

**AS LEVEL**  
*Sample SAM Taster Booklet*

# MUSIC

H143  
For first teaching in 2016



# AS LEVEL MUSIC

Our new AS in Music will provide a contemporary, accessible and creative education in Music with an integrated approach to the three main elements – performing, composing and appraising.

Our Specimen Assessment Material (SAM) taster booklet introduces you to the style of assessment for our new qualification.

The booklet features the questions and mark schemes for the three assessments that make up this qualification. The complete set of sample assessment materials is available on the OCR website <http://www.ocr.org.uk/music>

## **SUBJECT SPECIALIST SUPPORT**

OCR Subject Specialists provide information and support to schools including specification and non-examination assessment advice, updates on resource developments and a range of training opportunities.

You can contact our Music Subject Specialists for specialist advice, guidance and support.

Meet the team at [ocr.org.uk/musicteam](http://ocr.org.uk/musicteam)

### **CONTACT THEM AT:**

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[music@ocr.org.uk](mailto:music@ocr.org.uk)

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## **WHAT TO DO NEXT**

- Sign up for regular updates, including news of our autumn calendar of events: <http://www.ocr.org.uk/updates>
- Book onto a free GCSE reform training event to help you get to grips with the new qualification: <https://www.cpdhub.ocr.org.uk/>
- View our new range of resources that will grow throughout the lifetime of the specification: <http://www.ocr.org.uk/music>

# LISTENING AND APPRAISING (03)

## SECTION A – UNFAMILIAR WORKS FROM AREA OF STUDY 1 & 2

1. Track 2 on your CD is a recording from Area of Study 2: Popular Song: Blues, Jazz, Swing and Big Band. A lead sheet is provided in Extract 1 in the accompanying Insert.

The extract is John Barry's title music to the James Bond film *Goldfinger*. The singer is Shirley Bassey. The lyrics are printed below:

Goldfinger,  
He's the man, the man with the Midas touch,  
A spider's touch.  
Such a cold finger  
Beckons you to enter his web of sin,  
But don't go in.

Golden words he will pour in your ear,  
But his lies can't disguise what you fear.  
For a golden girl knows when he's kissed her  
It's the kiss of death from Mister Goldfinger.  
Pretty girl, beware of his heart of gold,  
This heart is cold.  
He loves only gold, only gold, he loves gold.

- (a) Name **two** percussion instruments used in bar 1 to bar 8.

1 .....

2 ..... [2]

- (b) Identify the key (tonality) at the beginning of the music. Underline your answer.

A major          D minor          E major          F major [1]

- (c) Identify the function of the note G at bar 9<sup>3</sup>. Underline your answer.

acciaccatura          appoggiatura          harmony note          passing note [1]

- (d) Identify the function of the note A at bar 244. Underline your answer.

acciaccatura          appoggiatura          harmony note          passing note [1]

- (e) Identify the cadence at bar 22 to bar 23. Underline your answer.

imperfect          interrupted          perfect          plagal [1]

- (f) Explain how the singer's performance of the music from bar 9 to bar 23 expresses the meaning of the words.

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..... [4]

(g) Name the instrument playing the new motif in bar 23 to bar 24.

..... [1]

(h) Underline the correct term for the shape of the motif in bar 23 to bar 24.

chromatic      disjunct      modal      scalic [1]

(i) Write the melody from bar 25 to bar 28<sup>1</sup> on the staff below. The rhythm of the melody is printed above the staff.

Gold -en words he will pour in your ear, but his lies can't dis-guise what you fear. For a

[4]

(j) Describe the structure of the music in the extract.

.....  
.....  
.....  
.....

[3]

(k) Give **one** way in which the writing for the percussion changes at bar 40b.

..... [1]

**MARK SCHEME FOR QUESTION 1**

Question	Answer	Mark	Guidance
<b>1 (a)</b>	Any two of: Cymbal, timpani, tambourine	<b>2</b>	
<b>(b)</b>	F major	<b>1</b>	
<b>(c)</b>	Appoggiatura	<b>1</b>	
<b>(d)</b>	Passing note	<b>1</b>	
<b>(e)</b>	Perfect	<b>1</b>	
<b>(f)</b>	<ul style="list-style-type: none"> <li>• Strong vocal projection, powerful, clear articulation.</li> <li>• Shortens ends of phrases, cutting off 'touch', 'sin' etc.</li> <li>• Staccato, e.g. 'a spider's touch', 'such'</li> <li>• Dramatic accented staccato to end verse, 'But don't go in'.</li> </ul>	<b>4</b>	1 mark for each point +1 each for precise location (bar number or word from text) of example.
<b>(g)</b>	Trombone(s)	<b>1</b>	
<b>(h)</b>	Chromatic	<b>1</b>	
<b>(i)</b>	(see below)	<b>4</b>	4 marks – completely correct 3 marks – 1 or 2 errors of relative pitch 2 marks – 3 or 4 errors of relative pitch 1 mark – some accuracy in pitch or the general shape is correct 0 marks – very little accuracy
	<p>The image shows a musical score for a vocal line. It is in treble clef with a common time signature (C). The melody consists of quarter and eighth notes. There are three triplet markings (indicated by a '3' and a bracket) under the notes 'en', 'dis', and 'guise'. Above the staff, the following chords are indicated: Am(#5), Em, B7, Em, and B7(#9). Below the staff, the lyrics are: 'Gold -en words he will pour in your ear, but his lies can't dis-guise what you fear. For a'.</p>		
<b>(j)</b>	Introduction – ABA1BA1 – Coda	<b>3</b>	Credit repeat of B/bridge (1), intro/coda (1), return of A material (1)
<b>(k)</b>	Drums/snare drum, playing beats 2 + 4	<b>1</b>	

\* Extract used: Goldfinger, from the United Artists Motion Picture 'Goldfinger'. Performed by Shirley Bassey. Lyric by Leslie Bricusse and Anthony Newley. Music by John Barry. © 1964 United Artists Music Ltd (UK). © Renewed 1992 EMI UNART CATALOG INC. All rights controlled by EMI UNART CATALOG INC (Publishing) and WARNER BROS PUBLICATIONS U.S. INC. (Print).

**SECTION B – PRESCRIBED WORKS FROM AREA OF STUDY 1 & 2**

2. Area of Study 1: Instrumental Music of Haydn, Mozart and Beethoven.

A full score for Extract 3 is in the accompanying Insert.

The extract is part of the prescribed movement from Haydn's *Symphony No. 100 in G major, 'Military' 1st movement*.

There are two recordings of different performances of this extract on your CD: track 4 and track 5.

(a) Compare the two performances and comment on their similarities and differences. You may wish to refer to aspects such as:

- articulation
- tempo
- balance between the sections of the orchestra
- the overall sound of each recording.

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[10]

(b) Explain how Haydn came to be regarded as the 'father of the symphony'. Refer to this work and to examples from other works in your answer.

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[10]

## MARK SCHEME FOR QUESTION 2

Question	Answer	Mark	Guidance
2 (a)	<p>Answers may refer to:</p> <p><b>General observations:</b></p> <p>3a: larger orchestra, fuller sound of modern instruments, slower. 3b: smaller orchestra, period instruments, period pitch – slightly lower than 3a (but not in a different key), clearer, thinner tone, faster. Both recorded in a fairly reverberant acoustic.</p> <p><b>More precise examples of detailed listening:</b></p> <p><b>Articulation:</b> 3a very precise woodwind articulation, trills very clear, use of slurs and staccato in bowing is very clear (e.g. detail from long passage of quavers from bar 26), heavier bow and modern strings gives more force to staccato crotchets at bars 48-50. 3b less exact articulation on woodwind, e.g. trills less well projected, limitations of period flute/oboe. Shorter, lighter bow, less powerful accents, shorter minim at bar 101.</p> <p><b>Tempo:</b> 3a is quick but steadier compared to 3b, more two-in-a-bar feel. More controlled at this speed. 3b is quicker, more one-in-a-bar.</p> <p><b>Dynamics:</b> 3a heavier string sound. Opening woodwind is soft, but strings at bar 9 louder, not piano compared to 3b. Full tone on orchestra tutti. Trumpet crescendo on semibreves in bars 43 and 46. Bars 48-50 played loudly throughout. 3b Bar 9 strings more piano. Less powerful on tutti. Bars 48-50 slight diminuendo so flute sf A can be heard at Bar 501.</p> <p><b>Balance of orchestration:</b></p> <p>3a: strings/violins 1 overpower the woodwind when playing tutti, larger body of violins. Trumpet 1 is very prominent in the recorded balance, e.g. bars 16-29 tutti. Woodwind are in the background, e.g. bars 23-34 where higher notes of chords or oboes doubling the melody in violins 2 do not come through.</p> <p>3b: Smaller group of strings, more balanced sound across the orchestra, allows more detail to be heard. Timbre of woodwind, e.g. flute and oboes at the beginning of the extract, compared to more modern and richer tone quality in 3a.</p> <p>Credit any other relevant points made in answer to the question.</p>	10	<p>Extract 3a – track 4. Bernstein, New York PO, 1959.</p> <p>Extract 3b – track 5. Marc Minkowski, Les musiciens du Louvre Grenoble.</p> <p>9–10 marks: Precise and detailed comparison of the performances. An appropriate range of specific evidence of aural perception given, drawing from musical features of both extracts.</p> <p>7–8 marks: Clear comparison of the performances. Relevant evidence of aural perception given, drawing from both recordings, consistent and focused across several aspects of the music.</p> <p>5–6 marks: General comparison of the performances. Some suitable evidence of aural perception given, drawing from both performances, although not always consistently.</p> <p>3–4 marks: Comparison of the performances, some of which is relevant. Some evidence of aural perception offered, discussing a few aspects of both recordings, although may not all be relevant.</p> <p>1–2 marks: Weak comparison of the performances. Limited and/or basic evidence of aural perception offered from at least one recording.</p> <p>0 marks: No evidence offered from either recording. Answer makes no accurate or relevant comment on the music.</p>



Question	Answer	Mark	Guidance
(b)	<p>Answers may refer to:</p> <p>Long career, reputation over Europe, Paris symphonies, Military symphony composed for London.</p> <p>Contribution to the development of form. His early symphonies were in 3 movements, for strings and oboes/horns. Expanded by end of career to four movements, full classical orchestra, double woodwind, brass, even in London clarinets.</p> <p>Early career in Esterhazy, working in isolation, able to experiment.</p> <p>Interested in formal design, expansion of sonata form, experimented with monothematic structure. Addition of minuet and trio. Also worked in other forms, e.g. string quartet.</p> <p>Influential, his example was followed by Mozart and Beethoven, most of Haydn symphonies unknown by 19th century public.</p> <p>Popular style, deceptively simple melodies, related to song form, treated with sophisticated imagination, dramatic effects, percussion in Military symphony etc.</p> <p>Credit any other relevant points made in answer to the question</p>	<b>10</b>	<p>9–10 marks: Precise and detailed explanation provided. An appropriate range of relevant examples are given.</p> <p>7–8 marks: Clear explanation provided and relevant examples are given.</p> <p>5–6 marks: General explanation given with some suitable examples.</p> <p>3–4 marks: An explanation is given, some of which is relevant. Some examples are given, but may not all be relevant.</p> <p>1–2 marks: Weak explanation given, some of which is relevant. Limited and/or basic examples are provided.</p> <p>0 marks Answer makes no accurate or relevant comment.</p>

# COMPOSING (02)

## COMPOSITION TO A BOARD SET BRIEF

Choose **one** of the following briefs.

### 1. Area of Study 1: Instrumental Music of Haydn, Mozart and Beethoven

Use any style to compose a Minuet movement suitable for performance at a late 18th century aristocratic dance. You should compose for either a keyboard instrument or a group of two, three or four acoustic instruments.

### 2. Area of Study 2: Popular Song: Blues, Jazz, Swing and Big Band

Compose a song for use as a film's closing credits using a solo singer with accompaniment. Use instrumentation and techniques appropriate to this area of study. You may select existing words, or write your own to use as lyrics.

### 3. Area of Study 3: Developments in Instrumental Jazz 1910 to the present day

Compose a piece for a jazz quartet to be performed at a jazz club. You can write for any combination of acoustic or amplified instruments and you can write in any appropriate jazz style. Make use of any appropriate stylistic jazz features of the period you have studied.

### 4. Area of Study 4: Religious Music of Bach, Purcell and Handel

Compose a piece for three or four voices to be performed as part of a concert in the BBC Proms. You can write for unaccompanied voices or you may choose to make use of appropriate instrumental accompaniment. You may choose any appropriate words.

### 5. Area of Study 5: Programme Music 1820–1910

Compose a piece of music with the title: 'Air and Battle March', to be performed at an 19th century Battle Re-enactment Group event. Make use of any appropriate musical techniques you have studied from this area of study.

### 6. Area of Study 6: Innovations in Music 1900 to the present day

Compose a piece of instrumental music that portrays the meeting of different cultures or traditions and is to be performed at the opening of the International Conference on Environment and Climate Change in Rome.

Make use of any appropriate musical techniques you have studied from this area of study. The music can be composed using any medium that uses acoustic or amplified instruments or a combination of acoustic and amplified instruments.

## **MARK SCHEME FOR COMPOSITION TO A SET BRIEF**

### **Composition Section 1: Board Set Brief – 35 marks**

#### **Response to brief and ideas (15 marks)**

Learners are assessed on:

- the appropriateness of the response to the commission and the occasion or audience
- quality of ideas and overall structural concept
- aural familiarity evidenced in the commentary and the composition
- arrangement: the materials chosen should show invention in the arrangement through the addition of original ideas / the creative handling of structure
- understanding of musical conventions in relation to the chosen style/genre/tradition
- use of musical elements for expressive communication.

<b>13–15 marks</b>	Entirely appropriate response; strong, inventive, demonstrates good understanding of musical devices and conventions in relation to the chosen genre; excellent use of musical elements for expressive communication in relation to the brief.
<b>10–12 marks</b>	Appropriate response; demonstrates understanding of musical devices and conventions in relation to the chosen genre; good use of musical elements for expressive communication.
<b>7–9 marks</b>	Moderately appropriate response; demonstrates some understanding of musical devices and conventions in relation to the chosen genre. Lacking invention or character; some use of musical elements for expressive communication.
<b>4–6 marks</b>	Limited response; demonstrates basic understanding of musical devices and conventions in relation to the chosen genre. Basic use of musical elements for expressive communication.
<b>1–3 marks</b>	Little effectiveness in response; demonstrates limited understanding of musical devices and conventions in relation to the chosen genre. Little understanding of use of musical elements for expressive communication.
<b>0 marks</b>	No response or no response worthy of credit

#### **Compositional techniques (10 marks)**

Learners are assessed on:

- the use of musical elements, techniques and resources to assemble, combine, connect and develop ideas – including melodic and harmonic understanding
- structure and control of musical material
- where appropriate, skills of text setting
- understanding of the medium – idiomatic writing for instruments or skills in the use of music technology
- in arrangement, inventive use of instruments and textures beyond simple transcription will be credited.

<b>9–10 marks</b>	Very secure control of a broad range of techniques; inventive, wholly idiomatic use of the medium; excellent use of appropriate musical elements.
<b>7–8 marks</b>	Mainly secure control of a range of techniques; mostly idiomatic use of the medium; good use of appropriate musical elements.
<b>5–6 marks</b>	Moderate control of most appropriate techniques; competent use of the medium; some use of appropriate musical elements.
<b>3–4 marks</b>	Limited control of some appropriate techniques; simple use of the medium; demonstrates basic understanding of musical elements.
<b>1–2 marks</b>	A little technical control; a little understanding of use of the medium; little understanding of use of musical elements.
<b>0 marks</b>	No technical control; no understanding of use of the medium.

## Communication (10 marks)

Learners are assessed on:

- accuracy and attention to detail in realisation
- accurate, expressive and coherent communication of the composer's intention
- use of articulation, phrasing, and dynamics for expressive communication.

<b>9–10 marks</b>	Vivid communication of the learner's intention for the composition. Very secure use of articulation, phrasing and dynamics where appropriate.
<b>7–8 marks</b>	Secure communication of the learner's intention for the composition. Secure use of articulation, phrasing and dynamics where appropriate.
<b>5–6 marks</b>	Moderately secure communication of the learner's intention for the composition. Some use of articulation, phrasing and dynamics where appropriate.
<b>3–4 marks</b>	Limited communication of the learner's intention for the composition. Limited use of articulation, phrasing and dynamics where appropriate.
<b>1–2 marks</b>	Poor communication of the learner's intention for the composition. Basic use of articulation, phrasing and dynamics where appropriate.
<b>0 marks</b>	No response or no response worthy of credit.



## OCR customer contact centre

General qualifications

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