

Mark Scheme for June 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.


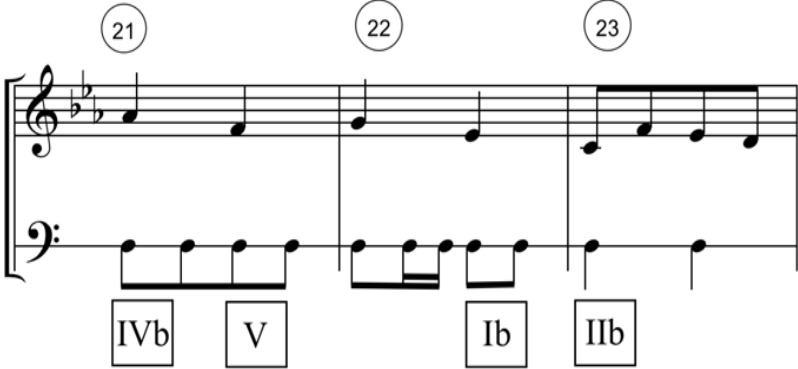

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

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Mark Scheme

June 2013

Question	Answer	Mark	Guidance
1	Binary	1	
2		5	<p>Entirely correct 5</p> <p>One or two errors of (relative) pitch 4</p> <p>Three or four errors of (relative) pitch 3</p> <p>Five or six errors of (relative) pitch 2</p> <p>The general melodic shape produced but with largely inaccurate intervals between notes 1</p> <p>No melodic accuracy 0</p> <p>NB: Allow full access to marks if response is written in the blank stave from bar 12 to bar 15. No penalty to be applied to this form of response.</p>
3	B \flat (major)/Dominant Cadence: Perfect/V-I	2	
4		4	Award 1 mark for each chord positioned accurately
5		4	<p>Entirely correct 4</p> <p>One or two errors of (relative) pitch 3</p> <p>Three or four errors of (relative) pitch 2</p> <p>The general melodic shape produced but with largely inaccurate intervals between notes 1</p> <p>No melodic accuracy 0</p>

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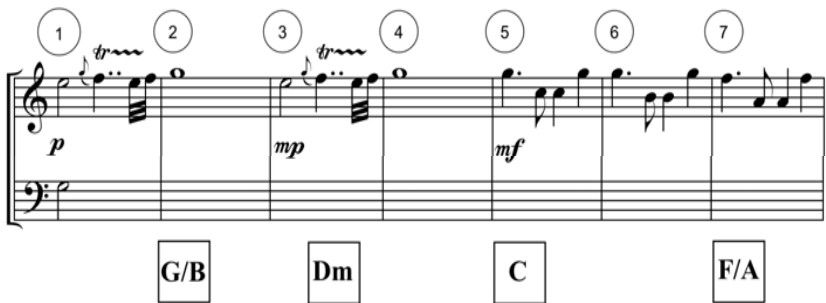
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Question			Answer	Mark	Guidance
6			Dominant (1) <u>Pedal</u> (1)	2	
7			Appoggiatura	1	
8			Perfect	1	
9			<ul style="list-style-type: none"> Piano has more virtuosic part in the Variation <i>ref.</i> (semiquaver) triplets (in right hand) <i>ref.</i> ascending/descending scales <i>ref.</i> chromatic scales <i>ref.</i> staccato articulation <i>ref.</i> high register of right hand <i>ref.</i> imitation LH/RH Triplets later transfer to piano left hand Chordal texture at bar 49b to bar 60 <i>ref.</i> turn in bar 60 <i>ref.</i> fragmentary triplet figure in the left hand from 62 to end of the Variation <i>ref.</i> treated in antiphony with violin. 		<p>5 marks Answer makes detailed and precise references to specific textures and figurations in the piano writing. Supporting evidence is identified accurately throughout.</p> <p>3–4 marks Answer makes some detailed references to textures and figurations in the piano writing. Supporting evidence is identified generally in most or all instances.</p> <p>1–2 marks Answer identifies at least one aspect of texture and/or figuration in the piano writing. There may be little or no supporting evidence offered.</p> <p>0 marks Answer makes no valid comment on the piano writing.</p>

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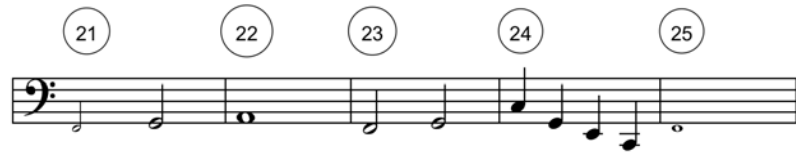
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10	<ul style="list-style-type: none"> • <i>ref.</i> treatment in truncated form from bar 49b² • <i>ref.</i> statement in the 'cello (again truncated) at bar 61² to bar 63¹ • <i>ref.</i> further truncation (to first three notes) in 'cello towards end of the Coda • <i>ref.</i> motif derived from bar 3 of the Theme appears in slightly modified form in the piano at bar 54–55. • <i>ref.</i> ...then extended (1) by use of larger opening intervals (1) in the piano part from bars 56–58 • Only the first four bars of the Theme (A) used • Greater use of chromatic harmony in the Coda • <i>ref.</i> Opening motif treated in <u>minor</u> key 	4	
11	<ul style="list-style-type: none"> • (String) bass line added/'cello added <i>cf.</i> no low bass line in bars 1 & 2 • Repeated quaver chords added to accompaniment... • ...played by strings <i>cf.</i> flute and harp only in bars 1 & 2 • Addition of harpsichord 	2	
12	Oboe (Cor anglais = 0)	1	
13		4	Award 1 mark for each chord positioned accurately

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Question			Answer	Mark	Guidance										
14				4	<table><tr><td>Entirely correct</td><td>4</td></tr><tr><td>One or two errors of (relative) pitch</td><td>3</td></tr><tr><td>Three or four errors of (relative) pitch</td><td>2</td></tr><tr><td>The general melodic shape produced but with largely inaccurate intervals between notes</td><td>1</td></tr><tr><td>No melodic accuracy</td><td>0</td></tr></table>	Entirely correct	4	One or two errors of (relative) pitch	3	Three or four errors of (relative) pitch	2	The general melodic shape produced but with largely inaccurate intervals between notes	1	No melodic accuracy	0
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Three or four errors of (relative) pitch	2														
The general melodic shape produced but with largely inaccurate intervals between notes	1														
No melodic accuracy	0														
15			Glockenspiel	1											
16			Imperfect	1											
17				4	<table><tr><td>Entirely correct</td><td>4</td></tr><tr><td>One or two errors of (relative) pitch</td><td>3</td></tr><tr><td>Three or four errors of (relative) pitch</td><td>2</td></tr><tr><td>The general melodic shape produced but with largely inaccurate intervals between notes</td><td>1</td></tr><tr><td>No melodic accuracy</td><td>0</td></tr></table>	Entirely correct	4	One or two errors of (relative) pitch	3	Three or four errors of (relative) pitch	2	The general melodic shape produced but with largely inaccurate intervals between notes	1	No melodic accuracy	0
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18			<ul style="list-style-type: none">• Melody is scored antiphonally in two-bar units...• ... passing from trumpets to violins• Repeated quaver chords continue in the accompaniment...• ...played by strings• Timpani are added to accompany the brass sections• Glockenspiel doubles the melody in the string sections• <i>ref.</i> harpsichord• <i>ref.</i> trombone in 3rds/10ths with trumpet melody	5	N.B.: <u>Maximum 2 marks</u> for naming instruments only										

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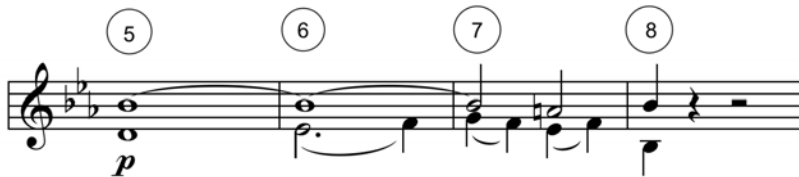
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Question	Answer	Mark	Guidance
19	<ul style="list-style-type: none"> • ABAB (1) (Allow binary = 1) • <i>ref.</i> Introduction • <i>ref.</i> repetition within A and/or B motifs/AA¹ BB¹ AA¹ • <i>ref.</i> return of introduction after AAB material/<u>before</u> <u>REPRISE</u> of AA¹ BB¹ material • Intro AA¹ B Intro AA¹ B (2) • <i>ref.</i> A = 8-bar units <i>cf.</i> B = 4-bar units 	2	
20	<p>Main theme: Passage 1i – A & B sections used; each section repeated. Passage 1ii – Only A motif used; truncated restatement of A; then truncated (to last five notes)...and altered at end.</p> <p>Introduction: Passage 1i – Two-bar repeated motif Passage 1ii – Now a two-bar ascending scale</p> <p>Rhythm: Passage 1i – At a faster pace than Passage 1ii; <i>ref. rall.</i> in bar 58. Passage 1ii – At a slower pace than Passage 1i; <i>ref.</i> significant <i>rall.</i> at end of Passage 1ii.</p> <p>Tonality: Passage 1i – C major throughout Passage 1ii – <i>ref.</i> unexpected harmonic “twist” (to F major/subdominant) at end of Passage 1ii</p>	6	<p>5–6 marks Answer identifies a range of ideas used in Passage 1i and demonstrates detailed understanding of changes that occur in Passage 1ii</p> <p>3–4 marks Answer identifies some ideas used in Passage 1i and demonstrates general understanding of changes that occur in Passage 1ii</p> <p>1–2 marks Answer identifies some point of change in Passage 1ii but fails to relate this successfully to ideas that occurred in Passage 1i</p> <p>0 marks Answer makes no accurate reference to any valid idea from either passage.</p> <p>Credit <i>ref.</i> to increased ornamentation/trills and flute scales in Passage 1ii.</p>

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21			Two	1	
22			<ul style="list-style-type: none"> Horn 5ths (1)/Horn call (1) Credit accurate description of intervals and/or <i>ref.</i> to notes of harmonic series (1) <i>ref.</i> limited range of notes available on the instrument/natural horn <i>ref.</i> horns work as a pair <i>ref.</i> I – V – I progression <i>ref.</i> natural/crooked horns <i>ref.</i> horns sustain harmony/fill out the texture 	3	
23				4	<p>Entirely correct 4</p> <p>One or two errors of pitch 3</p> <p>Between three and six errors of pitch 2</p> <p>Very little accuracy of pitch 1</p> <p>No accuracy of pitch 0</p> <p>(Allow enharmonic alternatives, but not octave transpositions)</p>
24			<ul style="list-style-type: none"> Antiphony/imitation Inverted (dominant) pedal (in oboe) Two-bar phrases Inversion of melody <i>ref.</i> <u>truncated</u> version of 1st Subject opening <i>ref.</i> <u>dominant</u> pedal in 2nd violins <u>Max 1 mark</u> for mentioning instrument roles only 	6	<p>5–6 marks A full and accurate description of the passage, including specific reference to the harmonic content, e.g. inverted <u>dominant</u> pedal and/or V7d – Ib in E flat (major)</p> <p>3–4 marks The answer identifies some specific features of the passage, but not all aspects are described with complete accuracy</p> <p>1–2 marks Superficial comments relate to some relevant aspect(s) of the passage, but lack clarity and precision in description</p> <p>0 marks No reference to any relevant musical features of the passage.</p>

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25	<p>Articulation</p> <ul style="list-style-type: none"> • <i>ref.</i> more evidence of articulation in Extract 2B (especially the repeated notes of the 1st Subject) • <i>ref.</i> Extract 2A has stronger accents on the first beat of each bar. <p>Tempo</p> <ul style="list-style-type: none"> • Extract 2A is taken at a slightly slower tempo than Extract 2B • Extract 2B quickens the pace, especially at bar 8² onwards. <p>Balance between the sections of the orchestra</p> <ul style="list-style-type: none"> • <i>ref.</i> Extract 2B has a less full string sound/smaller orchestra • <i>ref.</i> brass are less prominent generally in Extract 2B. <p>Aural effectiveness/“sound” of the music</p> <ul style="list-style-type: none"> • <i>ref.</i> “period” brass sound of the horns in Extract 2B • <i>ref.</i> more evidence of vibrato in Extract 2A, especially on the oboe inverted pedal at bar 14. • Extract 2B is at a lower pitch/period pitch <i>cf.</i> Extract 2A • <i>ref.</i> more resonant acoustic/greater “echo” in Extract 2B • <i>ref.</i> greater surface noise/hiss on Extract 2A suggests an older recording. 	8	<p>7–8 marks Specific and consistent evidence of acute aural perception in relation to musical features drawn from both recordings, linked to perceptive and well-constructed comparisons</p> <p>5–6 marks Evidence of secure aural perception offered from both recordings, together with effective comparisons, although perhaps lacking detail in some areas</p> <p>3–4 marks Some relevant evidence of aural perception offered from both recordings, with an attempt to make some comparison between recordings</p> <p>1–2 marks Limited and/or basic relevant evidence of aural perception offered from at least one recording, but with little or no attempt to make effective comparison</p> <p>0 marks No relevant evidence offered from either recording</p>
26	<ul style="list-style-type: none"> • Block chords (1) in crotchets (1) • ...over a dominant/B-flat (1) pedal (1) • Tutti/full orchestra • <i>ref.</i> dynamic range: <i>p cresc. f</i> • Built on chord V7 in E flat/dominant 7th • Silent pause. 	3	

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27	(a)		Trombone	1	
	(b)		<i>ref.</i> use of <u>mute</u> (1)	1	
	(c)		<i>ref.</i> performer's use of "Ya-ya" sounds	1	
	(d)		In the previous (solo) section/0'31" – 0'50"/chorus 2	1	
28			<ul style="list-style-type: none"> • <u>Muted</u> brass (1) play ostinato <u>chords</u> (1) on every off-beat/alternate quaver beats (1) • <i>ref.</i> syncopated rhythm of brass chords • <i>ref.</i> quaver rest at start of the ostinato pattern • Double bass (1) pizzicato (1) playing ostinato crotchets (1) as a walking bass (1) <i>ref.</i> Alternate open/closed sound • <i>ref.</i> 4-note sax motif as ostinato 	3	
29			<ul style="list-style-type: none"> • Piano is more active/has more chord changes than in earlier part of the extract • ...playing detached/<i>staccato</i> (1) chords (1) in a syncopated rhythm (1) • Double bass line moves pitch less than in the earlier part of the extract. 	3	
30			<ul style="list-style-type: none"> • Saxophones: play a four-note/one-bar (1) rising (1) ostinato (1) • Piano: occasional (1) stab/detached (1) chords (1); whole-tone scales (1); dissonant (1) • Trumpets/brass: punctuate (1) with detached/<i>staccato</i> (1) chords (1) in two-chord pattern (1) • Volume level reduces 	4	
31			1940	1	

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Question	Answer	Mark
32	<p>The main issues/evidence that should be addressed by candidates:</p> <ul style="list-style-type: none"> • The composition of each ensemble • The deployment of instrumental resources/sonorities within each work • Consideration of soloist/ensemble differentiation and its effect in each item of repertoire • Consideration of idiomatic writing and performing conventions for the solo instrument and for instrumental groupings within each ensemble • Specific details of the ways in which the genre of the concerto stimulus is treated and developed within each item of prescribed repertoire. <p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • Describe the basic instrumental resources used in each prescribed work and point out the main similarities and differences between the ensembles • Demonstrate a general awareness of the use of instruments within each work discussed and mention some basic ways in which instrumental sonorities are treated in each item • Show a basic awareness of the ways in which soloist and accompaniment parts are differentiated within each item of prescribed repertoire • Mention some general ways in which the genre of the concerto is approached and the use and/or composition of the instrumental ensembles discussed reflect changes of approach to the genre. <p>More informed answers will offer more detail such as:</p> <ul style="list-style-type: none"> • A comprehensive description of the nature of each ensemble used, drawing clear and perceptive comparisons across the two works discussed • Specific detail across a range of examples that reveal detailed knowledge of relevant musical evidence in the prescribed repertoire • A clear awareness of specific and varied ways in which musical material for both soloist and instrumental accompaniment is handled and developed within each recording, supported by aurally perceptive and detailed comments on the prescribed repertoire • A detailed survey of ways in which the composers/performers make use of the specific instruments available (including mention of specific aspects such as instrumental sonorities, structure, and the use of specific performing conventions with the relevant tradition) • A convincing awareness of the ways in which approaches to the concerto changed over time, supported by precise detail from the prescribed repertoire. 	20

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Question	Answer	Mark
33	<p>The main issues/evidence that should be addressed by candidates:</p> <ul style="list-style-type: none"> • The nature of the instrumental ensemble employed by Ellington and/or Davis in the prescribed items of repertoire • The specific instrumental forces required for each work, including some awareness as aspects of instrumental sonorities that were representative of Ellington and Davis' style • The instrumental sonorities employed by across the prescribed items of repertoire • An awareness of the influence of Ellington and Gil Evans as jazz "orchestrators" • An awareness of instrumental use within the range of examples from each item of repertoire discussed in relation to the jazz style of each period. <p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • Describe the basic composition of the instrumental forces employed by Ellington and Davis in the prescribed recordings discussed • Show some awareness of the main ways in which individual instruments and/or instrumental groups are deployed in the recording(s) • Refer to some basic features of the writing for instruments that are idiomatic and/or representative of the style of the individual composer/arranger • Mention some basic aspects of the music that demonstrate a degree of aural familiarity with Ellington and Davis' deployment of instrumental sonorities within the prescribed recordings. <p>More informed answers will offer more detail such as:</p> <ul style="list-style-type: none"> • Specific information on the instrumental forces used by Ellington and Davis, together with detailed awareness of the nature of the instruments used • Specific and perceptive references to the deployment of instrumental forces across a range of textures and sonorities, revealing a high degree of aural familiarity with the prescribed movements • Precise details of each composer/arranger's handling of the instruments across a range of relevant features such as idiomatic writing, tessitura and improvisation • Specific and perceptive references to features of the prescribed recordings that characterise the performances as distinctly a product of the composer/arranger's style and/or historical context. 	20

Question	Answer	Mark
34	<p>The main issues/evidence that should be addressed by candidates:</p> <ul style="list-style-type: none"> • The development of recording technology during the 20th century, including the move from 78rpm discs to stereo LPs, and later to CD and digital formats • The emergence and subsequent growth of a recording industry in the USA and elsewhere during the 20th century and related broadcasting opportunities • Financial security provided for musicians by securing recording contracts and the development of early recording “stars” in both jazz and classical repertoire • The effects of the availability of recorded performances on musical style and the dissemination of performance practice, particularly in respect of classical repertoire in the later part of the 20th century. <p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • Reveal a basic awareness of the emergence of recording companies and radio stations (especially in America and Europe) during the 20th century • Demonstrate a general awareness of the effects that contracts issued by the recording companies, broadcasts on radio stations and developing recording technology had on aspects of performance practice and on the nature of the music produced by performers • Make general references to the importance of recording/broadcast contracts to musicians in providing a degree of financial security • Show some awareness of the effects of radio and recording exposure on the reputation of musicians and on the popularity and dissemination of their music. <p>More informed answers will offer more detail such as:</p> <ul style="list-style-type: none"> • Specific and detailed references to a range of developments in recording technology • Clear awareness of specific ways in which technological advances affected the performing and recording conditions of musicians • Precise and detailed references to the effects of recording and broadcasts on the work of musicians, including aspects of exposure, limitations in terms of instrumental combinations and/or the overall design/structure of a performance (eg the need for symphony recordings to be split over several 78rpm records prior to the 1960s) • The development of a recorded “canon” of jazz performances over time and the compilation of “great” recordings of classical repertoire and the spread of historical performance practice and early music in the later 20th century. 	20

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