



Oxford Cambridge and RSA

GCE

Music

H143/03: Listening and appraising

AS Level

Mark Scheme for June 2023

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, Cambridge Nationals, Cambridge Technicals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support, which keep pace with the changing needs of today's society.

This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

© OCR 2023

MARKING INSTRUCTIONS**PREPARATION FOR MARKING****RM ASSESSOR**

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM Assessor Assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>
3. Log-in to RM Assessor and mark the **required number** of practice responses (“scripts”) and the **number of required** standardisation responses.

YOU MUST MARK 10 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the RM Assessor 50% and 100% (traditional 40% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the RM Assessor messaging system, or by email.
5. **Crossed Out Responses**
Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

Rubric Error Responses – Optional Questions

Where candidates have a choice of question across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM assessor, which will select the highest mark from those awarded. *(The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.)*

Multiple Choice Question Responses

When a multiple choice question has only a single, correct response and a candidate provides two responses (even if one of these responses is correct), then no mark should be awarded (as it is not possible to determine which was the first response selected by the candidate).

When a question requires candidates to select more than one option/multiple options, then local marking arrangements need to ensure consistency of approach.

Contradictory Responses

When a candidate provides contradictory responses, then no mark should be awarded, even if one of the answers is correct.

Short Answer Questions (requiring only a list by way of a response, usually worth only **one mark per response**)

Where candidates are required to provide a set number of short answer responses then only the set number of responses should be marked. The response space should be marked from left to right on each line and then line by line until the required number of responses have been considered. The remaining responses should not then be marked. Examiners will have to apply judgement as to whether a 'second response' on a line is a development of the 'first response', rather than a separate, discrete response. *(The underlying assumption is that the candidate is attempting to hedge their bets and therefore getting undue benefit rather than engaging with the question and giving the most relevant/correct responses.)*

Short Answer Questions (requiring a more developed response, worth **two or more marks**)

If the candidates are required to provide a description of, say, three items or factors and four items or factors are provided, then mark on a similar basis – that is downwards (as it is unlikely in this situation that a candidate will provide more than one response in each section of the response space.)

Longer Answer Questions (requiring a developed response)

Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there, then add a tick to confirm that the work has been seen.
7. Award No Response (NR) if:
 - there is nothing written in the answer space

Award Zero '0' if:

- anything is written in the answer space and is not worthy of credit (this includes text and symbols).















Team Leaders must confirm the correct use of the NR button with their markers before live marking commences and should check this when reviewing scripts.

8. The RM Assessor **comments box** is used by your team leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**
If you have any questions or comments for your team leader, use the phone, the RM Assessor messaging system, or e-mail.

9. Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.
10. Answers marked by levels of response:
 Section B - 10 marks will be distributed across five levels, with two marks per level;
 Section C - 20 marks will be distributed across five levels, with four marks per level. See Appendix 1 Section C Generic Marking Grid.
- a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
 b. **To determine the mark within the level**, consider the following:

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	At bottom of level (Section B) or above bottom of level (Section C)
Meets the criteria but with some slight inconsistency	At top of level (Section B) or below top of level (Section C)
Consistently meets the criteria for this level	At top of level

11. Annotations

Annotation	Meaning
	Benefit of doubt
	Blank page
	Cross
	Context
	Relevant detail
	Example/Reference
	Evaluation
	Inaccurate language
	Not answered question
	No example
	No opinion mentioned
	Repeat
	Noted but no credit given
	Tick

Annotation	Meaning
?	Unclear
N/A	Highlight


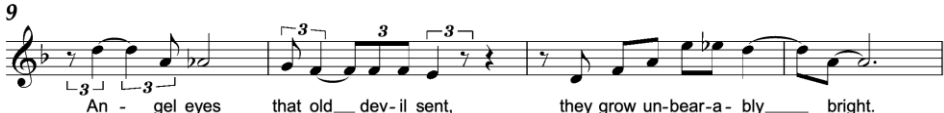
12. Subject Specific Marking Instructions

- 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 chord of A minor)
 - 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. Learners are expected to have listened to and be familiar with repertoire from the Areas of Study in Sections A, B and C. This is in addition to the prescribed works in Section B. Familiarity with the music may be demonstrated by a description of one or more examples, supported by:
- musical detail (e.g. identification of key or chord, accurate use of musical vocabulary)
 - location (e.g. bar numbers, reference to structure or more general such as 'at the beginning')
 - understanding (e.g. accurate use of musical vocabulary)
 - perception (e.g. valid or relevant comparison with other music, relevant point of context or style)

Question		Answer	Mark	Guidance								
1	(a)	first inversion	1									
1	(b)	diminished 7th	1									
1	(c)	second inversion	1									
1	(d)	<table border="1"> <thead> <tr> <th>Italian</th> <th>Meaning in English</th> </tr> </thead> <tbody> <tr> <td><i>ritard.</i></td> <td>gradually slower, slackening of pulse</td> </tr> <tr> <td><i>cresc.</i></td> <td>gradually louder, increasing volume</td> </tr> <tr> <td><i>a tempo</i></td> <td>return to the original pace/pulse/time</td> </tr> </tbody> </table>	Italian	Meaning in English	<i>ritard.</i>	gradually slower, slackening of pulse	<i>cresc.</i>	gradually louder, increasing volume	<i>a tempo</i>	return to the original pace/pulse/time	3	<p>1 mark for each correct answer.</p> <p>Answers to <i>ritard.</i> and <i>cresc.</i> must imply change over time, e.g. accept 'slowing' / 'slow down' but not 'slow' / 'slower', accept 'getting louder' but not 'louder'.</p> <p>Accept 'tempo' without translation if the intention of 'a' is clear (as 'resume the tempo' or 'return to the previous tempo').</p>
Italian	Meaning in English											
<i>ritard.</i>	gradually slower, slackening of pulse											
<i>cresc.</i>	gradually louder, increasing volume											
<i>a tempo</i>	return to the original pace/pulse/time											

1	(e)	<table border="1"> <thead> <tr> <th data-bbox="371 201 909 296">Texture</th> <th data-bbox="909 201 1196 296">Location (A, B, C, D or E)</th> </tr> </thead> <tbody> <tr> <td data-bbox="371 296 909 376">Melody, accompanied in left hand by detached, syncopated chords</td> <td data-bbox="909 296 1196 376">D</td> </tr> <tr> <td data-bbox="371 376 909 456">Both hands an octave apart</td> <td data-bbox="909 376 1196 456">B</td> </tr> <tr> <td data-bbox="371 456 909 536">Block chords</td> <td data-bbox="909 456 1196 536">A</td> </tr> <tr> <td data-bbox="371 536 909 616">Inverted pedal in the right hand, broken chords in the left hand</td> <td data-bbox="909 536 1196 616">E</td> </tr> <tr> <td data-bbox="371 616 909 703">Lyrical melody accompanied by Alberti bass</td> <td data-bbox="909 616 1196 703">C</td> </tr> </tbody> </table>	Texture	Location (A, B, C, D or E)	Melody, accompanied in left hand by detached, syncopated chords	D	Both hands an octave apart	B	Block chords	A	Inverted pedal in the right hand, broken chords in the left hand	E	Lyrical melody accompanied by Alberti bass	C	4	<p>1 mark for each correct location, max. 4 marks.</p> <p>No credit for duplicate answers, even if one is correct. Examples: AAAEC = 2 marks, DBBEE = 1 mark.</p>
Texture	Location (A, B, C, D or E)															
Melody, accompanied in left hand by detached, syncopated chords	D															
Both hands an octave apart	B															
Block chords	A															
Inverted pedal in the right hand, broken chords in the left hand	E															
Lyrical melody accompanied by Alberti bass	C															
1	(f)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Coda begins with unexpected / lower / darker tonality, Bb minor • Bars 90-103 – extended / longer build-up of chords motif (previously 4 bars, bars 9-12 and bars 18-21, now 12 bars). • Climbs higher, longer chromatic ascent / build-up of tension. • Bars 104-112 - repeat of opening material (bars 13-21), from 'a tempo' cadence figure. • Ascending scale (bars 105-106) now a fully chromatic scale in semiquavers (previously triplet quavers, an Eb major scale with chromatic final fifth). • Bars 112-115 – chord progression dim. 7th – Ic repeated/extended, a tempo/faster than the previous ritardando, in pairs of crotchets, separated by crotchet rests. • Cadence (Ic – V7 – I) decorated with descending semiquavers, appoggiatura/accented dissonances. • Bars 116-123 - two-part counterpoint, imitative/RH entry a fifth higher, based on melody from bar 31-34 (previously monophonic/octaves). <p>Credit any other valid answer or example.</p>	5	<p>4-5 marks: clear understanding of the coda, specific and convincing examples to show development of themes and ideas from the recapitulation.</p> <p>2-3 marks: some general understanding of the coda, with a few clear examples to show development of themes and ideas from the recapitulation.</p> <p>1 mark: limited understanding of the coda, perhaps one or two examples of repeated themes and ideas from the recapitulation.</p> <p>0 marks: no accurate or relevant comment.</p>												

1	(g)		Vienna	1	
1	(h)		<ul style="list-style-type: none"> • Make money from the sale of his compositions to publishers. • Continued publication of his music across Europe increased his reputation and helped future sales. • Growing market for published music, demand from amateur pianists, developments in manufacture/technology of the piano, increased sales of pianos. • Beethoven saw publishing as a means of securing his financial independence from patronage (e.g. by the nobility) (but he continued to rely on their money). • No copyright or royalties from performances. Composers had to negotiate with publishers, offering rights to publish in exchange for a one-off fee. • Beethoven (like Haydn) sold the rights to some of his music to more than one publisher. Publishers mostly sold only within their own countries, so there was no clash of competition. 	4	1 mark for each bullet point

Question			Answer	Mark	Guidance
2	(a)	(i)	<p>Differences in pitch:</p> <ul style="list-style-type: none"> bar 9¹ – D (an octave higher, accept 'D') bar 10^{2/3} – E. Also accept F with fall on 'sent'. bar 11³ – Eb.  <p>An-gel eyes_ that old dev-il sent, they glow un-bear - a-bly bright.____</p>	2	<p>Mark first circled note as pitch #1, second as pitch #2.</p> <p>2 marks: two correct answers (both locations are circled and the pitch identified). 1 mark: one correct answer.</p> <p>Allow 1 mark for 2 correct locations but incorrect pitches.</p>
2	(a)	(ii)	<p>Differences in rhythm:</p> <ul style="list-style-type: none"> Lengthening of first note ('An-'). Ref. bars 9-10 behind the beat / delay / rubato. Bar 10³ 'sent' shortened (e.g. to crotchet, quaver). Bar 11¹⁻² ('they glow unbearably') sung as <u>straight/even</u> quavers. Ref. contrast to previous (e.g. bars 9-10) <u>swung</u> quavers. Bars 11⁴-12 '-bly' is lengthened / 'bright' is delayed.  <p>An - gel eyes that old__ dev-il sent, they grow un-bear-a - bly____ bright.</p> <p>Approximate transcription</p>	2	<p>1 mark for each bullet point</p> <p>Max. 1 mark for rubato, flexible rhythm / syncopation</p>
2	(b)		<p>Changes in tonality:</p> <ul style="list-style-type: none"> bar 17-20: Bb major / submediant / change to major key Perfect cadence (ii-V-I), repeated. Repeated again / descending sequence in bars 21-22. A semitone lower / A major. Bar 23 is a semitone lower again / Ab major. Cadential bass patterns (ascending 4ths) moving chromatically (C-F-Bb; B-E-A; Eb-Ab; E-A). Bar 24: ends in dominant / A major/dominant chord / prepares return of tonic/D minor. 	4	<p>1 mark for each bullet point.</p> <p>Chord symbols are provided in the Insert. Chords must be explained in context of tonality, e.g. accept ii-V-I as perception of Bb major. Credit any other valid points.</p>

Question			Answer	Mark	Guidance
2	(c)	(i)	<ul style="list-style-type: none"> • Baritone/middle range • Clear, strong/firm, chest voice • Warm/rich tone, vibrato 	2	
2	(c)	(ii)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Flexible approach to phrasing / interpretation of the printed rhythm: <ul style="list-style-type: none"> ○ Begins in short phrases ('Try to think... that love's not around'); more legato/sustained ascending phrase ('uncomfort'bly near). ○ More sustained / sung-through notes on key words, e.g. long first words in 'eyes ain't here', 'now Number One' ○ Delayed start to phrases: 'Have fun', 'Pardon me', 'but I gotta run' etc. • Contrast in bridge ('So drink up'...), change from inner thoughts to addressing the crowd: stronger/louder, more rhythmic delivery, repeat of 'drink up', suggests bitterness in tone/dissonance in 'Have fun', treatment of 'laugh'. • Return to introspective mood, 'Pardon me, but I gotta run'. • Decoration of repeat (e.g. 'Number One'); 'Scuse me' on C/higher in range, quite loud, firm tone/projection through to the end (not matching 'disappear', perhaps unconvincing). <p>Credit any other valid observations.</p>	6	<p>5-6 marks: precise, detailed assessment of the performance, clear understanding of vocal technique and interpretation, supported by relevant and convincing evidence.</p> <p>3-4 marks: mostly effective assessment of the performance, general understanding of vocal technique and interpretation, supported by some relevant and convincing evidence.</p> <p>1-2 marks: some general comments supported by little or no detail; or a few accurate references to vocal technique and/or interpretation.</p> <p>0 marks: no accurate or relevant comment.</p>
2	(d)		<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Mass market for recordings of solo singers, record companies attempt to create new stars (e.g. with recording contracts) to succeed/compete with older, established stars (e.g. Sinatra). • Long playing discs, 33rpm, microgroove, allowing more music on a single disc. Recordings in stereo, Albums in LP format, 33rpm, e.g. collecting a number of songs, themed albums (e.g. this album <i>Wives and Lovers</i>, ref. Sinatra albums, Christmas albums). • New arrangements of older songs/Great American Songbook; companies hired/employed arrangers to support singers (famous 	4	<p>3-4 marks: Clear understanding of relationship between record companies and its artists, with some relevant detail.</p> <p>1-2 marks: Some understanding of relationship between record companies and its artists, with limited or little relevant detail.</p> <p>0 marks: Answer gives no accurate or relevant observations.</p>

Question	Answer	Mark	Guidance
	<p>arrangers could be partnered with unknown singers for marketing purposes).</p> <ul style="list-style-type: none">• Some songs promoted/released as singles, 45rpm, one song on each A and B side. Singles sold more, e.g. promoted through radio, charts. Success with a single could lead to more album sales.• Complex marketing, advertising, promotion in magazines, publicity from charts of sales, wider exposure through television. <p>Credit any other valid observations.</p>		

Question		Answer	Mark	Guidance
3	(a)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Opening 12 bars of recap. (bars 108-119) is the same as bars 1-12, but adds: <ul style="list-style-type: none"> ○ crescendo to forte / wider range of dynamics. ○ fuller/double-stopped chords in all parts. • Bars 120-134 is a longer section (15 bars) compared to bars 13 to 21 (9 bars): <ul style="list-style-type: none"> ○ More extended repetition of the dotted crotchet / 5-quavers figures, ref. exchanged between inner parts. ○ More modulation / harmonic development, ref. C minor, chromatic/diminished / tonally ambiguous chords (e.g. bars 128-130), Bb minor. ○ 'fz' for expressive emphasis, repeating 'second subject' material from bars 44-49. • Shorter transition section, 6 bars (bars 135-141), non-modulating, dominant pedal. Exposition section (bars 22-36) is 14 bars long and modulates from Bb major to F major in preparation for the second subject at bar 36. • Bars 141-151, second subject is extended (11 bars): <ul style="list-style-type: none"> ○ Tonic/Bb major (previously dominant/F). ○ Melody passes from cello to viola to violin 2 (previously cello only). ○ Ref. I7d (Bb7/Ab) in bars 148-151. ○ Omits 'fz' section from bars 44-49. • Bars 152-166¹ repeats bars 50 -64¹, but stays in Bb major: <ul style="list-style-type: none"> ○ Continued/extended to bar 174, imperfect cadence in Bb. • Bars 175-187, Coda uses material from the first subject, ref. contrast of low registers (e.g. viola, bar 175-176), before finishing with semiquaver chords and perfect cadence in Bb major. 	10	<p>9-10 marks: Answer makes detailed, perceptive comments on changes between exposition and recapitulation/coda. The comments are supported by a range of precise musical detail, using accurate musical language.</p> <p>7-8 marks: Answer makes clear comments on changes between exposition and recapitulation/coda. The comments are supported by some precise musical detail, using mostly accurate musical language.</p> <p>5-6 marks: Answer makes relevant comments on changes between exposition and recapitulation/coda. The comments are supported by suitable musical detail, using some accurate musical language.</p> <p>3-4 marks: Answer makes some valid comments on changes between exposition and recapitulation/coda. The comments may be supported by musical detail, perhaps not always accurate or limited in musical language.</p> <p>1-2 marks: Answer makes limited comments on changes between exposition and recapitulation/coda. The comments may be supported by musical detail, but overall these are superficial.</p> <p>0 marks: Answer makes no accurate or relevant comment on the music.</p>

Question		Answer	Mark	Guidance
3	(b)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> • 68 string quartets, written through the whole of Haydn's creative life, generally credited with having established the string quartet and its classical form. • Ref. 'divertimenti a quattro', a small ensemble with each instrument as soloist, moving away from the basso continuo style (ref. trio sonata). 10 early quartets, c.1757-62, before Esterhazy period, for Baron Fürnberg. • He spent time writing symphonies while working for Prince Esterházy and it was not until c.1768 that he started to write string quartets again, perhaps for Luigi Tomasini, violinist at Eszterháza. • Many were published in sets of six, some named, for example, the 'Sun', the 'Prussian' and the 'Apponyi'. • Wrote three sets between 1768 and 1772 – Op. 9, Op. 17 and Op. 20. They start to change from the early divertimenti-quartets in scale, form and feeling. • More expansive first movement, development of ideas and key structure, monothematic ideas, emerging shape of sonata form. Op. 20 has more fugal writing, more variety of textures, more equal interest for the parts. • Haydn was busy with opera duties at Eszterháza, so the next set of string quartet was not published until 1782 as Op. 33. The quartet then becomes established as a form with the four-movement structure not dissimilar from that of the symphony. • Between 1788 and 1790 - Op. 54, 55 and 64, for Johann Tost, violinist in the Esterházy orchestra. Prominent first violin part in these quartets, e.g. Op. 64 No. 5, 'Lark', named for the singing melody in the first movement. <p>Credit any other valid observations.</p>	10	<p>9-10 marks: Precise and detailed understanding of Haydn's development of the string quartet supported by precise examples from his music.</p> <p>7-8 marks: Clear understanding of Haydn's development of the string quartet, supported by relevant examples, mostly applied accurately.</p> <p>5-6 marks: General understanding of Haydn's development of string quartets, or detailed understanding of one or two elements. Suitable supporting examples given.</p> <p>3-4 marks: Some understanding of Haydn's development of string quartets. Some examples given but may not always be relevant.</p> <p>1-2 marks: Superficial or very limited understanding of Haydn's development of string quartets, with limited and/or basic examples given.</p> <p>0 marks: Answer makes no accurate or relevant comment on context.</p>

Question		Answer	Mark	Guidance
4	(a)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> • 4a is sung lower (key Eb), 4b is higher (key Ab). • Instrumentation. <ul style="list-style-type: none"> ○ 4a: accompaniment is mainly small jazz combo of guitar, bass, drums and piano from Diana Krall, a more intimate performance, orchestral backing later (strings and brass). ○ 4b: richer /fuller big band accompaniment (reeds, brass, vibraphone, piano, drums & bass, ref. brushes), ref. chordal fills (e.g. brass detached single chords, rhythmic fills), muted trumpet solo countermelody in bridge, sustained chords, walking bass. • Intro. <ul style="list-style-type: none"> ○ 4a: slow beginning, strummed guitar and voice, introverted / intimate feel. Phrases broken up with pauses, rubato/delay, spontaneous/relaxed. Legato singing, e.g. long notes sustained in reduced tone / very soft. ○ 4b: intro is quicker, at the same tempo as the rest of the song. Clear pulse, intro. in 2 (re. bass pizz. in minims), Sing through the lines, less of the pauses in phrases. • Main part of song: <ul style="list-style-type: none"> ○ 4a reacting to audience and performing/talking to audience ('I'll tell you why'), 4b different style (studio recording), more sustained phrases, fuller tone, more projected delivery. ○ 4a has a faster tempo (about 120bpm), 2-beat bass, changing to 4-beat/walking bass for the bridge ○ 4b is slightly slower (c.108bpm), but 4-beat/walking bass throughout. 	10	<p>9-10 marks: Precise and detailed comparison of the performances. Specific evidence of detailed understanding of differences in vocal performance, arrangement and interpretation. Answer identifies a range of perceptive and detailed examples, with precise detail provided.</p> <p>7-8 marks: Clear comparison of the performances. Evidence of a good understanding of differences in vocal performance, arrangement and interpretation. Answer identifies an appropriate range of effective examples.</p> <p>5-6 marks: General comparison of the performances. Some suitable evidence of understanding of differences in vocal performance and/or arrangement and/or interpretation. Answer identifies some examples, but level of detail may not always be consistent.</p> <p>3-4 marks: Comparison of the performances, some of which is relevant. Some relevant evidence of understanding of differences in vocal performance and/or arrangement and/or interpretation. An attempt to provide some reasonable examples, perhaps not always relevant.</p> <p>1-2 marks: Weak comparison of the performances. Limited and/or basic evidence of understanding of differences in vocal performance and/or arrangement and/or interpretation. Limited and/or basic examples are provided.</p> <p>0 marks: No relevant evidence offered. Answer makes no accurate or relevant comment on the music.</p>

Question		Answer	Mark	Guidance
		<ul style="list-style-type: none"> ○ 4b is more sustained, control of breathing/phrasing, e.g. 'our hearts are made of it' continues straight into 'let's take a chance'. <p>Credit any other valid observations.</p>		
4	(b)	<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Contemporary jazz singer and pianist, appeals to both jazz fans and a wider audience. Commercial/artistic success, ref. Billboard Jazz Albums chart, awards. • Repertoire based on interpretations of jazz standards. Imaginative approach, creative phrasing, unusual words emphasis, fresh treatment of standards. • A relaxed intimate style of singing, cool and sultry, rhythmic sophistication in performances. Communication with audience, can make a large venue seem like a small club, range of performance skills (e.g. variety of tone, control of delivery). • An outstanding pianist, extensive solos, sits slightly sideways at the keyboard (to face audience more), focused, relaxed. • Ref. 'I Love Being Here With You' – fast, hard-driven, opens with piano solo intro., introduces band with solos (audience applause), bass solo pianissimo (contrast). • Ref. 'Maybe You'll Be There' – sustained slow singing, intense/emotional, control of phrasing. <p>Answers may refer to other songs/recordings, for example:</p> <ul style="list-style-type: none"> • 'Sway': much slower, more introspective and intense than the usual versions of this rhythmic song. • 'The Look Of Love': a Burt Bacharach song that has been covered extensively but Diana Krall makes it sound new. 	10	<p>9-10 marks: Precise and detailed understanding of the features of Diana Krall's performances that make them appealing to a live audience. Answer is supported by an appropriate range of detailed examples from the songs.</p> <p>7-8 marks: A clear understanding of the features of Diana Krall's performances that make them appealing to a live audience. Answer is supported by relevant examples from selected songs.</p> <p>5-6 marks: General understanding of the features of Diana Krall's performances that make them appealing to a live audience. Answer is supported by some suitable examples from selected songs.</p> <p>3-4 marks: Some understanding of the features of Diana Krall's performances that make them appealing to a live audience. Answer is supported by some examples from selected songs, but they may not all be relevant.</p> <p>1–2 marks: Limited and/or basic understanding of the features of Diana Krall's performances that make them appealing to a live audience. Answer is supported by limited/basic examples.</p> <p>0 marks: No relevant evidence offered. Answer makes no accurate or relevant comment on the music.</p>

Question	Answer	Mark	Guidance
	<ul style="list-style-type: none">• 'I'm Not In Love': a 10cc song. Again she puts own interpretation on it.• Often adds piano improv at the start, e.g. 'Fly Me To The Moon' and also 'There Ain't No Sweet Man That's Worth The Salt Of My Tears'. <p>Credit any other valid observations.</p>		

Question	Answer	Mark	Guidance
5	<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Jelly Roll Morton (1890-1941) grew up in a Creole family in New Orleans. He worked in Storyville until it closed (1917), then California and Chicago. • Piano style features stride piano and rag rhythms, combining elements of ragtime and blues blended with European influences from New Orleans culture. • Morton created the Red Hot Peppers for recording only, employing New Orleans musicians, very high standards of playing. He arranged the music, required players to read music notation and insisted on rehearsals. • His career faded with the rise of the big bands. Later, controversially, he claimed to be the inventor of Jazz. <p>Popularity of Jazz</p> <ul style="list-style-type: none"> • Great demand for Jazz in the 1920s. Growth in recording with publishers and studios paying musicians to record. One-take recordings show raw energy and imperfections. • Popularity of small bands: frontline soloists, piano/banjo comping chords, with double bass / tuba (brass bass). • Many recordings are based on one chorus or head with soloists improvising over the rhythm section within the 3-minute time limit of 78s. • Popularity of New Orleans Polyphony / collective improvisation, 'hotter' rhythms of jazz (syncopation/swing), features of jazz melodies (blue notes, pitch bends, decoration, imitation of vocal styles), music for dance (dance crazes, e.g. Black Bottom, Charleston). <p>Musical Examples:</p> <ul style="list-style-type: none"> • Recorded by Victor Talking Machine Company in Chicago. • Black Bottom Stomp (1926). After introduction, there are two main ideas: A (Bb major, 16 bars) and B (Eb major, 20 bars) with trumpet and clarinet improvising solos. Piano 	20	<p>Most candidates should be able to: Explain features of early jazz style in simple terms, with some general awareness of the development of jazz over time and Morton's role in early jazz. Show some familiarity with Morton's music, perhaps general at times but able to discuss some specific detail in at least one listed track. Some examples given to illustrate these features.</p> <p>More informed answers will: Explain features of early jazz style in detail, with perceptive understanding of the development of jazz over time and Morton's role in early jazz. Show close familiarity with Morton's music, using technical language with confidence and precision. Consistent use of specific examples throughout the answer, convincingly evaluating Morton's importance.</p>

Question	Answer	Mark	Guidance
	<p>and banjo have solos based on the B theme. Passages of collective improvisation (trumpet solo, countermelodies in clarinet and trombone). One stop-time section (a common device in Morton's music). Rhythms incorporate two-beat and four-beat bass, a backbeat, and a five-note Black Bottom dance rhythm.</p> <ul style="list-style-type: none"> • 'Wolverine Blues' (1927) clearly demonstrates Morton's rag style piano playing in Bb which dominates the first minute and a half, before the clarinet takes over the melodic role with simple drum rhythm before ending with a high-hat beat. • 'Grandpa's Spells' (1926) in contrast to Wolverine Blues is much more an ensemble piece, still with Ragtime rhythms but beginning with homophonic chords for full band then interspersed with solos for guitar (unaccompanied), cornet, trombone, trumpet, clarinet, piano while maintain the energetic rhythms throughout. In C major, the melodies have regular phrasing with a balance between repetition and variation while there is a dominance of the primary chords of Blues, varied with some added 6th and 7th chords. <p>Credit any other valid observations.</p>		
6	<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Oratorio began in Rome around 1600, religious music which would be performed outside a church service, e.g. a concert setting. Its popularity grew as oratorios would be performed during Lent, when opera performances were not permitted • Not staged but incorporated features of opera: recitatives, arias, choruses and instrumental movements. The story would be taken from a Biblical text or characters. 	20	<p>Most candidates should be able to: Explain in simple terms features of the oratorio as demonstrated in <i>Messiah</i>, showing some understanding of musical techniques used.</p> <p>Demonstrate some understanding of some of the differing elements of an oratorio as seen in <i>Messiah</i>.</p> <p>More informed answers will: Explain in depth how Handel's music demonstrates characteristics of the</p>

Question	Answer	Mark	Guidance
	<ul style="list-style-type: none"> • German-born Handel wrote Italian oratorios before he moved to England. His music combines features of both Italian and German religious music and opera. • Oratorio was largely unknown in England before Handel. • In 1732 he wanted his earlier work <i>Esther</i> (1718) performed in an opera house but church authorities considered it immoral to present a sacred subject on stage. Instead he gave a concert performance which was very popular. He eventually composed over 20 oratorios, establishing the English oratorio. • Very few examples of English oratorio other than by Handel, e.g <i>Judith</i> (1761) by Thomas Arne. <p>MESSIAH</p> <ul style="list-style-type: none"> • Handel is believed to have composed it in just 24 days. In 3 parts, words from the Bible, concerning the prophecies of the arrival of Jesus, his passion and his expected second coming. Other oratorios tend to have dramatic texts, in 3 acts. • Recitative – <i>Comfort ye</i> – recitativo accompagnato, <i>Thus saith the Lord</i> with its dotted rhythm between vocal phrases, <i>Behold a virgin</i>, with sustained chords providing an example of recitativo secco; <i>For behold</i> with its alternating tones in semiquavers suggesting the darkness • Aria – <i>Ev'ry valley, But who may abide, O thou that tellest</i>, The people that walked, all show Handel's lyrical melodies, employing wide ranges, with examples of word-painting and melismatic passages, accompanied by orchestra, each with its own distinctive character • Chorus – SATB: <i>And the glory, And He shall purify and For unto us</i>, provide examples of contrapuntal textures and homophonic declarations as well melismatic semiquaver runs typical of Handel's writing for voices. 		<p>oratorio. Show close familiarity with the music, describing several passages of music, showing perception and a sophisticated understanding of the music, using technical language with confidence and precision. Consistent use of examples throughout the answer.</p> <p>Demonstrate a detailed understanding of how the different movements of the <i>Messiah</i> demonstrate features of the oratorio. Showing a clear and detailed understanding of the music of the <i>Messiah</i>. Able to make an informed judgement, on the significance and effectiveness of the music.</p>

Question	Answer	Mark	Guidance
	Credit any other valid observations.		
7	<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Symphonic poem, written in 1892, reworked/shortened over 10 years. Expresses elements of Finnish mythology, reaction to Finland's struggle to escape Russian oppression. No specific programme, based on a fairy tale or story. Sibelius said it represented a state of mind; after a number of painful experiences, he thought he had revealed himself in this work. • Melody in natural Finnish speech-rhythms, stirring national sentiment. Much of <i>En Saga</i> comes from one thematic cell with each subsequent theme having its own characteristics. Sibelius varies and develops thematic material (ref. Finnish rune-singers), introduces ideas which later become themes. • Five sections (including slow introduction and postlude). After the introduction the main melodic idea on bassoon in C# minor emerges out of swirling string ideas. In the next section there is an accelerando into another theme with a dotted rhythm. The next section is much more chamber like (harmonised oboe theme) and slower tempo. The tempo and orchestra then take off again with a brass dominated triumphant return of the first main ideas. The final section is more reflective with a solo clarinet and a throbbing bass with the earlier dotted rhythms ending the piece in tranquillity. Tonally adventurous, begins in A minor and ends in E flat minor. Ref. mastery of orchestration. <p>Nationalism:</p> <ul style="list-style-type: none"> • Finland was ruled by Russia (1809-1917), its language and literature almost forbidden and being overtaken by Russian 	20	<p>Most candidates should be able to: Explain in simple terms how Sibelius uses elements of Finnish folk music in <i>En Saga</i> and how he uses some musical elements such as melody, rhythm, texture, dynamics and harmony to illustrate the programme.</p> <p>Show some understanding of the influence of folk traditions on programmatic music of this era.</p> <p>More informed answers will: Explain in depth how Sibelius uses elements of Finnish folk to express the programme in ways typical of the Romantic era illustrating this with descriptions of several passages of music, showing perception and a sophisticated understanding of the music, using technical language with confidence and precision. Consistent use of examples throughout the answer.</p> <p>Demonstrate a sophisticated understanding of how elements of folk music and stories are demonstrated in its use in the music to capture the mood. Show close familiarity with the music, specific in detail. Able to make an informed judgement, on the significance of the music and some contextual understanding.</p>

Question	Answer	Mark	Guidance
	<p>culture. One of the main types of folk music in Finland is Karelian music, originating from the eastern Finnish region of Karelia, it is based on old Finnic stories and epic tales, especially the <i>Kalevala</i>, which is a 22,795 verse Finnish epic.</p> <ul style="list-style-type: none"> • Sibelius became fascinated with the Kalevala, a compilation of Finnish folk legends, he emerged himself in Finnish language and culture. • While the main themes in <i>En Saga</i> were inspired by Finnish folk music it is not an actual folk melody. Some Finnish folk tunes have a narrow range, usually using just the first five notes of a scale, a time signature of 4/4 or 5/4, and alliterative line-ends or a kind of rhymed stanzaic folk song. • Ref. national consciousness in other countries, reflected in programme music, e.g. Czech/Smetana, Russia/Mussorgsky. Subject-matter based on folk stories/national legend, music based on melodies/rhythms of local culture. <p>Credit any other valid observations.</p>		
8	<p>Answers may refer to:</p> <ul style="list-style-type: none"> • Radical/avant-garde, e.g. Darmstadt, atonal/dissonant, developing serial ideas (e.g. to apply to rhythm), mathematical/system basis for composition. • Minimalist, e.g. American composers, tonal, developing ideas from non-Western music (e.g. rhythm, layering of textures). • Ref. essay by philosopher Karl Popper ('Of Clouds and Clocks'), describes life as two opposing processes: 'clocks' 	20	<p>Most candidates should be able to: Demonstrate a basic understanding of experimental approaches post-1945 and how Ligeti musically interprets the title of his piece to create a new sound world. Show some familiarity with the music, perhaps general at times but able to discuss some specific detail of rhythm, harmony, texture etc. Give locations or accurate descriptions of a limited number of examples.</p> <p>More informed answers will: Demonstrate a clear understanding of experimental approaches post-1945</p>

Question	Answer	Mark	Guidance
	<p>(neatly ordered systems) and 'clouds' ("highly irregular, disorderly, and more or less unpredictable").</p> <ul style="list-style-type: none"> • Composed in 1972-73. Close to avant-garde composers, but also aware of music by Terry Riley and Steve Reich. • Idea of gradual change/metamorphosis from one state to another. <i>"I liked Popper's title and it awakened in me musical associations of a kind of form in which rhythmically and harmonically precise shapes gradually change into diffuse sound textures and vice-versa, whereby then, the musical happening consists primarily of processes of the dissolution of the 'clocks' to 'clouds' and the condensation and materialization of 'clouds' to 'clocks'"</i> (Ligeti). • Scored for 5 flutes, 3 oboes, 5 clarinets (bass clarinet), 4 bassoons (contrabassoon), 2 trumpets, percussion (glockenspiel, vibraphone), celesta, 2 harps, 4 violas, 6 cellos, 4 basses, and 12-voice women's chorus. No violins, limited brass. • Micropolyphony: minutely shifting rhythmic patterns and changing textures, e.g. bars 1-70: <ul style="list-style-type: none"> ○ opening cell of D-E, imitative/canonic in 5 flutes, upper note moves up to F, lower note to C#, expanding cells change between scalar/modal and chromatic, introduces shorter note values. ○ Voices enter on upper note G, phonetic syllables rather than text all combined to give a hypnotic effect, move up the scale in microtones/microintervals (half a semitone). Slower descent of lower note, faster climb of upper note, (ref. 'fan'/'wedge') both reaching B at bar 70, with B-F chord (ref. tritone etc.). • Clarinets, flutes and voices move flexibly in contrast to the precise rhythmic patterns of the two harps, 4 bassoons, trumpets and strings. Based on repeating motifs which gradually emerge changed, subtly creating complex 		<p>and explains how Ligeti musically interprets the title of his piece to create a new sound world. Shows perception and a sophisticated understanding of the music, using technical language with confidence and precision. Consistent and effective use of examples throughout the answer. Able to make an informed judgement, on the significance of the music and some contextual understanding.</p>

Question	Answer	Mark	Guidance
	<p>harmonies (e.g. diatonic chords superimposed on each other, e.g. bar 107, D9 with B-F in the lower strings, changing in bar 108 to chords of Ab major and C major over the B-F), which create a new and shifting floating world like the clouds of the title.</p> <p>Credit any other valid observations.</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.

<p>47</p>	1	8 errors. The general shape is correct, so 1 mark for shape.
<p>47</p>	0	The general shape is insecure. A few correct pitches but not accurate enough to gain a mark.

APPENDIX 3: AUDIO EXTRACTS

Track	Extract	Recording	Source timings
1	Extract 1	Beethoven: Piano Sonata in E flat, Op. 31 No. 3, first movement, bars 130-252. Richard Goode (piano). <i>Beethoven: The Op. 31 Piano Sonatas</i> , track 7. iTunes, (P) 1989, Nonesuch.	5'31" – 8'46"
2	Extract 2	Earl Brent and Matt Dennis: 'Angel Eyes'. Performed by Jack Jones, arranged and conducted by Marty Paich. <i>Wives and Lovers</i> , track 5. iTunes, released 1963, (P) 1963 Geffen Records.	0'00"- 2'54" Complete track
3	Extract 3a	Haydn: String Quartet in B flat, Op. 76 No. 4, 'Sunrise', first movement, bars 1-68. Kodály Quartet. <i>Haydn: String Quartets, Op. 76 Nos. 4-6</i> (1990), track 1. iTunes, (P) 1990, Naxos.	0'00"-2'08"
4	Extract 3b	Haydn: String Quartet in B flat, Op. 76 No. 4, 'Sunrise', first movement, bars 108-188. Kodály Quartet. <i>Haydn: String Quartets, Op. 76 Nos. 4-6</i> (1990), track 1. iTunes, (P) 1990, Naxos.	5'26"-8'05"
5	Extract 4a	Ted Koehler (words), Charles Wilmott (additional words) & Harold Arlen (music): 'Let's Fall In Love'. Sung by Diana Krall. <i>Live in Paris</i> (2002), track 2. iTunes, (P) 2002, The Verve Music Group, a division of UMG Records Inc.	0'00"-1'55"
6	Extract 4b	Ted Koehler (words), Charles Wilmott (additional words) & Harold Arlen (music): 'Let's Fall In Love'. Performed by Ella Fitzgerald and Billy May & His Orchestra. <i>Ella Fitzgerald Sings The Harold Arlen Songbook</i> (1961), this song released on <i>Ella Fitzgerald: Gold</i> , track 1. iTunes, released 2003. This compilation (P) 2003, Universal Classics & Jazz.	0'00"-2'05"

Need to get in touch?

If you ever have any questions about OCR qualifications or services (including administration, logistics and teaching) please feel free to get in touch with our customer support centre.

Call us on

01223 553998

Alternatively, you can email us on

support@ocr.org.uk

For more information visit

 ocr.org.uk/qualifications/resource-finder

 ocr.org.uk

 [Twitter/ocrexams](https://twitter.com/ocrexams)

 [/ocrexams](https://twitter.com/ocrexams)

 [/company/ocr](https://www.linkedin.com/company/ocr)

 [/ocrexams](https://www.youtube.com/ocrexams)



OCR is part of Cambridge University Press & Assessment, a department of the University of Cambridge.

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored. © OCR 2023 Oxford Cambridge and RSA Examinations is a Company Limited by Guarantee. Registered in England. Registered office The Triangle Building, Shaftesbury Road, Cambridge, CB2 8EA.

Registered company number 3484466. OCR is an exempt charity.

OCR operates academic and vocational qualifications regulated by Ofqual, Qualifications Wales and CCEA as listed in their qualifications registers including A Levels, GCSEs, Cambridge Technicals and Cambridge Nationals.

OCR provides resources to help you deliver our qualifications. These resources do not represent any particular teaching method we expect you to use. We update our resources regularly and aim to make sure content is accurate but please check the OCR website so that you have the most up-to-date version. OCR cannot be held responsible for any errors or omissions in these resources.

Though we make every effort to check our resources, there may be contradictions between published support and the specification, so it is important that you always use information in the latest specification. We indicate any specification changes within the document itself, change the version number and provide a summary of the changes. If you do notice a discrepancy between the specification and a resource, please [contact us](#).

Whether you already offer OCR qualifications, are new to OCR or are thinking about switching, you can request more information using our [Expression of Interest form](#).

Please [get in touch](#) if you want to discuss the accessibility of resources we offer to support you in delivering our qualifications.