

# **Mark Scheme for June 2011**

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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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Any enquiries about publications should be addressed to:

OCR Publications  
PO Box 5050  
Annesley  
NOTTINGHAM  
NG15 0DL

Telephone: 0870 770 6622  
Facsimile: 01223 552610  
E-mail: [publications@ocr.org.uk](mailto:publications@ocr.org.uk)

Question			Answer	Marks	Guidance
1	(a)	(i)	A CAPPELLA	1	<b>Only</b> answer (precise spelling not essential)
		(ii)	SOLO AND CHORUS / CALL AND RESPONSE (1); <u>Or:</u> SOLO / MONOPHONIC FIRST (1); THEN CHORUS (1);  UNISON (1); HARMONY (1); <u>REPEATED</u> CHORDS (1); PARALLEL MOTION (1);  CHORUS HAVE THE SAME RHYTHM / HOMOPHONIC(1);  (LATER) THE SOLO SINGS SOMETHING DIFFERENT OVER THE TOP (1)	3	NB: ' <u>Or</u> ' – do not over-credit Not: 'imitation' Allow: 'Question-answer' Credit answers that indicate that the soloist is <b>accompanied</b> by the voices  Be careful about answers such as 'all singing together' as that is part of the question
		(iii)	VIBRATO (1); UNTRAINED (1); RICH / WARM / DEEP / MELLOW (1); CHANTING (1); SLIDES / GLISSANDO (1); HUMMING (1); THROAT / GLOTTAL SOUNDS (1) NASAL (1)	3	Not 'low' Allow: 'Isicathamiya'  Credit descriptions such as 'like a drum'
	(b)	(i)	Tempo: MODERATE / MODERATELY FAST / FAST / ALLEGRO / 110 – 130 (1)  Reason why it is suitable: ABLE TO WALK / MARCH TO IT (1); IF IT WERE FASTER IT WOULD BE LIKE RUNNING (1); IF IT WERE SLOWER IT WOULD BE LIKE FUNERAL (1); MAJESTIC / REGAL / GRAND (1)	2	Not: ' <u>very</u> fast' The <b>only</b> accepted Italian terms here are 'Allegro' or 'Moderato'  NB: Tempo can <b>only</b> be credited in (b) (i)
	(b)	(ii)	LOUD (1); 4 BEATS IN A BAR (1); BRASS / TRUMPETS / HORNS (1); FANFARE (1);	3	Not: 'Crescendo' (unless specific detail given)  Eg: 'timpani on every beat' = 2

Question		Answer	Marks	Guidance	
		<p>TIMPANI (1); CYMBAL (CRASHES) (1);            SNARE DRUM (1);  <u>Or:</u> STRONG PERCUSSION (1);</p> <p>CHORDS/ NOTES ON EVERY BEAT/ HOMOPHONIC(1);</p> <p>LARGE ORCHESTRA / THICK TEXTURE (1);            WIDE RANGE / HIGH AND LOW (1);            HIGH (PICCOLO) RUNS (1);            DOTTED RHYTHMS (1);            TREMOLANDO (VIOLINS) (1);            ACCENTED (1);            MAJOR (1)</p>		Max. 2 marks for just <i>naming</i> instrument	
	(c)	(i)	TANGO	1	
		(ii)	<p>(VERY) RHYTHMIC / DOTTED / JERKY RHYTHMS /            SYNCOPATION (1);</p> <p>ACCENTS (1);            STACCATO / SHORT NOTES / DETACHED (1);            STRONG / CLEAR BEATS (1);            STEADY TEMPO / BEATS (1);            CLEAR MELODY AND ACCOMPANIMENT (1);            4 OR 2 BEATS IN A BAR (1);            CLEAR / REGULAR PHRASES (1)</p>	2	<p>Do not credit reference to <i>actual</i> tempo</p> <p>Not: 'repetitive'</p>
		(iii)	ARGENTINA	1	
		(iv)	BANDONEON / ACCORDIAN	1	

Question		Answer	Marks	Levels of response
2	(a)	<p><b>FREE RHYTHM; SLOW; QUIET; MANDOLIN / GUITAR; TREMOLANDO; HIGH; FLUTE / PIPE MELODY; REPEATED NOTES; BENDS NOTES; ORNAMENTS / GRACE NOTES / 'TWIDDLES' ; LONG SUSTAINED NOTES / CHORDS / DRONE (THROUGHOUT); UNDERNEATH; LOW; BARE INTERVALS; MODAL / MINOR; CLASHES / DISSONANCE / ATONAL; GETS A LITTLE LOUDER AND QUIETER; 'VOCAL' SOUNDS; THIN TEXTURE; LEGATO / SMOOTH; FLUTE / PIPE PLAYS AGAIN; NEW TUNE COMES IN AT THE END (MAJOR)</b></p> <p><b>Very bare so it sounds like it is in the middle of nowhere. One solo flute / pipe to represent the boy. High because he is young. Haunting and sad. The pipe and bends make it sound oriental. The long notes make it sound lonely.</b></p>	8	<p><b>Content</b> Answers must show a level of understanding with links. There must be specific music detail to gain more than 4 marks. A 'shopping list' will not access more than 4 marks. Musical responses that have no links will not access more than 5 marks.</p> <p><b>Levels of response</b> Candidates will score as follows:</p> <p><b>7-8 marks:</b> A good range of points and links are made from the indicative content, showing a good level of understanding. There must be evidence of chronology to access this band of marks. The response is expressed clearly, using appropriate terminology with accurate spelling, punctuation and grammar.</p> <p><b>4-6 marks:</b> Several points are made from the indicative content showing some understanding with supporting links. The response shows some organisation and structure but may contain some errors of spelling, punctuation and grammar.</p> <p><b>1-3 marks:</b> A limited number of points are made from the indicative content. The response lacks organisation, structure and accuracy of spelling, punctuation and grammar.</p> <p><b>0 marks:</b> No response or no response worthy of credit.</p>

Question		Answer	Marks	Levels of response
	(b)	(VERY LOW) MOTOR / ELECTRONIC SOUND (1); ECHO / REVERB (1); PANNING (1); SYNTHESISER (1); SAMPLING (1); MULTI-TRACKING (1); MIXED (1); EDIT (1)	2	Not just 'effects' Not 'layering' Not 'keyboard'

Question		Answer	Marks	Guidance
3	(a)	2 or 4	1	Allow only the following time signatures: 2/4, 4/4, 6/8
	(b)	(i) 4th	1	
	(b)	(ii) TO SET THE TEMPO / MOOD / GIVE THE NOTE / GIVE TIME FOR THE SINGER TO PREPARE	1	No credit for: 'the audience / listener ...' Do not credit description of the <i>actual</i> mood – that is not relevant to the question Not: 'so the singer knows when to come in'
	(b)	(iii) OCTAVES / UNISON (1); SCALIC (1); FAST NOTES / QUAVERS / SEMIQUAVERS (1); TRIPLETS / COMPOUND TIME (1); ANACRUSIS / UP BEAT (1); STACCATO (1); LOUD / ACCENTS (1); MINOR (1)	2	Not: 'arpeggios' or 'chords'
	(c)	(VOICE HAS THE TUNE) PIANO ACCOMPANIES / SUPPORTS / PROVIDES HARMONY (1); PIANO HAS FASTER NOTES THAN VOICE (1); PIANO HAS CHORDS AT THE END OF VOCAL PHRASES / BETWEEN VOCAL PARTS (1); THEY GET LOUDER AND SOFTER TOGETHER (1); WHEN VOICE IS LOUD PIANO HAS CHORDS (1); THE PIANO PLAYS A COUNTER-MELODY (LATER) (1); THE PIANO PLAYS THE MELODY WITH THE VOICE(1);  THE PIANO DRAMATISES / BRINGS OUT THE MEANING OF WHAT THE SONG IS ABOUT (1);  PIANO AND VOICE ARE OF EQUAL IMPORTANCE (1)	3	Not: 'call and response' or 'imitation'  Answers <i>must</i> focus on the <i>relationship</i> between voice and piano

Question		Answer	Marks	Guidance
	(d)	LIEDER	1	
	(e)	SCHUBERT / SCHUMANN / WOLF / BRAHMS	1	Not: Beethoven
	(f)	PERFECT	1	
4	(a)	HARP	1	
	(b)	1 correct note and/or shape = 1 2 correct notes and/or shapes = 2 3 correct notes and/or shapes = 3 4 correct notes and/or shapes = 4 5 correct notes and/or shapes = 5 6 correct notes and/or shapes = 6 7 correct notes and/or shapes = 7 ALL correct = 8	8	
	(c) (i)	FROM BAR 12 BEAT 2 ½ TO END OF BAR 14	1	Be precise here!
	(c) (ii)	BAR 36	1	
	(d)	<b>SOFT / 'p' / 'mp' (1);</b> <b>SLOW / MODERATELY SLOW / MODERATE /</b> <b>ANDANTE (1);</b>  <b>FLOWING / LYRICAL <u>MELODY</u> (1); LEGATO (1);</b> <b>MAJOR (1);</b> <b>ARPEGGIOS / BROKEN CHORDS (1);</b> <b>QUAVERS (1);</b> <b>SLOW HARMONIC PACE (1)</b> <b>HARP (1); (SOLO) VIOLIN (1);</b> <b>THIN TEXTURE (1);</b> <b>HIGH PITCHED (MELODY) (1);</b> <b>VIBRATO (1)</b>	4	<b><u>Musical</u> points are credited here, there is no need for the <u>link</u></b>  <b><u>NB:</u> 'violins' = '0'</b>



Question			Answer	Marks	Guidance
5	(a)	(i)	IRELAND	1	
	(b)		REEL JIG	2	Must be in correct order
	(c)		EXTRACT A                      EXTRACT B  SIMPLE (1 <sup>st</sup> )                      COMPOUND (2 <sup>nd</sup> ) DUPE (3 <sup>rd</sup> )                      DUPE (3 <sup>rd</sup> )	4	
	(d)		EXTRACT B HAS AN INTRODUCTION BUT EXTRACT B DOES NOT (4 <sup>th</sup> )	1	
	(e)		Tempo EXTRACT A IS FAST / ALLEGRO (1); EXTRACT B IS MODERATELY/ QUITE FAST (1); EXTRACT B (THE JIG) IS (SLIGHTLY) SLOWER (2); THEY ARE BOTH A STEADY TEMPO (2)	2	<b>NB: Must be a <u>comparison</u> for full marks</b> Do not credit 'very' or 'a lot' Not: 'Moderato' / 'Medium' If eg: 'A – Presto and B – Andante', this is NOT worth a mark (even though one is faster than the other) If a candidate has divided up the boxes, assume that left/top is A and right/bottom is B
	(e)		Instruments used for the melody EXTRACT A (REEL) USES A VIOLIN / FIDDLE (1) EXTRACT B (JIG) USES AN ACCORDION (1)	2	<b>NB: 'they both use ....' = 0</b> 'Violin' or 'Accordion' must be singular, not plural
	(e)		Instruments used for the accompaniment <b>EXTRACT A</b> NO ACCORDION NO DRUM KIT  PIANO NO DOUBLE BASS  A 2 <sup>ND</sup> VIOLIN / DOUBLE STOP GUITAR / BANJO  <b>EXTRACT B</b> ACCORDION DRUM KIT/ SNARE DRUM PIANO DOUBLE BASS/ BASS GUITAR NO VIOLIN NO GUITAR	2	1 mark per instrument 2 marks for a correct comparison Allow: 'squeeze-box' Do <u>not</u> allow just 'bass' Ex.A must indicate <u>2<sup>nd</sup></u> violin or <u>double-stopping</u> , just 'violin' on its own is not enough If candidates incorrectly state that an instrument is present in both extracts, please note eg: Ex.A 'drum kit', Ex.B 'drum kit' = 1, <u>but</u> 'Both have a drum kit' = '0' Do not credit negative answers unless part of a comparison

Question	Answer	Marks	Guidance
(e)	<p>The music played by the accompaniment</p> <p><b><u>EXTRACT A</u></b></p> <p>REPEATED PATTERNS (1);</p> <p>UM CHA STYLE / QUAVERS (1);</p> <p>BASS NOTES ON EVERY BEAT (1);</p> <p>WITH PASSING NOTES (+1);</p> <p>CHORDS (1) OFF BEAT QUAVERS (+1);</p> <p>LONG NOTES / COUNTER MELODY (ON VIOLIN) (1);</p> <p><b><u>EXTRACT B</u></b></p> <p>REPEATED PATTERNS (1);</p> <p>UM CHA STYLE / CROTCHET-QUAVER RHYTHM (1);</p> <p>BASS NOTES ON EVERY BEAT (1);</p> <p>CHORDS (1); OFF BEAT (+1);</p> <p><u>LONG</u> NOTES / CHORDS / COUNTER MELODY (1);</p> <p>(DRUM) ROLL (1);</p> <p>Ex.A IS STACCATO, Ex.B IS NOT (2);</p> <p>Ex.A STAYS THE SAME ALL THE WAY THROUGH (1);</p> <p>Ex.B CHANGES (from 'um-cha' to long chords and back again) (1)</p>	4	<p>One mark per statement, up to 3 marks</p> <p>There must be at least one <u>comparison</u> for full marks.</p> <p>Not: 'repetition', 'repetitive' or 'ostinato'</p>
6	(a) CELLO	1	
	(b)	2	Not: 'repetition', 'repetitive' or 'ostinato'

Question		Answer	Marks	Guidance
	(c)	PLAYED BY THE VIOLIN (1); HIGHER (1); SEQUENTIAL (1); LONGER / EXTENDED (1)	2	No reference to dynamics 'a <u>lot</u> higher' can be credited
	(d)	CRESCENDO	1	
	(e)	ALL PLAY THE SAME RHYTHM / HOMOPHONIC (1); PLAY IN HARMONY (1); ALL PLAY THE SAME DYNAMICS (1); USE ACCENTS (1) AT THE SAME TIME (+1); ALTERNATE BETWEEN LOUD AND SOFT (1); ALL PLAY THE SAME ARTICULATION / LEGATO / STACCATO (1)	2	Not: 'melody with accompaniment'
	(f)	STRING QUARTET	1	Only answer
	(g) (i)	MAJOR	1	
	(g) (ii)	TONIC	1	
	(h) (i)	CLASSICAL	1	No dates
	(h) (ii)	SIMPLE HARMONY / DIATONIC (1); STRING QUARTET (if not given in f) (1); REGULAR / BALANCED / 4-BAR / PHRASES (1); CRESCENDOS AND / OR DIMINUENDOS (1); MELODY WITH ACCOMPANIMENT (1)	2	No reference to ornaments  Not: 'graded' or 'subtle' dynamics 'Gradual dynamics' is acceptable
7	(a) (i)	DISCO	1	
	(a) (ii)	1970's	1	

Question		Answer	Marks	Guidance
	(b)	SOLO (1); HIGH (1); REPEATED MELODY (1); REGULAR PHRASES (1); NARROW RANGE (5 <sup>TH</sup> ) (1); SYNCOATED (1); VIBRATO (1); MAJOR KEY (1)	1	NB: 'It repeats' is acceptable, because 'melody' is in the question
	(c)	FAST HOOK STRING COUNTER MELODY 4 BEATS IN A BAR	4	
	(d) (i)	(Flute) GLISSANDO / (CHROMATIC) SCALE (1); DESCENDING PATTERN (1); LONG NOTES (1); SHORT PHRASES (1); SEQUENCE (1); COUNTER MELODY (1); DECORATIVE/ ORNAMENTAL / FAST NOTES / SEMIQUAVERS (1); REPEATED PHRASES / RIFFS (1); IMPROVISED (1)	2	Not: 'high'  Not: 'trills'
	(d) (ii)	(Drum Kit) 4 TO THE FLOOR / BASS DRUM ON EVERY BEAT (1); SOME EXTRA NOTES (+1);  HI-HAT OFF BEAT (1); SNARE BEATS 2 AND 4 / BACK BEAT (1);  FILL / BREAK (or description of) (1); STEADY BEAT / MAINTAINS PULSE (1)	3	NB: Must give 'Bass drum' Allow 'Bass Drum on beats 1 and 3)  Must give 'Hi-Hat' Must give 'Snare'  Not: 'ostinato', 'looped'
	(e)	CLUB / DISCO / PARTY	1	

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

**OCR Customer Contact Centre**

**14 – 19 Qualifications (General)**

Telephone: 01223 553998

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Email: [general.qualifications@ocr.org.uk](mailto:general.qualifications@ocr.org.uk)

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**Head office**  
**Telephone: 01223 552552**  
**Facsimile: 01223 552553**

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