

Mark Schemes for the Components

June 2008

1919/MS/R/08

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Mark schemes should be read in conjunction with the published question papers and the Report on the Examination.

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Music (1919)

MARK SCHEMES FOR THE COMPONENTS

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1919/03 Listening Examination

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

(a) **Extract A. This part question is based on Area of Study 4 – Traditions and Innovation.**

(i) Name the style of this music. **SALSA** [1]

(ii) How many beats are there is a bar? **4 (4/4)** [1]

(iii) Give the name for the rhythm pattern that is often used in this musical style.
(SON) CLAVE [1]

(iv) Describe how the voice and the brass work together at the beginning of this extract.

**THEY ALTERNATE (1); QUESTION & ANSWER/CALL & RESPONSE (1);
THE VOICE SINGS FIRST THE BRASS FOLLOW (2);
THE VOCAL PHRASES ARE LONGER THAN THE BRASS PHRASES (1);
THERE ARE THREE QUESTION & ANSWER/CALL AND RESPONSE
PHRASES (2);
THEY OVERLAP/PLAY TOGETHER AFTER THE THIRD PHRASE/LATER
(1);
BRASS ARE AN OCTAVE HIGHER (1).**

NOT 'BRASS STABS'

1 mark for each point [3]

(v) Describe the rhythms played by the percussion instruments.

**OSTINATO/REPEATED/REPETITION/REPETITIVE (1);
(SEVERAL) LAYERS OF RHYTHM/CROSS RHYTHMS/POLYRHYTHMS (1);
SYNCOATED/OFF-BEAT (1);
MAINTAIN THE PULSE (1);
QUAVERS (1) CONTINUOUS (1).**

1 mark for each point [2]

(b) **Extract B. This part question is based on Area of Study 2 – Techniques of Melodic Composition.**

This piece of music has 4 lines:

"Down by the salley gardens my love and I did meet;
She passed the salley gardens with little snow-white feet.
She bid me take love easy, as the leaves grow on the tree;
But I, being young and foolish, with her would not agree."

(i) Which **three** lines have the same melody? *Tick the box next to your chosen answer.*

Lines 1, 2 and 3 are the same

Lines 1, 2 and 4 are the same

Lines 1, 3 and 4 are the same

Lines 2, 3 and 4 are the same

[1]

- (ii) Name the kind of scale on which the three repeated lines are based.

PENTATONIC [1]

- (iii) From which tradition does this extract come? *Underline your chosen answer.*

Plainsong **British Folk** Blues Bhangra [1]

- (iv) Give **two** features of the style of singing in this extract.

**SLIDES/GLISSANDO/PORTAMENTO (1);
SMOOTH/LEGATO/SLURRED (1); SUSTAINED (1)
ORNAMENTS/DECORATED (1);
FOLK STYLE/UNTRAINED VOICE (1);
VIBRATO/TREMOLO/'WOBBLY' (1)**

1 mark for each point [2]

- (v) What is the instrument that accompanies the singer? **GUITAR (NOT ELECTRIC)** [1]

(c) Extract C. This part question is based on Area of Study 3 – Dance Music.

- (i) What type of dance is this? **PAVANE** [1]

- (ii) Where might this dance have originally been performed?(**ROYAL) COURT** [1]

- (iii) Name **two** percussion instruments that you can hear.

Any two from:

TABOR/TAMBOUR TENOR DRUM CYMBAL [2]

- (iv) Give **four** features of the extract that are typical of this dance.

**DUPLE TIME / 2/2 / 2/4 (1);
MINIM-CROTCHET-CROTCHET RHYTHM (LONG NOTE AND TWO SHORT NOTES) (1);
OSTINATO/REPEATED/REPETITIVE RHYTHM/REPETITIVE DRUM BEAT (1);
SLOW (1); STATELY (1);
MODAL (1);
RENAISSANCE (brass/woodwind) INSTRUMENTS – specific names only
up to 2 marks;
Tabor (1) if not correct in (iii);
REPEATED SECTION OR AA (1); REGULAR PHRASES (1);
MAINLY HOMOPHONIC/CHORDAL (1)**

NOT 4/4 or REPETITION or CONSORT

1 mark for each point

[4]

Total [22]

2 This question is based on Area of Study 2 – Techniques of melodic composition.

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

(a) Name the solo instrument. **VIOLIN** [1]

(b) What type of ensemble accompanies the solo instrument?

Brass Ensemble Consort **Orchestra** String Quartet [1]

(c) Tick the box next to the correct time signature for this extract.

2 6 4 5
4 8 4 4 [1]

(d) After the solo instrument has played the melody for the first time there is a pause, then this instrument plays the melody again.

How is the melody different the second time it is played?

HIGHER (1); ONE/TWO OCTAVES HIGHER (2) [2]

(e) After the second pause the main melody is played again and then extended. Describe the techniques that are used to extend this melody.

REPETITION (1); with detail (+1) for each example:

Eg. REPETITION OF THE SAME PHRASE SEVERAL TIMES (=2);

REPEATED CADENCES/CHORDS (=2);

VARIATION (1);

SEQUENCE (1) ASCENDING (+1); with detail (+1);

SCALES/SCALIC (1) ASCENDING AND DESCENDING (+1);

MORE ORNAMENTATION (1)

1 mark for each point [4]

(f) Which two notes of the scale do the timpani play at the end of this extract?

A (1) D (1) V / 5 / 5th (1) I / 1st (1) Soh (1) Doh (1)

DOMINANT (1) TONIC (1) [2]

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

(a) Using the given rhythm, fill in the missing notes in bars 4, 14 and 15.

Bar 4	1 correct note and/or shape	= 1
	2 correct notes and/or shapes	= 2
	ALL correct	= 3
Bars 14 and 15	1/2 correct notes and/or shapes	= 1
	3 correct notes and/or shapes	= 2
	4 correct notes and/or shapes	= 3
	5 correct notes and/or shapes	= 4
	ALL correct	= 5

(b) (i) How many instruments are playing in this extract? **3** [8]

(ii) Name the instrument playing the melody.
BAROQUE FLUTE/RECORDER (TREBLE)
(NOT FLUTE, OR DESCANT RECORDER) [1]

(c) (i) Put a circle around **one** note in the first 7 bars which is decorated with a trill. [1]

(ii) Put a circle around **a pair** of notes in the first 7 bars which create the interval of a 6th. [1]

(d) By the end of the extract the piece has modulated: (tick **one** box):

back to the tonic to the dominant
 to the relative major **to the relative minor** [1]

(e) Only an outline of the melody is written between bars 20 and 24. (See the bracket on the score)

(i) Describe the shape of the written melody.

SEQUENCES (1) (DESCENDING +1); LOTS OF LEAPS (1);
CORRECT DESCRIPTION OF INTERVALS (+1);
1 mark for each point [2]

(ii) Describe the changes that the player makes.

DECORATED/ORNAMENTED/ADDS MORE NOTES (1);
SCALES (1); MORDENT (1); APPOGGIATURA (1); ARPEGGIO (1)

NOT: ACCIACCATURA, TURN, TRILL, GRACE NOTES

1 mark for each point [2]

(f) (i) Name a possible composer for this extract.

HANDEL/BACH/VIVALDI [1]
Or any other suitable composer.

(ii) Identify features of the accompaniment that have led you to this answer.

USE OF HARPSICHORD (1); CONTINUO (1);
TO PLAY CHORDS (+1); TO ADD DECORATION (+1);
'CELLO (1); CLEAR CADENCES (1);
ACCOMPANIMENT IMITATES MELODY (1);
1 mark for each point [2]

Total [20]

The musical score is written in G major (one sharp) and 4/4 time. It consists of 27 numbered measures across eight staves. The notation includes various rhythmic values, slurs, trills (tr), and fingerings (2, 3, 4, 6th, 6, 7). Measure 19 features a key signature change to A major (two sharps). Measure 22 includes a double bar line with repeat dots. The piece concludes with a double bar line at the end of measure 27.

- 4 This question is based on Area of Study 4 – Traditions and Innovation. You will hear two extracts of music, both played **four** times. You will hear Extract 4A played twice and then Extract 4B played twice, followed by both extracts played **twice** more, one after the other.

Extract 4A

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

- (a) What style of music is this? **MINIMALIST/MINIMALISM** [1]
- (b) Using the grid below describe the features of the music played by each group of instruments.

<p>High instruments (eg flute, clarinet, trumpet and glockenspiel)</p>	<p>2ND TO COME IN (1); PAIRS OF NOTES (1); REPEATED PITCHES/NOTES (1); RANDOM/SINGLE NOTES (1); SHORT NOTES/STACCATO/STAB (1); LONG NOTES (1) LATER (+1); ACCENTED NOTES (1); PIERCING (1);</p> <p><u>NOT:</u> SHARP or OSTINATO</p>	[2]
<p>Middle range instruments (eg violin and viola)</p>	<p>START FIRST (1); PLAY THROUGHOUT (1); OSTINATO/REPEATED NOTES/RHYTHM (1); ALTERNATING BETWEEN TWO NOTES (1); NOTES IN PAIRS (1); NARROW RANGE (1); QUAVERS (1); LONG NOTE (1); SHORT/DETACHED/STACCATO (1); BOWED (1)</p>	[2]
<p>Low instruments (eg 'cello and double bass)</p>	<p>COME IN 3RD (1); REPEATED NOTES (1); with detail (+1) Eg. NOTES THAT ARE REPEATED THEN CHANGE AND ARE REPEATED (2); CROTCHETS / NOTES ON EVERY BEAT / KEEPING THE BEAT (1); SHORT/DETACHED/STACCATO (1); BOWED (1)</p> <p><u>NOT:</u> OSTINATO</p>	[2]

REFERENCE TO VARIED DYNAMICS (1) credited once only unless more detail given
1 mark for each point

Extract 4B

This piece is in the same style as Extract 4A. You will hear this extract played **twice**.

- (c) Suggest a composer for this piece. **GLASS/REICH/RILEY/ADAMS** [1]
- (d) Name **one** instrument that you can hear.
KEYBOARD/FLUTE/SAXOPHONE/SYNTHESISER/VOICE [1]

- (e) Identify **three** ways in which music technology could have been used in the composition and/or performance of this extract.

**TAPE LOOPS/LOOPING/CYCLIC (1);
 MULTI-TRACKING/LAYERING (1);
 RECORDING (1); MIXING (1); EDITING (1); PANNING (1); REVERB (1)
 SYNTHESISER/KEYBOARD (if not in (d));
 COMPUTER/SEQUENCER/SEQUENCING/MIDI (1);
 SAMPLING/SAMPLER (1);
 AMPLIFICATION (1)**

1 mark for each point

[3]

Comparison Questions.

You will hear both extracts played **twice**, one after the other.

- (f) Compare the articulation in Extract 4A with that in Extract 4B.

**A IS MORE STACCATO/DETACHED/SHORT/TONGUED (2) OR
 B IS MORE LEGATO/SMOOTH/SLURRED (2)**

A IS ACCENTED B IS NOT (2)

1 mark for a correct statement

Must be a comparison for 2 marks

[2]

- (g) Compare the tempo of Extract 4A with that of Extract 4B.

**A IS FASTER THAN B (2); A IS FAST (1) B IS SLOW (1);
 BOTH HAVE A STEADY SPEED (2)**

1 mark for a correct statement

Must be a comparison for 2 marks

[2]

- (h) Both extracts have parts that are not always synchronised.
 Describe how this is achieved.

**PHASESHIFTING (1);
 ADDITIVE MELODY / ADDING OR TAKING AWAY NOTES (1);
 ADDING OR TAKING AWAY RESTS (1);
 PAUSING ONE TRACK (1);
 MAKING MELODY PATTERNS DIFFERENT LENGTHS (1);**

1 mark for each point

[2]

- (i) Underline two traditions that have influenced this type of music.

Blues

Gamelan

British Folk

Cuban Son

Plainsong

African drumming

[2]

Total [20]

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

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

This extract is from a waltz written for a ballet. It has a structure that consists of an introduction followed by four sections, A A¹ B B¹, all of which are the same length. These sections will be identified while the extract is being played.

(a) Why does this type of dance usually have an introduction?

**SO THE DANCERS KNOW WHEN TO START (1);
IN ORDER TO FIND A PARTNER (1);
TO GIVE TIME TO GET ON THE DANCE FLOOR/STAGE (1);
TO GET USED TO THE TEMPO (1);
TO GET INTO POSITION (1)**
1 mark for each point

[2]

(b) Describe the accompaniment of the first A section.

**'UM CHA CHA' (1); STRONG FIRST BEAT OF THE BAR (1)
'CELLOS/BASSES 'UM' (1); HORNS 'CHA CHA' (1)
OR CELLOS/BASSES AND HORNS PLAY 'UM CHA CHA' (2)
STEADY/CONSTANT RHYTHM (1)
SIMPLE/PRIMARY HARMONY (1); SLOW HARMONIC RHYTHM (1);**
1 mark for each point

[2]

(c) Comment on the differences between the A section and the A¹ section.

**MELODY/VIOLINS HIGHER (1); OCTAVE HIGHER (+1);
FLUTE ADDED (1);
ADDED: DECORATION / ORNAMENTATION / COUNTER-MELODY /
(DESCENDING) ARPEGGIOS (1);**

1 mark for each point

[2]

(d) Three percussion instruments enter at the beginning of the first B section. Name **two** of them and describe what they play.

PERCUSSION INSTRUMENTS:	WHAT THEY PLAY:
TRIANGLE (1)	ROLL/TRILL (1); PLAYS ON THE FIRST BEAT OF THE BAR (1);
CYMBAL (1)	CRASH/LOUD NOTES (1); END/BEGINNING OF PHRASES (1);
TIMPANI (1)	ROLL (1); PLAYS ON THE FIRST BEAT OF THE BAR (1); END OF PHRASES (1); LINKS BETWEEN A AND B SECTIONS (1);
1 MARK FOR EACH INSTRUMENT (UP TO 2) 1 FOR APPROPRIATE DESCRIPTION (UP TO 2)	

[4]

(e) How are sections A and B different in terms of dynamics?

B IS (MUCH) LOUDER THAN A

[1]

(f) Comment on the tempo of this extract.

**(MODERATELY/VERY) FAST (1); 70 BARS PER MINUTE (1);
STEADY / CONSTANT / NO RUBATO (1)**

1 mark for each point

[2]

Total [13]

- 6 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 the drum heard during the introduction. **DHOL** [1]

(b) Describe how this type of drum is played.

**PLAY EACH END/HEAD OF THE DRUM (1);
WITH STICK(S) (1); ONE STICK IS LARGER THAN THE OTHER (+1)
(Large stick = 'Dagga', small stick = 'Tilli')
ONE HEAD/STICK (smaller) IS PLAYED THROUGHOUT (1);
ONE HEAD/STICK IS STRUCK ON THE STRONG BEATS/TO GIVE THE LEAD (1)**

NOT: LOUD or FAST

1 mark for each point [2]

(c) Name the underlying rhythm pattern of this extract. **CHAAL** [1]

(d) Give **two** features of music technology used in this extract.

**DRUM MACHINE (1); DRUM LOOPS/LOOPING (1);
SYNTHESISER/KEYBOARD (1); BASS GUITAR (1);
MULTI-TRACKING/LAYERING (1);
RECORDING (1); (RE)-MIXING (1); EDITING (1); PANNING (1); REVERB (1)
COMPUTER/SEQUENCER/SEQUENCING/MIDI (1);
SAMPLING/SAMPLER (FLUTE/BRASS) (1);
AMPLIFICATION (1)**

1 mark for each point [2]

(e) Which of the following note patterns is the correct shape for the main vocal melody when it is first heard? (Tick the box next to your chosen answer) [1]

The image shows three musical staves, each with a box to its right for marking an answer. The first staff has an empty box. The second staff has a box containing an 'X'. The third staff has an empty box.

(f) Give three features of the voices that are typical of this style:

**PUNJABI LANGUAGE (1); (MALE) SOLO (1);
PITCH BENDS/MICROTONAL (1); ORNAMENTS/DECORATION (1);
ROLLED 'Rs' (1);
SHOUTING (1) BY GROUP/CHORUS (+1);
NARROW RANGE (1); UNTRAINED (1)**

1 mark for each point [3]

Total [10]

Grade Thresholds

General Certificate of Secondary Education
Music (Specification Code 1919)
June 2008 Examination Series

Component Threshold Marks

Component	Max Mark	A*	A	B	C	D	E	F	G
01	180	-	140	121	102	88	74	60	46
02	45	-	12	10	8	6	5	4	3
03	100	-	69	58	47	40	33	27	21

Specification Options

	Max Mark	A*	A	B	C	D	E	F	G
Overall Threshold Marks	300	248	219	190	161	138	115	92	69
Percentage in Grade		11.8	19.3	21.1	20.8	11.4	7.5	4.4	2.4
Cumulative Percentage in Grade		11.8	31.1	52.2	73.0	84.4	91.9	96.3	98.7

The total entry for the examination was 12,303

Statistics are correct at the time of publication.

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