

Mark Scheme for January 2013

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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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Question		Answer	Marks	Guidance
1	(a)	<p><i>Max of 5 from:</i></p> <ul style="list-style-type: none"> • b 1 timpani roll commands attention • b 2 – 8¹ lower brass (ww, strgs) (1) in octaves/unison/monophonic (1), dark sound (1) • 4 note motif outlines tritone/aug 4th/dim 5th(1) brutal, sinister, unsettling (1) • Motif repeats (1), extending at each repetition (1) • b 7 rhythm augmented (1) in expectation (1) • Use of silence also creates feeling of expectancy • <i>ff</i> dynamics and accents contribute to disturbing mood • Based round B\flat with each phrase returning there (1). 	5	Answers must comment on mood to gain full marks
	(b)	<p><i>Max of 4 from:</i></p> <ul style="list-style-type: none"> • Forms vocal melody of b 8 – 11 • Interjects between each vocal (and instrumental) phrase to b 21 • ...creating contrast with much more <i>legato</i> phrases • From b 28 rhythmically augmented version of motif (1) <i>p marcato pizz.</i>, now in background (1), now only in lower strgs (1) • From b 37 becomes more disjointed (1) as it winds down to end of section (1). 	4	

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2	<p><i>Max of 5 from:</i></p> <ul style="list-style-type: none"> • b 8 – 11 unison/octaves declamatory • b 12 – 14 homophonic 4 pt harmony, warmer for <i>happier men</i> • Move away from whole-tone unison intro to more tonal homophonic passages • b 18 – 29 repetition of text <i>what golden days...</i> becomes more contrapuntal (1) SA + TB at first (1) but phrases end homophonically (1), rich sound reflects text (1) • b 33 imitative (unaccompanied) for <i>transcending</i> • b 36² ends on unison/octave as though all gazing together. 	5	
3	<p><i>Answers might refer to:</i></p> <ul style="list-style-type: none"> • E\flat minor • Dominant/B\flat pedal throughout • Begins on octave B\flat • b 15³ – 16² A\flatm7, D\flat7, C\flat • b 16³ chromatic chord, Aug 6th on C\flat (+ aug 4th + perf 5th) • b 16³ false relation between A\sharp/A\flat • Ends on dominant chord (B\flat). 	4	<p>4 marks Answers demonstrate detailed understanding of harmony and tonality.</p> <p>2–3 marks Answers demonstrate some understanding of harmony and tonality, but lack detail, or refer in detail to only one aspect.</p> <p>1 mark Superficial observation only.</p> <p>0 marks No relevant observations made.</p>

Question	Answer	Marks	Guidance
4	<p><i>The main points discussed might include:</i></p> <p>Orchestration:</p> <ul style="list-style-type: none"> • Rushing semiquavers strgs/ww with interjecting stabs from brass/timpani • Brief semiquaver orchestral interjections punctuate text • From b 51 brass/ww repeated chords – fanfare style • From b 54 strgs/ww rushing semiquavers alternate with crotchet chords from ww/brass. <p>Rhythm:</p> <ul style="list-style-type: none"> • Unison motif from opening now in semiquavers instead of quavers • Still employs silences • Choir rhythms much more expansive and completely homophonic creates contrast with orchestra • b 51/53 brass have cross rhythms. <p>Harmony and Tonality:</p> <ul style="list-style-type: none"> • E\flat major firmly established • b 48 hint of E\flatm • b 51 – 54 E\flat, F\sharpm, C\sharp enharmonic change to D\flat7, Em • b 55 – 57 chords move sequentially back to E\flat, (Em, A\flatm, Dm, F\sharpm, B), chromatic shifts. 	8	<p>7–8 marks Answers demonstrate secure and acute aural perception by explaining in detail specific aspects of orchestration, rhythm, harmony and tonality.</p> <p>5–6 marks Answers demonstrate secure aural perception by explaining in detail specific examples in at least two of the required aspects.</p> <p>3–4 marks Answers contain specific examples, but lack detail, or refer in detail to only one aspect.</p> <p>1–2 marks Superficial observation only.</p> <p>0 marks No relevant observations made.</p>

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5			<p><i>Observations might include:</i></p> <ul style="list-style-type: none"> • b 57 high pitch on <i>loftier</i> • b 62 – 63 expansive with melisma on <i>e'er the world</i> • b 63 – 64 rises on <i>shall rise</i> • b 68 lightly scored vocally on <i>light</i> • b 81 <i>gentle</i> has longer note in contrast to crotchets around it • b 83 emphasis on <i>strong</i> through clear, major root position homophonic chord after counterpoint • b 94 $E\flat m^{11}$ chord on <i>dare</i> (repeated) gives harsh sound. 	6	Award 1 mark for identification and 1 for explanation. Credit first three examples given.
6			<p><i>The main points discussed might include:</i></p> <ul style="list-style-type: none"> • Very high semiquavers in fl, picc, cl, vlms • Ascending (accented) movement in bass • Brass repeated chords in various rhythms • Addition of perc – glockenspiel, celesta, cymbals, xylophone, tam tam, (tubular bells) • Canon in voices • Changes in rhythm/metre create rush towards silence in b 101 • b 101 dramatic silence • Unaccompanied choir builds up to final chord using all voices at their highest range • Dramatic <i>allargando</i> passage, full orchestra re-enters <i>fff</i> at fast tempo • Ends on triumphant $E\flat m^{11}$ chord. 	3	

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7				5	<p>5 marks Answers identify strong similarities and/or differences between the use of choir and orchestra in the extract and the chosen work. Detailed references are made.</p> <p>3–4 marks Answers identify similarities and/or differences between the use of choir and orchestra in the extract and the chosen work. General references are made.</p> <p>1–2 marks Answers may show some knowledge but fail to compare successfully the extract with the chosen work.</p> <p>0 marks No creditable observation made.</p>

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Section B

In this section candidates are required to demonstrate their understanding of the issues relating to the areas of study *Tonality* and *Interpretation*, their knowledge and their ability to draw sufficiently closely on this to support their points appropriately, and to be able to relate their knowledge about specific examples of repertoire to appropriate contexts of time and culture.

The quality of the candidate's language is assessed.

Mark	Categorised by
23 – 25	Thorough and detailed knowledge of the appropriate aspect of the chosen topic, supported by close familiarity with relevant examples of music and an extensive understanding of context, with a clear demonstration of the ability to apply this knowledge and understanding to answering the specific question. Answers clearly expressed in language of high quality, essentially without faults of spelling, punctuation and grammar.
20 – 22	Specific knowledge of the appropriate aspect of the chosen topic, supported by familiarity with relevant examples of music and a good understanding of context, with evidence of the ability to apply this knowledge and understanding to answering the specific question. Answers clearly expressed in language of mainly good quality, with perhaps occasional lapses of spelling, punctuation and grammar.
16 – 19	Good knowledge of the appropriate aspect of the chosen topic, supported by some familiarity with relevant examples, not entirely precise in detail and a general understanding of context, but not always able to apply this knowledge and understanding to answering the specific question. Answers expressed with moderate clarity with some flaws in spelling, punctuation and grammar.
12 – 15	Some knowledge of the appropriate aspect of the chosen topic, but relatively superficial, partly supported by familiarity with some relevant examples and some understanding of context, but only partly able to apply this knowledge and understanding to answering the specific question. Answers partially clear in their expression with faults in spelling, punctuation and grammar.
9 – 11	Some knowledge of the chosen topic, partly supported by familiarity with some music, but insecure and not always relevant. A general understanding of context not directly applied to answering the specific question. Answers poorly expressed in places with persistent weaknesses in spelling, punctuation, and grammar.
6 – 8	A little knowledge of the chosen topic with little familiarity with music and sketchy understanding of context. A series of vague and unrelated points not attempting to address the question, and poorly expressed in incorrect language.
0 – 5	Barely any knowledge of the chosen topic, music or understanding of context. No attempt to address the question. Very poor quality of language throughout.

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8			<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> describe some of the musical features used give some explanation of how these features interpret the text support some of these observations with references to the music in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> showing a greater appreciation of the relationship between vocal/instrumental parts giving detailed examples of word painting and mood setting showing a close familiarity with the music in their ability to give detailed illustrations. 	25	
9			<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> describe some of the harmonic and tonal processes used give some explanation of how these processes interpret the text support some of these observations with references to the music of one or both composers in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> showing a greater awareness of the specific harmonic and tonal processes in the music of both composers describing in detail how this relates to the interpretation of the subject matter showing a close familiarity with the music in their ability to give detailed illustrations. 	25	
10			<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> describe the instrumental writing of one or both composers in some detail show some understanding of the interpretation of the text in this writing give some references to features such as melody, tonality, tessitura and virtuosity, as appropriate. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> explaining in detail the instrumental techniques found in the music of the two composers giving detailed examples of word painting and mood setting illustrating in detail the use of melody, rhythm, tonality and texture in the expression of the text showing a close familiarity with the music in their ability to give detailed illustrations. 	25	

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11			<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • give an account of some instances of use of structure in the work • give some explanation of how the music interprets the subject matter • support some of these observations with references to the music in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • showing a greater appreciation of the specific programmatic features of the work • describing in detail examples of expressive use of structure and other musical features • showing a close familiarity with the music in their ability to give detailed illustrations. 	25	
12			<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • describe some examples of use of texture and timbre • give some explanation of how these features interpret the subject in the music of one or both composers • support some of these observations with references to the music in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • showing a greater knowledge of the contrasting styles and techniques • describing in detail features of texture and timbre showing how these interpret the subject matter • showing a close familiarity with the music in their ability to give detailed illustrations. 	25	
13			<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • give an account of some instances of the expressive use of harmony and tonality in the chosen works • give some explanation of how the music interprets the subject matter • support some of these observations with references to the music of one or both composers in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • showing a greater appreciation of the specific programmatic features of each chosen work • describing in detail techniques of harmony and tonality • showing a close familiarity with the music in their ability to give detailed illustrations. 	25	

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14		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • give some, perhaps general, description of three scenes to illustrate the musical interpretation of the action • give some explanation of how the use of timbre and texture interprets the dialogue and action • support some of these observations with references to the music in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • giving a detailed description of the music of three scenes • referring to details of texture and timbre showing how this enhances the dialogue and action • showing a close familiarity with the music in their ability to give detailed illustrations. 	25	
15		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • give some, perhaps general, descriptions of the music in scenes from each chosen film • compare the expressive use of harmony and tonality in the two films • support some of these observations with references to the music in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • explaining in detail the musical language of Glass and the other chosen composer • giving detailed examples of the relationship between music and drama – including the expressive use of harmony and tonality • comparing Glass's style and musical language with that of the other chosen composer • showing a close familiarity with the music in their ability to give detailed illustrations. 	25	
16		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • describe, perhaps only in general terms, aspects of the orchestration in scenes by one or both composers • refer to techniques such as <i>leitmotif</i> and underscore in the music • explain the importance of the music in enhancing the drama. <p>More informed answers will demonstrate a deeper understanding by:</p> <ul style="list-style-type: none"> • showing and illustrating an appreciation of the importance of the music in creating and sustaining the drama • giving detailed examples of the musical techniques used to achieve this • showing a close familiarity with the music in their ability to give detailed illustrations. 	25	

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17	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> describe some of the features of harmonic and tonal processes in the music give some explanation, perhaps only in general terms, of how these features respond to the text in the music support some of these observations with references to the music in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> showing greater appreciation of the harmonic and tonal processes giving detailed examples of how this use responds to the text of the Mass showing a close familiarity with the music in their ability to give detailed illustrations. 	25	
18	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> give some, perhaps general, descriptions of sections from both works to illustrate the expressive use of the voice comment on contrasting aspects of the vocal writing support some of these observations with references to the music in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> explaining in detail the musical language of the vocal writing in the works giving detailed examples of how the musical settings reflect aspects of belief – including the use of vocal sonorities, texture, tonality showing a close familiarity with the music in their ability to give detailed illustrations. 	25	
19	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> give some, perhaps general, descriptions of sections from each chosen work to illustrate the effective use of melody, harmony and use of the medium comment on the vocal/instrumental writing, including the use of technology where appropriate, in the two works support some of these observations with references to the music in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> explaining in detail the musical language of the chosen composers giving detailed examples of how the musical techniques found in the musical settings reflect aspects of belief – including the use of vocal sonorities, instrumental writing, tonality, use of technology, as appropriate explaining in detail the styles and musical language of the chosen composers showing a close familiarity with the music in their ability to give detailed illustrations. 	25	

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20		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • give an account of some examples of harmony and tonality in the work • give some explanation, perhaps only in general terms, of how these features respond to the text in the music • support some of these observations with references to the music in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • showing a greater insight into the harmonic and tonal language used • discussing in detail the interpretation of the libretto through chromaticism, dissonance, tonal ambiguity as appropriate • showing a close familiarity with the music in their ability to give detailed illustrations. 	25	
21		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • describe the vocal and instrumental writing of one or both composers in some detail • show some understanding of the interpretation of the text in this writing • give some references to features such as melody, rhythm, texture, harmony, tonality, for expressive effect in integrating music and drama. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • describing in detail the musical language of both composers • giving detailed examples of features such as syllabic and melismatic word setting, word painting, rhythm, chromaticism, <i>leitmotif</i> for expressive effect in integrating music and drama in the chosen works • showing a close familiarity with the music in their ability to give detailed illustrations. 	25	
22		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • give an account of the use of features such as aria, recitative, ensemble, chorus • refer, perhaps only in general terms, to the ways in which the drama is interpreted • support some of these observations with references to the music in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • showing a greater awareness of the specific techniques in the chosen work • discussing in detail the interpretation of the libretto through melody, rhythm, harmony and tonality • showing a close familiarity with the music in their ability to give detailed illustrations. 	25	

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23			<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • explain, perhaps only in general terms, the use of harmony and tonality for expressive effect • refer to examples of how the harmony and tonality reflect the meaning and mood of the lyrics in the chosen tracks • support some of these observations with references to the music in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • showing a greater appreciation of the relationship between harmony, tonality and lyrics • giving detailed examples of the use of harmony and tonality in the creation of mood and expression in individual tracks • showing a close familiarity with the music in their ability to give detailed illustrations. 	25	
24			<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • explain, perhaps only in general terms, the musical features of the chosen The Beatles tracks and how these features respond to the lyrics • illustrate these features and those of tracks from the other chosen band • illustrate, as appropriate, the performing and recording techniques used to complement these musical features • support some of these observations with references to the music of one or both bands in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • illustrating in detail the musical response to the lyrics through aspects of melody and harmony • describing in detail the instrumentation used to create the expressive mood of individual tracks • discussing, where appropriate, innovative features found in the music of each band • showing a close familiarity with the music in their ability to give detailed illustrations. 	25	

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25			<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • explain, perhaps only in general terms, the instrumental features of the chosen tracks and how these features interpret the lyrics • comment on the performing and recording techniques used to enhance these musical features • support some of these observations with references to the music of one or both artists in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • explaining in detail the musical response to the lyrics through aspects of melody, harmony, tonal processes and use of technology • describing in detail the instrumentation used to create a range of expressive moods • discussing, where appropriate, innovative features found in the music of each artist • showing a close familiarity with the music in their ability to give detailed illustrations. 		

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