

**GENERAL CERTIFICATE OF SECONDARY EDUCATION**

**MUSIC**

Listening

**B354**

Candidates answer on the question paper.

**OCR supplied materials:**

- CD

**Other materials required:**

None

**Tuesday 1 February 2011**

**Afternoon**

**Duration:** up to 90 minutes including 2 minutes reading time before the CD is started



Candidate Forename		Candidate Surname	
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Centre Number						Candidate Number				
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**INSTRUCTIONS TO CANDIDATES**

- Write your name, centre number and candidate number in the boxes above. Please write clearly and in capital letters.
- You have 2 minutes to read through this question paper.
- This question paper consists of seven questions. You must attempt all questions. You may answer the parts of each question in any order.
- Write clearly in black pen or pencil.
- Read each question carefully. Make sure you know what you have to do before starting your answer.
- Write your answer to each question in the space provided. If additional space is required, you should use the lined pages at the end of this booklet. The question number(s) must be clearly shown.
- Do **not** write in the bar codes.

**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 for this paper is **100**.
- Time is allowed for you to write your answers between the playing of the extracts.
- All rubrics and questions can be heard on the recording.
- The quality of your written communication will be taken into account when marking your answers to questions labelled with an asterisk(\*).
- This document consists of **20** pages. Any blank pages are indicated.

**Question 1**

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

**(a) Extract A. This part question is based on Area of Study 3 – Dance Music.**

**(i)** Underline the style of music that you can hear.

Disco                      Waltz                      Tango                      Country and Western                      [1]

**(ii)** What type of dance is this music used for?

..... [1]

**(iii)** Give **three** features of the music that led you to your chosen style.

1 .....

2 .....

3 ..... [3]

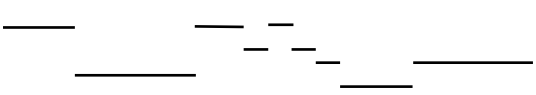
**(iv)** Describe the movements or steps that you would expect to see in this type of dancing.

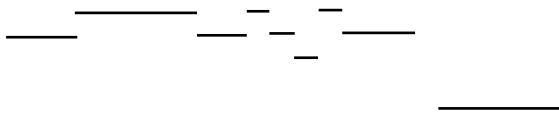
.....  
.....  
..... [2]

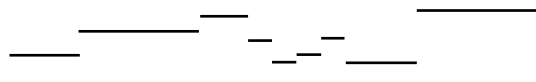
**(b) Extract B. This part question is based on Area of Study 4 – Descriptive Music.**

**(i)** Tick the correct shape for the opening melody.

**[1]**

1. 

2. 

3. 

**(ii)** Name a percussion instrument that plays during the opening section.

..... **[1]**

**(iii)** This extract is entitled 'The Storm is Coming'. Give **four** musical reasons to show how the composer describes this in the music.

1 .....

2 .....

3 .....

4 ..... **[4]**

**(c) Extract C. This part question is based on Area of Study 2 – Shared Music.**

**(i)** Give the name for this type of music. .... [1]

**(ii)** Name or describe the instruments that are playing this music.

.....  
.....  
..... [2]

**(iii)** Identify **three** statements that show how these instruments work together. [3]  
*(Tick three boxes for your chosen answers.)*

- They all play in unison
- The music is in layers
- There are repeated phrases
- The instrumental parts all have the same rhythm
- The instrumental parts each have different rhythms
- The main tune has the slowest rhythm

**(iv)** What happens to the tempo towards the end of the extract?  
..... [1]

**[Total: 20]**

5  
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Question 2. This question is based on Area of Study 4 – Descriptive Music.

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

(a) What is the tempo of this extract? ..... [1]

(b) \* In this part of the question, the quality of your written communication will be taken into account.

This extract is intended to describe hens and chickens. Write a paragraph, using sentences, explaining how the music shows this. (You may wish to refer to instruments, rhythm, melody, texture and any other features that are relevant.)

.....  
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.....  
.....  
.....  
..... [8]

[Total: 9]

You may use this page to make notes in preparation for your answer to Question 2(b).

**Question 3. This question is based on Area of Study 2 – Shared Music.**

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

A single stave score of the main melody is printed opposite.

**(a)** Give the names of the instruments that are playing in this extract.

1. .... 2. .... [2]

**(b)** Underline the type of work that this extract comes from.

Concerto                  Sonata                  Symphony                  Oratorio                  [1]

**(c)** In which period of musical history was this music written? ..... [1]

**(d)** The piece begins in the tonic key. To which key has it modulated in bar 5?  
*(Underline your chosen answer.)*

Subdominant                  Dominant                  Relative major                  Relative minor                  [1]

**(e)** Using the given rhythm, fill in the missing notes in bars 8 and 9. [8]

**(f)** In which bar do you hear imitation of the main melody played by the accompanying instrument?

Bar number ..... [1]

**(g)** Describe the accompaniment played during the long notes of the printed melody.

.....  
.....  
.....  
.....  
..... [4]

**(h)** What would be a suitable venue for the performance of this piece?

..... [1]

**[Total: 19]**



9

Musical staff 9: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The staff contains a sequence of notes with various articulations. It begins with a half note G4, followed by a dotted half note A4. The next measure contains a quarter note B4, a quarter note C5, and a quarter note D5. The following measure contains a quarter note E5, a quarter note F#5, and a quarter note G5. The next measure contains a quarter note A5, a quarter note B5, and a quarter note C6. The final measure contains a quarter note D6, a quarter note E6, and a quarter note F#6. There are three triplet markings (the number '3') under the notes in the second, fourth, and sixth measures. A slur is placed over the final three notes of the staff.

7

Musical staff 7: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of notes. It begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The next measure contains a quarter note C5, a quarter note D5, and a quarter note E5. The following measure contains a quarter note F#5, a quarter note G5, and a quarter note A5. The next measure contains a quarter note B5, a quarter note C6, and a quarter note D6. The final measure contains a quarter note E6, a quarter note F#6, and a quarter note G6. There are two triplet markings (the number '3') under the notes in the first and second measures. A slur is placed over the final note of the staff.

10

Musical staff 10: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of notes. It begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The next measure contains a quarter note C5, a quarter note D5, and a quarter note E5. The following measure contains a quarter note F#5, a quarter note G5, and a quarter note A5. The next measure contains a quarter note B5, a quarter note C6, and a quarter note D6. The final measure contains a quarter note E6, a quarter note F#6, and a quarter note G6. There are two triplet markings (the number '3') under the notes in the fourth and fifth measures. A slur is placed over the first two notes of the staff.

13

Musical staff 13: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of notes. It begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The next measure contains a quarter note C5, a quarter note D5, and a quarter note E5. The following measure contains a quarter note F#5, a quarter note G5, and a quarter note A5. The next measure contains a quarter note B5, a quarter note C6, and a quarter note D6. The final measure contains a quarter note E6, a quarter note F#6, and a quarter note G6. There are six triplet markings (the number '3') under the notes in the first, second, third, fourth, fifth, and sixth measures.

15

Musical staff 15: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of notes. It begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The next measure contains a quarter note C5, a quarter note D5, and a quarter note E5. The following measure contains a quarter note F#5, a quarter note G5, and a quarter note A5. The final measure contains a quarter note B5, a quarter note C6, and a quarter note D6. There are three triplet markings (the number '3') under the notes in the first, second, and third measures.

**Question 4. This question is based on Area of Study 3 – Dance Music.**

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

- (a) (i) What use of technology can you hear at the beginning of this extract?  
(*Underline your chosen answer.*)

Sampling                      Scratching                      Looping                      Overlay                      [1]

- (ii) Explain the technique you have chosen as it is used in this extract.

.....  
 ..... [2]

- (b) How many beats in a bar does this music have? ..... [1]

- (c) What traditional percussion instrument is used in this extract? Give the name of the rhythm it plays.

Instrument ..... Rhythm ..... [2]

- (d) Give **two** features of the melody that are typical of the folk style from which it originates.

1. ....  
 2. .... [2]

- (e) Give **two** reasons why this music would be suitable for dancing.

1. ....  
 2. .... [2]

[Total: 10]

11  
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**Question 5. This question is based on Area of Study 2 – Shared Music.**

You will hear **two** different versions of the same song. Extract A followed by Extract B will be played **three** times.

**Comparison questions.**

(a) Give the name for the style of these songs. .... [1]

(b) Comment on the tempo of the two extracts.

.....  
..... [2]

(c) Which of these statements is correct?  
(Tick the box next to your chosen answer.) [1]

The voices in Extract A and Extract B are the same pitch

The voice in Extract A is lower than in Extract B

The voice in Extract A is higher than in Extract B

(d) Give **two** differences in the introductions of the two extracts.

1. ....  
.....  
2. ....  
..... [4]

(e) Which of these statements is correct? [1]  
*(Tick the box next to your chosen answer.)*

- Neither extract uses backing voices
- Extract A uses backing voices in the chorus, Extract B does not
- Extract B uses backing voices in the chorus, Extract A does not
- Both extracts use backing voices in the chorus

(f) Using the grid below, give similarities and/or differences for each feature as it is used in both extracts.

Voices in the verse		<b>[4]</b>
Guitar accompaniment		<b>[4]</b>
Percussion		<b>[4]</b>

**[Total: 21]**

**Question 6. This question is based on Area of Study 3 – Dance Music.**

You will hear an extract of club dance played **three** times.

**(a)** Give the musical term for the repetition in this extract.

..... [1]

**(b) (i)** Underline the range of the vocal melody.

3rd                      4th                      5th                      6th                      [1]

**(ii)** The sound of the voice has been altered using technology. Suggest how this might have been done.

.....  
..... [2]

**(c)** Give **two** features of the accompaniment heard at the beginning of this extract.

1. ....  
2. .... [2]

**(d)** The next part to enter is a descending repeated pattern. Describe how technology might have been used to produce and enhance this sound.

.....  
..... [2]

**(e)** Describe the music played by the Bass Guitar towards the end of the extract.

.....  
.....  
..... [2]

**[Total: 10]**

15  
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**Question 7. This question is based on Area of Study 4 – Descriptive Music.**

You will hear **two** extracts of film music, each played **twice**.

These extracts represent a male character who is rather comical and very 'laid back' by nature.

**Extract A**

- (a) Decide whether each of the following statements is true or false.  
(Circle your choice.)

**[5]**

(i) The melody is played by a violin. True / False

(ii) The music is low. True / False

(iii) The music is in a minor key. True / False

(iv) The accompaniment is pizzicato. True / False

(v) The accompaniment has the same **two** chords throughout. True / False

- (b) How many beats are there in a bar? ..... **[1]**

- (c) Choose **one** statement that correctly describes the comical nature of the accompaniment. **[1]**

There is an um cha cha accompaniment

There are sustained chords

There is a walking bass

There is a rest in every bar



**Extract B**

(d) Name a bass instrument that is added to the accompaniment that helps to add to the comical feel of this music.

..... [1]

(e) Describe the music played by the violins in this extract.

.....  
.....  
..... [2]

(f) Suggest a possible composer for these extracts. .... [1]

**[Total: 11]**



A series of 30 horizontal dotted lines for writing.



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