

GCE

Music

H143/03: Listening and appraising

AS Level

Mark Scheme for June 2025

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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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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 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 available in RM Assessor
3. Log-in to RM Assessor and mark the **required number** of practice responses (“scripts”) and the **required number** of standardisation responses.

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, email or via the RM Assessor messaging system.
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 the annotation 'SEEN' to confirm that the work has been seen and mark any responses using the annotations in section 11.

7. There is a NR (**No Response**) option. Award NR (No Response):

- if there is nothing written at all in the answer space
- OR if there is a comment which does not in any way relate to the question (e.g., 'can't do', 'don't know')
- OR if there is a mark (e.g., a dash, a question mark) which is not an attempt at the question.

Note: Award 0 marks – for an attempt that earns no credit (including copying out the question).

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.**

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. For answers marked by levels of response: Not applicable in F501

To determine the level – start at the highest level and work down until you reach the level that matches the answer

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	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
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
	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)		D F minor	1	
1	(b)		Poco Adagio, quasi Andante – quite slow, but with some movement sf – accent, suddenly loud <i>cresc.</i> – gradually louder attacca subito il Rondo – go straight on to the Rondo	4	1 mark for each correct answer.
1	(c)		Answers may refer to: • Bar 9: Ebm • Bar 10: Bbm/Db • Bar 11-12: Baug6/Db – C (V/dominant in tonic Fm/F). Ref. imperfect cadence, Italian 6th / flattened 2nd / augmented chord. • Bar 12-14: Bdim7 – C, repeated. • Bars 14-16: adding C/dominant pedal • Bar 17: C7 / V7 / dominant preparation	4	3-4 marks: accurate identification of chords, clear and detailed understanding of harmony. 1-2: limited understanding of harmony, but one or two chords are correctly identified. Bars 11-12: accept general identification of the imperfect cadence.
1	(d)	33 	4	See Appendix 2 guidance 4 marks: completely correct 3 marks: 1 or 2 errors 2 marks: 3 or 4 errors 1 mark: general shape or some accuracy Dovetailing rule applies at the beginning and end.	
1	(e)		Answers may refer to: • Piano accompanies the horn melody, bars 48-53. Quaver movement in LH, dialogue / antiphonal answering phrases / call and response between RH and horn.	3	1 mark for each bullet point.

			- Piano imitates horn's ascending quavers, bars 53-54, developed into triplets 9 (bar 55), repeated as broken octaves (bar 56). Detached chords in LH. - Legato, broken chords / arpeggios in triplets, descending semibreves in bass (bars 59-61), ascending semiquaver scale (bar 62), leading to... - Return of rondo theme (bars 63-78), as at the beginning (bars 17a-29). - At the end of the theme (bars 75-78), the piano takes the melody (giving the horn player a rest?), More difficult / virtuosic piano writing than earlier, e.g. RH semiquavers (bar 74), LH scale in broken octaves (bar 75-76).		
1	(f)		Answers may refer to: - Structure of recurring theme + episodes, ABACADA etc. - Lively tempo - Melodic, tuneful - Position as final movement of a sonata.	2	
1	(g)		Answers may refer to: - Limited number of notes, restricted by harmonic series, e.g. arpeggio, stepwise movement in higher register. - No valves, some notes played by lip or manipulation of the bell. - Crooks required for different keys.	2	

Question		Answer		Mark	Guidance
2	(a)		(Alto/bass) <u>Flute</u>	1	
2	(b)		C She sings a fifth lower, in F major (F minor)	1	
2	(c)		Answers may refer to: BEGINNING (⦿ 0'17" to 0'42") • Slow opening, first phrase of the melody treated as an introduction • Hint at sadness / regret / apprehension (ref. melancholy continues into faster tempo). Low register, slow tempo, e.g. mature decision taken before dancing, aware of the consequences. END (⦿ 2'13" to the end). • Begins higher in range ('There may be teardrops'), octave higher ('and love and romance'), range 8ve + fifth (F – C / f – c"). • More rhythmic energy, swing, louder, build-up to the end. • Wilder feel of the dance, e.g. carried away by the feelings of the moment Credit any other valid observations.	6	5-6 marks: Perceptive comments on the treatment of the melody at the beginning and end, supported by specific examples. Good understanding of technique (voice and/or composing) and a good response to the expressive content/interpretation of the song/lyrics. 3-4 marks: Clear comments on the treatment of the melody at the beginning and end, supported by a few examples. Some understanding of technique (voice and/or composing) and/or a clear response to the expressive content/interpretation of the song/lyrics. 1-2 marks: A few comments on the treatment of the melody at the beginning and/or end, supported by one or two examples or unsupported by examples. There may be a basic understanding of technique (voice or composing) or a limited response to the expressive content/interpretation of the song/lyrics. 0 marks: No relevant comments on the treatment of the melody.
2	(d)	(i)	Answers may refer to: • pizzicato/plucked • 2-in-a-bar and 4-in-a-bar/walking bass • tonic-dominant/I-V patterns <u>and</u> stepwise/scalic/walking bass	2	1 mark for each bullet point

			ref. walking bass adds forward movement between phrases / at the end.		
2	(d)	(ii)	Answers may refer to: - TRUMPETS: playing chords as a section, bright/loud melody, fill/in-between the singer's phrases, dominates full band passages - TROMBONES: playing chords as a section, low-middle of the texture, adds weight (even playing softly) - REEDS/SAXOPHONES: playing fill/countermelody, unison/octaves, soft chords to accompany singing - Ref. fall-offs, riffs, detached chords, e.g. specific detail, example located by bar number / time / lyric Credit any other relevant points made in answer to the question.	4	3-4 marks: Clear understanding of the arrangement, with perceptive comments on the music of each instrumental section. 1-2 marks: Some understanding of the arrangement, with a few comments on the music of each instrumental section but limited in detail. 0 marks: No relevant comments on the music.
2	(e)		Answers may refer to: Frank Sinatra, Mel Tormé, Nat King Cole, Billie Holiday, Dinah Washington, Shirley Bassey, Nina Simone	1	Accept any suitable singer in blues, jazz, swing and big band, e.g. recordings from 1950s/early-mid 1960s
2	(f)		B long-playing vinyl disc (LP)	1	
2	(g)		Answers may refer to: - Development of LP, allowing 20-30 mins per side of a vinyl disc. More songs needed to fill a disc, e.g. new arrangements of pre-existing songs from 1930s-1940s. - Growing demand for consumer products from a growing middle-class. Market stimulated by availability of television. - Development of stereo recording. Record companies replacing catalogue of old mono recordings. - Themed collections of songs to make up an album (ref. concept album), popularised by Frank Sinatra (marketing titles, e.g. 'Songs for Swingin' Lovers'). - Series of composer-focused albums by Ella Fitzgerald for Verve Records, beginning with Cole Porter.	4	3-4 marks: Clear, relevant knowledge of the context, mostly perceptive and/or supported by specific detail. 1-2 marks: General knowledge of the context, partly relevant and accurate, may be supported by limited specific detail. 0 marks: No relevant knowledge of the context.

			• Popularity of big band arrangements, named arrangers/band leaders (e.g. Nelson Riddle) in new arrangements.		
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Question		Answer	Mark	Guidance
3	(a)	Answers may refer to: MELODY: - Lyrical melody, 4 bar phrase (2x2 bars), descending phrases, repeated (crescendo, passed around the orchestra) - Repeated higher, by step (bar 190 in D minor, bar 198 in E minor). - Repetition of short motif, ascending by step to build tension (bars 206-211). - Bar 212: Use of 2-bar motif from beginning of phrase, repetition of semitones, descending 6th. 1-bar motif, repeated, descending 5th/semitone (bars 220-223), extended, angular intervals. RHYTHM: - Lyrical melody in longer note values, accompanied by regular quaver movement, 2-note rhythmic motif (quaver-crotchet) (bars 178-201). - Rhythmic tension in crescendo passages (bars 182-189, 194-197): syncopation of violins G, then repeated semiquavers (ref. tremolo). - Syncopated and dotted rhythms, repetition (bars 206-211). - Dotted minim and crotchet, repeated 2-bar rhythm (bars 212-219) - Syncopated idea, with repetition, sforzando accents on 2nd/4th crotchets (bars 220-223), syncopated melody against minims (bars 224-229) 2-note motif against constant quaver movement (bars 230-240). Sudden silence. ORCHESTRA: - Violins have melody, in octaves, quaver movement in cellos. Melody passed to woodwind (oboe and bassoon, bars 182 and 197).	10	9-10 marks: Answer makes detailed, perceptive comments on melody, rhythm and orchestra. There are consistent examples, described accurately and in musical language. 7-8 marks: Answer makes some detailed comments on melody, rhythm and orchestra. There are clear examples, described with some accuracy and musical language. 5-6 marks: Answer makes relevant comments on melody, rhythm and orchestra, mostly correct and with some detail. There are a few clear examples, sometimes limited in accuracy and musical language. 3-4 marks: Answer makes a few relevant and accurate comments on one or more of melody, rhythm and orchestra. Examples may be limited in accuracy and musical language. 1-2 marks: Answer makes comments on one or more of melody, rhythm and orchestra. There may be one or two accurate observations or examples, but generally there is superficial evidence and lack precision in the detail. 0 marks: Answer makes no accurate or relevant comment on the music.

		• Syncopated motif in strings answered by bassoons/horns (octave lower) (bars 206-211). • Tutti, ff, tremolo upper strings, trumpets/horns/timpani (bars 212-219). • Violin 1 on melody, quavers on cello and sustained notes on bassoon 2), sudden forte chords in full orchestra (bars 230-237). Credit any other relevant points made in answer to the question.		
3	(b)	Answers may refer to: • Overture as a piece of music composed for the beginning (before the action starts) of a play, opera etc. • An undefined form, often structure was similar to first movement / sonata form. • Themes/character of the music may mirror the character of the drama. May include musical themes/ideas to be heard later. Ref. play 'Coriolan' by Heinrich von Collin. • Beethoven's thematic material, contrast of character of Coriolanus (determined to defeat Rome and be avenged for their unjust treatment of him) and his mother Volumnia (pleading for him to be merciful). • No recapitulation. Music follows the action of the play to end with the death of Coriolanus. • Ref. other overtures, e.g. for Mozart's operas, Beethoven's <i>Egmont</i>, <i>Fidelio</i> ('Leonora' overtures) • Expansion of the orchestra: ○ Early Haydn: based on strings, with oboes, bassoon, horns. Later Esterhazy symphonies with fuller woodwind, trumpets and timpani. ○ Standard 'double wind' orchestra by late Haydn/Mozart. Addition of clarinets. ○ Ref. unusual extra instruments, e.g. piccolo, trombones, 'military' percussion. • Increased independence of woodwind, more solos (e.g. clarinet in <i>Coriolan</i>) • The symphony:	10	9-10 marks: Detailed and thorough understanding of musical style in 'Coriolan' and in other orchestral music by Haydn, Mozart or Beethoven. Perceptive comparison of contrasting features, with precise examples from the prescribed work and one or more symphony/overture. 7-8 marks: Clear understanding of musical style in 'Coriolan' and in other orchestral music by Haydn, Mozart or Beethoven. Good comparison of contrasting features, with relevant examples from the prescribed work and one or more symphony/overture. 5-6 marks: General understanding of musical style in 'Coriolan' and in other orchestral music by Haydn, Mozart or Beethoven. Some comparison of contrasting features, with a few examples from the prescribed work and/or one or more symphony/overture. 3-4 marks: Some general understanding of musical style in 'Coriolan' and/or in other orchestral music by Haydn, Mozart or Beethoven. Comparison of contrasting features, perhaps limited to a few points or examples from the prescribed work and/or a symphony/overture. 1–2 marks: Limited understanding of musical style in 'Coriolan' and/or in other orchestral music by Haydn, Mozart or Beethoven. Superficial comparison/no

			○ Early symphonies in three movements, variety of structures. Becomes fixed at four movements (e.g. Haydn, Mozart): ○ Allegro first movement, sonata form, perhaps with slow introduction. ○ Slow second movement ○ Minuet and trio. Beethoven preferred the faster scherzo and trio. ○ Lively final movement. ● Expansion of the symphony, longer/weightier first movement, more development of themes (ref. Beethoven), balanced by longer slow movement, finale etc. Credit any other relevant points made in answer to the question.		comparison of contrasting features, with limited or no examples from the prescribed work and/or a symphony/overture. 0 marks: Answer makes no accurate or relevant comment.
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Question		Answer	Mark	Guidance
4	(a)	Answers may refer to: GENERAL: • 4a: Quite fast tempo – approx. 108 bpm. Large band, fuller orchestration. F major. • Structure: AB (8+8 bars), extended AB (8+12 bars), Band (A - 8 bars), Voice (B – 8 bars) (modulate to F# major), extended AB (8+12 bars), Outro. • 4b: Faster – approx. 126 bpm. Small group, (bass/drums, piano, guitar). Db major. • Structure: AB (8+8 bars), extended AB (8+12 bars), No band break (modulate to D major), more extended AB (8+20 bars), Outro. SINGING: • 4a: opening melody in one-bar phrases, gentle swing but firmer outline of rhythmic/melodic ideas (e.g. clear repetition of motifs/phrases). • 4b: freer interpretation of the opening melody, more flexible rhythm (ref. rubato, delay), longer phrases (e.g. two bars, but also 4 bars – ‘Do my foolish alibis bore you?’). • 4a: Second AB: louder, more legato/sustained phrasing (instead of breaths in middle). • Long sustained note on ‘pur -sue’ solo/a cappella phrase for ‘I just adore you’ which is rhythmic and makes a statement. • 4b: clearer repetition of motifs, slides/gliss between phrases in high register, suddenly quiet ‘but it’s undeniably true’. • At the end, repetition of the motif (‘unpredictable ... impractical ... unreliable ... undependable’) to extend the section, build-up tension. INTERPRETATION:	10	9-10 marks: Specific evidence of understanding of performance and interpretation of both songs, linked to a range of perceptive and detailed examples. 7-8 marks: A range of relevant evidence of understanding of performance and interpretation skills in both songs. Answer identifies different examples. 5-6 marks: Relevant evidence of understanding of performance and interpretation skills in both songs. Answer identifies different examples. Some detail but perhaps not always consistent. 3-4 marks: Some relevant evidence of understanding of performance and interpretation skills in both songs. An attempt to provide some reasonable examples. 1-2 marks: Limited and/or basic relevant evidence of understanding of performance and interpretation skills in both songs. A few examples provided. 0 marks: No relevant evidence offered. Answer makes no accurate or relevant comment on the music. Extract 4a / Track 4: Michael Bublé Extract 4b / Track 5: Nancy Wilson

		• 4a: more serious, more in need of forgiveness for the different qualities • 4b: lighter, more playful, easier to forgive Credit any other relevant points made in answer to the question.		
4	(b)	Answers may refer to: • Bublé is most famous for reinterpreting jazz standards, big band style. • Smooth, firm baritone voice. Influence of singers such as Frank Sinatra, Dean Martin, more modern singers such as Harry Connick Jr. • Image from stage performances, album covers etc. Younger man singing older repertoire, classy, well-dressed, charming, singing songs about love and desire, seductive but in a safe/respectable way. • Pitched at an older audience, enjoying standards in richly textured/rhythmic arrangements, big band/orchestra style. Glamorous, large-scale performances, suitable for big arenas, television. • 'The Best Is Yet To Come'. Solo voice opening, finger clicks. Band hit interrupts. Relaxed, confident, easy swing. Sections of saxes, trombones, antiphonal. Strings added for second verse. Dialogue between voice and band. • 'It Had Better Be Tonight' ('Meglio Stasera'). Faster, rhythmic, Latin percussion, energetic dance feel. Legato melody in the voice, accompanied by rich texture, busy rhythmic figures in the band. • 'Call Me Irresponsible'. Sinatra-style vocals, short phrases, fall-offs. Relaxed, feeling of vulnerability. Shift of key for the last verse, full voice, strong swing in the band. Reduce sound to end quietly. • Ref. other arrangements in the album, e.g. 'Me and Mrs Jones', 'I'm Your Man', 'Coming Home Baby', 'Wonderful Tonight', 'I've Got the World on a String', 'Dreams'.	10	9-10 marks: Perceptive judgement of Bublé's work and convincing reasons for his appeal to modern audiences. Answer identifies a range of different features in the album and its context, supported by precise and specific detail from the songs. 7-8 marks: Clear judgement of Bublé's work and good reasons for his appeal to modern audiences. Answer identifies different features in the album and its context, supported by good detail from the songs. 5-6 marks: Relevant judgement of Bublé's work and reasons for his appeal to modern audiences. Answer identifies general features in the album and its context, supported by some detail from the songs. 3-4 marks: Some judgement of Bublé's work and reasons for his appeal to modern audiences. Answer identifies a few features in the album and its context, perhaps limited in detail or examples from the songs. 1-2 marks: One or two judgements of Bublé's work and reasons for his appeal to modern audiences. Answer identifies limited features in the album and/or its context or limited examples from the songs. 0 marks: No relevant evidence offered. Answer makes no accurate or relevant comment on the music. Answers may repeat relevant points made in answer to Q4(a).

			Credit any other relevant points made in answer to the question.		
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Question	Answer	Mark	Guidance
5	Answers may refer to: CONTEMPORARY JAZZ ELEMENTS • Energetic and complex sound. Elements of older jazz styles given a more modern feel with inventive playing styles. • Piano-dominated acoustic trio allows freedom for greater improvisation. Virtuoso playing. • Repeating riffs on piano and bass, elements of rock music / progressive rock, funk inspired rhythms and electronic sounds. • Blending of rock, jazz and classical elements in this album, (ref. impressionist composers, Debussy and Ravel) THE ALBUM: • <i>Move: The Trio Project</i> (2012), recorded at Aire Born Studios, Indiana. Second album by Japanese pianist Hiromi Uehara. Anthony Jackson (6-string electric bass) and Simon Phillips (drums) had played with various rock bands and artists and bring elements of that to the album. • Piano is dominant in the recordings, bass is very subtle • The album makes use of piano and analogue synthesiser (on 'Endeavor') • Phillips uses a very large drum kit with a wide range of cymbals and drums exploring the different timbres in his playing • Combination of styles including post-bop and rock styles 'MOVE': • Piano dominates the texture, a few passages where the bass is more prominent with some melodic ideas while the piano continues to repeat short motifs • Much repetition of notes and short motifs (ostinato/pedal point feel) creating a fast-paced intense sound, • Sometimes modal, other times quite dissonant with some angular melodies	20	Apply generic marking grid in Appendix 1. Most candidates should be able to: Explain some of the different elements of musical styles used in some contemporary jazz music, evaluating how effectively they are achieved in the album <i>Move</i>. Show some familiarity with Hiromi'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. More informed answers will: Explain features of contemporary jazz style in detail, with perceptive understanding of how musical elements from different styles are combined to bring a new, popular style. Show close familiarity with Hiromi's music, using technical language with confidence and precision. Consistent use of specific examples throughout the answer, convincingly evaluating Hiromi's music and contribution to the popularity of contemporary jazz.

		• A framework in which the opening material returns at points in the 8½ minute piece • Close relationship between the instrumentalist, with drums matching the piano rhythms very precisely at times while otherwise maintaining a beat. Some sudden accents in both drums and piano ‘BRAND NEW DAY’: • Complete contrast to ‘Move’, much more gentle and reflective. • Piano dominates with repetitive patterns, oscillating between just a few chords, underpinned by soft cymbal rolls leading to stronger pulse in drums. • More melodic, lyrical at the beginning • Contrasts achieved through sections of more chordal texture rather than fast flowing improvisation around the melody. • Melody on guitar in middle, shadowed by the piano. • Opening returns towards the end, (like a returning Head in bebop), ends rather abruptly Other contemporary jazz musicians who may be discussed could include: Ezra Collective, Nubya Garcia, Kammal Williams, Alfa Mist, Esperanza Spalding, Gwilym Simcock Credit any other relevant points made in answer to the question.		
6		Answers may refer to: • Much of Lutheran religious music was based on Biblical text and sung in the vernacular (German). Some settings in Latin. • Techniques in setting text: ○ Types and numbers of voices, e.g. soprano for Angel, 6-part chorus for host of angels, tenor for Evangelist, 3 altos for shepherds, 3 tenors for Wise Men, 4 basses for High Priests and Scribes. ○ Solo in recitative for narration or lyrical aria for speech/expression. Contrast with multiple voices.	20	Apply generic marking grid in Appendix 1. Most candidates should be able to: Discuss in simple terms how the voices are used in German Baroque religious music as demonstrated in Schütz’s <i>Christmas Story</i>, showing some understanding of musical techniques used. Demonstrate some understanding of some of the differing writing for voices and how it is used to tell the story More informed answers will:

			○ Chorus or groups of voices, homophonic/chordal (everyone together) or polyphonic (different voices). Contrast with solo voice. ○ Dynamics, loud and soft. ○ Word painting, a musical response to individual words or phrases, e.g. ascending scale to heaven, descending for death, melisma for joy, decoration for star or swaddling cloths (No. 3, 'Windeln gewikkelt'). • <i>Christmas Story</i> (1660) divided into movements: ○ Recitative. Evangelist recitative part published in 1664. ○ Intermedium (pl. -ums, -a): aria, chorus, duet, movements for soloist and chorus. The other movements were available for hire or could be adapted or substituted with other music according to local resources. • Accompaniment mainly continuo (bass viol or cello) and keyboard, strings, occasionally woodwind / brass. RECITATIVE: • Mainly 'recitative secco', a new feature in German church music (ref. Italy, opera/cantata). Sung by the Evangelist, retelling the story from the gospel. • Simple continuo accompaniment, Sections end on a perfect cadence. • Vocal line is syllabic, often repeats notes or moves by step. The rhythm follows the natural speech patterns and rarely repeats words. ARIA: • Lyrical expressions of the story for solo voice. Mainly syllabic, occasional melisma on key words (e.g. No.3, 'siehe' and 'allem'). • Accompanied by orchestra and continuo. Short 'sinfonia' / instrumental introduction before the voice enters. • No.3 is in 3/2 time, stepwise descending motif, expanding from three notes to five (D-G), used repeatedly. Contrast between sections with new melodic phrases and related	Discuss in depth how voices are employed in German baroque religious music, with particular reference to Schütz's <i>Christmas Story</i>. Show close familiarity with the music, describing several passages of music, showing perception and a sophisticated understanding of the music. Use technical language with confidence and precision. Consistent use of examples throughout the answer. Background to editions: <i>Christmas Story (Historia der Geburt Jesu Christ)</i>, composed towards the end of Schütz's life, probably first performed in 1660. No complete score survived. Various modern editions, significant differences between performances. Note in the prescribed edition (Novello), Intermedium 3a (No. 8a), Alleluia (SSSS) is taken from sacred concertos SWV328.
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		keys (C, D, Em/major, G). Strings have their own melodic line, sometimes based on the vocal line, ref. freedom from the time signature, hemiolas. MULTIPLE VOICES/CHORUS: • Most often written for SATB in many works, Schütz varies from this: No.5 - SSATTB, No.7- AAA, No.8a - SSSS, No 9 – TTT, No. 11 – BBBB (collections of the same voices) • Accompanied by orchestra, Schütz tends to link certain instruments with particular voices (trombones with basses, woodwind with altos) • Text is mainly syllabic with occasional melismas (eg. No. 7 “gehen”) • Mainly contrapuntal writing with imitative entries on most phrases, occasional homophonic phrases for emphasis of text • Occasional sinfonia between phrases (and the beginning) Other work which might be discussed could include J S Bach’s <i>St. Matthew Passion</i> and <i>St. John Passion</i> Credit any other relevant points made in answer to the question.		
7		Answers may refer to: • ‘Romantic’ characteristics of the age, art/music that tells a story (ref. ‘romance’), creates a mood/image. • Prioritising feeling, spontaneous expression, quickly changing emotion, response to nature, the countryside and its inhabitants (representing a more natural human state) etc. PIANO: • Improvements in piano construction, e.g. thicker strings, iron frame, improved mechanisms and addition of the sustain pedal, leading to new ways of using the piano in compositions. • Greater range of octaves and wider range of dynamics.	20	Apply generic marking grid in Appendix 1. Most candidates should be able to: Explain some of the reasons for the increased demand in short pieces composed for the piano and the growth in popularity of programme music during the Romantic era. Show some familiarity with Grieg’s <i>Lyric Pieces</i> and his use of the piano to express the programme. Use some examples from the music to demonstrate this. More informed answers will: Explain in depth the reasons for the growth in programme music for the piano, both social and musical, including developments in the piano. Use examples from Greig’s music and maybe other

		• Greater variety of playing technique, e.g. crossing of hands, finger dexterity, 'una corda' and sustain pedal for wider spread chords and lyrical playing. • Composers exploited these new timbres, flexibility and range to express the mood or the story of the programme. Virtuoso music for concert performance (e.g. Liszt, Ravel). • Preference for programme music in short forms, character pieces, ref. preludes. Collections of short pieces, each with its own descriptive/poetic title, on a single theme (e.g. Schumann) or contrasting (e.g. Grieg, Debussy). • Wider availability of pianos including in the home and the demand for new music to be composed and published, particularly short pieces (e.g. Grieg, Schumann). GRIEG: <i>Lyric Pieces, Book 5, Op. 54</i> (1889-1891): • One of 10 books of Lyric Pieces. 6 pieces: ○ 1. 'Shepherd Boy' (Gjætergut). G minor, modal/pastoral melody (sharpened 4th, C#). Descending chromatic phrases, dissonant chords. ○ 2. 'Norwegian March' (Gangar). C major. Fast 6/8, tonic pedal, full range of the piano, LH octaves, contrasts of dynamics. ○ 3. 'March of the Dwarfs' (Trolldog). G minor. Fast march, D-A ostinato bass, descending chromatic melody. Contrasting middle section, D major, lyrical melody. ○ 4. 'Notturmo'. C major. Night music, expressive RH melody, LH bass/repeated chords, sustaining pedal. Birdsong figures. ○ 5. 'Scherzo'. E minor. Prestissimo, LH melody, tritone fanfare. Middle section, slow, tonic major version of the melody. ○ 6. 'Bell-Ringing' (Klokkeklang). C major. Overlapping fifths, drone/ostinato. • Popularity/attractiveness as a set, contrasting moods and tempi. • Aspects of traditional folk music, pastoral/natural/open-air subjects, national themes.		composers to demonstrate this understanding. Show close familiarity with the music, showing perception and a sophisticated understanding of the music, using technical language with confidence and precision.
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		• Musical features include, folk-like 5ths, pedal points, chromaticism, sudden changes of keys, textures and dynamics, repetitive sections (ABA structures), memorable melodies (ref. 'lyric', as in song, poetic). • Ref. other piano music (e.g. Schumann, Liszt, Mussorgsky, Debussy and Ravel). Credit any other relevant points made in answer to the question.		
8		Answers may refer to: HOLST THE PLANETS: • Orchestral suite in 7 movements (1914-1917). (Jupiter, Saturn, Uranus – prescribed movements). Ref. a cycle of contrasting tone poems? or a single work unified by musical interrelationships between movements (e.g. motivic)? • Very large orchestra: strings, quadruple woodwind (incl. unusual instruments, bass flute in G, bass oboe, cor anglais, double bassoon), large brass section (e.g. 6 horns), 6 timpani (2 players), large percussion section, 2 harps, organ. VII Neptune has an SSA choir. • Range of influences on Holst, e.g. Stravinsky ballets (insistent rhythms, large orchestra), Schoenberg (textures, dissonance), English folk music (modal), Hindu philosophy and Eastern scales, astrology and idealistic philosophy (American poet Walt Whitman). MUSICAL FEATURES: • Unexpected (and unprepared) changes in rhythm, time signature and tonality. • Unusual timbres (alto flute, bass oboe, tenor tuba, harp harmonics) and textures; heavy use of brass • Many different themes in each movement, suddenly juxtaposed • Use of dissonance and angular melodic motifs JUPITER: • Most well-known and accessible movement, ref. middle section melody 'I vow to thee my country' • Distinctive opening 3-note motif, gradually adding low syncopated theme	20	Apply generic marking grid in Appendix 1. Most candidates should be able to: Explain some features of Holst's <i>The Planets</i>, showing some understanding of how and why they may have challenged audiences of the time. 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. More informed answers will: Demonstrate a clear understanding of some of the musical features of Holst's <i>The Planets</i> and explain why these may have proved challenging for the listener. Show perception and a sophisticated understanding of the music, using technical language with confidence and precision. Consistent and effective use of examples throughout the answer. May be able to demonstrate knowledge of other works familiar to audiences of the time.

		• Suddenly changing from one melodic idea and tonality to another without preparation or transition • Time signature changes between 2/4 and $\frac{3}{4}$ SATURN: • Slow tempo captures the Bringer of Old Age • Oscillating chords of opening (Bdim7 and Adim7) • Low melodic ideas • Frequent use of syncopation resulting in a lack of clear pulse • Slow dissonant chords (some suggest of tolling bells and funeral implications) • Lack of resolution of tonality and harmony URANUS: • Opening brass fanfare giving a distinctive 4 note opening contrasting with light-hearted feel of the rest of the movement • Magical feel (reminiscent of The Sorcerer's Apprentice, but more complex) Scherzo-like movement • Changes of time signature (4/4, 6/4, 9/4) • Extensive use of hemiola • Some sparse textures contrast with complex middle section • Contrary motion scales between upper winds and tuned percussion • Lack of tonal centre (moves between E minor, C minor, E major and Db minor) but tonality is not always clear and has sudden shifts. CONCERT LIFE IN LONDON • Audiences aware of European/continental music, e.g. prestige/status of German music, importance of French and Russian music • Emergence of English/British composers, influences from folk music, philosophy/culture from parts of the Empire (e.g. India), Elgar, Mahler, Vaughan Williams, Butterworth • Cool reception from critics, more positive response from audience Credit any other relevant points made in answer to the question.		
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APPENDIX 1**SECTION C Generic Marking Grid**

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

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

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

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

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

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

0 marks: No response worthy of credit.

APPENDIX 2: SECTION A Melody dictation or bass dictation questions

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

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

EXAMPLE:

4 marks – completely correct

3 marks – 1 or 2 errors of relative pitch

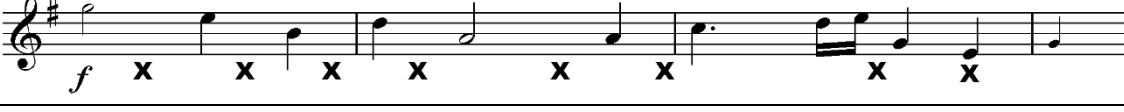
2 marks – 3 or 4 errors of relative pitch

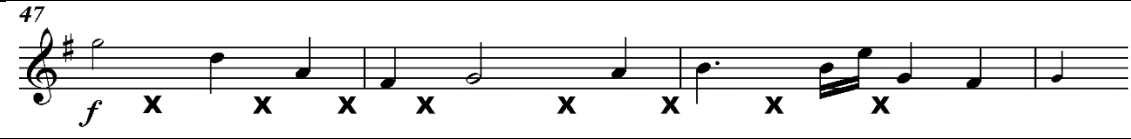
1 marks – some accuracy in pitch or the general shape is correct

0 marks – very little accuracy

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

EXAMPLES:

47 	4	Completely correct.
47 	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').
47 	3	1 error. Accept enharmonic equivalents (D# and Eb). (i) the incorrect E is one error between two correct pitches.
47 	1	8 errors. The general shape is correct, so 1 mark for shape.

47 	0	The general shape is insecure. A few correct pitches but not accurate enough to gain a mark.
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APPENDIX 3: AUDIO EXTRACTS

Track	Extract	Recording	Source timings
1	Extract 1	Beethoven: Sonata for horn and piano, Op. 17, second and third movements (to bar 93¹). Hermann Baumann (horn), Leonard Hokanson (piano). <i>Works for Horn and Piano</i> (1986), tracks 4 & 5. iTunes. (P) 1986 Universal International Music B.V.	Track 4: 0'00" – 1'20" (complete track). Track 5: 0'00" – 1'44".
2	Extract 2	Irving Berlin: 'Let's Face The Music And Dance' Sung by Ella Fitzgerald, with Paul Weston & His Orchestra. <i>Ella Fitzgerald sings the Irving Berlin Songbook</i> (1958), track 1. iTunes. (P) 2017 Verve Label Group, a division of UMG Recordings Inc.	0'00" – 2'58" (complete track)
3	Extract 3	Beethoven: Overture to 'Coriolan', Op. 62, bars 178-240 Orchestre de la Suisse Romande, Armin Jordan (conductor). <i>Beethoven: Symphony No. 6 (Pastorale), Egmont Overture, etc.</i> , track 9. iTunes. (P) 1965 © Everest Records.	4'18" – 5'49"
4	Extract 4a	Sammy Cahn & Jimmy Van Heusen: 'Call Me Irresponsible'. Sung by Michael Bublé, arranged by Bill Holman, produced by David Foster & Humberto Gatica. <i>Call Me Irresponsible</i> (2007), disc 1, track 7. iTunes. (P) 2007 Reprise Records.	0'00" – 3'16" (complete track)
5	Extract 4b	Sammy Cahn & Jimmy Van Heusen: 'Call Me Irresponsible'. Sung by Nancy Wilson (1964). <i>The Very Best of Nancy Wilson: The Capitol Recordings 1960-1976</i> (2007), disc 2, track 8. iTunes. (P) 2007 A Capitol Records Release. First released in <i>Today, Tomorrow, Forever</i> (1964).	0'00" – 2'29" (complete track)

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