

SPECIMEN ASSESSMENT MATERIALS

These specimen assessment materials are designed to accompany OCR GCSE specification in Music for teaching from September 2001.

Centres are permitted to copy material from this booklet for their own internal use.

OCR has prepared new specifications to incorporate the range of features required by new GCSE and subject criteria. The specimen assessment material accompanying the new specifications is provided to give Centres a reasonable idea of the general shape and character of the planned question papers in advance of the first operational examination.

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Oxford Cambridge and RSA Examinations
General Certificate of Secondary Education

MUSIC

Component 2: Terminal Task: Respond and Communicate

1919/1

Specimen Paper March - May 2003

Time for opening: 1 working day before the tasks are to be administered

FOR SUPERVISORS AND HEADS OF MUSIC DEPARTMENTS ONLY

- 1 These tasks are confidential material until May and must be kept locked away when not in use. Copies made for the use of candidates must not be removed from the examination room. No tasks may be completed after May.
- 2 Refer to the specification and instructions for assessment
- 3 The tasks must be carried out under examination conditions. The preparation time allowed must be faithfully adhered to.
- 4 Tasks must be submitted in either recorded or notated form.
- 5 Marks awarded must be entered onto the Candidate Assessment Forms. Comments about the assessment should also be included on the form.
- 6 If necessary, the Centre may transcribe or transpose the stimuli to suit the needs of the candidate. In such cases the transcribed or transposed version must be submitted with the candidate's work.

7 Task Sheets

A single copy of all the tasks is included. Centres are asked to make copies of the tasks required by their candidates.

Administration

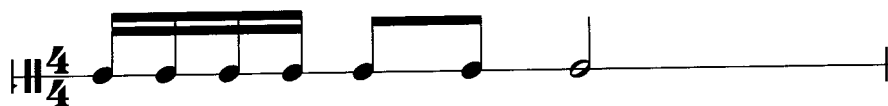
Teachers should refer to page 13 in the specification booklet.

Hand the candidate a copy of the relevant stimulus. If requested, play any stimulus once on a suitable instrument. The candidate will select one of the stimuli, and may then request this stimulus to be played twice on a suitable instrument. The candidate may record, in any format, this playing of the chosen stimulus. The candidate then has twenty five minutes to prepare the composition using this stimulus. Instrument(s), technology including computer, MIDI, and cassette recorder may be used. The candidate may use pencil and paper and this written work can be submitted. The candidate may record part or all of the work during this time. At the end of the preparation time, the candidate has five minutes to perform the composition for recording or to complete the notation.

NOTE: Any enquiries about the tests or notations should be directed to the Music Subject Officer at the Birmingham Office.

- 1 You may ask the teacher to play any of the ideas once. Choose one of the ideas for your composition. You may then ask the Teacher to play the idea of your choice **twice**.
- 2 You have **twenty five** minutes to prepare your composition using this stimulus. You may use instrument(s), technology including computer, MIDI and cassette recorder. You may use pencil and paper and this written work can be submitted as your composition. You may record part or all of the work during this time. At the end of the preparation time you will have **five** minutes to perform the composition for recording or to complete your notation.
- 3 Hand this sheet to the Teacher at the end of the task.

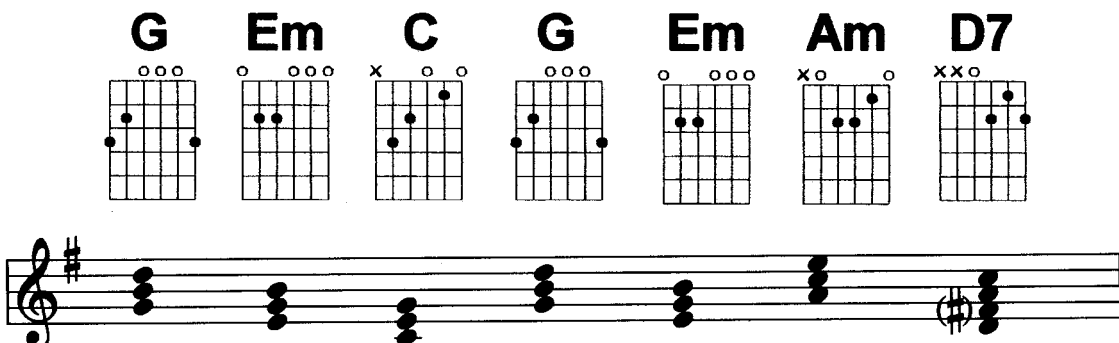
(a) Rhythm



(b) Note pattern



(c) Chord Sequence



Oxford Cambridge and RSA Examinations
General Certificate of Secondary Education

MUSIC

1919/1

Component 2: Terminal Task: Respond and Communicate

MARK SCHEME

Specimen Paper 2003

Two sets of criteria are to be applied in assessment of the Terminal Task:

Responding (10 marks)

Communicating (5 marks)

Responding

1 - 2 marks	The response uses the stimulus and employs simple melodic devices.
3 - 4 marks	The response to the stimulus is simple, the melodic devices used are recognisable and a sense of melodic coherence is created.
5 - 6 marks	The response to the stimulus uses melodic techniques creatively, producing an outcome that has musical coherence.
7 - 8 marks	The response to the stimulus is structured and the melody has recognisable musical development using appropriate devices.
9 - 10 marks	The response to the stimulus employs melodic devices effectively to create a stylish and imaginative piece.

Communicating

When making their assessment, teachers are reminded that the standard of performance expected is one that can be met by candidates who have received tuition only in the classroom situation.

1 mark	The piece is communicated in a way that conveys the basic intended effect with limited accuracy.
2 marks	The piece is communicated in a way that conveys the intention with reasonable accuracy of pitch and rhythm.
3 marks	The piece is communicated successfully with accuracy of pitch and a range of other elements.
4 marks	The piece is communicated in a way that shows good command of the medium used to convey the compositional intention, with accuracy and clarity of the intended style.
5 marks	The piece is communicated effectively in a way that shows the stylistic and expressive intentions of the composer.

Oxford Cambridge and RSA Examinations
General Certificate of Secondary Education

MUSIC
 Specimen Listening Question Paper

1919/2

Specimen Paper 2003

Additional materials: Extract Sheet (1919/2E)
 CD

TIME: Up to 90 minutes

Candidate Name	Centre Number	Candidate Number										
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INSTRUCTIONS TO CANDIDATES

- Write your name, Centre number and Candidate number in the boxes above.
- You have 2 minutes to read through this question paper.
- This question paper consists of six questions. You must attempt all questions.
- You may answer the parts of each question in any order you wish, **writing legibly** with a pencil or pen.
- Answer **all** questions in the spaces provided on the question paper.

INFORMATION FOR CANDIDATES

- The number of marks is given in brackets [] at the end of each question or part question.
- The total number of marks available for this paper is 100.
- Time is allowed for you to write your answers between the playing of the extracts.
- All rubrics and questions will be read on the recording.
- The skeleton score for Question 3 is on the Insert.

Question number	For examiner's use only
1	
2	
3	
4	
5	
6	
TOTAL	

Question 1

You will hear **three** extracts of music each played **three** times.

(a) Extract A (This part-question is based on Area of Study 2)

- (i) The extract starts on the first beat of the bar. Suggest a suitable time signature for this music

_____ [2]

- (ii) At the beginning of the extract the bass moves on the first beat of each bar. Which of the following descriptions best fits the way the bass moves? Place a tick next to your chosen answer. [1]

The bass moves **upwards by step**

The bass moves **in octave leaps**

The bass moves **downwards by step**

The bass moves **down the notes of chords**

- (iii) What instrument is playing?

_____ [1]

(iv) Which of the following best describes whether the music modulates or not?

Place a tick next to your chosen answer.

The music modulates **to the dominant**

The music modulates **to the relative minor**

This music does **not modulate**

[1]

(v) In which period do you think this music was composed?


[1]


(vi) Explain why you have chosen this period for your answer.

[3]

(b) Extract B (This part-question is based on Area of Study 3)

(i) With which of the following rhythms does this extract begin? Place a tick in the box next to your chosen answer.

1 

2 

3 

4 

(ii) Which of the following ensembles is playing in this extract?

- Big band
- Consort
- String Quartet
- Symphony Orchestra

[1]

(iii) Name **one** instrument that is playing in this extract.

_____ [1]

(iv) Identify the type of dance from which this extract comes.

_____ [1]

(v) Describe the movements which would be used by the dancers of this music.

[1]

(vi) Briefly describe the sort of occasion when this dance might originally have been performed and what type of people might have been the dancers.

[2]

(c) Extract C (This part-question is based on Area of Study 4)

- (i)** The introduction to this extract consists of a melody and bass line. What instrumental sound is the melody and how is it produced?

[2]

- (ii)** Name two Indian instruments which you can hear in this extract.

Instrument 1 _____

Instrument 2 _____

[2]

- (iii)** Apart from the instruments, what other features of this music have Indian characteristics?

[3]

- (iv)** What happens in the vocal part at the end of this extract?

[1]

[Total: 24 marks]

Question 2

This question is based on Area of Study 2.

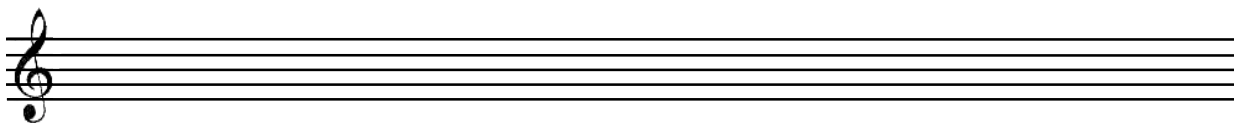
You will hear an unaccompanied melody in which a solo voice sings short phrases followed by a choir singing longer phrases. The extract will be played **four** times.

- (a) The solo voice sings three times. Using **either** graphic **or** staff notation draw the melodic shape of the **second solo** phrase.

[3]

Either graphic/non-stave notation

Or Staff notation in treble clef. The first note is A



- (b) Which two solo phrases are the same?

[1]

- (c) What type of scale is used for this melody? Select (underline) your answer from the following:

major modal pentatonic whole-tone

[1]

(d) To what vocal tradition does this music belong?

_____ [1]

(e) Who would you expect to be the performers/creators of this music?

_____ [1]

(f) In what sort of building would this sort of music normally be sung?

_____ [1]

(g) In what ways is this extract typical of this type of music? Refer both to the way the music is performed and how it was created.

_____ [4]

[Total: 12 marks]

Question 3

This question is based on Area of Study 2.

On the Extract Sheet provided with this paper is a skeleton score of a melody which you will hear **four** times.

Each time you hear it, bars 1 – 8 will be repeated as indicated.
Bars 9 – 16 will **not** be repeated.

(a) Which of the following statements best describes the melodic movement in bars 1 and 2? Tick the box next to your chosen answer.

The melody moves **by step**

The melody uses **notes of the chord**

The melody uses **both notes of the chord and moves by step**

The melody uses **all repeated notes**

[1]

(b) Describe the way that the melody in bars 5 – 8 is constructed. Refer to overall shape, steps and leaps, harmony and phrasing.

[5]

(c) In the second half of the melody (bars 9 – 16), in which bar(s) do you hear the following:

(i) an imperfect cadence: bar _____ beat _____.

[1]

(ii) a group of ascending passing notes: bar _____ beat _____.

[1]

(d) Bars 13 –14 are based on the same rhythm as bars 1 – 2. What similarities and differences are there in the way the two phrases are organised?

[3]

(e) What is the form of this melody?

[1]

(f) Name a possible composer of this melody.

[1]

(g) What features of the melody lead you to this answer?

[2]

[Total: 15 marks]

Question 4

This question is based on Area of Study 3.

This question consists of **two** extracts. 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**. Answer questions **(a)** to **(d)**.

(a) What type of dance is this?

[1]

(b) In what ways is the music of the accompaniment typical of this type of dance? Mention rhythm and harmony in your answer.

[3]

(c) In which city did this type of dance first become popular?

[1]

(d) Briefly describe the sort of occasion when this dance would have been performed.

[2]

Extract 4b

You will hear this extract played **twice**. Answer questions **(e)** to **(h)**.

- (e)** The orchestra plays alone at the start of this extract, before the voice begins. What name is given to this section of a piece of music? Select and underline the most appropriate word.

coda introduction repeat variation

[1]

- (f)** The singer's lyrics are:

Phrase 1 *Now is the hour*
Phrase 2 *For me to day goodbye.* (orchestra...)
Phrase 3 *Soon I'll be sailing*
Phrase 4 *Far across the sea* (orchestra...)

At the end of phrases 2 and 4 the orchestra fills in while the voice rests. Briefly describe the music played by the orchestra at these points.

End of phrase 2 _____
_____ [2]

End of phrase 4 _____
_____ [2]

- (g)** What performing technique do the violins use to accompany the word 'sailing' in phrase 3?

_____ [1]

- (h)** After the extract ends, what do you think will happen next in the melody?

_____ [1]

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

- (i) Comment on the tempo of extract 4a and compare it with extract 4b.

[3]

- (j) Apart from *tempo*, compare the two extracts in as much detail as you can. Mention anything about the melody, harmony, rhythm, dynamics or the way the composer uses the orchestra that you think is similar or different.

[5]

- (k) Extract 4b was composed during the Second World War. Suggest **two** technological advances that made it possible for this extract to be heard at that time by a very much wider audience than when extract 4a was composed.

[3]

[Total: 25 marks]

Question 5

This question is based on Area of Study 4

You will hear an extract from the beginning of a piece by *Steve Reich* called *Different Trains*. The extract will be played **four** times.

- (a) A traditional sound used in this extract is a string quartet. Describe the music that the string quartet plays. Mention melody, rhythm, texture and any other features you can identify.

[4]

- (b) Suggest **two** ways in which the music reflects the title.

[2]

- (c) What techniques, other than those you have already described, have been used in the process of creating this piece?

[3]

- (d) Briefly compare the techniques used in this piece with one other minimalist piece with which you are familiar.

[3]

[Total: 12 marks]

Question 6

This question is based on Area of Study 4

You will hear this extract **four** times

- (a) Some of the instruments and the music they play suggests a 'big band' style. Identify the instruments that play in this way.

[2]

- (b) What is typical of 'big band' music in the way they are used?

[2]

- (c) What other musical tradition (apart from 'big band') has influenced the style of this extract? Place a tick in the box next to your chosen answer.

English Folk Music

Indian Classical Music

Indonesian Gamelan

Latin-American

[1]

- (d) What features of this extract are typical of the musical tradition you have chosen?

[4]

(e) How does the use of ICT contribute to the sound of this extract?

[2]

(f) What name is given to the style of the music in this extract?

[1]

[Total: 12 marks]

**Oxford Cambridge and RSA Examinations
General Certificate of Secondary Education**

MUSIC

1919/2

LISTENING PAPER MARK SCHEME

Specimen Paper 2003

Qn	Expected answers	Marks
Question 1A : Extract A (based on Area of Study 2)		
1 (a) (i)	$\frac{3}{4}$ for [2] or 3 or 3 time for [1]	[2]
(ii)	Downwards by step	[1]
(iii)	Harpsichord	[1]
(iv)	Does not modulate	[1]
(v)	Baroque (accept <u>early</u> 18th century)	[1]
(vi)	Elaborate ornamentation of melodic line: 1 mark for mention of ornamentation + 1 mark for correct detail + 1 further mark for any of: use of harpsichord (credit even if (c) was incorrectly answered) strong bass line slow dance feel staying in the key - plain harmony.	[3]
Bach: <i>Goldberg Variations</i> : Pierre Hantaï. Opus 111 - 30-84 track 1. 30"		

Question 1B : Extract B (based on Area of Study 3)		
1 (b) (i)	Rhythm 1	[1]
(ii)	Consort	[1]
(iii)	Any of: sackbut shawm cornett.	[1]
(iv)	Galliard	[1]
(v)	1 mark for either: quick small leaps.	[1]
(vi)	Elizabethan (or French) court; banquet/feast; in a palace; the nobility; men and women in pairs. 2 x 1 mark	[2]
<i>Tudor Age Music - Galliard</i> : Holbein Consort - Griffin GCCD4002 track 6. 30"		

Qn	Expected answers	Marks
Question 1C : Extract C (based on Area of Study 4)		
1 (c) (i)	String sound played on synthesiser with some reverb. 2 x 1 mark for each point.	[2]
(ii)	Any two of: dhol tabla dholak	[2]
(iii)	Percussion rhythms singer: slides tone- colour ornamentation. (Credit language = Punjabi). 3 x 1 mark for any of the above or other relevant observation.	[3]
(iv)	A (male) chorus enters.	[1]
<i>Bhangra Maestros - Ash Kaaro: 766032 - 2 track 1. 57"</i>		
Total marks for Question 1		[24]

Qn	Expected answers	Marks
Question 2 : Based on Area of Study 2		
2 (a)	aga gff 2 x 1 mark for each shape + 1 mark for ending lower.	[3]
(b)	1 and 3	[1]
(c)	Modal	[1]
(d)	Plainsong/chant (or Gregorian...)	[1]
(e)	Monks	[1]
(f)	1 mark for any of the following: Church religious large stone	[1]
(g)	1 mark each for a performing and a creating point + 1 further point from either. Performed by men in unison in a resonant building call and response. Created to make words clear/carry across the space of a large stone building without rhythm rising and falling like speech.	[4]
<i>Gregorian Chant: Benedictine Abbey Münsterschwarzach - Deutsche Grammophon/Panorama 469 241 - 2 track 18. 1' 18"</i>		
Total marks for Question 2		[12]

Qn	Expected answers	Marks
Question 3 : Based on Area of Study 2		
3 (a)	Uses notes of a chord.	[1]
(b)	<p>Two 2 bar phrases.</p> <p>First 2 bars rise and falls based on the tonic chord (leaps in thirds)</p> <p>Second 2 bars start at higher octave and broadly falls starting with a leap (diminished fifth) to a chromatic note modulating to the dominant – landing on tonic of new key reinforced by a descending octave.</p> <p>One mark for identifying the equal phrases then two marks each for the description of each phrase, one mark for getting the outline shape and the second if there is some detail of harmonic implication/intervals.</p>	[5]
(c) (i)	Bar 11 ² - 12 ¹	[1]
(c) (ii)	Bar 10 ²	[1]
(d)	<p>3 x 1 mark for any of the following:</p> <p>both use notes of the (tonic) chord</p> <p>both go up</p> <p>the second goes higher</p> <p>the second doesn't fall for the final note.</p>	[3]
(e)	Binary. Credit AB or AABA.	[1]
(f)	Haydn, Mozart, Beethoven or similar.	[1]
(g)	<p>Clear-cut 4-bar phrases</p> <p>sense of balance.</p> <p>(Allow 2 x 1 mark for each or up to 2 marks for either, if explained with precise reference to the extract.)</p>	[2]
Haydn: <i>Symphony no 94 in G, Second mvt</i> : Royal Concertgebouw Orchestra/Colin Davis. Philips 442 614- 2 Disc 2 track 2. 50"]		
Total marks for Question 3		[15]

Qn	Expected answers	Marks
Question 4 : Based on Area of Study 3		
Extract 4A		
4 (a)	Waltz.	[1]
(b)	3 beats oom-cha-cha (or three crotchets with emphasis on first) simple harmony first beat of bar = harmony note, beat two and three complete/repeat the rest of the chord.	[3]
(c)	Vienna.	[1]
(d)	Social large gathering public or private ballroom well-off upper or middle class; man and woman couples.	[2]
Extract 4B		
(e)	Introduction	[1]
(f)	Phrase 2 oboe (accept 'WW solo') plays 'flowing, continuous' notes Phrase 4 piccolo (accept WW if it is made clear that this is a different one playing higher) plays trill or strings 'swoop' (or similar) up and down to make continuous movement.	[2] [2]
(g)	<i>Pizzicato</i> (accept 'plucking')	[1]
(h)	The first phrase of the singer's melody will return.	[1]
(i)	4(a) much quicker 4(b) doesn't change anywhere 4(a) speeds up/slows down 4(a) has some 'lingering' on third beat (<i>rubato</i>). 3 x 1 mark for any of these points.	[3]

Qn	Expected answers	Marks
(j)	<p>Similarities</p> <p>waltz accompaniment both have introductions strong melodic lines clear phrases.</p> <p>Differences</p> <p>dynamics - 4(a) has changes, 4(b) is constant 4(b) harmony slightly 'richer' - more 20thc 4(a) has more rhythmic interest in the melodic line - 4(b) similar throughout 4(a) melody leaps, 4(b) moves by step.</p> <p>5 x 1 mark for any of the above or other accurate observation.</p>	[5]
(k)	<p>4(b) disseminated more widely through: recordings - 78s radio.</p> <p>4(a) only transmitted through printed music and live performances.</p> <p>2 x 1 mark for 4(a) or 1 mark for an observation about each extract.</p>	[2]
<p>4(a) = Johann Strauss: <i>Tales from the Vienna Woods</i>: Vienna Philharmonic Orchestra/ Willi Boskovsky. Decca 430 501 - 2 track 6. 1' 3".</p> <p>4(b) = Gracie Fields: <i>Now is the Hour</i>: CDMoir 312 track 15 43"]</p>		
Total marks for Question 4		[25]

Qn	Expected answers	Marks
Question 5 : Based on Area of Study 4		
5 (a)	<p>Any four from:</p> <p>Repetitive rhythm and melody instruments enter one after another cello sound in particular one part doubles vocal melodic line has dotted rhythm stands out against quavers in other parts other parts moving in same rhythm. 4 x 1 mark.</p>	[1]
(b)	<p>Any two from:</p> <p>Real sounds of trains (such as horn etc) announcer's voice indicates start of journey repetitive sounds suggest regular movement of wheels.</p>	[2]
(c)	<p>Multitracking:</p> <p>superimposing sound effects on pre-recorded parts sampling sounds into a computer looping into a longer part expanding string quartet sounds by superimposing. 3 x 1 mark</p>	[3]
(d)	<p>Candidates must identify an appropriate piece and describe at least two techniques in it before comparing at least one of the techniques with this piece. Techniques described may be the same or different.</p>	[3]
<p>Steve Reich: <i>Different Trains</i> – Kronos Quartet <i>Electra/Nonesuch 979 176 – 2</i>, Track 1, 55"</p>		
Total marks for Question 5		[12]

Qn	Expected answers	Marks
Question 6 : Based on Area of Study 4		
6 (a)	Instruments: Trumpets saxophones 2 x 1 mark	[2]
(b)	Techniques: imitation/antiphonal; in brass/reed 'blocks'; shock notes/slash chords in brass; brass <i>vibrato</i> . 2 x 1 mark	[2]
(c)	Latin-American	[1]
(d)	Percussion instruments (1 mark + 1 mark for identifying one instrument) rhythms (up to 2 marks for identifying cross-rhythm; syncopation) ostinato (up to 2 marks for description).	[4]
(e)	Vocal line amplified some reverb electric bass. 2 x 1 mark	[2]
(f)	Salsa	[1]
[Salsa y Ache: <i>Cruzando Fronteras – Reel life records, RLR 2601, Track 3, 58"</i>]		
Total marks for Question 6		[12]

Oxford Cambridge and RSA Examinations

General Certificate of Secondary Education

MUSIC
EXTRACT SHEET

1919/1E

FOR USE WITH SPECIMEN LISTENING PAPER 2003

EXTRACT 3

FOR USE WITH QUESTION 3.

