



**GCE**

**Music**

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

Advanced GCE

**Mark Scheme for June 2015**

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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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You are asked to use the following annotations. Your annotations will show other readers the “conversation” you have had with the script. In any one script you are **not** expected to use all of the annotations listed.

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> )]
x	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

Here are the subject specific instructions for this question paper

### Recording of marks – Section A

Give a clear indication of how marks have been awarded. For questions without a holistic MS, this should be one tick per mark awarded.

Record the numerical mark for the response to each question or part-question **unringed** in the right-hand margin next to the question total. Show the total for Section A as a single **ringed** mark in the right-hand margin at the end of the section.

If a candidate continues his/her answer in the answer booklet, note this on the script **for each question where this occurs** and write the total mark, **ringed**, for the question or part-question at the end of the response in the answer booklet; then transfer the mark, **unringed**, to its correct place on the question paper.

### Recording of marks – Section B

Record the numerical mark for each question as a single **ringed** mark in the right-hand margin at the end of the essay.

### Recording of marks – General

Transfer ringed totals to the front page of the script, where they should be totalled.

Show evidence that you have seen the work on every page of a script on which the candidate has made a response.

Cross through every blank page to show that you have seen it.

Here is the mark scheme for this question paper.

Question			Answer/Indicative content	Mark	Guidance
1			<p><i>Max of 4 from:</i></p> <ul style="list-style-type: none"> <li>• (solo) trumpet opens with fanfare-like four-note figure</li> <li>• ...fourth note held (as inverted pedal) over vocal phrase</li> <li>• melody in soprano voices (from bar 4) begins as trumpet opening</li> <li>• only uses high voices/instrument</li> <li>• uses pentatonic scale</li> <li>• modal</li> <li>• completely syllabic</li> <li>• reflects shouting/triumph of text</li> <li>• dramatic forte (accented) opening sets scene</li> <li>• vocal melody in two 4-bar phrases which each begin in the same way</li> <li>• trumpet in unison with voices at start of second phrase</li> <li>• trombones enter at bar 11</li> <li>• ref <i>Allegro</i>, fast, lively tempo</li> </ul>	4	Answers must refer to voices <b>and</b> instruments <b>and</b> text/mood to gain full 4 marks

Question			Answer/Indicative content	Mark	Guidance		
2	a		<p><i>Answers might refer to:</i></p> <ul style="list-style-type: none"> <li>• b15-18 unison/octaves ATB</li> <li>• low in register, narrow range and conjunct/step-wise movement, to reflect <i>terrible</i></li> <li>• 1<sup>st</sup> phrase <i>p</i>, 2<sup>nd</sup> phrase <i>f</i>, reflecting text</li> <li>• b 19 S added giving immediate contrast an octave higher</li> <li>• rises towards <i>great</i> (in arch-shape, falls to <i>earth</i>)</li> <li>• b 19<sup>3</sup> moves into harmony/homophony for first time on <i>a great King</i> – gives emphasis to text</li> <li>• b 19-20 S has 4 note motif from opening</li> <li>• 2<sup>nd</sup> phrase range more expansive, reflecting text</li> <li>• 2<sup>nd</sup> phrase extended to 5 bars giving added importance to <i>great</i> and <i>all</i></li> </ul>	4	Answers must include at least two relevant refs to text setting to gain full 4 marks		
2	b		<p><i>Answers might refer to:</i></p> <ul style="list-style-type: none"> <li>• modal harmony, dorian on B <math>\flat</math></li> <li>• b 15-18 double open fifths a 3<sup>rd</sup> apart on C &amp; E <math>\flat</math> and moving in parallel motion under unison voices gives rather empty feeling – awe</li> <li>• could be considered as group of 7<sup>th</sup> chords where 7<sup>th</sup> is in vocal melody: c7, D <math>\flat</math> 7, e <math>\flat</math> 7, D <math>\flat</math> 7, B <math>\flat</math></li> <li>• limited movement</li> <li>• b 19-23 begins similarly, but settles on consonant A <math>\flat</math> major chord on <i>great</i> moving to f on <i>King</i> then E <math>\flat</math>, c, returning to A <math>\flat</math> then F for <i>all the earth</i>, (introduction of A<math>\natural</math> after all the A <math>\flat</math> s)</li> <li>• final F chord gives effect of tierce de Picardie</li> <li>• 2<sup>nd</sup> phrase more consonant and triadic (with root position chords) reflecting greatness of the Lord</li> </ul>	4	4 marks	A thorough understanding of harmony demonstrated, with detailed specific examples.	
					2-3 marks	Some understanding of harmony demonstrated, with specific examples.	
					1 mark	Little knowledge of harmony demonstrated, with little or no convincing support from specific examples.	
					0 marks	No creditable observation made.	

Question		Answer/Indicative content	Mark	Guidance
3		<p><i>Answers might refer to:</i></p> <ul style="list-style-type: none"> <li>unexpected silences in accompaniment add emphasis to triadic choral writing on <i>God</i> and <i>Lord</i>, and give more impact to...</li> <li>fortissimo brass and organ have rhythmic motif at end of vocal phrase on <i>shout</i> and <i>trumpet</i> – independent of voices</li> <li>cymbals crash on 2<sup>nd</sup> beat of b 32 and b 36 adds to triumphant mood/excitement</li> <li>b 36 3-part trumpet texture reflects <i>trumpet</i></li> <li>from b 38<sup>2</sup> organ, then + low brass for legato phrase allows <i>sing praises</i> to dominate</li> <li>from b 46 lower/upper brass used antiphonally, building up as voices repeat words</li> <li>b 50/53 timpani rolls on <i>praise</i></li> <li>b 59-61 organ only, giving impact to return of brass and cymbals in b 62 on <i>King</i></li> <li>ref. use of opening motif (from bar 1) in lower brass and organ pedals</li> </ul>	6	Link must be made to mood/text to gain marks
4		<p><i>Answers might refer to:</i></p> <ul style="list-style-type: none"> <li>T &amp; B in octaves</li> <li>declaim on one note like a chant (reflecting fact that text is from a psalm)</li> <li>speech rhythms used</li> <li>S &amp; A fill gap between phrases – antiphonal</li> <li>...in three part harmony</li> <li>...with syncopated snippet in b 79 and longer linking phrase from b 81</li> <li><b>p</b> dynamic and change to slow tempo/quadruple metre create reflective, reverential mood</li> </ul>	5	

Question			Answer/Indicative content	Mark	Guidance	
5			<p><i>Answers might refer to:</i></p> <ul style="list-style-type: none"> <li>clearly tonal, though..</li> <li>inclusion of A <math>\flat</math> is modal (mixolydian on B <math>\flat</math>)</li> <li>b 106-119 pedal/inverted tonic pedal on B <math>\flat</math></li> <li>b 114-121 + inverted dominant pedal on F</li> <li>b 106-114 alternation of B <math>\flat</math> and A <math>\flat</math> chords in vocal parts and instruments</li> <li>except c minor chord in b 108-109 in instruments</li> <li>chords change at different points in choir from instruments – creates dissonance</li> <li>b 114-121 almost complete descending dorian mode on B <math>\flat</math> in bass leads to final cadence</li> <li>b 114-122 parallel downward movement in chords: [B <math>\flat</math>, A <math>\flat</math> (+ B <math>\flat</math>), f7, E <math>\flat</math>, D <math>\flat</math>, c, B <math>\flat</math>]</li> <li>ends with seven bars of tonic B <math>\flat</math> chord</li> </ul>	6	5-6 marks	A thorough understanding of harmony and tonality demonstrated, with detailed support from specific examples.
					3-4 marks	Some understanding of harmony and tonality demonstrated, with support from specific examples.
					1-2 marks	Little knowledge of harmony and tonality demonstrated, with little or no convincing support from specific examples.
					0 marks	No creditable observation made.

Question			Answer/Indicative content	Mark	Guidance	
6			<p><i>Answers might refer to:</i></p> <ul style="list-style-type: none"> <li>• used in opening statement</li> <li>• frequently used in accompaniment when choir has other/new material</li> <li>• b 11-29 in trombones/tuba, then moves between brass instruments</li> <li>• b 23-25 heard in augmentation as hemiola in trumpet</li> <li>• b 32 onwards, moves a tone lower and develops</li> <li>• intervals sometimes altered (eg bars 46-7)</li> <li>• b 76 contrasting rhythm at <i>Lento</i>, with this new rhythm being augmented in b 78</li> <li>• b 77-81 pitch of motif included in chant</li> <li>• b 83-88 used in imitation in T and S</li> <li>• from b 97 returns to trombone/tuba part (+organ pedals)</li> </ul>	5	5 marks	A thorough understanding of treatment of the motif demonstrated, with detailed support from specific examples.
					3-4 marks	Some understanding of treatment of the motif demonstrated, with support from specific examples.
					1-2 marks	Little knowledge of treatment of the motif demonstrated, with little or no convincing support from specific examples.
					0 marks	No creditable observation made.
7				6	5-6 marks	Answers identify strong similarities and/or differences between the choral writing of the extract and the chosen work. Detailed references are made.
					3-4 marks	Answers identify similarities and/or differences between the choral writing of the extract and the chosen work. General references are made.
					1-2 marks	Answers may show some knowledge but fail to compare successfully the extract with the chosen work.
					0 marks	No creditable observation made.
			<p>Section A Extract:</p> <p>Vaughan Williams: <i>O, Clap Your Hands</i>. Choir of Canterbury Cathedral, Philip Jones Brass Ensemble, David Flood (Organ), Allan Wicks (Conductor), 1984.</p> <p>DECCA 430 093-2, Track 12</p>			



Question	Answer/Indicative content	Mark	Guidance
8	<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 voice and piano interact to interpret 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 awareness of the specific ways in which voice and piano interact for expressive effect</li> <li>describing in detail techniques such as melody, harmony, tonality, tessitura</li> <li>showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25	
9	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>describe some of the ways the voice is used in the music of both 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 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 specific techniques used in the music of each composer</li> <li>giving detailed examples of techniques such as word painting, mood setting, use of melody, rhythm and tonality 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	
10	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>describe some of the harmonic and tonal processes used by the chosen composers</li> <li>give some explanation of how these processes interpret the text</li> <li>support some of these observations with references to the music of one or more 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 harmonic and tonal processes in the music of the chosen composers</li> <li>describing in detail how these relate to the interpretation of the subject matter</li> <li>showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25	

Question		Answer/Indicative content	Mark	Guidance
11		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>describe some of the ways in which melody and rhythm are used</li> <li>give some explanation of how these features interpret the subject matter</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>describing in detail melodic and rhythmic features of the work</li> <li>showing a greater knowledge of how these features interpret the subject matter</li> <li>showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25	
12		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>give an account of some instances of the expressive use of timbre and texture 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 works 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 specific programmatic features of each work</li> <li>comparing in detail how timbre and texture are used for 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	
13		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>give an account of some instances of the expressive use of harmony and tonality in the chosen 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 appreciation of the specific programmatic features of each chosen work</li> <li>describing in detail techniques of harmony and tonality for expressive effect 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	

Question	Answer/Indicative content	Mark	Guidance
14	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>describe, perhaps only in general terms, the musical techniques used</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>showing a greater awareness of the relationship between the music and the dialogue and action</li> <li>referring to details of instrumentation, texture and timbre, thematic transformation and showing how these reflect the mood and dramatic intent of the storylines</li> <li>showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25	
15	<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 a deeper understanding by:</p> <ul style="list-style-type: none"> <li>comparing details of harmony and tonality and showing how these reflect 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	
16	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>describe, perhaps only in general terms, the use of transformation of themes in scenes by the chosen composers</li> <li>refer to techniques such as <i>leitmotif</i> and underscore in the music</li> <li>explain the importance of the music in enhancing the drama.</li> </ul> <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> <li>showing a detailed knowledge of thematic transformation in the chosen films</li> <li>illustrating how this transformation interprets the dialogue and action</li> <li>showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25	

Question	Answer/Indicative content	Mark	Guidance
17	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>describe some of the expressive features in movements for solo voice</li> <li>give some explanation, perhaps only in general terms, of how these features respond to the text</li> <li>comment on the musical language including the use of tonality</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 use of recitative and aria in portraying the continuity of the narrative and drama of the Passion</li> <li>giving detailed examples of the melodic, harmonic and textural devices used for dramatic effect</li> <li>showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25	
18	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>give some, perhaps general, descriptions of sections from both works to illustrate the expressive use of the voice</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 vocal writing in the works</li> <li>giving detailed examples of how the musical settings reflect 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	
19	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>describe some of the vocal writing used in each chosen work</li> <li>give some explanation of how this writing interprets the text</li> <li>support some of these observations with references to the music of one or both works 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 text setting in each work and how this portrays the drama</li> <li>illustrating the effectiveness of features such as melismatic and syllabic writing, word painting, texture, timbre</li> <li>showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25	

Question		Answer/Indicative content	Mark	Guidance
20		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>describe some of the vocal and instrumental writing in two passages</li> <li>give some references to features such as melody, rhythm, texture, harmony and tonality for expressive effect in integrating music and drama</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>describing in detail the musical language used</li> <li>giving detailed examples of features such as syllabic and melismatic word setting, word painting, use of orchestra, chromaticism and <i>leitmotif</i> for expressive effect in the chosen passages</li> <li>showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25	
21		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>describe, perhaps only in general terms, the word-setting techniques found in the music of both composers</li> <li>give some explanation of how these features interpret the libretto for dramatic effect</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 words and music in the chosen works</li> <li>illustrating the effectiveness of the use of features such as melody, rhythm, harmony, tonality, structure and vocal textures for dramatic effect</li> <li>showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25	
22		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>describe, perhaps only in general terms, the use of harmony and tonality in the chosen works</li> <li>give some reference to how these features are used for expressive effect</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 harmony and tonality used</li> <li>giving detailed examples of use of tonality, harmonic embellishments and dissonance, and how these contribute to the expressive effect</li> <li>showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25	

Question	Answer/Indicative content	Mark	Guidance
23	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• explain, perhaps only in general terms, aspects of melody, harmony and tonality in the chosen tracks</li> <li>• refer to examples of how these features are used for expressive effect</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, tonality and lyrics</li> <li>• giving detailed examples of the use of melody, harmony and tonality in the creation of mood and expression in individual tracks</li> <li>• showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25	
24	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• explain, perhaps only in general terms, the use of voice for expressive effect in the music of both bands</li> <li>• comment on the performance techniques and styles used to complement 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>• giving detailed examples of the vocal writing used in individual tracks</li> <li>• explaining in detail the effectiveness of this vocal writing 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	
25	<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> <li>• explain, perhaps only in general terms, the use of voice and accompaniment for expressive effect in the music of both chosen singer-songwriters</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 voice and accompaniment</li> <li>• giving detailed examples of the integration of voice and accompaniment for expressive effect</li> <li>• explaining in detail the performing styles and techniques and the use of production technology, as appropriate, in the integration of voice and accompaniment</li> <li>• showing a close familiarity with the music in their ability to give detailed illustrations.</li> </ul>	25	

**APPENDIX 1** – this contains a generic mark scheme grid for **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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