

# **Mark Schemes for the Components**

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**June 2006**

**1919/MS/R/06**

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## General Certificate of Secondary Education

### Music (1919)

#### MARK SCHEMES FOR THE COMPONENTS

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**Mark Scheme 1919/03**  
**June 2006**

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

**Extract A**

This part question is based on Area of Study 3 – Dance Music.

- (i) What sort of dance is this? Tick the box next to your chosen answer. [1]  
 Pavan                      Galliard                      **Waltz**                      Disco
- (ii) Give **one** reason for your choice, based on the music in the extract. [1]

Mark *first* answer only

**Three beats in bar (1);  $\frac{3}{4}$  (1);  
 Um-Cha-Cha accompaniment/strong first beat to bar (1);  
 Melody and accompaniment (1); Use of rubato (1);  
 Regular/balanced/even 4/8/16 bar phrases(1); Flowing/lyrical melody(1)**

- (iii) Where might this music be performed? Tick the box next to your chosen answer. [1]  
 Ballroom                      **Concert Room**                      Dance Club                      Court

**Extract B**

This part question is based on Area of Study 2 – Techniques of Melodic Composition.

- (i) What style of music is this? **Blues/Jazz**. [1]
- (ii) Identify **four** features of the vocal melody. [4]

Credit any specific accurate statement

**Blue notes/blues scale; wide range; low at end; vibrato; syllabic;  
 rubato; relaxed timing/swung rhythm; syncopation; (wide) contrasts of volume;  
 humming; spoken at first, sung later; vocal slides/swooping; improvisatory;  
 short phrases; gaps in the vocal melody; repetition; long/held notes**

(1 mark per feature)

**NOT: male or reference to type of voice; question + answer; call + response.  
 Comments about lyrics only**

**Extract C**

This part question is based on Area of Study 4 – Traditions and Innovations.

- (i) Which **two** traditions are represented in this music? Tick the boxes next to your chosen answers. [2]  
 Gamelan                                            **Western Pop**                                            Indian Classical                        
 African Drumming                                            **Western Classical**
- (ii) What name is given to the instrumental ensemble that accompanies the singer?

**String quartet** [1]  
**NOT strings**

- (iii) Describe the music played by these instruments at the beginning of the extract.

**1 mark per feature, or one expanded feature = 2**

**Features of 1<sup>st</sup> verse:**

***Chords (1); repeated chords (2); repeated notes (1); all on the beat (1);  
as crotchets (1); minor key (1); bass arpeggio (2);  
staccato/detached/short/stabbing (1); strong/accented (1); steady beats (1);  
bowed/arco (1)*** [2]

- (iv) Describe **two** ways in which the music changes during the extract.

**1 mark per feature, or one expanded feature = 2**

**NOT 4 x 1 Max 2 marks for each feature**

**Credit the best 2 answers**

**Features of remainder of extract:**

***bass descending scale (2); bass arpeggio (2); long notes/pedal (1);  
bass part/cello has long notes/pedal (2);***

***descending scale (1); descending chromatic scale (2);  
viola/one instrument plays descending scale (2);  
viola/one instrument plays descending chromatic scale (2);***

***violin repeats/copies singer's tune to end phrase(2);  
NOT call + response***

***the accompaniment becomes more complex (1);  
notes played faster/twice as fast/as quavers (1);  
violin plays quavers (2)  
NOT the music speeds up***

***jumping notes/jumping intervals (1); jumping 5ths (2);***

***continues staccato (1); becomes legato (1);  
after legato becomes staccato again (2).*** [4]

**NO reference to dynamics or texture**

**[Total for Q1: 17]**

**Question 2** This question is based on Area of Study 2 - Techniques of Melodic Composition. You will hear an extract of music played **four** times.

(a) Name the four voices that make up the choir that is singing this extract.

**Soprano/Treble (1)**

**Alto/contralto (1)**

**Tenor (1)**

**Bass (1)**

Accept any order (above list only)

[4]

(b) On what type of scale is the opening of this music based? **Minor**

[1]

(c) To which key has the music modulated by the end of the extract? Tick the box next to your chosen answer.

Returns to the tonic key

Modulates to the dominant

Modulates to the subdominant

**Modulates to the relative major**

[1]

(d) (i) Comment on the music played by the bass instruments during this extract.

**1 mark per feature, or one expanded feature = 2/3**

**(4 x 1, 2 x 2, 3 + 1)**

**ground bass/ostinato/repeats throughout (1); the shape is repeated (1);**

**the shape is repeated 5 times (2);**

**the rhythm is repeated (1); specific reference to rhythm (+1);**

**scale/scalic/moves by step (1); ascending/rising/goes up (1); octave leap (1);**

**in the middle, the pattern is higher (1) in the 4<sup>th</sup> pattern (+1);**

[4]

**NOT volume or tempo or named instruments**

(ii) Comment on the way that the instruments and choir work together in this piece.

**1 mark per feature, or one expanded feature = 2/3**

**they alternate/the instruments play, then the choir sings (1) (or other way round)**

**they imitate/copy (1);**

**the instruments accompany the choir (1);**

**the second time the choir sings, it decorates/extends the previous phrase (melisma) (1);**

**the instruments finish off with a phrase that the choir has sung (1);**

**the instruments also decorate/extend the previous phrase (1);**

**the last two phrases overlap (1); continuo/bass instruments heard throughout (1);**

**there are fewer instruments when the choir sings (1);**

**NOT call and response**

[3]

(e) (i) In which historical period was this music written?

**Baroque**

[1]

(ii) Describe **one** feature of how the instruments are used and **one** feature of the harmony that has led you to this answer.

**Instruments:**

**Continuo (1); organ continuo (2); cello continuo (2); used to fill out the harmony (+1);**

**Small string ensemble (1); no vibrato (1); dialogue/link between instruments and choir (1);**

[2]

**Harmony:**

**Diatonic harmony (1); Each phrase ends with a perfect cadence (1);**

**Homophonic/chordal harmony (1)**

**NOT simple harmony without further explanation**

[2]

[Total for Q2: 18]



**Question 3** This question is based on Area of Study 2 – Techniques of Melodic Composition.

You will hear an extract of music played **four** times.

A single stave score of the extract is printed opposite.

- (a) Fill in the missing notes in bars 5 and 6 and bars 15 and 16 using the given rhythm. [8]

**Mark the first 6 notes only in each case**

<b>Bars 5-6:</b>	<b>Bars 15-16:</b>
1 or 2 correct notes and/or shapes = 1 mark	1 or 2 or 3 correct notes and/or shapes = 1 mark
3 correct notes and/or shapes = 2 marks	4 or 5 correct notes and/or shapes = 2 marks
4 correct notes and/or shapes = 3 marks	ALL correct = 3 marks
5 correct notes and/or shapes = 4 marks	
ALL correct = 5 marks	

- (b) Put a circle around one note in the melody that is decorated with a grace note.  
*The 1<sup>st</sup> beat of bar 9, 11, 13 or 15* [1]

**Mark the 1<sup>st</sup> answer only**

- (c) Identify one bar where each of the following occurs:

- (i) a perfect cadence in the dominant key **13/14; 14; 15/16; 16; 17/18; 18** [1]

- (ii) a two bar sequence **9/10 (1); 9/10- 11/12 (2); 9-12 (2);  
11/12 (1); 11/12 - 13/14 (2); 13/14 (1); 11-14 (2)** [2]

- (d) Compare the melody of the first phrase with that of the second phrase.

**2 comparisons = 4 Max. 3 if no comparison (Can have 3 x 1)**

**Single comments can be derived from the information below:**

**The rhythm is the same for each phrase (2); (NOT just the same)**

**The shape of the melody is the same/similar/sequential (2);**

**They both begin with an anacrusis/upbeat (2);**

**They both end with an upward leap (2);**

**The 2<sup>nd</sup> phrase is lower (2); (NOT just 'different')**

**Both melodies follow the notes of the chord (2);**

**The articulation of both phrases is the same at the beginning (2);**

**The 1<sup>st</sup> ends with an imperfect cadence, the 2<sup>nd</sup> ends with a perfect cadence (2)** [4]

**Accept accurate comments and comparisons about articulation**

**NOT dynamics or Instruments**

- (e) (i) Name a possible composer for this extract.  
**Haydn/Mozart/Beethoven/Schubert** [1]

- (ii) Identify **four** features of the music that have led you to your answer.  
**Diatonic/simple/primary harmony (1); Balanced/4 bar phrases (1);  
Clear cadences (1);  
Classical/small orchestra (1); Timpani and brass play only in loud sections (1);  
timpani only plays tonic/dominant notes (1);  
melody with harmony/accompaniment (1); homophonic (1);  
Some ornamentation (NOT 'lots of') (1); gradual dynamic changes (1);  
Graceful/elegant melody (1)** [4]

[Total for Q3: 21]

1st Phrase 2nd Phrase

**Question 4** This question is based on Area of Study 3 – Dance Music.  
You will hear **two** extracts of dance music, both played **four** times. You will then hear both extracts played **once**, one after the other.

**Extract A**

You will hear this extract **four** times.

- (a) What sort of dance is this? **Disco** [1]
- (b) Using the grid below, list features of the music that are typical of this sort of dance.

Where answers are written **TWICE**, credit only **ONCE**

Speed/ Pulse/ Beat	<p>About 120 bpm (1); Fast/quick/upbeat/lively (1); NOT very fast or moderate steady/unchanging pulse/speed (1) Four or two beats per bar (1) Four to the floor (1); Strong/driving <u>beat</u> (1) Bass drum on <u>every beat</u> (1)</p> <p>[2]</p>
Use of Instruments	<p>Bass drum on beat (1); snare backbeat (2<sup>nd</sup> + 4<sup>th</sup>) (1); hi-hat quavers (break beats) (1); fills between phrases (1); maintain the beat (1); cymbal crash (1) (up to 2 marks for drum beat description)</p> <p>String countermelody (1) Instrumental (brass) introduction (1) Brass stabs/short phrases/riffs (1) Brass and/or piano play in between vocal phrases (1) Brass and piano play together (1); melody line (+1); Piano comping/chords (1) Off-beat chords (piano/rhythm guitar) (1) Bass line on piano and/or bass guitar (1) Bass player extemporises on basic line/walking bass style/octaves (1) Bass riffs/repeated patterns (1)</p> <p>Rhythm section plays throughout (1)</p> <p>NOT just <i>named</i> instruments without <i>features</i> of the music</p> <p>[3]</p>
Use of Voices	<p>Solo + chorus (1); male solo (1); female chorus (1); <u>male solo + female chorus</u> (2); Max. 2 marks for types of voice</p> <p>Simple repetitive mantra/hook line (1) sung by chorus (+1); Soloist improvises (1); Solo voice mainly offbeat/syncopated (1); Chorus syncopated (1); female/high pitched chorus (1); in harmony (+1); high long notes (1); Chorus repeat solo part (1) in harmony (+1); NOT <i>call and response</i> or <i>catchy</i></p> <p>[3]</p>

- (c) Give **three** ways in which music technology may have been used in this extract.

**Synthesisers, amplified/electric instruments, drum machine, sequencing, sampling, use of loops, multi-tracking/layering, reverb, microphone**  
**NOT computers or keyboard**

[3],

**Extract B**

You will hear this extract **four** times.

- (d) What type of dance is this? *Pavane/Pavan/Pavanne/Pavin* [1]
- (e) What name is given to the ensemble playing this music? [2]  
*Consort (1); of viols (+1); Whole consort (2)*
- (f) Using the grid below, describe features of the music that you hear in this extract.

<b>Structure</b>	<b>AABB / AB / Binary (1) / AA<sup>1</sup>BB<sup>1</sup> (2)</b> <b>4 or 8-bar phrases (1)</b> <b>Repeated lines (1) with decorated repeats/divisions (1)</b> <b>A is shorter than B (1)</b>	<b>[2]</b>
<b>Texture</b>	<u>Mainly</u> homophonic/chordal (1) at the start (+1) with decorations later (+1);  Divisions have imitation between melody instruments (1); some polyphonic parts in repeats/towards the end (1)  Homophonic <u>and</u> polyphonic (1)  Texture remains the same (1)  <b>NOT thick/thin</b>	<b>[2]</b>

You will now hear both extracts played again, one after the other.

- (g) How does the music of each extract reflect the venue and occasion where it would be performed?

**Max. 1 mark for *venue/occasion***

**Can give 2 marks for comments on *music* only**

**Extract A:**

***Informal venue/informal dance/club/disco/party (1);  
Fast/lively/upbeat/quick (1); loud (1); hook line (1);  
NOT very fast***

**Any other suitable *musical* points (1)**

**[2]**

**Extract B:**

***Formal venue/formal dance/court/processional/funeral (1);  
Stately (1); slow (1); steady tempo (1); duple time (1);***

**Any other suitable *musical* points (1)**

**Accept comparative language**

**[2]**

**[Total for Q4: 23]**

**Question 5** This question is based on Area of Study 4 – Traditions and Innovation.

You will hear an extract of Bhangra music played **four** times.

(a) Name **two** features from the Punjabi musical tradition, and describe their use in the extract.

**1 mark per feature, or one expanded feature = 2/3  
2 x 2 or 3 + 1**

**Chaal rhythm (1); da-na-na-na-na-da-da-na (1);  
dhol/tabla (1); to maintain basic rhythm (+1);  
instrumental improvisation (1); (instrumental) improvisation at the end (2);  
folk-song style (1); solo/male singer (1); chorus shouts (“hoi”)(1);  
decorated/ornamented vocal line (1);  
sung in Punjabi (1); sung in Punjabi to maintain tradition (2); [4]  
NOT sitar/drone/raga**

(b) Name **two** features from Western pop music culture, and describe their use in the extract.

**1 mark per feature, or one expanded feature = 2/3  
2 x 2 or 3 + 1**

**Use of drum kit (or parts thereof)/drum machine (1); to maintain basic rhythm (+1);  
4 beats in a bar (1);  
Use of bass guitar (1) to play the bass line/riffs (1);  
Syncopated rhythms/off-beat chords/reggae chords (1) in accompaniment (1);  
Use of synthesiser (1) for string sound (+1) on melody line (+1) for riffs (+1)  
[4]**

(c) Using the grid below, identify **two** ways in which music technology has been used in this extract.

Feature of music technology	How it is used in this extract
1	1
1	1

**Repeated answers NOT credited  
Description MUST match the feature**

<b>Use of synthesiser/keyboard</b>	<b>as a melody instrument/for instrumental sounds</b>	
<b>Reverb/echo effects</b>	<b>on voice part</b>	
<b>Use of drum machine</b>	<b>for rhythmic backing</b>	
<b>Electric instruments</b>	<b>rhythm section</b>	
<b>Use of loops</b>	<b>for drum/melodic line/synthesiser</b>	
<b>Sequencer/multi-tracking</b>	<b>to assemble/mix/layer</b>	
<b>Panning</b>	<b>for ‘stereo’ effect</b>	
<b>Sampling</b>	<b>of instrumental sounds and shouts of ‘hoi’</b>	
<b>Amplification/microphones etc.</b>	<b>volume etc.</b>	<b>[4]</b>
<b>NOT computer</b>		

**[Total for Q5: 12]**

**Question 6** This question is based on Area of Study 4 – Traditions and Innovation.

You will hear an extract of music played **three** times.

This extract combines the traditions of Cuban Son and American Jazz.

(a) Describe **two** features from Cuban Son that you can hear.

**1 mark per feature, or one expanded feature = 2/3**  
**2 x 2 or 3 + 1**

### Cuban

**Clave/clave rhythm (1); clave 2:3 rhythm (2); offbeat/syncopated (1); rhythm clapped (1); the clave rhythm is clapped (2); congas/claves/maracas (1) (1 each to max of 2 for instruments.) maintain the pulse (1); improvised rhythm (1); layers of rhythms (1); poly/cross-rhythms (1); ostinato/repeated rhythm (1)**

**Solo and chorus (1); sonero and choro (2); sonero (1); choro (1); shouting (1); group of male singers (1); singing in harmony (1); singing in 3rds and 6ths (2); Spanish/Portugese/Cuban language (1); Instrumental break/mambo/contrasting sections (1) contrasting sections between instrumental and choro (2)**

**NB: Solo (0); Chorus (0); Male solo (1)**

(b) Describe **two** features from American Jazz that you can hear.

**1 mark per feature, or one expanded feature = 2/3**  
**2 x 2 or 3 + 1**

### American Jazz

**trumpet/trombone/vibraphone/glockenspiel/drum kit or parts thereof/piano (1 each to max of 2 for instruments); NOT saxophone**

**piano playing (counter) melody (2); piano chords/comping (2);**

**brass stabs (1); brass playing in harmony (1); brass playing melody (1);**

**Jazz harmony/parallel melodies (1); Use of 'added' harmony (1)**

**Syncopated/offbeat rhythms (1);**

**reference to an instrument ie bass/piano syncopated(2)**

**[4]**

(c) What is the name given to this style of music?

**Salsa**

**[1]**

**[Total for Q6: 9]**

**General Certificate of Secondary Education  
Music (1919)  
June 2006 Assessment Series**

**Component Threshold Marks**

<b>Component</b>		<b>Maximum Mark</b>	<b>a*</b>	<b>a</b>	<b>b</b>	<b>c</b>	<b>d</b>	<b>e</b>	<b>f</b>	<b>g</b>	<b>u</b>
<b>01</b>	Raw	180	-	140	119	99	86	73	60	47	0
	Weighted	180	-	140	119	99	89	73	60	47	0
<b>02</b>	Raw	15	-	12	10	8	6	5	4	3	0
	Weighted	45	-	36	30	24	18	15	12	9	0
<b>03</b>	Raw	100	-	63	53	43	35	28	21	14	0
	Weighted	75	-	47.3	39.8	32.3	26.3	21	15.8	10.5	0

**Specification Aggregation Results**

Overall threshold marks (i.e. after conversion of raw marks to weighted marks)

	<b>Maximum Mark</b>	<b>A*</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>	<b>U</b>
<b>1919</b>	300	248	217	186	155	132	110	88	66	0

The cumulative percentage of candidates awarded each grade was as follows:

	<b>A*</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>	<b>U</b>	<b>Total No. of Cands</b>
<b>1919</b>	9.97	29.69	51.24	70.98	81.66	88.67	93.31	96.57	100	12,278

**12,278 candidates were entered for certification this series**

For a description of how UMS marks are calculated see;  
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Statistics are correct at the time of publication





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