

GCE

Music

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

Advanced GCE

Mark Scheme for June 2014

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, Cambridge Nationals, Cambridge Technicals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support, which keep pace with the changing needs of today's society.

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.

© OCR 2014

These are the annotations, (including abbreviations), including those used in scoris, which are used when marking:

Annotation of Section B Scripts

In marking **Section B** you are asked to follow a number of marking conventions. The purpose of these is to:

- *Demonstrate that prescribed repertoire has been studied*
- *Demonstrate that relevant aspects of context have been understood*
- *Ensure that subsequent readers of the script are able to follow the thinking of the original Examiner*
- *Support the thinking and marking of the original Examiner in any subsequent Results Enquiry*

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 or context based)
✓✓	Recognises a significant point [the examiner may indicate relevance to repertoire (✓✓ R), context (✓✓ C), or to both aspects (✓✓ RC)]
x	An error (of content, context or understanding)
NAQ	Not answering the question
eg	An appropriate example (musical or historical)
sp/gr/p/Eng	Spelling/grammar/punctuation/language error (You are not expected to correct all examples of these)
Rub.	Rubric infringement
Rep.	Redundant repetition
Dup.	Duplication of point(s) from one question to another
cf.	Comparison
L?	Query link to question/relevance
R?	Lacking explanation of/reason for the point being made
BOD	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	a	<p><i>Max of 6 from:</i></p> <ul style="list-style-type: none"> • Limited range • Moves by step • <i>p</i> • Syllabic • Speech rhythm, slow, walking, almost recit-like <p>[All above points reflect story-telling/scene setting nature of text]</p> <ul style="list-style-type: none"> • Longer notes to emphasise <i>new-made double grave</i> and <i>phantom moon</i> (both important later) • b 9-12 more melodic for ref to <i>moon</i> • High note for <i>Lo!</i> and for <i>Up</i> • Introduction of (blue-note) B\flat (b 9-10 phrase outlines aug 4th E-B\flat) adds air of unease 	6	
1	b	<p><i>Max of 6 from:</i></p> <ul style="list-style-type: none"> • b 1 moving quaver introductory figure (over pedal G) gives impression of G minor, but tonally ambiguous – mysterious • ref E\square major opening chord • b 2 G major + 2nd/6th (1) establishes motif prevalent in these two verses (1) • b 2 notes of chord make up pentatonic scale • falling quaver – dotted crotchet figure is featured throughout, sad nature of falling interval • basically I – V harmony • b 3-4¹ syncopated + falling chromatic line for <i>sunbeam lightly falls</i> • b 5-7 chromatic line continues downwards for <i>new-made double grave</i> • b 8 music of b 1 used as link to verse 2 • Verses 1 and 2 very similar to each other in piano part • b 10 introduction of E\square chord for (<i>moon</i>) <i>ascending</i> and <i>silvery</i> in b 11, pointing these words • b 9-12 alternates G major and E\square major chords • Alternates B\flat and B\square ambiguity, mystery • ref (eg b 3) <i>acciaccatura</i> + A-D anticipates march/procession that is to come • ref dynamic markings (<i>p dim</i>) – gentle • piano provides harmonic support for voice rather than melodic interest 	6	Answers must refer to harmony/tonality to gain full marks

2		<p><i>Answers might refer to:</i></p> <ul style="list-style-type: none"> • steady crotchets represent procession • procession also shown by faster tempo, <i>non legato</i> and <i>tenuto</i> markings • b 18-21 rising arpeggiate line in vocal melody suggest bugle fanfare • b 21 5th in vocal melody on <i>bugles</i> • b 24-25 <i>dim</i> and long note to <i>tears</i> • b 25-30 quiet demisemiquaver triplet ostinato figure in LH piano for <i>pounding drums</i> • b 31-32 harmony becomes more chromatic for <i>blow of the great convulsive drums</i> • b 32-34 climax (<i>f</i>) of <i>strikes me through and through</i> reflected in dissonance of RH piano chords and repetition of RH piano rhythm • b 33-34 chromatic figure with incisive rhythm in LH piano for <i>strikes me through and through</i> (and adds to rising and falling <i>convulsion</i>) 	6	<p>Award 1 mark for example + 1 for explanation. Credit only the first three examples. Answers must refer to voice and piano to gain full marks.</p>
---	--	---	---	--

3	<p><i>Main points discussed might include:</i></p> <p>Vocal melody/motifs:</p> <ul style="list-style-type: none"> • syllabic (almost) • b34⁴-38 chromatic movement for poignancy of son and father • b 38⁴-42 set around notes of C major chord, <i>f</i> declamatory then <i>p</i> for ref to grave • b 44⁴-50 melody similar to verse 3 (b 17⁴-23) as text returns to bugles/drums reference, but in B\square, then changes at end to lead straight into verse 7 • b 51/53 syncopation on <i>dead-march</i> • b 53-61 <i>ff</i> simple, strong diatonic (almost pentatonic) line to match text. Builds to long note on <i>have</i> then descends to <i>I also give you</i> <p>Accompaniment/motifs:</p> <ul style="list-style-type: none"> • b 34⁴-42³ chromatic movement, mostly descending, with dissonant 7^{ths} and dim 5^{ths} (b 39-40) under C major triadic figures, depicts poignancy of scene. Continuation of drum (and similar) rhythms which increase in frequency in thicker texture • b 42⁴-50 accompaniment from b 16 now in B\square, fuller at first, with inclusion of the quaver – long note motif and processional crotchets in parallel chords • b 51-52 chromatic again, as the dead-march enwraps the speaker, trudging effect • b 52⁴-56 vocal melody from b 17⁴-21 now in accompaniment in full chords in C major, diatonic, with processional crotchets • b 56⁴-58 triadic octaves over rising parallel chords on scale of C major • b 59-61 verse ends with dissonance featuring 7^{ths}, dim 5^{ths} and falling chromatic bass to emphasise the feelings of the observer. Huge <i>dim</i> leads to more positive mood – the gift of love – through rising scale in b 61 	9	<table border="1"> <tr> <td data-bbox="1303 236 1496 443">9 marks</td> <td data-bbox="1496 236 2080 443">Answers demonstrate secure and acute aural perception by explaining in detail specific examples of interpretation of text in aspects of vocal melody, accompaniment, harmony and tonality and use of motifs.</td> </tr> <tr> <td data-bbox="1303 443 1496 579">7-8 marks</td> <td data-bbox="1496 443 2080 579">Answers demonstrate secure aural perception by explaining in detail specific examples of interpretation of text in at least three of the required aspects.</td> </tr> <tr> <td data-bbox="1303 579 1496 715">5-6 marks</td> <td data-bbox="1496 579 2080 715">Answers contain specific examples of interpretation of text, but lack detail of explanation, or refer in detail to only one or two aspects.</td> </tr> <tr> <td data-bbox="1303 715 1496 786">3-4 marks</td> <td data-bbox="1496 715 2080 786">Answers refer to examples from the music, but fail to explain successfully.</td> </tr> <tr> <td data-bbox="1303 786 1496 858">1-2 marks</td> <td data-bbox="1496 786 2080 858">Superficial observation only, with no explanation.</td> </tr> <tr> <td data-bbox="1303 858 1496 906">0 marks</td> <td data-bbox="1496 858 2080 906">No relevant observations made.</td> </tr> </table>	9 marks	Answers demonstrate secure and acute aural perception by explaining in detail specific examples of interpretation of text in aspects of vocal melody, accompaniment, harmony and tonality and use of motifs.	7-8 marks	Answers demonstrate secure aural perception by explaining in detail specific examples of interpretation of text in at least three of the required aspects.	5-6 marks	Answers contain specific examples of interpretation of text, but lack detail of explanation, or refer in detail to only one or two aspects.	3-4 marks	Answers refer to examples from the music, but fail to explain successfully.	1-2 marks	Superficial observation only, with no explanation.	0 marks	No relevant observations made.
9 marks	Answers demonstrate secure and acute aural perception by explaining in detail specific examples of interpretation of text in aspects of vocal melody, accompaniment, harmony and tonality and use of motifs.														
7-8 marks	Answers demonstrate secure aural perception by explaining in detail specific examples of interpretation of text in at least three of the required aspects.														
5-6 marks	Answers contain specific examples of interpretation of text, but lack detail of explanation, or refer in detail to only one or two aspects.														
3-4 marks	Answers refer to examples from the music, but fail to explain successfully.														
1-2 marks	Superficial observation only, with no explanation.														
0 marks	No relevant observations made.														

4		<p><i>Answers might refer to:</i></p> <ul style="list-style-type: none"> • Tempo slower as at opening • Return to accompanying motif of verse 2 (and 1) as text refers again to the moon • Return of verse 2 harmonies (G major, E\square major) setting up mood of tranquillity/rest • Some chords changed eg b 65³ E\square minor, b 67 F minor (changing the effect of the quaver-dotted crotchet appoggiatura figure) • Vocal melody in b 63-66 very similar to verse 2 (b 9-12) • b 67 Climax <i>heart</i> on G over F minor chord • b 67-68 accompanying motif elongated to allow emphasis of text • Melody drawn out at end for <i>my heart gives you love</i> • Firmly G major at end – perfect cadence • <i>p dolce/dolcissimo</i> 	4	
---	--	--	---	--

5		<p>Answers might refer to:</p> <ul style="list-style-type: none"> • b 7 <i>rit</i> on <i>new-made double grave</i> • b 9 vocal colour/<i>sotto voce</i> on <i>Lo!</i> exclamation • b 11 vocal colour/<i>sotto voce</i> on <i>Up</i> • b 11 <i>rit</i> on <i>silvery round</i> • b 11 rolled <i>r</i> to emphasise <i>round</i> • b 13 <i>ghastly</i> is pointed by emphasis on <i>gha</i> then rest and semiquaver • b 15 <i>rit</i> on <i>immense and silent</i> • b 15 no <i>vibrato</i> on <i>immense and silent</i> • b 27 rolled <i>r</i> on <i>great drums</i> • b 33³ <i>through</i> is cut short • b 34 <i>pp subito</i> is disregarded to allow phrase to build immediately • b 41-43 unmarked <i>rit</i> and <i>a tempo</i> • b 43-44 pianist spreads LH chords on beats 2 & 4 (mimicking the drum motif) • b 51/53 syncopation emphasised on <i>dead-march</i> • b 59¹ piano chord only held for a crotchet, leaving voice alone at climax • b 60 <i>rit</i> is earlier than printed • b 63 <i>sotto voce</i> on <i>moon</i> • b 65 dotted rhythm softened • b 67 <i>sotto voce</i> on <i>heart</i> • b 69 slight <i>cresc.</i> on <i>heart</i> • b 70 <i>staccato</i> on <i>gives</i> disregarded • b 70-71 unmarked <i>rit</i> 	4	Credit only the first four examples.
---	--	--	---	--------------------------------------

6			5	<table border="1"> <tr> <td data-bbox="1061 248 1252 352">5 marks</td> <td data-bbox="1252 248 2069 352">Answers identify strong similarities and/or differences between the stylistic features of the extract and the chosen song. Detailed references are made.</td> </tr> <tr> <td data-bbox="1061 352 1252 456">3-4 marks</td> <td data-bbox="1252 352 2069 456">Answers identify similarities and/or differences between the stylistic features of the extract and the chosen song. General references are made.</td> </tr> <tr> <td data-bbox="1061 456 1252 528">1-2 marks</td> <td data-bbox="1252 456 2069 528">Answers may show some knowledge but fail to compare successfully the extract with the chosen song.</td> </tr> <tr> <td data-bbox="1061 528 1252 571">0 marks</td> <td data-bbox="1252 528 2069 571">No creditable observation made.</td> </tr> </table>	5 marks	Answers identify strong similarities and/or differences between the stylistic features of the extract and the chosen song. Detailed references are made.	3-4 marks	Answers identify similarities and/or differences between the stylistic features of the extract and the chosen song. General references are made.	1-2 marks	Answers may show some knowledge but fail to compare successfully the extract with the chosen song.	0 marks	No creditable observation made.
5 marks	Answers identify strong similarities and/or differences between the stylistic features of the extract and the chosen song. Detailed references are made.											
3-4 marks	Answers identify similarities and/or differences between the stylistic features of the extract and the chosen song. General references are made.											
1-2 marks	Answers may show some knowledge but fail to compare successfully the extract with the chosen song.											
0 marks	No creditable observation made.											
		<p>Section A Extract: Weill: <i>Dirge for Two Veterans</i>. Simon Keenlyside (Baritone), Malcolm Martineau (Piano), 2011. SONY 88697944242, Track 29</p>										

7		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • describe features of the vocal and instrumental writing • show some understanding of the interpretation of the text in this writing • give some references to features such as melody, tonality, tessitura and virtuosity. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • explaining in detail how the voice and instruments are integrated in the music in at least three songs • 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	
8		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • describe some of the techniques used • give some explanation of how these techniques 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 knowledge of the specific techniques in the music • giving detailed examples of word painting, mood setting, part writing and tonality in comparison of music by Dowland and the other chosen composer • 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 techniques used • give some explanation of how these techniques 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 knowledge of the specific techniques in the music of both composers • giving detailed examples of word painting, mood setting, part writing and tonality in comparison of the two composers • 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, perhaps only in general terms, some of the thematic material used • give some explanation of how these features interpret the subject • support some of these observations with references to instrumentation, rhythm and melodic features. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • showing a greater insight into the effectiveness of the thematic material involved • describing in detail such techniques as development of the <i>idée fixe</i> and use of instrumental timbres in interpreting the subject matter • showing a close familiarity with the music in their ability to give detailed illustrations. 	25	
11		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • show some knowledge of the harmonic and tonal processes found in the music of one or both composers • show some understanding of how this writing interprets the subject matter • give some references to features such as chromaticism, dissonance, as appropriate. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • referring to a wide range of examples illustrating the contrasting use of harmony and tonality in the works • giving detailed examples of how this relates to the effectiveness of the programmatic elements of the music • 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"> • show some knowledge of the descriptive writing of both composers • show some understanding of how this writing interprets the subject matter • give some references to features such as rhythm, texture, tonality and instrumental techniques as appropriate. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • referring to a wide range of examples showing the style and techniques used to illustrate the descriptive features of the chosen works • giving detailed examples of how this writing interprets the programmatic elements of the music • 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"> • show some knowledge of the melodic and harmonic language used • give some, perhaps general, descriptions of three scenes to illustrate the dramatic effect of melody, harmony and tonality • 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 importance of melody, harmony and tonality in creating and sustaining the action • giving detailed examples of the relationship between music and drama – including the use of <i>leitmotif</i> and underscore • showing a close familiarity with the music in their ability to give detailed illustrations. 	25	
14		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • describe, perhaps only in general terms, aspects of underscore in scenes by both composers • refer to techniques such as orchestration and <i>leitmotif</i> 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 underscore 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 comparative illustrations. 	25	
15		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • give some, perhaps general, description of two film scores to illustrate the musical interpretation of the action • give some explanation of how timbre and texture are used for dramatic effect • 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 both films • referring to details of texture and timbre showing how these are used for dramatic effect • 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 some of the choral techniques used • give some explanation of how these techniques interpret the drama • 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 specific rôles of the chorus and how these portray the drama • discussing in detail the approach to features such as homophony, polyphony, melismatic and syllabic writing, word painting • showing a close familiarity with the music in their ability to give detailed illustrations. 	25	
17		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • give some, perhaps general, descriptions of the music of each composer to illustrate the musical features • comment on the vocal writing, and the use of accompaniment and technology where appropriate, 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"> • explaining in detail the musical language of the two composers • giving detailed examples of how the musical features found in the settings reflect aspects of belief – including the use of vocal sonorities, instrumental writing, tonality, use of technology, as appropriate • comparing in detail the styles and musical language of both composers • 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 music written for Catholic and Protestant traditions • give some explanation of how this writing interprets 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 knowledge of the specific techniques used to express Latin and English text • discussing in detail the contrasting approaches to features such as homophony, polyphony, melismatic and syllabic writing, word painting • 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"> • describe, perhaps only in general terms, Purcell's use of harmony and tonality for dramatic effect • give some reference to the melodic, harmonic and rhythmic features in the text setting • 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 dramatic effect of the harmony and tonality used • giving detailed examples of techniques of tonality, harmonic embellishments, and dissonance and how these contribute to expressive effect • showing a close familiarity with the music in their ability to give detailed illustrations. 	25	
20		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • describe, perhaps only in general terms, features of the instrumental timbres and textures found in both works • give some explanation of how these features enhance the drama • 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 ways in which instrumental timbres and textures are used • giving detailed comparative examples of how these features are used to enhance the drama • 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 features of the vocal writing of one or both chosen composers • 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 <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • describing in detail the musical language of the chosen composers • giving detailed examples of features such as syllabic and melismatic word setting, word painting, chromaticism, use of vocal display for expressive effect 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"> • explain, perhaps only in general terms, the use of melody and harmony 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 melody, harmony and lyrics • giving detailed examples of the use of melody, 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	
23		<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 • comment on how these features interpret the lyrics and/or mood • 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 instrumental accompaniment • comparing 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. 	25	
24		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • explain, perhaps in general terms, the musical features of the chosen tracks and how these features respond to the lyrics • give some references to features such as melody, rhythm, texture, tonality and instrumentation, as appropriate • comment on the effectiveness of the performing and recording techniques in complementing the musical features. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • describing in detail the musical features of the chosen tracks, referring, where appropriate, to diversity of style • explaining in detail the use of melodic, harmonic and tonal features that respond to, and enhance, the meaning and mood of the lyrics • showing a close familiarity with the music in their ability to give detailed illustrations. 	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.

OCR (Oxford Cambridge and RSA Examinations)
1 Hills Road
Cambridge
CB1 2EU

OCR Customer Contact Centre

Education and Learning

Telephone: 01223 553998

Facsimile: 01223 552627

Email: general.qualifications@ocr.org.uk

www.ocr.org.uk

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored

Oxford Cambridge and RSA Examinations
is a Company Limited by Guarantee
Registered in England
Registered Office; 1 Hills Road, Cambridge, CB1 2EU
Registered Company Number: 3484466
OCR is an exempt Charity

OCR (Oxford Cambridge and RSA Examinations)
Head office
Telephone: 01223 552552
Facsimile: 01223 552553

© OCR 2014

