

Combined Mark Schemes And Report on the Components

June 2005

1919/MS/R/05

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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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OCR Publications
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Annersley
NOTTINGHAM
NG15 0DL

Telephone: 0870 870 6622
Facsimile: 0870 870 6621
E-mail: publications@ocr.org.uk

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Mark Scheme 1919/03
June 2005

1 You will hear three extracts of music, each played twice.

(a) Extract A: this part question is based on Traditions and Innovation - Area of Study 4

- (i) Select two of the following musical styles that are drawn together in this extract. Tick the boxes next to your chosen answers. [2]**

Gamelan	<input type="checkbox"/>	Western Classical	<input checked="" type="checkbox"/>
Indian Classical	<input checked="" type="checkbox"/>	Latin American	<input type="checkbox"/>
British Folk	<input type="checkbox"/>		

- (ii) Give one feature from each style which leads you to your choices.**

Indian Classical features:

Sitar / tabla / Indian guitar / use of microtones / pitch bend / raga / improvisatory nature (if not mentioned in (iii) below) / no harmony in Western sense

Not Indian instrument(s) / drums / tala / tampura / chaal / guitar

Western Classical features:

Credit Western named instrument or family i.e. strings, violins etc / xylophone or marimba / drone / tambourine / Pedal Note

Not bells / orchestral

Either style: drone (credit **once** only)

[2]

- (iii) Describe how the soloist and the other instrumentalists work together.[2]**

Sitar plays then strings repeat (2) OR question and answer / 'call and response' (without detail of instruments) (1) OR soloist calls others respond (2)

Material (e.g. melody/rhythm) is repeated between the soloists and other instrumentalists (1)

Strings combine with sitar (1)/ strings accompany (1) to perform phrases/part phrases (1)

Imitation (1)

Drone (1) if not credited in (ii)

Improvisatory nature (if not mentioned in (ii) above) (1)

Sitar plays different music / answered by strings playing 1st phrase (1)

Steady pulse maintained by percussion section (1)

Not canon

- (b) **Extract B: this part question is based on Techniques of Melodic Composition - Area of Study 2**
- (i) **From which style of music is this extract taken?** [1]
Gregorian / plainchant / plainsong / hymn
- (ii) **Where would this music be sung?** [1]
Church / Cathedral / monastery / convent / abbey
- (iii) **Describe the music sung in this extract.** [4]
Sung by monks/males/tenor/baritone/bass (1) solo (1) chorus joins in (1) call and response (1) unison/monophonic singing (1) a capella/unaccompanied (1) free rhythm (1) frequent pauses (1) slow tempo (1) pause/held notes at the end of phrases (1) flowing melody (1) modal (1) based around one note to which melody keeps returning (1) step wise movement/scalic (1) and some small leaps (1) constant dynamic (1) small range (1) melismatic (1) syllabic (1) sung in Latin (1)
Not echo / religious / 'up and down'
- (c) **Extract C: this part question is based on Dance Music - Area of Study 3**
- (i) **What is the name of this type of dance?** [1]
Galliard (1)
- (ii) **What other dance often formed a partner to it?** [1]
Pavan (ne)
- (iii) **Name one of the instruments you hear playing.** [2]
Lute / Theorbo / Cittern (2)
Guitar/ mandolin / harp (1)
Not banjo etc
- (iv) **Briefly describe the dance and explain two ways in which it is reflected in the music.** [4]
Courtly dance (1) with hopping step at end (1)
Three quick steps and one long held step (2)
Hemiola rhythm (2)/ syncopation (1) (reflects) jumps in dance (1)
Dotted rhythm (1)
Rhythm of music reflects the steps with held note near end of phrase (2)
Balanced phrases / two-bar phrases (1)
Moderate/fast tempo (1)
Three beats in a bar (1)
Strong first beat (1)
Leaps/jumpy/kicks etc (1)
Danced in pairs/couples (1) / not a solo dance (1)
Not Stately dance / Formal dance
Max 3 for dance. Max 3 for music. Both to be included for 4 marks

Total: [20]

2 Techniques of Melodic Composition - Area of Study 2
You will hear a melody for voice with orchestral accompaniment.

The extract will be played **four** times.

(a) Name the melody instrument heard at the beginning of the extract. [2]

Baroque flute(s)/recorder(s) (2) flute(s)(1)

(b) (i) Describe the melodic techniques used in the instrumental introduction. [4]

Imitation (1) ornaments/trills/mordents/grace notes (1) sequences (1) melodic inversion (1) use of scales/ stepwise movement (1) (melodic) repetition (1)

Accept parallel thirds/sixths/harmony (1) and modulation (1)

Credit any of the above to a maximum of four

Not counterpoint

(ii) Compare the music of the instrumental introduction with the music heard when the voice enters. [3]

Voice taken melody line originally played (1) at different octave (1)

Original idea played in canon duet between voice and recorders (1)

Organ continuo (1) organ continues/in both sections (1)

Same harmonies/chord sequence (1)

Same melody/rhythm/accompaniment (1)

Fewer ornaments/trills (1)

Same musical idea used (1) in different ways (1)

Not: the music is the same / call and response / round / counter melody / *legato*

(c) Identify the key at the end of the extract?
Tick the box next to your chosen answer. [1]

Dominant

Relative Minor

Relative Major

Tonic

(d) Name a possible composer for this piece. [1]

Bach/ Telemann / Handel / Vivaldi or any other suitable Baroque composer

(e) Give four features of the music that are typical of this period of composition. [4]

Ornamentation (1) or trills (1) or mordants (1)

Small ensemble/orchestra (1)

Use of continuo/organ (1)

Use of recorders (1)

Balanced phrases (1)

Dialogues between instruments and voices / imitation (1)

Latin text (1)

Counterpoint / contrapuntal / polyphonic (1)

Diatonic harmony (1)

Obbligato (1)

Accept countertenor / male alto (1)

Not suspensions / sequences

Total: [15]

3 Techniques of Melodic Composition - Area of Study 2

You will hear the opening of a piece of music for piano and orchestra by Mozart.
A skeleton score of the melody is printed opposite.

The extract will be played four times.

(a) Using the given rhythm, add the missing notes in bars 3 and 10. [10]

Bar 3:

One correct note/shape	1 mark
Two correct notes/shapes	2 marks
Three correct notes/shapes	3 marks
Four correct notes/shapes	4 marks
Five correct notes/shapes	5 marks
Six correct notes	6 marks

Bar 10:

One or two correct note/shape	1 mark
Three correct notes/shapes	2 marks
Four correct notes/shapes	3 marks
All notes correct	4 marks

(b) State one bar in which each of the following is used:

(i) **syncopation;**

Bar 13/14

(ii) **an imperfect cadence;**

Bars 2/6/17

(iii) **a descending interval of a fifth;**

Bars 2/6/13/14/17

(iv) **a pause.**

Bar 15

[4]

(c) Compare bars 1 – 4 with bars 16 – 19. [2]

Bars 1 – 4 solo piano (1); bars 16 –19 use orchestra (1); they are both the same (1)
Piano plays same both times (2) / piano doubled by instruments in bars 17 + 19 (2)
Different instruments play melody (1)
Harmony is the same / different / similar (2) Same rhythm/melody (2)
Accept any two comments (2 x 1 mark)/ one single comparison (1 x 2 marks)
Not dynamics / articulation / exactly the same

(d) Describe the structure of the extract. [1]

Tick the box next to your answer.

ABA
ABAB

<input type="checkbox"/>
<input type="checkbox"/>

AABA
ABBA

<input checked="" type="checkbox"/>
<input type="checkbox"/>

(e) Give two features of the music that make it typical of the Classical era. [2]

Use of piano (1) strings form core of accompaniment (1) use of clarinet in orchestra (1) woodwind used as a section (1) balanced phrases (1) clear cadences (1) diatonic/simple harmony (1) melody and accompaniment / melody accompanied by harmony (1) broken chord accompaniment (1) slow rate of harmonic change (1) Small orchestra (1). Any specific reference(s) to dynamics (Max. 1) e.g. use of crescendo/getting louder etc

Not repetition / Alberti bass / simple melody / Classical orchestra

Total: [19]

1 **Larghetto** 2 3 4

p

5 6 7 8

f p f p

9 10 11

p

12 13 14 15

p

16 17 18 19

p

4 Dance Music - Area of Study 3.

This question consists of two extracts. You will hear extract 4A twice, then extract 4B twice, then both extracts played twice more, one after the other.

Extract 4A

You will hear an extract from a Viennese Waltz played twice.

(a) What is the time signature of this extract? [2]

$\frac{3}{4}$ (2) 3 (1).

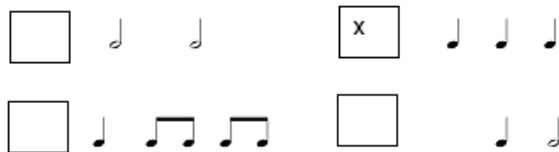
(b) Give three features of the music that are typical of a Viennese Waltz. [3]

- Equal length / 4-bar phrases (1)
- Melody at high pitch (1) use of ornament in melody (1)
- Melody and accompaniment (1)
- Contrasting melodies (per section) (1)
- Flowing / lyrical melody (1)
- Use of sequences (1)
- Strong first beat / 'Um-cha-cha' accompaniment (1) played on lower instruments (1)
- Use of rubato (or description e.g. 'tempo speeds up') (1)
- Mainly tonic / dominant chords (1)
- Slow rate of harmonic change (1)
- Modulation / change of key (1)
- Steady (moderately fast/fast/quick/lively) tempo (1)
- Large symphony/Romantic orchestra (1)
- Allow** $\frac{3}{4}$ if not mentioned in (a)

Not homophonic

Do not credit references to individual instruments or instrumental families

(c) Which of the following rhythms is played by the accompaniment? [1]
Tick the box next to your chosen answer.



Extract 4B

You will hear an extract from a piece of music composed in the 20th Century.
You will hear this extract played twice.

(d) What is the interval between the first and second notes in the melody? Tick the box next to your chosen answer. [1]

2nd 3rd 4th 5th 6th

(e) Identify two features of the music that are typical of a waltz. [2]

3 beats in a bar / $\frac{3}{4}$ (1)

Steady tempo (1)

Strong first beat (1)

Repeated chord patterns (1)

Repeated accompaniment rhythms (1)

Lyrical / flowing melody (1)

Introduction (1)

Melody and accompaniment (1)

High pitched melody (1) with accompaniment on lower instruments (1)

Contrasting melodies (1)

Not Um-cha-cha / rubato / 'repetition' without more detail

Do not credit references to individual instruments or instrumental families

(f) Describe the texture and harmony of this extract. [4]

Harmony:

Major tonality (1) (moving to) modal tonality (1)

Use of added 7th chords (1) (or description)

Repeated chords (1)

Texture:

Few instruments playing (1) OR transparent/thin/ (1) texture created by high melody (1) and low bass (1) which thickens/more instruments are added (1)

Light chords in the middle of texture (1)

Melody and accompaniment (1) if not credited in (e)





'Vamped' chords (1) (in accompaniment)

Harp broken/arpeggiated chords (1)

Not homophonic

Max. three marks for texture, max. three marks for harmony i.e. both must be referred to for full marks.

(g) Which of the following rhythms is played by the accompaniment? [1]
Tick the box next to your chosen answer.

<input type="checkbox"/>		<input type="checkbox"/>	
<input type="checkbox"/>		<input checked="" type="checkbox"/>	

You will now hear **both** extracts 4A and 4B played **twice**, one after the other.

(h) Compare the two pieces, identifying similarities and differences. [6]

	Extract A	Extract B	
Tempo	Crotchet = 158 Fast speed [Faster / Slower] Slow opening – speeds up / rubato (1)	Crotchet = 78 Slow speed Pulse remains constant (1)	2 marks
Instruments	Heavier bass line- - Use of full Romantic orchestral texture (1) incl. percussion (1) - High pitch melody (1) - more instruments (2) - All families represented (1) Strings dominate (1) Named instruments (1)	Fewer instruments (2) - Lighter scoring (2) - High pitch melody (1) Clear string melody (1) Violin, viola, cello, bass, (strings), oboe, horn, harp, cymbal (1)	2 marks
Melody and Phrasing	Continuous melody (1) High/lyrical melody (1) No introduction (1) More complex melody (2) Regular/4-bar phrases (1) Question and answer phrases (1) Louder dynamics (2) [Two distinct melodies [Similar melodic range Use of staccato and legato in melody (1)	Gaps between phrases (1) High/lyrical melody (1) Introduction (1) Less complex melody (2) 4-bar then 5-bar phrase (1) Uneven phrasing (1) Quieter dynamics (2) in each extract (2) in both extracts (2) Melody more legato (1)	2 marks

Award two marks for each comparison or one mark for each comment in each category

No credit for repeating comments from other sections of Question 4 unless a new full comparison is given

(i) Which do you think is the most suitable for dancing? Give **two musical reasons** for your choice. [2]

Extract: (No marks for this)

Any two **musical** reasons e.g.

The first extract is more suitable for dancing because of the faster speed (1)

The second is more suitable because there is no rubato (1)

Not vague terms such as upbeat/good beat etc

Total: [22]

5 Traditions and Innovation - Area of Study 4.

You will hear an extract from a piece by John Adams called *Shaking and Trembling*. The extract will be played three times.

(a) What style of music is this? [1]

Minimalism (1).

(b) Describe two features of your chosen style that you can hear in the extract. [4]

Features:

Repeated ideas / ostinati(1)

Metamorphosis (1)

Short melodies (1)

Additive melodies (1)

Phase shifting (1)

Layered sounds (1)

Cross rhythms (1)

The music 'builds up' (1)

One mark for naming feature and one mark for description e.g. Metamorphosis (1)

producing slow changes in patterns (1)

Allow two points about a single musical element e.g. two points about use of melody/rhythm etc

Not 'repetition' without further detail

N.B. Credit the best two features

(c) Give a suitable speed for this extract. Tick the box next to your chosen answer. [2]

adagio allegro andante vivace
(1) (2)

(d) Describe one feature of the music that reflects the title *Shaking and Trembling*. [2]

Tremolo/tremolando (2)

Fast repeated notes/semiquavers (2) / fast notes (1)

The music gets more shaky/trembly as it gets louder/builds-up (1)

Not 'the way the strings/instruments are played' / discords

(e) How might technology have helped in the composition of this piece? [4]

Looping (1)

Building up different tracks/multi-tracking/ layering (1)

Mixing (1)

Synthesiser / sampling / keyboard (1)

Sequencing (1)

Naming specific music software/sequencing packages (1) e.g. Sibelius, Cubase, Cakewalk, Finale etc or computer (1) or use of MIDI (1)

Not use of microphones, amplifiers, speakers etc.

Total: [13]

6 Traditions and Innovation - Area of Study 4

You will hear an extract from a piece of Salsa music. The extract will be played three times.

(a) How many beats are there in a bar in this music? [1]

4 or 2 (must be appropriate)

(b) Describe how the following are used in the extract: [6]

Montuno and Choro	Montuno structure/verse chorus structure (1); Chorus repeats first phrase (1), soloist improvised (2) / improvised (1) <u>Choro in harmony</u> (1) / <u>Choro in thirds/sixths</u> (2) Choro and prego (2)/Call and Response between solo and chorus (2)/Call and Response (1) Call and Response between voice and congas (2)	2 marks
Big Band Instruments	Used in Intro and final sections (1) Brass chord 'fall off' (1) Used in Mambo section (2)/instrumental section (1) High trumpet (melody) (1) answered by low brass (1) <u>Syncopated</u> bass line/rhythms (1) Question and Answer structure (1) <u>Melody in octaves</u> (1) Brass stabs/short phrases (1) Trumpets in thirds/sixths (2) Trumpets in harmony (1) Piano comping/chords (1) Piano counter melody (1) Not walking bass	2 marks
Percussion	Syncopated (1) layers of sound (1) <u>polyrhythmic/complex/cross/clave/son rhythm</u> (1) Conga dialogue with singer (2) (if not credited in Montuno and Choro section) Used to maintain beat (1) Repetitive/ostinato (1)	2 marks

No credit for naming instruments

(c) This style of music is often performed at a carnival. Explain why the music is suitable for such an occasion. [4]

Fast/lively/upbeat (speed) (1)
Major key (1)
Strong first beat (1)
Solo singer encourages participation (1)
Loud (dynamics) (1)
Jazzy/syncopated /catchy dance rhythms (1)
Regular/steady tempo for dancing (1)
Repeated chorus allows dancer to join in (1)
Repetitive rhythm (1)

Total: [11]

Report on the Components

June 2005

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The Report on the Examination provides information on the performance of candidates which it is hoped will be useful to teachers in their preparation of candidates for future examinations. It is intended to be constructive and informative and to promote better understanding of the syllabus content, of the operation of the scheme of assessment and of the application of assessment criteria.

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Report on the Units

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RECOGNISING ACHIEVEMENT

Mark Scheme 1919/03
June 2005

1 You will hear three extracts of music, each played twice.

(a) Extract A: this part question is based on Traditions and Innovation - Area of Study 4

- (i) Select two of the following musical styles that are drawn together in this extract. Tick the boxes next to your chosen answers. [2]**

Gamelan	<input type="checkbox"/>	Western Classical	<input checked="" type="checkbox"/>
Indian Classical	<input checked="" type="checkbox"/>	Latin American	<input type="checkbox"/>
British Folk	<input type="checkbox"/>		

- (ii) Give one feature from each style which leads you to your choices.**

Indian Classical features:

Sitar / tabla / Indian guitar / use of microtones / pitch bend / raga / improvisatory nature (if not mentioned in (iii) below) / no harmony in Western sense

Not Indian instrument(s) / drums / tala / tambura / chaal / guitar

Western Classical features:

Credit Western named instrument or family i.e. strings, violins etc / xylophone or marimba / drone / tambourine / Pedal Note

Not bells / orchestral

Either style: drone (credit **once** only)

[2]

- (iii) Describe how the soloist and the other instrumentalists work together. [2]**

Sitar plays then strings repeat (2) OR question and answer / 'call and response' (without detail of instruments) (1) OR soloist calls others respond (2)

Material (e.g. melody/rhythm) is repeated between the soloists and other instrumentalists (1)

Strings combine with sitar (1)/ strings accompany (1) to perform phrases/part phrases (1)

Imitation (1)

Drone (1) if not credited in (ii)

Improvisatory nature (if not mentioned in (ii) above) (1)

Sitar plays different music / answered by strings playing 1st phrase (1)

Steady pulse maintained by percussion section (1)

Not canon

- (b) **Extract B: this part question is based on Techniques of Melodic Composition - Area of Study 2**
- (i) **From which style of music is this extract taken?** [1]
Gregorian / plainchant / plainsong / hymn
- (ii) **Where would this music be sung?** [1]
Church / Cathedral / monastery / convent / abbey
- (iii) **Describe the music sung in this extract.** [4]
Sung by monks/males/tenor/baritone/bass (1) solo (1) chorus joins in (1) call and response (1) unison/monophonic singing (1) a capella/unaccompanied (1) free rhythm (1) frequent pauses (1) slow tempo (1) pause/held notes at the end of phrases (1) flowing melody (1) modal (1) based around one note to which melody keeps returning (1) step wise movement/scalic (1) and some small leaps (1) constant dynamic (1) small range (1) melismatic (1) syllabic (1) sung in Latin (1)
Not echo / religious / 'up and down'
- (c) **Extract C: this part question is based on Dance Music - Area of Study 3**
- (i) **What is the name of this type of dance?** [1]
Galliard (1)
- (ii) **What other dance often formed a partner to it?** [1]
Pavan (ne)
- (iii) **Name one of the instruments you hear playing.** [2]
Lute / Theorbo / Cittern (2)
Guitar/ mandolin / harp (1)
Not banjo etc
- (iv) **Briefly describe the dance and explain two ways in which it is reflected in the music.** [4]
Courtly dance (1) with hopping step at end (1)
Three quick steps and one long held step (2)
Hemiola rhythm (2)/ syncopation (1) (reflects) jumps in dance (1)
Dotted rhythm (1)
Rhythm of music reflects the steps with held note near end of phrase (2)
Balanced phrases / two-bar phrases (1)
Moderate/fast tempo (1)
Three beats in a bar (1)
Strong first beat (1)
Leaps/jumpy/kicks etc (1)
Danced in pairs/couples (1) / not a solo dance (1)
Not Stately dance / Formal dance
Max 3 for dance. Max 3 for music. Both to be included for 4 marks

Total: [20]

2 Techniques of Melodic Composition - Area of Study 2
You will hear a melody for voice with orchestral accompaniment.

The extract will be played **four** times.

(a) Name the melody instrument heard at the beginning of the extract. [2]

Baroque flute(s)/recorder(s) (2) flute(s)(1)

(b) (i) Describe the melodic techniques used in the instrumental introduction. [4]

Imitation (1) ornaments/trills/mordents/grace notes (1) sequences (1) melodic inversion (1) use of scales/ stepwise movement (1) (melodic) repetition (1)

Accept parallel thirds/sixths/harmony (1) and modulation (1)

Credit any of the above to a maximum of four

Not counterpoint

(ii) Compare the music of the instrumental introduction with the music heard when the voice enters. [3]

Voice taken melody line originally played (1) at different octave (1)

Original idea played in canon duet between voice and recorders (1)

Organ continuo (1) organ continues/in both sections (1)

Same harmonies/chord sequence (1)

Same melody/rhythm/accompaniment (1)

Fewer ornaments/trills (1)

Same musical idea used (1) in different ways (1)

Not: the music is the same / call and response / round / counter melody / *legato*

(c) Identify the key at the end of the extract? [1]
Tick the box next to your chosen answer.

Dominant

Relative Minor

Relative Major

Tonic

(d) Name a possible composer for this piece. [1]

Bach/ Telemann / Handel / Vivaldi or any other suitable Baroque composer

(e) Give four features of the music that are typical of this period of composition. [4]

Ornamentation (1) or trills (1) or mordants (1)

Small ensemble/orchestra (1)

Use of continuo/organ (1)

Use of recorders (1)

Balanced phrases (1)

Dialogues between instruments and voices / imitation (1)

Latin text (1)

Counterpoint / contrapuntal / polyphonic (1)

Diatonic harmony (1)

Obbligato (1)

Accept countertenor / male alto (1)

Not suspensions / sequences

Total: [15]

3 Techniques of Melodic Composition - Area of Study 2

You will hear the opening of a piece of music for piano and orchestra by Mozart.
A skeleton score of the melody is printed opposite.

The extract will be played four times.

(a) Using the given rhythm, add the missing notes in bars 3 and 10. [10]

Bar 3:

One correct note/shape	1 mark
Two correct notes/shapes	2 marks
Three correct notes/shapes	3 marks
Four correct notes/shapes	4 marks
Five correct notes/shapes	5 marks
Six correct notes	6 marks

Bar 10:

One or two correct note/shape	1 mark
Three correct notes/shapes	2 marks
Four correct notes/shapes	3 marks
All notes correct	4 marks

(b) State one bar in which each of the following is used:

(i) **syncopation;**

Bar 13/14

(ii) **an imperfect cadence;**

Bars 2/6/17

(iii) **a descending interval of a fifth;**

Bars 2/6/13/14/17

(iv) **a pause.**

Bar 15

[4]

(c) Compare bars 1 – 4 with bars 16 – 19. [2]

Bars 1 – 4 solo piano (1); bars 16 –19 use orchestra (1); they are both the same (1)
Piano plays same both times (2) / piano doubled by instruments in bars 17 + 19 (2)
Different instruments play melody (1)
Harmony is the same / different / similar (2) Same rhythm/melody (2)
Accept any two comments (2 x 1 mark)/ one single comparison (1 x 2 marks)
Not dynamics / articulation / exactly the same

(d) Describe the structure of the extract. [1]

Tick the box next to your answer.

ABA
ABAB

AABA
ABBA

(e) Give two features of the music that make it typical of the Classical era. [2]

Use of piano (1) strings form core of accompaniment (1) use of clarinet in orchestra (1) woodwind used as a section (1) balanced phrases (1) clear cadences (1) diatonic/simple harmony (1) melody and accompaniment / melody accompanied by harmony (1) broken chord accompaniment (1) slow rate of harmonic change (1) Small orchestra (1). Any specific reference(s) to dynamics (Max. 1) e.g. use of crescendo/getting louder etc

Not repetition / Alberti bass / simple melody / Classical orchestra

Total: [19]

Larghetto

1 *p*

2 *p* 3 *p* 4 *p*

5 *f* 6 *p* 7 *f* 8 *p*

9 *p* 10 *p* 11 *p*

12 *p* 13 *p* 14 *p* 15 *p*

16 *p* 17 *p* 18 *p* 19 *p*

4 Dance Music - Area of Study 3.

This question consists of two extracts. You will hear extract 4A twice, then extract 4B twice, then both extracts played twice more, one after the other.

Extract 4A

You will hear an extract from a Viennese Waltz played twice.

(a) What is the time signature of this extract? [2]

$\frac{3}{4}$ (2) 3 (1).



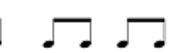

(b) Give three features of the music that are typical of a Viennese Waltz. [3]

Equal length / 4-bar phrases (1)
 Melody at high pitch (1) use of ornament in melody (1)
 Melody and accompaniment (1)
 Contrasting melodies (per section) (1)
 Flowing / lyrical melody (1)
 Use of sequences (1)
 Strong first beat / 'Um-cha-cha' accompaniment (1) played on lower instruments (1)
 Use of rubato (or description e.g. 'tempo speeds up') (1)
 Mainly tonic / dominant chords (1)
 Slow rate of harmonic change (1)
 Modulation / change of key (1)
 Steady (moderately fast/fast/quick/lively) tempo (1)
 Large symphony/Romantic orchestra (1)
Allow $\frac{3}{4}$ if not mentioned in (a)

Not homophonic

Do not credit references to individual instruments or instrumental families

(c) Which of the following rhythms is played by the accompaniment? [1]
 Tick the box next to your chosen answer.

<input type="checkbox"/>		<input checked="" type="checkbox"/>	
<input type="checkbox"/>		<input type="checkbox"/>	

Extract 4B

You will hear an extract from a piece of music composed in the 20th Century.
 You will hear this extract played twice.

(d) What is the interval between the first and second notes in the melody? Tick the box next to your chosen answer. [1]

2nd 3rd 4th 5th 6th

(e) Identify two features of the music that are typical of a waltz. [2]

3 beats in a bar / $\frac{3}{4}$ (1)

Steady tempo (1)

Strong first beat (1)

Repeated chord patterns (1)

Repeated accompaniment rhythms (1)

Lyrical / flowing melody (1)

Introduction (1)

Melody and accompaniment (1)

High pitched melody (1) with accompaniment on lower instruments (1)

Contrasting melodies (1)

Not Um-cha-cha / rubato / 'repetition' without more detail

Do not credit references to individual instruments or instrumental families

(f) Describe the texture and harmony of this extract. [4]

Harmony:

Major tonality (1) (moving to) modal tonality (1)

Use of added 7th chords (1) (or description)

Repeated chords (1)

Texture:

Few instruments playing (1) OR transparent/thin/ (1) texture created by high melody (1) and low bass (1) which thickens/more instruments are added (1)

Light chords in the middle of texture (1)

Melody and accompaniment (1) if not credited in (e)



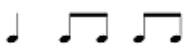

'Vamped' chords (1) (in accompaniment)

Harp broken/arpeggiated chords (1)

Not homophonic

Max. three marks for texture, max. three marks for harmony i.e. both must be referred to for full marks.

(g) Which of the following rhythms is played by the accompaniment? [1]
Tick the box next to your chosen answer.

<input type="checkbox"/>		<input type="checkbox"/>	
<input type="checkbox"/>		<input checked="" type="checkbox"/>	

You will now hear **both** extracts 4A and 4B played **twice**, one after the other.

(h) Compare the two pieces, identifying similarities and differences. [6]

	Extract A	Extract B	
Tempo	Crotchet = 158 Fast speed [Faster / Slower] Slow opening – speeds up / rubato (1)	Crotchet = 78 Slow speed Pulse remains constant (1)	2 marks
Instruments	Heavier bass line- - Use of full Romantic orchestral texture (1) incl. percussion (1) - High pitch melody (1) - more instruments (2) - All families represented (1) Strings dominate (1) Named instruments (1)	Fewer instruments (2) - Lighter scoring (2) - High pitch melody (1) Clear string melody (1) Violin, viola, cello, bass, (strings), oboe, horn, harp, cymbal (1)	2 marks
Melody and Phrasing	Continuous melody (1) High/lyrical melody (1) No introduction (1) More complex melody (2) Regular/4-bar phrases (1) Question and answer phrases (1) Louder dynamics (2) [Two distinct melodies [Similar melodic range Use of staccato and legato in melody (1)	Gaps between phrases (1) High/lyrical melody (1) Introduction (1) Less complex melody (2) 4-bar then 5-bar phrase (1) Uneven phrasing (1) Quieter dynamics (2) in each extract (2) in both extracts (2) Melody more legato (1)	2 marks

Award two marks for each comparison or one mark for each comment in each category

No credit for repeating comments from other sections of Question 4 unless a new full comparison is given

(i) Which do you think is the most suitable for dancing? Give **two musical reasons** for your choice. [2]

Extract: (No marks for this)

Any two **musical** reasons e.g.

The first extract is more suitable for dancing because of the faster speed (1)

The second is more suitable because there is no rubato (1)

Not vague terms such as upbeat/good beat etc

Total: [22]

5 Traditions and Innovation - Area of Study 4.

You will hear an extract from a piece by John Adams called *Shaking and Trembling*. The extract will be played three times.

(a) What style of music is this? [1]

Minimalism (1).

(b) Describe two features of your chosen style that you can hear in the extract. [4]

Features:

Repeated ideas / ostinati(1)

Metamorphosis (1)

Short melodies (1)

Additive melodies (1)

Phase shifting (1)

Layered sounds (1)

Cross rhythms (1)

The music 'builds up' (1)

One mark for naming feature and one mark for description e.g. Metamorphosis (1)
producing slow changes in patterns (1)

Allow two points about a single musical element e.g. two points about use of melody/rhythm etc

Not 'repetition' without further detail

N.B. Credit the best two features

(c) Give a suitable speed for this extract. Tick the box next to your chosen answer. [2]

adagio allegro andante vivace
(1) (2)

(d) Describe one feature of the music that reflects the title *Shaking and Trembling*. [2]

Tremolo/tremolando (2)

Fast repeated notes/semiquavers (2) / fast notes (1)

The music gets more shaky/trembly as it gets louder/builds-up (1)

Not 'the way the strings/instruments are played' / discords

(e) How might technology have helped in the composition of this piece? [4]

Looping (1)

Building up different tracks/multi-tracking/ layering (1)

Mixing (1)

Synthesiser / sampling / keyboard (1)

Sequencing (1)

Naming specific music software/sequencing packages (1) e.g. Sibelius, Cubase, Cakewalk, Finale etc or computer (1) or use of MIDI (1)

Not use of microphones, amplifiers, speakers etc.

Total: [13]

6 Traditions and Innovation - Area of Study 4

You will hear an extract from a piece of Salsa music. The extract will be played three times.

(a) How many beats are there in a bar in this music? [1]

4 or 2 (must be appropriate)

(b) Describe how the following are used in the extract: [6]

Montuno and Choro	Montuno structure/verse chorus structure (1); Chorus repeats first phrase (1), soloist improvised (2) / improvised (1) <u>Choro in harmony</u> (1) / <u>Choro in thirds/sixths</u> (2) Choro and prego (2)/Call and Response between solo and chorus (2)/Call and Response (1) Call and Response between voice and congas (2)	2 marks
Big Band Instruments	Used in Intro and final sections (1) Brass chord 'fall off' (1) Used in Mambo section (2)/instrumental section (1) High trumpet (melody) (1) answered by low brass (1) <u>Syncopated</u> bass line/rhythms (1) Question and Answer structure (1) <u>Melody in octaves</u> (1) Brass stabs/short phrases (1) Trumpets in thirds/sixths (2) Trumpets in harmony (1) Piano comping/chords (1) Piano counter melody (1) Not walking bass	2 marks
Percussion	Syncopated (1) layers of sound (1) polyrhythmic/complex/cross/clave/ <u>son rhythm</u> (1) Conga dialogue with singer (2) (if not credited in Montuno and Choro section) Used to maintain beat (1) Repetitive/ostinato (1)	2 marks

No credit for naming instruments

(c) This style of music is often performed at a carnival. Explain why the music is suitable for such an occasion. [4]

Fast/lively/upbeat (speed) (1)
Major key (1)
Strong first beat (1)
Solo singer encourages participation (1)
Loud (dynamics) (1)
Jazzy/syncopated /catchy dance rhythms (1)
Regular/steady tempo for dancing (1)
Repeated chorus allows dancer to join in (1)
Repetitive rhythm (1)

Total: [11]

Report on the Components

June 2005

Chief Examiner's Report

Last year it was reported that the vast majority of centres were fully conversant with the new requirements. This year, being the third year of the specification, it is pleasing to see that the specification is supporting the development of young people as musicians. There is evidence of much more focused composition work, demonstrating understanding of the genre or instrument, and a developing knowledge, understanding of, and enthusiasm for the styles studied.

OCR continues to work to reduce the bureaucratic burden on teachers, and to reduce the assessors' workload. This year the simplification of the assessment form has been particularly welcomed.

From 2007, there will be a reduction in the amount of coursework required. Candidates will present two performances for assessment: one solo and one ensemble. Performance 1 continues to be part of the Integrated Coursework.

Principal Moderator's Report

Components 1 and 2: Coursework and Terminal Task

Moderators reported that most centres met the published deadline this year. Some centres in particularly challenging circumstances had obviously worked hard to achieve this, and this was appreciated. It was disappointing that one or two schools had to be contacted repeatedly and asked for their work way beyond the deadline.

Many centres sent form MS1 without Coursework Assessment Forms. This meant that moderators had to spend time chasing up the Coursework Assessment Forms before they could select the sample. In some cases the reason was because the Examinations Officer took responsibility for dispatching the MS1 forms and had not liaised with the music teacher to establish what needed to be sent. In other cases, centres were following part of the pattern of last year where a summary assessment form was used. The Summary Assessment Form, which carried the information needed for the selection of a sample, was trialed for one year and has now been discontinued. The reason for this is that teachers found it cumbersome, and it created even more errors of addition and transcription because it added an extra layer to the process. OCR believes that the better solution is to simplify the Coursework Assessment Form, to the double sided A4 sheet and this has proved to be much more manageable both for assessors and for Moderators this year.

Several centres did not send Authentication Forms with the sample. This requirement is in its second year. It applies across all subjects as a means of ensuring that centres are aware of the need to be responsible for ensuring that all work submitted is the candidate's own. Some centres sent authentication forms for all candidates, and this is not necessary: Moderators only need one signed form on behalf of the centre. There were a small number of centres who seemed to be reticent to send these forms. It needs to be strongly emphasised again that if work is of dubious origin, it must not be submitted.

The requirements from centres by 15th May are:

Ten candidates or fewer	Form MS1 for Component 1 and Component 2, all Coursework Assessment Forms, one Centre Authentication Form, and all coursework and terminal tasks.
More than ten candidates	Form MS1 for Component 1 and Component 2, all Coursework Assessment Forms, and one Centre Authentication Form.

Some centres are still sending work in heavy, cumbersome folders and files. This increases postage costs. The simplest and most effective mode of presentation is to place the candidate's written work in one plastic wallet, with the Candidate Information Form GCW 761 on top. The Coursework Assessment forms should be presented separately, in candidate number order.

Most centres are now submitting work on CD and this is welcomed because it makes individual tracks more accessible. Either individual candidate CDs or compilation CDs are equally acceptable, with Terminal Tasks on one separate CD. Each piece of work, including the Terminal Task must be recorded on a separate track. Cases where all Terminal Tasks were recorded onto one track caused serious difficulties. There were a few cases of CDs not being finalized before being dispatched, and this meant that they had to be returned to the centre because moderators could not listen to the work. Centres are reminded of the need for an accurate hand list indicating clearly which piece of work is on which track. In a small minority of cases, the order of pieces on the hand list did not match the order on the Coursework Assessment form, and centres need to take a little care to ensure that this matches up.

Centres using tapes should present all of the work of Component 1 **on one side**. It is helpful if Performance 1 and Composition 1 are recorded one after another so that they can be moderated together, along with the candidate's appraisal. The preferred order of presentation of Component 1 is:

- Performance 1
- Composition 1
- Performance 2
- Composition 2

Remember, from 2007, the requirement for a third performance has been dropped.

This year, for the first time, minidisks have been accepted. Whilst only a very small number of centres took advantage of this option, there were several problems where they had been recorded in such a way that they could not be played on a standard minidisk player.

Moderators have been impressed by the open dialogue that continues to exist between them and centre staff and, as a consequence, any problems and misunderstandings can be resolved swiftly, professionally and amicably. Moderators also reported that some centres responded very slowly to requests for samples, or to Amend forms. Centres are reminded that unless the Moderator agrees otherwise, the time scales on the letter they receive should be strictly adhered to.

Performing

Many candidates achieved a very good standard of performance with a wide variety of music being selected. Some of the work presented was excellent and well above the standard expected of GCSE.

There was much more evidence of students spending time linking their Performance 1 with their Composition 1 within Area of Study 1, and in doing so there was greater incidence of candidates interpreting the music much more effectively and accurately. This said, there were also some centres in which students made no attempt to study any performance pieces in relation to their own instrument or their Composition 1. It must be stressed that candidates are not to submit their own composition as Performance 1 and that study of their own compositions as part of Area of Study 1 is not permitted. Performance 1 should be commercially available or arranged by the centre for the candidate. Thankfully, such cases were few in number, but centres should be aware that in such cases, if all performances consist of own compositions, candidates will not be able to fulfil the requirements of Area of Study 1.

There was pleasing evidence of the effective use of ICT as part of some performances. It must be stressed that centres need to show and state how the performance has been created. One part must have been recorded live (i.e. in real time), when using sequencer software, and this line must be identified for moderation purposes. The difficulty mark for the piece **must** be based on the live part. Marks for musicality will be awarded for the way in which the candidate edits the rest of the piece by using dynamics, velocity, expression, modulation and other controller functions within the sequencing software. Centres are reminded that DJ decks are **not** permitted as a performance instrument at the present time.

The standard of piano accompanying remains good, but there is still a need for a more sensitive placement of microphones in order to obtain a balanced recording. This is especially necessary in larger ensemble recordings, enabling Moderators to hear the whole performance as well as that of the candidate. This also applies when recording an instrumental ensemble. Numerous ensemble performances were submitted where the Moderator was not given sufficient information to identify the part throughout. This became especially problematic when moderating vocal performances. If the part cannot be clearly identified, then a score must be sent. It is not always sufficient just to say that the candidate is the first or second voice to enter. This may give the listener a starting point, but it is often the case that as the piece develops, it is not possible to aurally track the individual voice of the candidate.

In a minority of cases, candidates were awarded higher marks for difficulty than for musicality. A mark of 4 + 5 is not allowed. If the performance only merits 4 marks, then 4 is also the maximum for difficulty. This rule is stated on page 36 of the specification and is intended to ensure that candidates choose performance pieces which allow them to perform with musicality.

There were a number of candidates who were disadvantaged by performing a piece that was too difficult for them. A simple piece performed musically can attract up to 2/3 of the marks. However, a number of candidates performed faltering performances of harder pieces which were achieving 4+2, whereas they might have been able to achieve 7+1 or 9+0.

Even though this is the third year of using difficulty marks rather than multipliers, some assessors still tried to multiply marks, or showed difficulty in adding numbers. Last year's regular mistake was still evident i.e. $9 + 1 = 9$, but many other mistakes occurred: one regular error was $5 + 2 = 10$. This happened in many cases and Amend forms were sent out in such instances. Please also note that half-marks are **not** available.

Candidates cannot perform against backing tracks where their own part is being played on the recording. This includes singing along to the original CD version of the song. Such performances do not fulfil the requirements set out on page 30 of the specification. Some song accompaniments double the vocal line throughout, and in these instances the accompaniment should be re-arranged.

A solo performance can either be an unaccompanied piece written as such or a piece played with accompaniment. In some cases, performances of pieces requiring an accompaniment were presented unaccompanied, and this was often at the disadvantage of the candidate.

Some centres are still not observing the rules for solo and ensemble performance, and this is disadvantaging candidates. **An ensemble performance** must contain at least **two live performers**. In order to demonstrate ensemble skills, the parts must be performed simultaneously for a substantial amount of the piece. A few pieces were submitted as ensembles where the live parts were performed one after the other. Such performances do not engage the candidate in performing a significant individual part **in an ensemble** as stated on p.12 of the specification.

Centres are reminded that, as from 2007, candidates should submit one solo performance and one ensemble performance. If no ensemble performance is submitted, then the lower of the two marks will have to be withdrawn.

Quality of Assessment

The assessment of performing was, on the whole, quite fair, with some centres being a little lenient with the marks awarded for musicality. Assessors need to read the criteria carefully when assessing work. Often performances which had noticeable mistakes were awarded marks in the top bracket, when they would have been better placed in the bracket below. It is worth reiterating that a performance must be accurate in both rhythm and pitch and be **musical** for it to be placed in the top band of marks.

Although not mandatory, in one or two cases a helpful comment on the reverse of the Coursework Assessment Form explaining why a specific difficulty mark was awarded would have been useful. Where a part appears to be quite repetitive in nature, or uses a small range of resources, a difficulty mark of 0 is appropriate. In many instances drummers and guitarists were given high difficulty marks for very simple patterns.

Less able keyboard players were often over-marked. The instrument specific indicators for difficulty for Electronic Keyboards are found on page 58 of the specification. They assume that even for the lowest band of difficulty marks, candidates are performing using both hands simultaneously. This does not rule out credit being given for demanding one-handed parts, but it does mean that very simple pieces, using a limited range of notes and rhythms, played by the right hand only, are below the minimum difficulty level expected for the Examination. In cases where such pieces are submitted, the marks need to be adjusted downwards to reflect this.

Composing

Composition 1 has produced a wide variety of pieces most of which successfully used features from the pieces studied. There were some very imaginative pieces of work, even from candidates who were not able performers. This task appears to be giving good differentiation with candidates of all abilities producing genuine pieces for a resource that they understand and enjoy playing. Moderators were delighted to read and listen to some extremely imaginative and original compositions which drew close links and parallels with their performance and related repertoire. The benefits of this area of study for all candidates is now clearly being felt and the necessary investment of time and effort by teachers and instrumental tutors in this area is reaping good rewards in terms of meaningful composition work from candidates. In only a few cases, the composition was not written for the candidate's instrument.

Composition 2 continues to be an area of concern with a lot of formulaic pieces, usually purporting to be waltzes, which lack real musical impact. Such practice limits the potential for genuine creativity. Of the six possible stylistic starting points, the Waltz was by far the most popular, with a reasonable sprinkling of Pavanés and Galliards and disco pieces. There were some successful disco style pieces and these gave scope for using technology in an imaginative way. Good use of technology was also evident in the more successful Minimalism compositions, but some centres claimed pieces were Minimalist whilst lacking the features required. There were fewer pieces based on Area of Study 4, although of the three styles, Minimalism was the most popular. Many candidates did not write composition briefs which made the area of study mark difficult to apply.

Centres were generally not precise enough about the materials given, or about the performers of the compositions. It is important that the final assessment is based on what the candidate has composed, and whilst teachers may decide to enhance the piece to make the composition sound successful for the candidate, credit cannot be given for stylistic features that did not originate from the candidate. There were many cases of compositions where the teacher was performing the piece, and no direct evidence was provided of what the candidate actually did. In many such cases, Moderators had to spend time contacting teachers to discuss the issues. This sometimes placed Moderators in an uncomfortable position whereby, not wishing to appear to challenge the integrity of the teacher, further information needed to be gathered.

The number of compositions submitted only in written form seems to have decreased this year, which could be interpreted as a good sign because it is important that candidates can hear the outcome of their work. The use of ICT to support the compositional process continues to develop although sometimes the outcome is not as musical as might be hoped. Candidates are free to use any software or equipment, provided it is made clear to the Moderator what has been done by the candidate, and the assessment is based on this, and not on what the software has provided. There were a few examples of computer print outs being submitted where it would have been relatively simple to submit a recording.

Centres are reminded that where written compositions are submitted, the evidence on the page is what has to be assessed, and Moderators cannot make assumptions about what might have been intended. This problem often affected songs, where the rhythms were written awkwardly, when it was obvious that the candidate intended something more musical. It is perfectly acceptable to submit a composition in both written and recorded form if this enables the full intention of the candidate to be made clear. Many scores, though accurate, contained little in the way of performance directions.

Whilst teacher comments are not mandatory, as with performing, it is useful to provide a brief commentary where a submission needs explanation. As stated above, this might relate to the input provided by technology, or by others in a realisation. Also, if worksheets are used to provide ideas for starting points, this also needs to be made clear.

Quality of Assessment

As in previous years, the assessment of composing erred slightly on the generous side. The most significant reductions had to be made for the area of study mark for Composition 2. Many Waltzes which were in triple time, with relentless oom-cha-cha accompaniments, were awarded up to 4 marks where effectively 2 would be a maximum. To gain 3 marks and above, such simple features need to be used imaginatively. Moderators were hard put to understand how the repetition of the same accompanying figuration throughout a piece, within a predetermined metre, could be thought of as imaginative.

In some cases, compositions were vastly over marked, with 9 and 10 being awarded for pieces which were only just coherent. There were many examples of Waltzes with melodies which barely matched the chords, and incoherent phrase shapes, awarded marks of 7-8 where 3-4 would have been appropriate.

Appraising

Each year, the quality of work improves. Particularly satisfying was the work presented by candidates who have a passion for a particular instrument or style. Whilst not always being hugely skilled performers, they often wrote with real understanding. The main weaknesses reported in the Performance Appraisal were the lack of focus on instrumental techniques. Some singers fell into the trap of writing copiously about the story behind the songs, and missed the opportunity to consider how the voice is used to communicate that. However there were a pleasing number who showed detailed understanding of the impact of their instrument in the pieces and the challenges in performing the pieces well. Several centres still presented unnecessary tracts on history and/or historical background to the pieces studied.

Good Performance Appraisals, with a well chosen focus, prepare candidates well for the development of a Composition Brief. However, the Composition Appraisal was generally the least well done of the three sections, with candidates tending to either repeat the brief, or merely describe the composition process. Centres need to spend more time guiding candidates in how to complete this.

The better prepared centres provided all candidates with clearly structured questions to guide their work. This provided particularly useful support for the less able.

It is a clear hindrance to a candidate's chance of success if the appraisal is not completed. It is crucial to the successful outcome of a GCSE music course that time is taken, from the outset, to plan, write and edit the three integral parts. A few centres had paid little regard for this aspect of the course, and submitted very little work from candidates. Where there was no composition brief, this affected the assessment of the composition as it was not possible to access marks for the area of study criteria. It is very regrettable that some cohorts of candidates are being disadvantaged in this way.

Most of the work was well presented with candidates taking advantage of their word processing skills to present well structured appraisals. . However, there were some pencil scrawled and untidily presented scripts. In a small minority of cases, moderators were sent a jumbled up pile of papers, and had to search hard to find the evidence necessary to justify the marks awarded.

Quality of Assessment

The quality of assessment is improving, with many centres now clearly understanding the assessment criteria and applying them accurately. Marking at the very bottom of the range was often too severe. Assessors should note that if a candidate has made an attempt to say something, then the 1-2 bracket should be applied. Only in the rarest of cases was a mark of 0 appropriate when something had been submitted. At the higher end of the range, there was a tendency to be lenient, with marks of 9 and 10 being awarded for good appraisals which deserved something comfortably in the 6-8 bracket. For the highest band of marks, and to provide appropriate challenge for the most able, a good level of musical understanding needs to be shown.

It may be helpful to remind centres of the progression which underpins the assessment criteria in the three areas of appraisal. If these are borne in mind when assessing the work, it is likely that the correct band of marks will be selected:

Marks	Criteria
1 - 2	Says something – simple statements
3 – 5	Labels things – identifies features and techniques
6 – 8	Understands the effect – explains why.
9 - 10	Musical discernment and identification of detail

Adjustment within the band can then be made to take into account the amount of detail provided. In the Performance Appraisal there are three strands, relating to:

- the techniques used in the piece performed
- comparison with the way the instrument is used in the other two pieces studied
- appraisal of the performance

Sometimes assessors ignored the fact that one of the above strands was missing and therefore awarded marks that were too high. Often very little was said about the two pieces studied, and where this was the case, the mark had to be reduced proportionally.

Terminal Task

This important element of the course was approached with enthusiasm and produced some excellent outcomes. It was pleasing to note that the majority of candidates carefully introduced the whole of their chosen stimulus before producing sometimes an extended and elaborate extemporisation involving melodic, rhythmic and harmonic invention.

Centres are urged to encourage responses that are musical and relatively short. Some performances in particular were over long, thus damaging the possibility of a higher mark due to meandering and loss of structure.

Candidates who provided written responses often did so in a very formulaic way, and in some cases all candidates in a centre produced very similar pieces. Such work did not often produce sufficiently coherent outcomes to achieve high marks. With written responses too, it is important to provide music that is more than just rhythm and pitch. The score should be performable and contain all the detail and nuance necessary for an authentic rendition by a third party.

Many vocalists provided interesting and imaginative melodies using vowel sounds or short phrases that they had made up. Of some concern are those drummers who do not attempt to compose melodically, although it is clear that these candidates are disadvantaged when they have not been given opportunity to learn this skill. With the increase in technology in music departments, required by other aspect of the curriculum, it should be possible for all candidates to manipulate melodic materials irrespective of the nature of their performing skills. In the worst cases, candidates who could otherwise play melodic instruments responded by clapping. This is not a melodic response and there can be no debate about this!

In some centres, guitarists were found to be strumming the chord pattern with no discernible melody. There were other centres who recommended that their guitarists should use the rhythm as the basis of their piece. This tended to generate more successful melodic responses.

Moderators reported that the most sensitive issue which they had to resolve was where the stimulus was not apparent in the response. The stimulus is provided as a starting point, and Moderators expect to be able to recognise its presence. Whilst it is perfectly acceptable for it to be used in sections, there comes a point where its shape is insufficiently evident to convince the Moderator that it is being used. Examples were found where the note pattern had the order of notes completely rearranged, or where the rhythmic idea had purportedly been broken into units which on their own could have been taken from any of the rhythmic stimuli set over the years. In such cases, a professional judgment had to be made, often in consultation with the teacher as to whether the stimulus really was the starting point or whether it had been manipulated into something which fitted some pre-prepared ideas which the candidate had worked on prior to the examination. In such borderline cases, a comment from the teacher would be helpful to the moderator in coming to a judgment.

Quality of Assessment

Generally the mark for responding was appropriately applied although the mark for communicating was often generous. This meant that the vast majority of centres had to have their mark reduced. There were however a small number of centres who had vastly over assessed their candidates' work and where large reductions were necessary.

Those candidates who provided written responses and who did no more than notate pitch and rhythm were often awarded more than the two marks allocated in the assessment criteria for this type of response. Also, where candidates have added unmusical dynamics, there were sometimes given too much credit.

Report on the Components taken in June 2005

Some centres awarded 10 + 5 very optimistically, for pieces which were performed with obvious mistakes and hesitations. Essentially, the Terminal Task should have few flaws, make good musical sense and be communicated with a convincing and musical performance if it is to reach the highest range of marks.

**Principal Examiner's Report
Component 3: Listening Paper**

Most centres understand the requirements of the Listening Paper. Examiners were able to report a wider spread of marks this year, with almost all candidates gaining marks on all questions.

It was evident that most candidates of all abilities were able to achieve well, especially in those centres where appropriate emphasis and adequate preparation time was given to delivering the areas of study.

Question 1.

The three parts of this question were mainly well answered, although in 1(c) it was disappointing that a number of candidates placed Pavane and Galliard in the wrong order. Marks were awarded in 1(c)(iv) for a correct description that linked the music and the dance, even if this dance had been incorrectly identified earlier. A number of candidates, however, continued to write what they knew about the Pavane even though they were listening to a Galliard.

Question 2.

As last year, this question was the least well answered. The discussion of melodic techniques in (b)(i) and (ii) was poor, with much inappropriate mention of the bass line, for example. A large number of candidates failed to notice the word *compare*, and wrote about the music after the voice entry. Many were also only capable of providing two correct features in (e), and produced answers that were too general, by the use expressions such as *loud* or *fast*, for example.

Question 3.

The notation was attempted by most candidates, often with creditable success. Of the features to be identified, *syncopation* and *pause* were sometimes not understood, and few candidates could identify the imperfect cadence. The features in (e) were answered poorly. Credit was most widely given for the use of the piano, but credible second answers eluded most. The answer '*classical orchestra*' was not accepted, because the rubric told candidates the composition was classical, and the addition of the word '*orchestra*' gave no further information.

Question 4.

This elicited some good answers in all areas, but centres should note the following points:
4(a) - the time signature was often repeated in (b). In general, candidates will only receive credit for answers once and should look for suitable alternative responses.
4(f) - only the most able candidates were able to produce answers using appropriate vocabulary to describe harmony and texture. There were a disappointing number of vague answers such as *soft*.
4(h) – whilst there were good responses to tempo and instruments, melody and phrasing fared less well.

Question 5.

Responses to this question indicated which centres had successfully covered this style in the specification and which had not. A number of candidates produced good, appropriate descriptions for (b); others wrote about the music without linking it to the style. A pleasing number of candidates wrote *tremolo*, or gave a good description for (d). Part (e) was the least well answered, with many candidates linking technology to performance rather than to composition.

Question 6.

Most candidates scored some marks here, the highest being awarded to those who described how the features were used, as the question asked. The most able candidates made relevant points about the *montuno* and *choro*, but it should be noted that, unless specifically asked for, marks are not awarded at this level for a list of instruments.

The improvement in the quality of answers this year was encouraging. The increased guidance provided in the form of numbered lines for answers and boxes for the identification of musical features *et cetera* helped a large number of candidates.

General Certificate of Secondary Education Music (1919)

June 2005 Assessment Session

Component Threshold Marks

Component	Max Mark	A	B	C	D	E	F	G
Coursework (01)	180	137	116	96	83	70	58	46
Terminal Task (02)	15	12	10	8	6	5	4	3
Listening Examination	100	65	55	46	38	30	23	16

Syllabus Options

SingleTier

	A*	A	B	C	D	E	F	G
Overall Threshold Marks	247	216	185	155	132	109	87	65
Percentage in Grade	12.5	32.7	53.8	72.9	82.7	90	94.8	97.9
Cumulative Percentage in Grade	12.5	20.2	21.1	19.1	9.8	7.3	4.8	3.1

The total entry for the examination was 12146

Overall

	A*	A	B	C	D	E	F	G
Percentage in Grade	12.5	32.7	53.8	72.9	82.7	90	94.8	97.9
Cumulative Percentage in Grade	12.5	20.2	21.1	19.1	9.8	7.3	4.8	3.1

The total entry for the examination was

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

OCR Information Bureau

(General Qualifications)

Telephone: 01223 553998

Facsimile: 01223 552627

Email: helpdesk@ocr.org.uk

www.ocr.org.uk

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

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