

## **Mark Scheme for June 2010**

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All Examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

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

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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.**

This extract is a Disco song.

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

(ii) The frequent use of the word Tragedy is an example of which of the following? (*Underline your chosen answer*).    **[1]**

Middle eight

Montuno

**Hook**

Plainchant

(iii) Give **four** features of this music that are typical of the disco style, apart from those given above.    **[4]**

**FAST/UPBEAT/UPTEMPO (1); 120BPM (1);**

**DRUM KIT/DRUM MACHINE (1);**

**BASS DRUM ON EVERY BEAT / 4 TO THE FLOOR (1);**

**SNARE DRUM ON BEATS 2 AND 4 / BACK BEAT (1);**

**QUAVERS / SEMI QUAVERS ON HI-HAT(1);**

**Up to 2 marks for any information regarding the drum kit.**

**BASS GUITAR (1); RHYTHM (ELECTRIC) GUITAR (1);**

**LEAD GUITAR (1); up to 2 only**

**(BRASS) STABS (1) OFF BEAT (+1);**

**BRASS/STRINGS/SYNTH/KEYBOARD (1); LONG NOTES (+1);**

**SOLO AND BACKING SINGERS (1); SINGING IN HARMONY (1);**

**HIGH PITCHED VOICE / FALSETTO VOICE (1);**

**MIDDLE EIGHT / INSTRUMENTAL SECTION (1);**

**SYNCOPIATION (1).**

**1 mark for each point**

**No marks for amplification/use of technology**

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

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

Bhangra

African Drumming

**Indian Classical Music**

Gamelan

**[1]**

(ii) Give the name of the drum heard at the beginning of this extract.    **[1]**

**TABLA**

(iii) Name one of the melody instruments that join the drum.    **[1]**

**VIOLIN/SITAR**

(iv) Give the name for the melody pattern upon which this style is based.    **[1]**

**RAGA/RAG**

- (v) Describe how the two melody instruments work together in this extract. [4]

**TOGETHER / UNISON (1) AT FIRST (+1;)**

**ONE PLAYS HIGHER THAN THE OTHER (1) or VIOLIN PLAYS HIGHER THAN THE SITAR (2) AN OCTAVE HIGHER (+1);**

**ONE AFTER THE OTHER / ALTERNATE / ANTIPHONAL (1);  
IMITATE / REPEAT (1) LATER (+1) SITAR BEGINS (+1);  
BOTH ACCENT THE SAME NOTES (1)**

**1 mark for each point**

**Only one reference to chronology allowed**

**Not question/answer or call and response**

- (c) **Extract C. This part question is based on Area of Study 4 - Traditions and Innovation.**

- (i) Underline the tradition that has influenced the beginning of this extract. [1]

Bhangra      African Drumming      Indian Classical Music      Gamelan

- (ii) Describe the music played by the percussion instruments at the beginning of this extract. [2]

**REPETITIVE / OSTINATO / REPEATED / REPETITION (1);  
LAYERED / CROSS RHYTHMS / POLYRHYTHMS (1);  
REGULAR / STEADY / CONSTANT / KEEPS THE PULSE/BEAT(1);  
SEMIQUAVERS (1);  
A RANGE OF PITCHES (1);  
CHANGING /DEVELOPING RHYTHM PATTERNS (1);  
SYNCOATED (1)**

**1 mark for each point**

- (iii) Suggest ways in which technology might have been used to create the effects heard in this extract. [3]

**SYNTHESISER / ELECTRONIC SOUNDS (1);  
FEEDBACK SOUND (1);  
ECHO / REVERB / DELAY (1) ON THE TRUMPET / VOICES (+1);  
SAMPLING (1) OF VOICES / SHOUTING (+1);  
PANNING (1)**

**1 mark for each point**

**[Total: 20 Marks]**

**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) Give the name for the type of voice singing this extract. [1]

**(MEZZO) SOPRANO**

- (b) What is the time signature of this piece? [1]

**2/4 OR 4/4 OR 2/2**

- (c) Underline the device used in the first two phrases of the vocal melody. [1]

Repetition                      Sequence                      Inversion                      Ostinato

- (d) Describe the accompaniment played by each of the following:

- (i) The string section of the orchestra. [2]

**CHORDAL / CHORDS / HARMONY (1);  
UM CHA (RHYTHM) / PLAYS CROTCHETS (1);  
BASSES / CELLO 1<sup>ST</sup> (AND 3<sup>RD</sup>) BEATS (1);  
VIOLINS / VIOLAS 2<sup>ND</sup> (AND 4<sup>TH</sup>) BEATS / WEAK (OFF) BEATS (1).**

**Eg. Lower strings play 1<sup>st</sup> beat, upper strings play 2<sup>nd</sup> beat (2)  
Lower and upper strings alternate (1)**

**THEY ALL COME TOGETHER ON 1<sup>ST</sup> BEAT SOMETIMES (1);  
AT THE END / BETWEEN THE VOCAL PHRASES (1) SCALIC (+1);  
BOWED (1).**

**1 mark for each point**

- (ii) The oboe (the accompanying solo woodwind instrument). [2]

**THE OBOE AND VOICE ALTERNATE (1);  
AT THE END / BETWEEN THE VOCAL PHRASES (1);  
OBOE CONTINUES / LINKS THE VOCAL LINE (1);  
SEQUENCE (1); SCALES (1);  
DECORATES THE MELODY (1);  
SHORT PHRASES (1);  
LEGATO (1).**

**1 mark for each point**

**NOT: Imitation, counter melody, dynamics, call and response,  
question and answer**

- (e) (i) On which type of scale is this extract based? [1]

**MAJOR**

- (ii) Identify the key that the music has reached by the end of the extract? [1]

*(Tick the box next to your chosen answer)*

**The music has returned to the tonic**

☒

The music has modulated to the dominant

☐

The music has modulated to the relative major/minor

☐

The music has modulated to the subdominant

☐

- (f) (i) Suggest a possible composer for this extract. [1]

**MOZART / HAYDN / BEETHOVEN**

- (f) (ii) Give **three** reasons for your answer. [3]

**SIMPLE / PRIMARY/DIATONIC / TONIC, DOMINANT  
HARMONY (1);  
CLEAR CADENCES (1);  
CLASSICAL / MEDIUM SIZED ORCHESTRA (1);  
BALANCED / 4-BAR / EQUAL PHRASES (1);  
MELODY WITH ACCOMPANIMENT (1);  
GRADUAL CHANGES IN DYNAMICS – REFERENCE TO  
CRESCENDO / DIMINUENDO (1)**

**1 mark for each point**

**No reference to ornaments or clarinet**

**[Total: 13 Marks]**

**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 first **24 bars** is printed opposite

- (a) Using the given rhythms fill in the missing notes in bars 5 and 13 [10]

1	correct note and/or shape	= 1
2	correct notes and/or shapes	= 2
3	correct notes and/or shapes	= 3
4	correct notes and/or shapes	= 4
5	correct notes and/or shapes	= 5
6	correct notes and/or shapes	= 6
7	correct notes and/or shapes	= 7
8	correct notes and/or shapes	= 8
	ALL correct without the F#	= 9
	ALL correct with the F#	= 10

- (b) Underline the name that describes the **first** note of the printed extract. [1]

passing-note                      descant                      anacrusis                      semiquaver

- (c) What key does this extract start in? (*Underline you chose answer*).

B $\flat$  Major                      B $\flat$  Minor                      G Major                      G Minor [1]

- (d) In the first eight bars:

- (i) Circle a pair of notes that are an interval of a 4<sup>th</sup> apart. [1]

- (ii) Write 'tr' **once** above a note where there is a trill [1]

- (e) Give the name of the cadence at bars 7 to 8. [1]

**IMPERFECT**

- (f) In which musical history period was this music written. [1]

**BAROQUE**

- (g) Give **four** comparisons between the melody you hear after the end of the printed extract and the printed melody at the beginning of the extract. [4]

**BOTH START THE SAME (1);  
 VOICES COME IN (AT THE END) (1);  
 THE VOCAL PHRASE IS SHORTER / BROKEN UP (1);  
 THE VOICES DO NOT DO THE (DESCENDING) SEQUENCE  
 IN BAR 5-6 (1) – THERE IS A DESCENDING SCALE AT THE END (+1)  
 BOTH MAKE USE OF A DOTTED RHYTHM (1);  
 NO ORNAMENTS AT THE END / LESS ORNAMENTS (1);  
 THERE IS IMITATION (AT THE END, NOT AT THE BEGINNING) (1);**

**1 mark for each point**

**[Total: 20 Marks]**

1 2 4th 3 4 5

6 7 tr 8 9

10 11 12 13

14 15 16 17

18 19 20 21

22 23 24 25 26

If God be for us who

27 28 29 30 31

can be a - gainst us? who can be a -

32 33 34 35 36

gainst us? who can be a - gainst us?



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

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 type of dance is this? [1]

**WALTZ**

- (b) Give **three** reasons for your answer. [3]

**(MODERATELY) FAST (1);  
60-70 BARS PER MINUTE / 180-210 BEATS PER MINUTE (1);  
3/4, 3 IN A BAR, TRIPLE TIME (1); 1 IN A BAR FEEL (1);  
UM CHA CHA ACCOMPANIMENT (1);  
STRONG FIRST BEAT OF THE BAR (1);  
2ND BEAT ANTICIPATED (1); RUBATO (1);  
SLOW HARMONIC RHYTHM (1);  
SIMPLE (PRIMARY) HARMONY (1);  
MELODY WITH ACCOMPANIMENT (1)  
1 mark for each point**

- (c) Give the name of **one** of the ornaments used in this extract. [1]

**TRILL / TURN / GRACE NOTE / ACCIACCATURA / CRUSHED NOTE**

- (d) Suggest a possible composer for this extract. [1]

**STRAUSS / LANNER**

**Extract 4B**

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

- (e) Name one of the percussion instruments you can hear in this extract. [1]

**SNARE / SIDE DRUM / CYMBAL / TIMPANI**

- (f) Describe the accompaniment in this extract. [2]

**UM CHA CHA (1); STRONG FIRST BEAT OF THE BAR (1);  
UM PLAYED BY BASS INSTRUMENTS / CYMBAL / TIMPANI (1);  
CHA CHA PLAYED BY BRASS / UPPER STRINGS / SNARE (1);  
COUNTER MELODIES (1) PLAYED BY BRASS (+1);  
AT THE END:  
ALL PLAY CROTCHETS / SAME RHYTHM / REPEATED NOTES /  
REPEATED CHORDS / HOMOPHONIC (1).**

**1 mark for each point**

- (g) Underline the name given to the passage at the end of this extract. [1]

Introduction                      Coda                      Middle eight                      Hook

- (h) Describe the steps and movements that you would expect to see in this dance. [2]

**COUPLES / PARTNERS (1); RISE AND FALL (1);  
GROUPS OF 3 STEPS (1); FIRST ONE LARGER THAN THE OTHER TWO (1);  
SPINNING / ROUND AND ROUND (1).**

**1 mark for each point**

### Comparison Questions

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

- (i) Using the grid below give differences and similarities for each feature.

Tempo	<b>THE SAME / SIMILAR / BOTH (MODERATELY) FAST (2);</b> <b>4A USES RUBATO 4B DOES NOT (2);</b> <b>4B <u>GETS</u> FASTER / SLOWS DOWN, 4A DOES NOT (2).</b>	[2]
Instruments used for the melody	<b>BOTH USE STRINGS / VIOLINS (2);</b> <b>4A SOLO VIOLIN 4B LOTS OF VIOLINS (2);</b> <b>4B USES BRASS / WOODWIND (1);</b> <b>4A PLAYS IN 3RDS OR 6THS / DOUBLE STOPPING (1);</b> <b>4B PLAYS IN 3RDS OR 6THS (1).</b>	[4]
Dynamics	<b>4A IS (MODERATELY) SOFT (1) 4B IS LOUD (1);</b> <b>4B IS LOUDER THAN 4A (2);</b> <b>BOTH KEEP THE SAME DYNAMIC THROUGHOUT (2);</b> <b>4A GETS LOUDER AT ONE POINT, B DOES NOT (2).</b>	[2]
Texture	<b>4A IS THIN 4B IS THICK (2);</b> <b>4B HAS MORE INSTRUMENTS THAN 4A / 4B IS THICKER (2);</b> <b>BOTH HAVE MELODY AND ACCOMPANIMENT TEXTURE (2);</b> <b>4B HAS COUNTERMELODIES 4A DOES NOT (2);</b> <b>BOTH HAVE THE MELODY IN 3RDS OR 6THS (2).</b> <b>(if not in melody box).</b>	[2]

Features may only be credited once and no marks may be transferred  
 Answers from (b) and (f) cannot be credited twice unless a comparison is added  
 1 mark for a correct statement  
 2 marks for a comparison - must have a comparison for full marks in each box

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

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

- (a) Name the style of this music. [1]

**MINIMALISM**

- (b) Give **three** features of this style that you can hear in this extract. [3]

**OSTINATO / LOOPS / REPETITION / CYCLIC (1);  
OVERLAPPING MELODIES (1);  
GRADUAL ENTRIES / LAYERING (1);  
STATIC HARMONY (1);  
METAMORPHOSIS(1);  
ADDITIVE MELODY (1);  
PHASE SHIFTING (1).**

**1 mark for each point**

- (c) Name a possible composer for this piece. [1]

**GLASS / RILEY / REICH / ADAMS / NYMAN**

- (d) This piece creates an atmosphere of fear, trembling and agitation.  
Give **three** musical reasons to support this statement. [3]

**(VERY) HIGH PITCHED (1); HARSH SQUEAKY SOUNDS (1);  
ATONAL / CLASHING / DISSONANT (1);  
REPEATED NOTES (1);  
FAST NOTES / QUAVERS (1);  
STACCATO / SHORT NOTES (1);  
STABBING / ACCENTED / EMPHASISED (1)  
SHORT MOTIFS / ALTERNATING NOTES (1);  
RANDOM (LONG) NOTES (1); PITCH BENDS (1);  
OVERLAPPING SOUNDS (1); ECHO (1);  
GRACE NOTES/TRILLS (1); TREMOLO (1); VIBRATO (1);  
CRESCENDOS / DIMINUENDOS (1).**

**1 mark for each point**

- (e) Give **three** ways in which technology might have been used in the composition of this music. [3]

**USE OF COMPUTER / MUSIC PROGRAMME (1);  
SYNTHESIZER / KEYBOARD (1);  
MULTITRACKING / LAYERING (1);  
LOOPING (1);  
SEQUENCING / RECORDING (1);  
MIXING (1);  
EDITING (1);  
SAMPLING (1).**

**1 mark for each point**

**[Total: 11 Marks]**

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

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

- (a) (i)** Name one brass instrument that you can hear. [1]

**TRUMPET / TROMBONE**

- (ii)** What is name given to the way the piano is played in this extract? (*Under line your chosen answer*) [1]

Walking Bass

Anacrusis

**Comping**

Counterpoint

- (b)** Fill in the grid below describing how each of the following are used or played.

The brass in the introduction	<b>PLAY / INTRODUCE THE MELODY (1);</b> <b>STAB / SHORT PHRASES / BETWEEN THE VOICE PHRASES (1);</b> <b>IN HARMONY / IN OCTAVES / 3RDS OR 6THS (1);</b> <b>FALLING OFF NOTES / SLIDES / PITCH BENDS / GLISSANDO (1);</b> <b>TRILL (1);</b> <b>SYNCOPATED (1);</b> <b>HIGH PITCHED (1);</b> <b>SCALE (1);</b> <b>TROMBONES ENTER <u>LATER</u> (1) THEY PLAY IN HARMONY (+1).</b> <b><u>NOT</u> question/answer, call and response</b>	[3]
The voices	<b>SHOUTING / SPEAKING (1) IN THE INTRODUCTION (+1);</b> <b>SHORT PHRASES (1) REPEATED PHRASES/NOTES (1);</b> <b>CALL AND RESPONSE / PREGON AND CHORO (1);</b> <b>SOLO AND CHORUS / SONERO (AND) CHORO / LEAD SINGER AND BACKING SINGERS (1);</b> <b>ECHO / IMITATE (1);</b> <b>IN HARMONY (1);</b> <b>HIGH PITCHED (1);</b> <b>IN SPANISH (1);</b> <b>ORNAMENTAL / DECORATED SOLO LINE (1) SLIDES (1).</b> <b><u>NOT</u> male, solo, syncopated, question/answer, improvised</b>	[4]
The percussion instruments	<b>SYNCOPATED / OFF BEAT RHYTHMS (1);</b> <b>REPETITIVE / REPEATED / OSTINATO RHYTHMS (1);</b> <b>LAYERS OF RHYTHMS / CROSS RHYTHMS / POLYRHYTHMS (1);</b> <b>MAINTAIN THE PULSE / STEADY / CONSTANT (1);</b> <b>PLAYS THROUGHOUT / CONTINUOUS (1);</b> <b>CLAVE RHYTHM (1);</b> <b>SEMI QUAVERS THROUGHOUT (1).</b> <b>Name of instrument with detail of HOW it is played (max.1)</b>	[3]

**1 mark for each point**

- (c) Salsa is sometimes danced at a street carnival. Give **two** reasons why the music suits this venue. [2]

**LOUD (1);            FAST / LIVELY / UP BEAT (1);**  
**SYNCOPATED RHYTHMS (1);            RHYTHMIC (1);**  
**MAJOR KEY (1);**  
**CALL AND RESPONSE STYLE (1);**  
**SHOUTING BY VOICES (1);**  
**CATCHY TUNE / RHYTHM (1);    JAZZ / BIG BAND (1)**  
**LOTS OF BRASS / PERCUSSION (1).**

1 mark for each point

[Total: 14 Marks]

**OCR MUSIC GCSE 1919****MUSIC USED FOR 2010 PAPER**

<b>Track</b>	<b>Question</b>	<b>Composer / Artist</b>	<b>Title</b>	<b>CD title</b>
1	1A	Bee Gees	Tragedy	Bee Gees Greatest Track 3 – 1:05 to 1:55
2	1B	Menuhin / Shanker	Swara-Kakali	Menuhin meets Shanker Track 3 – 2:16 to 3:08
3	1C	Kahini	Revolution	African Beats CD 1 Track 5 - 0 to 0:52
4	2	Mozart Renee Fleming	Dove sono – Le nozze di Figaro	Cecilia and friends sing out. Track 11 – 1:44 to 2:36
5	3	Handel	Messiah If God Be For Us	Handel Messiah EMI Classics CD 2 Track 29 – 0 to 1:00
6	4A	Strauss (junior)	Wiener Gemuhtswalzer	Wiener Bonbons CD 1 Track 5 – 2:00 to 3:00
7	4B	Strauss (senior)	Roses from the South waltz	The world of Johann Strauss Track 3 – 7:18 to end
8	5	John Adams	Shaker Loops 4 <sup>th</sup> Movt – A final Shaking	Phillips Digital Classics Track 5 – 0 to 0:59
9	6	Joe Arroyo	Mama	Salsa Magic Track 12 – 0 to 1:05

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