



GENERAL CERTIFICATE OF SECONDARY EDUCATION

MUSIC

Listening

1919/03

Candidates answer on the Question Paper

OCR Supplied Materials:

- CD

Other Materials Required:

None

Friday 18 June 2010

Afternoon

Duration: up to 90 minutes

Candidate
ForenameCandidate
Surname

Centre Number

Candidate Number

MODIFIED LANGUAGE

INSTRUCTIONS TO CANDIDATES

- Write your name clearly in capital letters, your Centre Number and Candidate Number in the boxes above.
- You have 2 minutes to read through this question paper.
- This question paper has six questions. You must try all questions. You may answer the parts of each question in any order.
- Write clearly in pencil or pen.
- Read each question carefully and make sure that you know what you have to do before starting your answer.
- Do **not** write in the bar codes.
- Write your answer to each question in the space provided.

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**.
- You will be given time to write your answers between the playing of the extracts.
- All rubrics and questions can be heard on the recording.
- This document has **12** pages. Any blank pages are indicated.

For Examiner's Use

1	
2	
3	
4	
5	
6	
Total	

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.

This extract is a Disco song.

(i) How many beats are there in each bar? [1]

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

Middle eight Montuno Hook Plainchant [1]

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

Feature 1

Feature 2

Feature 3

Feature 4 [4]

(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]

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

..... [1]

- (iv) Give the name for the melody pattern upon which this style is based.

..... [1]

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

.....

 [4]

(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.

Bhangra African Drumming Indian Classical Music Gamelan [1]

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

.....

 [2]

- (iii) Suggest ways that technology could have been used to create the effects heard in this extract.

.....

 [3]

[Total: 20]

Question 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]

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

(c) Underline the device used in the first two phrases of the vocal melody.

Repetition Sequence Inversion Ostinato [1]

(d) (i) Describe the accompaniment played by the string section of the orchestra.

.....

 [2]

(ii) Describe the accompaniment played by the oboe (the accompanying solo woodwind instrument).

.....

 [2]

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

(ii) Identify the key that the music has reached by the end of the extract.
(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

☐

[1]

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

(ii) Give **three** reasons for your answer.

Reason 1

Reason 2

Reason 3 [3]

[Total: 13]

Question 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]

(b) Underline the name which describes the **first** note of the printed extract.

passing-note descant anacrusis semiquaver [1]

(c) What key does this extract start in? (*Underline your chosen answer*).

Bb Major Bb Minor G Major G Minor [1]

(d) In the first 8 bars:

(i) Circle a pair of notes that are an interval of a 4th 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]

(f) In which period of musical history was this extract written? [1]

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

Comparison 1

.....

Comparison 2

.....

Comparison 3

.....

Comparison 4

..... [4]

[Total: 20]

7

1 2 3 4

5 6 7 8

9 10 11

12 13 14

15 16 17

18 19 20

21 22 23 24

the music continues

Question 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**.

You will then hear 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]

(b) Give **three** reasons for your answer.

Reason 1

Reason 2

Reason 3 [3]

(c) Give the name of **one** of the ornaments used in this extract.

..... [1]

(d) Suggest a possible composer for this extract.

..... [1]

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]

(f) Describe the accompaniment in this extract.

.....

.....

..... [2]

(g) Underline the name given to the passage at the end of this extract.

Introduction

Coda

Middle eight

Hook

[1]

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

.....

.....

..... [2]

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		[2]
Instruments used for the melody		[4]
Dynamics		[2]
Texture		[2]

[Total: 22]

Question 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]

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

Feature 1

Feature 2

Feature 3 [3]

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

(d) This piece creates an atmosphere of being moved by fear, trembling and suspense.
Give **three** musical reasons to support this statement.

Reason 1

Reason 2

Reason 3 [3]

(e) Give **three** ways that technology could have been used in the composition of this music.

1

2

3 [3]

[Total: 11]

Question 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]

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

Walking Bass

Anacrusis

Comping

Counterpoint

[1]

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

The brass in the introduction		[3]
The voices		[4]
The percussion instruments		[3]

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

Reason 1

Reason 2 [2]

[Total: 14]

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