



**GCE**

**Music**

Advanced GCE

Unit **G356**: Historical and Analytical Studies in Music

# **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.

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Annotation	Meaning of annotation
✓	Recognises a point worthy of credit (repertoire <b>or</b> context based)
✓✓	Recognises a significant point [the examiner may indicate relevance to repertoire (✓✓ <b>R</b> ), context (✓✓ <b>C</b> ), or to both aspects (✓✓ <b>RC</b> )]
<b>x</b>	An error (of content, context or understanding)
<b>NAQ</b>	Not answering the question
<b>eg</b>	An appropriate example (musical or historical)
<b>sp/gr/p/Eng</b>	Spelling/grammar/punctuation/language error (You are <b>not</b> expected to correct all examples of these)
<b>Rub.</b>	Rubric infringement
<b>Rep.</b>	Redundant repetition
<b>Dup.</b>	Duplication of point(s) from one question to another
<b>cf.</b>	Comparison
<b>L?</b>	Query link to question/relevance
<b>R?</b>	Lacking explanation of/reason for the point being made
<b>BOD</b>	Benefit of the doubt

Question		Answer	Marks	Guidance
1	(a)	<p><i>Max of 5 from:</i></p> <ul style="list-style-type: none"> <li>• Tonal centre A<math>\flat</math></li> <li>• Same bar repeated three times</li> <li>• Pedal A<math>\flat</math></li> <li>• (minim) open 5<sup>ths</sup> (1), then major 2<sup>nd</sup> (1), doubled at octave (1)</li> <li>• Bare open 5<sup>ths</sup> add to sense of solitude</li> <li>• Addition of high-pitched F – E<math>\flat</math> on 2<sup>nd</sup>/4<sup>th</sup> beat contributes to thoughtful, reflective mood</li> <li>• <i>pp</i>, with link to mood</li> <li>• slow – calm, constant because of crotchet movement.</li> </ul>	5	Answers must refer to mood and tonality to gain full marks
	(b)	<p><i>Main points might include:</i></p> <ul style="list-style-type: none"> <li>• Syllabic (1), apart from sigh on <i>dévoilé (unveiled)</i> (1)</li> <li>• 3 phrases</li> <li>• Each in arch shape</li> <li>• High point of each subsequent phrase is a semitone higher</li> <li>• Melody moves mostly in steps and 4<sup>ths</sup></li> <li>• Juxtaposition of major/minor 3<sup>rd</sup></li> <li>• Rhythms follow natural stress of words</li> <li>• Unaccompanied for <i>on s'y perdrait (lose oneself)</i> – adds to mood of text</li> <li>• Dynamics rise and fall with the phrase</li> <li>• 'Comfortable' tessitura gives an easy, reflective feeling</li> <li>• 2<sup>nd</sup> phrase moves to tonal centre of A, but returns to A<math>\flat</math> for 3<sup>rd</sup> phrase</li> <li>• <i>ref.</i> chromaticism with clearly identifiable example</li> </ul>	5	

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Question	Answer	Marks	Guidance
2	<p><i>Main points might include:</i></p> <ul style="list-style-type: none"> <li>• Vocal melody from b 2 – 9 now in RH of piano (b10 – 17<sup>1</sup>), partly in octaves – gives piano a more important rôle</li> <li>• Voice takes secondary rôle, almost a commenting recitative with frequent repeated notes</li> <li>• <i>Arrête, étonné (stop, astonished)</i> – disjointed melody, latter unaccompanied – word painting</li> <li>• Becomes more chromatic just prior to this (b 12 – 13) – double dotted figure</li> <li>• b 10 – 11 have accomp. from opening, now with F – E<math>\flat</math> in bass</li> <li>• b 17 – 20 act as a postlude – piano from opening (simplicity) with F – E<math>\flat</math> moved an octave further apart in each hand to extremes of range</li> <li>• This again has an empty, solitary feeling</li> <li>• Final chord seems to take on F minor tonality rather than A<math>\flat</math> or A<math>\flat</math> with added 6<sup>th</sup>.</li> <li>• Melody of these bars is closely related to opening phrase</li> </ul>	8	<p>7-8 marks Answers comment on specific examples in precise detail. They refer successfully to voice, piano and use of materials from earlier in the song.</p> <p>5-6 marks Answers contain specific examples with some detailed comment. They refer with some success to all three aspects.</p> <p>3-4 marks Answers refer to examples, but fail to comment successfully, perhaps considering only two aspects.</p> <p>1-2 marks Superficial observation only, perhaps referring to only one aspect.</p> <p>0 marks No relevant observations made.</p>
3	(a) <p><i>Main points might include:</i></p> <ul style="list-style-type: none"> <li>• 2 verses + postlude</li> <li>• 2 phrases each verse:</li> <li>• 1<sup>st</sup> phrase of each verse identical, 2<sup>nd</sup> is different, although they end in same way: whole piece = ABAC + postlude as A</li> <li>• Identical phrases for rapid water/love</li> <li>• Contrasting phrase in verse 1 mirrors <i>hésite (hesitate)</i></li> <li>• Verse 2 at same point has more declamatory phrase featuring wider leaps</li> </ul>	4	

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Question		Answer	Marks	Guidance
	(b)	<p><i>Main points might include:</i></p> <ul style="list-style-type: none"> <li>• Imitates water running (1) in demisemiquaver effect (1)</li> <li>• <i>Legato</i>, flowing</li> <li>• Repetitive, relentless</li> <li>• Stops at b 26<sup>3</sup> for <i>hésite</i> (<i>hesitate</i>)</li> <li>• Then thinner, fragmented before return of opening</li> <li>• From b 35<sup>3</sup> two individual lines in counterpoint with voice at climax of poem</li> <li>• Accompaniment independent of voice</li> <li>• Harmonic tension in accompaniment against mainly tonal melody</li> <li>• G# minor/modal or aeolian on G#</li> <li>• b 27-28 (B) features semitonal clashes/suspensions</li> <li>• b 36-38 (C) centres on Em (modal), more lingering</li> <li>• Ends on open fifth – indifference</li> </ul>	5	

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Question	Answer	Marks	Guidance
4	<p>The main points discussed might include:</p> <ul style="list-style-type: none"> <li>• Consideration of “<i>arrangement of words</i>” (of the text) is taken into the music too – use of motifs</li> <li>• Melody mainly based round notes that appear in b 43</li> <li>• 1<sup>st</sup> bar repeated as <i>ostinato</i> 5 times at start and 4 times at end. Has essentially falling feel</li> <li>• Also influences b 51-53 in bass</li> <li>• Based closely on E major with admixture of C# minor</li> <li>• b 47<sup>3</sup> – 50<sup>1</sup> more chromatic with imitative counterpoint</li> <li>• Makes use of 4<sup>ths</sup> (typical of Hindemith)</li> <li>• Features interval of 7<sup>th</sup> particularly b 54-55</li> <li>• Accompaniment stops on <i>rose</i> and <i>ange</i> (<i>angel</i>) – climax of words</li> <li>• From b 51 melody of opening vocal melody in piano</li> <li>• Lilted feel of 9/8 and <i>modéré et doux</i> tempo marking</li> <li>• Texture settled and repetitive apart from b 47<sup>3</sup> – 50<sup>1</sup>.</li> </ul>	8	<p>7-8 marks Answers demonstrate secure and acute aural perception by explaining in detail specific examples relating to motifs, harmony and tonality, interpretation of text and mood</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				5	<p>5 marks Answers identify strong similarities and/or differences between the harmony of the extract and the chosen song. Detailed references are made.</p> <p>3-4 marks Answers identify similarities and/or differences between the harmony of the extract and the chosen song. General references are made.</p> <p>1-2 marks Answers may show some knowledge but fail to compare successfully the extract with the chosen song.</p> <p>0 marks No creditable observation made.</p>



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6		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• show some knowledge of the expressive use of harmony and tonality</li> <li>• explain the use of chromaticism, dissonance and modulation</li> <li>• support some of these observations with references to the music in some detail.</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>• showing a greater appreciation of the relationship between harmony/tonality and the subject matter</li> <li>• giving detailed examples of increasing harmonic richness, bold modulations and tonal ambiguity.</li> <li>• showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25	
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7		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• describe some of the vocal and instrumental techniques used</li> <li>• give some explanation of how these techniques interpret the text</li> <li>• support some of these observations with references to the music of one or both composers in some detail.</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>• showing a greater awareness of the specific techniques in each chosen work and how the voice and instrument(s) relate to each other</li> <li>• describing in detail techniques such as melody, tonality, tessitura and virtuosity as appropriate and how they are integrated to interpret the text</li> <li>• showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25	
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8		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• describe some of the techniques used by the chosen composers</li> <li>• give some explanation of how these techniques interpret the text</li> <li>• support some of these observations with references to the music of the chosen composers in some detail.</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>• showing a greater knowledge of the specific techniques in the music of each composer</li> <li>• illustrating the effectiveness by giving detailed examples of word painting, mood setting, use of melody, rhythm and tonality</li> <li>• showing a close familiarity with the music in their ability to give detailed illustrations</li> </ul>	25	
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9			<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• show some knowledge of the harmonic and tonal processes found in the music</li> <li>• show some understanding of how this writing interprets the subject matter</li> <li>• give some references to features such as chromaticism, dissonance, as appropriate.</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>• referring to a wide range of examples illustrating the contrasting use of harmony and tonality in the work</li> <li>• giving detailed examples of how this relates to the effectiveness of the programmatic elements of the music</li> <li>• showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25	
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10		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• give an account of some of the techniques used in the two works</li> <li>• give some explanation of how the music interprets the subject matter</li> <li>• support some of these observations with references to the music of one or both composers in some detail.</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>• showing a greater knowledge of the styles and techniques used in each chosen work</li> <li>• comparing in detail how these techniques interpret the subject matter in the music of the two composers</li> <li>• showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25	
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11		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• show some knowledge of the descriptive writing of both composers</li> <li>• show some understanding of how this writing interprets the subject matter</li> <li>• give some references to features such as rhythm, texture, tonality and instrumental techniques as appropriate.</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>• referring to a wide range of examples showing the style and techniques used to illustrate the descriptive features of the chosen works</li> <li>• giving detailed examples of the effectiveness of the programmatic elements of the music</li> <li>• showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25	
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12		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• give some, perhaps general, description of three scenes to illustrate the use of motifs</li> <li>• give some explanation of how the music interprets the dialogue and action</li> <li>• support some of these observations with references to the music in some detail.</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>• giving a detailed description of the use of motifs in the music of three scenes</li> <li>• referring to details of instrumentation, texture, timbre and tonality showing how this enhances the dialogue and action</li> <li>• showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25	
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13		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• describe, perhaps only in general terms, some aspects of the use of harmony and tonality</li> <li>• give some explanation of how this use interprets the dialogue and action in the music of one or both composers</li> <li>• support some of these observations with references to the music in some detail.</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>• referring to details of harmony and tonality and showing how this reflects the mood and dramatic intent</li> <li>• showing a greater awareness of the relationship between the music and the dialogue and action in the music of both composers</li> <li>• showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25	
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14		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• give some, perhaps general, descriptions to illustrate the composing techniques used in the music of one or both composers</li> <li>• give some explanation of how the music interprets the dialogue and action</li> <li>• support some of these observations with references to the music in some detail.</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>• giving a detailed description of the music of two films including the use of techniques such as <i>leitmotif</i> and underscore</li> <li>• referring to details of instrumentation, texture, timbre and tonality showing how this integrates the dialogue and action</li> <li>• showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25	
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15		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• give some, perhaps general, descriptions of sections from the work to illustrate the effectiveness of the vocal writing</li> <li>• comment on contrasting aspects of the vocal writing</li> <li>• support some of these observations with references to the music in some detail.</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>• explaining in detail the musical language of the work</li> <li>• giving detailed examples of how the vocal writing in the musical setting reflects aspects of belief – including the use of vocal sonorities, texture, tonality</li> <li>• showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25	
16		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• describe some of the features of harmony and tonality in the music</li> <li>• give some explanation, perhaps only in general terms, of how these features respond to the text in the music of one or both composers</li> <li>• support some of these observations with references to the music in some detail.</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>• showing greater appreciation of the contrasting use of harmony and tonality in the two works</li> <li>• giving detailed examples of how this use responds to the text of the Mass and the Passion</li> <li>• showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25	
17		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• describe some of Handel's vocal writing</li> <li>• give some explanation of how this writing interprets the text</li> <li>• support some of these observations with references to the music in some detail.</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>• showing a greater knowledge of the use of specific vocal forces and how these portray the drama</li> <li>• comparing in detail the approaches to features such as homophony, polyphony, melismatic and syllabic writing, word painting</li> <li>• showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25	

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18		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• describe, perhaps only in general terms, Purcell's use of recitative, songs and choruses for dramatic effect</li> <li>• give some reference to the timbres and textures in the text setting</li> <li>• support some of these observations with references to the music in some detail.</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>• explaining in detail the dramatic effect of the various vocal timbres and textures used</li> <li>• showing how the use of different vocal combinations contributes to the dramatic continuity</li> <li>• showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25	
19		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• give an account of Wagner's interpretation of text within the chosen work</li> <li>• refer, perhaps only in general terms, to the techniques used by the other chosen composer</li> <li>• support some of these observations with references to the music of one or both composers in some detail.</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>• showing a greater awareness of the specific techniques in each chosen work</li> <li>• comparing in detail the interpretation of the libretto through melody, leitmotif, harmony and tonality</li> <li>• comparing the rôle of the voices and orchestra for dramatic effect in each work</li> <li>• showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25	

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20		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• describe the writing of one or both chosen composers in some detail</li> <li>• show some understanding of the interpretation of the text in this writing</li> <li>• give some references to contrasting features such as use of vocal forces, orchestration, tonality in the chosen works</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>• explaining in detail the musical language of the two works</li> <li>• giving detailed examples of techniques of word setting, melodic and harmonic embellishments, dissonance and how these contribute to expressive effect in the two works</li> <li>• showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25	
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21		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• explain, perhaps only in general terms, the contrasting use of musical techniques for expressive effect</li> <li>• refer to examples of how accompaniment, including the use of technology, reflects the meaning and mood of the lyrics</li> <li>• support some of these observations with references to the music in some detail.</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>• showing a greater appreciation of the relationship between melody, harmony and lyrics within the group's expanding sound world</li> <li>• giving detailed examples of the contrasting use of instrumentation in the creation of mood and expression in individual tracks</li> <li>• explaining in detail the contrasting performing styles and techniques and the use of production technology in the musical interpretation of the lyrics</li> <li>• showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25	
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22		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• explain, perhaps only in general terms, the use of harmony for expressive effect</li> <li>• refer to examples of how the harmony and tonality reflect the meaning and mood of the lyrics in the chosen tracks</li> <li>• support some of these observations with references to the music in some detail.</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>• showing a greater appreciation of the relationship between harmony and lyrics</li> <li>• giving detailed examples of the use of harmony and tonality in the creation of mood and expression in individual tracks</li> <li>• compare in detail the harmonic and tonal procedures used by the chosen artists</li> <li>• showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25	
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23		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• explain, perhaps only in general terms, the use of production and recording techniques in the chosen albums</li> <li>• refer to examples of how this enhances the meaning and mood of the lyrics</li> <li>• comment, where appropriate, on how these features of the writing and of the performance were innovatory in popular music</li> <li>• support some of these observations with references to the music in some detail.</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>• showing a greater appreciation of the relationship between melody, harmony and lyrics and the use of technology</li> <li>• explaining in detail the recording techniques and the use of production technology in the musical interpretation of the lyrics</li> <li>• showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25	
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