

# **Mark Schemes for the Components**

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**June 2007**

**1919/MS/R/07**

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### **Music (1919)**

#### **MARK SCHEMES FOR THE COMPONENTS**

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**Mark Scheme 1919/03**  
**June 2007**

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

(a) **Extract A: this part question is based on Techniques of Melodic Composition – Area of Study 2**

(i) On which scale is this melody based? Tick the box next to your chosen answer.

Blues scale  **Minor scale**  Pentatonic scale  Whole tone scale  [1]

(ii) Name the instrumental family playing this music. **Brass** [1]

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









(iv) Give the name for the texture used in this piece. [1]

**Homophonic/chordal/block chords**

**NOT 'chords'**

**(b) Extract B: this part question is based on Dance Music – Area of Study 3****(i)** What style of dance is this? Tick the box next to your chosen answer [1]Folk Dance  Classical Ballet  Disco  Waltz **(ii)** Describe how each of the following is used:

Backing Chorus:

**Not continuous (1);****Sing at the beginning of each phrase (1);****Sing with the lead singer (1); add to or fill out the texture (1);****Reinforces/accents/emphasises words sung by soloist (1);****Sing 'hook' line/mantra (1); repeated phrases/words (1);****Sing in unison (1); Sing in harmony (1);****Syncopated/off-beat (1); descending scale (1);****NOT repetitive/repetition; reference to dynamics or words only;****'catchy' lyrics; sings chorus****1 mark for each correct point to a maximum of 3.****[3]**

Brass Instruments:

**Play the introduction (1); in harmony/chords (1); in octaves (1);****Brass 'stabs' (1); Play (short) phrases (1); Play long notes (1);****Play in between vocal lines/call and response with the voices (1);****Repeated notes/phrases (1); High notes (1); 'Fall off' notes (1);****Syncopated/off-beat (1); descending scale (1); descending sequence (1);****Counter-melody (1); play throughout (1); Play the 'hook line' (1);****NOT call and response/question and answer unless explained****1 mark for each correct point to a maximum of 3.****[3]****(c) Extract C: this part question is based on Tradition and Innovation – Area of Study 4****(i)** Name the first **two** instruments that you hear.**Piano (1) Glockenspiel/Metallophone/Vibraphone (1)****[2]****NOT xylophone, gongs, bells****(ii)** This extract uses a combination of two musical styles. One of these is Western classical. Underline the other style that has influenced this music.Indian Classical **Gamelan** Latin American Plainsong [1]**(iii)** Give **three** features of the style that you underlined that you can hear in this extract.

Gamelan:

**Any reference to Repetition (only 1);****Any reference to Instruments (only 1) *do not credit repeat from (i)*;****Tuned percussion/Glockenspiel/Metallophone/Gongs/Bells****Any reference to Texture (only 1);****Higher pitches move faster than lower pitches/heterophony/****Polyphonic/polyrhythmic/cross-rhythms/****Layered/layering of instruments;****Pentatonic (type) scale/slendro/pelog (1);****Static harmony (1);****NOT looping, layering, metamorphosis, phase-shifting, harp, drone,****reference to dynamics, counterpoint, hypnotic****1 mark for each correct point to a maximum of 3.****[3]****[Total for question: 17]**

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) What is the time signature of this piece? **3 (1);  $\frac{3}{4}$  /  $\frac{3}{8}$  /  $\frac{3}{2}$  (2)** [2]

(b) Name the ornament used in this extract. **Trill** [1]

(c) (i) Describe the music played by the **French horns** in this extract.

**They play as a pair (1); they both play the same rhythm (1);  
They play in harmony/3rds/6ths/5ths (1);  
Sequences (1) Rising (+1) Descending (+1) with clear chronology (+1);  
The phrases rise/get higher (1) in a triad/chord (+1);  
They decorate/ornament the music/trills (1);  
They play repeated notes (1); staccato/detached notes (1);  
They play repeated rhythm patterns (1);  
Quavers if  $\frac{3}{4}$  is correct (1)**

**NOT sequenced, sequencing, repetition, the music gets higher**

**1 mark for each correct point to a maximum of 4.** [4]

(ii) Comment on the way that the horns and other instruments work together **at the beginning of this piece.**

**Orchestral chord to start (1);  
They alternate/antiphonal (1)  
Horns play first and the other instruments follow (1);  
The other instruments copy/echo/imitate the horns (2)  
They overlap (1)  
Sequences (1) with correct detail (+1);**

**NOT call and response/question and answer unless explained correctly  
1 mark for each correct point to a maximum of 3.** [3]

(d) (i) In which key does the extract end? Tick the box next to your chosen answer

Tonic  **Dominant**  Subdominant  Relative Minor  [1]

(ii) Name the final cadence of this extract **Perfect** [1]

(e) (i) Give a period of composition for this piece **Baroque** [1]

(ii) Name **four** features of the music that have led you to this answer.

**Use of the harpsichord (1) as a continuo instrument (1);  
Use of natural horns/horns use limited notes (1);  
Small orchestra/ensemble (1);  
Use of pairs of oboes/horns (1); Imitation (1);  
Diatonic/simple harmony/chords (1); Clear cadences (1);  
Ornamentation/trill (only) (1).**

**NOT terraced dynamics, antiphony  
1 mark for each correct point to a maximum of 4.** [4]

[Total for question: 17]



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

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

A single staff score of the extract is printed opposite.

- (a) Using the given rhythm, fill in the missing notes in bar 4 and bars 13 and 14. [12]

<b>Bar 4</b>	<b>1 or 2 notes and/or shapes</b>	<b>1</b>
	<b>3 or 4 notes and/or shapes</b>	<b>2</b>
	<b>5 notes and/or shapes</b>	<b>3</b>
	<b>6 notes and/or shapes</b>	<b>4</b>
	<b>All correct</b>	<b>5</b>
<b>Bars 13 and 14</b>	<b>1 or 2 notes and/or shapes</b>	<b>1</b>
	<b>3 or 4 notes and/or shapes</b>	<b>2</b>
	<b>5 or 6 notes and/or shapes</b>	<b>3</b>
	<b>7 notes and/or shapes</b>	<b>4</b>
	<b>8 notes and/or shapes</b>	<b>5</b>
	<b>9 notes and/or shapes</b>	<b>6</b>
	<b>10 notes and/or shapes</b>	<b>7</b>

**IGNORE ACCIDENTALS**

- (b) Put a circle round **one** note in bar three that is a chromatic note.

**Either C sharp or either of the two final B flats.** [1]

- (c) Identify **one** place where each of the following occurs in the melody:

(i) the interval of a sixth. **Bar 6 (check the score)** [1]

(ii) a **descending** sequence. **Bar 3, 8, 12, 13, 14** [1]

- (d) Compare the rhythm and melodic shape of bars 6 and 7 with the rhythm and melodic shape of bars 10 and 11.

**They begin with the same rhythm/bars 6 and 10 have the same rhythm (1);**

**Bars 6 and 10 begin with the same interval (1);**

**Bars 6 and 10 have a similar melodic shape (1);**

**but with a bigger upward leap +(1);**

**Bar 6 begins (one note) higher than bar 10 (1).**

**Bars 7 and 11 have a different rhythm (1);**

**Bar 11 is a decorated version of bar 7 (1);**

**Beat 2 of bars 7 and 11 are the same melodic shape (1);**

**Bars 10 and 11 go higher than bars 6 and 7 (1);**

**NOT “they are different” or “the notes are different”.**

**1 mark for each correct COMPARISON to a maximum of 4.** [4]

- (e) Suggest a possible composer for this music.

**Haydn/Mozart/Beethoven/Schubert** [1]

[Total for question: 20]

Musical notation for measures 1-3. Measure 1: Quarter note G4, eighth notes A4-B4, quarter note C5. Measure 2: Quarter note D5, eighth notes E5-F5, quarter note G5. Measure 3: Quarter note F5, eighth notes E5-D5, quarter note C5. The key signature has one sharp (F#) and the time signature is 4/4.

Musical notation for measure 4: Quarter note G4, eighth notes A4-B4, quarter note C5.

Musical notation for measures 5-7. Measure 5: Quarter note D5, eighth notes E5-F5, quarter note G5. Measure 6: Quarter note G5, eighth notes F5-E5, quarter note D5. Measure 7: Quarter note C5, eighth notes B4-A4, quarter note G4.

Musical notation for measures 8-11. Measure 8: Quarter note G4, eighth notes A4-B4, quarter note C5. Measure 9: Quarter note D5, eighth notes E5-F5, quarter note G5. Measure 10: Quarter note F5, eighth notes E5-D5, quarter note C5. Measure 11: Quarter note B4, eighth notes A4-G4, quarter note F4.

Musical notation for measure 12: Quarter note G4, eighth notes A4-B4, quarter note C5.

Musical notation for measures 13-15. Measure 13: Quarter note D5, eighth notes E5-F5, quarter note G5. Measure 14: Quarter note G5, eighth notes F5-E5, quarter note D5. Measure 15: Quarter note C5, eighth notes B4-A4, quarter note G4. The piece ends with a double bar line.

## 4 Dance Music – Area of Study 3

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

**Extract 4A**

You will hear this extract played **twice**.

- (a) Which of the following best describes the structure of the extract?

Tick the box next to your chosen answer.

ABCDEF  AABCBA  AAABAD  **AABBCC**  [1]

- (b) Give **two** features of the **rhythm** in this extract

**Use of syncopation (1); Use of cross rhythms (1);  
Use of dotted rhythms (1); Hemiola (1);  
Accents the 2<sup>nd</sup> beat of the bar (1);  
Repeated rhythmic phrases/ patterns (1) / Minim crotchet/crotchet minim (1);  
Instruments play the same rhythm/homophonic writing (1);  
Rhythm gets faster at ends of phrases (1);  
Each phrase ends on a long note (1).**

**NOT – emphasises 1<sup>st</sup> beat of bar; fast notes; reference to time signature or tempo**

**Any two features** [2]

- (c) Give **one other** feature of this music that is typical of a Galliard.

**3 beats in a bar / triple metre time signature (1);  
Fast/lively tempo (1);  
Lute (1) Viol (1) Consort (1);  
Repeated lines/phrases/ AABBCC (1) if not correct in (a)  
Hemiola/use of syncopation/dotted rhythms (1) if not given in (b)** [1]

**NOT – upbeat; Renaissance instruments**

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

## Extract 4B

You will hear this extract played **twice**.

- (d) What is the **interval** between the first two notes of the melody?  
Tick the box next to your chosen answer.

2<sup>nd</sup>     3<sup>rd</sup>     4<sup>th</sup>     5<sup>th</sup>     6<sup>th</sup>  [1]

- (e) Describe the use of **dynamics** in this extract.

**(Mostly) loud/moderately loud (1); contrasting dynamics (1);  
Uses the same (loud) dynamic for a long time (1);  
Gets louder as more instruments are added (1);  
Is quieter at the end of some phrases (1);  
Gets quieter towards the end/ends quietly (1);  
Ends more quietly than it began (1);  
Uses crescendos/diminuendos (1);  
Sudden crescendos (towards the end) (1); sudden diminuendo/sfp/fp (1)**

**1 mark for each correct point to a maximum of 2.** [2]

- (f) Give **one** feature of this music that is typical of a Galliard.

**3 beats in a bar / triple metre time signature (1);  
Fast/lively tempo (1);  
Use of syncopation/off beat rhythms (1);  
Dotted rhythms (1); Cross rhythms (1).**

**Any one feature** [1]

- (g) Underline the word that best describes the tonality of this extract.

Minor    Major    Wholetone    Modal    Chromatic [1]

- (h) Compare the two pieces, identifying similarities and differences.

There **MUST** be a comparison in order to gain full marks in each box. Do not give credit to any repeats.

	Extract A	Extract B
Tempo	<p>Both are a constant tempo (2);            Both are fast (2);            A is fast, B is moderately fast (2);            A is (slightly) faster than B (2);</p> <p>(A = c.185 bpm/B = c.160 bpm)</p>	
Instruments	<p>A uses only stringed instruments/no woodwind or brass (1)            B uses all the families/is a large orchestra (1)</p> <p>B uses brass/woodwind/percussion A does not (2);            Both use the string family (2);</p> <p>A uses viols/lute/Renaissance/old instruments (1)            Whereas B uses modern orchestral instruments (1);</p> <p>A has fewer instruments/thinner texture/smaller ensemble            – <i>can credit here if not below in the texture box.</i> (2).</p>	
Texture	<p>A stays the same throughout (1);            B is varied/starts thick and gets thinner (1);            A is thinner than B (2);            There is chordal texture in both (2);            A is homophonic (1);            B has a tune with chords (1);            A is more homophonic than B (2);            allow 'both are homophonic' (2)</p>	

- (i) Describe the movements or steps required to dance a galliard.

Leap/jump/skip (1); short or quick steps (1);  
 Kick (1) forwards (+1);  
 Several kicks/jumps followed by a pause (2)  
 The men show off (1); men dance around the women (1);  
 The ladies are more sedate (1);  
 Allow: men and women face each other in a row/dance in a large circle

Any two points  
 NOT 'set steps'

[2]

- (j) Which piece do you think is the most suitable for dancing? Give **two musical** reasons for your answer.

No mark for choice of extract.

Any 2 correct musical reasons that are relevant to the chosen extract may be credited.

[2]

[Total for question: 21]

**Question 5: Traditions and Innovation – Area of Study 4**

You will hear an extract from a piece of Minimalist music called *New York Counterpoint*.

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

- (a) Name a possible composer for this piece.

**Reich/Adams/Glass/Riley/Nyman**

**[1]**

- (b) How does the music reflect the word ***counterpoint*** in the title?

**Lots of melodies/tunes/motifs (1) played at the same time (+1);  
Interweaving lines/parts (1); use of counter-melodies (1);  
Gradual/layered entries (1); overlapping melodies/motifs (1)**

**Any two points**

**[2]**

- (c) Describe **two** features of minimalist music that you can hear in the extract.

**Ostinato/repetition/loops/cyclic (1);  
Additive melody (1);  
Layering (1);  
Metamorphosis (1);  
Phase-shifting (1);**

**One mark for naming a feature + 1 for a description  
Max. 2 marks for *naming* features**

**[4]**

- (d) This piece is performed by only one player but there are 11 different parts. Explain how technology might have been used to enable the performer to prepare this piece for a live performance.

**Use of computer;  
Layering/Multi-tracking/over-dubbing;  
Looping;  
Sequencing;  
Records each part individually (1);  
Player performs one part live (1); accompanied by a backing track (1);  
Player prepares a (pre-recorded) backing track (1);  
Panning/mixing backing track (1);  
Equipment for playing backing track (1).**

**1 mark for each correct point to a maximum of 5.**

**[5]**

**[Total for question: 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.

(a) What is the name given to this style of music? **Bhangra** [1]

(b) Give **three** ways in which the human voice is used in this extract.

**Speaking (1);  
Solo singing/lead vocal (1);  
Slide/glissando (1);  
Chanting/shouting 'hoi' (1);  
Singing in a group/chorus (1);  
Use of high voices (1)**

**NOT screaming; Punjabi language; sampled  
1 mark for each correct point to a maximum of 3.**

[3]

(c) Give **three** ways in which music technology is used in this extract.

**Sampling/voice-over (1);  
Multi-tracking/ over-dubbing (1); sequencer (1);**

**Use of electronic instruments (1); Synthesiser/keyboard (1); Drum machine (1);  
Electric guitar (1); Bass guitar (1);**

***Max. 2 marks for any mention of instruments:***

**Use of echo/reverb/delay/effects/FX (1);  
Use of amplification (1);**

**NOT looping  
1 mark for each correct point to a maximum of 3.**

[3]

(d) Describe the origins of this style and how and where it was developed.

**Folk Music/traditional Bhangra (1); from the Punjab region (1);  
for Harvest celebration (1); dhol/chaal (1);  
Developed in the UK/Birmingham by Asian communities (1);  
Combined with Western 'pop' (1); in late 20<sup>th</sup> century (1980s) (1);  
Linked with many different types of western club dance music (1);  
First main group Alaap (1);  
Combined the Punjab folk style with Western 'pop' (2) and used a lot of  
technology +(1).**

**NOT Indian/Pakistani  
1 mark for each correct point to a maximum of 5.**

[5]

(e) Where or on what occasion might you hear this music played?

**Party/celebration/festival/wedding/club/dance**

[1]

[Total for question: 13]

**General Certificate of Secondary Education**

**Music (1919)**

**June 2007 Assessment Series**

**Component Threshold Marks**

<b>Component</b>	<b>Max Mark</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>
1	180	140	119	99	86	73	60	47
2	15	12	10	8	6	5	4	3
3	100	67	56	45	37	30	23	16

**Overall**

	<b>A*</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>
Threshold Marks	249	218	187	156	134	111	89	67
Cumulative Percentage in Grade	11.03	29.3	51.4	70.51	81.48	89.44	94.26	97.02

The total entry for the examination was 13,073

Statistics are correct at the time of publication.





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