

GCE

Music

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

Advanced Subsidiary 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.

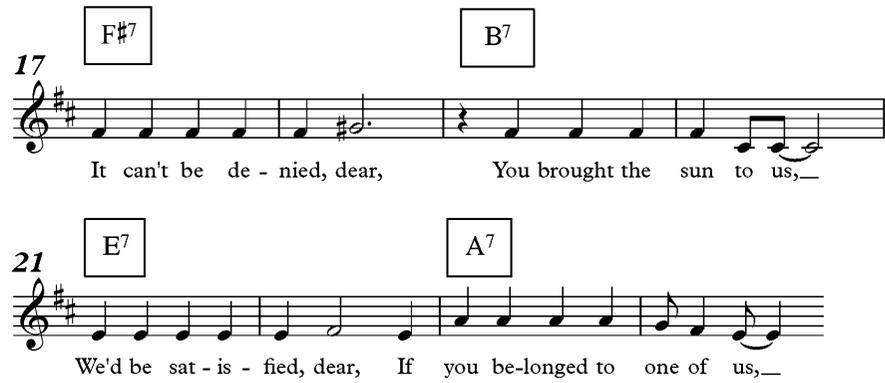
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Annotations

Annotation	Meaning
	Benefit of doubt
	Blank page
	Cross
	Context
	Example/Reference
	Inaccurate language
	Just/Justification
	Not answered question
	No example
	No opinion mentioned
	Repeat
	Noted but no credit given
	Tick
	Vague
	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	Mark	Guidance
1	(a)	F sharp	1	
1	(b)	 <p>5 A⁷ D⁶ E⁷ A⁷(⁹#⁵)</p> <p>We all think you're won-der ful, We do. _____</p>	4	<p>See Appendix 2 for general guidance on marking dictation questions. Apply dovetail rule to first note A.</p> <p>4 marks – completely correct 3 marks – 1 or 2 errors of relative pitch 2 marks – 3, 4 or 5 errors of relative pitch 1 marks – some accuracy in pitch or the general shape is correct 0 marks – very little accuracy</p> <p>Allow enharmonic equivalents (G#/Ab). Chromatic/semitone movement in bar 5¹⁻³ must be correct (mark 1 error for each incorrect interval).</p>
1	(c)	countermelody	1	
1	(d)	(tenor) saxophone	1	Allow alto saxophone. No credit for clarinet.
1	(e)	 <p>17 F#⁷ B⁷</p> <p>It can't be de - nied, dear, You brought the sun to us, _</p> <p>21 E⁷ A⁷</p> <p>We'd be sat - is - fied, dear, If you be-longed to one of us, _</p>	4	<p>4 marks: completely correct 3 marks: 3 correct chords 2 marks: 2 correct chords 1 mark: 1 correct chord 0 marks: no correct chords</p>

Question		Answer	Mark	Guidance
1	(f)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Louder, more projected/confident/engaging singing. <ul style="list-style-type: none"> ○ rougher, intense timbre in the bridge (bars 17-24) ○ ref. to matching the louder accompaniment, more countermelodies in the band. • Higher in pitch / wider range of pitch. <ul style="list-style-type: none"> ○ slide/glissando/melisma/scoop on 'Me' in bar 1 ○ bar 5 ascends to B; ○ bars 31-32 repeat the chromatic phrase from bar 29 and end on (high) A as the final note of the song. • Stronger rhythmic feel / more swing/syncopation <ul style="list-style-type: none"> ○ variation in rhythm by anticipating the first beat – 'Me' bar 1 and longer 'Me' in bar 9; ○ bar 14 delay on 'like you'; ○ rhythmic freedom and flexibility in bridge section bars 17-22, but on the beat in bars 23-24 to drive home the cadence; ○ similar at the end of the song, bars 31-32 'Are all in love with you' is on the beat. • Variation and control of phrasing <ul style="list-style-type: none"> ○ bars 17-20 in one breath, no rest before 'You brought the sun to us'. 	4	<p>1 mark for each main bullet point, up to maximum of 3 marks.</p> <p>1 mark for each clear example (description and location, e.g. bar number/lyric - as in the secondary bullet points).</p> <p>Answers must include at least one example to award 4 marks.</p> <p>Credit any other valid answer or example.</p>
1	(g)	shellac disc	1	
1	(h)	<ul style="list-style-type: none"> • Recorded in one/short take / time limit of 3 minutes (ref. 78 rpm disc) • Early microphone / electronic recording • Background hiss/distortion / limited dynamic range / lack of contrast between soft and loud • Limited control of balance, e.g. by sound engineer, ref. placement around one microphone/all musicians recorded together, ref. no editing/mixing capability 	2	<p>1 mark for each bullet point</p> <p>Not 'poor quality'. No credit for ref. lack of modern studio equipment (e.g. no mixing desk, no vocoder).</p>

Question		Answer	Mark	Guidance
1	(i)	<ul style="list-style-type: none">• Foxtrot was a (popular/standard) <u>dance</u>• Brisk, marching step (e.g. not a waltz)• Public demand for recordings of dance music for use at home (e.g. to practise the steps).• Ref. secondary status of singers as part of a dance band.	2	1 mark for each bullet point

Question	Answer	Mark	Guidance
2 (a)		3	<p>3 marks: cresc. and fp, as marked between the staves. fp/sfp = 2 marks.</p> <ul style="list-style-type: none"> crescendo (1) between bar 18² and bar 19² (not on the fourth quaver) (+1). Credit 'hairpin crescendo' if: (i) hairpin begins between bar 18² and bar 19² (not on the fourth quaver) (1), and (ii) hairpin shows a sustained cresc. overlapping at least two motifs (+1) – see examples under the staff of the longest and shortest acceptable hairpins (2). Max. 2 for crescendo. Credit f/mf/mp at bar 18² (1); if followed by cresc. (at any point) (2). Strong accent - sfz/fz/sf - <u>on bar 23¹</u> (1), not <, not f/ff (Sudden/subito) <i>piano</i> (dim./hairpin accepted) <u>at bar 23² or bar 24¹</u> (1) <p>Ignore other dynamics (e.g. allow dim. to pp at bar 17²-18¹). Max. 2 marks if dynamics are incorrect</p> <p>If treble and bass staves have separate dynamics, credit only if they are correct in both.</p>
2 (b)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> Rhythmic effect / displacement in first theme (bars 0⁴-32), strong beat on the anacrusis, phrasing / slur across the barline. Antiphony between violin and piano (also RH and LH), theme repeated an octave higher with violin (bars 9-16), added imitation in piano RH. Dissonance / appoggiatura / resolving Syncopation, e.g. at cadences (bars 15-16, 23-24, 31-32) 	8	<p>7-8 marks: Answer gives a perceptive and detailed explanation of how the playful mood is achieved, e.g. precise identification of four or more musical features (see bullet points) and precise location of examples. Able to explain perceptively why the musical writing is effective/humorous.</p>

Question		Answer	Mark	Guidance
		<ul style="list-style-type: none"> • Repetition of short/two-note figure/motif, with rests/silences. • Contrasting sections / new themes, e.g. <ul style="list-style-type: none"> ○ (i) bars 33-51 – imitative entries, contrapuntal, staccato countermelody, serious or mock-serious, leading to building up of fuller texture / forte; ○ (ii) light second subject from bar 51⁴, demisemiquaver figure/staccato repeated quaver, introduced in piano, followed by antiphonal treatment / interplay between violin, piano RH and piano LH, octave displacement, repeated syncopated sfz. • Unexpected accents, sfz on syncopated/weak beats • Ends quietly, decresc./pianissimo <p>Credit any other valid observations.</p>		<p>5-6 marks: Answer gives a clear explanation of how the playful mood is achieved with some detail, e.g. precise identification of two or more musical features (see bullet points) and precise location of examples. Able to explain with some accuracy why the musical writing is effective/humorous.</p> <p>3-4 marks: Answer gives a general explanation of how the playful mood is achieved with a few details, e.g. precise identification of one or more musical features (see bullet points) and precise location of examples, or a range of points but lacking in detail or with some inaccuracy. Able to explain in general terms why the musical writing is effective/humorous.</p> <p>1-2 marks: Answer gives a limited explanation of how the playful mood is achieved, mostly lacking details, e.g. a few points but lacking in detail or with some inaccuracy. Little explanation of why the musical writing is effective/humorous.</p> <p>0 marks: Answer gives no accurate or relevant observations.</p>
2	(c)	<p>Features of sonata form in the extract:</p> <ul style="list-style-type: none"> • Exposition • First <u>and</u> second subject themes • Contrasting second subject from bar 51² • Begins in A major, modulates to /ends in dominant key / E major • Repeat of exposition marked at bar 87. • Subsidiary first subject theme at bar 32², e.g. contrasting contrapuntal texture. • Codetta bars 76-87 	4	<p>1 mark for each bullet point.</p> <p>Credit any other valid points or specific reference to location.</p>

Question		Answer	Mark	Guidance
2	(d)	<p>Answers may refer to:</p> <p>FORTEPIANO</p> <ul style="list-style-type: none"> • 'fortepiano' used to refer to early piano • restricted range (e.g. 5 or 5½ octaves) • contrast in dynamics possible (e.g. forte, sf markings are observed) • less powerful in lower octaves than modern piano (e.g. ref. wooden frame) • less rounded tone compared to modern piano (e.g. ref. to leather covered hammers, brighter/harder timbre) <p>VIOLIN</p> <ul style="list-style-type: none"> • Shorter bow, longer notes are less sustained, phrasing is more precise • Less powerful / less bright tone, e.g. ref to shorter neck, gut strings • Restrained use of vibrato 	5	<p>4-5 marks: Clear and detailed understanding of characteristics of both period instruments, with two or more specific and perceptive references to details in the performance.</p> <p>2-3 marks: Some understanding of characteristics of both period instruments, perhaps inconsistent (e.g. good knowledge of only one instrument), with one or two general references to the performance.</p> <p>1 mark: One or two accurate points, limited understanding of the characteristics of period instruments, little or no reference to the performance.</p> <p>0 marks: Answer gives no accurate or relevant observations.</p> <p><i>Recording uses a modern Paul McNulty fortepiano modelled on Walter & Sohn pianos of early 1800s and a Joseph Klotz violin built in 1772.</i></p>

Question	Answer	Mark	Guidance
3	<p>(a)</p> <p>Answers may refer to:</p> <p>TEXTURE:</p> <ul style="list-style-type: none"> • Bars 200 – 209: Polyphonic, 3-part. Movement in 3rds between flute and 1st oboe, 2nd oboe provides the bass. • Bars 210 – 216: Homophonic / melody and accompaniment. Melody doubled in octaves, harmonised in thirds. Accompaniment of chords in minims (bars 210-211). Countermelody in bass (bars 211²- 214). • Bars 216² – 219: Antiphonal exchanges between 3-part chords in woodwind and the full orchestra. • Bars 222 – 225: Melody and accompaniment, with sustained chords; then with chords in broken quavers (bars 226 – 233); with chords as staccato quavers (bars 233² – 235). • Bars 235² – 237: Melody harmonised a tenth below. <p>TIMBRE:</p> <p>Only one flute line/part (2 flutes in some editions) but two oboes and two bassoons. Horns and trumpets have a limited number of notes available (notes of harmonic series), play together as a section in tutti passages (with timpani). Cellos and double basses have same music (basses play an octave lower), apart from bars 235² - 238.</p> <p>Contrast / antiphony between sections of the orchestra, important role of upper woodwind in this symphony:</p> <ul style="list-style-type: none"> • Bars 200 – 209: Woodwind only, high / bright sound (ref. no strings, no low bass). Flute melody at top of range, oboe 1 a third below from bar 203. Oboe 2 has moving (bass) line underneath. • Bars 210 – 216: Tutti / full orchestra. Melody on flute (octave higher), oboe and violin 1. Brass have minim chords. 2nd violin and 2nd oboe play a third below melody. Bass line underneath on bassoon and cello. Bars 210-211: violin 2 has triple stopping. Timpani used for emphasis in this section. • Bars 218 – 220: Antiphonal exchanges between woodwind and strings/brass. 	10	<p>9-10 marks: Answer makes detailed comments on both textures and timbres and identifies a range of relevant locations where these occur; precise detail provided. Both aspects, texture and timbre are addressed in detail.</p> <p>7-8 marks: Answer makes clear comments on both features of texture and timbre throughout the extract with either some clear musical detail and locations or precise detail on some features.</p> <p>5-6 marks: Answer makes relevant comments about texture and timbre in the extract with either suitable identification of some locations or clear comments and detail on some features of texture or timbre.</p> <p>3-4 marks: Answer makes some relevant comments on texture and/or timbre and identifies some features and locations.</p> <p>1–2 marks: Answer makes comments on texture and/or timbre with superficial evidence and lacking precision in its detail.</p> <p>0 marks: Answer makes no accurate or relevant comment on the music.</p>

Question	Answer	Mark	Guidance
	<ul style="list-style-type: none"> • Bars 222 – 225: Tutti cadence figure with timpani adding quavers. • Bars 226 – 233: Violin 1 have melody. Violin 2 and viola with broken chord quaver accompaniment. Cello and basses play pizzicato. • Bars 236 – 237: Violin melody with cello only (no double bass) a tenth below. <p>Credit any other valid observations.</p>		
3	(b) <p>Answers may refer to:</p> <ul style="list-style-type: none"> • 12 Symphonies written for Salomon’s concert series in London. ‘Military’ written during second visit, 1794-5. • The symphonies were an instant sensation – the most popular and most played at that time. Haydn had fully developed his style by this stage and shows a mature symphonic approach in these works. • Subscription concerts, enthusiastic audience. England had a wealthy middle-class (larger than in Vienna) - Haydn was writing music directly for a paying audience. Public approval or disapproval determined the success or failure of a work (ref. compare with his long relationship with patron/employer, Prince Esterházy). • Haydn liked to please his audiences, e.g. imaginative/striking musical/pictorial effects. Audiences in London often demanded repeats of movements if they liked it. He had good newspaper reviews – different to the continent. During his trips to London he received unaccustomed adulation and money; it was important to please the public. • Writing for a large orchestra – nearly twice the size of the orchestra at Esterháza. Salomon, impresario / leader of the orchestra in London was good musician and important influence. Talented/skilled musicians, often professionals, English and from the Continent (e.g. G.B. Viotti, violin/leader for Haydn’s second visit). Wind players were good, given bold and original parts, written to show off their ability. 	10	<p>9-10 marks: Answer makes detailed comments on Military and/or London symphonies, consistently linked to relevant background to Haydn’s visits to England; identifies specific features, e.g. from Military symphony and/or other symphonies; precise detail provided.</p> <p>7-8 marks: Answer makes clear comments on Military and/or London symphonies, linked to some relevant background to Haydn’s visits to England; identifies some specific features, e.g. from Military symphony and/or other symphonies; some precise detail provided.</p> <p>5-6 marks: Answer makes some comments on Military and/or London symphonies, with some background to Haydn’s visits to England, not always clearly linked to the music; identifies some features, e.g. from Military symphony and/or other symphonies; some detail provided, not always precise or accurate.</p> <p>3-4 marks: Answer makes a few accurate comments on Military and/or London symphonies and background to Haydn’s visits to England, some knowledge but rather general or inconsistent; identifies two or three features,</p>

Question	Answer	Mark	Guidance
	<p>Detailed features may include:</p> <ul style="list-style-type: none"> • Slow introductions (in all except No. 95) • Slow movements often end with forte chords instead of soft ending (e.g. No. 97) • Special effects to please audiences: e.g. ‘Surprise’ chord in No. 94, ‘Clock’ ticking movement in No. 101, ‘Drum Roll’ in No. 103 – opening solo of timpani roll • ‘Turkish’ percussion (movts. 2 and 4) and pictorial effects (march-like melody) in Military. • Greater use of woodwind – typical examples in Military with woodwind solos. All later symphonies (from Nos. 99 to 104) have clarinets, apart from No. 102. Wind band passage in No. 97 has striking solo passages for woodwind, brass and timpani. • Brass and timpani as soloists, e.g. Military 2nd movement, coda with trumpet fanfare and crescendo drum roll. <p>Also references to:</p> <ul style="list-style-type: none"> • Dramatic key changes, e.g. start of development in Military in Bb major, not D major as expected. Dramatic contrasts in minor keys, e.g. Nos. 96 and 93. • Recapitulation cut short in Military – to make a dramatic end to movement with longer coda. • Structure/resourceful treatment of thematic ideas, e.g. monothematic in Military; No. 98 has Adagio in tonic minor with principal theme of Allegro at half speed. Ref. tuneful/memorable/popular melodies, e.g. related to folk song. • Orchestral techniques, e.g. sul ponticello in No. 97. • Contrasts of louds and softs, e.g. Military, second movement. • Dynamics: e.g. dramatic silences (2 bars at beginning of development in Military; also No. 95, 1st movement and Minuet); large/ominous crescendo (e.g. Adagio in Military). • Off-beat accents - to make audience sit up and listen, e.g. the repeated cadences in transition of Military. <p>Credit any other valid observations.</p>		<p>e.g. from Military symphony and/or other symphonies; limited detail and/or some inaccuracy.</p> <p>1–2 marks: Answer makes a few comments on Military and/or London symphonies and/or background to Haydn’s visits to England, some knowledge but superficial; identifies one or two features, e.g. from Military symphony and/or other symphonies; very limited detail and accuracy.</p> <p>0 marks: Answer makes no accurate or relevant comment on the music or background.</p> <p>Answers must comment on context (e.g. London, audience, performers) to gain marks in the 5-6 band or higher.</p> <p>Answers must refer to examples from the music to gain marks in the 7-8 band or higher.</p>

Question	Answer	Mark	Guidance
4 (a)	<p>Answers may refer to:</p> <p>MELODY:</p> <ul style="list-style-type: none"> • Rising phrase at beginning – optimism • Uses mainly chord notes. • Repeated melody, slight differences, for second phrase. • Next phrase - goes to Bb in higher register for emphasis of the word 'freedom', e.g. strength/empowerment/emancipation of individual and/or race/sex/class, ref. Simone's association with civil rights movement • 'It's a new dawn' etc. – sequential melody to provide emphasis – each phrase starts with 'it's a'. Each repeat is higher again, increasing confidence in the future • Last phrase has descending movement for contrast. Also melisma. • Free time section/Coda has long improvised vocal (provides contrast). Scat/improvised syllables, build up to faster movement. Starts low and moves to higher range – strength, optimism, defiance, statement of African-American identity in adding jazz/scat break to a stage musical song. • Returns to lyrics 'I'm feeling good' for last line. Emphasis on these words with some use of melisma on last phrase. <p>HARMONY:</p> <ul style="list-style-type: none"> • Repeated 4 bars phrase used – stability, firm statement. • Bass line/riff falls by step • Harmony change on 3rd phrase with bass descending further over repeated Gm chord. • Perfect cadence is delayed by use of C9 / Gm/C ('for me') / interrupted cadence (Dsus – C9) and doesn't resolve fully until last words of verse. • Coda: new chords used for improvised vocals. All added note chords, predominantly 9ths. Together with sustained chords provides a tense and dramatic feel, building up suspense before return of the 4-chord riff for ending. 	10	<p>9-10 marks: Specific evidence of understanding of musical features to express meaning of words, linked to perceptive and detailed examples. Answer identifies a range of different examples from all three aspects of melody, harmony and tonality; precise detail provided.</p> <p>7-8 marks: A range of relevant evidence of musical features to express meaning of words. Answer identifies different examples from at least two aspects of melody, harmony and tonality. Perceptive, detailed and effective examples and evidence provided.</p> <p>5-6 marks: Relevant evidence of musical features to express meaning of words. Answer identifies different examples from at least two aspects of melody, harmony and tonality. Some detail but perhaps not always consistent.</p> <p>3-4 marks: Some relevant evidence of musical features, discussing a few aspects of melody and/or harmony and/or tonality. An attempt to provide understanding of how they express the words.</p> <p>1–2 marks: Limited and/or basic relevant evidence of musical features of melody and/or harmony and/or tonality but with little or no attempt to provide understanding of how they express the words.</p> <p>0 marks: No relevant evidence offered. Answer makes no accurate or relevant comment on the music</p>

Question	Answer	Mark	Guidance
	<p>TONALITY:</p> <ul style="list-style-type: none"> • Remains in Gm throughout, providing stability; use of the descending bass notes makes riff memorable and dramatic. • Ref. explanation of minor tonality for an optimistic song, e.g. seriousness, determination, obstacles overcome to achieve this mood of optimism. 		
4	<p>(b)</p> <p>Answers may refer to:</p> <p>NINA SIMONE:</p> <ul style="list-style-type: none"> • Metre changed to 4-beat from original 3/4. 4-bar phrases of 4/4 time (instead of 8 bars of 3/4 in original). • In G minor to exploit singer's low register • Relaxed jazz singing style. Swung quavers, syncopated. • Melody is phrased musically and words articulated. Simone is flexible with each phrase sung differently. • Chorus is challenging for singer with continuous melody and little time to breathe. • Verse 2 starts with sustained note by vocalist. Melody is varied from verse 1 with some higher notes. Last lines return to rich lower register. • Final chorus is again varied with scat cadenza. • Relaxed jazz/swing arrangement for band, prominent piano countermelody and brass syncopated chords. • Chorus also uses sustained strings and backing singers. • Link has chromatic changes of harmony using a pattern well known in James Bond theme. <p>Other versions may include:</p> <p>CHARLES AZNAVOUR:</p> <ul style="list-style-type: none"> • Composer/performer of original French chanson version. Baritone, crooning/intimate style. Relaxed performance. • Slower, moderate waltz tempo. 	10	<p>9-10 marks: Detailed engagement with the musical interpretation and/or the expressive/emotional context of the performances. Clear understanding of the performance and arrangement aspects of the chosen songs, supported by accurate musical examples.</p> <p>7-8 marks: Clear engagement with the musical interpretation and/or the expressive/emotional context of the performances. Good understanding of the performance and arrangement aspects of the chosen songs, supported by some relevant examples, mostly applied accurately.</p> <p>5-6 marks: Engagement with the musical interpretation and/or the expressive/emotional context of the performances. General understanding of the performance and arrangement aspects of the chosen songs but lacking evidence or detailed understanding.</p> <p>3-4 marks: Some engagement with the musical interpretation and/or the expressive/emotional context of the performances, lacking in examples, or good comments on one song only.</p>

Question	Answer	Mark	Guidance
	<ul style="list-style-type: none"> • Different lyrics, sung in French (title <i>L'amour c'est comme un jour</i>), also recorded in English • Expressive, love song, sad/regretful/reflective, sustained/legato phrases, building to higher notes, rubato/flexible rhythmic performance. • Orchestra mainly strings plus harp, glockenspiel. Pizzicato bass notes emphasise strong beats. • Countermelody on violins, fuller string lines in chorus. <p>RHIANNON GIDDENS:</p> <ul style="list-style-type: none"> • Slow waltz tempo. • Clear tone from vocalist with good diction. Musical phrasing, melody begins unaccompanied – no intro. • Ref. interpretation/compare with Simone (e.g. Giddens performance is about missed opportunity/hoping for a better tomorrow, Simone is more determined not to be defeated again) • Plucked bass and brushes on snare drum. Solo strings added with tremolo then violin countermelodies in thirds. Pizzicato violins in verse 2 and cello melody. More intricate strings in chorus. • Change of mood in ending. Strings stop, slower. Short descending phrase on 'concern'. Last line unaccompanied. Then short instrumental finish. <p>Other recordings of French and/or English versions may be discussed.</p>		<p>1–2 marks: Superficial engagement and/or very limited understanding of the performing and arrangement aspects of the chosen songs, with very few or no examples.</p> <p>0 marks: Answer makes no accurate or relevant comment.</p>

Question	Answer	Mark	Guidance
5	<p>Answers may refer to:</p> <p>NEW THINKING IN JAZZ:</p> <ul style="list-style-type: none"> • Bebop, developed in 1940s <ul style="list-style-type: none"> ○ Fast, complex improvisations are the focus of the music (e.g. ref. Charlie Parker, Dizzy Gillespie). Virtuoso, double-/triple-time ○ Rhythmic unpredictability and use of syncopation. Use of small groups (ref. post-war decline of big bands). ○ More complex harmonies, dissonance, less focused on playing the Head regularly ○ Artistic/intellectual approach to jazz, moving away from swing/jazz for dance. • Cool jazz, reaction against bebop, e.g. in the 1950s <ul style="list-style-type: none"> ○ Light tone, limited vibrato, quieter, more relaxed, emphasis on melody/lyricism ○ Interest in new developments in jazz, e.g. improvising based on modes, e.g. New York group of jazz musicians (e.g. George Russell, Gil Evans, Lee Konitz) ○ Move towards pre-composed/arrangements, e.g. Miles Davis Nonet (1949, later released as Birth of the Cool album) ○ Later West Coast style (Los Angeles etc.), more commercial version by mostly white musicians (e.g. Chet Baker, Gerry Mulligan, Dave Brubeck). • Awareness that the two styles are not distinct, limitations of such labels, overlap between styles. <p>SO WHAT:</p> <ul style="list-style-type: none"> • An example of Modal Jazz, based on dorian mode/scale. Use of two parallel chords throughout representing “So what”. • Conventional chorus structure, 32-bar AABA, but very simple harmonic structure (only two chords, Dm7 and Ebm7) to give more freedom for melodic improvisation. 	20	<p>Apply generic grid in Appendix 1.</p> <p>Most candidates should be able to:</p> <p>Explain in simple terms the contrasting playing styles of Miles Davis and Coltrane or Adderley. Show some familiarity with the differences between Cool Jazz and bebop, perhaps general at times but able to discuss some specific detail.</p> <p>Demonstrate some understanding of the music of <i>So What</i> in terms of the structure of the piece and the effect of the use of modes on the possibilities for improvisation.</p> <p>More informed answers will:</p> <p>Explain in detail the approach of each soloist showing perception in the understanding of their contribution to the music giving precise examples from the music. Able to make an informed judgement on the significance of Davis’s music in a wider context.</p> <p>Demonstrate a sophisticated understanding of how the music was created including detail on the use of harmony, rhythm, timbre and texture. Show close familiarity with the music, specific in detail, using technical language with confidence and precision. Consistent use of examples throughout the answer.</p>

Question	Answer	Mark	Guidance
	<ul style="list-style-type: none"> • Combination/contrast of playing styles by soloists: Cool Jazz from Miles Davis (trumpet)/Bill Evans (piano) and more bebop style of John Coltrane (tenor saxophone)/Cannonball Adderley (alto saxophone). • Example of Miles Davis as the leader of the group. Davis's solos are more lyrical, longer, more thoughtful phrases, relaxed style of playing. Begins with short phrases, separated by silences, narrow range of pitch, developing solo into more extended, wide-ranging phrases. • Piano introduction, influenced by impressionist composers, parallel chords etc. Evans's piano solos explore single melodic lines, melody line harmonised in 2^{nds} in Chorus. • Coltrane and Adderley use faster flourishes, semiquaver (16th note) runs exploring the full range of the instruments and extending melodic ideas with the use of sequences. Often less space between the phrases than Davis. Quite harsh tone with more repetition of short motifs. • Ref. unusual pizzicato/plucked double bass head melody. <p>Credit any other relevant points made in answer to the question.</p>		Able to make informed judgements about the music and its context in relation to the question.

Question	Answer	Mark	Guidance
6	<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Composed for the Coronation of King James II in Westminster Abbey in 1685 • String Orchestra and continuo, 8 soloists and Double Choir (SSAATBBB) • The sonorous, stately tempo of the first section of the Symphony for the strings would fill the Abbey, followed by the quicker second section using dotted rhythms • Bright major key (C major) reinforced throughout the work at important points. • Contrapuntal nature of many of the choruses – 2nd section – “My heart is inditing” begins with A2, imitated by T, tonal answer, then S2, B1, A1& B2...), using the V – I in the melody. Voices come together in groups for “I speak” but again imitated by a second group of voices, ending with final perfect cadence with Tonic chord on “King” • Verse sections (sung by Solo voices) begin homophonically with a group of three voices (S1, S2 & T on “she shall be brought”, answered by A1, A2, B1, in Em) • Use of dotted rhythms, with upper voices in 3rds for “joy”, firstly for soloists then later for Chorus. • Last section is rather grand, full homophonic Chorus, firmly establishing tonic key for “Praise the Lord” (with whole beat silences) - exploits resonant acoustic of the vast Abbey, affirming the royalty of the occasion. This is reinforced in the final few bars with the quicker crotchet “Alleluias”. • Use of Tonic triad for melody on “At his right hand shall stand the Queen”. • Dotted rhythm melismas on words such as “glorious”, “joy” - add to the celebratory nature of the piece for this occasion. • Features of Purcell’s writing include: <ul style="list-style-type: none"> ○ false relations at cadences ○ short orchestral ritornello passages between choral phrases 	20	<p>Apply generic grid in Appendix 1.</p> <p>Most candidates should be able to:</p> <p>Explain some of the different uses of vocal and instrumental forces in some movements from My Heart is Inditing. Show some understanding of the contrasting textures used in some passages of the music. Give locations or accurate descriptions of a limited number of examples.</p> <p>Discuss how effective the music is in terms of a celebration of the Coronation in the Anglican church service of the time, perhaps in a limited way but with some reference to the role of the choir, soloists and orchestra.</p> <p>More informed answers will:</p> <p>Explain a range of musical textures found in the music, 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>Demonstrate a detailed understanding of the differences in the writing for the soloists, chorus and orchestra and its effect in celebrating a royal occasion of this era. Relate the musical features to the resources available to church musicians at the time, showing awareness of the traditions of the music of the Anglican church of the time and how this piece is on a much larger and grander scale.</p>

Question	Answer	Mark	Guidance
	<ul style="list-style-type: none"> ○ triple time for quicker passages ○ use of hemiola. <p>Credit any other relevant points made in answer to the question.</p>		<p>Able to make an informed judgement on the significance of the music.</p> <p>Able to make informed judgements about the music and its context in relation to the question.</p>
7	<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Composed between 1870 and 1881. Tchaikovsky's description of the piece as a fantasy overture. The themes are used to depict the story. • The development of the Romantic concert orchestra, with its use of a programme within sonata form and the use of a variety of orchestral colours. The popularity of Shakespeare's work as inspiration for compositions during this era (e.g. Tchaikovsky's Hamlet, Berlioz etc.). <p>EXPANSION OF THE ORCHESTRA</p> <ul style="list-style-type: none"> • Double woodwind, including piccolo, cor anglais, • Larger brass section, including 4 horns, 2 trumpets, 3 trombones and tuba. • More percussion: cymbals, bass drum • Use of the harp, strings (with a double bass part which is independent of the cellos), larger body of strings (e.g. to balance the larger woodwind/brass sections). • Wide dynamic range, from pp to ff. • Dramatic use of full orchestra tutti, powerful rhythmic effect, e.g. bars 143-150 fast semiquaver passage punctuated (syncopated, unexpected rhythm) by full WW/brass chords, reinforced by cymbals. Bars 151ff theme – rhythmic unison on semiquaver figure and syncopated rhythms. <p>INSTRUMENTAL TECHNIQUES AND COLOURS</p> <ul style="list-style-type: none"> • Clarinet and bassoon (in 4-part harmony) for Friar Lawrence's theme, cor anglais and muted violas for the second subject – the love theme. 	20	<p>Apply generic grid in Appendix 1.</p> <p>Most candidates should be able to:</p> <p>Discuss the expansion of the orchestra during the Romantic era, describing some passages of music in Romeo and Juliet. Show some familiarity with the music, perhaps general at times but able to discuss some specific detail. Give locations or accurate descriptions of a limited number of examples.</p> <p>Relate the orchestral timbres to programmatic ideas, perhaps in a limited way but able to develop some basic ideas to link the music and the programme.</p> <p>More informed answers will:</p> <p>Discuss the expansion of the orchestra and orchestral techniques during the Romantic era, describing a range of passages of music in Romeo and Juliet in some detail, 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>

Question	Answer	Mark	Guidance
	<ul style="list-style-type: none"> • Dying heart-beat on timpani in the closing section. • Arpeggio chords on harp. • Antiphony/imitation/contrast between instruments within and across family groups contrasts such as the treatment of the 1st subject after bar 90 with the homophonic sections such as the chorale-like section near the end. • Exploiting different techniques of the strings: <ul style="list-style-type: none"> ○ virtuosic/technically difficult, exploits higher positions in violins (e.g. up to C – 3 octaves above middle C in bars 465-470) ○ tremolo (e.g. excitement of crescendo/accelerando, bars 86-95) ○ extended passages in pizzicato ○ con sordino/muted with divisi strings (e.g. bars 193-212 in thirds/chords in chromatic harmonies) to create rich texture ○ more melodic ideas in cellos (e.g. sonorous higher register for amoroso melody at bars 419ff) ○ fugal theme in cellos/basses. • Use of silence in contrast to the tutti sections and the passages of long crescendos adding to the drama. <p>Credit any other relevant points made in answer to the question.</p>		<p>Relate the use of the orchestra to programmatic ideas and the effect on the atmosphere created by the music. Effective in linking specific passages of music with the programme. Possibly shows awareness of wider context, development of Romantic expression and the concert overture. Able to make an informed judgement on the precision and effectiveness of Tchaikovsky's use of the orchestra.</p> <p>Able to make informed judgements about the music and its context in relation to the question.</p>

Question	Answer	Mark	Guidance
8	<p>Answers may refer to:</p> <p><i>Sinfonia Antartica</i> composed in 1952 as Symphony No 7 with ideas taken from his film music <i>Scott of the Antarctic</i> written four years earlier. Written for large orchestra, with a large percussion section, including wind machine, celeste, piano, soprano soloist, and SSA chorus.</p> <p>ENGLISH NATIONAL STYLE:</p> <ul style="list-style-type: none"> • Ref. Vaughan Williams's contribution to English music, exploration/preservation of folk song, revival of interest in earlier English composers (ref. Tallis Fantasia) • Pastoral idiom, identification with the English countryside, e.g. Lark Ascending, Pastoral Symphony, song cycle On Wenlock Edge • English choral tradition • Links to English literature, art, film, heroic story of Robert Scott • Development of a distinctive English style (ref. not dependent on German models), e.g. Holst, John Ireland. Continuation of tonal idiom, rejection of atonality/extreme dissonance. <p>SINFONIA ANTARTICA:</p> <ul style="list-style-type: none"> • Modal melodies, Vaughan Williams's knowledge of traditional Folk melodies add to the characteristic sound world of English music (e.g. rises in trumpets and oboes) • Chromatic nature of the wordless Soprano solo, accompanied by a repeating figure in chorus and wind machine • Use of ostinatos, constant repetition of same motifs (2nd movement between Fig 8 & 9 - Bb, Gb, F, Eb, D) • Constantly changing textures and instrumentation, unusual combinations of instruments • Changing tempos and time signatures <p>HARMONY AND TONALITY:</p> <ul style="list-style-type: none"> • Begins with no key signature but on an Ebm chord, moves between unrelated chords (Ebm, G, Abm, G, Bbm, D, Ebm) 	20	<p>Apply generic grid in Appendix 1.</p> <p>Assessment should be based on familiarity with the music and the ability to make a critical judgement based on evidence. Learners are free to argue that <i>Sinfonia antartica</i> is: (i) typical of an English national style (or of Vaughan Williams), or (ii) not typical, or (iii) discuss each point on its merits without an overall conclusion.</p> <p>Most candidates should be able to:</p> <p>Demonstrate an understanding of some of the musical features used by Vaughan Williams, describing some passages of music including harmony and tonality. Show some familiarity with the music, perhaps general at times but able to discuss some specific detail. Give locations or accurate descriptions of a limited number of examples.</p> <p>Relate these techniques to an English national style, perhaps in a limited way, but able to show understanding of some use of melody, harmony or tonality.</p> <p>More informed answers will:</p> <p>Demonstrate a sophisticated understanding of a range of musical techniques used by Vaughan Williams, illustrated by a broad range of examples, 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>

Question	Answer	Mark	Guidance
	<ul style="list-style-type: none"> • Shifting keys ending with G major chord at the end of the first movement. • Use of parallel triads (including) 5^{ths} and octaves, shadowing melodic lines in parallel octaves in the bass, • Many semitone intervals, chords shifting by a tone, Diatonic sections tend to be in major keys • Use of an augmented chord for the horn fanfare at the beginning of the 2nd movement. <p>Credit any other relevant points made in answer to the question.</p>		<p>Consistent use of examples throughout the answer.</p> <p>Identify elements of an English national style (in Vaughan Williams and/or others). Relate the use of some musical devices in <i>Sinfonia antartica</i> to the wider context of a national style. Be able to make an assessment of the significance of a range of musical devices in relation to English music.</p> <p>Able to make informed judgements about the music and its context in relation to the question.</p>

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

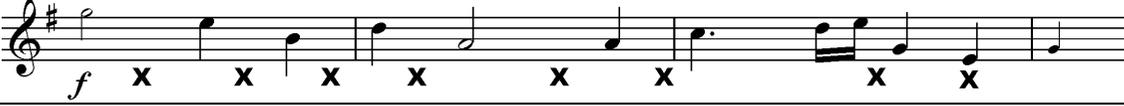
Answers are marked by 'relative pitch', i.e. by interval between the previous and next note.
Mark the errors with a cross X. The mark scheme will tell you how many errors are allowed.

REFERENCE EXAMPLE: (from H143/03 June 2017, Haydn: *Symphony No. 44 in E minor*, first movement)

- Mark Scheme:
 - 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:

<p>47</p>	4	Completely correct.
<p>47</p>	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	Irving Gordon, Allan Roberts & Alvin S. Kaufman: Me, Myself and I (Are All In Love With You). Performed by Billie Holiday and Her Orchestra (1937). <i>Lady Day: The Complete Billie Holiday on Columbia, 1933-1944, Vol 3</i> , track 15. iTunes, 2015, (P) Columbia Records/Sony Entertainment Inc.	0'00" – 2'44" Complete track
3	Extract 2	Beethoven: Violin Sonata in A minor, Op. 23, second movement, bars 1-87. Ian Watson (fortepiano), Susanna Ogata (violin). <i>Beethoven: Sonatas for Fortepiano and Violin, Volume 1</i> , track 2. Coro Connections COR16138, © The Sixteen Productions 2015.	0'00"- 2'09"
4	Extract 3	Haydn: Symphony No. 101 Military, first movement, bars 200-239. Mariss Jansons (conductor), Bavarian Radio Symphony Orchestra. <i>Haydn: Symphonien nos 100 and 104</i> . iTunes, 2015, recorded 2008. SONY BMG music entertainment (Germany) GmbH.	6'02"- 6'40"
5	Extract 4	Leslie Bricusse and Anthony Newley: Feeling Good, verse 3 to the end. Performed by Nina Simone. <i>Nina Simone: I Put A Spell On You</i> , track 7. Recorded 1964-65. Verve Originals, (P) 2006 The Verve Music Group, © The Verve Music Group, a Division of UMG Recordings Inc.	1'45-2'53"

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