <i>dim.</i> towards end • Minor • Soli – 1 voice, then two, imitative, T added for <i>miserere</i> • Independent lines, counterpoint • Vocal line includes more leaps and is more angular with 8^{ve}/6th intervals and falling arpeggiac figures spanning 7^{ths}, but lyrical overall • Discordant between A & B, especially b 55-58 • Becomes more chromatic, long descending chromatic line from b 67 on <i>miserere nobis</i> • Distinctive use of dynamics on <i>miserere</i> • More calm, poignant, thoughtful, prayer-like • Organ functions much more in an accompanying rôle, especially at start of passage • S not used in this section, Kodály preferring more plaintive sound of A | 7 | <table border="1"> <tr> <td data-bbox="1305 260 1480 331">7 marks</td> <td data-bbox="1480 260 2078 331">Answers explain specific examples of contrast in precise detail.</td> </tr> <tr> <td data-bbox="1305 331 1480 403">5-6 marks</td> <td data-bbox="1480 331 2078 403">Answers contain specific examples of contrast with some detailed explanation.</td> </tr> <tr> <td data-bbox="1305 403 1480 475">3-4 marks</td> <td data-bbox="1480 403 2078 475">Answers refer to examples of contrast, but fail to explain successfully.</td> </tr> <tr> <td data-bbox="1305 475 1480 523">1-2 marks</td> <td data-bbox="1480 475 2078 523">Superficial observation only.</td> </tr> <tr> <td data-bbox="1305 523 1480 563">0 marks</td> <td data-bbox="1480 523 2078 563">No relevant observations made.</td> </tr> </table> | 7 marks | Answers explain specific examples of contrast in precise detail. | 5-6 marks | Answers contain specific examples of contrast with some detailed explanation. | 3-4 marks | Answers refer to examples of contrast, but fail to explain successfully. | 1-2 marks | Superficial observation only. | 0 marks | No relevant observations made. |
| 7 marks | Answers explain specific examples of contrast in precise detail. | | | | | | | | | | | | |
| 5-6 marks | Answers contain specific examples of contrast with some detailed explanation. | | | | | | | | | | | | |
| 3-4 marks | Answers refer to examples of contrast, but fail to explain successfully. | | | | | | | | | | | | |
| 1-2 marks | Superficial observation only. | | | | | | | | | | | | |
| 0 marks | No relevant observations made. | | | | | | | | | | | | |
| 4 | <p><i>Answers might refer to:</i></p> <ul style="list-style-type: none"> • b 78 unison (octaves) on <i>Tu solus</i> – unity of <i>You only</i> • b 82/86 homophony on <i>Tu solus</i> – unity of <i>You only</i> • b 83 long note and octave leap in ST, and/or melisma in AB, on <i>Dominus</i> – majesty of <i>Lord</i> • b 87-88 rising line on <i>Altissimus</i>, also pitched high especially in SB – importance of <i>Most High</i> • b 97-98 rises and melisma on <i>Dei Patris</i> – importance of God the Father | 6 | <p>1 mark for example + 1 for explanation Credit only the first three examples</p> | | | | | | | | | | |

| Question | | Answer/Indicative content | Mark | Guidance | |
|----------|--|--|------|-----------|--|
| 5 | | <p>Answers might refer to:</p> <ul style="list-style-type: none"> • D major • b 99-104¹ falling 7ths with suspensions over I pedal, unresolved • b 101-103 includes half value <i>stretto</i> • b 104²-106¹ organ link on arpeggio of D • b 107-108 aural effect of Plagal cadence • b 106³-111 I^{b7} IV¹¹ I • I extended with decoration • Use of plagal cadence typical for <i>Amen</i> • Slower harmonic pace/rate of change (long, drawn out) compared with rest of extract, length of phrases adds importance to text | 6 | 5-6 marks | Answers demonstrate detailed understanding of harmony and tonality and explain how the music reflects the text. |
| | | | | 3-4 marks | Answers demonstrate some understanding of at least two of the required aspects, but lack detail. |
| | | | | 1-2 marks | Superficial observation only. |
| | | | | 0 marks | No relevant observations made. |
| | | | | | |
| 6 | | | 5 | 5 marks | Answers identify strong similarities and/or differences between the choral writing of the extract and the chosen work. Detailed references are made. |
| | | | | 3-4 marks | Answers identify similarities and/or differences between the choral writing of the extract and the chosen work. General references are made. |
| | | | | 1-2 marks | Answers may show some knowledge but fail to compare successfully the extract with the chosen work. |
| | | | | 0 marks | No creditable observations made. |
| | | Section A Extract: Kodály: <i>Missa Brevis</i> . Choir of King's College, Cambridge, Stephen Cleobury (Conductor), Stephen Layton (Organ), Jason James (Alto), James Gilchrist (Tenor), Stephen Rice (Bass), 1988. EMI 50999 0 94678 2 8, Track 10 | | | |

| Question | Answer/Indicative content | Mark | Guidance |
|----------|---|------|----------|
| 7 | <p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • describe some of the harmonic and tonal processes used • give some explanation of how these processes interpret the text • support some of these observations with references to the music in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • showing a greater awareness of the specific harmonic and tonal processes in at least four songs • describing in detail how this relates to the interpretation of the subject matter • showing a close familiarity with the music in their ability to give detailed illustrations. | 25 | |
| 8 | <p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • describe some of the vocal (and instrumental) techniques used • give some explanation of how these techniques interpret the text • support some of these observations with references to the music of one or both composers in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • showing a greater awareness of the specific techniques in each chosen work • describing in detail techniques such as melismatic and syllabic writing • showing a close familiarity with the music in their ability to give detailed illustrations. | 25 | |
| 9 | <p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • describe some of the techniques used • give some explanation of how these techniques interpret the text • support some of these observations with references to the music in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • showing a greater knowledge of the specific techniques in the music • giving detailed examples of word painting, mood setting, part writing and tonality in discussion of music by English and Italian composer(s) • showing a close familiarity with the music in their ability to give detailed illustrations. | 25 | |

| Question | Answer/Indicative content | Mark | Guidance |
|----------|--|------|----------|
| 10 | <p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • show some knowledge of the harmonic and tonal processes found in the music • show some understanding of how this writing interprets the subject matter • give some references to features such as key relationships, chromaticism, dissonance, as appropriate. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • referring to a wide range of examples illustrating the contrasting use of harmony and tonality in at least two movements from the work • giving detailed examples of how this relates to the effectiveness of the programmatic elements of the music • showing a close familiarity with the music in their ability to give detailed illustrations. | 25 | |
| 11 | <p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • give an account of some instances of descriptive writing in the chosen works • give some explanation of how the music interprets the subject matter • support some of these observations with references to the music of one or both composers in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • showing a greater appreciation of the specific programmatic features of each chosen work • comparing in detail techniques such as texture, timbre, thematic transformation and tonality • showing a close familiarity with the music in their ability to give detailed illustrations. | 25 | |
| 12 | <p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • give an account of some instances of descriptive writing in the chosen works • give some explanation of how the music interprets the subject matter • support some of these observations with references to the music of one or both composers in some detail. | 25 | |

| Question | Answer/Indicative content | Mark | Guidance |
|----------|--|------|----------|
| | <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • showing a greater appreciation of the effectiveness of the specific programmatic features of each chosen work • describing in detail techniques such as texture, timbre, thematic transformation and tonality • showing a close familiarity with the music in their ability to give detailed illustrations. | | |
| 13 | <p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • give some, perhaps general, descriptions to illustrate the musical interpretation of the action in the music • give some explanation of how the music integrates with the dramatic action • support some of these observations with references to the music in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • giving a detailed description of the music including the use of <i>leitmotif</i> and underscore • referring to details of instrumentation, texture, timbre and tonality showing how this integrates the dramatic action in at least three scenes • showing a close familiarity with the music in their ability to give detailed illustrations. | 25 | |
| 14 | <p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • give some, perhaps general, description of the music to illustrate the musical interpretation of the action • give some explanation of how the choice of instruments interprets the dialogue and action • support some of these observations with references to the music of one or both composers in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • giving a detailed description of the music including the use of <i>leitmotif</i> and underscore • referring to details of instrumentation, in comparison of the music of both composers, showing how this enhances the dialogue and action • showing a close familiarity with the music in their ability to give detailed illustrations. | 25 | |

| Question | Answer/Indicative content | Mark | Guidance |
|----------|---|------|----------|
| 15 | <p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • give some, perhaps general, descriptions of the music in scenes from each chosen film • discuss the expressive use of harmony and tonality in the two films • support some of these observations with references to the music in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • explaining in detail the musical language of the chosen composers • giving detailed examples of the expressive use of harmony and tonality • showing a close familiarity with the music in their ability to give detailed illustrations. | 25 | |
| 16 | <p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • describe some of the musical features in the music • give some explanation, perhaps only in general terms, of how these features respond to the text of the Mass • comment on the musical language including the use of tonality • support some of these observations with references to the music in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • showing greater knowledge of how the text is interpreted in the music of at least two movements • giving detailed examples of the varied use of vocal forces, part writing, harmonic content • showing a close familiarity with the music in their ability to give detailed illustrations. | 25 | |
| 17 | <p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • describe some of the features of harmony and tonality in the music • give some explanation, perhaps only in general terms, of how these features respond to the text in the music of one or both composers • support some of these observations with references to the music in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • showing greater appreciation of the contrasting use of harmony and tonality in the chosen works • giving detailed examples of how this use responds to the text • showing a close familiarity with the music in their ability to give detailed illustrations. | 25 | |

| Question | Answer/Indicative content | Mark | Guidance |
|----------|---|------|----------|
| 18 | <p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • give some, perhaps general, descriptions of sections from each chosen work to illustrate the musical language used • comment on the vocal writing in the two works • support some of these observations with references to the music in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • explaining in detail the vocal writing of the two works • giving detailed examples of how the musical techniques found in the musical settings reflect aspects of belief – including the use of vocal sonorities, use of technology, as appropriate • discussing in detail the styles and musical language of the chosen composers • showing a close familiarity with the music in their ability to give detailed illustrations. | 25 | |
| 19 | <p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • describe the vocal writing in some detail • show some understanding of the interpretation of the drama in this writing • give some references to contrasting features such as use of chorus, solo, duet, ensemble • support some of these observations with references to the music in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • explaining in detail the musical language • giving detailed examples of techniques of word setting, syllabic and melismatic writing, dissonance and how these contribute to the effectiveness • showing a close familiarity with the music in their ability to give detailed illustrations. | 25 | |
| 20 | <p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • give an account of the use of harmony and tonality within the chosen works • show some understanding of the interpretation of the drama in this writing • support some of these observations with references to the music of one or both composers in some detail. | 25 | |

| Question | Answer/Indicative content | Mark | Guidance |
|----------|---|------|----------|
| | <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • showing a greater awareness of the specific techniques in each chosen work • comparing in detail the interpretation of the libretto through harmony and tonality • showing a close familiarity with the music in their ability to give detailed illustrations. | | |
| 21 | <p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • describe the writing of one or both chosen composers in some detail • show some understanding of the interpretation of the text in this writing • give some references to features such as metre, rhythm, texture, tonality, varied vocal forces, use of dance. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • explaining in detail the musical language of the chosen composers • giving detailed examples of techniques of word setting, melodic and harmonic embellishments, dissonance and how these contribute to integration of music and drama in the chosen works • showing a close familiarity with the music in their ability to give detailed illustrations. | 25 | |
| 22 | <p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • explain, perhaps only in general terms, the use of voice for expressive effect • refer to examples of how this reflects the meaning and mood of the lyrics • comment on the performance techniques and styles used to complement the lyrics • support some of these observations with references to the music in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • giving detailed examples of the vocal writing used in the creation of mood and expression in individual tracks • explaining in detail the effectiveness of the performing styles and techniques in the musical interpretation of the lyrics • showing a close familiarity with the music in their ability to give detailed illustrations. | 25 | |

| Question | Answer/Indicative content | Mark | Guidance |
|----------|---|------|----------|
| 23 | <p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • explain, perhaps in general terms, the musical features of the chosen tracks and how these features respond to the lyrics • give some references to features such as melody, rhythm, word setting, tonality and instrumentation, as appropriate • support some of these observations with references to the music of one or both groups in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • describing in detail the musical features of the chosen tracks, referring, where appropriate, to diversity of style • comparing in detail the use of melodic, harmonic and tonal features that respond to, and enhance, the meaning and mood of the lyrics • giving specific examples, as appropriate, of techniques used in performance and production • showing a close familiarity with the music in their ability to give detailed illustrations. | 25 | |

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

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